

OPINION

From: Prof. Ventsislav Dimov (Institute for the Study of Arts – BAS; Sofia University Saint Kliment Ohridski)

for conferment of the educational and scientific degree of Doctor in a professional field 8.3. "Music and dance art", scientific specialty "Musicology and Music Art" with a dissertation on:

"The Place of Bulgarian Song Folklore in the Aural Development of Adolescent Students. Possibilities for Application in the Educational Domain"

of Velichka Georgieva Chausheva, doctoral student on self-tutoring in the doctoral program "Music" at NBU with supervisors: Prof. Dr. Georg Kraev; Prof. Dr. Svetla Kaludova-Stanilova

About the dissertation text and its qualities

The dissertation study **"The Place of Bulgarian Song Folklore in the Aural Development of Adolescent Students. Possibilities for Application in the Educational Domain"** comprises a total length of 202 pages. The development is structured in an introduction, four chapters and a conclusion.

The Introduction states the topic, object and subject of the research. The main thesis and the hypotheses, the objectives, tasks and methods of research are clearly articulated.

The first chapter, entitled "Characteristics and peculiarities in the traditions of music and folklore education" places within a historical and somewhat theoretical framework the approaches to the topic. A historical overview of music education in some European and non-European (comprehensive) schools of general education has been made. The text describes the development of the educational system in Bulgaria from the National Liberation to the present day with an emphasis on the musical education of adolescents through Bulgarian folklore. Globalization is problematized as a challenge to the music education and training of adolescents through folklore.

Chapter Two, titled „Conditions and Resources for Training in Classical and Non-Classical Folklore Culture”, describes the means of teaching in the conditions of "classical and non-classical folklore"; a comparative analysis derives the main similarities and differences of training in the conditions of both types of cultures.

Chapter Three – "Musical-Aural Upbringing of Adolescent Students through the medium of Bulgarian Song folklore" is in direct relation with the purpose of the study. The chapter presents the preschool music education in Bulgaria and highlights the advantages and disadvantages of the applied methodological approaches for establishing the Bulgarian song folklore as a factor in the aural development of adolescents. A model is proposed of musical-aural upbringing of adolescents through the medium of Bulgarian song folklore in an "urban environment".

Chapter Four – "Analyses of the Place of Bulgarian Song folklore in the Present-Day System of Music Training in Preschool Education" is central in the study of Velichka Chausheva, since it outlines in terms of methodology / methodical procedures the organization and results of her own research of the way Bulgarian folklore is represented on curriculums, and educational practices with children in terms of interaction between the family, the kindergarten and the public, conducted in the form of a survey among three target groups with connection to the vocal group

of Kindergarten 95 *Omayniche* in Sofia (children, parents and music supervisors).

The conclusion offers summarizations confirms the starting hypotheses, and sets out the main deductions of the treatise.

The abstract corresponds fully to the structure and main points in the dissertation work. The cited three publications on the topic of the dissertation (two featured in the Musical Horizons Journal and one in a NBU conference collection) cover the minimum requirements of the national standards.

Contributions of the dissertation study

Velichka Chausheva has deduced in the abstract the contributions of her work in seven aspects. I accept this while I consider her contributions to pertain to three typological cores: 1). Systemic-structural analysis of current musical-educational experience in Bulgaria through the practical application of folk songs in the educational system from the Liberation to the present day, described and analysed as a process; 2). Empirical study of the change in attitudes, evaluation / appreciation and trust in Bulgarian musical folklore and analysis of its beneficial effect on adolescents, complete with conclusions about the full and optimal interaction between family, kindergarten and society; 3). Proposing a system of models enhancing the formation and development of musical abilities in children at an early age using Bulgarian folk intonations.

I can add to these contributions several more: the study reflects the dynamics of the processes in the diachronic analysis of the practices in Bulgaria; the author is well versed in tackling bibliographic material and shows correctness in collecting, handling and analysis of empirical data; the conclusions are based on reliable / verified materials; new facts have been introduced, obtained through the author's own research, which confirm already known propositions about the educational resources of Bulgarian musical folklore. The positive qualities of the work are represented by its informativeness, relevance, the discovery and development of a "niche" of one's own in the field of applied science; the author's background on the problem.

Notes and recommendations

The quality of the scientific production presented could be heightened with more precise editorial and bibliographic work. There are errors (e. g. "sociologist Stoyan Brashovanov" is in reality a musicologist, Nägeli's proper name is Hans, not "Gans"); some of the introduced theses or quotations of authors have no indicated sources (e.g. by Alekseev on p. 80, Malm on p. 94, Rice on p. 97, etc.). The contributions of some authors have not found their proper place in the text; the only reference to Raina Katsarova, for example, is in connection with the collection *Source of Beauty and Patriotism* and the article *Children's Song Games in Thrace* (which is omitted in the bibliography), but she has authored a number of other important scientific and popular science publications of methodological and pedagogical importance.

Conclusion

My remarks are not meant to detract from the high appreciation for the quality of research and the applied scientific assets embodied in the work. On the basis of the analytical and critical reading of Velichka Chausheva's dissertation, it can be summarized that it is contributory according to the indices for scientific activity specified in the Law on the Development of the Academic Staff in the Republic of Bulgaria (ZRASRB), researches problematics which is of importance to musicological and music-pedagogical scientific fields, further develops and enriches the knowledge currently existing in Bulgarian science, and is of practical and applied

value. It fully satisfies the requirements of the ZRASRB and the Regulations for application of the Law for the development of the academic staff in the Republic of Bulgaria (PPZRASRB) for the conferment of the educational and scientific degree of Doctor. I give the work high and positive evaluation and rule in favour of conferment of the educational and scientific degree of Doctor to Velichka Chausheva, convinced that the colleagues in the scientific jury will do that.

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Prof. Ventsislav Dimov