

OPINION

by

Prof Elenka Karaliyska-Trapkova, PhD

National Music Academy "Prof Pancho Vladigerov"

on the dissertation of

Guan Hao Wen

doctoral student full-time study

in professional field 8. 3. Music and Dance Art

Department of Classical, Pop and Jazz Performance Arts

at AMDFA "Prof Asen Diamandiev" - Plovdiv

academic supervisor: Prof Toni Shekerdzhieva-Novak

titled

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

for awarding educational and scientific degree "Doctor"

On the grounds of a decision of the Faculty Council of the Faculty of Music Pedagogy (Protocol No. 3/5. 06. 2024), to open a procedure for the defense of the dissertation work of Guan Hao Wen, the following materials were provided to me: the candidate's CV, the dissertation, an abstract, a report on the contributions of the dissertation, a list of publications on the topic.

Brief biographical data of the candidate

Guan Hao Wen is a vocal teacher at Hankou University in Wuhan, China. He completed his master's degree at the National Conservatory in Fermo, Italy in the class of Nazzareno Antinori. During his studies in Italy, Guan Hao Wen participated in a number of concerts and opera productions. He is the winner of the First Prize of the international competition Giulianova, of the Third Prize of the international competition Pietro Argento. In the period 2021-2024, he is a full-time doctoral student at AMDFA "Prof Asen Diamandiev"- Plovdiv with scientific supervisor Prof Toni Shekerdzhieva-Novak.

The choice of the topic of the dissertation work is consistent with the in-depth creative searches of the doctoral student in the field of folk music of China and Europe. The quest to explore traditional musical culture in a regional and global aspect directs Guan Hao Wen's scientific interest to individual facts and phenomena in the general cultural whole. The differentiation and study of the details creates a basis for understanding the historical processes, highlights their sustainability and perspective in development.

The presented research is relevant with its theme, dedicated to the process of inheritance through the protection and development of traditional folk songs, and for this purpose a comparative study of Chinese and European traditional folk songs was made. Through a scientific, comprehensive, systematic and academic comparative analysis of the origin, history, basic classification, musical styles, representative composers, preservation and inheritance methods, the integration of the advantages and experience of China and Europe is sought in the direction of promoting international cultural exchange.

Content of the dissertation

The dissertation work *Preservation and Development in the Process of Inheritance: a comparative Analysis between the folk music of China and Europe* is structured in summary, seven chapters, bibliography including 50 titles, three publications on the subject. The total volume is 190 pages, of which 186 are the main text. There is a list of attachments (videos of representative works of traditional Chinese folk songs included in the thesis).

In Chapter One, Guan Hao Wen presents the reasons for choosing the topic, content, methods and purpose of the study.

In Chapter Two, a large-scale historical overview of the origin and development of the Chinese traditional songs from ancient times to the present is made. The characteristics of the main song genres, their themes and social orientation are presented. A parallel is drawn with the European traditional songs – origin and development. The conclusion that Guan Hao Wen draws, analyzing and comparing the similarities and differences, is that: “...*the inheritance and development of the Chinese and the European folk songs is inseparable from the active participation of all sectors of society*” (p. 40).

Chapter Three is devoted to a comparative study of the main classification of Chinese and European folk songs – their themes, genre definition, singing forms. Similarities and differences are drawn and analyzed.

In Chapter Four, the doctoral student examines the musical styles of Chinese and European folk songs, analyzing their melodic and rhythmic construction, form, and poetic content. He pays attention to common characteristics, to universality. As a personal recommendation, I would urge the doctoral student to clarify the musical terms used in the analysis of the selected examples.

Chapter Five, draws the attention to composers who are significant for China and Europe, whose work was influenced by national folk music. The main conclusions of the author of the dissertation work are derived on the basis of a comparative analysis.

In Chapter Six, Guan Hao Wen makes a comparative study of the preservation and inheritance of traditional folk songs in China and Europe. He emphasizes the role of government institutions in developing a strategy for cultural heritage protection in China. He indicates a number of legal

decisions in various European countries protecting intellectual property, intangible cultural heritage. The doctoral student also examines Bulgaria's experience in preserving traditional folk music.

Chapter Seven is entitled Comparative study of the international exchange of folk songs between China and Europe. In it, the doctoral student traces the historical trade-economic and cultural relations between China and Europe. The focus of this chapter on the large-scale international cultural exchange carried out in our time under the auspices of various state institutions and with the participation and assistance of the mass media. Folk songs, as part of this cultural exchange, help to get to know and integrate the experience of different countries and nationalities. The conclusions drawn in defense of the thesis aim to support the further development and deepening of China's cultural exchange with the European nations, including Bulgaria.

The impressive volume of doctoral student Guan Hao Wen's dissertation work shows depth and detail in researching the issue.

I fully support the stated contributions of the dissertation.

The research has scientific value and practical applicability. Contributes new empirical data and analytical methods to the field of folk music studies, thereby enriching academic resources in the field. Offers new ideas and methods for the preservation and development of the Chinese and the European traditional folk songs.

The abstract accurately conveys the character of the doctoral work.

The research has scientific value and practical applicability. It contributes new empirical data and analytical methods to the field of folk music studies, thereby enriching the academic resources in the field. It also offers new ideas and methods for the preservation and development of Chinese and European traditional folk songs.

The abstract correctly conveys the character of the doctoral work.

The scientific publications are three in number and are related to the topic of the dissertation work.

In conclusion, I would like to congratulate the author and his supervisor Prof Toni Shekerdzhieva-Novak for their efforts and I believe that the work will have a positive effect in the field of vocal education and will draw attention to the importance of preserving and developing traditional folk songs.

I strongly suggest to the honorable Scientific Jury to award Guan Hao Wen the educational and scientific degree "Doctor" in the professional field 8. 3. Music and Dance Art.

08.08.2024

Prof Elenka Karaliyska – Trapkova