

# REVIEW

by Assoc. Prof. Dr. Rositsa Dimitrova Becheva, New Bulgarian University,

for the dissertation of  
Stefan Todorov Dragostinov

professional field 8.3 Music and Dance Art, PhD student at New  
Bulgarian University,

on the subject:

**POLYTEMPOS - TIME AND SPACES**  
**for the award of the Educational and Academic Degree of Doctor**

Scientific supervisor: Prof. Dr. Simo Lazarov

## **Biographical data:**

Stefan Dragostinov is a Bulgarian composer, pianist, conductor, pedagogue and public figure. He is the author of cantata-oratorio, symphonic, instrumental, choral, chamber and vocal music, pop, ballet, film and theatre music. His compositional style is a vivid synthesis between national musical tradition and modern compositional techniques and compositional technologies. Since 1978 he has applied the method of controlled polytempo in some of his compositions. His series of five works "Polytempos" for different performing ensembles is realized with the help of a device called "photopolymetronome". His works are performed at festivals around the world.

He was born in Sofia. He began studying piano at the age of seven with Sonya Zheleva. She studied composition with Prof. Pancho Vladigerov; harmony and polyphony with Prof. Assen Karastoyanov; piano with Assoc. Lydia Kuteva, and later with Prof. Bogomil Sturshenov and composition with Prof. Alexander Raichev. In 1970-1972 he was a student at the Leningrad (now St. Petersburg) Conservatory "Nikolai Andreevich Rimsky-Korsakov", where he graduated in the composition class of prof. Boris Arapov. In 1982 he was a scholarship holder of the DAAD (Deutscher Akademischer Austauschdienst) in Cologne, Germany.

He has won first prizes at prestigious international composition competitions: the Gaudeamus in the Netherlands for the cantata *The Fair - Polytempi 1*, (1978), the Karlheinz Stockhausen in Italy for the *Concerto for Piano and Orchestra - Polytempi 4* (1980), the Grand Prix of the Fondation France - Arthur Honegger for the cantata *Polytempos 3* (1982), *Simón Bolívar - Venezuela* for the *Symphony-Monument* (1984), Fernando Pessoa - Portugal for the *Ode to the Sea* (1986). In 2007, in Seoul, Korea, the International World Music Committee announced its decision to award Stefan Dragostinov with the academic title of World Master, among artists nominated from all over the world, for his overall contribution to the study of the national musical tradition and for the inclusion of Bulgarian cultural identity in the world treasury of spiritual values.

Professor of composition, orchestration, harmony, theory and modern music techniques at the NBU, Sofia. In 2011 he was awarded the title of Honorary Professor of New

Bulgarian University for his contribution as a teacher of composition and music analysis. He is a doctoral candidate at New Bulgarian University, Sofia.

### **Contents of the dissertation**

The dissertation is 215 pages long, including 68 music examples, and its structure comprises: introduction, eleven chapters, conclusion, contributions, bibliography (total number of cited sources - 31, of which 20 in Cyrillic and 11 in Latin), publications (scores, articles and reports), doctoral CV.

In the Introduction the *main aim of the research* is stated: the dissertation "is a theoretical analysis and practical insight into the multifaceted relationships of several simultaneous layers of sound in a piece of music, a specific phenomenon in music characterized by the simultaneous, simultaneous movement of two, three, or more disparate tempo lines known as Polytempo. The present work focuses exclusively on the specificity of polytempo processes in music.", the *tasks* are formulated:

- Presentation/observation of the diverse historical panorama of creative development, especially in music of the mid-20th century, associated with the appearance of significant polytempic works by composers of the so-called Darmstadt School, related vivid creative manifestations of the so called "Darmstadt School". Polish avant-garde; American, Belgian, Italian, Russian, French, Czech, contemporary composers;
- presentation of the significant contribution of the Bulgarian composer Iliya Kozhuharov and the apparatus he created PHOTOPOLYMETRONOM in 1977, registered by the composer as a copyright idea in 1973, with patent number 22966 at the Institute for Inventions and Rationalizations, Sofia, INRA;
- Examination and analysis of musical works by composers Iliya Kozhuharov, Bozhidar Spasov and Stefan Dragostinov;
- argumentation of the necessity of introducing new music-theoretical terms, notations and concepts dictated by the specificity of the Controlled Polytempo method, such as: the visual-vertical graphic sign in the score - Semaphore; common inter-tempo verticals in the sound structure of several musical layers running simultaneously; permanent tempo proportions between parallel sound lines in a piece of music;
- a detailed description of the basic technological means accompanying the practical operation of the Photopolymetronome apparatus during the performance of a polytempo musical work, the so-called "light tempo signals", permanently transmitting tempo information to each performer (or conductor), playing in one tempo or another, by means of a specially mounted "light indicator" on the console in front of the performer (or conductor).

