

REVIEW¹

From

Prof. Yavor Svetozarov Konov, PhD, DSc

(all under HAC scientific specialty 05.08.02 Musicology and Musical Arts),

holding the academic position of professor at NBU and ADMA,

regarding the participation of Assoc. Prof. Yavor Dimov Genov, PhD.,

the sole candidate in the competition for the position of professor in the specialty Musicology and Musical Arts (*History of Western European Music, 9th–17th Centuries*), professional field 8.3. Music and Dance Arts, announced in the State Gazette, Issue No. 44 / May 14, 2026, for the needs of the Music Department, Institute of Art Studies – Bulgarian Academy of Sciences, Sofia

I will begin my review at the end: I **am convinced** that my colleague, **Assoc. Prof. Yavor Genov, Ph.D., has all the qualities required of a professor**—and has done so for years. This is because he has long possessed more than **enough knowledge**—particularly in **music**—in a **comprehensive** sense: both general knowledge and **specialized** knowledge in the history and theory of **early European music** (with a particular focus **on the lute**), instrument studies (not only regarding the various types of lutes but also other instruments of the era and beyond), repertoire, and the specifics of instrument use and performance. He has extensive **performance experience** as a lutenist, both as a **soloist** and in various **ensembles**—and a distinguished **achievement**: I cannot even begin to count how many **concerts** he has given, as well as an impressive number of **CDs: 9 (6 of which are solo albums!)**². Over the years, I have attended at least 5 of his concerts, with a singer, with other formations.

Yavor Genov is one of **the few colleagues in Bulgaria** with whom I can have **competent** and **honest** conversations, both professionally and personally. Whenever either of us doesn't know something or is unsure, we tell each other, check the facts,

¹ I worked on this review—covering Yavor Genov's monograph and Thomas Morley (his era, biography, behavior, and work—and in particular his treatise, which is the subject of Y. Genov's monograph)—with enthusiasm and pleasure for a long time. The text ended up being 22 pages long, which is too long for a review—so I am publishing it in its entirety here: <https://yavorkonov.alle.bg/публикации/томас-морли-и-явор-генов/>.

² (1) 2013: Giovanni Girolamo Kapsberger – **Libro primo d'intavolatura di lauto**, 1611 (Brilliant Classics, 94409), solo lute,

(2) 2014: Antonio Vivaldi – **The Four Seasons** with the Cordevento ensemble (Brilliant Classics, 94637),

(3) 2014: Giovanni Zamboni Romano – *Sonate d'intavolatura di leuto*, 1718 (Brilliant Classics, 94767), solo lute,

learn more, and then discuss and clarify further if possible (though this isn't always possible when it comes to matters of early music theory and early music in particular).

Generally speaking, in Bulgaria, our knowledge of Western European culture extends from J. S. Bach onward. **Yavor Genov** is one of those **exceptional** individuals in **Bulgaria** (and I mean “exceptions”) who possess a deep professional understanding of the period preceding J. S. Bach: he **has studied** early **Western European music** (interconnected with Eastern European music³)—with old notations, with specific technical issues, and with bringing them to life (I would say “building mental and emotional musical bridges between those centuries, unattainable in terms of authenticity, and our own time”⁴). We have had many fruitful conversations over the years—and continue to have them now—or have corresponded professionally—about these false, fabricated, misleading, and erroneous (these are my own terms in this case) transpositions and “applications” of various types of interpretations from era to era, from place to place, and from mindset to mindset. On the contrary, **Genov** possesses extensive knowledge—but **without a formulaic, dogmatic “mindset”**; on the

³ (4) 2016: Georg Phillip Telemann with ensemble Cordevento – Suites and Concertos for recorder (Brilliant Classics, 95249),

(5) 2016: G. Ph. Telemann with ensemble Cordevento – Concertos for recorder and other instruments (Brilliant Classics, 95248),

(6) 2018*: „Orpheus Anglorum”: Lute music by John Johnson and Anthony Holborne (Brilliant Classics, 95551), solo lute

(7) 2022*: “Hans Neusidler – Lute Music” (Brilliant Classics, 96456), solo lute

(8) 2024*: “Nicolas Vallet – Lute Music” (Brilliant Classics, 96925), solo lute

(9) 2025*: “The English Orpheus – Yavor Genov plays John Dowland” (EMEC Discos, E357HR), solo lute.

* The CDs marked with this asterisk are part of Y. Genov's portfolio for this professorship competition.

