

STATEMENT

on

competition for the academic position *Associate Professor* in:

field of higher education 1. Pedagogical sciences, professional field 1.3.
Pedagogy of teaching ... (Methodology of music education).

The candidate for the academic position of *Associate Professor* in the competition announced by the University of Shumen Bishop Konstantin Preslavsky Liuba Zlatkova has a master's degree and the educational and scientific degree *Doctor* in the field of higher education 1. Pedagogical sciences, professional field 1.3. Pedagogy of teaching... (Methodology of teaching music) for her Phd dissertation on a subject *Dance genres and their place in music education*. Her specialisation in rhythemics, her work on a dissertation in the field of Methodology of music education (specifically dance genres and their application in school education), her experience in implementing numerous projects in the field of art education, lectures and performances, for example *A Walk in the Folklore Areas*, as well as her teaching activity as assistant in Methodology of Music Education, Rhythemics and Music and Stage Directing for Children give Zlatkova rich opportunities to explore the subject of Bulgarian folk art with its diverse beauty, wisdom and symbols and the possibility to apply the beautiful and loaded with wisdom and symbols matter of Bulgarian folk art and the possibility for this matter to be used in mass music education.

The basis of the candidate's monographic treatise is an impressive number of various studies of Bulgarian life and work.

The monograph *Folk Art - Rhythm - Spirit - Culture* examines the individual elements of the folk art not in isolation but in their connection, mutual determination and origin - the profound need of the Bulgarian folk of beauty and creation with their hands and their souls, of invention. The comprehensive research is impressive. The treatise examines not only the connection between colours, sounds, rhythm and wisdom, but also those elements which surround the everyday life and irradiate it with beauty and the Bulgarians' unique sense of harmony - the house, the yard, the arrangement of rooms, even the beautiful leisure time activities.

The **first chapter** intrigues the reader with a study of numbers as a symbol for the Bulgarian and the manifestations of this symbol in the comprehensive folk art. This is a broad topic, which the monograph develops thoroughly and precisely.

Chapter Two examines precisely the different ways of the conception of the world, the fantasy, the sense of harmony manifest themselves in relation to certain *materials* - word, sound, movements, stylized images (embroidery). Particular attention is paid to the house - distribution, elements of family buildings from different regions of the country. The types of ornaments with which our people express their beliefs, expectations, wishes, messages are thoroughly examined. Ornaments from the Stone Age are skillfully compared with Bulgarian ornaments, derived from the characteristic features of the embroideries from different regions.

The voluminous factual material, ingenious comparison and analysis make this exposition especially useful and valuable for a wide range of readers and researchers.

The third chapter examines the semantic roots of folk art. The rationale through the views of ancient thinkers about numbers, about the whole and the unity of the elements, about the structure of the world, the world order and harmony is comprehensive. The topic of style in folk art is extensively examined in its historical manifestation. The structure of the Bulgarian house is analysed from the standpoint of rhythm and the meaning of symbols. The chapter discusses the musical folklore from a similar point of view, from such an angle is also considered the musical folklore.

Zlatkova's conclusions are impressively profound, as is the possibility for the elements of folk art to form the basis of the aesthetic education of young Bulgarians. The only thing I would like to see more in a work like this is the illustrative material. It would be, on the one hand, an irrefutable visual argument of what was said and the conclusions made, on the other hand, it would have its own informational weight and richness.

After all that has been said, I firmly acknowledge a habilitation work of Liuba Zlatkova as valuable, in-depth and widely applicable in aesthetic education, habilitation work, which will inevitably find a worthy place in the Bulgarian scientific literature.

Zlatkova's publications are a continuation and focus on the individual topics of the monograph, without repeating it. They examine the already familiar topics from different angles, with different accents, in different connections. Some articles tackle elements of national lifestyle from the perspective of symbols and evolution in details. Others touch on the topic of interweaving of knowledge about folk lifestyle, beliefs, crafts, aesthetics, arts and products of folk art in school education, extracurricular activities and, no less valuable - in pedagogical education. Ideas for specific forms of pedagogical work are also described, such as a musical lecture, technologies for creating a scenario for such a form of impact on the students. Such developments can be used by many Bulgarian teachers. Updated forms of education according to today's conditions of social isolation are also proposed.

Given the above, I strongly support the candidacy of Liuba Atanasova Zlatkova for *Associate Professor* in: field of higher education 1. Pedagogical sciences, professional field 1.3. Pedagogy of teaching ... (Methodology of Music Education).

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