

REVIEW

by Prof. Maria Georgieva Ganeva, Doctor of Arts - Head of

Pop and Jazz Art Department at the National Academy of Music 'Prof. Pancho Vladigerov'

of the materials for participation in a competition for occupation of the academic position

'Associate Professor'

in Plovdiv University 'Paisii Hilendarski'

in Area of Higher Education 8. 'Arts'

Professional Field 8.3. 'Music and Dance Art'

By Order No. P33-3696/10.07.2019 town of Plovdiv of the Chancellor of Plovdiv University 'Paisii Hilendarski' I was appointed as a member of the Scientific Jury in the competition for occupation of the academic position 'Associate Professor' in Plovdiv University 'Paisii Hilendarski' in Area of Higher Education 8. Arts, Professional Field 8.3. 'Music and Dance Art', announced in State Gazette No 31/12.04.2019 for the needs of the Department of Music within the Faculty of Pedagogy, Plovdiv University 'Paisii Hilendarski' with the only candidate Chief Assistant Diana Ivanova Stancheva, PhD.

The materials, in paper and electronic format, submitted by the applicant for participation in the competition and for the preparation of a review comply with Article 53 of the Rules for Implementation of the DASRBA (Development of the Academic Staff in the Republic of Bulgaria Act) and the Rules for Development of the Academic Staff of Plovdiv University 'Paisii Hilendarski' and include the following documents: reference for compliance with the minimum national requirements, references for research, artistic, creative and educational work, 2 studies, 2 monographs, 1 textbook, 21 articles and reports, sheet music, 15 publications, 2 CDs, 3 research projects, participation in 7 scientific conferences.

The enclosed reference for compliance with the minimum national requirements for scientific, teaching, artistic and creative activities for occupation of the academic position 'Associate Professor' is completed according to the indicators set out in the professional fields appendix. There the points collected by the candidate are marked as follows:

In indicator A - 50 points for the dissertation for the awarding of educational and scientific degree 'Doctor of Philosophy' - 'Opportunities for Development of Bellows Technique in Accordion Training'.

Indicator C - 150 points for the published monograph ‘Artistic-Interpretative and Technical Parameters of the Accordionist’s Work over Musical Works’ and a realized original product.

Indicator D - 815 points for published articles, reports and studies, realized short original product, leading creative performance and supporting creative performance.

Indicator E - 40 points for 4 citations in monographs and peer-reviewed collective volumes.

Indicator F - 560 points for a published university textbook, leading a master class and awards obtained in the country and abroad.

After having thoroughly read the materials for the competition concerning the reference for meeting the minimum scientometric national requirements, I would like to draw attention to an inaccuracy: I believe that receiving a honorary diploma for participation in the jury of a competition, as well as for participation in a competition, is not identical to winning a prize. Therefore, in indicator F, item 30 and item 31 should be refined and reduced.

Despite these inaccuracies, it can be seen that the collected number of points according to the indicators exceeds the required one by law and Ch. Asst. Diana Stancheva, PhD meets the minimum scientometric indicators, set out in the professional fields appendix for occupation of the academic position ‘Associate Professor’ on the basis of the indicators under Article 2b (2) of DASRBA (Development of the Academic Staff in the Republic of Bulgaria Act) .

Ch. Asst. Diana Ivanova Stancheva, PhD is a professional with a long creative practice, who has improved herself over the years as a teacher and instrumentalist in her meetings with Prof. Nikolai Kravtsov - Russia, prof. Jacques Morne - France, Elsbeth Moser - Germany, Zoran Bozanic - Serbia. She was born in 1964 in the town of Plovdiv. In 1983 she graduated from the Secondary School of Music with a speciality ‘accordion’ in her hometown, and then in 1987 she graduated from the Academy of Music, Dance and Fine Arts with speciality ‘Music Pedagogy’. She has focused on pedagogical activity and currently she works as a chief assistant in accordion in the Department of Music, Plovdiv University ‘Paisii Hilendarski’ and as a lecturer in the National Academy of Music ‘Lyubomir Pipkov’ in the city of Sofia. In 2010 she obtained the educational and scientific degree ‘Doctor of Philosophy’. She won first awards in the National Accordion Competition in the town of Chirpan in 1979 and 1983. Her activities are diverse and rich and include the creation of the Balkan Accordion Ensemble, a concert tour in 2001, transcriptions for chamber accordion ensembles, establishment of the Organization of Bulgarian Accordionists, organization of three editions of the National Competition ‘Accordion Spring’ in 2000, 2001 and 2003. She was one of the creators of the