³ Here is a chronological overview of his main activities as a musicologist:

2009–2011 – Participation in the project “The Musical Manuscript Heritage of the Rila Monastery: Slavic Manuscripts” under the Ministry of Education and Science,

2012 – Defended an individual research project titled “The Gregorian Repertoire for Saints Venerated in the Western (Latin) and Eastern (Orthodox) Churches, Part 1,”

2014 – Defended an individual research project titled “The Gregorian Repertoire for Saints Venerated in the Western (Latin) and Eastern (Orthodox) Churches, Part 2,”

2016 – Defended individual research project “A Study of the Lute Preludes and Fantasies in CH-Bu Ms. F.IX.70 in Terms of Form and Style,”

2019 – Defended individual research project “Methods of Transcribing Vocal Music for the Lute. A Study of Motets, Madrigals, and Spiritual Songs in CH-BU MS. F.IX.70,”

2022 – Defended individual research project “Form and Style in the Dance Music Forms from Manuscript CH-BU MS. F.IX.70”

2025 – Defended individual research project: “Thomas Morley – A Plaine and Easy Introduction to Practicall Mvsicke (A Clear and Easy Introduction to Practical Music). Translation, commentary, and parallels.”

⁴ His knowledge and pursuits—in research and musical performance—span the foundations of Western European culture, particularly music: Gregorian chant and Latin paleography, through to the theory and practice of music in the Renaissance and Baroque periods (16th and 17th centuries)—whose interconnection serves as a key “bridge” in his monograph on Thomas Morley's treatise, a major asset for this professorship, as well as Western European musical notation from the Middle Ages, the Renaissance, and the Baroque periods.

contrary, he approaches things—both past and present—with a **critical and logical** attitude. So, I am **convinced** that he **should** finally **become a professor**.

My colleagues on this academic jury are more or less aware that I have translated a number of significant so-called “sources” (Carlino, de Saint-Lambert (Louis Marchand?), de Brossard, W. A. Mozart (?), and a number of other lesser-known authors and materials). And these were not merely translations, but extensively annotated ones—I wrote the annotations precisely as I was researching the material for myself.

Yavor Genov is applying for this professorship primarily on the basis of his monograph “Knowledge of Music According to Thomas Morley's "A Plain and Easy Introduction to Practical Music". *Between Musica Theorica and Musica Practica*” is the second part of the monograph’s title, which further clarifies Yavor’s research focus (and its scope) (in connection with which he is participating in this competition with three studies⁵ and one article⁶; he is also participating with seven additional articles, one of which is related to Morley but, more broadly, deals with the history and practice of the lute; all 11 of these studies and articles have been published in reputable professional journals)⁴.

I have mentioned this treatise by Morley in my writings, but I was not familiar with it. Now I have become familiar with it through Yavor’s monograph,⁸ a work fully worthy of a professorship—I am curious about his forthcoming translation of the treatise itself. I cannot help but note that in countries with a different cultural context,

⁴ 1. Discant and Counterpoint—Concepts and Process According to Thomas Morley’s *A Clear and Easy Introduction to Practical Music*. Theoretical Notes and Translation. Bulgarian Musicology, 2, Institute for Art Studies, Bulgarian Academy of Sciences, 2025, ISSN:0204-823X, 3–32

2. Note Values, Tactus, Modus, Tempus, and Prolation in Mensural Notation According to Thomas Morley’s *A Clear and Easy Introduction to Practical Music*. Theoretical Notes and Translation. Bulgarian Musicology, 3, 2024, ISSN:0204-823X, 33–59

3. The Hexachord System as Introductory Musical Knowledge According to Thomas Morley’s *A Clear and Easy Introduction to Practical Music*. Theoretical Notes and Translation. 4, Bulgarian Musicology, 2024, ISSN:0204-823X, 51–73

6 Thomas Morley and His Treatise *A Clear and Easy Introduction to Practical Music* in the History of Music Up to the Second Half of the 18th Century. Art History Readings 2024. Module: Ancient Art: Art and History, 2025, ISBN: 978-619-7619-45-4, ISSN: 1313-2342, 151–161

7 1. Authorship and Attribution in the Wurstisen Lute Book (CH-BU MS. F.IX.70). *De musica disserenda*, ZRC Publishing (Založba ZRC), 2023, ISSN: 1854-3405

2. Types of Musical Dance Forms in the 16th Century: An Attempt at Definition (Based on Arbo, Morley, and Praetorius). Bulgarian Musicology, 3, 2021, ISSN: 0204–823X, 105–125

3. Dance Practice in the 16th Century and Music for Lute. Bulgarian Musicology, 1, Institute for Art Studies, Bulgarian Academy of Sciences, 2021, ISSN:0204–823X, 31–48

4. One Chanson – Three Intabulations. The Journey of Orlando di Lasso’s “Bon jour mon coeur” to 7. Imitative fantasies in Wurstisen lute book (CH-Bu Ms. F.IX.70). Art Readings 2017, New Art Module, IAS, 2018, ISBN:1313-2342, 381-388.

