

REPORT

BY ASST. PROF. DR. BINKA GEORGIEVA KARAIVANOVA

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 of “doctor” in the university educational sphere of 1. Pedagogical sciences, professional specialty 1.3 Pedagogy of teaching in... (Methods of education in music) submitted by

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The dissertation work presented by Marek Zhelev Dyakov was discussed and directed for defense before a scientific jury at a session of the department of "Music and Multimedia Technologies" at the Faculty of Educational Sciences and Arts (FNEI) of SU "St. Kliment Ohridski". The procedure for the defense of the dissertation takes place in full conformity with the requirements of the “Development of the academic staff in the Republic of Bulgaria act” (ZRASRB, Bul.) and the regulations for its implementation (PPZRASRB, Bul.)

The total volume of the dissertation is 195 pages, of which 173 pages contain the main text followed by a list of 143 bibliographic sources of which 135 are in the Cyrillic, 6 in the Latin alphabet and an indication of 2 Internet addresses plus 13 pages of appendices.

The topic of the research is relevant and can, undeniably, be presented as a dissertation for awarding a doctors degree. The doctoral candidate`s personal creative

commitment to the sphere of musical folklore in his activities as a composer, conductor of a folklore choir, a performer of processed Bulgarian folklore music and a teacher presents him as a well-prepared professional who has come to the conviction that he has to summarize his views on the phenomenon of musical drama via the processing of authentic songs for folklore ensembles.

The dissertation is structured as an introduction, followed by four chapters and a conclusion. The reason for choosing the topic is briefly, accurately and clearly justified in the introduction and the relevance of the investigated problems is well explained. I would recommend a further refining of the methodological characteristics of the research (its objective, major tasks, subject matter, hypothesis) in the direction of synchronizing them with the formulation of the dissertation`s topic.

The first two chapters are theoretically oriented. In the first chapter, the doctoral candidate raises the issue related to the concept of "processing", which has become established in Bulgarian musical practices to denote creative work with authentic folklore music. Dyakov examines the historical prerequisites and the specific path for the emergence of the genre called "processing for folklore choirs" in the context of the Bulgarian choral traditions and traces the emergence of professional folklore choirs and ensembles. In the same chapter, the candidate reviews the theoretical studies related to the development of the "Song for a folklore choir" genre and the phenomena and problems related to folklore choirs.

The second chapter presents a theoretical substantiation of the problem related to the study of the techniques and the various creative approaches by means of which the musical dramaturgy is built in the a cappella arrangements for folklore choral formations. In the context of musical dramaturgy under discussion are: the issue of the syncretism and the synthesis of the lyrics and the melody in vocal folklore music; the musical means of expression; the musical form; the ethnographic specifics of the ornamentation; the stylization and transition of the ornamentation from a solo to a choral song.

The theoretical justification of the investigation, which is developed in the first two chapters, reveals a thorough knowledge of the existing scientific literature on these problems and a clear, scientifically backed position on the historical and theoretical plane.

Chapter three is devoted to the conductor`s methodical work with the folklore choir. At this point I would like to note that shifting the focus of the research in the direction of methodological problems should be reflected in the formulation of the topic of the

dissertation work. The work methods of the conductor with the folklore choir is presented on the basis of a model of staging the musical work developed by Marek Dyakov himself and it is related to the dramaturgical development of a cappella arrangements. The model is elaborated in details by using specific teaching methods and the embedded methodological concepts and is unfolded in six consecutive steps which outline the phases in the staging of a choral song.

Regarding the methodological approach, adopted by the doctoral candidate, I have to underline some consideration as follows:

On page 124 we read that "... the dynamics is mastered as early as the first study of the different phrases and not in its general features, but in its real magnitude." In my opinion, the expression "real magnitude" of the dynamics is too conditional and depends on numerous factors which cannot be taken into account in the process of learning a given song. In addition, the doctoral candidate specifically notes that with amateur folklore choirs working in separate with the individual musical scores is "longer". In such case, if "...In the process of overcoming the difficulties, in principle, one works in the conditions of the real dynamics of the song" - as the doctoral candidate writes (p. 126) - this would doubtless put the voices of the choristers at risk.

I also have a question related to the content of the table on page 129 entitled "Pedagogical activities and innovative approaches to different types of texture". The column entitled "Chord texture" recommends the "Joining of adjacent pairs of voices. Connecting each part with a part (in the case of four-voices this means 6 combinations and with three voices – 3 combinations)". My question is: what effect is expected to be achieved and what may the end result be from this work method?

The fourth chapter presents the results from the application of the methodological model and its successful approbation by conductors, composers, performers, musicologists and journalists which confirms the working hypothesis and achieves the major goal of the research.

The dissertation is an original work of the author. It is stylistically consistent, correct when using of the numerous literary sources and precise in terms of the employed terminology. The structure of the text is well organized. A mutual logical connection between the separate parts of the text has also been achieved and the research methods used are adequate to the set goal of the research and are successful in realizing the pursued objectives of the investigation.

The abstract correctly reflects the content of the dissertation and corresponds to the adopted university requirements.

Marek Dyakov presents three scientific publications on the topic of the dissertation which are related to the separate stages in his work.

I accept the contributions formulated by the candidate. They are scientifically substantiated, correspond to the research work actually carried out and are objectively achievable in practice. I also highly appreciate the theoretical justification of the study, which presents a scientifically based systematization of the views on the issues under consideration in historical and theoretical terms. A valuable point in the research is the investigative approach which the doctoral candidate applies to the a cappella arrangements for folklore choirs based on their musical and dramaturgical development. The methodological model, proposed by Marek Dyakov, of a rehearsal process when studying choral arrangements deepens the cognitive and practical work of the conductor and the performers and enriches the practically applicable methods and concepts for the creative and staging work with a folklore choir.

On the basis of the proven scientific contributions and achievements I give my positive evaluation of the dissertation and propose to the honorable scientific jury to award the educational and scientific degree of "Doctor" to Marek Zhelev Dyakov in the sphere of higher education: 1. Pedagogical sciences, professional specialty, 1.3 Pedagogy of teaching in...doctor`s degree (Methods of education in music).

May 9, 2023,

Asst. Professor Dr. Binka Karaivanova