*The object of study* is "the need to clearly distinguish between Polytempo and Controlled Polytempo, the specifics, characteristics and hallmarks of the graphic visualization of simultaneous, tempo-different sound lines on the score sheet" (pp.5-6).

The subject of the study is "the theoretical justification of the necessity for the creation of the Photopolymetronome apparatus, providing new, previously unknown technological and creative possibilities for the modern composer", "the defense and defense of the thesis, that the Controlled Polytempo method creatively corresponds to the widest possible technological, stylistic and aesthetic spaces through which the evolutionary development of music has passed - from the time of early Baroque, Classicism, Romanticism and Impressionism to contemporary stylistic directions and currents; from monody, homophony, polyphony and harmony to the aesthetic-technological means in the music of the past 20th century - dodecaphony, pointillism, aleatorics, etc. н."

### **The dissertation sets out to defend the following theses:**

- the entire rich and diverse stylistic and technological palette - accumulated over the centuries in music - from the Renaissance to today, together with the new technological and creative possibilities of the Controlled Polytempo method, secured by the Photopolymetron apparatus, in a single, monolithic complex - open up new creative horizons for the modern

composer;

- The Controlled Polytempo method is a technological and creative resource of the future, with an impressively high coefficient of utility in subsequent evolutionary processes of musical, creative and performance development;
- The future construction - in the shortest possible time - of a modern, state-of-the-art Photopolymetron apparatus is an unconditional necessity for the full development of the above described goals and creative aspirations related to the construction, development and improvement of a complex technological and creative platform based on the Controlled Polytemperature method.

*The research hypothesis:* "a hypothesis in the future development of Controlled Polytemperature implies a trinity in the set technological-creative goals, namely:

- First - the need to construct a modern, state-of-the-art Photopolymetronome instrument, based on the vast arsenal of new computer technologies accumulated over the past two decades;
- Secondly - the creation of an adequate, modern computer system for composing music based on the creative-technological principles of Controlled Polytempo and its visual-graphic realization on the score, and, accordingly, for achieving an adequate full-fledged sound picture of the created new polytempo musical work;
- Third - organizing academic, technological and creative training of contemporary young composers with the principles, characteristic features and new possibilities offered by the Controlled Polytempo, as well as theoretical and practical mastering of the new technological possibilities that are in the resource of the Photopolymetronome apparatus."

Drawing attention to the current state of the problem on a national and global scale, the PhD student sees the theoretical contribution and practical relevance of the research: 'the theoretical contribution of this research consists in the construction of a comprehensive systematic concept describing the Controlled Polytemperature Compositing method, a detailed outline of the parameters and capabilities offered by the Photopolymetronome apparatus; the development of a complex technological and creative platform containing all the main components of the techniques for "Practical significance - is the real possibility of extensive use of the achieved contributory theoretical results in the future academic training of young artists and introducing them to the method of compositing Controlled Polytemporal, respectively, with the technological-creative resource and capacity of the Photopolymetronome apparatus."

The author of the paper emphasizes that he will rely on his long-standing, half-century accumulated practical and theoretical experience, as well as on his specific observations in the field of Controlled Polytempo and the works created, which have received international recognition at prestigious European composition competitions, as the basis of his research: "The Fairground Cantata" (First Prize at the Gaudeamus Competition, 1978), "Polytempi 3" (First Prize at the Arthur Honegger Competition, 1982), "Concerto for Piano and Orchestra No. 1 (First Prize at the Karlheinz Stockhausen Competition, 1980)." (p.8)

**In CHAPTER ONE "Motion - a fundamental process in space. Permanent heterogeneity of motion in space. Polytempo"**, a theoretical study of the concepts expressing the nature and specificity of polytemporal processes in music is made. In this connection, the meaning and significance of the term "polytempo" in music, its correlation to other manifestations in art - in particular dance, theater - are defined. It is clarified that in the research, as a synonym of the term "multi-speed process", will be used analogous in meaning concept: "polytempo process", respectively, as a synonym of the term "multi-speed" - analogous in meaning: "polyspeed" and "polytempo" (polytempo); as a synonym of the term "sound line" will be used analogous in meaning concepts, such as: "musical layer", "sound

fabric".

