

## **PEER REVIEW**

**Prof. TANYA VIKTOROVA BURDEVA, PhD**

**Paisii Hilendarski Plovdiv University, Faculty of Education**

of the materials submitted for participation in the competition for occupation of the academic position of **“Associate Professor”**

**at Paisii Hilendarski Plovdiv University**

**under: Higher education field 8. “Arts”**

**Professional field 8.3. “Music and Dance Arts” (History of Music)**

### **General presentation of the received materials**

By Order No ПД-21-74 dated 18.01.2023 of the Rector of Paisii Hilendarski Plovdiv University I have been appointed as a member of the scientific jury in relation to a competition for occupation of the academic position of “Associate Professor” in the Plovdiv University under Higher education field 8. “Arts”, Professional field 8.3. “Music and Dance Arts” (History of Music), announced for the needs of the Music Department at the Faculty of Education (State Gazette, Issue 92 dated 18.11.2022 and on the website of Paisii Hilendarski Plovdiv University).

In order to participate in the announced competition, Assistant Professor Antoniya Peneva Baleva, PhD, submitted the necessary documents.

The set of materials presented by Assistant Professor Antoniya Peneva Baleva, PhD, on paper and electronic media, is in accordance with the Regulations for the development of the academic staff of Paisii Hilendarski Plovdiv University and includes the following documents:

- Application to the Rector for admission to the competition;
- CV – European format
- Higher Education Diploma – Master’s degree;
- List of scientific works;
- List of citations;
- Certificate of compliance with minimum national requirements;
- Annotations of scientific works in Bulgarian;
- Annotations of scientific works in English;
- Self-assessment of scientific contributions;
- Declaration of originality and authenticity;
- Certificate of work experience;
- Papers for academic work;
- Papers for research work;
- Documents for artistic activity;
- Copies of scientific works;

The candidate, Assistant Professor Antoniya Peneva Baleva, PhD, has submitted a total of 43 scientific papers: 3 monographs, 37 scientific articles, of which 33 in Bulgarian, 2 in English, 2 in Russian, and 3 study aids for students.

### **Brief biographical data**

Assistant Professor Antoniya Peneva Baleva, PhD graduated from the Academy of Music, Dance and Fine Arts in 1986. She has a Master's degree in Pedagogy of Music Education, with a qualification as a music teacher. From 1986 to 1988, she worked as a music teacher at K. Konstantinov Unified Secondary Polytechnic School in Sliven. In 1988, Antoniya Baleva started working at Paisii Hilendarski Plovdiv University as an Assistant in Music Literature and Musical Analysis. In 2002, she obtained the educational and scientific degree "Doctor". She currently teaches various musical disciplines in the specialties of the Faculty of Education.

### **General characteristics of the activity of the candidate**

#### ***Assessment of educational and pedagogical activity***

Assistant Professor Antoniya Peneva Baleva, PhD, has extensive pedagogical experience and a long teaching experience at Paisii Hilendarski Plovdiv University. She teaches in the specialties "Music", "Pedagogy of Music Education", "Jazz and Pop Performing Arts", "Elementary School Pedagogy", "Primary School Pedagogy and Foreign Language", "Preschool and Primary School Pedagogy", "Social Activities", "Fine Art Pedagogy", and "Graphic Design with Advertising". She also leads lectures, seminars, and practical exercises in compulsory and optional subjects. For the needs of the majors from the Faculty of Education, Dr. Baleva has developed lecture courses in the disciplines: "History of Music", "Musical Aesthetics", "Musical Analysis", "Integration of Music with Other Arts", "Musical Literature for Children", "Musical Genres and Forms", "Stylistic Trends in Music", "Musical Creativity for Children", "Integration of Music with Visual Arts in Education", "Music and Visual Arts", "Music in Social Activities", etc. Assistant Professor Antoniya Peneva Baleva, PhD is also the author of curricula for the above-mentioned disciplines from the curricula of the individual specialties.

It is clear that Assistant Professor Antoniya Baleva has invested a lot of work and professional competences as an educator in her educational and teaching activities – a fact that I highly appreciate.

Assistant Professor Antoniya Peneva Baleva, PhD, has supervised five graduates from the "Pedagogy of Music Education" specialty. She is also a consultant on seven student scientific articles for participation in the annual student scientific forums held by the Faculty of Education.

Assistant Professor Antoniya Baleva, PhD has participated in **five national scientific and educational projects and one international artistic and creative project** under the patronage of the Invitation to Life Foundation, under the European Union's cross-border cooperation program.

The academic **pedagogical experience, the educational and pedagogical**, as well as the project activities of Assistant Professor Antoniya Baleva, PhD, fully meets the criteria for the occupation of the academic position of *Associate Professor*.

### ***Assessment of the scientific and scientific-applied activity of the candidate***

The scientific production of Assistant Professor Antoniya Baleva meets the relevant administrative requirements for participation in the competition for occupation of the academic position of “Associate Professor” – she has produced numerous scientific publications: monographs, articles, reports, study aids.