first Bulgarian periodical for accordion culture and art 'Accordion Magic' in 1998. Her various appearances include participation in the jury of the following accordion competitions: 'World Cup' in Kragujevac - Serbia; 'Ohrid Pearls' in Ohrid - Northern Macedonia; 'Accordion Art' in Sarajevo - Bosnia and Herzegovina; 'Naujene' in Daugavpils - Latvia; 'Dani harmonike' in Ugljevik - Bosnia and Herzegovina. In 2001, she received an Honorary Diploma for Contribution from the Mayor of the town of Eskişehir, Turkey, and in 2006 an Honorary Diploma for Contribution to the Bulgarian Culture by the Ministry of Culture.

I would like to emphasize that, even with a brief look at the information provided on the individual performances of the applicant, it can be seen that they are numerous and respectful. The overall activity is divided into 3 sections:

1. Research activity
2. Creative and artistic performance
3. Educational activity

1. Central place in her research activity takes the published monograph 'Artistic-Interpretative and Technical Parameters of the Accordionist's Work over Musical Works' FastPrintBooks, Plovdiv, 2019. ISBN 978-619-236-067-2. It consists of 192 pages with a bibliography of 43 sources in Bulgarian and 5 in foreign language. This monograph is among the few developments related to the problems of interpretation and technical mastery of the accordion. It consists of 4 main chapters and 4 appendices, and the most important aspects of an accordion player's work on different musical works are very accurately graded.

The monograph 'presents an attempt to find an adequate solution to the problem of interpreting solo polyphonic transcriptions with accordion means of expression - the most controversial, the least researched and the most unexplained problem for the pedagogue, the performer and the music theorist to date.'

The purpose and the main tasks are outlined in the introduction and harmonize with the theme. Ch. Asst. D. Stancheva, PhD uses appropriate research methods: interpretation and summarization of information, comparison of different performances, and systematic approach in training. Interesting analyzes have been proposed and meaningful conclusions have been drawn.

The first chapter is entitled 'The Role of the Performer in the Interpretation of Musical Works' and represents an attempt to make a theoretical understanding of the question 'who is

actually the performer: a creator, a co-author or a reproducer'. Ch. Asst. Diana Stancheva, PhD shows that she has something to say, and defends certain theses in a substantiated and thorough way. Examining in detail two opposing concepts – 'objectivist' and 'subjectivist' she raises a number of questions before the performer. A wealth of information, a variety of issues and different views are presented. In section 'Summary and Conclusions' the author reaches her own conclusions which she offers to the audience as a result of the search for her discourse.

Chapter Two focuses on 'The Accordionist's Work on Musical Works as a Technological Process'. The process of studying and making a work is very well considered. The candidate emphasizes 'The degree of precision of the overall play of a work depends mainly on its difficulty and on the stage of development at which the accordionist is at the moment'. The detailed work and the overall design of the work have also been interpreted. Some specific features and expressive capabilities of the accordion and accordion interpretation have been successfully revealed. In theory, the applicant demonstrates her own ability to conduct her own research and makes her conclusions and summaries reasonably.

As a logical regularity in Chapter Three, 'Accordionist's Work on Concrete Musical Works' the text shows a clear connection with the preceding chapters. The author develops the existing knowledge and in the course of the exposition traces the work of the accordion player on 4 musical works based on the specific difficulties of the accordion performance interpretation and their solutions on the basis of personal performing and pedagogical experience.

An original analysis of the latest trends and specific expressive capabilities of the accordion are made. The terms 'bellows score', 'bellows technique', 'bellows operation', 'bellows articulation' are specified. In this context, the effectiveness of this approach and its advantage in 'shortening the path to the final result' are emphasized.

Dealing with sound expressiveness is a highly artistic activity that requires talent, long education and a serious knowledge of the matter being worked on. Thus only the interpretation of the music will fulfill its purpose and will lead to the enrichment of the musical works and the true reproduction of the sound atmosphere and composer's basic ideas.

Undoubtedly, the most significant and interesting from a scientific point of view are the proposed conclusions and the obtained results. This enables further conceptual creation of new possibilities in the interpretation of the presented works.

Curious, in terms of methodology for interpreting the transcriptions made for accordion of piano polyphonic works, is Chapter Four of the monograph entitled 'Interpretation Problems in Solo Polyphonic Transcriptions for Accordion'. It is important that the author notes the main tasks, namely, to consider the specificity of the accordion expressions and their application in the interpretation of piano polyphonic works transcribed for accordion. For this purpose, good practices have been proposed and attention has been paid to device, sound formation, accordion performance technique - bellows and finger, specificity of articulation and different views. Individual approaches are evaluated and scientific summaries are made.