⁸And other sources on the internet.

such a translation—given the professional competence required to carry it out and demonstrated through it—would have earned its author the academic degree of Doctor of Science (Prof. Leon Mitrani, DSc may he rest in peace, drew my attention to this back in the 1990s, when I was translating the two treatises by de Saint-Lambert and writing my PhD dissertation on the first of them!), but unfortunately, we do not belong to such a civilization. Let me say it again: with these translations, especially for us people from the East, what a difficult—even agonizing at times—task it is to make sense of and provide insightful commentary on this ancient Western European theoretical, practical, and historical musical heritage.

In the current competition for the position of professor, Assoc. Prof. Yavor Genov, Ph.D., lists 17 citations of his publications in works by other musicologists from Bulgaria and abroad. Given the incomplete information regarding the citations, I believe that he has in fact been cited more times and by more authors but simply does not have access to that information.

He has also listed 8 participations in artistic projects in Bulgaria and abroad.

I am generally skeptical of scientometrics, but for the purposes of this review, I must emphasize that in this competition, Y. Genov not only meets the requirements in almost all indicators but exceeds them many times over (only the scoring of his dissertation and monograph cannot exceed the points allocated by the system: 50 and 100).

(What a flawed and unfair system, scientometrics! It's unfair because: no matter what dissertation or monograph you've written, you get the same number of points! Not to mention that whether they cite a short article, a massive monograph, or an annotated translation—that is, regardless of volume or value—it all counts as just one citation! What more can I say!)

I would like to highlight Yavor Genov's scientometrics in this competition for a professorship: A completed creative work in the field of the arts (film, theatrical performance, exhibition, concert, etc.) – 200 points out of a required 100; Leading (independent) creative work in the arts (4 solo CDs as a lute performer)—140 points, with a minimum requirement of 35; 8. Articles and papers published in specialized journals in the field of the arts—180 points out of a required 15; 10. Studies published in scientific journals, cited and indexed in world-renowned scientific databases—135 points (minimum requirement: 45); 16. Citations or reviews in scientific publications referenced and indexed in world-renowned scientific databases or in monographs and edited volumes—135 points (minimum requirement: 15); 17. Citations in peer-reviewed monographs and edited volumes—80 points (minimum requirement: 10); 22. Participation in a national scientific, educational, or artistic project—120 points (minimum requirement: 15).

I believe that, from a procedural standpoint, this competition meets all legal and regulatory requirements; I base this assessment on the organization and oversight of the Institute of Art Studies (IAS) at the Bulgarian Academy of Sciences (BAS).

Associate Professor Yavor Genov is 45 years old—he was born on June 13, 1981, in Stara Zagora.

Since 2009, Yavor Genov has been working in the Department that announced this competition. He has been an associate professor since 2015 (he mentioned that I had been his reviewer; I didn't recall it). He is a respected, valued, and indispensable member of the faculty, as well as a valued and responsible colleague on the editorial board of the leading Bulgarian journal in the field of musicology, "Bulgarian Musicology" (a publication of the Institute of Art Studies and the Department where Assoc. Prof. Dr. Y. Genov works)—he has served as its deputy editor-in-chief since 2019.

He is also beloved and highly regarded as a lutenist. In assessing his development, I would also like to emphasize the significance of his work with Prof. Jakob Lindberg (from 2008 to 2010) in the field of the lute as a solo and accompanying instrument, as well as the practice of basso continuo in the 16th–18th centuries.

Before taking up the lute, Yavor played the guitar and graduated as a guitarist from the "Kristina Morfova" Music High School in his hometown of Stara Zagora in 1999. He earned a bachelor's degree (2003) in guitar and a master's degree (2005) in guitar and music education from Sofia University "St. Kliment Ohridski." He received his PhD in Musicology and Musical Arts (Higher Attestation Commission) in 2009, having defended his dissertation at Sofia University on the topic "The Antiphoner in Middle Ages and in 20th century: comparative study. The cycle of Quadragesima"

Yavor Genov is a member of the British lute association (<http://lutesociety.org>)—in principle I am a curious person and checked the link myself to confirm that this is the case: here is his name in the list:

<https://www.lutesociety.org/pages/teachers>.

