

ANNOTATIONS AND SELF-ASSESSMENT OF CONTRIBUTION

of the applied materials submitted for participation in a competition for occupying the "Associate Professor" academic position in the "8. Arts, professional field; 8.3 Musical and Dance Art (Musicology and Music: Technological Models the teaching of a musical instrument – the accordion)" field of higher education at the Plovdiv University "Paisiy Hilendarski"

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Overall presentation of the applied materials

Apart from the dissertation enclosed, there are 18 publications, of them: 15 scientific, 1 score music text and 2 CDs.

The scientific publications are as follows: 1 monograph; 2 papers; 1 textbook; copies of 11 articles and reports in magazines and conferences, 8 of which in Bulgaria and 3 - abroad. Of the articles and the reports: two are included in impact factor editions, one in a scientific journal referenced and indexed in world-renowned scientific information databases, and one is published in an edition specialized in the field of arts.

Enclosed is a list of 15 publications on the dissertation. Of them – 10 are articles in magazines and conference collections, and 5 are score music texts.

The score music edition of apart from the dissertation – it is a collection of author's arrangements of 5 musical works for accordion duo.

The two CDs contain audio recordings of music performances of accordion chamber ensembles, artistically directed by Diana Stancheva.

The two CDs contain audio recordings of music performances of accordion chamber ensembles, artistically directed by Diana Stancheva. A total of 13 of the musical works are author's arrangements. One of the CDs is a copy of an audio tape to one of the score music publications - the collection of arrangements apart from the dissertation.

The titles of all the publications are presented in "Lists of the publications", part of the administrative documents (a total of 2 lists, of them: 1 apart from the dissertation and 1 to the dissertation).

In separate appendixes - containing the names and the numbers of the criteria indicators for compliance with the minimum national requirements, more detailed information and evidence for the reported products are presented.

All of the materials are from one author and are on the subject of the contest.

Table of contents of the applied materials

1. Habilitation work – a published monograph in the relevant scientific field

Stancheva, D. Artistic, *Interpretational and Technical Parameters of the Work of the Accordionist Over Musical Works*. Second revised edition. 192 pages. FastPrintBooks, Plovdiv, 2019. ISBN 978-619-236-067-2

The work consists of an introduction, 4 chapters and a conclusion, a list of 48 Bulgarian and foreign literary sources and 4 appendixes. The first and the second chapters cover as follows: the issue with the role of the performer in the interpretation and the parameters of the work of the accordionist over the musical piece as a technological process. The third chapter examines the technical and artistic interpretation problems in the course of the work of the accordionist over 4 specific musical pieces, for which there is no information to be subjected to such an analysis by another author: 3 original pieces by

modern composers - Polish, French and Bulgarian and one transcription of baroque clavier literature. The study offers solutions to the problem of accordion performance interpretation based on a summary analysis of information from the specialized sources. They are focused on: the philosophical and aesthetic aspect of the role of the performer in the interpretation of musical works; the artistic and interpretative parameters of musical works as issues in the field of musicology and musical art; the technological process of working on the musical piece as an issue of the clavier methods and the methodology of the accordion training; the characteristic features of the design of the instrument, the principle of sound formation and the specific means of expression of the accordion; the accordion performance technique, as well as the personal performance and pedagogical experience of the author, including observation, analysis and comparison of many performances of foreign and Bulgarian accordionists in the course of the last 30 years.

The study of the specific interpretation issues in the solo polyphonic transcriptions for accordion is presented in a separate fourth chapter. The proposed solutions are based on the analysis and systematization of the information from the specialized sources on: musical sound as a physical phenomenon; the specifics of the instrument as a device, the principle of sound formation and the means of expression of the accordion and the original instruments; various articulation concepts for the accordion interpretation of polyphonic transcriptions; clavier methods and accordion training methodologies. This chapter highlights the following contributing factors:

- presented is an attempt to find an adequate solution to the issue of the interpretation of solo polyphonic transcriptions with accordion expressions - the most controversial, the less examined and the most unclarified issue for the pedagogue, the performer and the music theoretician as of today.
- the knowledge about the specifics of the accordion means of expression is presented in a systematic way;
- attention is focused on issues that are not covered or poorly developed in the accordion methodology - the issue of articulation in polyphonic texture, of the application of the finger, bellows and combined artistic means, the registers, the dynamics and the conduction of the bellows in the interpretation of polyphonic transcription;
- described are certain tested practical solutions of the artistic, interpretational and technical issues in the course of the work on the transcription of a specific polyphonic piece – one of those which are being regularly included in the educational and concert repertoire: Prelude and Fugue in C-dur from the organ cycle "Eight Small Preludes and Fugues" by J. S. Bach. There is no evidence for this work to have been subjected to such analysis by another author so far.
- the complete score sheet of the author's transcription for the accordion of this work is presented.

The descriptions of the issues and processes studied in the monograph have a clear focus on application in accordion pedagogical and performer's practice.