Contributions of the monograph:

- The main contributions of the monograph are the choice of a research topic, its exploration in theoretical and practical terms, the relevance and importance of the problems posed;

- The monograph enriches methodologically and methodically the existing knowledge of accordion performing arts;

- Good practices and latest trends, and approaches in accordion training are proposed.

It is evident that the materials in the reference for research work are diverse in content and show the results of the research of Ch. Asst. Diana Stancheva, PhD. Another monograph entitled 'Interpretation Problems in Solo Polyphonic Transcriptions for Accordion' 2014, Fast Print Books, ISBN 978-619-7034-55-4, is also included. Two studies are added: 'Advantages of Cognitive Learning of the Music Work in Accordion Performance' and 'Origin, Technical Development and Application of Accordion in Music Art'; 1 textbook 'Technology for Achieving a Quality Tone in the Initial Accordion Training' - first and second edition; 21 published articles and reports; participation in 3 scientific and research projects and 7 scientific conferences in Bulgaria and abroad.

The large amount of published materials is evidence for the definite interest of Ch. Asst. Diana Stancheva, PhD for serious publicistic work.

2. The applicant's artistic and creative activity is not smaller than her research activity. It includes participation in the jury during national and international competitions 23 times; awards won by her and 79 honours of her graduates received in competitions in Bulgaria and abroad; 21 transcriptions for accordion ensembles; 6 sheet music transcriptions; musical arrangement of the play 'The Sexual Neuroses of Our Parents' in Plovdiv Drama Theater 'N. O. Masalitinov'; establishment of a Balkan Accordion Ensemble with performers from

Albania, Macedonia, Serbia, Turkey and Bulgaria, whose conductor and soloist is Ch. Asst. Diana Stancheva, PhD.

Evidence of her multi-directional interests and her professional curiosity for performance in different fields of realization are the 2 released CDs. In the first CD, released in 1999, along with an audio cassette, 'Five Beautiful Pieces for Two Accordions', Ch. Asst. Diana Stancheva, PhD is the artistic director and transcribes 5 pieces of classical, jazz and pop music for accordion.

Particularly valuable is the publishing of a musical compilation for this disc - Interstil, Plovdiv, 1999, ISBN 954-8824-20-5.

The second disc, released in 1997, entitled 'Balloonists' is an original and effectively conceived and realized project. It includes classical works performed by accordion ensembles.

3. Educational activity

Ch. Asst. Diana Stancheva, PhD has extensive teaching experience gained for 32 years. In the official reference in this section, she has listed 12 disciplines which she is currently teaching students from music specialities in academic degree 'Bachelor of Arts' in Plovdiv University 'Paisii Hilendarski' town of Plovdiv. Part of the list of manifestations attests to her interests in teaching:

- Publishing of a textbook - 'Technologies for Achieving a Quality Tone in the Initial Accordion Training';
- Creating a print periodical for accordion culture and art 'Accordion Magic'
- Organizing the 'Accordion Spring' accordion competition in the town of Plovdiv in 2000, 2001 and 2003;
- Establishing an Organization of Bulgarian Accordionists with membership in UNESCO;
- Organizing accordion workshop with Bulgarian and foreign pedagogues.

Her pedagogical work has concrete results - students prepared by her continue their professional realization after graduation and win awards and honours.

I know Ch. Asst. Diana Stancheva, PhD from 10 years. Her artistic, creative, research and teaching activities directly correspond to her many years of work. She has proved herself to be a respected and sought-after teacher who applies the most up-to-date forms of teaching and interactive teaching methods in her academic practice.

Based on the importance of the overall artistic and creative activity of Ch. Asst. Diana Ivanova Stancheva, PhD and the research contributions of the presented materials, I propose that the Honorable Jury should appoint her on the academic position ‘Associate Professor’ in Plovdiv University ‘Paisii Hilendarski’ in Area of Higher Education 8. Arts, Professional Field 8.3. Music and Dance Art , in accordance with the requirements of the Development of Academic Staff in the Republic of Bulgaria Act (DASRBA), the Rules for Implementation of the DASRBA and the relevant Rules of Plovdiv University ‘Paisii Hilendarski’.

16.08.2019

Reviewer:

/Prof. Maria Georgieva Ganeva, Doctor of Arts/