

PEER REVIEW

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of the materials submitted for participation in a 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) in the competition for occupation of the academic position of “Associate Professor”, announced in State Gazette, Issue 92 dated 18.11.2022 and on the website of Paisii Hilendarski Plovdiv University for the needs of the Music Department at the Faculty of Education.

1. General presentation of the received materials

By Order No P33-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 for the competition for occupation of the academic position “Associate Professor” in the Plovdiv University under Higher education field 8 “Arts”; Professional field 8.3 “Music and Dance Arts” (History of Music).

The only candidate that submitted documents for the announced competition is **Assistant Professor Antoniya Peneva Baleva, PhD**, from the Faculty of Education, Music Department at the Plovdiv University. The presented set of materials on paper and electronic media includes documents, certificates, and references for educational, scientific-research and artistic-creative activities. Attached are 3 monographs, 37 articles, 3 textbooks with annotations and copies of the publications; self-assessment of the contributions, as well as a declaration of originality and authenticity of the documents. **During the peer review, full compliance with the requirements of the Regulations for the development of the academic staff of the Plovdiv University was established.**

2. Brief biographical data of the candidate

Assistant Professor Antoniya Baleva, PhD, graduated from the Higher Music and Pedagogical Institute /Academy of Music, Dance and Fine Arts – Plovdiv/, with a major in “Music Pedagogy”. In 2002, she defended her dissertation and received the scientific-educational degree “Doctor” in scientific-educational specialty 05.07.03 “Methodology of Music Education”. Her career development took place entirely in the field of school and university music education. From 1986-1988, she was a music teacher at Unified Secondary Polytechnic School – Sliven and, in parallel, a basic teacher at the Teacher Qualification Institute in Stara Zagora. Since 1988, Dr. Baleva has been an Assistant in “Musical Literature” at the Aesthetic Education Department (now Music Department) at the Faculty of Education of the Plovdiv University. Over the past 27 years, she has successively held the academic positions of Senior Assistant (from 1992/1995) and Assistant Professor from 1995 until now in the scientific specialty “History of Music”. This is the period during which the candidate formed versatile professional and scientific experience, summarized in the materials submitted for participation in the

announced competition.

3. General characteristics of the activity of the candidate

3.1. Assessment of her educational and pedagogical activity

From the attached report on the classroom occupancy of Assistant Professor Antoniya Baleva, PhD, it is clear that the focus of her educational and pedagogical activities are lecture courses on three main academic disciplines: *History of Music (in II parts)*, *Musical Analysis* and *Musical Aesthetics* in the specialties “Pedagogy of Music Education” and “Music” (educational and qualification degrees “Bachelor” and “Master”). The topics of the lectures in the other specialties are selected in accordance with their specifics: *Musical genres and forms*, *Stylistic trends in music*, *Musical literature for children*, and others. As credit hours, the volume of historical knowledge is balanced with respect to seminar and practical exercises, and in some specialties, they are realized entirely in the form of practicums. The study programs, a total of 14 in number, are included in almost all specialties of the educational and qualification degree “Bachelor” at the Faculty of Education at the Plovdiv University.

The three textbooks (chrestomathies): “*Musical Culture 1600-1750*” (in co-authorship, 2010), “*Musical Culture in the Second Half of the 18th and the Beginning of the 19th Century. Ideas. Styles. Creators*” (in co-authorship, 2011), and “*Musical Culture in the Second Half of the 18th and the Beginning of the 19th Century. The Revolution in Music*” (2011), arise from the needs of academic practice. They are designed as a supplement to the main lecture course on the “History of Music” discipline and united by a single concept that follows the main stages in the historical development of music, artistic styles, directions, and artists. Each of the considered musical-historical eras is represented by a selection of authentic texts, interpreting general cultural, historical, philosophical, and aesthetic views with emphasis on specific features of musical art during the respective period. The chronograph of dates, events, and persons from other spheres of spiritual and political life, as well as the appended bibliography, enables students of music and those of other arts majors to understand the development of historical processes in musical culture in a wider context.

The extracurricular employment of the candidate is realized in two directions: as a scientific supervisor of 5 diploma theses of students from the “Pedagogy of Music Education” specialty, and as a scientific consultant of student developments in annual academic forums (2017 – 2022), which are published in collections of articles.

3.2. Assessment of the candidate’s scientific and scientific-applied activity

The scientific production of Assistant Professor Antoniya Baleva, PhD covers the period after the acquisition of the scientific degree “Doctor” until her current candidacy for “Associate Professor” and includes 3 monographs and 37 articles and reports published in scientific journals and collections of scientific works.

The monograph (1) “*Music and Time. Philosophical, Aesthetic and Historical Fragments*” (second supplemented and edited edition, 2019), presented as a habilitation thesis, is dedicated to one of the fundamental problems in universal scientific knowledge.

Clearly aware of the impossibility of comprehensively covering it, the author negotiates with a subtitle the fields of its interpretation, BY choosing discourses of the manifestations in a philosophical and historical-aesthetic plan. The first chapter examines the relationship between *music-history-philosophy*, the complex and multi-layered connections of which are manifested in different periods and artistic styles of European musical culture. They outline the territory on which the second chapter of the monograph examines the problem *music-time*. From the many research perspectives, the author emphasizes conceptions of time as a metaphor adopted in some of the most significant scientific theories. The third chapter is a research “fragment” in theoretical and historical terms of basic concepts and categories such as *chronotope and temporality, musical time, continuity, discreteness*, and others, also presented through the individual views of notable twentieth-century composers.

