

REVIEW

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professional field 8.3. Music and Dance Art
for acquiring educational and scientific degree “Doctor”
by professional field 8.3. Music and dance art
with candidate Dian Borislavov Chobanov

The dissertation of Dian Borislavov Chobanov titled “**Detailed analysis and detailed structuring of the architecture of the musical form in the work of the conductor with the score**” is developed on 75 pages. It contains **Introduction**, Chapter One: **Music and Spatiality**, Chapter Two: **Methodology of Musical Microanalysis**, Chapter Three: **Musical Transition. Proportion. Specifics of Viennese Classicism**, **Conclusion**, **Contributions**, **Bibliography**.

The choice of the topic of the dissertation, as well as the whole research of Dian Borislavov Chobanov have a great and real scientific-practical contribution to the Bulgarian musicology and music art, because the overall study is based on an extremely rich empirical experience and opportunity for repeated and multiple research and testing of the ideas developed in the dissertation. The way the it is built, in terms of logic and structure, and with the problems it discusses, the text of the dissertation shows the deep significance of the researched problem in scientific and scientific-applied terms. Moreover, to me personally, this text as a kind of synthesized creative strategy of a significant Bulgarian musician.

This strategy should be related to the achieving a contributing understanding of a conductor's work on one of the most complex interpretation problems – the overall architectonical organization of this sound organism, which is the work of music, and which I as a composer often compare to an ideal sphere – accepted as a fundamental abstract model – combining the set of all sound objects and their flow in a single space-time continuum. Thus accepted, I can safely say that the object of study in the dissertation of Dian Chobanov is summarized in the title itself, and here I can really congratulate the dissertation not only for the choice of topic, but also for the courage to immerse yourself in such a complex matter.

The objectives and tasks set by the dissertation are clearly formulated and they become the basis of the whole study, the main purpose of which is to consider different in nature analytical methods used in the daily life of a conductor in contact with that complex algebraic “formula”, which the composer uses to “depict” his ideas and to arrange their logical course – the note. Setting such a goal goes naturally through the consideration of many concretizations, but also a complex system of methods that help to accurately structure the complex system of sound symbols and the order and sequence for their manipulation, which leads to the most perfect making and presenting to the

audience the sound texture of the work. In the words of the candidate, this is “*the most objective and truthful conception of the organic integrity of a musical work, which would contribute to the accuracy of its interpretation*”.

The methods that Dian Chobanov describes and on which he obviously relies, are based on the idea of *universal applicability* to musical samples of any order. I would especially like to congratulate the candidate for the extremely wide perspective, and for his incredible ability to refer to other arts and especially to exact sciences. His series of excursions leads to a far more accurate understanding of music and the work of music accepted as a complex set of “*vectors whose interaction organizes the musical process in multi-layered interconnected structures that create hierarchical relationships*”. And here we come to the ideas of authors such as Boris De Schloezer on the rationalization of music “in the sense of activities and functions”, or those of Iannis Xenakis on the understanding of it as a “complex system of activities and functions”.

Metaphorically speaking, Dian Chobanov's dissertation is built as a musical work. And if I return again to the logic and structure of the text, I can assume that there is a full compliance of the research methodology chosen by the candidate with the goal and objectives of the dissertation. I really accept as a contribution the analytical methods presented and commented by him, which can be invaluable help in the work of any conductor with the idea set at the beginning of the dissertation for the search for universality. It can be seen in the *binary analytical method* precisely defined by Chobanov and adopted by him as a *universal approach*, which deals with a multifaceted and multi-layered understanding of the complex connections between sound events and their course along the construction of the work, with the exact presentation of the ideas set by the author and their interpretation. In the search for universality, the candidate has managed to define the ideas of the multidimensional musical picture with incredible accuracy and contribution, accepting the work precisely in the sense of the ideal sphere I have commented on above. Again in the search for this universality, in the incredibly well-chosen reliance on exact sciences such as geometry and mathematics or architecture and the insight into the phenomenology of the complex connections between *sound* and *volume*, Dian Chobanov arrives at precise and clearly formulated contribution ideas that would have scientific and practical application not only in terms of the overall interpretive activity, but also to the essential understanding of the constituent elements of the musical work, their modules, functions, proportions, and most of all to the understanding of the very nature of music.