From a historical perspective, the research focuses on polytempic sound processes in nature, polytempics in the millennia-long cultural development of humanity. As a summary of the observations and analyses, the following conclusions are presented: "there are numerous examples of existing polytempic sound processes in nature, moreover - with impressively colourful timbre-sound characteristics and diverse metro-rhythmic structures, which could serve as a kind of impulse in the creative palette of the modern composer", "in the millennial evolution and development of human culture the examples of heterogeneous sound processes are impressively diverse. " (Dissertation Abstract, pp. 6-7). In this chapter, the PhD student focuses on the characteristic polytempo soundscape widely known for decades from the national folk festivals held in Bulgaria in Koprivshitsa and Rozhen. Of particular importance to me are the texts (note example 1) presenting the author's creative method of working in the choral-instrumental suite "Christmas Sacraments", created by the composer Stefan Dragovstinov in 1991, on the occasion of the 40th anniversary of the founding of the National Ensemble of Folk Songs and Dances "Filip Kutev", whose conductor and chief artistic director for the period 1974-1994, was the author of the present research.

The PhD student points out that "in nature there are diverse sound forms of "fauna-polytempism" (p.14). The attached technological example 2 presents a construction of four heterogeneous lines - a polytempic structure.

**In CHAPTER TWO, "The Emergence of Polytemporal Processes in Music. The development of polyphonic genres in the Late Middle Ages, the Renaissance, the Baroque, Classicism and Romanticism. New polyphonic forms in music - a natural environment for the emergence of polytempos"**, the focus of the research attention is on the dynamics in the development of polyphony and counterpoint, the development of polymetric techniques in musical art, the scientific literature on the problem worldwide, key works of authors of the mentioned epochs.

The author of the study refers to significant works, such as the fundamental scientific treatise "Ars nova" by Philippe de Vitry (written in the 1820s), "in which the principles of the new art are justified, treating mainly the metro-rhythmic organization of music, new concepts are formulated related to the development of polyphony and counterpoint. " It is clarified that the original sources and origins of polytemporal processes in music should be sought in the art of the Middle Ages, the music created during the period of Ars Nova had a significant influence in the further development of Western European art in the subsequent 200 years - the time of the Renaissance.

Examples from the works of composers such as Johannes Ockeghem, Josquin de Pré, Johann Sebastian Bach, Haydn, Mozart, Beethoven, composers of the twentieth century - illustrated by musical examples - are given and analysed in relation to the phenomena under consideration.

It is stressed that: 'the late nineteenth century and the first decades of the new twentieth century were a time characterised by the diversity of stylistic movements and the emergence of new aesthetic programmes, as well as by new, modern technological directions in music. In this broad amalgam of aesthetic-technological directions, all the hitherto familiar forms of polyphony, counterpoint and characteristic metrical-rhythmic structures - familiar from the Middle Ages, the Renaissance and the Baroque - fit organically into the work of composers from all over the world" (p.29).

**CHAPTER THREE "The Diversity of Stylistic Currents in Twentieth-Century Music. New artistic-technological techniques in the realization of polyphonic, polyrhythmic and polytempo constructions"**, draws attention to the phenomena in twentieth-century music, the emergence and development of new artistic-aesthetic programs "including impressionism, expressionism, neoclassicism, minimalism, primitivism, new simplicity (Germ, Neue Einfachheit), postmodernism; resp., emergence of new technological

platforms - incl., dodecaphony, aleatoric, pointillism; set of new methods and technological techniques in the realization of polymetric and polytempo sound structures; use of quarter-tone system" (p. 30).

The author of the elaboration explains that the list of composers who have created polyphonic works in the past 20th century is very extensive. In this regard, characteristic compositional and technical techniques are presented on the basis of works from the oeuvre of composers such as Igor Stravinsky (Symphony of Psalms for choir and orchestra), Paul Hindemith (Ludus Tonalis piano cycle), Alban Berg (Lulu opera), Béla Bartók, Rodion Szchedrin, Arvo Pärt, etc.

