

## OPINION

**by:** Assoc. Prof Valeri Andonov Dimchev, Ph.D. (Neofit Rilski Southwest University - Blagoevgrad)

**On:** dissertation work, for the acquisition of the scientific and educational degree "doctor" in professional direction 8.3 Music and dance art, at the Department of "Musical Folklore" at AMDFA "Prof. Asen Diamandiev" – Plovdiv

**With author:** Peyo Trendafilov Peev

**On the topic:** Gadulka – acoustic features and modern trends in its sound amplification

**Academic supervisor:** Prof Todor Kirov, PhD

### **General presentation of the procedure and the materials presented for review**

The procedure for the defense of the dissertation work of Peyo Trendafilov Peev, titled *Gadulka – acoustic features and modern trends in its sound amplification*, is initiated on the grounds of the Art. 31(1) of the regulations on the implementation of Law on the development of the academic staff of Republic of Bulgaria, and decision of the Faculty Council at the Faculty of Musical Folklore and Choreography, AMDFA Prof Asen Diamandiev - Plovdiv (Protocol No. 7/21.03.2023) and by order (No. RD 27-32, dated 28.03.2023, Plovdiv) of the rector of AMDFA Prof Asen Diamandiev - Plovdiv Prof Toni Shekerdzhieva-Novak. The author Peyo Trendafilov applied for the scientific and educational degree "doctor", presenting his dissertation work, abstract, 2 publications and a list of the major contributions of his work.

### **Brief biographical data of the candidate**

Peyo Trendafilov Peev is born on 21.09.1975 in Stara Zagora. He made his first stage appearances with the children's and youth ensemble "Zagorche". In 1994, he graduated from National School of Folklore Arts "Filip Kutev" - Kotel. He completed his higher education at AMDFA Prof Asen Diamandiev - Plovdiv: in 1997 he graduated with a Bachelor's degree in Conducting Folk Ensembles, and in 2017 he obtained a Master's degree in Performing Art. In the period 1997-1999, he worked in the National Folklore Ensemble "Filip Kutev". Since 2000, he has been a soloist-orchestrator and band leader in the Folk Music Orchestra of the Bulgarian National Radio. Since 2017, he has been a teacher at AMDFA Prof Asen Diamandiev - Plovdiv, currently he is an assistant.

In his professional career, Peyo Peev has performed a number of concerts in the country and abroad. He writes original music and arrangements of Bulgarian folk music. He is a lecturer in international seminars and master classes on Balkan music and performing arts.

### **Relevance of the topic**

The presented dissertation examines several aspects related to the traditional Bulgarian folk instrument *Gadulka* - the structure of the instrument, its acoustic features, sound recording and

amplification. The relevance of the topic is related to the increasingly important role of the sounding/recording in the modern use of Bulgarian folk instruments. Today, Bulgarian folk music is presented in many different ways - through social networks, television, radio, on the concert stage, etc. It is a highly competitive environment nationally and internationally. In order to keep his place in musical life, the Bulgarian folk performer must not only master his instrument, but also meet modern technical standards in the realization of his ideas.

#### **Expediency of the research methods used to achieve the set goals.**

The **goal** of the dissertation, to analyze and study the acoustics of the instrument, to present possible ways of its development, as well as to systematize various practices for sound recording and voicing of the Gadulka, is achieved with the following **scientific methods**: *observation, comparison, demonstration, stage conceptualization, analysis and synthesis, interview, interpretation*. The scientific methods are selected adequately to the set goal, and this synchronization is a prerequisite for the successful implementation of the set tasks.

#### **Evaluation of the dissertation – *knowledge of the problem, content and structure according to established norms, credibility of the material, analytical approach and derived results***

The structure of the scientific work is: introduction, four main chapters, conclusion, contributions, bibliography of 73 sources, 20 audio appendices. The individual chapters examine as follows: The Gadulka in the past and today, Acoustic features of the Gadulka, Sound recording and amplification of the Gadulka, Practical stage use of sounding and electronic effects in the concerts included in the artistic-creative work. The rich practical experience of Peyo Peev implies an excellent knowledge of the problems. The author steps on already proven and working strategies when working with the Gadulka. The knowledge about the construction of the instrument and some innovations, choosing a suitable microphone, pick-up, effect, etc. are a prerequisite for successful creative solutions in the studio and on stage. The analytical approach is evident in the study, the results and conclusions are derived and presented through graphics, audio appendices, described microphone models, other technical devices.

#### **Contributions and significance of the thesis and the publications on the topic of the dissertation**

As the author points out, "*the dissertation does not claim to be completely comprehensive on the subject, but rather proves a scientific hypothesis through a concert experiment*". The dissertation has the following contributions: it traces the art of Gadulka from the end of the 20th century to the present day, it is the first attempt to investigate the main acoustic properties of the Gadulka, it is the first theoretical-practical attempt to offer guidelines for the sound recording of Gadulka, it also suggests ways to amplify the Gadulka, all suggestions are supported by practical experiments,

juxtaposes the traditional construction of the instrument with innovations, the work of Bulgarian luthiers.

### **Critical remarks and recommendations**

The six concerts discussed in the Fourth Chapter are described in detail in terms of repertoire, artistic and creative design, and technical concept. There are no video or audio materials that would illustrate the discussed problem.

I believe that candidate Peyo Peev will continue and expand his work in this direction. Specifically, I would recommend publishing a book, a website or YouTube channel with video/ audio presentations on the subject under consideration, for wider access.

### **Abstract**

The abstract is prepared correctly and gives an accurate idea of the content of the entire dissertation within 52 pages.

### **Conclusion**

In conclusion, I would like to say that the work *Gadulka – acoustic features and modern trends in its sound amplification* examines from a new perspective the Gudulka and its art – its acoustic features and modern solutions for its sound recording and sounding on stage. The work has a certain practical-applied contribution character and would be useful to everyone interested in this topic.

In this regard, I propose that the members of the esteemed jury to award Peyo Trendafilov Peev educational and scientific degree "Doctor" in professional field 8.3 Music and Dance Art.

08.05.2023

Assoc. Prof Valeri Dimchev, PhD