

OPINION

by

Prof Toni Shekerdzhieva-Novak, PhD,

lecturer at AMDFA Prof Asen Diamandiev, Plovdiv

in professional field 8.3 Music and Dance Art,

doctoral program Music Studies and Music Art

for dissertation work titled

A History of Modern Opera in China from the Birth of the Genre to the Present - a detailed analysis of the most significant operas of the period

for awarding the educational and scientific degree "doctor" in

a professional field 8.3 Music and Dance Art

of the doctoral candidate **Tianzi Tian**

Academic supervisor: Prof Plamen Parvanov

The doctoral student Tianzi Tian completed her Bachelor's degree in the Department of Music at Xiamen University, with the award: Outstanding Graduate. From 2016 to 2018, the provided scholarship allowed her to study at the Manhattan School of Music in the USA, majoring in vocal music, where she won an award for academic excellence. From 2020 to 2024 she is a doctoral student at AMDFA "Prof Asen Diamandiev", Plovdiv, in the program Music Studies and Music Art, with academic supervisor Assoc. Prof Plamen Parvanov.

Tianzi Tian's dissertation is developed in accordance with the regulatory requirements for the award of the educational and scientific degree "Doctor", and contains an **introduction, five chapters, a conclusion, contributions and publications on the topic**, contained in **228 pages**. The relevant five chapters of the study are titled as follows: 1. Development of opera in China in the period 1920-1935; 2. Initial period of the Chinese opera (1936-1960); 3. Periods of stagnation and subsequent recovery of the opera; 4. Period of rapid growth of the Chinese opera (1980-2000); 5. The heyday of the Chinese opera (2000 – 2023).

This study shows the abilities of the candidate for thorough and precise research work. The scientific text is based on references to 91 correctly used sources. 58 foreign language titles and 32 internet sources are presented. We must emphasize the relevance of the chosen topic, as well as the in-depth knowledge of the researched problem. The **object** of the study is the Chinese opera from its birth to the present day and the most significant operas from the various stages of the genre's development. The **subject** of the study is the historical development and formation of the most significant Chinese operas during the individual periods and their influence on the modern Chinese opera. The **goals** of the research concern the aspiration to trace the evolution of the Chinese opera, to systematize and classify its varieties from the point of view of musical material, theme, compositional technique, as well as to make requests for the future development of the genre. These goals presuppose

corresponding **tasks** to be solved, some of which are: highlighting the features of the original operas during the individual periods and presenting the transformations of the artistic components; researching the creation of the original Chinese opera from the earliest years to the mature period, through the method of comparative analysis, and tracing the progress and innovation in each period. Tianzi Tian also compares different types of Chinese operas, traces the regularities in the development of the Chinese opera, makes predictions about the trends of the future development of the Chinese opera art, which attract attention, not only because of the development of this type of art, but also because of its benefit to implementation of international musical and cultural exchange.

The research methods used include a review of the scientific literature on the topic, a survey of articles in academic journals and magazines, master's theses and dissertations, conference collections, personal contacts with cultural circles and meetings with artists. Through the historical and empirical method, comparative analysis, statistical analysis and synthesis, the author have drawn appropriate summaries and conclusions. For me, the tables that each separate chapter of the dissertation contains are interesting and valuable. They present systematically by category the evolution and varieties of the Chinese opera for the relevant period of its development from its inception to the present day.

The research is thorough and large-scale, based on a serious study of a significant amount of literature, developed in accordance with the regulatory requirements for the award of the educational and scientific degree "doctor", and shows Tianzi Tian's capabilities for thorough and precise research, with the construction of a scientific text, based on the references of a considerable number of authors. I note the correct use of the various sources. I accept the contributions of the dissertation as formulated by the doctoral student - nine in number.

The three publications presented as support for the theoretical development of the doctoral student are quite sufficient. The abstract, which contains 59 pages, correctly presents the main points of the text of the dissertation. My opinion is that Tianzi Tian has successfully fulfilled the goals and objectives that this work sets for itself. At the same time, with the present study, the doctoral student provides a perspective for future studies on the subject, in various aspects.

I congratulate its academic supervisor Assoc. Prof Plamen Parvanov on the achieved results. In view of everything said above, I propose to the respected Scientific Jury to award Tianzi Tian the educational and scientific degree "doctor" in professional field 8.3. Music and Dance Art.

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Prof Toni Shekerdzhieva-Novak, PhD,