

OPINION

on the dissertation of

Tong Guiyang

on topic:

A COMPARATIVE STUDY OF THE IDEAS OF MUSIC EDUCATION OF XIAO YOUMEI AND ZOLTÁN KODÁLY

for awarding the educational and scientific degree "Doctor"

Professional field 1.3 Teaching Pedagogy in...

Doctoral program: Methodology of Music Teaching

Today I have the pleasant task of expressing my positive opinion about this serious study.

Among the merits of the dissertation work are:

1.1. Historically:

1.2. The author has studied and analyzed a large number of publications on the Chinese music and the music education. She has drawn conclusions and outlined the historical development of the Chinese music based on the analyses of the solid information.

1.3. The development of the Chinese music and the Chinese musical education has been outlined and systematized, from the initial "clash" of the ideas of the ideologically and practically advanced Western European countries and the Chinese musical tradition, which took place at the end of the XIX century, to the current state of musical education in China. Using this detailed and systematized historical reference, the doctoral student draws conclusions about the prospects and opportunities for increasing the effectiveness of the music education in China.

1.4. In addition to thorough comparison of the ideas of Zoltán Kodály and Xiao Youmei and the practical application of their principles in the Chinese music, the dissertation provides a broad overview of the state and the achievements of music education in the developed Western European countries, the influence of the American music pedagogy, and also studies children's songs, study aids, other instructional and support literature. It serves as the basis for inferences about the flourishing of the ideas about music education observed in Europe and the United States in XX century, which served as the basis for the creation and development of Xiao Youmei's principles.

1.5. Based on the analysis of theoretical sources, the development of the Japanese music education system has also been studied. The significant role of the Japanese musical training (which at the time when Xiao Youmei studied it, it was still at the level of "singing training") is noted. The reforms in the Japanese education system to become a music education system are not only an

example, but also a kind of foundation for renewing and reforming the Chinese music education.

1.6. The initial formation of ideas in the Chinese educational practice of music education itself has not been omitted. The doctoral student rigorously researches their influence on the formation of Xiao Youmei's music-pedagogical system.

1.8. The diverse music-pedagogical, theoretical and public work of Xiao Youmei are examined chronologically – in development and in relation to the general state of the musical culture in China in the commented period of time.

2. To present the main directions of Xiao Yumei's musical and practical work:

2.1. Tong Guiyang very precisely brings out the basic principles that guided Xiao Youmei's large-scale teaching activity. First of all, the prominent educator considers that the national music education needs to solve some fundamental tasks, such as increasing the music classes in the secondary schools, attracting prominent music educators from abroad, and training Chinese specialists in prestigious foreign universities, creating textbooks and teaching aids to be used in the Chinese education system.

2.2. The ideas highlighted in the dissertation are essential for the development of practical artistic skills in the students, for the successful implementation of the principles of the Western European music education systems, with the potential to be applicable and working in the Chinese conditions, for the development of the Chinese traditional music culture, for the social need of singing in choral collective, for the effective organization of the educational institutions.

2.3. The dissertation proves that the outstanding Chinese music educator, theorist and public figure defends his ideas through practical work, which not only makes himself a versatile talent, but also gives an impressive example of dedication to the idea of the progress of the Chinese education system, and hence – the Chinese society as a whole.

3. Regarding the comparative analysis of music education systems of Xiao Youmei and Zoltán Kodály:

3.1. The similarities of the two music-educational systems are brought out in relation to the specific environment in which they are formed – public attitudes, the degree of development of musical culture in Hungary and China in the historical period in which their ideas were born, and the needs of music education in the specific period.

3.2. The differences in the two music pedagogic systems are again examined in relation to the specific historical situation in both countries and the problems that need to be solved.

3.3. Based on this analysis, the author formulates specific recommendations regarding both the conduct of music lessons and the overall development of the young people's musical skills.

Since the dissertation clearly identifies the needs of contemporary music education in China, the dissertation can be a basis for new research to further develop Xiao Youmei's ideas and further improve the Chinese music education.

Tang Guiyang is not only a researcher of Xiao Youmei's versatile work, she herself is a person

with diverse musical activities – a teacher of musical instrument with over 100 trained students who have successful careers as musicians, a performer, a researcher with 3 monographs and 20 articles, of which 3 are awarded, participant in 9 research projects, holder of 4 utility model patents. Her multi-faceted musical background has benefited the completion of this in-depth research.

Considering all the above mentioned merits of the dissertation, I believe that Tang Guiyang should be awarded the scientific and educational degree "Doctor".

Plovdiv, 22. 10. 2023

Reviewer:

Prof Krasimira Georgieva Fileva, PhD