

# REVIEW

from Prof. Dr. Habil Mariana Nikolaeva Bouleva-Petrova –  
Department of Music at the University of Veliko Tarnovo "St. St. Cyril and  
Methodius", concerning a competition  
for holding the academic rank of "Professor" in  
Music Studies and Music Art  
(music culture and education),  
professional field 8.3. Music and Dance Art,  
INSTITUTE OF ART STUDIES,  
Music Department,  
published in the State Gazette, issue 32 / 16.04.2021  
Candidate: Assoc. Prof. Dr. Rositsa Slavcheva Draganova

## 1. Data on the competition

The competition for holding the rank of professor has been announced for the needs of the Department of Music, Working Group *Music Culture and Information* – Institute of Art Studies, BAS. The only candidate is Assoc. Prof. Dr. Rositsa Slavcheva Draganova. All stages of the procedure have passed correctly in compliance with the terms and conditions of LDASRB, the Regulations for its implementation in force from 06.07.2018 and the Regulations for the terms and conditions for acquiring academic degrees and for holding academic positions at the Institute of Art Studies, BAS. **The candidate in the competition meets the condition of the Minimum Requirements of BAS for holding the academic position "Professor" in the respective professional field 8.3.** The presented materials for the competition are properly documented and give the full necessary information.

## 2. Data about the candidate

Assoc. Prof. Dr. Rositsa Draganova has a long internship at the Institute of Art Studies - BAS (as a research associate since 1995 and Associate Professor since 2008), as well as a music teacher at the French Lyceum "Victor Hugo" (since 1993) and at the School "Pierre de Ronsard" - Sofia (1992 - 1995). She received her education at BNC, today NMA "Prof. Pancho Vladigerov" (Master of Music Studies - Theory of Music and Aesthetics) and IAS - BAS (academic and educational degree "Doctor"). She is fluent in French (as a graduate of the 9th French High School - Sofia), uses English and Russian. Biographical facts, prestigious in themselves, must be seen in their deep interconnectedness in her development as a professional: all acquired educational

qualifications and subsequent realizations as a researcher and educator form the wide unified field of her scientific and practical interests and achievements.

Rositsa Draganova has an important individual contribution in the field of contemporary Bulgarian music studies by achieving and asserting a new wide scope point of view towards music and the educational system. She is one of the Bulgarian researchers that "herd" the musical activities in the Bulgarian schools as a dynamic flow of making music in the New times. Adhering to this understanding and turning it into a research strategy, she gave a new perspective to the educational and pedagogical issues, turning the teaching of music in our common school into a major topic of music studies and culture studies. It is this horizon of research that innervates the specific areas and topics of scientific interest, developed with in-depth knowledge of current educational trends and with a remarkable sense of the cultural resonances they generate.

### **3. Description and contributions of the academic works**

A habilitation thesis for participation in the competition for professor is the monograph "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 research has aroused well-deserved interest and is already the subject of two published reviews, as well as active citation, including in diploma theses and lecture courses for students of pedagogical subjects.

In line with the author's general contribution outlined above, the monograph states its broad research subject at the beginning of the introduction: ... "during that period the school is one of the main places for making music and a kind of key space for the development of the Bulgarian music culture. That is why the tasks of the study are related not only to the discovery and rethinking of the music pedagogical practice - in parallel with it an attempt was made to update our knowledge about the processes and figures of Bulgarian music during this period." (P. 5) In order to achieve this broad picture and to bring out the main processes, the author problematizes issues that are presented for the first in the field of music history research: legal framework, documents, journalistic texts, the discussion on the content and use of textbooks on singing, discussed on the pages of *Music Journal* at the beginning of the 20<sup>th</sup> century. The results of the research of the individual subprojects are also important: the views of leading musicians (Karel Mahan, Georgi Baidanov, etc.), the first music textbooks, the song repertoire, etc. The high informative value of the text is complemented by the valuable application - updated data and photo material about 32 figures of Bulgarian education and music from the studied period with a bibliography attached to each figure.

The author's interest in periodization deserves special attention, as the concept proposed by her determines the structure of the work and receives an original embodiment in the subject matters of the four chapters: I. Foundation and Ideas (1878 - 1891), II. Problems and Solutions (1891 - 1903), III. Debates and Achievements (1903 - 1918), IV. Musical Figures from the end of the 19<sup>th</sup> and the Beginning of the 20<sup>th</sup> Century, Tasks and Solutions Related to the Bulgarian School (1891 - 1903).

Having in mind the abundant factual basis of the research and the multifaceted problem presentations, it is very difficult to single out all the contributions, as this type of development enriches music science both with its general summary theses and with the details that can be used and could inspire future studies. I would like to point out an interesting point from the subsection "Dynamics of Attitudes" (Chapter III): the attention with which the author embraces the expression *pedagogical musician* used by S. Lyubomirov. In this regard, Rositsa Draganova commented: "On the one hand, this definition does not hide its links with the educational process, but on the other - emphasizes the artistic form that is in the minds of Bulgarian musicians from the post-liberation era, dedicated to teaching music and its inventing/composing and its reproduction in the creative act of the performance - vocally and instrumentally." (pp. 99 - 100). I think that by bringing to light this detail of history, Rositsa Draganova gives life to a great lesson that comes from the past, but today more than ever it needs updating to remind us of the spirit and values inherent in the roots of music pedagogy.