The monograph (2) “Aspects of Musical Culture XVII-XVIII Century” (2012) is a book that covers two centuries of the development of Western European musical culture. Within the limits of this period, issues relating to the presentation of different points of view to the traditional models of periodization and the used scientific terminological apparatus are considered. The development of intellectual thought, ideas, and views on music, artistic styles and genres, as well as their existence in musical practice, is traced. The path of musicians, composers and performers from the time of Baroque and Classicism, highlights their place in musical life, the changes in the social status, and the confirmation of the new social position of the free creator – *Homo musicus*.

The monograph (3) “Musical Perception. Historical and Theoretical Aspects” (2010) is a study provoked by observations derived from academic practice in the music history course. In the three chapters of the book, a wide palette of manifestations of musical perception is covered: in composers’ work, the performing practice and their interpretations in musicology; the relationship with psychology, referring to the two main levels of musical perception – as a sensory given and the layers of penetration beyond it. In the commentary on the educational aspects of musical perception, its inalienable presence in the educational process is emphasized, which, combined with historical knowledge, enriches the students’ competences in the art of music.

The **37 articles and reports** submitted for review can be classified by type as follows: **1** article in a scientific publication, referenced and indexed in a world-renowned database of scientific information; **2** articles in foreign journals and anthologies; **2** articles in national journals; **18** articles in thematic collections of scientific works; **6** reports in collections of international scientific conferences in Bulgaria; **3** reports in collections of scientific works at national scientific conferences; **5** reports in collections of university scientific conferences and forums (of these: **3** articles co-authored with three authors and **2** co-authored with two authors); **4** articles in a foreign language – 2 in English and 2 in Russian. The subject matter of the publications is focused on current problems affecting the challenges of teaching music history in higher schools; the necessary presence of knowledge about musical culture in humanitarian education; trends and perspectives in music education in modern Bulgarian schools, and others.

In this volume, the scientific production of Assistant Professor Antoniya Baleva, PhD, submitted for participation in the announced competition, is included as a problem in the Scientific field 8.3 “Music and Dance Arts” (History of Music). From the attached

Reference on the minimum national requirements and the Reference on the additional requirements of the Faculty of Education of the Plovdiv University, the actual number of points of the candidate is 1,122.5. There is a complete correspondence.

4. Scientific and scientific-applied contributions

Accepting the candidate's self-assessment of the contributions in the presented scientific publications, I would like to emphasize that they show a sustained research interest in fundamental problems in musicology realized through:

- presentation of modern scientific ideas, theories, and practices in musicology, philosophy, sociology, cultural studies, and other scientific fields, illuminating the specifics of music as an art form and its historical development;
- analysis of cultural and historical representations and relations to the category of *time*, and specifically *musical time*, as well as its specificity as an artistic phenomenon; **Monograph (1) – habilitation thesis, and in a series of articles.**
- a study of the musical culture of the 17th and 18th centuries, covering two crucial historical eras: Baroque and Classicism; **Monograph (2).**
- clarification in a theoretical aspect of concepts in the understanding and interpretation of the concepts of *musical perception and reception*, and their relationship with the musical-historical process. **Monograph (3).**

With a scientific-applied contribution are the **three study aids (chrestomathies)**, thematically linked to the lecture courses and integrated into the basic course in the history of music. The methodological guidelines for the application of innovative approaches aimed at the creative activity of students and the state of art education are discussed in a series of articles and reports at scientific conferences. **Articles No 6, 9, 12, 23.**

The above highlights of the candidate's scientific and scientific-applied contributions testify to a purposeful research effort focused on exploring theories, views, and practices discussed in musicology, as well as in other areas of the humanities. This area of knowledge is thought out analytically and represents the personal views of the candidate, reflected in the academic course in the history of music.

5. Citations

The noted citations are a total of **12** in number. Of them: **1** in a monograph; **9** in collections of peer-reviewed works; **2** in non-refereed peer-reviewed journals. All are by Bulgarian authors for the period from 2009 until 2020. In this volume, they cover the minimum national requirements.

6. Critical remarks and recommendations

The recommendations refer to the interpretation of one of the fundamental problems in musicology, which is considered in the presented scientific publications – the hotly debated question of the approach to the historical periodization of musical art. It is necessary to specify

which musical culture it refers to: European or Western European? These clarifications are necessary when defining the historical boundaries and the artistic trends of the “musical 20th century”, in which the Bulgarian musical culture and other European national schools, for example – Russian, Balkan (South Slavic), are included.

I recommend the following: the academic course on *History of Music* to be renamed to *History of European Musical Culture* in two parts, with clearly defined chronological boundaries or stylistically, which correspond to the themes of the individual thematic modules in the content of the Bachelor’s and Master’s curricula.

7. Personal impressions

My contacts with Assistant Professor Antoniya Baleva, PhD were made at national scientific forums and university conferences. I am aware of some of her publications printed in scientific journals. I have also reviewed two of her books.

CONCLUSION

The achievements of the **Assistant Professor Antoniya Peneva Baleva, PhD** and her results in the educational and scientific-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 and scientific-applied contributions contained therein, I confidently give my positive assessment and recommend the Scientific Jury to prepare a report-proposal to the Faculty Council of the Faculty of Education for the election of Assistant Professor Antoniya Peneva Baleva, PhD for the academic position of “Associate Professor” at Paisii Hilendarski Plovdiv University under Higher education field 8 “Arts”; 8.3 “Music and Dance Arts”, Professional field “History of Music”.

13.03.2023

Prepared by:

(signature)

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