

REPORT

by Prof., Ph.D. Elisaveta Valchinova-Chendova (IAS- BAS)
professional sphere – 8.3. The arts of music and dancing

on the dissertation submitted by

MAREK ZHELEV DYAKOV

on the topic of

**“DRAMATURGICAL DEVELOPMENT AND SPECIFICS IN THE ORNAMENTATION
AND THE ARRANGEMENT OF AUTHENTIC FOLK SONGS FOR CHORAL FOLK
ENSEMBLES” FOR AWARDING THE EDUCATIONAL AND SCIENTIFIC DEGREE
"DOCTOR"**

for awarding the educational and scientific degree of “doctor” in the
professional sphere 1.3.”Methods of musical education”

Scientific supervisor: Prof. Dr. Adrian Georgiev

The dissertation work was discussed and directed for defense at a session of the "Music and multimedia technologies" department of the “Faculty of educational studies and arts” of the university of St. Kliment Ohridski" with protocol No. 2 dated February 7, 2023.

General biographical presentation of the candidate: The full-time doctoral student at the SU "St. Kliment Ohridski", Marek Dyakov, is a composer and conductor with an active professional background. He got a "bachelor's degree" with a pedagogical profile in the specialty of accordion playing at VTU "St. St. Cyril and Methodius" and a master's degree at SU "St. Kliment Ohridski" (2001). During 2001 - 2005 period, Dyakov attended courses in composition at the NBU, symphonic orchestration and harmony with Prof. Alexander Tekeliev, polyphony with Prof. Dimitar Hristov, choral conducting with Prof. Krum Maksimov, orchestral conducting with Prof. Alexander Yosifov. For a time, he also taught accordion at the National Children's Palace in Sofia (2000 - 2018) and worked for the National School of Dance Art (2012 – 2014) and worked in Moldova (2005 – 2010). Since 2018, he has been the chief conductor of the “Gotse Delchev Ensemble” in Sofia.

Dyakov writes music for large folk ensembles, symphonic pieces and works for other formations some of which have received awards.

Topicality of the dissertation work: This dissertation fits well into the field of texts dedicated to folk choir formations. Its main purpose refers to the practice of working with these ensembles but it has also been influenced by the processes observed in modern musical culture. In this sense, such studies are relevant and they reflect the ongoing processes in modern musical culture. The theoretical and conducting problems placed under discussion are an important part of the complex professional commitment of the author, Marek Dyakov, as a creator of music, a conductor of folk choirs, a performer and teacher. It directs him to the problem of musical dramaturgy, on the territory of which "the creative pursuits and artistic achievements of the composer, the conductor and the performers get together in order to find the shortest path to the audience", as is well emphasized in the introduction of the work.

Structure and content of the dissertation: The text contains an introduction followed by four chapters and a conclusion as well as a list of the literature used and two appendices. It meets the standards adopted at the SU for the elaboration of dissertation works: in a volume of some 176 pages (without the appendices), the bibliography includes 143 sources of which 135 are in the Cyrillic, 6 in the Latin alphabet and 2 originate from the Internet.

The main pathos of the work is related to the activity of musical conducting when working with folklore choirs, and Dyakov convincingly follows this line in the exposition. But the title of the dissertation is not well formulated – logically, “ornamentation” discussed in the second chapter as one of the important aspects in the theoretical consideration of musical dramaturgy. It points to the musical and dialectal features of the folklore pieces and their recreation in the author's arrangement of folklore music.

The first chapter is an overview of the genre of "folk song arrangement" - conceptually and historically – with comments on various formulations used by researchers and musicians related to the practice. Here I would make an addition which has become popular within the circles of the Union of Bulgarian Composers: "folklore based author's song", emphasizing the character of the created product as being artistic. Marek Dyakov prefers the term "a song for a folklore choir", although any wording can be considered imprecise and ambiguous. Many studies have been cited and most of them are well known. Here I would like to point out that the author should also focus on serious contemporary research efforts which rethink many established notions (for example, the publications of Prof. Goritsa Naidenova on amateur the art activities related to folklore and its repertoire during the 1940s and 1950s of the last century.

The second chapter is devoted to the theoretical aspects of musical dramaturgy. Here, in addition to clarifying the concepts used, the various means of musical expression are traced from the point of view of their role in the process of constructing the song. As a basic note, I would first like to draw attention to the literature used, predominantly by Russian authors, and to concepts which are part of West European music theory, which is also the basis of music theory works written by a number of Bulgarian authors. Musical drama is the basis of every genre; it is related to the process of music passing through time. More specifically, in the case of the arrangement of folk songs it is determined by the author's intention: to what extent the original sample will be preserved or developed. In this sense, the main formulation for the text - "interaction between the semantic connections in the structure and organization of the musical material" is justified. The analyzes of the different approaches of authors who have created representative samples in the genre (supported by examples of musical pieces), are professionally done. Obviously, the doctoral candidate knows the genre very well and this gives him the freedom to comment on specific musical means of expression, various techniques, etc. I would have preferred a more in depth analysis of the problem relating to the musical language of the authors as characteristic of their entire work because regarding some of the names mentioned, their creativity in the sphere of folklore processing is only a part of their overall compositional achievements such as those of Filip Kutev, Krasimir Kyurkchiyski or Ivan Spasov.

The text of the **third chapter** is the most organic. Obviously, Marek Dyakov is on his own turf here and in his professional practice he has developed a true sense of the effectiveness of the commented approaches in the work. The development of a methodical working model, explicated in several consecutive steps, is a major contribution in that it serves as a work orientated instruction which fully corresponds to the professional character of the whole dissertation. It treats the methods of working with the text, with the vocal part and the achievement of a general homogeneous sonority culminating in the effective overall presentation of the work. Various examples have been brought to light and they serve to illustrate the different tasks for the choristers, including the recreation of an ornamentation adequate to the regional specifics. This, indeed, is a very serious problem and no wonder nearly all conductors of folklore and the academic ensembles place a special focus on it. A number of possible applications of the model in the educational practice and in the extracurricular environment are outlined and their application could be of great advantage considering the existence of many small folklore choirs in secondary schools all over the country.

The **fourth chapter** logically follows the third and convincingly approves the methodological model.

Contributions: The author has listed five contributions. They reveal the main approaches in the research and the results related to the practically applied methods and concepts for creative and staging work with the folklore choir. I have already approved the contribution of the methodological model which is based on the conductor's ideas of music dramaturgy. For me, the third and fourth chapters are fundamental to the work because they present the independent innovative work of the author. Undoubtedly, the implementation of the presented methods of working with the folklore choirs will be a great contribution to the improvement of the artistic result.

The abstract is a sufficiently clear and correct reflection of the dissertation text.

On the subject matter in question, **three publications** have also been attached. They can be found in the reference list of collections kept at the National Center for Information and Documentation

Conclusion: I propose that Marek Zhelev Dyakov be awarded the educational and scientific degree of "doctor" in the professional sphere 1.3. Methodology of teaching... (1.3. "Methods of education in music") for the dissertation work on the topic of "Dramaturgical development and specifics in the ornamentation and the processing of authentic folk songs for choral folklore ensembles".

Sofia, 9/05/2023

Signature: