

**ANNOTATIONS OF THE MATERIALS UNDER ART.65 OF THE  
REGULATIONS FOR THE DEVELOPMENT OF THE ACADEMIC STAFF  
OF PAISII HILENDARSKI PLOVDIV UNIVERSITY  
BY CHIEF ASSISTANT DR. ANTONIYA PENEVA BALEVA**

**for participation in a competition for occupation of the academic position of an  
Associate Professor  
under Higher education field: 8. Arts,  
Professional field: 8.3. Music and Dance Arts,  
Scientific specialty: History of Music**

**43 scientific papers were submitted for participation in the competition: 3 monographs, 37 scientific articles, of which 33 in Bulgarian, 2 in English, 2 in Russian, as well as 3 study aids for students. All of them were developed and published after the award of the scientific educational degree of Doctor.**

**The numbering used reflects the serial numbers of the publications on the list for participation in the competition.**

## **MONOGRAPHS**

- 1. Baleva, A. “Music and Time. Philosophical, Aesthetic and Historical Fragments”.** Paisii Hilendarski University Publishing House, Plovdiv, 2019, p. 197, ISBN 978-619-202-533-5 (second supplemented and edited edition)

The problem of time and art, in particular – music, can definitely be defined as fundamental. Its comprehensiveness sends the researcher’s studies, analyses, interpretations, and emotional reception in multiple directions – in a maze of visible and not so visible connections, references, analogies, and associations. This unique couple carries a special mystery that provoked both the birth of the mythological ideas about them in ancient times, and the construction of the purely rationalistic theories of our time.

The understanding that the depth and comprehensiveness of the music-time relationship remains largely unfathomable imposes on the researcher the requirement to clearly refine the main thematic and semantic emphases. Their conscious choice, subject to the author’s individual reflection on the problem, also explains the subtitle of the monograph – “Philosophical, Aesthetic and Historical Fragments”. In the brief overview of the individual chapters, their main semantic and content fields will be outlined.

The *first chapter*, dealing with music – history and music – philosophy relations, outlines the terrain on which these fragments are located, connected, and

interacted. The main goal is to present the deep connection between the art of music and history and philosophy on the one hand, and to outline the specifics and subject of the scientific disciplines – history of music and music philosophy – on the other hand.

The *second chapter* is dedicated to the two phenomena – music and time. In real life, people are surrounded by music, and intentionally or not, everyone is part of the musical culture, with a certain experience in this area. Undoubtedly, there are moments when the questions arise: What is music? What is its meaning? What is its value?, etc. The answers to these questions are revealed in the process of studying the art of music and its specific socio-cultural existence, in which problems of a diverse nature are intertwined – ontological, epistemological, psychological, cultural, semiotic, etc. The development of views on music, formed in the thought and practical experience underlying the centuries-old European tradition, is traced.

The problem of time can be defined as eternal: it excites and challenges humanity, which throughout its thousand-year history has tried to unravel its secrets. The category of *time* largely concentrates within itself the fundamental questions that a person faces in search of the meaning of his existence. Of the diverse problematic research fields enabled by the category of *time*, the emphasis is on the understanding of time as a metaphor, its allegorical and symbolic incarnations in art, as well as some of the most significant theories related to time in art and music.

The specific, immanent relationship between the phenomena of music and time is the subject of theoretical and historical research in the *third chapter*. Basic concepts such as *chronotope* and *temporality*, as well as the categories of *music and time*, *musical time*, and *time in music*, are specified. In the exposition, a special place is allocated for the presentation of some of the diverse visions of musical time and the specific terminology generated by them. The individual authors' reflections on the problem of composers such as Igor Stravinsky, Olivier Messiaen, Pierre Boulez, Karlheinz Stockhausen, and others are summarized.

In the context of the music – time problem, some of the most important features of the concepts of *musical work*, *musical text* and *musical notation* are brought out, as well as a general analysis revealing the process of time modeling by musical means.

Historically, the music – time relationship reveals other research problems: that of the periodization of music history and the significance of concepts, such as *discreteness* and *continuity*. The modern views on the development of the music-historical process and the integration between music history, cultural studies and philosophy, give rise to the need for the emergence of new terminology and specific periodizations. In this sense, the peculiar temporal metaphors *fast* and *slow history*, derived on the basis of the current idea of different types of music and their respective different histories, are examined. Musical culture is presented in the cardinal context of its temporality and the concretized basic temporal-historical patterns.

2. **Baleva, A. “Aspects of Musical Culture in XVII – XVIII Century”.** p. 152, Paisii Hilendarski University Publishing House, Plovdiv, 2012, ISBN 978-954-423-781-3

The present book presents separate aspects of a specific segment of musical history – the years from 1600 to the first decades of the 19<sup>th</sup> century. Within these little more than two centuries, musical art and culture passed through the time of the Baroque, the gallant and sentimental style, and the musical classicism. The interest of professional musicians – musicologists, performers, conductors, music educators, amateur musicians and the widest listening audience to the targeted time period is fully justified. Even in the oversaturated sound space of our time, for many people the art of music overlaps with the time of A. Vivaldi, G. F. Handel and J. S. Bach, to J. Haydn, W. A. Mozart and L. van Beethoven. The popularity of their work creates the deceptive feeling that everything related to the music of the Baroque and Classical periods has been discovered, described, and known. Outside the professional circle of music specialists, this understanding is typical of those who are just getting into the specifics of music history. They seem to take composers and their works for granted, largely detached from the times in which they appeared. From this fact derives the basis for the music of the Baroque and the Classicism – in fact two very different eras – to be presented together – both consecutively and in parallel – in a comparative plan. It is in this way that the music-cultural space that is familiar to everyone would reveal its individual elements and details and the gradual or more violent processes taking place therein and would become truly closer to the modern person.

The end of the 16<sup>th</sup> and the beginning of the 17<sup>th</sup> century marked the beginning of a new period in the development of musical culture, which brought significant and irreversible changes in public and individual consciousness regarding the art of music. For about 200 years, modern ideas and models related to the perception, performance, and creation of music were born, developed, improved, and eventually became a kind of standards. The foundations of the modern musical language were laid and great musical genres were born – the opera, the oratorio, the symphony, and the sonata. Technological progress determines the refinement of ancient musical instruments and the creation of new ones. The models of the concert practice were gradually being confirmed, the foundations of the music market were being laid, and the music publishing activity was being activated. Parallel to the development of musical practice, in the 17<sup>th</sup> and 18<sup>th</sup> centuries, the foundations of various musicological disciplines were laid, which later became an invariable part of European musicology. These include the history of music, musical aesthetics and criticism, and musical sociology.

The monograph presents a broad picture covering the period from 1600 to the first decades of the 19<sup>th</sup> century – a time during which Western Europe lived under the

mark of wars, crises, and revolutions. In a consistent and comparative plan, the changes that have occurred in the worldview of society are presented, which find their expression in the manifestations of intellectual thought. Inevitably, the public political and social situations lead to irreversible changes in musical life as well. They reflect with particular force both on the personal fate of the musicians during this period – composers and performers, as well as on the specifics of their creativity. The idea of the publication does not include analyzes and sheet music examples of specific works. Focusing on certain samples from different musical genres is linked to their wider presentation as works emblematic of the culture of those periods, bearing the mark of the time in which they were born, as well as the unique handwriting of their authors. In this sense is the selection of the literature used – historical, cultural, aesthetic and art studies, approved monographs, as well as other music-historical works.

- 3. Baleva, A. “Musical Perception. Historical and Theoretical Aspects”. p. 127, Paisii Hilendarski University Publishing House, Plovdiv, 2010, ISBN 978-954-423-640-3**

The overall concept of the monograph is subordinated to the deep conviction of the need to place and analyze individual musical processes and phenomena, events and personalities in a broad historical and cultural context. The book is intended as a publication that can supplement and expand knowledge about musical art and culture. In this sense, the possibility of certain productions being refracted through the prism of the complex, multi-layered, largely individual process of perception is proposed. These characteristics of musical perception explain the presence of different aspects in the interpretation of information – philosophical, historical, aesthetic, and sociological.

The monograph is organized into three parts. In the *first part*, musical perception is considered as an indivisible and intrinsic part of the ever-changing picture of musical culture. In this sense, the mass and the professional and scientific understanding are compared, and the naturally existing “contradiction” in the interpretation and treatment of musical perception in everyday life and in scientific thought, as well as the relations between the so-called general musical culture of the mass listener and the music-theoretical and historical knowledge, are indicated.

Musical perception has its characteristic manifestations in the field of musical creativity and performance. In the process of studying the music history and the work of the composers, the significance of their individual perception, their ability for adequate and at the same time creatively interpretive reception, the importance that the composer attaches to the corresponding listening reception stands out. A specific mode of perception is imposed in executive practice as well. In the role of mediators, the performers are faced with a very complex task – according to their experience and knowledge, usually starting from the sheet music of the work, the performers must

seek to combine their receptive reactions to the “spirit of the work” and those of the listening audience.

In an educational aspect, emphasis is placed on the role of musical perception in teaching the history of music. The selection and work with specific musical samples is important, since they are not just an illustration of the theoretical material, but an equal, essential part of the knowledge of musical art. In this sense, in the learning process, interdisciplinarity is a mandatory condition, which ensures coverage of the work in its various aspects. It enriches and stimulates perception. Only by combining theoretical knowledge and purposeful, full-value perception (and experience) of musical works, one reaches the knowledge of the historical development of musical art.

The *second part* presents musical perception in the context of musical aesthetics, sociology, and psychology.

In the second half of the twentieth century, the problem of the essence of art history and the role, functions and meaning of perception became the center of the so-called receptive theories. The influence of receptive aesthetics on musicology and the formation of an understanding of the significance of musical perception is associated with the position of the co-creative role of the perceivers of art, that is, they read, decode the message of the artist and at the same time transfer and weave it into their own spiritual life and life experience. This understanding can be related to the understanding of history as a kind of individual and collective experience. Musical history and culture can be interpreted as a particular kind of historical memory of ideas and feelings, creative and receptive stylistic patterns, as well as overall worldviews.

Examining the interrelationship with psychology makes it possible to concretize the concepts of *musical reception* and *musical perception*, in order to distinguish two main qualitative levels: getting to know the sensory data and penetrating the layers beyond the sensory data. Based on the specification of the structure of musical perception, the system of determinants of perception is reached, which is analyzed in a musical-historical aspect.

The *third part* is devoted to the procedural nature of musical perception. Different aspects of the processuality of musical perception are brought out, which are manifested in phylogenetic and ontogenetic plan, in the unified artistic process, and in the temporarily processual nature of musical art.

Musical perception changes, modifies, adapts, and develops under the influence of the evolution of the outlook, worldview, aesthetic ideals of beauty, as well as cultural and historical experience of different societies. Its change and development is in a natural relationship with the development of musical art. Viewed historically, these interactions have varying degrees of dynamism and synchronicity, and this in turn creates the necessary tension and impetus for the development of creativity and performing practices.

**SCIENTIFIC ARTICLES AND REPORTS**

*Articles and reports published in scientific publications, referenced and indexed in world-renowned databases of scientific information*

4. **Baleva, A. “On the Way to Realization of Innovative Ideas, Theories and Practices. Realities and Challenges in the Process of Teaching Music History”.** In: PEDAGOGY Magazine, Issue 8, 2020, p. 1141-1158, ISSN1314–8540 (online), ISSN 0861–3982 (Print)
  - a. Web of Science: Emerging Sources Citation Index
  - b. European Reference Index for the Humanities and the Social Sciences (ERIH PLUS)
  - c. Central and Eastern European Online Library (CEEOL)
  - d. EBSCOhost Research Databases
  - e. Google Scholar, Primo (Ex Libris), Summon (ProQuest)

The topic of innovations in education is extremely topical and in this sense it deserves a critical reading that outlines the long and complex path that leads to their realization. From the position of long-term experience of a university lecturer in the history of music, the author outlines his understanding of the problem, bringing to the fore the mandatory theoretical and conceptual training, goes through the objective reality, and reaches the concrete practical realization in the educational process with students of music majors with pedagogical orientation. The article describes three thematic projects, the implementation of which gives students the opportunity to practically research, analyze, systematize, and present knowledge related to the history of music, modern musical culture, various scientific theories, ideas, etc. The project activity is based on interdisciplinary interaction, integration of knowledge, skills and attitudes from different subject areas, focusing on the result and the progress of the educational process in a practical context.

*Articles and reports published in specialized publications in the field of arts*

5. **Baleva, A. “Studying the history of music – a path to Christian spiritual wealth”.** In a collection of reports “Religion and Education. History, Traditions and Modern Trends”. Studio-18, 2020, p. 288-294, ISBN 978-619-7249-60-6

The article presents the relationship between music and religion, as it is subordinated to the idea of integrating religious themes into the educational process of music history. In a broad interdisciplinary framework, some philosophical-aesthetic, cultural,

sociological, and psychological aspects of the problem are affected, with a conscious search for distance from the purely theological aspects and an emphasis on the general cultural aspects.

- 6. Baleva, A. “Current Problems of Music Education in the Context of the Information and Communication Environment”.** In: Information Technology in Education. Challenges and Opportunities”. Paisii Hilendarski University Publishing House, Plovdiv, 2019, p. 218-227, ISBN 978-619-202-437-6

The problem of the music education process in the context of the information and communication environment poses a number of questions related to the specific relationship between man and art. The article presents a brief overview of some current ideas and trends that affect the philosophical-aesthetic and the music-cultural aspects of the targeted problem, which could be the basis of an educational environment that provides the balance between art and technology and creates conditions for the inclusion of young people in the world of art.

- 7. Markova, D., A. Baleva, E. Gigova. “Studying Teachers’ Attitude to the Problem of Aestheticization of the Educational Space”.** In: “Socio-Pedagogical Aspects of Innovations in the Educational Environment”. Paisii Hilendarski University Publishing House, Plovdiv, 2018, ISBN 978-619-202-389-8

The article presents the results of a study of the attitude of teachers to the problem of aestheticization of the educational space. The conducted study provides grounds for drawing conclusions about the importance of the aesthetic layout of the educational space and the need to search for ways to achieve effective models aimed at the mental comfort of children and students, contributing to their aesthetic construction. Project activities implemented in a specific educational environment are presented, which could illustrate the understanding of aesthetic education and the inclusion to art through aestheticization of the educational environment.

- 8. Baleva, A. “Music for Children – a Look at its Cultural and Historical Formation.** In: “Socio-Pedagogical Aspects of Child Development”. Collection of reports from interdisciplinary scientific conference. Paisii Hilendarski University Publishing House, Plovdiv, 2017, p. 393-404, ISBN 978-619-202-279-2

Within the framework of the big topic of *children* and *art*, this article presents a brief overview of the process of cultural-historical formation of the phenomenon of

children's music. It is inevitably linked to global problem areas, such as the cultural-historical and social development of society, the development of philosophical ideas, etc. On the basis of this contextual field, the specific problems related to the awareness of the importance of musical art, to the various socio-historical and cultural manifestations of the process of musical education and upbringing, as well as to the emergence and significance of the image of children and childhood in art and music, are highlighted.

- 9. Baleva, A. “Innovations in the University Educational Environment, Art Education and the Application of Innovative Pedagogical Technologies – Factors for the Aestheticization of the University Educational Environment”.** In: “Perspectives in Creating an Innovative Educational Environment”. Collection of scientific reports. Paisii Hilendarski University Publishing House, Plovdiv, 2017, p. 210-219, ISBN 978-619-202-297-6

This article addresses some of the diverse and challenging space created by the intersection of art and education. Situated therein, the concepts of art education, innovation, innovative technologies, and aestheticization of the environment, give rise to a number of questions that outline a very broad socio-cultural context. An attempt will be made here to outline some aspects of the problem, focusing on the interdependencies and influences flowing between the concepts referred to above and predetermining their actual realization.