The research activity of Dr. Baleva analyzes and develops problems of music historical science, which meets the need for modern knowledge and arouses the attention of those interested in the problems of musicology and musical art: musicologists, performers, pedagogues, professors at universities, and students.

The main monographic work and the other works that are provided for consideration are valuable and are directly oriented to scientific and educational work. The scientific output outlines interesting areas for theoretical and applied research in the field of music history, musical aesthetics, philosophy of music, art history, and cultural studies – all aspects that are important for the professional direction.

The scientific research activity of Assistant Professor Antoniya Baleva consists of 3 monographs, 37 scientific articles, and 3 study aids for students. All of them were developed and published after obtaining the scientific and educational degree “Doctor” and are in the field of the above-described scientific issues. The scientific indicators of Assistant Professor Antoniya Baleva, PhD, exceed the minimum national requirements.

### **MONOGRAPHS**

The monograph “**Music and Time. Philosophical, Aesthetic and Historical Fragments**” is presented as the main habilitation thesis.

As a contributing point, I would like to define the fact that the study of the relationship between music and time is carried out through the prism of mutual dependence between different scientific fields: history, philosophy (philosophy of music), aesthetics (musical aesthetics), psychology (musical psychology), etc. That is why I define the multifaceted approach as a positive quality of the work. Due to the philosophical depth of the problem under consideration, studies, analyzes and interpretations follow diverse directions, look for appropriate analogies, discover connections, and make interesting references and associations.

In a general plan, the thread of the exposition goes from examining the relationship of music with history and philosophy to tracing the development of views on musical art and the *phenomenon* of time to concretizing the concepts of *chronotope*, *temporality*, *musical time*, etc. As a positive side of the work, I would also like to note that the specificity of the disciplines “*History of Music*” and “*Music Philosophy*” is derived on the basis of the interrelationships between the art of music and history and philosophy. Receptive theories and views from the field of history – receptive history and receptive aesthetics (K. Dalhousie, H. Jauss, W. Iser, Hans-Georg Gadamer), are examined. The mentioned authors interpret perception not only as

a passive act. According to them, the perceiving subject occupies a significant place in the overall artistic and creative process. The receptive attitudes of performers and listeners – constantly changing and renewing the meaning of the work, activate its being and determine its existence in time. The development of the philosophical and aesthetic concepts of art and music in the work of one of the most prominent authors in this field – Aleksei Losev and Theodor Adorno – is also examined. The theories of many more authors interpreting the music-philosophy relationship (Valentina Kholopova, Nikolaus Harnoncourt, Roger Scruton, Jerrold Levinson, Vladimir Yankelevich, Ilya Yonchev, Kristina Yapova, etc.) are presented.

In the pages devoted to *music and time*, an answer is sought to the questions about the nature of these two phenomena and their immanent connection. Assistant Professor Antoniya Baleva notes that there are no uniform definitions of what the specificity of music is and what its meaning is – theories are presented that study the socio-cultural existence of music, in which various problems are intertwined: ontological, epistemological, psychological, cultural, aesthetic, semiotic, etc. Assistant Professor Antoniya Baleva, PhD, has shown the necessary skills to present and interpret various theories and views, and to make the necessary generalizations and conclusions, following the goals of the scientific development. She displayed the same skill in the exposition, referring to some of the most striking names, theories and concepts related to the study and understanding of the nature of time. In the chronological sequence of authors and ideas, she emphasized on those of them who direct and clarify the connection of the phenomenon of *time* with art and, in particular, with music.

In the last chapter of the monograph, an answer is sought to the question why it is necessary to use several different concepts and categories expressing the relationship between music and time (the distinction between *time in art and artistic time*, *time in music and musical time*). The views of composers such as Igor Stravinsky, Olivier Messiaen, Pierre Boulez, Karlheinz Stockhausen, etc. on the problem under consideration are presented. Some of the most important features of the concepts of *chronotope*, *temporality*, *musical work*, *musical text*, *musical notation*, etc. are derived.

In the entire text of the monograph, in addition to presenting numerous theories of various authors from diverse fields of science and art, they are presented in an interesting way for the reader. This makes the presentation readable and deserves a positive evaluation. The examples, illustrations, and quotes further provoke interest. And this is important, because in this way the book can attract the attention of the widest possible range of readers, including the youngest, who grew up with digital technologies.

The second monograph is entitled “**Musical Perception. Historical and Theoretical Aspects**”. It is written in the style that is characteristic for Assistant Professor Antoniya Baleva, PhD – individual musical processes and phenomena, events and personalities are analyzed in a broad historical and cultural context. I also consider this approach to be helpful, since the perception of the recipient is a particularly important problem for music, as the most abstract art, evoking in the listener a rich flow of ideas, associations, and thoughts, generated by penetrating the embedded ideas and meanings with their inherent multi-faceted load (symbolic, metaphorical, associative, cultural, etc.). The chosen approach requires the study of literature diverse in terms of subject and genre – scientific monographs and articles,

reference and artistic sources, interviews, articles from specialized periodicals, etc. The author's research is multidirectional: musical perception is examined in the context of the general musical culture of the mass listener on the one hand and of musical theoretical and historical knowledge on the other; the role of musical perception in the teaching of music history is sought; the nuances of the concepts "musical perception" and "musical reception" are interpreted based on the relationship with psychology; different aspects of the processuality of musical perception, which develops in parallel with the development of both aesthetic ideals, cultural and historical experience, and the musical art itself, etc., are derived.

