

## **SHORT REVIEW**

On Petya Vasileva Dimanova's dissertation

### **RHYTHMICS, MUSIC AND SOUND PICTURE AS POSSIBLE SUBSTITUTES FOR A MISSING DRAMATURGICAL STRUCTURE IN NON-VERBAL THEATER AND PERFORMANCES BASED ON NON- THEATRICAL TEXT**

By Prof. Plamen Markov, corresponding member of BAS

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As a scientific adviser of the doctoral student Petya Vasileva Dimanova, I certainly know her dissertation in detail. At the same time, this dissertation is one of the cases in which the doctoral student is much better and in details acquainted with the matter than their scientific advisor, and though seeming paradoxical, this is quite logical and understandable: I am a director, and she is a musician. I have always ordered the music, I have had requirements and ideas but the musicians I have worked with on the performances, have created it. In a similar way, I have given methodological instructions to the doctoral student Petya Dimanova, but the dissertation is entirely the fruit of her experience, knowledge and summaries of her own experience and results of her own creative work. Moreover, she graduated with a degree in Percussion Instruments, a student of Prof. Dobri Paliev at the National Music Academy, which is an even more specific genre of music that few people can be called specialists and experts in. Petya Dimanova is undoubtedly one of those bearers of specific skills where most people are consumers of the results but the creators and connoisseurs are few. Her four Askeer awards (more than mine) and her numerous nominations for this and other awards for theatrical music as well as the frequent concerts and other performances of a series of classes she teaches are an evidence for her being an established master in theatrical music and vocal pedagogy.

Especially valuable in this dissertation is the fact that the main research in this dissertation is justified by these successful creative performances of hers which have led to public approval and encouragement of her work and skills. They are not ideas read and borrowed from somewhere but are carried out as decades-long practical research by her in both the fields of theatrical music and vocal pedagogy. Inspired as early as her being a student, by the ideas of Prof. Dobri Paliev and his famous Polyrythmics that percussion instruments and their rhythm are not just an ancillary secondary presence to "the real music", but

can have their independent highly artistic value, Petya Dimanova turned to theatrical music where these ideas have the most definite application and independent creative power. Rhythm, if used appropriately and in moderation, can give as strong as almost incomparable to the other components, creative energy and impetus to the theatrical performance. It helps the director ready to listen to it a lot to create the directing construction of the performance as well as the directing score the director must give to his actors. In these creative efforts, however, he cannot do without the equal creative collaboration with a theatrical composer for whom music is not a vain end in itself, but something that must be incorporated into the foundations of the theatrical performance. Petya Dimanova is such a wonderful artist and collaborator.

Her performances with different directors, but especially the most numerous of them, those with the director Diana Dobрева, are contributing to the contemporary Bulgarian theater and it is this incorporation of the rhythm and music of Petya Dimanova that is crucial for their success. The doctoral student Dimanova managed to carefully analyze and summarize this experience of hers, to outline the discoveries and achievements, to make it commensurate with the world practice, past and present, and to offer us her conclusions: suffered and thorough. I consider this a special merit of this dissertation.

For a decade now, Petya Dimanova has delivered her vocal lessons with my students in Acting as well as with these of Prof. Dr. Atanas Atanasov. With every new class, the pedagogue Petya Dimanova achieves remarkable results both the students and the pedagogues are keen to show to the public, and these concerts have their excellent response among the public at large. Given that our students are not selected by vocal and musical criteria and these are just additional bonuses to their acting abilities which are the reason for them to study with us, this consistency in high results is impressing, given the initial state of the learners sporting very uneven and sometimes compromising musical skills and abilities. This speaks of the mastered skills and indisputable talent of the pedagogue. Therefore, when Petya Dimanova describes her methodology, base and accumulations, I, as an outsider in this field, tend to believe in her unconditionally, because her results prove that this methodology gives fruits. It is not important what Petya Dimanova has learned from the experience of her predecessors, and what she has discovered by herself, developed and added to the century-old tradition of vocal pedagogy. To me, it is important that, with remarkable perseverance, her pedagogical skills give results with my classes, and those of Prof. Atanas Atanasov, which I follow with curiosity.

For the future high grade and meaningful training of students in the fields of art, I think, it is very important that established artists that are successful in a given field, to share their experience, knowledge, skills, personal findings and understanding of their experience as creators and appraisers of the achievements of their peers. Therefore, I am glad, this happened through Petya Dimanova's dissertation, and therefore, I will vote "**YES**" for awarding of the educational and scientific degree "**doctor**" to Petya Dimanova and call upon the other colleagues from the Scientific Jury to vote positive, too.

Prof. Plamen Markov