For me, the highlight of this chapter are the texts presenting the author's analysis of Fugue No. 4, from the piano cycle for two pianos "FUGUE INTEGRAL" by Stefan Dragostinov. "Fugue No. 4 is entitled F-Ut-G-A - Fugue. The theme is a tone sequence of four note-halves: 'F-to-Solo-La'. As can be seen from the attached Example 17, the stretto-exposition is a kind of polytonal carousel - the theme passes successively through all 12 tonalities of the quart-quint circle, exposed - mirrored, retrograde, inverted - as follows: in F (major) - C-flat - Mi-flat - La-flat - Re-flat - Sol-flat - Do-flat (enharmonic, C) - Mi - La - Re - Sol - Do. After reaching the starting key of F major, the polytonal carousel continues its spiral path again: F - C-flat - E-flat...It should be noted that the *stretto-structure of Fugue No. 4 from the FUGUE INTEGRAL piano cycle has no parallel in the world music literature*" (pp. 41-43).

As a summary of the observations, the following conclusion is presented: "This peculiar symbiosis of the forms of polyphony, counterpoint and accompanying metro-rhythmic structures inherited from the Middle Ages, the Renaissance and the Baroque with the modern aesthetic and technological means of expression of the twentieth century - serialism, pointillism, aleatoric, electronic music, including, the significant innovative achievements of computer technology in the last four decades - represent a unique basis for the future development of musical art in the coming Third Millennium" (p.47).

**CHAPTER FOUR, "The Development of Polytemporal Processes in Twentieth-Century Music,"** examines and analyzes works by Charles Ives, Samuel Nancarrow, Kyle Gunn, Karlheinz Stockhausen, and Mikhail Puchkov, all created within the span of a century, characterized by multidirectional and diverse stylistics and technological variety. On the basis of the observations and analyses made, the following conclusions are drawn: "polytempia, as a musical-creative direction, represents a vast territory - an enormous technological resource for the development of musical creativity in the coming Third Millennium", "polytempic processes in music definitely bear one essential and significant characteristic: the advantage for "new expressiveness". This presupposes the introduction of a new terminological concept. Polytempism. Polytempism. It should also be explicitly mentioned that the use of this term, occurs for the first time - here, in the present scientific work. It is evident from the attached evidence that the word "polytempism" - in Bulgarian and, respectively, in English, "polytempism" - does not exist in Google's wide-format lexicon" (pp. 48-49).

**CHAPTER FIVE "Controlled polytempy. Historical prerequisites for the development of new technological and creative directions. The composer Ilija Kozhuharov and the apparatus he created, PHOTOPOLYMETRONOM, providing permanent polytempo information to performers (or conductors) playing in different tempi"**, presents the Photopolymetronome apparatus created by the composer Ilija Kozhuharov, providing permanent polytempo information to performers (or conductors) playing in different tempos, with a detailed description and analysis of the technical parameters of the apparatus: three primary tempi –  $\text{♩}=72$ ;  $\text{♩}=78$ ;  $\text{♩}=84$  – with intertempo proportions, respectively, 12:13:14; the Principal Common Vertical - a common metric moment in the progression of several divergent velocity layers - and its derived structures in the Controlled Polytemporal Methodology; the Semaphore graphic symbol corresponding to

the Principal Common Vertical; the Polytemporal Period - a musical time progression between two Principal Common Verticals. The technological possibilities for the visual-graphic realization of polytempic structures on the score sheet are described and analyzed, as well as the variety of technological constructions within a polytempic period, including, so-called, Polytempic Fan. The broad possibilities for the organization of monotemporal structures in polytemporal space, as well as the combination of heterogeneous technological constructions within a single polytemporal period, including the technological combination of Polytemporal Fan and monotemporal structures in polytemporal space, are presented and analyzed in detail.

The varied speed constructions and the symbiosis of polytempial and monotempial configurations in the Concerto for Piano and Orchestra (Polytempi No. 4), as well as in the choral cantatas Polytempi No. 3 and The Fair (La Foire - Polytempi No. 1) by Stefan Dragastinov are described and analyzed. It is also explained that on 12 March 1979, in the hall of the Youth House in Plovdiv, was the first performance of works by Bulgarian composers, realized with the Photopolymetronome apparatus: "Canon No. 2" by Ilia Kozhuharov, "Temporitms" by Bozhidar Spasov and "Overthinking" by Ilia Kozhuharov.

