



SOUTH-WEST UNIVERSITY "NEOFIT RILSKI"

FACULTY OF ARTS

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DEPARTMENT OF MUSIC

Information Package ECTS

Specialty

THEORY AND PRACTICE OF PERFORMING ART

Academic degree: PhD

Professional qualification: Researcher

Form of study: full-time / unsupervised self-studied / distance

Term of study: 3 years

1. GENERAL OVERVIEW OF THE DOCTORAL PROGRAM

The doctoral program "Theory and Practice of Performing Arts" is academically oriented toward the development of in-depth knowledge and research skills in the field of musical theory and performance practice. The program integrates analytical, interdisciplinary, and artistic approaches to performing arts as a dynamic and culturally conditioned phenomenon, combining tradition, contemporary practice, and innovation.

The curriculum is structured to provide doctoral students with the opportunity to explore performing arts not only as an artistic practice but also as a subject of scholarly analysis. Throughout the program, research may focus on themes such as: the history and theory of musical interpretation, stylistic, genre-based, and national schools of performance, contemporary aesthetic and stage models in musical art, the relationship between performer, audience, space, and media, pedagogical and didactic dimensions of performance activity, among others.

The program is conducted in an academic environment that fosters creative thinking, critical analysis, and individual scholarly contribution. It provides access to scientific forums, publishing opportunities, learning resources, and research platforms that support both independent and collaborative academic work.

Instruction is delivered by qualified faculty with experience in both research and artistic practice, and dissertations may include theoretical analyses, empirical studies, applied models, and, where appropriate, artistic-research components.

The program is suitable for performers, conductors, composers, music educators, and researchers who seek to deepen their understanding of the nature of performance and to build a sustainable academic profile in the field of music art.

In accordance with the Higher Education Act, Articles 46 and 66, any individual who holds a Master's degree and has successfully passed the entrance examinations has the right to pursue studies in the third (doctoral) level of higher education.

The educational and scientific degree "Doctor" in the doctoral program Theory and Practice of Musical Art is awarded to a doctoral candidate who has successfully passed the examinations outlined in the curriculum and has defended a doctoral dissertation in compliance with the Law on the Development of Academic Staff in the Republic of Bulgaria.

OBJECTIVES OF THE DOCTORAL PROGRAM

The doctoral program "Theory and Practice of Performing Arts" is aimed at the development of highly qualified researchers capable of contributing to the advancement of musical art through in-depth scientific research, theoretical analysis, and innovative artistic-practical approaches.

It integrates academic knowledge, critical thinking, and artistic reflection, fostering in doctoral candidates the ability to explain, interpret, and enrich performance practice from a scholarly perspective.

Specific Objectives and Sub-objectives:

- 1. Development of research competence in the field of performing arts*
- 2. Formation of the ability to conceptualize and interpret performance as a cultural, historical, and communicative phenomenon*
- 3. Promotion of an interdisciplinary approach to musical art*
- 4. Development of teaching and expert skills in the field of higher arts education*
- 5. Promotion of academic mobility and participation in national and international scientific and cultural projects*

Main Tasks of Doctoral Training and Preparation:

The educational tasks of the program are aimed at the gradual development of the doctoral student as an autonomous researcher and artist with analytical thinking, capable of contributing to contemporary musical art through innovative and well-substantiated scholarly work.

- 1. Acquisition of advanced theoretical and methodological knowledge*
- 2. Development of skills for independent research work*
- 3. Advancement of competences in scientific communication and public defense of ideas*
- 4. Preparation for teaching and expert activity*
- 5. Encouragement of integration between theory and practice*

GENERAL SPECIALIZATION AND QUALIFICATION OF THE PROGRAM

The doctoral program "Theory and Practice of Performing Arts" offers highly specialized academic training in the field of musical art, focused on the advanced mastery of methods and approaches for the research, analysis, and interpretation of musical performance practices.

The program is positioned at the intersection of artistic performance and scholarly reflection, preparing doctoral students to explore performing arts simultaneously as a creative act, a cultural phenomenon, and an object of scientific inquiry.