- 10. Baleva, A. “The Relations of Music – History and Music – Philosophy. Some Features of the Dialogue Between Musicology, History and Philosophy”.** In: “Innovations and Competences in Education”. Collection of reports from interdisciplinary scientific conference. Paisii Hilendarski University Publishing House, Plovdiv, 2016, p. 339-348, ISBN 978-619-202-178-8

The text presents some basic specifics of music – history and music – philosophy relations. Their importance is predetermined by the interdisciplinary nature of music science, and in this sense, they are decisive both in specific scientific research and in the field of music and general humanitarian education.

- 11. Baleva, A., Ya. Yankova, D. Markova. “The Idea of Artistic Educational Activity – Traditions, Realities, Perspectives”.** In: “Alternatives in Education”. Collection of reports of participants in the project “Alternatives in Education”. Paisii Hilendarski University Publishing House, Plovdiv, 2016, p. 161-171, ISBN 978-619-202-159-7



The article traces the historical development of the educational idea in music and art education. Its essence, principles and development, and the potential of the idea, which has not lost its importance until now, are examined. Reflections on possible projections of educational activity in modern art education are presented. The acquisition of the necessary socio-cultural competences by students in arts majors and pedagogical majors (for all educational degrees) through specialized study courses would contribute to the multiplication of educational ideas in the modern educational environment.

- 12. Baleva, A., Ya. Yankova. “Projection of Phenomenon-Based Learning within the Framework of Artistic Education”.** In: “Alternatives in Education”. Collection of reports of participants in the project “Alternatives in Education”, Part II. Paisii Hilendarski University Publishing House, Plovdiv, 2016, p. 205-2013, ISBN 978-619-202-194-8

The article outlines the main characteristics of a new pedagogical approach – phenomenon-based learning. The intersections with project-based learning provide grounds for using pedagogical experience in this direction and modeling educational models in art education. Different aspects of the phenomenon of *time* in music are presented with the aim of finding possible projections in the art education activity and in the education of pedagogical specialists.

- 13. Markova, D., A. Baleva, Ya. Yankova. “Educational Projects in the Context of the Artistic and Enlightenment Ideas”.** In: East European Scientific Journal “Wschodnioeuropejskie Czasopismo Naukowe”, Warszawa, Polska, Vol. 2, 2015, p. 10-13. (index in the Russian Science Citation Index). The article is also available at: [http://eesa-journal.com/wp-content/uploads/2015/10/EESJ\\_2\\_1.pdf/](http://eesa-journal.com/wp-content/uploads/2015/10/EESJ_2_1.pdf/), ISSN 1857-7881 Print; ISSN 1857-7431 Online/

The article examines project activities in art education as a possible projection of enlightened ideas in modern education. A theoretical model of working on an educational project and the application of project-based learning in the context of the integration between music and visual arts are presented. The essence of educational projects is analyzed according to modern pedagogical theory and practice, the organization of project-based learning, and the possibilities of achieving certain educational goals through it. Project-based learning offers an alternative that allows students to enter the role of self-learners, and activates their abilities to analyze and make sense of the theoretical material. In this active form of knowledge acquisition, they stand at the center of the educational process. Autonomy in coordinated team activity turns them into organizers of their own learning.

- 14. Baleva, A. “History of Music on the Background of Interdisciplinarity. Possibilities to Develop the Creative Thinking of Students. “SOCIAL COMPETENCES, CREATIVITY AND WELLBEING”.** Paisii Hilendarski University Publishing House, Plovdiv, 2015, p. 103-110, ISBN 978-619-202-023-1

The fundamental essence and importance of the history of musical art predetermine its long-established place in general humanitarian and specialized music education. Modern studies of the music-historical process are generally unthinkable without integration with other sciences, such as philosophy, psychology, sociology, cultural studies, etc. In the present text, the idea of the interaction of the different disciplinary spheres as an opportunity to present music-historical information in a different context, by activating the creative thinking of students studying the history of music, is presented.

- 15. Baleva, A. About the “Slow”, “Fast” and Unknown History of the Musical Twentieth Century”.** In: Fifth Academic Spring Readings. International conference “20th Century – A Time of Confrontations, A Time of Discoveries”, Pancho Vladigerov National Music Academy, Sofia, April 1-2, 2015, p. 295-303, ISSN 1314-9261

The article presents the current classification of the types of musical creativity presented by the Russian musicologist Tatyana Cherednichenko: folklore, minstrel, canonical-improvisational, and opus music. On this basis, in the context of music of the 20th century, the specifics of its teaching and the realities of the modern educational environment, an attempt is made to present an idea platform aimed at increasing the quality of pedagogical communication and the educational process as a whole.

