

# **REVIEW**

by  
Prof Svilen Raichev, PhD

on dissertation work for awarding  
educational and scientific degree *Doctor*

to

**Dai Liping**

titled

## **ANALYSIS OF THE MUSIC EDUCATION IN THE CHINESE SCHOOLS FROM THE POINT OF VIEW OF THE ETHNIC MINORITIES**

in Professional field 1.3 Teaching Pedagogy in ...  
Doctoral program: Methodology of Music Teaching  
Academic supervisor: Prof Tsvetanka Kolovska, PhD

Dai Liping was born on 27.12.1976, in 2011 she graduates from Harbin University, Department of Music with a Master's degree. She is currently a lecturer at the College of Music and Dance of Daqing University, Heilongjiang Province, China, and a member of the China Music Education Committee, of the Pianists Association of Heilongjiang Province and of the Daqing Musicians Association. She has published two books, one textbook and scientific publications. She has been awarded the title of Distinguished Teacher many times.

In December 2020, she is admitted as individual doctoral student in professional field 1.3 Teaching Pedagogy in..., doctoral program Methodology of Music Teaching at the Department of Music Pedagogy and Conducting at AMDFA "Prof. Asen Diamandiev" - Plovdiv.

She was discharged with the right of defense by order of the Rector No RD-27- 179 of 18.12.2023.

The dissertation was discussed and proposed for public defense at a meeting of the Department of Music Pedagogy and Conducting at AMDFA "Prof. Asen Diamandiev" – Plovdiv, held in December 2023.

The dissertation comprises a total of 173 pages, which include an introduction, five main chapters with sub-sections, Conclusion, Contributions of the dissertation and Bibliography.

I am impressed by the way the dissertation was conceived and constructed - academically, with an excellent style.

The main goal of this work is to present the ideas of music education in China and the inheritance of traditional ethnic and folk music in order to improve the overall quality of education.

The idea of a thorough research and analysis of the characteristics of training is in itself a great challenge. The concepts, methods and results of teaching experience in music education are

summarized, based on which recommendations are made for increasing the value of music education by directing the public's attention to the social value of music education and at the same time popularizing national music.

Already in the *Introduction* of the dissertation, the objective and the tasks of the research are clearly stated, showing the trends in music education in China at the moment and the process of adaptation of the music education system in China is fully traced.

The *first chapter* of the study reflects the formation and the content of the traditional views on the Chinese music education and its reformation.

The historical context of the formation of ideas for music education and the spread of foreign ideas from the developed European countries is presented. Main local Chinese trends of thought from the era and their influence on the Chinese teachers, as well as the development of the traditional Chinese music, are also discussed.

The educational theory and practice are influenced by the idea of aesthetic education and creation of aesthetic educational thinking. The trends for the development of educational philosophy are also shown.

The *second chapter* presents the current state and problems of the Chinese music education system in the higher schools and the measures for its improvement. Emphasizing that China is a multi-ethnic country, the question of minority music and ethnic culture and its teaching in colleges is logically raised.

This chapter provides an in-depth analysis of some of the problems of music education in the colleges and universities and offers actionable suggestions. According to the author, the first thing is the creation of a system of music curricula with national characteristics and the development of personalized courses using various forms of educational organization.

*Chapter three* examines the music education in primary and secondary schools in China, providing strategic guidelines for improving the students' abilities in musical perception, understanding, appreciation, expression, and even creativity and innovation. The real musical abilities of the modern primary and secondary school students are shown with accurate facts in percentages. An important part of the development of the educational processes in China is the popularization of the Chinese opera by preparing curricula related to the Chinese opera, which cultivates students' aesthetic taste and develops their artistic talents. All this helps to build adequate aesthetic views.

The problems of primary education in China have not been overlooked and the author makes analysis of the causes. The goals of modern music education are also clearly mentioned.

I quote: "*by studying music we learn to communicate, to get to know different peoples and ethnicities; to be imaginative and express ourselves.*" page 93

The *fourth chapter* of the dissertation work presents the folk music in the school education. The author advocates the thesis that her study, in addition to being a means of aesthetic education and

morality, plays a vital role for its preservation and future, and makes proposals for building a scientific system for folklore music education.

The fifth chapter is titled *The Chinese Music Education in the Context of Multiculturalism*. The emphasis of this chapter is the development of music education through 'diversity', 'integration' and 'practicality' and that music is an important element of the integration of the national cultures.

I quote: “*In the context of global diversity in education, our music education must increasingly be based on the local culture, combining the Western musical culture and educational concepts*”. (p. 141)

The dissertation also discusses the differences in views on the development of the Chinese music education – both political and artistic-pedagogical.

The principles and difficulties in solving the specific tasks in music education are highlighted and brought out, summarizing that the main task of music is self-improvement and education, development of students' complex musical abilities, cultivation of musical sense and musical memory, and in parallel with this, the international exchange and cooperation must be improved, high-quality teaching aids must be created and qualified educators must be trained.

The dissertation is not just a historical, chronological study of a particular genre or era. This is an analytical reflection of the author on the traditions of the European and the Chinese folk music culture and music education. The dissertation is very useful and will be beneficial to young people who are training to be music educators.

The dissertation thus presented enriches our scientific literature and can serve with its ideas for new scientific studies.

The work has a pronounced applied character. In this sense, it is a natural link with the past and prospective development of the Chinese musical culture and education. Problems existing in the teaching and management of music education in China are pointed out and ways to solve these problems are explored.

The *conclusion* makes an attempt to summarize the issues and bring out the contributing points in the text. I fully agree with the contributions of the dissertation work pointed by the author.

The doctoral candidate also has the necessary scientific publications on the subject. The bibliography she uses is impressive and correctly cited and arranged.

As a conclusion, I would like to say that the work has the necessary contributing qualities of a dissertation for the acquisition of the educational and scientific degree "doctor".

I am convinced that the dissertation of Wang Shuaitong has a contribution nature, both in a theoretical and an applied sense. With her overall work and contributions, the candidate meets the requirements for acquiring the educational and scientific degree "doctor".

Prof Svilen Raichev, PhD