As a musicologist, Yavor Genov is the recipient of the "Acad. Ivan Geshov" Academic Award for the youngest scholar under the age of 30 (Bulgarian Academy of Sciences, 2009). I would add that three years ago, his doctoral student Kalina Tomova also received this award (<https://artstudies.bg/?p=16954>) — what better example of teacher-student continuity can one point out, and what better proof of his qualities as a musicologist and research advisor!

And now I would like to focus in more detail on Assoc. Prof. Yavor Genov's main contribution in this competition for a professorship: his monograph "Knowledge of Music According to Thomas Morley's (c. 1557–1602) "A Plain and Easy Introduction to Practical Music. Between "Musica Theoretica and Musica Practica.

(Institute of Art Studies, Bulgarian Academy of Sciences, 2026, ISBN: 978-619-7619-72-0, 172 pp.)—his habilitation thesis.

The book block of the monograph measures 16.5 cm in width and 23 cm in height, with a total of 172 pages, each containing 61 characters per line across 39 lines. However, in the numerous pages containing extensive footnotes—which are set in a smaller font—there are 78 characters per line. Thus, on average, the text of Yavor Genov’s monograph amounts to approximately 250 pages according to the Bulgarian State Standard (BSS).

The literature (bibliography) includes 110 entries, of which 15 are in Cyrillic and 95 in Latin script (33 of which are online). Not only are all of them cited in the text, but there are also sources discussed in the text that are not included in the bibliography (e.g., Ludovico Zacconi and his work *Prattica di musica utile...*, Venice, 1592)—I do not know why (perhaps a technical oversight, given the large number of authors) ...

The monograph is structured as follows: Introduction (the so-called “overview,” pp. 5–15), Chapter I: Who Is Thomas Morley (presented by Genov primarily from a professional perspective, pp. 16–31), Chapter II: First Part of the *Introduction* (concerning the hexachordal system and mensural notation, pp. 32–74), Chapter III: Second Part of the *Introduction* (discant and counterpoint, cadences, imitation, canon, fugue—and their former, highly synonymous meanings and uses, pp. 75–116), Chapter IV: The Art of Composition as the Ultimate Goal of Musical Knowledge and Skill (presented and commented on by Y. Genov is the typology of Morley of the musical genres, pp. 117–161), Conclusion (and general conclusions, pp. 162–164), Literature.

Let me also outline the structure of Thomas Morley’s treatise, which is written in the traditional and widely regarded as useful style of dialogue between teacher and student (as is Fuchs’s *Gradus ad Parnasum*, 1725).

I will summarize and, in part, abridge it:

Thomas Morley’s *Introduction to Practical Music* (1597) is written in the form of dialogues between the teacher, Master Gnorimus,¹⁰ and two students—Philomath¹¹ and, only in Part Three, his brother Polymath.¹² Morley’s *Introduction* thus serves as both an “elementary (i.e., basic) theory of music” (in its first part) and a textbook on counterpoint (in the second) and composition (in the third). The text of the treatise is divided into three logical and thematic parts, tracing a path from musical ignorance to

¹⁰ 10 Greek γνώριμος (gnōrimos) – a scholar, an expert, one who knows, one who possesses knowledge.

¹¹ 11 Philomathes (Greek: φιλομαθής), from philos (friend, lover) and manthanein (to learn, to know), literally “a lover of knowledge who desires to learn.”

¹² 12 Polymaths, literally “one who knows many things,” with knowledge in many fields.

mastery in composition. Part 1: On the Teaching of Singing (fundamentals of musical literacy and vocal performance—hexachords and their mutations, solmization, mensural notation, modes, etc.). That is: *basic theory* (including concepts that were already outdated even then, such as solmization, etc. “Guido’s” method, but—the foundation of knowledge) and *unison* (singing a melody). Part 2: On light (two-voice) counterpoint—on the *descant* (how to compose a second—upper—voice, the descant, above the melody of the given Cantus Firmus in the basso continuo), including improvisational skills; respectively: intervals—consonances and dissonances and their use in melody and harmony. Practical oral *ex tempore* contrapuntal singing over a cantus firmus; including Fauxbourdon. Part 3: On composing for three, four, or more voices. (Polymath also appears here.) Mastery of advanced polyphony, composed/notated music in various genres. Imitation and canon—fugues (these three terms are used almost synonymously). How music can express the meaning and emotion of a poetic text. Accordingly, Morley presents and characterizes the major Renaissance musical genres in terms of their seriousness and lightness.

