

OPINION

by Prof Yavor Svetozarov Konov, PhD

/scientific field 8.3 Musicology and music art/
Department of Music, New Bulgarian University

for the dissertation work of

Dian Borislavov Chobanov, MA

for acquiring of educational and scientific degree **DOCTOR**

on topic

DETAILED ANALYSIS AND DETAILED STRUCTURING OF THE ARCHITECTURE OF THE MUSICAL FORM IN THE WORK OF THE CONDUCTOR WITH THE SCORE

developed under the scientific guidance of Assoc. Prof. Kiril Chaplikov

Department of Music Pedagogy and Conducting

Faculty of Music Pedagogy

Academy of Music, Dance and Fine Arts

“Prof. Asen Diamandiev” Plovdiv, 2020

Biographical data about the candidate:

According to the biography provided to me, the candidate Dian Chobanov was born in 1971 in the city of Plovdiv. He graduated with a degree in piano and with honors Music High School “Dobrin Petkov” in his hometown. In 1995 he acquired Master's degree in Conducting (in the class of Prof. Vasil Kazandzhiev) at the National Music Academy “Prof. Pancho Vladigerov” in Sofia, and in 2001 he obtains another Master’s degree in the University of Music and Fine Arts in Vienna in the same specialty, with Prof. Uros Lajovic. Attached are copies of diplomas and a certificate from the NMA and Universität für Musik und darstellende Kunst Wien, from which I see that in the NMA the doctoral student has completed both Choral Conducting and Conducting an Opera and Symphony Orchestra, and at the University of Music and Fine Arts Vienna - Orchestral Conducting.

He has attended a master class in conducting with Sir Colin Davis (Dresden, 2000, certificate was not presented), as well as individual classes with maestro Fabio Luisi.

I read in the biography of my colleague D. Chobanov about a significant number of professional engagements, job positions, concerts, recordings, academic and teaching career, participation in festivals, competitions and awards, participation in the jury ... (at home and

abroad), but I have not been provided with any documentation certifying them. In my personal internet research on the subject, Google could hardly help me, except for the opera in Stara Zagora and the Sofia Philharmonic. I have heard among colleagues that Dian Chobanov is a conductor at the Plovdiv Opera, and now I learn that he is also its Music Director since 2013 (<https://operaplovdiv.bg/team/management>).

The **doctoral dissertation of Dian Chobanov, MA**, presented to me for an opinion, includes 75 pages (as a pdf file), based on number of characters it is 1.5 larger than the BDS standard (i.e. it is about 120 pages according to BDS). They contain a large number of graphic images, photos, diagrams, music examples, tables. I was given an inventory of his concerts related to it, as well as posters and programs for them. I was also introduced to the 3 doctoral student-related publications.

Its title “**Detailed analysis and detailed structuring of the architecture of the musical form in the work of the conductor with the score**” is intriguing with its latent comprehensiveness. I am interested in the topic because I have also made a series of “Constructions and Forms in Music”. I am convinced that the ability to navigate in the form of one musical composition or another is educating and enriching experience, although in itself it does NOT lead to a fascinating and interesting interpretation, because it is rather the fruit of artistry, emotionality, talent (“that comes from within”) Moreover, I have no interest in philosophy. For musical time and space, respectively psychology, we have had discussions with Prof Pencho Stoyanov, Prof Dimitar Hristov, Prof Tommy Kirklisiyski and others, musicians with other experts. This: as far as I am concerned as the author of this opinion.

I read the **dissertation** of my colleague **Dian Chobanov** carefully and completely. Its text is structured in **Introduction, 3 chapters** (1. Music and spatiality, 2. Methodology of musical microanalysis - with the respective subchapters Binary code and Binary musical analysis, each with its own subchapters, 3. Musical transition, Proportion, Specifics of Viennese Classicism, with its 4 subchapters 4.1 Transition, proportions 4.2 Unwritten tempo and proportional specifics of Viennese Classicism and their researchers, 4.3 Basic traditional tempo and metrical proportions inherited from the Renaissance, and 4.4 Tempo and proportional conducting analysis, methodology, examples), **Conclusion and contributions, and Bibliography** (22 descriptions in Latin, of reference sources, of which 19 in German and 3 in English, many of which are available on the Internet, with relevant links; the inventory needs some information additions ; I liked that a work on music by J. Brahms by his conducting professor, Uroš Lajovic, was also mentioned). It is **unacceptable** for me that the

candidate does not mention – in the information provided and/ or in the discussions – **any Bulgarian author**. Musicians, architects, mathematicians... Does not know them? Ignores them?

I thought of and considered many things while reading the dissertation, and I wrote about 10 pages of comments. However, the restriction to reduce my opinion to only 3 pages does not allow me to present them. I can summarize that, in general, what I read in the dissertation are mostly names and theories known to me, from Pythagoras and Plato to Karl Jenkins. Indeed, I also learned about some new to me authors (such as U. Lajovic), theoretical and analytical approaches and considerations, including the candidate's.

As the candidate points out that "*the objective of the research and its contribution is to present and clarify a number of analytical methods that can contribute to a correct reading, and hence to a truthful reproduction of musical works, and that can be used as guidelines by conductors and any musician who reads and interprets a musical notation, in the independent work on the score*", I will generally accept the contributions of the dissertation indicated by him, and I will just put my signature for it. Because I didn't see anything really new and conceptual as a contribution of the candidate. We know more or less about binary, multidimensionality, musical transition, proportions, etc.; I take into account the approaches of the doctoral student to their comprehension and theoretical and practical application in the work with the musical works, in the interpretation, in the pedagogy. I have not forgotten that the doctoral student proposes the introduction of the concept of *initiated proportion* – and especially in connection with opera practice. Undoubtedly, in the last many pages of the dissertation, his knowledge and experience as conductor are clearly evident. However, I learned that "deduction and induction" is "disassembly and reassembly of the work" (see page 73, at the very end of the text).

The author's abstract is 38 pages long and sufficiently represents the dissertation.

I accept that Mr. Dian Chobanov is the author of the dissertation work discussed in this opinion. Accordingly, that he knows well enough the subject of his discussion. Congratulations to the supervisor Assoc. Prof. Kiril Chaplikov.

IN CONCLUSION: based on the above, I hereby vote "in favor" **Dian Borislavov Chobanov** to be awarded scientific degree **Doctor**, on the grounds of his dissertation "Detailed analysis and detailed structuring of the architecture of the musical form in the work of the conductor with the score".

Sofia, 30 Jan 2021

(Prof. Dr. Yavor Konov)