- 16. Baleva, A. “The Music – Time Relationship in a Pedagogical Context (Clarification and Interpretation of Some Concepts).** In: “Education. Development. Art. Art and Development”. Paisii Hilendarski University Publishing House, Plovdiv, 2015, p. 35-44, ISBN 978-619-202-077-4

The insight into the essence of the music – time problem reveals to a great extent the existence of music, both in the various stages of historical development and in all spheres of music making, including creation, performance, and perception. In this sense, the main task in the process of teaching this complex subject is the correct and precise use of the terminology inherent in the problem.

- 17. Baleva, A. “The Information-Communicative Function of Musical Art in the Context of the Music – Time Problem. Some Educational**

**Projections**". In: Collection of reports "Education, Society, Personality". Paisii Hilendarski University Publishing House, Plovdiv, 2015, p. 185-194, ISBN 978-619-202-032-3

The main feature of music as a manifestation of human activity is the implementation of specific communication, which makes sense of its possibilities to reflect ideas, emotions, and the world around us. The information-communicative function is the basis of one of the fundamental qualities of sound art – the transmission of information. Musical works are a kind of *documents of the era*. Different information is "layered" therein – they reveal the worldview and philosophy of the time, in which they were created, embody the specific sensitivity and emotional appearance, and carry the "spirit of the time". In order to read this information, a certain degree of musical and artistic education is necessary, within which a more complete picture is built, into which the musical work fits, and at the basis of this picture lies the fundamental problem of music – time.

**18. Baleva, A. "The Philosophical Problem of Music – Time and Some Specific Periodizations of Musical Art"**. In: "Perspectives in Education" collection. Paisii Hilendarski University Publishing House, Plovdiv, 2014, p. 143-152, ISBN 978-954-423-942-8

The article summarizes some moments of the peculiar dialogue between the philosophical-aesthetic and musicological concepts related to the music – time problem. They are the necessary prerequisite for a new and different understanding and presentation of the musical-historical process as a whole.

**19. Baleva, A. "Studying the History of Musical Culture in Higher Schools – A Global View (Stereotypes, Receptive Attitudes, Challenges)"**. In: "Innovations, Challenges and Trends in Postmodern Education", Stara Zagora, 2013, [http://uni-sz.bg/wpcontent/uploads/truni/file/Volume\\_1\\_No\\_1.pdf](http://uni-sz.bg/wpcontent/uploads/truni/file/Volume_1_No_1.pdf)

The purpose of the article is to present a brief critical analysis of the problem in question. It is placed in the general context of our contemporary socio-cultural situation. Distance from the specifics of curricula and programs is consciously sought. Emphasis is placed on separate general and more particular aspects, which taken together bring out the place, role, and functions of the history of musical culture as one of the essential components of modern humanitarian education.

**20. Baleva, A. "Studying the History of Musical Culture – A Necessary Presence in Higher Humanitarian Education"**. In: Collection of scientific

articles “Modern Education – Strategies, Directions, Values”. Paisii Hilendarski University Publishing House, Plovdiv, 2012, p. 136-143, ISBN 978-954-423-827-8

The reasoning in the article goes beyond the framework of specialized professional music education and the attention is focused on the need to study the history of musical culture in the various humanitarian fields and specialties in Bulgarian higher schools. The sequence of the exposition reflects the author’s vision of the problem and the desire that this same problem will provoke reflection and discussions that will lead to the introduction of this discipline into the curricula.

**21. Baleva, A. “Musical Educational Activity in the Context of the University Educational Environment”.** In: Collection of scientific articles “Formation of the Citizen and the Professional in the Conditions of University Education”, /Book 1, Volume 2/, X-Press, Gabrovo, 2012, p. 214-216, ISBN 978-954-490-336-7.

The exposition gravitates around two main points of reference: the university and its scientific, educational, and cultural field of action, and the idea of musical enlightenment, possessing its long history and tradition. In this context, the reasoning of the author develops, who, based on his teaching and scientific experience, considers it expedient and in sync with the current needs of society and in particular of higher music education, the revival of the idea of music educational activity, and the transformation of higher schools into educational centers.

**22. Baleva, A. “The Written Word of Kipriana Belivanova through the Eyes of a Music History Teacher”.** In: “Academic Spring Readings”, Collection of reports from the National meeting of teachers of music history and musical folklore in secondary and higher educational institutions and music teachers in secondary general education schools, Mars 09 EOOD, Sofia, 2012, p. 244-251, ISBN 978-954-2925-05-7

In the field of scientific communication, with its diverse functions, there are texts possessing their own characteristic functional, structural, and linguistic features (strictly scientific, academic, educational, popular science, scientific informational texts). Nevertheless, there is an unequivocal interrelationship between them, and sometimes the reader discovers a “happy interweaving”, a fusion of their specific characteristics. Exactly this rare feature stands out in the written texts of Kipriana Belivanova. Since the direction of reasoning in the article is aimed at the perception and understanding of music-historical scientific texts in the educational process of music history, the specific analysis and its corresponding conclusions are based on the

studies “Bach and Handel Era”. This complex, contradictory stylistic era in musical history and culture is presented through a clear, laconic, but expressive style. Basic and fundamental specifics of the time we call musical baroque are outlined. They argue and prove the possibility and necessity of uniting such contradictory, contrasting phenomena into a single whole. The main cognitive function of the text combines extremely successfully and fruitfully with the communicative function. The structure of the entire text provides a kind of algorithm, supporting the perception of information. The clean, clear speech makes it possible to go into the depth of the text and makes it multifunctional. This gives rise to the much-needed free, creative situationality in educational practice, where in the process of assimilating specific knowledge, other, additional ones are reached – i.e., a dynamic information field is created, which contributes to entering much wider areas of knowledge. In this sense, through her study, Kipriana Belivanova takes on the role of a facilitator – a term that in the practice of training and development denotes the process of facilitation, assistance, and support, which leads to an effective and complete perception, understanding, and assimilation of the complex music-historical matter.

