

# REVIEW

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Institute of Art Studies – BAS

Professional field 8.3 Music and Dance Art

for holding the academic rank of "Professor" in

higher education field 8, Arts,

Professional field 8.3 Music and Dance Art

(music culture and education),

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**Candidate: Assoc. Prof. Dr. Rositsa Slavcheva Draganova**

## **1. Brief introductory remarks on the candidate**

After graduating the French High School in Sofia (1980), Rositsa Slavcheva Draganova entered the Theoretical Department of the National Academy of Music. She received her master's degree in Music Studies - Music Theory and Aesthetics (1986).

For three years she worked as a musicologist in the Regional Directorate of Music - Sofia (1986 - 1989).

During the period 1989 - 1992 she was a full-time doctoral student at the Institute of Music (now Institute of Art Studies - BAS), her research supervisor was Assoc. Prof. Dr. Lyubomir Kavaldzhiev. Successfully defended her educational and scientific degree "Doctor" (1998).

Since 1995 Draganova has been a research associate at the Institute. Received her habilitation as an Associate Professor (2008).

In parallel with her scientific studies she worked as a teacher of music at the school "Pierre de Ronsard" - Sofia (1992 - 1995) and the French Lyceum "Victor Hugo" - Sofia (since 1993).

R. Draganova is the author of academic studies – books, studies and articles. Of special interest are those connected with music and music education. Co-author of a successful series of methodological aids and textbooks on music of the publishing house "Prosveta" on the subject "Music" in the secondary school.

## **2. Research/creative activity and its results (according to the indicators for the different scientific degrees and academic positions for the field of the competition: 8.3. Music and Dance Art).**

The presented materials, with which Assoc. Prof. Dr. Rositsa Slavcheva Draganova participates in the competition, include activities that cover, and in some groups exceed the specified minimum requirements. According to the requirements, I will limit myself to commenting on the groups of indicators with submitted materials for the competition, emphasizing that all documents are precisely prepared, comprehensive evidence is attached.

### Group "A" - 50 points (defended doctoral dissertation)

The subject of Rositsa Draganova's dissertation is "Towards the question of the cyclical nature of musical and cultural development" (Higher Attestation Commission, Diploma № 25285 / 14.07.1998). The dissertation and related publications are highly valued as fundamental theoretical research on music culture and are the basis for future work by other authors.

### Group B: Habilitation work - published monograph in the relevant scientific field - 100 points.

- "Music in the Bulgarian School at the End of the 19<sup>th</sup> and the Beginning of the 20<sup>th</sup> Century" (Sofia: IAS, BAS. ISBN 978-954-8594-00-4).

### Group C - a total of 210 of the required 150 points.

- 1 report published in col. "Art Studies Readings 2019", Module "New Art": "Motives - Models - Sketches" (IAS - BAS, 2020, pp. 337-344), referenced in Web of Science - 30 points.
- Attached (chronologically) 12 articles and reports published in specialized publications in the field of arts - 180 points.

### Group D - a total of 160 of the required 80 points.

- 1 citation of an article about Petko Staynov, published in a collection, in a scientific publication, referenced and indexed in world-famous databases with scientific information or in monographs and collective volumes - 15 points.
- 14 citations are described in detail in monographs and collective volumes with scientific review - 140 points, and 1 in a not reviewed journal included in NACID - 5 points.

These are the quotes that the author has information about, they are probably more. Here I will emphasize that three positive reviews of the book (the main habilitation paper on the competition), published in scientific periodicals and

collections, are not included. At the date of submission of the documents for the competition, they were in print, but are already a fact.

Group E - a total of 140 of the required 120 points.

In the indicator “Published university textbook or school textbook used in the school network” are included the methodological publications related to music textbooks for the general education school - 140 points.

As can be seen, the candidate Assoc. Prof. Dr. Rositsa Draganova convincingly covers the necessary national minimum scientific-metric indicators in the field of arts, professional field: 8.3 Music and Dance Art.

### **3. Evaluation of the indicated contributions**

I fully accept the contributions formulated by the candidate.

For participation in this competition, Assoc. Prof. Dr. Rositsa Draganova has indicated publications realized after she became associate professor. As she points out, they can be united in the following three thematic groups - music in the Bulgarian school in the late 19<sup>th</sup> and early 20<sup>th</sup> century, the specifics of the lullaby and some contemporary problems of music culture and education.

#### **I. A series of publications on the topic of music in the Bulgarian school at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century**

The book "Music in the Bulgarian School at the End of the 19<sup>th</sup> and the Beginning of the 20<sup>th</sup> Century" is indicated as the main habilitation work (IAS - BAS, 2020, 212 pp. with ill. ISBN: 978-954-8594-00-4) and related to this topic 3 publications.

The book by Assoc. Prof. Dr. Rositsa Draganova is dedicated to the formation and specifics of music pedagogical practice in Bulgaria after the Liberation of 1878. I would define the text as summarizing at this stage of the author's research work in the field of music pedagogy and at the same time outlining new thematic perspectives - for example, research on subsequent historical periods. I will emphasize again that Rositsa Draganova has been considering various aspects related to the history and modern practice of music education in the general education school for years.

