

## OPINION

on a dissertation on the award of the educational and scientific degree "Doctor"

Dissertation author: STEFAN TODOROV DRAGOSTINOV

Thesis topic: **POLYTEMPOS – TIME AND SPACES**

Prepared by: prof. Georgi Fotev Georgiev, Doctor of Science

The current public defense of the dissertation POLYTEMPI – TIME AND SPACES for awarding the educational and scientific degree "Doctor" (in "music and dance art") to STEFAN TODOROV DRAGOSTINOV is an unusual and unique case. The dissertant is an honorary professor of NBU, a prominent composer who has received well-deserved recognition in Bulgaria and abroad, author of emblematic polytemp musical works. Probably in the future there will be dissertations on musical creativity, including his polytemp musical works by Stefan Dragostinov. I can't pay special attention to the uniqueness of the case. The dissertation exceeds the increased requirements for awarding the requested educational and scientific degree "doctor", but at the same time there are insufficient grounds in view of the academic canon and the orders of the scientific legislator to award the highest scientific degree "doctor of sciences". Because of the limited volume of the Opinion, I cannot debate this issue.

In accordance with the standard requirements, it is necessary first of all to take a stand on the issue of the topicality of the topic and the main problem of the dissertation under assessment. Polytempia in music is fundamental in its importance and an incessantly topical problem for musicology. The dissertant deals extensively with the topic of polytempia in general in order to focus attention specifically on the definition of musical polytempia in a procedural and historical perspective (history of music from antiquity to the late-modern era). Dragostinov defines his research as a theoretical analysis and understanding of musical practices (historical and typological musical realities), which include the diverse relationships of several sound layers simultaneously occurring in a musical work. Polytempia in music is "a simultaneous, simultaneous movement of two, three or more multifaceted temporal lines."

As a rule, the thematization and problematization of phenomena occurs later and not infrequently much later than their emergence and historical development. The dissertant gives, albeit schematically, an answer to the question of why only in the late modern era the intensive

thematization and problematization of polytempe music occurred. The dissertation throws valuable challenges that cannot be overlooked.

Time is the fundamental structure of the existence of music in general. This distinguishes music, which is pointless, radically from all other arts. By the way, time turns the question of the existence of music into a breakneck difficult and seemingly insoluble. The question is pending in the ontology of music in the face of thinkers such as Etienne Gilson and others. One should go further than the definition of musical time in the understanding of Dragostinov and many other theorists of polytempia in music. A sufficiently clear distinction is needed between "time as the number of being" (Aristotle) and musical time. Mathematical (physical, formal, clock) time is universal and absolute in Newton's sense, and in this sense, of course, it is related to musical time, but musical time is qualitative and different, as it is from biological, mental, social, etc. varieties of time (These questions are elaborated in my works). The question of polytempia in music in the light of the multiplicity of the times remains open. The dissertant has guesses that I hope he or his followers will develop in the future. Dragostinov says the 20th century experienced two catastrophic world wars, enormous permanent tensions between two diametrically opposed world political systems, opposing military blocs – until the fall of the Berlin Wall in 1989. He adds that contemporary music goes a long way in colossal accumulations. New artistic-aesthetic programs such as impressionism, expressionism, neoclassicism, minimalism, primitivism, new simplicity (German., *Neue Einfachheit*), postmodernism emerged; new technological platforms such as dodecaphony, aleatorics, puantilism, new methods and technological techniques in the realization of polymetric and polytemporal sound structures, etc. Similarly, there are questions of space, which is also multiple and the musical space is not reduced to physical space. It's about metaphors.

A key concept in the theoretical development of the dissertant is controlled polytempo. This concept raises a number and many interesting questions that do not relate only to what is called musical techniques in the broadest sense of this cardinal term in musicology and musical practices. The dissertant declares that the method of controlled polytempia "creatively corresponds" with the widest technological, stylistic and aesthetic spaces. It refers to the "evolutionary development of music" "from the time of early Baroque, classicism, romanticism and impressionism to modern stylistic directions and currents from monody, homophony, polyphony and harmony to aesthetic-technological means in the music of the past 20th century

– dodecaphony, pointillism, aleatorics, etc.". The vision is multidimensional, but remains declarative, which in itself is not a handicap, but does not make the comment unnecessary. In view of the economy of space and time a comment I will make after and in connection with the contributions in the dissertation.

The Self-Assessment required by the scientific legislator for scientific contributions to the dissertation is exquisite, and I would say flawless. The formulated contributions are contained in the dissertation and are not difficult to recognize in the voluminous and methodically structured text. More actual and significant contributions could be added, but in view of the unambiguous positive conclusion, this is not necessary. Almost all contributions and research achievements belong to the class of differentiated and specialized subdisciplines of modern complex music science or, as they say, musicology, turned to the developed and accelerated development and renewing musical techniques and technologies, both with a view to composing and learning, performing and disseminating music. For brevity and concreteness, I draw attention to one of the defined and really significant contributions: "The technological parameters and a detailed description of the PHOTOPOLYMETRONOME equipment are presented, providing permanent submission of polytempo information to performers or conductors performing at different tempá". And another emblematic contribution: "New creative and technological concepts and terms have been introduced – unknown and not used so far in scientific literature and musicology – which are within the scope and parameters of the modern technological principles of the method Controlled polytempia and the Photopolymetronome apparatus, namely: Graphic symbol Semaphore; Tempo light indicator; polytempic period; Main general vertical; Central general vertical; Polytempo fan; Integral polytemp installation".

Every science develops through internal disciplinary differentiation and specialization. This is an inexorable law of the development of scientific knowledge in general. In the perspective of my theory of non-linear development, a very difficult problem arises before musicology, which in the historical beginning is identified with music as a specific logos. Speaking rhetorically and comprehensibly for all: What is the meaning of differentiated musicological disciplinary knowledge? Isn't the meaning of music lost? In post-postmodern music, respectively arts, it is declared: "art is what I propose for art", "music is what I say is music" (Cage, Cwell, etc.).

These scientific publications on the topic of the dissertation are more than enough. I recommend that the dissertation be published.

Conclusion: On the basis of the outstanding contributions to the dissertation and the importance of the entire work, I will vote without any hesitation with "Yes" for awarding the educational and scientific degree "Doctor" (in "music and dance art") to Stefan Todorov Dragostinov. I recommend that the members of the scientific jury also vote "Yes".

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Signature:

Prof. Georgi Fotev, DSc.