**In CHAPTER SIX "Creation of a new, improved technological construction of the Photopolymetronome apparatus"**, the second Photopolymetronome apparatus created in 1980 - with an improved technological construction - is presented with a description and analysis of the new technical parameters of the apparatus: five primary tempi -  $\text{♩}=66$ ,  $\text{♩}=72$ ,  $\text{♩}=78$ ,  $\text{♩}=84$ ,  $\text{♩}=90$ ; with intertemp proportions, respectively 11: 12:13:14:15; an advanced tempo potentiometer with a detailed tempo scale, suggesting the possibility of precise tempo acceleration or deceleration - from Largo to Presso; a special polytempic change-button - offering the possibility of switching the tempo signal from one "tempo layer" to another.

**CHAPTER SIX** provides a detailed analysis of the polytempo structure of the Concerto for Piano and Orchestra (Polytempi No. 4) - first, second and third movements, a deduction of the variety of polytempo configurations in the Concerto for Piano and Orchestra (Polytempi No. 4).

**In CHAPTER SEVEN "Different temporal parameters of a polytempic period according to the speed of movement of polytempic structures"**, different temporal parameters of a polytempic period - according to the speed of movement of polytempic structures - classified in tables, according to different temporal indicators of the course of the corresponding polytempic period are considered and analyzed in detail.

A very important emphasis is the presentation of the specific analyses - tabular and textual.

**In CHAPTER EIGHT "Subordination of two polytempic periods occurring in different time parameters"**, the subordinations of differentiated pairs of polytempic periods - occurring in different time parameters - are described and thoroughly analyzed according to their intertemporal relations, as well as the diverse possibilities for technological realization of monotemporal structures in polytempic space.

**In CHAPTER NINE "Technological realization of monotemporal structures in polytemporal space"**, specific possibilities for technological metamorphosis-transformation of two, three or more parallel-flowing polytemporal sound layers into a single monotemporal structure are considered and analyzed.

I would like to single out as contributory: CHAPTER SIX, CHAPTER TEN, CHAPTER ELEVEN.

**CHAPTER TEN "Controlled polytemps and emerging psychological obstacles for conductors and performers"**, which has a strong theoretical and practical orientation, provides detailed information on facts and events, related to the rehearsal period and the subsequent concert realization of the cantatas "The Fair" and Polytempi No.3, as well as of the Concerto for Piano and Orchestra Polytempi No.4, on the creative collaboration of the composer Stefan Dragostinov with the conductor Krikor Chetianyan and the women's choir led by him at the Academy of Music, Dance and Visual Arts "Prof. Assen Diamandiev" - lasted for more than two decades, the realization of the cantata Polytempi №3 - in the beginning of 1980.

For me, of particular importance are the texts that reflect the personal experience of the dissertant as a composer and interpreter, texts in which a detailed analysis of the way of working related to the concert realization of the above works is made. In the course of the exposition of this chapter, attention is also drawn to the musical elements of significance in the interpretation, such as: formal-structural features, possibilities for dramaturgical construction. Simultaneously with the considered problems the PhD student presents possible solutions.

The author of the study points out the following: "The specific conducting problems that arise in the realization of a contemporary polytempo work - arising from the fact that in practice the Photopolymetron apparatus, or light signal, conducts the conductor - can certainly be overcome and overcome, in a longer rehearsal period, accumulating the necessary dexterity and experience. Ultimately, polytempo problems can bring the conductor and performers, in addition to difficulties, creative joy, pleasure and satisfaction" (p.196).

In CHAPTER ELEVEN, "Future perspectives in the creative-technological development of the Controlled Polytempo method and the Photopolymetronome apparatus", the necessity of constructing a new, modern Photopolymetronome apparatus - based on the huge arsenal of new computer technologies in the last decades and the necessity of creating an adequate, modern computer system for composing music based on the creative-technological principles of Controlled Polytempo and visual-graphic is argued and theoretically motivated. In summary: it is imperative to create an Integral Polytempo Installation as well as its accompanying, innovative technical applications - a Polytempo Navigation Device and a Polytempo Digitogram. The construction of a modern, technologically-creative construction will unconditionally open up new, hitherto unknown creative territories for the contemporary composer - working in the sphere of controlled polytempo.

In the course of the exposition of this chapter, new - unknown and unused so far in the scientific literature and musicology - creative-technological concepts and terms are introduced for the first time in the present scientific research, which are within the scope and parameters of the modern technological principles and techniques of the Controlled Polytempo method and the Photopolymetron apparatus.

In conclusion, points of particular importance are highlighted, "This dissertation is an attempt at theoretical analysis and practical insight into the multifaceted relationships of several simultaneous layers of sound in a piece of music, a specific phenomenon in music characterized by the simultaneous, simultaneous movement of two, three, or more divergent tempo lines known as Polytempo."