General Specialization

The specialization of the program is defined by its research-oriented focus, placing the following core areas at the center of doctoral training:

- Theory of Performing Arts – interpretative models, stylistic characteristics, and the interaction between performer, text, and audience;
- Historical-critical approach to performance – the evolution of performance practices in the context of music history and cultural processes;
- Methodology of musical analysis and interpretation – study of analytical and empirical methods for performance research;
- The relationship between performance and pedagogy – exploring ways to apply research findings in music and performing arts education.

The specialization can be further tailored to the individual research topic of the doctoral student—for example, in areas such as vocal art, instrumental interpretation, chamber music, contemporary stage practice, traditional musical culture, and others.

Professional Qualification

Graduates of the program are awarded the professional qualification "Researcher", which certifies their ability to:

- Carry out independent research and teaching activities in the field of musical art;
- Develop original research projects, including artistic-applied and interdisciplinary studies;
- Provide expert evaluation of phenomena and processes in the performing arts based on theoretical, analytical, and aesthetic approaches;
- Participate in academic, educational, and cultural institutions where a high level of competence in the analysis, teaching, and management of artistic processes is required.

The doctoral program cultivates a research profile that combines theoretical depth with artistic sensitivity, enabling graduates not only to contribute to the body of knowledge in performance art, but also to shape and guide it within the context of contemporary cultural dynamics. This profile ensures a high degree of professional competence across the academic, artistic-performance, and educational spheres.

ACQUIRED KNOWLEDGE, SKILLS, AND COMPETENCES ACCORDING TO THE NATIONAL QUALIFICATIONS FRAMEWORK

Knowledge (Theoretical and/or Factual).

Within the framework of the doctoral program "Theory and Practice of Performing Arts", the doctoral student acquires highly advanced, conceptualized, and systematized knowledge, encompassing both fundamental and specialized areas in the theory and history of musical performance. This body of knowledge exceeds the standard level of professional training and forms the foundation for making an original scholarly contribution.

Theoretical Knowledge

Factual Knowledge

Meta-theoretical and Applied Knowledge

The doctoral graduate possesses a high-level theoretical understanding of the nature, functions, and contexts of performing arts, along with the ability to transform this knowledge into research, teaching, and expert activities.

The acquired knowledge fully aligns with the requirements of Level 8 of the National Qualifications Framework—namely, the creation of new knowledge through original scientific research.

Skills (Cognitive and/or Practical)

The doctoral student enrolled in the program "Theory and Practice of Performing Arts" acquires highly specialized cognitive and applied skills that enable them to conduct original scientific research, interpret performance phenomena, and translate their expertise into academic, cultural, and educational contexts.

Cognitive Skills

Practical Skills

Skills for Knowledge Transfer and Application

Autonomy and Responsibility

Within the framework of the doctoral program "Theory and Practice of Performing Arts", doctoral students develop highly advanced qualities of academic autonomy and professional responsibility, preparing them for leadership roles in research, teaching, and artistic practice. These competencies go beyond standard task execution and are expressed in the ability to lead, shape, and transform processes in the field of arts and culture.

Independence in research and creative activity

Responsibility for contribution and impact

Leadership and expert competence

The doctoral student demonstrates a high level of academic and professional autonomy, taking full responsibility for their research, for the advancement of the scientific field, and for the impact of their work on the cultural and educational environment. This fully corresponds to the criteria of Level 8 of the National Qualifications Framework.

Learning Competence

The doctoral student enrolled in the program "Theory and Practice of Performing Arts" develops a high level of ability for self-directed, purposeful, and critical learning, which extends beyond the boundaries of formal academic education and encompasses their entire scholarly, artistic, and professional trajectory.

Ability for self-reflection and planning of personal learning

Learning through research and creativity

Readiness for continuous professional development

Self-regulation and critical thinking in the learning process

The learning competence developed within the doctoral program ensures that the doctoral student is not only prepared to defend a doctoral degree, but is also an intellectually and professionally autonomous individual, capable of independent and critical development in the long term—both in the scientific field and within artistic and educational practice.

Communication and Social Competences

During the course of study in the doctoral program "Theory and Practice of Performing Arts", students develop advanced communicative and social skills that enable them to interact effectively in academic, artistic, and intercultural environments. These competences are essential for engagement in scientific networks, teaching activities, cultural mediation, and public expertise.