The habilitation work could partly fill the gaps in the scarce specialized accordion literature and serve as a basis for other, broader and deeper studies in the field of accordion education and accordion performer's art.

2. Papers

2.1. Stancheva, D. *Advantages of the Cognitive Assimilation of the Musical Work in the Performance of the Accordion*. Second Edition, 36 pages. FastPrintBooks, Plovdiv, 2019. ISBN 978-619-236-112-9

The necessity of exploring the issue is dictated by the difference in the quality of Bulgarian and foreign accordion performances at the competition and concert podiums established by the author during his many years of pedagogical work; by her desire to discover the negative influential factors and to seek a practical opportunity for overcoming them. The author is based on studies in the field of philosophy, psychology, didactics, culture studies, the Hofstede's theory on national cultures, and many others. The

advantages of the cognitive type of learning have been presented over the traditional for the Bulgarians reflector's type. Its place as a type of learning has been marked. The factors that hinder its implementation have been described, with special attention being paid to the specifics of the Bulgarian national culture as a particularly important factor. Some approaches for its implementation have been proposed.

2.2. Stancheva, D. *The Emergence, Technical Development and Application of the Accordion in Musical Art. Part I. From Ancient Asia to the Modern Chromatic Accordion*. Second Edition, 74 pages. FastPrintBooks, Plovdiv, 2019. ISBN 978-619-236-114-3.

The need for such a study is justified by the following facts, which are decisive for its contribution: 1) Given the wide spread of the accordion in the last 180 years, surprisingly little has been written on this subject. Much of what has been written is simplified in a rough manner, it is often inaccurate and untrue. 2) This topic is covered very poorly in only three sources in Bulgarian specialized literature, the vague statements and the information inside them being of such a character that significantly impedes knowledge; factual inconsistencies among the different authors; mutually exclusive statements by one and the same author; the source is not mentioned or, if indicated, the reference is to a non-existent object; lack of clarification of the original names of the instruments and the names of their inventors, etc. 3) In the available foreign literature, there is either excessive intensity of information on a more comprehensive study with details of a regional nature or there is fragmentation or dispersion of the information; there are inconsistencies in the dating, terminological inconsistencies and descriptions of facts and events that put to the test the reliability of the source, etc.

The paper collects and presents, as far as possible in chronological order, the main elements of the available information, outlining the contours of a more credible and comparatively more complete picture of the history of the accordion, giving a clearer picture of the development of this instrument, its contemporary design and its application in music. It describes the accordion principle of sound formation and its use in previous instruments, as well as their application in musical practice. The story of the creation and improvement of the accordion is presented, with special attention paid to its patenting by C. Demian. Of high importance is the fact that for the first time in our literature the structure of Demian's accordion, the manner in which it had been handled by the performer and what could have been played on it has been clarified. The author performs an analysis of the drawing in Demian's patent, which leads to the conclusion of how many and what the chords were that were possible to play on in the first accordion. The facts published in the paper about this instrument do not confirm the credibility of the information on it in the specialized literature in Bulgaria.

Given the fact that the subject is a part of the training content of the accordion education methodologies, along with the accessible style of exhibition and the multitude of visual materials it contains, the study could serve both teachers, pupils and students in the field of the professional education in this instrument, as well as anyone who is interested in it.

3. Textbook

Stancheva, D. *Technologies for Achieving Quality of Tone in the Initial Accordion Education. Textbook for Accordion Teachers*. Second Edition, 72 pages. Fast Print Books, Plovdiv, 2019, ISBN 978-619-236-113-6

The textbook is targeted at current and future accordion teachers - it is suitable both for students - accordionists from musical disciplines and for accordionists from the High Schools of Music. In the Bulgarian accordion methodology, the question of skills related to the achievement of quality tone is very poorly covered without there being a system for their development, thus causing negative effects on the educational results. The textbook partly fills the gaps in this perspective. It offers methodological knowledge of the technologies used in the initial training in accordion, which are fundamental to the development of skills for obtaining quality tone in the context of continuous bellows dynamics. The

content is structured in line with the practical possibility of successive technology introduction ever since the first lesson in parallel with the other methodological units. It contains well-defined concepts, clearly formulated rules and a detailed description of the technological process. The technologies are a part of an overall system that has proven its effectiveness when applied in practice.

4. Articles and reports in magazines and conference collections, apart from the dissertation

Some of them are publications partially presenting certain issues developed in the overall works discussed in items 1, 2.1 and 3. The contents of those, which are presented in the reference for scientific production compliance with the minimum national requirements for criterion 8 and criterion 9, do not duplicate any part of the contents of the overall works.