- 23. Baleva, A. “History of Music – Current Scientific and Educational Aspects”.** In: Collection “Modern Pedagogical Theories and Practices”. Paisii Hilendarski University Publishing House, Plovdiv, 2011, p. 127-132, ISBN 978-954-423-732-5

The article mentions some of the essential factors that activated the changes in musicology in general, as well as in the history of music as a scientific discipline. They were provoked by the new attitude to history under the influence of the Annales French Historical School. The influence of receptive theories, developing mainly in literary studies after the 60s of the 20<sup>th</sup> century (the school of Constance), was active. Cultural theories also had an influence (A. Toffler). As a result, the field of researched processes and phenomena affecting the development of the musical-historical process is expanded and enriched. The need for the corresponding projection of these changes in the educational aspect is also emphasized.

- 24. Baleva, A. “History of Music in the Context of Music Education”.** In: “Academic Spring Readings”, Collection of reports from the National meeting of teachers of music history and musical folklore in secondary and higher educational institutions and music teachers in secondary general education schools, Mars 09 EOOD, Sofia, 2011, p. 49-55, ISBN 978-954-2925-05-7

The article examines the study of the *History of Music* discipline in music-pedagogical specialties. In the context of the current situation in education, some problems related to the level of preparation and the musical and general culture of the students are indicated. The possibilities of the bachelor's degree are outlined, within which it is necessary to look for new, maximally effective ways of structuring, systematizing, and presenting the complex music-historical information, as this should lead both to compensation of the indicated negatives and to the construction of the necessary for the future music teacher competences in the field of music history.

**25. Baleva, A. “About the Teacher and Musical Communication. In Memory of Leonard Bernstein”.** In: “Academic Spring Readings”, Collection of reports from the National meeting of teachers of music history and musical folklore in secondary and higher educational institutions and music teachers in secondary general education schools, Mars 09 EOOD, Sofia, 2011, p. 79-84, ISBN 978-954-2925-05-7

The article is dedicated to one of the great names of music of the 20th century, Leonard Bernstein – conductor, composer, pianist, music lecturer, writer, and educator. The main emphasis of the exposition is precisely Bernstein's musical educational activity, finding its brightest manifestation in the famous *Young People's Concerts*, held with the New York Philharmonic in the period 1958-1972. The extremely wide thematic range of the Concerts is outlined, which combines musical works from different styles and eras with questions from music theory, history, and aesthetics. The relevance of L. Bernstein's musical educational activity and the possibility of discovering ideas therein, the creative interpretation of which would help identify adequate ways to overcome a number of problems marking the relationship between musical art and young people, are emphasized.

**26. Baleva, A. “Some Aspects of Music Reception in the Context of Music History”.** Musical Horizons Magazine, published by the Union of Bulgarian Music and Dance Artists, Issue 3, 2010, p. 24-25, ISSN 1310-0078

The article presents reflections related to two moments in the history of musical art and culture, which are of particular importance in the process of researching music reception:

- the first decades of the 19<sup>th</sup> century, during which the fruitful activity of Felix Mendelssohn Bartholdy as a conductor and musical educator developed, through which the attitude towards the musical heritage changed, became a kind of readjustment and adaptation of the perception regarding musical works of the past;

- the intensive development in the 20<sup>th</sup> century of sound recording, the emergence and improvement of electronic media and computer technologies. These indisputable achievements of technical progress created a qualitatively new environment in which music should “live” and lead to changes in compositional techniques, in the field of performing arts and naturally in the quality of music reception.

**27. Baleva, A. “About Integrative Processes in Musicology. A Look at Contemporary Trends in Russian Musicology”.** In: Collection “About the Integrative Processes in Modern Musicology and Education”, Paisii Hilendarski University Publishing House, Plovdiv, 2010, p. 30-35, ISBN 978-954-423-615-1

The article presents and comments on some characteristic trends in Russian musicology that began their development in the 1990s. They demonstrate a rethinking of traditional knowledge about music, by enriching and clarifying it on the basis of the multifaceted integrative connections of musical art with psychology, sociology, cultural studies, etc. Some ideas and theories of music theorists and historians, such as E. Nazaikinski, Yu. Kholopov, V. Kholopova, V. Medushevsky, are briefly listed.

**28. Baleva, A. “About “Classical Music” in the Context of the Problem of Integration. Realities, Contradictions, Possibilities”.** In: Collection “About the Integrative Processes in Modern Musicology and Education”, Paisii Hilendarski University Publishing House, Plovdiv, 2010, p. 36-44, ISBN 978-954-423-615-1

The article is related to the development of a scientific project investigating the integrative processes in modern musicology and their design in the modern educational environment. The concept of *integration* is placed in a wider context, and in this sense two conditionally determined levels are intended:

- Macro level, which refers to the relationship between music and society;
- Micro level, which fixes the integrative processes in the field of musicology.

