

## PEER REVIEW

**by Prof. Dr. Svetla Georgieva Kaludova-Stanilova with regards to the procedure for occupation of the academic position “Associate Professor” under Professional field 8.3. “Music and Dance Arts”, Specialty “Choreographic Composition” for the needs of the Choreography Department, Faculty of Music Folklore and Choreography at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – City of Plovdiv, announced in State Gazette, Issue 26/30.03.2021**

Only one candidate – Chief Assistant Dr. Dimo Enev Enev, participates in the competition announced by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts, Choreography Department. The following documents are attached: detailed biography, reference, and evidence for fulfillment of the minimum scientometric national requirements, according to the Act for the Development of the Academic Staff in the Republic of Bulgaria and the Rules for its implementation. The documents and materials submitted under the announced competition meet the requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria, the Rules for its implementation, and the Regulations of the Academy of Music, Dance and Fine Arts in Plovdiv. The entire documentation clearly and completely presents the artistic, pedagogical, and scientific activity of the candidate. There are also citations with scientific peer review.

The creative biography of Dr. Enev shows a consistent path of development in the field of dance art – many years of dance practice and specialized education. After receiving a Master’s degree from the Academy of Music, Dance and Fine Arts in Plovdiv, he gained experience in teaching in the disciplines: Choreographic Directing, Choreographic Composition, and Samples of Bulgarian Folk Choreography at the Choreography Department at the same Academy. He also leads a master class in Bulgarian folk dances. Dr. Enev is the author of the following dance productions: “*Strandzha Impression*” to the music of Stoyan Paurov and “*Parvomayski Maystorlatsi*” to the music of Borislav Galabov.

Over the years, Enev has participated in a number of field studies, which serve as a basis for his research and publications. Thus, he discovered a “niche” in the research of dance folklore and successfully defended the educational and scientific degree “Doctor” with a dissertation on the topic: “*The Unknown Erkech – the Path from Youth Teasing to Marriage*”. This proves that his teaching, creative, and scientific energy go together in one direction.

For participation in the competition for occupation of the academic position of “Associate Professor” in the specialty “Choreographic Composition” at the Academy of Music, Dance and Fine Arts, Chief Assistant Dr. Dimo Enev applied with three articles published in specialized publications: “*Ovchar and Yuda Devoyka – the Creative View of Prof. Kiril Dzhenev to the Mysticism of the Rhodope Folklore*”, “*The Effective Approach in the Construction of the Divertissement Dance – A Key Feature in the Work of Prof. Kiril Dzhenev*”, and “*The Ritual Transformation of Caroling from the City of Saedinie into the Kudi Dance*”. This analytical approach to the work of Prof. Kiril Dzhenev, the candidate retains and continues in the presented monograph “*Dramaturgical Activity – A Basic*

*Approach in Building the Dance Form In The Work of Prof. Kiril Dzhenev*”, a first-of-its-kind study in choreography and musical folklore. Along with this, he also presents a report on active artistic and teaching activities.

The significant scientific approach that the author applies in the study of specific works from the work of Prof. Kiril Dzhenev is based on his many years of professional experience as a dancer in the Trakiya Folklore Ensemble and knowledge in detail of the dance compositions of the artist. This gives him the opportunity to present an in-depth analysis of the drama in the studied works. His scientific potential is manifested in the analysis of the compositional structure of dances, their form, and the means of expression through which they unfold as stage works, divided into three groups.

In the first group, the researcher seeks closeness between the authentic regional features of the dance movements and the drama in the development of the overall composition. This connection is clearly seen in “*Thracian Dance*” and “*Festive Thracian Dance*” – compositions with a typical local characteristic and at the same time with a different creative invention, and with a strong impact on the senses of the audience.

The second group analyzes the connection of dances with the ritual system in the folklore tradition. These are the dances “*Kudi*” and “*St. George’s Day*”. The dramaturgy in them follows certain moments of the rites, “dressed” in dance movements with specific messages, realizing the unity between movements, music, and aesthetic impact to reveal the dramaturgy in the overall compositions.

Very valuable for the research is the presentation of the third group: the thematic dances “*Ovchar and Yuda Devoyka*” and “*Horo in Sofia*”. In the first composition, the researcher emphasizes the specifics of creating an author’s choreographic work, looking for the connection with mythology with ideas, on which Dzhenev puts the beginning of his dream folk theater, developed and realized in the next work “*Horo in Sofia*” and not only. The performance of these two compositions deeply touches on the connection: dance-music-drama. There are questions that show the creative thinking of the composers who have created the music for these multi-layered dance and stage works. Their professional approach is evident in the precise selection of the musical themes related to the nature of dance movements and drama. It is no coincidence that Dr. Enev published notated song samples with their regional, thematic, metro-rhythmic, and stylistic characteristics.

Along with the above-mentioned merits of this monographic study, I believe that the main contributing moment is emphasizing the unity between form and content, revealing the drama and specific techniques in the work of Prof. Kiril Dzhenev in creating folk dance performances. This gives the research high scientific and practical value. It places high demands on the professional dance mastery, on the dance technique and plasticity of the human body, as well as on the stage reproduction of specific artistic images.

The activity of Chief Assistant Dr. Dimo Enev also has public significance and recognition. He is the winner of the 2019 Golden Muse Award of the Association of Choreographers for choreography in the field of Bulgarian dance folklore.

The overall activity of Chief Assistant Dr. Dimo Enev Enev is distinguished by a high level of professional competence, awareness, theoretical depth, as well as long-term practical and creative results. He is a valuable and established specialist in the field of Bulgarian folklore choreography, pedagogy, and performance. The occupation by Chief Assistant Professor Dr. Dimo Enev of the academic position of “Associate Professor” under Professional Field 8.3. “Music and Dance Arts”, specialty “Choreographic Composition” is deserved and I strongly support his candidacy.

Plovdiv

Prof. Dr. Svetla Stanilova

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