5. Score music paper editions apart from the dissertation

Stancheva, D. *Five Beautiful Plays for 2 Accordions Arranged by Diana Stancheva*, 50 pages. Interstil, Plovdiv, 1999. ISBN 954-8824-20-5 (book and audio cassette)

This is a collection of arrangements for an accordion duo of 5 musical pieces from the genres jazz, disco, czardas, musette. Its topicality comes by the fact that score music editions for accordion ensembles of such kind are still missing on the Bulgarian market. Performed by student chamber ensembles under the direction of the author, the arrangements have been recorded on an audio tape, accompanying the score edition, which makes the collection the only one of its kind in the accordion literature in our country to this day. The collection finds its practical application in chamber music classes in the professional training of accordionists from both higher schools and universities.

6. Author's arrangements, performed and digitally recorded, apart from the dissertation

6.1. CD *"Five Beautiful Pieces for 2 Accordions Arranged by Diana Stancheva"*. Artistic director of the chambers: D. Stancheva. Producer: P. Stanchev. Sound recording: V. Molev. DIANAHAUS Music Art Studio, 1999

The CD contains a recording of the performances of the five arrangements for the accordion duo, the score texts of which are published on paper in a collection of the same title, already mentioned above in item 5. The CD is a copy of the audio cassette to the collection.

6.2. CD *"AIR FLYNING MEN" - classical music for accordion*. Artistic Director of the Chambers: D. Stancheva. Producer: P. Stanchev. Sound recording: V. Molev. DIANAHAUS Music Art Studio, 1997

The CD contains a sound recording of students' accordion ensemble performances of 12 musical works, 9 of which arranged by D. Stancheva. One of them (Czardas by Monti) is also included in the recording presented in 6.1.

"AIR FLYNING MEN" reflects the results of the author's experimenting with sound-formation and the creation of arrangements that allow the use of more bellows and bellows-and-fingers articulation methods in the interpretation of musical works in order to enrich the tone in timbre and enhance the overall sound quality of the performance as a whole. The sound achieved by these techniques, approaching the timbre of the bow instruments, is most clearly identified in the interpretation of Concert F-minor op. 8 № 4 "Winter" by A. Vivaldi. It is by no means gained because of studio processing of the recording.

7. Appendixes to Indicators 4, 12, 13, 14, 17, 30, 31 on the conformity of the scientific and artistic production with the minimum national requirements

7.1. Appendix to Indicator 4 "Author's product, realized in the field of arts"

Music to the theater play of the German director Georg Genoux "The Sexual Neuroses of Our Parents", composed of musical works in the arrangement of D. Stancheva for solo accordion. It was performed "live" by the accordionist Ventsislav Kolev at each performance in the 2005-2006 season of the "N. O. Masalitinov" Drama Theater, Plovdiv. A copy of the plays' agenda is provided in the appendix.

7.2. Appendix to Indicator 12 "Implemented short author's product in the field of arts"

A list with the titles of 21 author's arrangements for accordion ensembles is provided. They have been frequently performed in front of the audience at competitions and concerts in Bulgaria and abroad (programs of concerts containing some of the titles of the arrangements are presented). Electronic media have broadcast some of the performances of the arrangements. Sound recordings with the performances of 13 of the arrangements (commented in 6.1 and 6.2) are presented. Presented are also the 5 arrangements, published on paper (in the collection, commented on in item 5).

7.3. Appendix to Indicator 13 "Leading (or independent) artistic manifestation in the field of arts, which is not a basic habilitation work"

7.3.1. Conductor of a Balkan accordion ensemble comprised of performers from 5 countries: Bulgaria, Turkey, Albania, Macedonia and Serbia, performing under the aegis of peace on the Balkans. There was a concert tour in 2001 in Turkey (in the cities of Eskisehir, Bursa and Afyon) and Bulgaria. Reviews, published in Bulgarian and foreign press are provided.

7.3.2. Artistic director of Bulgarian accordion chamber ensembles, with numerous concerts, awards from competitions, realized recordings. Copies of the awards of competitions are to be seen in Appendix to Indicator 30. The recordings are provided in Appendix to Indicator 12.

7.4. Appendix to Indicator 14 "Supporting creative performance or participation in a collective artistic product"

Solo performance in an orchestra work by J. S. Bach during a tour of the Balkan accordion ensemble in Turkey and Bulgaria in May 2001. The performance is noted in the concert programs presented in Appendix to Indicator 12, in relation to the author's arrangements (besides performing as a soloist, D. Stancheva is also the author of the arrangement of the performed work).

7.5. Appendix to Indicator 17 "Quotations in scientifically reviewed monographs and collective volumes"

The quotations are from 4 different works by D. Stancheva in a monograph with scientific review. They are described in the "Realized product" section under Indicator 17 in the reference (administrative documents) for compliance with the minimum national requirements. In this appendix, copies of the pages of the monograph are presented with marked positions of the quotations.

7.6. Appendix to Indicator 30 "Awards at creative and performance contests given by national professional forums and organizations"

Enclosed is a list of 10 prizes along with the supporting documentation to them.

7.7. Appendix to Indicator 30 "Awards for creative and performance contests by professional forums and organizations abroad"

Enclosed is a list of 17 prizes along with the supporting documentation to them.