

PEER REVIEW

by Prof. Nikolay Stoyanov Kolishev, Doctor of Pedagogical Sciences
for the contributions in the publications of Assoc. Prof. Dr. Krasimira Georgieva Fileva-Ruseva,
participant in a competition for occupation of the academic position "Professor" under Higher
education field 1. "Pedagogical Sciences", Professional field 1.3. "Pedagogy of Training in ..."
(Methodology of Compulsory Piano Training), announced in State Gazette, Issue 52 dated
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I. Creative biography

Assoc. Prof. Dr. Krasimira Fileva-Ruseva graduated from Prof. Pancho Vladigerov National Academy of Music, majoring in Piano in 1983. In 1993, she defended her doctoral dissertation in Psychology at Sv. Kliment Ohridski Sofia University on the topic "*Overcoming Stage Fright*".

Her main research interests are in the field of piano performance, piano teaching methodology, music lessons in secondary school, music theory, music psychology, analysis of piano interpretation, as well as contemporary piano culture.

She is a member of the International Society for Music Education (ISME), as well as the winner of a number of prestigious national and international awards.

From 1984 to the present, Assoc. Prof. Dr. Fileva-Ruseva has been a lecturer at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv. Since 2014, she has been holding the academic position of "Associate Professor" in Musicology and Musical Art (piano, compulsory instrument).

II. General characteristics of scientific production

The candidate has submitted for review scientific production in the amount of 51 publications in Bulgarian and 47 in English (I apologize if I have made a mistake with several items), including 1 habilitation thesis, 4 monographs, 1 book based on a doctoral dissertation, electronic music textbooks for grades 1-7 (co-authored), as well as articles, reports, and studies devoted to various issues of music and music education.

In the candidate's habilitation work "*The Concept of a Pianist-Performer for a Musical Work*" as particularly valuable from the point of view of pedagogy, I would like to highlight the application of methods for enriching the piano performer's concept. Some of these methods have an innovative nature, for example, the performance of the work on another musical instrument, the introduction of the musical text of an excerpt from the work or the entire work into a computer program for notation, etc.

Others, such as arranging a piano piece for a suitable ensemble, visualizing a musical image and dramatizing a piano piece, are known in the piano teaching methodology when working on a single musical theme or small fragment, but are developed in the monograph as independent enrichment methods and deepening the performance reading of a musical work. The method of using an educational video, which the author approved in secondary school in order to explain musical forms, musical expressive means and insight into the nature of a tonal work, is also highly effective in the process of music education. It was later developed by the author as a method for enriching the performance concept and experimented with a female student.

I positively assess the detailed and in-depth description of the application of the methods in

the learning process with students, through which their effectiveness has been proven, the specific result on the artistic idea of the students, as well as the reflection of the applied method in the long term on the development of the stylistic sense and interpretive imagination of the students.

Emphasis on the methods in the piano learning process is also present in the monograph *"The Development of the Imagination of the Music Learning Artist"*. The way in which the application of the methods is described and the proof of their effectiveness in practical training do not raise any doubts about the pedagogical competence of the author.

As general characteristics for all presented publications, I can single out the following: topicality of the issues under consideration; logical structure; precision in defining and using basic concepts; substantiation of productive practical ideas; as well as highly professional language and presentation style.

III. Assessment of the contributions

The contributions of the candidate set in the field of piano teaching methodology correspond to the content of the presented publications and speak of a good level of professional reflection. From the point of view of the science of pedagogy that I represent, I would like to point out the following contributions as particularly important:

1. An innovative method developed and experimented in piano teaching called "performance of studied piano work on another instrument". Two varieties of the method have been developed: 1) performance by musicians whose main instrument is not the piano; 2) performance of work on an instrument close to the piano.
2. An innovative method in piano teaching developed and experimented, called "entering the musical text of an excerpt from the work or the entire work into a computer notation program".
3. An independent method of learning piano developed and experimented, based on the use of ideas about the sound of musical instruments other than the piano. In the author's version, the method is an arrangement of a piano piece for different performing ensembles.
4. The technique of dramatizing a piano piece developed as an independent method. Depending on the nature of the piano piece, the entire work, its climax, emotionally bright moments, as well as fragments that in the student's performance sound with weaker than expected emotional saturation, can be dramatized.
5. Teaching video method developed and experimented, designed for insight into the emotional content of the play and enrichment of the performer's vision. It is developed for a specific work, as it needs to be tailored to the stylistic characteristics and dynamics of emotions in the unfolding of the play.

IV. Teaching activity

I have no direct impressions of the candidate's teaching activity, but its high quality is evidenced by both the descriptions in the publications of the piano learning process and the electronic music textbooks for the grades 1-7.

The descriptions of the piano learning process demonstrate a developed ability for logical, in-depth, challenging and informative presentations, as well as a skill for academically motivating students and creating an interactive educational environment

The textbooks are distinguished by competently systematized theoretical and practical

information, with reasonable emphasis on the essential, with a language and presentation style accessible to the specific reader group, and with an intriguing way of presenting the learning content that is suitable for learning motivation.

IV. Conclusion

In conclusion, I can state that I **positively assess** the quality of the candidate's habilitation work, numerous publications, deep and rich scientific research and artistic-creative activity, authoritative citations, teaching skills, as well as contributions consisting in the development of effective methods for piano lessons from the point of view of pedagogy. All this gives me reason to conclude that the professional achievements of Assoc. Prof. Dr. Krasimira Fileva-Ruseva are at a level that fully meets the legal requirements for occupation of the academic position "Professor" under Professional field 1.3. "Pedagogy of Training in..." (Methodology of Compulsory Piano Training).

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