

REVIEW

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by the Doctoral Candidate

PAULO RICARDO SOARES ZEREU

Paulo Zereu's current dissertation entitled "Characteristic Features of the Brazilian Waltz: The National Musical Language..." is developed in an exciting volume consisting of 165 pages. The exposition is structured in: summary, four chapters, conclusion with implications, appendix with music scores by Francisco Mignone, reference sources, and bibliography. The contributions of the dissertation are presented. Attached is a bibliography containing 106 sources in English, Spanish and Portuguese languages.

I allowed myself to make the above enumeration of the sections quite succinctly, because they present at first sight the proper logical structure of the research and the overall development of the ideas of the doctoral candidate. Moreover, the choice of the topic of the dissertation, as well as the whole research of Paulo Zereu have a real practical contribution, as the problem has not been studied so far and is really of interest in the most general sense, but in particular it would be useful for our piano performing school. It should be noted that a large part of the core, the elements and the fundamental essence of the issues described in the text have been developed by the doctoral candidate in his entire performing activity so far. And all this in turn makes the text meaningful, academic, and with a clear scientific and practical applicability so that it fully meets the requirement for scientific relevance and expected research contribution.

The research approach chosen by the author in the field is fruitful, extremely innovative and can be accepted as a model and tool for building a concept, imagery, suggestion and communication with the audience. This is evident from Chapter One, where are the basics, goals, and tasks set by the doctoral student. It shows that the thorough analysis and research manner will be at the academic level. In turn, the logic of structuring and complete construction of the text of

the dissertation shows a very high degree of knowledge of the researched problem. The structure of the text of the dissertation is laid out in the four major sections commented above, which are developed on the basis of a continuous construction and upgrading of thoughts, which leads to the center of the dissertation, namely: “Review and analysis of piano solo waltzes”. The main parameters of the research, the topic, its goals and tasks are set in the introduction to the dissertation, where the author has precisely and clearly defined the object of his interest. The way he does it is a good approach in the analysis of piano pieces, understood and developed as a method for creating an idea and concept for stage realization. The goals are aimed at reviewing and following the process of the performer’s work on the musical text proposed by the doctoral student, which logically leads to a comprehensive analysis. One of the tasks that Paulo Zereu sets himself is to define and formulate the basis for building emotional expression. Although, as far as I know, the Brazilian music, whether “serious” or “entertaining”, brings incredible soulfulness and “warmth”.

The presentation of the **second** part of the text “**The development of the waltz in Brazil**” in four parts is based on the extremely detailed examination of Modhina, Lundu, Serenade and Chôro. Thinking and looking for ways to do analytical work based on historical, quite curious facts about these types of waltz (conditionally to call them) and the methodology by which the doctoral student does it, I think is extremely valuable and useful. I would even add – this is an interesting topic for non-professional readers, but with amateur interests focused on music.

In the **third** chapter of the topic, Paulo introduces us to some of the most popular Brazilian waltz composers. It was interesting for me to meet and find names in the genre that I had not met before. Undoubtedly, Francisco Mignone is best known for his large number of compositions and the way he relates to the waltz genre. Of course, the other composers that Paulo shares give a national flavor to this genre, which extends beyond Brazil and makes it universal. They give the waltz a symbolic power that makes it global. The doctoral student proves that the Brazilian waltz has cultural and social significance in Brazil and around the world. Its significance (of the waltz) in national musical currents and its deliberate use by composers, indicates an attempt to find and establish a national identity.

Next, I was very impressed by the part in which Paulo analyzes in detail the improvisational style of Mignone in terms of waltz. I accept this as a contributing detail, but also as one of the centers of Paulo Zereu’s theoretical research. A center, that I personally take as a generalization

based on the performing work of the doctoral candidate as a pianist, in which Zereu has reached real practical solutions to complex scientifically applied problems in the field of performing arts. In my opinion, this is an original contribution to music science, and at least I have no information that it has been studied in the world music theory. The study and research conducted by the doctoral candidate would help young composers and performers, teachers and students to better understand the Brazilian waltz, which will lead to new horizons for the interpretation of the Brazilian music. It would also be useful for musicians outside the country to better understand the characteristics of the Brazilian music.

The part about HERMENEUTICS occupies a very important place. This analysis of the pieces allows for a deeper understanding of a particular musical work, as it shows the structural connections of the composition with the technical problems as well as their solutions. Now this could be called a connection between a play, a performer, and an audience. The doctoral student analyzes hermeneutics in terms of the musical significance associated with the cultural context, which would lead to freedom of expression and interpretation. In the examples he offers and analyzes (4 waltzes), exactly this is illustrated - the poetics, the lyrics, the sentimentality, and the soulfulness of the Brazilian music.

The included and analyzed visual examples in the dissertation give a solid scientific basis to the whole text. They bring great clarity and help to understand this matter more effectively. Evidently, the doctoral student is extremely skilled in terms of modern musical approaches and has a very solid theoretical foundation, thus his work can be considered as a great example of complex and analytical thinking.

The information presented at the end of the text regarding the bibliography (106 sources), publications (3), appendices (4 scores), rich creative Curriculum Vitae (CV) in connection with the dissertation, and the reference sources is impressive. For me, it is a solid proof that the dissertation is developed independently and that the chosen methodology and research methodology is based on extensive experience, which in turn leads to full compliance with the goals, objectives and contribution of the dissertation. Of course, I would not like to miss the participation of the supervisor Prof. Dr. Milena Shushulova for the invaluable methodical help in structuring the work, the guidelines, and the ideas for creating such a great work!

I am familiar with the provided abstract of Paulo Zereu, which contains 22 pages and in a synthesized manner, very accurately, presents the main points of the text of the dissertation, as it

includes a complete and accurate presentation of the author's publications in specialized periodicals and his concert work, as well as his participations in master classes, workshops and seminars. A really rich creative biography!

On the basis of everything I have shared, I allow myself to appreciate the entire practical, methodical, educational and creative work of Paulo Zereu, as well as the overall research work and the writing of the dissertation. With this I would like to suggest the esteemed study committee to award the doctoral student Paulo Zereu the educational and scientific degree Doctor of Major 8.3. Music and Dance Arts.