I tried to briefly summarize the most important points. And now, in a nutshell: in his *Introduction*, Thomas Morley explains and teaches singing, musical notation, counterpoint, and composition.

In other words, it is a guide for an *introduction* (“plain and easy,” at that) to theory and practice, *but* also for *developing* and *mastering practical improvisational vocal duets* (Part Two) and *compositional* (Part Three of the treatise) *skills and abilities* across various *genres* (classical and popular). This *introductory and practical* focus and purpose of Morley’s book also determine its *characteristics*, which Yavor Genov has *studied, commented on, typologized, and summarized* in detail and comprehensively.

I would like to emphasize explicitly that in his monograph, Y. Genov does not address something of crucial importance to T. Morley’s character and behavior: his pursuit of profit. I came across Teresa Ann Murray’s dissertation (which I also mentioned to Yavor G.) on the very topic of MONEY: *Thomas Morley and the Business of Music in Elizabethan England*. A thesis submitted to the University of Birmingham for the degree of Doctor of Philosophy, Department of Music, College of Arts and Law, September 2010:

https://etheses.bham.ac.uk/id/eprint/1247/1/Murray10PhD_A1b.pdf.

Based on her dissertation, the author published a monograph in 2014, priced at 110 USD: Tessa (a variant of her first name, Teresa) Murray: *Thomas Morley: Elizabethan Music Publisher* (Music in Britain, 1600–2000, 10), 286 p., 2014, \$110, <https://a.co/d/09T6sln7>.

Thus, during Elizabeth’s reign, music had already become part of the lives of the urban classes—it was no longer just music for the church and the aristocracy in castles and estates but had become part of the everyday life of the bourgeoisie, that is,

the middle and upper-middle classes. That is why Morley also became an entrepreneur in the field of music, focusing specifically on madrigals, there was a market for them. This singing in urban circles spread in parallel with lute playing (in which Yavor G. is a magnificent specialist and role model!), and the fact that he is the ONLY Bulgarian lutenist categorically highlights our very essence of NON-Westernness, culturally...

In his monograph, Yavor Genov offers an impressively large number of comparative observations—or, to use the more scholarly term, comparative parallels—between Morley's exposition and other treatises, monographs, studies, and articles, both older and more recent (spanning several decades). Regarding facts and interpretations: terms, what is meant by them (i.e., concepts)—when, by whom, and what—concepts, expositions, and so on. And what is wonderful is that Y. Genov works primarily with Western authors on this age-old Western topic.

As Morley writes in his *Introduction*, "I was compelled to adapt the works of many in order to synthesize knowledge and present it" in the manner in which he presented them, but for the purposes of practical instruction; similarly, Yavor Genov drew upon the works of many authors to comment on the knowledge of music in Morley's *Introduction*, but this time for the purposes of musicology.

Y. Genov correctly notes that Morley drew upon a number of authors, though he tended not to mention them—or if he did mention them, it was not with full attribution (today we would say: bibliographic description and citation): they served to convey knowledge and to educate. This was also Morley's aim in his *Introduction*. So, Yavor Konov... a slip of the tongue, but let me use it creatively: Yavor Konov..., notes that Yavor Genov, in his study of Morley's treatise—comparing it with so many other authors from both the past and the present—identified the key authors on whose knowledge, views, and work Morley relied on to write his textbook: these are Glarean (1488–1563) and Zarlino (1517–90). And among his contemporaries—Zacconi (Lodovico Zacconi, 1555–1627). This can be seen on pages 159 and 160 of Genov's book.

As for me (Yavor Konov), in 2002–2003 translated in its entirety (80 chapters) of Book III of the four-volume treatise *Le Istitutioni harmoniche* (Venice, 1558) by Giuseppe Carlino, a translation that Y. Genov (17 years my junior) makes active use of—and here lies our continuity.

The fact that Morley does not always cite his sources—and even presents borrowed material as his own—may be due to the fact that at that time there was no such concept of copyright or related laws, as well as to the fact that he was compiling an instructional treatise, but perhaps also to some cunning. Morley is a complex figure!

I want to emphasize explicitly that in Morley's era—as well as in that of our most famous composer from the old (but not quite so old) days, Johann Sebastian Bach,

who was born a century and a quarter after Morley—there was no concept of authorship and copyright as we understand them today. That you had to be exceptionally original, that you couldn't borrow! No, on the contrary composers of that era assimilated, borrowed, imitated, and arranged other people's music.