Academic and Scientific Communication

Teamwork and Participation in Scientific-Artistic Networks

Social Engagement and Cultural Awareness

Ethics, Responsibility, and Team Dynamics

The communicative and social competences developed within the program provide the doctoral student with the ability to participate effectively in scientific, educational, and cultural life, both nationally and internationally. They are an essential component of the comprehensive professional realization of the researcher and educator in the field of performing arts.

Professional Competences

The doctoral program "Theory and Practice of Performing Arts" cultivates a comprehensive researcher profile with professional competences for independent, innovative, and leadership activity in the fields of musical art, culture, and education. These competences are demonstrated in scientific research, as well as in artistic-creative and teaching practice.

Independent Scientific and Research Activity

Teaching and Methodological Expertise

Engagement in Cultural and Educational Policy

Leadership and Innovation

The professional competences acquired through the program ensure that the doctoral graduate is capable of holding high-responsibility positions in scientific, educational, and cultural institutions as a respected researcher, educator, and artist, able to influence the development of musical art in both academic and public contexts.

FIELDS OF PROFESSIONAL REALIZATION

The doctoral program "Theory and Practice of Performing Arts" offers training at a high scientific, methodological, and artistic level, enabling graduates to pursue careers across a broad spectrum of professional, academic, and cultural contexts, both in Bulgaria and in international settings.

Graduates of the program may pursue careers as:

- 1. University Lecturers and Research Scholars*
- 2. Artistic Directors and Cultural Institution Experts*
- 3. Consultants and Methodologists in Arts and Education*
- 4. Authors of Scholarly, Methodological, and Artistic Publications*
- 5. Participants in International Scientific and Cultural Networks*

The doctoral degree in "Theory and Practice of Performing Arts" opens broad opportunities for professional realization in fields that demand a high academic level, analytical thinking, artistic competence, and an innovative approach to musical culture and education

CURRICULUM

№	NAME OF ACTIVITIES	Form of preparation and implementation			Form of recognition
		CREDITS	HORARIUM	lectures, seminars, laboratory exercises, independent research, consultations, course participation, etc.	current assessment, interview, certificate, report, protocol, attestation, etc.
I.	EDUCATIONAL ACTIVITY				
1.	Methodology of pedagogical research	5	150	45 l, 15 ex, 90 s	exam
2.	Project preparation and management	3	90	30 l. 60 s.	exam
3.	English language	4	120	15 l, 15 c 90 s.	exam
4.	Elective course according to the thematic focus of the dissertation	3	90	30 l. 60 s.	exam
	TOTAL:	15	450		
II.	RESEARCH ACTIVITY				
1.	Literature research and referencing	15	450	independent preparation	interview
2.	Presentation of the concept and tools for dissertation research	15	450	consultations	interview
3.	Preparation and participation in a scientific forum	30	900	participation	certificate
4.	Discussion of a separate part of the dissertation work	20	600	consultations	interview
5.	N number of publications that cover 30 points of the minimum national requirements under the ZRASRB for ONS Doctor in scientific field 8. Arts	30	900	independent preparation	publications
6.	Preparation and participation in a scientific forum	20	600	participation	certificate
7.	Discussion of a dissertation option	20	600	consultations	interview
	TOTAL:	150	4500		
III.	PEDAGOGICAL ACTIVITY				
1.	Leading a seminar (practical or laboratory activities, student consultations, observations and hosting, checking written work, preparing reviews of theses)	5	150	30 hours of exercises 120 self-study	interview
	TOTAL:	5	150		
IV.	OTHERS				
1.	Participation in department meetings; in the work of department, faculty and university committees	5	150	meetings	Protocol
2.	Participation in academic activities and appearances of the department	5	150	activities	Protocol
	TOTAL:	10	300		
	TOTAL (for the entire duration of the training):	180	5400		
	ELECTIVE DISCIPLINES				
1.	Composition Techniques and Approaches of the 20th Century	3	90	30l / 60 ip	exam
2.	History and specificity of performing arts	3	90	30l / 60 ip	exam
	Balkan folklore - authenticity and modernity	3	90	30l / 60 ip	exam

ANNOTATIONS OF STUDY DISCIPLINES

METHODOLOGY OF PEDAGOGICAL RESEARCH

ECTS credits: 5.0

Horarium: 45 l, 15 ex 90 s

Knowledge test form: c.c.