The third monograph is devoted to the **musical culture of the 17th and 18th centuries ("Aspects of Musical Culture XVII-XVIII Century")**. Prominent scientists and philosophers, such as Fr. Schleiermacher, H. Gadamer, M. Heidegger and others, believe that the "distance of time" is of great importance for the understanding and interpretation of history, culture, artifacts, works of art, etc. In this sense, the "great music" of the two centuries in question has always been and will be the object of unceasing interest, as shown by Assistant Professor Antoniya Baleva. The necessary broad-spectrum literary view of historical, cultural, aesthetic and art studies is carried out.

## **ARTICLES**

Assistant Professor A. Baleva presents 37 articles. Their subject matter can generally be differentiated in the following directions:

- teaching methodology in music history – treats problems such as successful teaching strategies, educational alternatives, and methodological guidelines for the application of innovative approaches;

- current problems of music education in the context of the information and communication environment;

- musical educational activity;

- attitude of students of music and pedagogical specialties to music and other arts;

- music education and the modern educational environment;

- relations between musicology, history, and philosophy: the music-time relation; the philosophical-aesthetic and musicological concepts related to the music-time problem; the informational-communicative function of musical art in the context of the music-time problem; music reception in the context of music history; specifics of the phylogeny of musical perception, etc.

All articles are the result of the author's personal professional experience, systematizing creative searches and ideas from many years of scientific and pedagogical activity.

## **STUDY AIDS**

I positively appreciate the opportunity provided for students to touch a wide range of texts from scientific literature – musicology, art studies, literature studies, cultural studies, etc. In the three chrestomathies, two of which she co-authored ("Musical Culture 1600-1750.

Baroque Music”, “Musical Culture in the Second Half of the 18th and the Beginning of the 19th Century. Ideas. Styles. Creators” and “Musical Culture in the Second Half of the 18th and the Beginning of the 19th Century. The Revolution in Music”), texts are proposed, referring to philosophical-aesthetic views, periodization, styles and genres, artists, and works. Chronological tables with significant dates, events, and personalities are compiled. The chrestomathies have a concrete-applied meaning and are definitely of help to the education of the students of the music majors.

### ***Contributions and citations***

I accept the contributions formulated by the candidate, oriented towards aspects of contemporary musicology. The scientific works presented enrich the Bulgarian musical scientific and educational literature, aimed at musical-historical issues, as well as questions of aesthetics and philosophy. The contributions can be differentiated as:

– Theoretical contributions aimed at researching and deriving concepts, theories, and models based on the holistic approach that realizes the integration between separate scientific disciplines. It is on this basis that the problems related to the music-time relationship and the specifics of musical perception are examined. The set of monographs and articles enriches the Bulgarian musical-scientific and educational literature, aimed at the musical historical issues and its interconnection with modern scientific ideas, theories and productions from psychology, philosophy, sociology, and cultural studies.

– Practical-applied contributions outlining practical guidelines for work (current technologies, forms, methods, work approaches). Questions related to the teaching of music history are developed, which find practical application in the field of music education and training.

The noted **citations** are **12** in number – 10 in peer-reviewed monographs and collective volumes and 2 in non-refereed peer-reviewed journals. This part of the *Reference for the implementation of the minimum national requirements* convincingly defends the scientific research of Assistant Professor A. Baleva, in the professional direction. All citing publications are attached as evidence.

### **Assessment of the candidate’s personal contribution**

The long-term teaching and scientific activity of Assistant Professor Antoniya Baleva, PhD, and the outlined contributions in the research activity, correspond to the field and professional direction of the announced competition. The formulated contributions and obtained results are her personal credit.

### **CONCLUSION**

The documents and materials presented by Assistant Professor Antoniya Baleva, PhD, meets all requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria, the Regulations for its implementation and the relevant Regulations of Paisii Hilendarski Plovdiv University.

Assistant Professor Antoniya Baleva, PhD, has presented a significant number of scientific works published after the materials used in the defense of the educational and qualification degree “Doctor”.

The results achieved by Assistant Professor Antoniya Baleva in the educational and research activities fully correspond to the minimum national and additional requirements of the Faculty of Education, adopted in connection with the Regulations of the Plovdiv University for the application of the Act for the Development of the Academic Staff in the Republic of Bulgaria.

After getting acquainted with the materials and scientific works presented in the competition and analyzing their significance and the scientific, scientific-applied and applied contributions contained therein, I find it reasonable to give my positive assessment and to recommend to the Scientific Jury to prepare a report-proposal to the Faculty Council of the Faculty of Education for the election of Assistant Professor Antoniya Baleva, PhD, for the academic position of “Associate Professor” at Paisii Hilendarski Plovdiv University under Higher education field 8 “Arts”; Professional field 8.3 “Music and Dance Arts” (History of Music).

11.03.2023

Peer review prepared by:  
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