I am fully and basically acquainted with the presented abstract of Dian Borislavov Chobanov, which contains 38 pages and clearly and concisely presents the main points of the dissertation, as well as a summarized presentation of the contributions, which clarify a number of techniques and methods that lead to a more truthful and accurate reading of the ideas of authors from different time periods and styles and would be invaluable in an independent work on the score.

The dissertation is accompanied by publications and concert performances that fully meet the requirements of the Regulations for the application of Development of the Academic Staff in the Republic of Bulgaria Act and especially those of the group of criteria D.

In compliance with Criteria 9 - Articles and reports published in specialized art editions, there are three publications:

- **Chobanov, Dian.** (2016). *Analysis of the main structural elements in the score and their reflection in the conductor's interpretation.* In: Spring Scientific Readings. Plovdiv 2016 (2016), pp. 45-50. ISSN 13147005;
- **Chobanov, Dian.** (2017). *Conducting solutions of polymetric structures in the ballet Pandora.* In: Spring Scientific Readings. Plovdiv 2017 (2017), pp. 29-35. ISSN 1314-7005;
- **Chobanov, Dian.** (2018). *Multilayer microstructural analysis. Microstructural hierarchies. Musical Geometry.* In: Yearbook - Academy of Music, Dance and Fine Arts. - Plovdiv: 2018, pp. 197-205 ISSN 1313-6526;

These editions are included in the National Reference List of Contemporary Bulgarian Scientific Publications with Scientific Review, and the publications are closely related to the topic and text of the dissertation, and fully meet the requirements of the Regulations for implementation of DASRBA in Area 8. Arts, indicator 9: Articles and reports published in specialized art editions.

In compliance with Criteria 13 Leading (or independent) artistic performance in the field of arts, which is not the main habilitation work, there is information and evidence for a number of performances from which should be derived:

- Enrollment concert – 13 Feb 2015 Concert “Playing in Bulgarian rhythms - inseparable in classics and folklore” Conductor - Dian Chobanov Soloists: Teodosiy Spasov – kaval, Vasil Vassilev - kaval, Vladimir Vladimirov – tambura with the participation of: State Opera Orchestra - Plovdiv;
- Second concert – 24 Mar 2015, *Swan Lake*, Music – P.I. Tchaikovsky. Conductor - Dian Chobanov; Production - Yordan Krastev, Ballet and Orchestra of the Plovdiv State Opera;
- Third concert – 13 Apr 2016, *The Tales of Hoffmann*, Conductor - Dian Chobanov; Production- Ursula Horner (Austria). Soloists, Orchestra, Choir and Ballet of Plovdiv Opera;
- Production of the opera *Lady Macbeth of the Mtsensk District*, by Dmitry Shostakovich Conductor - Dian Chobanov; Director - Vera Nemirova. Soloists, Orchestra, Choir and Ballet of Opera Plovdiv;

The dissertation of Dian Borislavov Chobanov is based on the quotations and references of a representative number of authors, as in the section Bibliography - a total of 22 titles are published in

Latin. Titles, which, although few in number, cover significant fundamental texts, both in a significant range of authors – from the Greek antiquity to the present day, and in a wide range of philosophical and scientific topics. I should emphasize that all these texts are noted precisely not only in the bibliography, but also in the text of the dissertation.

I know the candidate personally as a performer, and I have attended many of his concert performances and opera productions, including some of the abovementioned projects related to the writing of the thesis. I should also emphasize the fact that the long artistic career of the candidate and his work as a conductor, have given Dian Chobanov a wonderful experience, an opportunity to test many ideas and above all an irreplaceable and extremely solid practical basis that can be seen and read in the many very accurate research findings in the dissertation.

In view of the above, I will allow myself to give an extremely high assessment, based on merits, of both the overall practical and research work of the candidate, and his entire work in writing the dissertation. I would also like to congratulate the research supervisor Assoc. Prof. Kiril Chaplikov for the assistance provided and the achieved result. I would like to confirm that the candidate fully meets the minimum national requirements set out in the Regulations for the implementation of DASRBA, and to propose to the esteemed Scientific Jury to award Dian Borislavov Chobanov educational and scientific degree **Doctor** in specialty 8.3. Music and dance art.

Sofia, 08.02.2021

Prof Georgi Asenov Arnaudov, PhD

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