Turning to a specific historical period - music in the Bulgarian school in the late nineteenth and early twentieth century, Rositsa Draganova's book traces the theme of the formation and specificity of the music education process in Bulgaria. In the center of the study is the school as "one of the main places for making music and a kind of hearth of the actively developing Bulgarian musical culture" (p. 5). This defines the tasks that the author sets for herself and is clearly formulated in the Introduction to the book. They are connected not only with the discovery and rethinking of the music pedagogical practice, but also at the same time are an

attempt to update our knowledge about the processes and personalities of Bulgarian music during this period. The author focuses on the educational process in the classroom, without examining in detail the various extracurricular activities. Following the historical musical-educational processes, structured in three stages, understood in a broader historical, educational, musical-cultural, educational, etc. context, the text is structured in three main chapters, fourth chapter, presenting with biographical information and comments the role of 32 figures of Bulgarian music and education from the period, indicating the current sources for them, applications with musical examples and documents, as well as photographs.

In the introduced periodization the author relies on facts that are decisive for music education.

Chapter One - "Foundation and Ideas (1878 - 1891)" traces the processes from the Liberation to the Unification of Bulgaria and the introduction of the Law on Public Education by Minister Georgi Zhivkov in 1891. All laws from the period relevant to the organization of music education processes are commented. Central are the music pedagogical ideas of the leading figures of our music education at the end of the 19<sup>th</sup> century - Karel Mahan, Georgi Baidanov and others.

Chapter Two "Tasks and Solutions (1891 - 1903)" covers the period until the introduction of the Law on Public Education by Minister Mushanov. The contribution of education and creative personalities such as Konstantin Velichkov, Ivan Shishmanov, Ivan Vazov and others, who have been ministers during these decades, is presented in an interesting and analytical way. Rositsa Draganova defines this part as the most essential and contributing to her research with the systematization of data for the first collections and textbooks on music, published after the Liberation. For the first time, the discussion on the problems of musical practice, scattered in different issues on the pages of the magazine "Teacher" in the 1895/96, 1896/97 and 1897/98 school year, is presented in its entirety and analyzed.

Interesting to follow is the mental interpretation in the proposed hypothesis about the personality of A-moll (pp. 70 - 78) - the anonymous author who wrote "some of the most interesting and influential texts about music from the end of the 19<sup>th</sup> century", while she defines the article "Singing in our schools" as "the most interesting text published in the magazine "Teacher" on the problems of musical pedagogical practice" (signed under the pseudonym A-moll and dated "Paris, 1897"). The hypothesis of the researcher is that most probably A minor is the composer Emanuil Manolov.

Questions about the repertoire were also discussed, such as the role of the lullaby in the musical education of the Bulgarian child and in the processes of re-intonation and formation of our national school of composition.

Chapter Three reveals the ten complex politically and culturally saturated years from 1909 to 1918. The author defines them as the time of the educational policy of the Democratic Party and the wars during which decentralization in the management of the educational system took place. Draganova especially commented on the reasons that later led to the introduction of the Law of Minister Stoyan Omarchevski from 1924. Entitled "Debates and Achievements (1903 - 1918)", here for the first time a discussion of the content and use of textbooks on singing is made. Rositsa Draganova emphasizes both the problems of the repertoire and the authors - the first Bulgarian composers. The figure of Dimo Boychev is central, and his collections of children's songs are also examined. The personality of the music teacher and the changes in his consciousness are especially commented on.

The very structure of the text suggests the broad and factually saturated documentary context of the study. Rositsa Draganova formulated her conclusions with extreme precision, based on extensive research and documentary materials, as well as on existing and archival sources found by her.

The monograph also stands out with the necessary modern critical reading of the existing studies on the topic, in some cases exposing inaccurate data, which lead to unsubstantiated judgments.

The text of Rositsa Draganova's book is one of the most serious musicological researches, dedicated to important topics in our music history. This determines the musicological value of the publication, but also its usefulness for students and practicing music teachers, as well as for all who are interested in this fundamental topic for Bulgarian education and spirituality.

## **II. A series of publications on the lullaby and education**

A series of studies and articles, focusing on the lullaby for the first time focus the study on this "complex aesthetic and musical-cultural phenomenon" as it is defined by R. Draganova. The task she sets out is to carry out a holistic analysis through four subject areas: theoretical, historical, music-cultural and music-pedagogical. This complexity of the research successfully presents from different points of view the specifics and diversity of the lullaby, as well as its essence and characteristics. The works of Bulgarian composers, authors of lullabies, are also examined.

As in the monograph on the Bulgarian school, the author's theoretical approach and precision regarding the definition of terminology (for example, the definitions of a lullaby and data on "lullabies" in Bulgarian traditional culture) are meaningful in a historical context. The Bulgarian examples are considered in dialogue with the manifestations of the genre in the music of Central and Western Europe and

the parameters of mode-intonation and formative thinking, related to the peculiarities of our folk song. Leading is the "idea of the" extra-regional" nature of the cradle song, which has to do with understanding the processes in Bulgarian musical culture from the late nineteenth century and the first half of the twentieth century," considered at the level of organization of musical material and immanent in the genre mechanisms of European musical culture. The analysis of the historical and contemporary aspects of the lullaby is a contribution both to the study of the Bulgarian musical culture and composition, as well as to various pedagogical spheres related to education at an early age.

### **III. A series of publications on contemporary problems of education and aesthetics**

I highly value the four published reports dedicated mainly to the aesthetic-philosophical problematics, connected with a piece of music and its interpretation – ideas, that continued to find their place in her studies in the fields of theoretical models of musical-cultural development and also the two texts that interpret contemporary music-pedagogical practice.

### **IV. Conclusion**

Based on all the above and in accordance with the requirements of the Law for the Development of Academic Staff in the Republic of Bulgaria I would like to emphasize once again all my positive assessments of the individual paragraphs and convincingly propose Assoc. Prof. Dr. Rositsa Slavcheva Draganova to be elected to the academic position of "Professor" in Professional field 8.3. Music and Dance Art (music culture and education).

Sofia, 8.09.2021

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