Significance of the research problem in scientific and applied terms

- Personal experience of the author of the study is shared.
- A systematic methodology of the principles of Controlled Polytempo as a new technological-creative direction in contemporary music is presented.

**Degree of knowledge of the state of the problem and consistency of the literature used**

The PhD student uses sufficient information sources, the reference to which is correct.

### Contributions of the thesis

I accept the contributions of the doctoral thesis, including:

1. The development and evolution of polytempic processes in the music of the twentieth century are described and analyzed in detail, as a historical prerequisite for the emergence of a new technological and creative direction - Controlled polytempics.
2. The technological parameters and a detailed description of the PHOTOPOLYMETRONOM apparatus are presented, providing permanent polytempo information to performers or conductors, performing in different tempos.
3. New creative-technological concepts and terms - unknown and unused so far in the scientific literature and musicology - are introduced, which are within the scope and parameters of the modern technological principles of the Controlled Polytempo method and the Photopolymetronome apparatus, namely.
4. Different types of temporal parameters of a polytempic period are described and analyzed in detail - according to the speed of movement of polytempic structures - systematized in tables, according to different temporal indicators of the course of the corresponding polytempic period. Such a technological-theoretical treatment has not been realized before in the scientific literature and musicology and is realized for the first time in the present research.
5. The subordinations of differentiated pairs of polytempic periods - occurring in different time parameters - according to their intertemporal relations, as well as the diverse possibilities for technological realization of monotemporal structures in the polytempic space are described and thoroughly analyzed. Such a technological-theoretical treatment is realized for the first time in the present research.
6. Practical significance of this research is the real possibility of wide use of the achieved theoretical results in future academic training of young artists and their acquaintance with the method of composing Controlled Polytempo, respectively, with the technological and creative resource and capacity of the apparatus Photopolymetronome.

Assessment of the compliance of the abstract with the main points and contributions of the thesis

The 49-page abstract conveys the nature of the doctoral work.

### Publications on the dissertation topic

The PhD student has a sufficient number of publications on the PhD thesis

#### Partitures

1. Stefan Dragostinov. *Polytempi № 4 (Concerto per pianoforte e orchestra №1)* - Casa editrice Ricordi, 1980. ID:PART 05142.
2. Stefan Dragostinov. *La Foire – Politempi № 1*. Edition Dragostin Musik International, 2000.
3. Стефан Драгостинов. *Politempi № 3* (за женски хор). Държавно издателство „Музика“, 1981.
4. Stefan Dragostinov. *Fugue Integral* (for two pianos). Edition Dragostin Musik International, 2006.

#### Articles and Reports

1. Драгостинов, Стефан. *Контролираната политемпия – технологично-творчески ресурс на бъдещето*. В: „Музикални хоризонти“ – брой 9, стр. 20 – 24, и брой 10 (продължение), стр. 17 – 21. 2019. ISSN 1310-0076.
2. Драгостинов, Стефан. *Слово и музика в съвременния свят на контролираната политемпия*. В: „Музикални хоризонти“ – брой 3, стр. 13 – 19, 2020. ISSN 1310-0076.
3. Драгостинов, Стефан. *Спомени за Крикор Четинян и неговата хорова школа – Ангелският Божи хор се сдобил с великия диригент Крикор Четинян*. В:



„Музикални хоризонти“, брой 6, стр. 23 – 27, 2018. ISSN 1310-0076.

4. Драгостинов, Стефан. *Политемпо. Пропорции, интеррелации и триединство на темпата*. В: Млад научен форум за музика и танц, Нов български университет, стр. 61-73, 2020. ISSN 1313-342X

#### **Opinions, recommendations and comments**

I would recommend that the PhD thesis be published.

#### **In conclusion:**

I give my positive evaluation for the dissertation work of Stefan Todorov Dragostinov: POLYTEMPOS - TIME AND SPACES, in relation to his contributions with scientific and applied qualities. I consider that the doctoral dissertation of the doctoral candidate fully meets the requirements for obtaining the degree of Doctor of Education and Science in the professional field 8.3 "Music and Dance Art" under the Law on the Development of the Academic Staff of the Republic of Bulgaria and I propose to the esteemed scientific jury to award it to him.

I congratulate the doctoral candidate and his supervisor Prof. Dr. Simo Lazarov.

08.10.2023, Sofia

Associate Prof. Dr Rositsa Becheva