Type of exam: written work

Methodological guide:

Department of Music

Faculty of arts

Lecturer:

prof. Iv. Vlaeva Dr.Sc.

e-mail: vlaeva@swu.bg

tel.073 588 501

The course "**Methodology of Scientific Musicological Research**" is aimed at forming knowledge among doctoral students about the development of music science, its main areas and characteristics, as well as the interrelationships with musical practice. It aims to introduce the specifics of this musical issue in the context of European and world cultures.

In the lecture course, doctoral students are introduced to the historical development of musicology and the methodology of musicological research. Research paradigms created and developed historically, as well as new ones that are gaining ground in modern times, are presented. The scientific study of music is presented through basic musicological methods: historical method, analytical method, critical or interpretative method. Along with them, new ones that have gained ground in the last few decades are also studied.

In the exercises, they acquire practical skills and habits for analysis and evaluation of the studied phenomena. The object of detailed examination are specific methods and their application in basic musical layers and their research, which help in understanding the studied musical material.

AIMS AND EXPECTED RESULTS

The course aims to contribute to the professional growth of doctoral students in accordance with the scientific issues selected for research.

Expected results:

Upon completion of the course, doctoral students will acquire:

- knowledge about the historical development of musicology in the context of European and world cultures;
- knowledge about the development of important research methods;
- skills for practical application of research methods in the field of musical art;
- skills for multifaceted perception, understanding and research of different musical material;
- development of search skills and criteria for working with necessary information sources;
- development of skills necessary for conducting one's own scientific research.

COMPOSITIONAL TECHNIQUES AND APPROACHES OF THE 20TH CENTURY

ECTS credits: 3.0

Knowledge test form: c.c.

Methodological guide:

Department of Music

Faculty of arts

Lecturer:

Ch. Ass. Dr. Vencislav Mitsov

email: v.mitsov@swu.bg

tel.073 588 501

Horarium: 30 l, 60 ss

Type of exam: written work

The course "**Compositional techniques and approaches of the 20th century**" is aimed at forming knowledge among doctoral students about contemporary compositional approaches of the 20th century. The century that managed to generate the greatest variety of techniques and styles, starting from impressionism, passing through the dodecaphonic technique, total serialism, aleatoric, minimalism, klangfarbenmelodies and sonoristics.

In the lecture course, doctoral students are introduced to the systems and techniques of composition. The historical prerequisites are taken into account, the different schools and the ratio of contemporary techniques to contemporary styles are traced. The influence of these compositional techniques in Bulgaria and their use by Bulgarian composers is also traced.

The course aims to contribute to the professional growth of doctoral students in the specialty, according to the topic they are developing.

AIMS AND EXPECTED RESULTS

The academic discipline aims to:

- to develop, deepen and structure knowledge about the historical prerequisites for the emergence and development of new compositional techniques of the 20th century;
- to provide knowledge about the main compositional techniques and the factors for their emergence and consolidation in musical practice;
- to form knowledge about the relationship between music and the audience, identifying the main directions in this regard.

After completing the course on "**Compositional Techniques and Approaches of the 20th century**", students should acquire in-depth knowledge of:

- Styles in 20th century music and compositional techniques, directions of development – first and second half of the 20th century;
- The main compositional techniques of the 20th century;
- Modern compositional techniques in Bulgaria.

HISTORY AND SPECIFICITY OF PERFORMING ARTS

ECTS credits: 3.0

Horarium: 30 l, 60 ss

Knowledge test form: c.c.

Type of exam: written work

Methodological guide:

Department of Music

Faculty of arts

Lecturer:

Prof. Jordan Goshev Dr.Sc.

Email: goshev@swu.bg

tel. 073 588 501

The discipline "**History and Specificity of Performing Arts**" traces the development of performing arts to the present day with an emphasis on piano art as a model for highly developed performing practice. The development of keyboard instruments over the centuries, creativity for it and the genesis of performing arts are examined. When studying world piano literature, special attention is paid to the specificity of different musical styles. The achievements of world piano art are examined through the creative and performing activities of its greatest masters.

In the **lecture course**, doctoral students study the historical prerequisites for the emergence and development of keyboard instruments, become familiar with the problems of interpretation in a historical and theoretical aspect, and gain knowledge about the development of Bulgarian piano art.