Three of the publications in the competition also belong to the thematic area of the monograph<sup>1</sup> which reflect the gradual maturing of ideas and insight into the informative value of individual subprojects.

A series of publications on the topic of the lullaby in education is formed in a special group. The object of the scientific research itself is definitely one of the great findings of Rositsa Draganova, as it contains potential for various subjects located in a wide range of music science - history, theory, ethnomusicology, pedagogy - and suggesting different methodological approaches: cultural, historical, theoretical (with activation of the analytical and comparative methods), musical-psychological, pedagogical. From clarifying the terminology that expresses the considered musical phenomenon, through the various functionality of the lullaby (in the family, in composing, in educational practice) to linking all these aspects in a whole living musical organism with strong supranational and at the same time very personal messages - this is the research activity

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<sup>1</sup> **Draganova, R.** Basic music education views in Bulgaria at the end of the 19<sup>th</sup> and the beginning of the 20<sup>th</sup> century. - In: "Proceedings of the international scientific conference "Pedagogical education - traditions and modernity 2019", Veliko Tarnovo, I&B, 2020, pp. 453-457, ISSN: 2534-9317

**Draganova, R.** The Provisional Statute of August 29, 1878 and the Model of Music Education in the Bulgarian School. - In: Art Studies Readings 2019. Module New Art: Motifs - Models - Sketches », IAS – BAS, 2020, pp. 337-344, ISBN: 978-954-8594-95-0, ISSN: 1313-2342

**Draganova, R.** About a notebook on "music singing" from the 1935/36 school year. - In: "VII Academic Spring Readings 2017", Sofia, "Mars 09", 2017, pp. 344-352, ISSN: 1314-9261

of Rositsa Draganova on the object "lullaby". The publications on the topic are cited and arouse lively interest among music researchers and pedagogues.

The last group of publications included in the competition convincingly presents the image of Rositsa Draganova as a researcher with her scientific profile and presence in contemporary musicology. They clearly show her large-scale view of education and her consistently advocated strategy for making sense of the life of musical culture in school music making and of school practices in the life of musical culture. Rositsa Draganova crossed the artificially set dividing line, which specifies the themes and methodologies of music science and music pedagogy and made possible their mutual complementarity and (mostly!) mutually generated enrichment<sup>2</sup>.

And here is the place to outline another major contribution of the candidate in the competition for professor. Just as in her research work Rositsa Draganova manages to bring together the various streams of culture and approaches to it, so in her overall personal and professional expression she manages to develop her scientific understanding of culture and education in the broad field of methodological expression. I mean her long-term participation in the creation of music textbooks (as a co-author in a team) of the *Prosveta* publishing house and the accompanying *Books for the music teacher and textbooks*. Since these are the widely used textbooks and teaching aids in Bulgarian schools, it could be said that her scientific ideas and achievements have received the largest possible practical and applied realization, reaching each of the addressees of her cultural and educational philosophy.

In the light of my view of the merits of a professorship at the Bulgarian Academy of Sciences, I can summarize that Rositsa Draganova completely fills with content the idea of a scientist, expert and socially engaged musicologist and pedagogue, combined in an active figure with a lasting presence in modern science, education and culture.

#### 4. Conclusion

The only candidate in the competition, Assoc. Prof. Dr. Rositsa Draganova, presents a rich scientific production with clearly defined specifics and thematic scope of research, realized with a rich methodology and an original combination of different approaches to achieve scientific and practical goals.

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<sup>2</sup> **Draganova, R.** On the performance of the composer Petko Staynov in the secondary course of the general education school (practice of historical and aesthetic interpretations). - In: "Petko Staynov in the memory of time", Petko Gruiev Staynov Foundation, 2009, pp. 320-326, ISBN: 954-92466-1-2

**Draganova, R.** Ideas for making music, composing and performing practices in the context of the modern development of musicology. - In: "Bulgarian Musicology", IAS – BAS, 2011, № 2, pp. 3-9, ISSN: 0204-823x

**Draganova, R.** Good afternoon, teacher "dot com". (For the anniversary of Lyubomir Kavaldzhiev). - In: «Bulgarian Musical Theater. New ideas in musicology. Part I », Sofia, SBK, 2013, pp. 70–78, ISSN: 1313-8049

**Draganova, R.** On the presentation of some of the founding members of the Society of Bulgarian Composers "Contemporary Music" (1933) in the Bulgarian secondary school today (specifics and practices of historical and aesthetic interpretations). - In: "III Academic Spring Readings 2013", Sofia, "Mars 09", 2013, pp. 214–223, ISSN: 1314-9261

**All that has been stated so far is a reason for me to give professional support and to propose to the esteemed members of the Scientific Council of the Institute of Art Studies, BAS to elect Assoc. Prof. Dr. Rositsa Slavcheva Draganova to the academic rank of "Professor" in Professional field 8.3. Music and Dance Art, for which I will vote for convincingly.**

**August 2021**

**Reviewer: Prof. Dr. Mariana Buleva**