

OPINION

by Prof Veselin Ivanov Koychev,
lecturer at AMDFA "Prof Asen Diamandiev"
on dissertation work for awarding educational and scientific degree "**Doctor**"
field of higher education: 8. Arts,
in professional field 8.3 Music and Dance Art,
doctoral program Music Studies and Music Art

Author: Guan Hao Wen

Title: *Preservation and Development in the Process of Inheritance: a comparative Analysis between the folk music of China and Europe*

Academic supervisor: Prof Toni Shekerdzhieva-Novak

By Order No RD-27-092 dated 25.06.2024 of the Rector of AMDFA "Prof Asen Diamandiev", I have been appointed as a member of the scientific jury to ensure a procedure for the defense of a dissertation work on the *Preservation and Development in the Process of Inheritance: a comparative Analysis between the folk music of China and Europe*, to acquire an educational and scientific degree "Doctor" in the field of higher education 8. Arts, professional field 8.3. Music and Dance Art, doctoral program Music Studies and Music Art. The author of the dissertation work, Guan Hao Wen, is a full-time doctoral student at the Department of Classical, Pop and Jazz Performing Arts, AMDFA "Prof Asen Diamandiev" – Plovdiv.

The set of materials presented for review includes the following documents:

- resume;
- dissertation work;
- abstract;
- list of scientific publications.

Guan Hao Wen is a tenor who works as a vocal teacher at Hankou University in Wuhan, China. He completed his Master's degree at the National Conservatory of Music in Fermo, Italy under the supervision of the popular Italian tenor Nazzarero Antinori. He is an outstanding student, and during his Master's degree he participated in a solo concert with the Rome Symphony Orchestra and played the lead role in the opera of Fermo, Italy. He is also a winner of a number of awards in the vocal category from prestigious international competitions.

The relevance of the topic of the dissertation *Preservation and Development in the Process of Inheritance: a comparative Analysis between the folk music of China and Europe* is determined by the dynamics in the development of contemporary musical art and the continuous change in the interests of the music consumers. The history of folk songs can be traced back thousands of years, and it is an

indisputable fact that they are a cultural treasure of all the peoples of the world. However, a large number of folk songs naturally disappear. In recent decades, online communications have radically changed the social patterns of life, ways of consuming music, and opportunities to reach audiences. These factors are an involuntary cause of forgetting and disappearance of works from the musical folk art, which are part of the musical memory and heritage of different cultures and societies. All this leads to the need to develop new strategies and measures for the preservation and development of the folk music art and for combining it with the modern technologies and creative approaches.

The dissertation work presented by the candidate aims to reveal the common features and characteristics of folk songs in China and Europe and to promote the study and sharing of folk songs between China and European countries so that they can be better protected, inherited and developed.

The methodological basis of the dissertation has a complex nature, and the chosen methods allow for reaching the chosen goal and obtaining indisputable answers to the chosen tasks, which should be solved in the course of the scientific research. During the research process, the author studied a large number of works by scholars in the fields of Chinese and European folk songs, philosophy, mythology, poetry, sociology, cultural studies, and musicology.

The first chapter of the dissertation has the character of an introduction, in which author clearly presents the object, the subject, the goals, the tasks and presents his scientific hypothesis.

The second chapter outlines chronologically the origin and the historical development of folk songs in China and Europe from ancient times to the 20th century. It points to an in-depth analysis of individual periods related to different historical socio-cultural conditions and practices.

Chapter three compares and studies the themes, genres and singing forms of folk songs in China and Europe. The chapter is divided into three parts, the first part being a basic classification of the Chinese folk songs. The second part classifies the European folk songs, and in the third part includes comparative analyzes and conclusions.

The fourth chapter is a comparative study of the musical styles of the Chinese and the European folk songs. It mainly analyzes elements such as: features of the tonal structure, rhythmic and metrical characteristics, features of the melodic structure, features of the form of the songs.

Chapter Five – the focus of this chapter is on 19th and 20th century composers who contributed to the inheritance and development of the Chinese and the European folk songs. Guan Hao Wen examines five Chinese and five European representative composers. The individual techniques and methods used by the authors, the aesthetics and individual features of their style are explored, and brief biographical data is also presented. The author also makes an analysis of the works of each of the composers in order to gain a more concrete idea of their influence on the development of the folk songs.

The sixth chapter explores the problems related to the preservation and inheritance of folk songs in China and Europe, using them as a theoretical basis for a subsequent comparative study. It also describes the successful attempts to overcome these problems to date, as well as scientifically

based strategies for the preservation of folk music works. It reveals the similarities and differences in the preservation and popularization of folk songs in the two cultural systems.

Chapter Seven includes a comparative study of the international exchange of folk songs between China and Europe.

The presented dissertation offers a large volume of information that has been collected, systematized and analyzed - a total of 191 pages. This work is a serious and thorough study of the folk music of Europe and China in all possible aspects. The comparative analyzes made not only enrich our understanding of the Chinese and the European folk songs, but also provide new perspectives for the study of cultural interactions in the field of music, filling the void in the given research field.

For the defense procedure, the doctoral candidate presents 3 publications: *Summary of the study of similarities between Hungarian and Chinese ancient folk songs*; *A Comparative Study of the International Exchange of Chinese and European Folk Songs*; *A Comparative Study of the Preservation and Inheritance of Chinese and European Traditional Folk Songs*. It is obvious that the mentioned publications are closely related to the studied problem of the work, which logically finalizes the author's scientific research until now.

I fully support the indicated contributions, which are correctly presented by the author and adequately reflect what he has achieved in his doctoral dissertation.

The abstract developed by the candidate fully covers the interpreted problems, corresponds to the content and emphases of the doctoral dissertation.

In conclusion: Based on everything of the above, I confirm the relevance and contribution nature of the presented dissertation and propose to the Honourable Jury to award the scientific and educational degree "doctor" to Guan Hao Wen.

14.08.2024

Reviewer:
(Assoc. Prof Petar Koychev, PhD)