AIMS AND EXPECTED RESULTS

The course aims to:

contribute to the professional growth of doctoral students whose research topic is close to this issue and helps to expand the scope of their theoretical knowledge and to accumulate rich aural experience through contact with the world achievements of piano performance art.

After completing the course "**History and Specificity of Performing Arts**", students should acquire in-depth knowledge of:

- knowledge related to clarifying issues related to the historical features in the development of performing arts;
- skills for correct assessment of performing achievements;
- practical skills for correct and accurate interpretation of various works based on the accumulated auditory experience.

BALKAN FOLKLORE - AUTHENTICITY AND MODERNITY

ECTS credits: 3.0

Horarium: 45 l, 30 ex 60 s.

Knowledge test form: c.c.

Type of exam: written work

Methodological guide:

Department of Music

Faculty of arts

Lecturer:

Prof. Dr. Binka Dobрева

email: bindobkot@swu.bg

tel.073 588 501

The discipline "**Balkan Folklore - Authenticity and Modernity**" aims to develop, enrich and structure knowledge about the existing monophonic and polyphonic forms of music making, existing among the peoples inhabiting the Balkan Peninsula.

The Balkan countries, located on the border between East and West, have their own unique musical culture, the forms and manifestations of which develop monophonically or polyphonically. The general trends in the development of Balkan music should be studied and identified from the point of view of geographical and/or cultural conditions.

In this regard, the main and formative elements of the musical art of the Balkans should be examined, such as musical forms, typical styles and genres, metre-and-rhythm, mode characteristics, polyphonic/harmonic principles in the construction of monophonic forms, polyphony, instrumentation, etc.

The discipline "**Balkan Folklore - Authenticity and Modernity**" studies both the traditional building blocks of monophonic and polyphonic music making, as well as their development in contemporary Balkan communities. The interaction and interpenetration of musical culture between different ethnic groups and peoples, styles and genres, amateur and professional approaches to music making, etc. are examined.

Knowledge of monophonic and polyphonic music making in the Balkans expands and deepens the culture and knowledge of master's students, builds in them the necessary confidence and competence, the ability for objective and accurate assessment, combined with precise criteria in the perception of music from the Balkans.

The lecture course introduces students to researchers of Balkan folklore. The musical cultures of Serbs, Bosnians and Herzegovinians, Croats, Slovenes, Albanians, Macedonians, Greeks, Turks are studied separately, as well as the similarities and differences between them. Students are introduced to the general processes of Europeanization and orientalization of Balkan music and the ways of their implementation. The melodic, rhythmic and poetic borrowings between the different peoples are shown. The ways of creating new Balkan models of musical thinking and a strong mixing of ideas coming from the north, south, west, east are indicated. The development of these phenomena is traced to the present day - from the rebetiko style and the Balkan urban song, through the hit song to Pirin folk festival, the modern gypsy song. The forms of encouraging and cultivating these new manifestations of Balkan musical thinking are also examined.

The main forms of polyphony, regularities and trends related to its development and performance realization are revealed. Traditional and contemporary interpretations of Balkan folklore are studied.

AIMS AND EXPECTED RESULTS**The course aims to:**

- develop, deepen and structure knowledge about the existing polyphonic forms of music making, existing among the peoples inhabiting the Balkan Peninsula.

- introduce students to the general trends in the development of Balkan music which should be studied and recognized from the perspective of geographical and cultural factors.
- examine the basic and formative elements in the polyphonic musical art of the Balkans such as musical forms, typical styles and genres, metre-and-rhythm, mode characteristics, polyphonic/harmonic principles in building polyphony, instrumentation, etc.
- examine the interaction and interpenetration of musical culture between different ethnic groups and peoples, styles and genres, amateur and professional approaches to music making, etc.
- broaden and deepen the culture and knowledge of students, to build in them the ability for objective and accurate assessment, combined with precise criteria in the perception of polyphonic music from the Balkans.

After completing the course "**Balkan Folklore - Authenticity and Modernity**" students should acquire in-depth knowledge of:

- to introduce students to Balkan folk music during the Revival;
 - to introduce students to the influence of the European model;
 - to introduce students to the mutual influences between folklore and contemporary pop music
 - traditional performance techniques and their contemporary development;
- precise criteria in the perception of polyphonic music from the Balkans.