The brief analysis and comparison between them is aimed at outlining individual specific problems, contradictions and the possibilities for overcoming them.

**29. Yankova, Ya., A. Baleva. “Information and Communication Technologies – A Means of Integrating Different Educational Models in the Study of History of Music.** In: Collection “About the Integrative

Processes in Modern Musicology and Education”, Paisii Hilendarski University Publishing House, Plovdiv, 2010, p. 45-51, ISBN 978-954-423-615-1

Studying music history requires dealing with a vast amount of information related to various scientific fields and arts. The use of Information and Communication Technologies in education supports the synthesis, integration, and systematization of educational content, by combining academicity and attractiveness in its presentation. Through the application of Information and Communication Technologies both in the lecture courses and in the independent preparation of the students, an information culture and professional competences are built, which the students will realize in their future executive and pedagogical practice.

**30. Baleva, A. “About the Periodization of Musical Art. Some Educational Aspects”.** In: Scientific works of the Union of Scientists in Bulgaria – Plovdiv, Series B, Volume XIII, 2010, p. 168-171, ISSN 1311-9192

The article presents some specific characteristics and features of the problem of the periodization of musical art. The brief analysis combines fundamental opinions of historical musicology with the current requirements and needs manifested in the music education process.

**31. Baleva, A. “About the Teaching of the History of Musical Art and the Specifics of the Modern Socio-Cultural and Pedagogical Environment. Some Grounds for Change”.** In: Collection “The Pedagogical Environment at the University as a Space for Professional and Personal Development of the Future Specialist”, X-Press, Gabrovo, 2010, p. 231-234, ISBN 978-954-490-161-6

The article sets out the position for rethinking the traditional model of music history education, by emphasizing the specificity of the university pedagogical environment. The adaptation of this model and the transition to an integrated review of musical culture finds its basis in: the presence of different educational qualification degrees of higher education; the extremely wide entry-level limits of students; the deployment of information in a broad context allows for multidirectional and dynamic integrative connections, and would optimize communication between lecturers and students.

**32. Arnaudova, E., Balieva, A. “Теория и история музыки – интегративные педагогические аспекты”.** In: “Педагогическое



образование: современные проблемы, концепции, теории и практика”. Санкт Петербург, 2010, p. 449-453, ISBN 978-5-902064-29-9

The purpose of the article is to present some possibilities for the integration of music-historical and theoretical knowledge in the training process of students of music-pedagogical specialties. In this sense, some options for realizing integrative connections between theoretical topics (e.g. basic properties of musical sound, musical writing) and their projection in the context of historical development of music are commented.

**33. Balieva, A. “Музыка-теория-образование. Проблемы и перспективы”.** Paradigmaty wspolczesnej pedagogiki, czesc 2, Siedice, Polska, 2009, p. 19-24, ISBN: 978-83-923928-6-6

The music – theory – education relationship concretizes three areas of contemporary intellectual and artistic thought that are in a state of dynamic development, rethinking, and even redefinition of traditionally established knowledge, conceptual schemes, and models. Regardless of the fact that they are fixed in a very general way, within the framework of this exposition an attempt will be made to bring out some of their current characteristics, the problems they cause, and the prospects for development laid down in the modern paradigms in education and musicology.

**34. Baleva, A. “Music Education and the Modern Educational Environment”.** In: Collection “The Child, the Arts, the Technologies. Contemporary Educational Trends”. Paisii Hilendarski University Publishing House, Plovdiv, 2010, p. 239-243, ISBN 978-954-423-594-9

The modern guidelines of education, formulated in a number of national and pan-European documents, unequivocally place an emphasis on spheres far removed from that of art. They displace almost entirely the existing tradition of art education and the multitude of theories of aesthetic education. At the same time, in these same documents, as one of the key competences, cultural competence is indicated, the essence of which is the emotional and aesthetic experience of the world around us through art. The article is provoked by this contradiction and poses, resulting from it, questions such as: how in modern conditions to reach the specified cultural competence and fulfill the concept of “educated person” with content?; is it possible to implement the curricula within the extremely limited number of music lessons?; to what extent will the content side of these curricula be able to build a different idea of musical art, beyond the banality and uniformity of the otherwise diverse intonation environment?”, etc.

- 35. Baleva, A. “About Music and Musical Education.** In: Collection “Modern Problems of Music Education”, Paisii Hilendarski University Publishing House, Plovdiv, 2009, p. 8-14, ISBN 978-954-423-515-4

The study of the relationship music art – music education initially requires a generalized, global view, arising from and seeking its foundations in foundational statements about music. The difficulty comes from the dual nature of the phenomena and processes and of the associated theories and their practical implementation. Thus, the points of reference also become conflicting, but despite, and perhaps precisely because of this, they bring us closer to the essence of the problem. The interrelations and relationships between music and music education are discussed in terms of: the universal nature of music; music pedagogy as part of the science of music, and the personality of the “teacher” of music.

- 36. Baleva, A. “Some Specifics of the Phylogeny of Musical Perception”.** Musical Horizons Magazine, published by the Union of Bulgarian Music and Dance Artists, Issue 9, 2009, p. 29-31, ISSN 1310-0076

The significance of the artistic and, in particular, the musical perception and reception is fundamental in musicology, art studies, aesthetics, etc. In the article, the musical perception is traced in a phylogenetic plan – how it changes, modifies, adapts, and develops under the influence of the evolution of the worldview, the world perception, the aesthetic ideals of beauty, as well as the cultural and historical experience of different societies. On this basis, its role and influence on the development of musical art in general and specifically on the existence of musical works are outlined.

- 37. Baleva, A. “Musicology, Media, Education – Tendencies, Influences, Relations”.** In: Collection “The Modern Intonation Environment and Students’ Musical Interests”, Paisii Hilendarski University Publishing House, Plovdiv, 2007, p. 5-12, ISBN 978-954-423-412-6

The article presents the results of a study related to the general musical culture of first-year students from several pedagogical specialties of the Faculty of Pedagogy of Paisii Hilendarski Plovdiv University. Their analysis is linked to current trends in the field of musical creativity, performance and perception, in theoretical studies in the field of music history, theory, aesthetics, etc., related to rethinking the relationship between serious, classical, and popular music. In this context, a place is also given to the role of the media, as a significant factor forming certain needs, taste, and artistic criteria in young people. On this basis, conclusions and recommendations aimed at music pedagogues and their adaptation to the current conditions of the social, cultural, and educational environment are outlined.

- 38. Baleva, A. “Trends and Perspectives in Music Education”.** In: Collection of reports from a scientific session of the Union of Scientists in Bulgaria – Plovdiv, 2006, p. 242-245, ISSN 1311-9192

The article analyzes the results of a study visualizing the level of general musical culture of secondary school graduates. The observed differences between the theoretical and practical results outline some basic conclusions, specifying the characteristic trends and perspectives of music education in Bulgarian schools.

- 39. Baleva, A. “Children’s Operetta – Traditions and Contemporary Directions”.** In: “Adaptation as a Strategy of Children’s Literature”. Collection from the International Conference on Children’s Literature, Plovdiv, 2005, p. 223-230, ISBN:954-516-592-8

The article presents a brief overview of the historical formation and development of the genre of children’s operetta in the context of the processes taking place in Bulgarian musical culture: from the years after Liberation, the influence and assimilation of elements from European practice, and the gradual shaping of our Bulgarian tradition, connected with children’s operetta. The problem of adapting artistic texts to musical-stage works is also considered, by emphasizing their communicativeness and accessibility as factors activating the development and popularity of the genre of children’s operetta.

- 40. Baleva, A. “The Universal Nature of Music – Some Educational Aspects”.** In: Collection from the Jubilee Conference with International Participation “Culture and Education – Perspectives”, Part III, Plovdiv, 2004, p. 79-82

There is widespread understanding of the universal nature of the musical language and its power of impact. They are the subject of analysis in the field of music theory, aesthetics, psychology, sociology, pedagogy, etc. The article raises some questions about the modern music education process and how fully it reflects the universal nature of music, what and how it is taught, whether the type of audience is taken into account, whether corrections are made in the course of teaching depending on the results, etc.

**PUBLISHED UNIVERSITY AID OR A TEXTBOOK THAT IS USED IN THE SCHOOL NETWORK**

- 41. Baleva, A. “Musical Culture in the Second Half of the 18th and the Beginning of the 19th Century. The Revolution in Music”.** Chrestomathy, p. 162, Paisii Hilendarski University Publishing House, Plovdiv, 2011, ISBN 978-954-423-692-2
- 42. Baleva, A., Ya. Yankova. “Musical Culture in the Second Half of the 18th and the Beginning of the 19th Century. Ideas, Styles, Artists”.** Chrestomathy, p. 148, Paisii Hilendarski University Publishing House, Plovdiv, 2011, ISBN 978-954-423-691-5
- 43. Baleva, A., Ya. Yankova. Musical Culture in 1600-1750. Baroque Music”.** Chrestomathy, p. 136, Paisii Hilendarski University Publishing House, Plovdiv, 2010, ISBN 978-954-423-641-0

The chrestomathies “*Musical Culture in 1600-1750. Baroque Music*”, “*Musical Culture in the Second Half of the 18<sup>th</sup> and the Beginning of the 19<sup>th</sup> Century. Ideas, Styles, Artists*”, and “*Musical Culture in the Second Half of the 18<sup>th</sup> and the Beginning of the 19<sup>th</sup> Century. The Revolution in Music*”, are mainly intended for students of music majors in universities and music academies. They are a necessary addition to the History of Music course, with their titles announcing and specifying the thematic scope and conceptual emphases.

The texts in the chrestomathies are drawn from a wide range of literature, covering musicological, art, literary, cultural, and aesthetic scientific works. Excerpts from the epistolary legacy of some of the composers are included, as well as from various references and encyclopedic editions. The bibliography includes materials from Bulgarian scientific research works and their translations from Russian, English and German, as well as new modern publications, including from the Internet.

The chrestomathies are united by a single overall concept, which is also reflected in their structure. Each of the considered musical historical eras is presented in the broad context of its general cultural and social features, by gradually entering texts specifying the specifics of musical culture: philosophical-aesthetic views, periodization, styles and genres, as well as artists and works.

As teaching aids, the chrestomathies also have their application among a wider audience: students of various arts majors, teachers and students in secondary music schools, music teachers in the general education school, and all those interested in questions of music history in the context of European cultural development.

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**City of Plovdiv**

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