As a teacher of polyphony (consonances and dissonances and their uses—melodic and “harmonic”), I find it interesting that Morley considers the quartal interval to be a dissonance.

Y. Genov makes a valuable, not only interesting, but specifically valuable comparison between the genre classifications in Thomas Morley's treatise (1597) and that of Michael Praetorius in his *Syntagma Musicum* (in the second of its three volumes, the one from 1619), which is much more detailed. The time span between the two treatises is 22 years—a mere blip in history, but on the scale of a human lifetime, a generation's difference. As a result of his comparative study, Genov puts forward his own hypothesis (on p. 150) that Praetorius was familiar with and made use of Morley's treatise while preparing his own work.

Let me **SUMMARIZE** what Yavor Genov **has done** and **achieved** in his **monograph** on Thomas Morley and his *Introduction*—which served as his **habilitation** thesis in the competition for this professorship on the history of early Western European music:

Yavor Genov is well-read in and presents the essential aspects of English history from that era—the succession of rulers (Mary I, Bloody Mary, followed by Elizabeth I), the transition back from Catholicism to Protestantism, the corresponding changes in worship, and in the attitude toward music in the church; he is familiar with the major English composers of the era—both biographically and in terms of their works. Is familiar with the life of Morley—a singer, organist (and harpsichordist, though his official positions were organist and choirmaster at the cathedrals in Norwich and St. Paul's in London, after which he became a singer in the Royal Chapel), theorist, teacher, composer, publisher—and presents the information necessary for the purposes of his study. He is familiar with and discusses Morley's body of work—both sacred and secular music. He recognizes and highlights Morley's contribution to the dissemination and adaptation of the Italian madrigal—with which Morley was thoroughly familiar—into English music, and its transformation into a significant and integral part of the English musical tradition. He has an excellent and detailed knowledge of Morley's *Introduction* and has translated it in its entirety (to be published). He is familiar with and presents the musicological studies concerning the *Introduction*, Morley, the era, and genres... He is familiar with the challenges associated with interpreting early music and texts about it, with early music pedagogy and its teaching today, the challenges of translation and terminology, shifts in meaning and significance, the blending of eras and ways of thinking, the difficulties of modernizing one's own language (in this case, Morley's English and that of modernized translations of his treatise)—not to mention the difficulties of translating

from one language to another, especially between places as culturally distinct as England and Bulgaria. He is familiar with Morley's important duties—such as his role in providing information to the Elizabethan secret services for English Catholic immigrants in Flanders—an act for which he was nearly hanged in Flanders but escaped with a confession and flight—and his subsequent involvement as an agent logically contributed to his appointment as a singer in the Royal Chapel.

He presents and analyzes Morley's *Introduction* in the greatest detail and with the most substance: chapter by chapter, topic by topic and subtopic by subtopic, term by term, theory by theory, and practice by practice. Genov provides a comparative analysis with a large number of other authors from various periods within the span of four and a quarter century separating Morley's *Introduction* from us today. He reveals to the reader what is included in Morley's treatise and how it is presented by him, and in turn, he thoughtfully presents it within a broad historical and theoretical context from his contemporary perspective, thanks to his extensive professional knowledge.

In the course of his commentary, Yavor Genov demonstrates that he is familiar with and has a command of such a large number of both older and newer authors, commenting on them and developing his own new concepts, that is, presenting conceptually both himself and his time—our new era—as well as its new perspectives, interpretations, and, ultimately, new knowledge, such that it is precisely in the totality of his knowledge—both in breadth and depth—that Yavor Genov should be awarded a doctorate in science. In other words, Y. Genov understands and compares both the old views and the new views on the old understandings, as well as our current ones with their assessments and the new knowledge arising as a result. So, what's left to ask is, is he fit to be a professor? Therefore:

IN CONCLUSION:

Based on the foregoing, I strongly recommend that our academic jury AWARD Assoc. Prof. Dr. YAVOR DIMOV GENOV the academic rank of PROFESSOR in the field of *Musicology and Musical Art (History of Western European Music, 19th–17th Centuries)* in professional field 8.3. Music and Dance Art, and that we RECOMMEND to the Academic Council of the Institute of Art Studies at the Bulgarian Academy of Sciences in Sofia that he be APPOINTED to this position.

Sofia, August 2026

Prof. Yavor Svetozarov Konov, DSc