

## OPINION

by Prof Georgi Metev Petkov, PhD, Department of Music, NBU,

Professional field 8.3 Music and Dance Art

for the doctoral dissertation

of

Peyo Trendafilov Peev

Titled

*Gadulka – acoustic features and modern trends in its sound amplification*

for the award of the educational and scientific degree "Doctor"

Professional field: 8.3. Music and Dance Art

Academic supervisor: Prof Todor Aleksandrov Kirov, PhD

Doctoral candidate Peyo Peev is born in 1975 in Stara Zagora. He began his gadulka training in the children and youth ensemble Zagorche, after which he graduated music school "Filip Kutev" in Kotel. In 1999 he receives Bachelor's degree in Conducting Folk Ensembles, and in 2017 Master's degree in Performing Arts. In 1997 he starts working as a concertmaster in the orchestra of the National Folklore Ensemble "Filip Kutev", and from 2000 is a soloist-orchestrator and band leader in the Folk Music Orchestra of the Bulgarian National Radio. He has participated in dozens of international music projects and audio recording productions. Concerts all over the world with various bands and distinguished musicians, such as Teodosiy Spasov and the Riverdance show. In addition to being an extremely popular virtuoso performer of the Gadulka, Peyo Peev is also the author of numerous interpretations, arrangements and original music based on folklore. He is the winner of dozens of awards for performance and arrangements. He has been invited many times as a lecturer in international seminars and master classes on harmonization of Balkan music.

The text of the dissertation is structured in an introduction, four chapters, a conclusion, a bibliographic reference and appendices with a total volume of 114 pages. The bibliographic reference indicates 73 sources of used information.

The topic of the study *Gadulka – acoustic features and modern trends in its sound amplification* is naturally dictated by the artistic work and the accumulated vast sound recording and concert experience of the candidate. "*This dissertation is an attempt to understand and systematize the main acoustic properties of the Gudulka, sound recording methods and sounding in a different acoustic environment. Concert and recording activities are a kind of "laboratories" for experimentation in this direction.*" - in the word of the author.

The **object** of the study is the Gadulka. The **subject** of the study are its acoustic features, methods of sound recording and amplification in different acoustic environments. The **objective** of the research is to analyze and study the acoustics of the instrument, to present possible ways of its development, as well as to systematize different practices for sound recording and voicing of the Gudulka.

The **tasks** for achieving the goal of the research, which the candidate sets for himself, are correctly defined and contribute to the achievement of the set goals.

The methodology used includes: observation, comparison, demonstration, stage conceptualization, analysis and synthesis, interview, interpretation.

The study presents and analyzes in depth the acoustic features of the Gadulka, as well as the methods of sound recording and voicing in different acoustic environments. I would like to highlight the second and third chapters, where the author analyzes the contemporary trends in sound recording and amplification of Gadulka, as well as the ways to reach them, as particularly valuable and contributing.

The work has a practical-applied value, aimed at the active folklore instrumentalists, school-children, students, sound directors, composers, researchers of folk instruments, etc. It shares the rich personal experience of the prominent Gadulka player and author of the research - Peyo Peev, and the useful experience of luthiers and tone directors in this direction is summarized, analyzed and added. I believe that this study could become a very good textbook for the technical literacy of modern sound engineers and young sound directors. Deyan Denchev's innovations in an improved version of the Gadulka, an instrument that the dissertation student skilfully uses in his musical stage and studio practice, are also presented in detail. This is a significant innovative stage in the evolution of the folk instrument Gadulka, preserving the main (traditional) sound characteristics of the well-established in the second half of the 20th century instrument, used for the needs of professional music-folk performance practice.

The abstract accurately reflects the structure and content of the work and highlights the most important moments, results and conclusions of the research. The contributions are the personal work of the author and contribute to enriching and significantly supplementing the previous studies related to the development of gadulka art in Bulgaria. The contributions of the study are correctly presented in the text.

The two publications of the doctoral candidate are directly related to the topic of the dissertation and were published in appropriate scientific journals having the corresponding ISSN-number.

In conclusion, based on all of the above, I fully support the author and his dissertation work, giving my positive assessment and confidently recommend to the respected Scientific Jury to award Peyo Trendafilov Peev the educational and scientific degree "Doctor" in a professional field 8.3 Music and Dance Art.

I congratulate the candidate and his supervisor Prof Todor Kirov for the success of the research!

Sofia 22.05.2023

Prepared by:

Prof Georgi Petkov, PhD

