

OPINION

on the dissertation

THE CONCERT SYSTEM $A^1 = 432$ HZ AND THE OPEN FIFTHS: AN ATTEMPT AT INTEGRAL ACOUSTIC, PSYCHOPHYSIOLOGICAL, COGNITIVE AND PRACTICAL RESEARCH

By the doctoral student at the Department of Music

Institute of Art Studies – BAS

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for acquiring the educational and academic degree Doctor

Educational field 8. Arts,

Professional direction 8.3: Musicology and Music Art

By Prof. DSc Philip Hristov Pavlov

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Ivan Yanakiev's dissertation covers a debatable aspect of a number of musical-theoretical topics. The subject focuses the attention of a number of scholars with a different research profile: mathematicians, philosophers, doctors, psychologists, physicists, etc. The concert system directly influences the instrumentalists performing practice and is the object of serious discussions, of publications pro and against which continue to seek and research objective laws and phenomena, connected with its diverse implementation and wide scope of music-scenic manifestations during the centuries. In this sense, the doctoral student undertakes a serious risk to present his scientific concept and to present opinions on a number of controversial issues, which are presented and discussed by a number of academic luminaries. Convincingly and argumentatively he defends his ideas and offers scientific conclusions in the dissertation research, sets broad parameters in various aspects of the planned and performed research work, presents his arguments and shows evidence, without hesitation to state/express his categorical position.

It should be noted that an important role in defending a personal public position was played by the preliminary general musical and scientific training and the achieved high educational qualification of Ivan Yanakiev, which presents him as a profound, serious, ambitious and very responsible young researcher, good analyst of theoretical concepts with broad scientific view. To this initial base should be added his active work as a conductor of choirs and instrumental ensembles, as a searching performer

with modern understandings of music, his active public activity as an editor of radio programs, his qualities as an organizer of various artistic activities, his high computer literacy, solid foreign language skills and a good literary style of expression. All this determines the confidence of the Institute of Art Studies to carry out his research there.

The dissertation is well-structured and consistently presents the logic of the author's intentions in constructing the scientific concept. The objectives of the study are clearly formulated: study of historical facts, theoretical statements, differences in perceptions of music, presentation of the relationship of music with speech intonation in its varieties, building a neuro-physiological hypothesis to objectify perceptions of different effects of the concert systems.

The methods for achieving the goals of the dissertation are associated with diverse research, creating mathematical models, analysis of various surveys and synthesizing their results.

From the complexity of the topic and its debatable nature arise a number of mandatory conditions for the doctoral student to present, develop and analyze elements of non-musical sciences as essential evidence. The total volume of this information and the constant presence of various examples, the presented tables, mathematical and acoustic formulas, etc. extremely complicates the development and complicates the perception of the next line of development of judgments on the topic. However, I accept the dissertation's assessment related to the need to present them as an essential element of his analysis.

I have some reservations and remarks on the dissertation material in certain paragraphs of its clarification. When Yanakiev speaks about the empirical discoveries of Professor Diana Deutsch of the University of California, San Diego, he describes as "*hers*" the ideas about the connection between speech intonation and melody. These relationships are known not only and not since then in music and other theories and have formed the basis of a number of scientific concepts. We also find them in the compositional work of authors who have worked on multilingual texts and this is most clearly reflected in the specific melodic linearity and search for specific sonorities.

Commenting on Maria Reynold's first temperament, the dissertation states that her specific method of tuning the piano to 10 pure Pythagorean fifths is more valuable "*than the relationships between the intervals themselves, because of the higher level of artistic suggestion.*" This thesis is not supported by any examples, and there is no **method that suggests artistic results**. Only its music application can define it with a different equivalent. I do not find a correct answer to the naturally occurring question: - If this method is applicable only in the **tuning of keyboard instruments**, what would be the significance of these temperaments for the other instrumentation with which the piano partners in chamber and orchestral music?

In Chapter VII the practice of the Canadian composer Coreen Morsink is presented/noted only with one creative example which is quite insufficient to make generalizations, although there is specific justification for its consideration.

In the observations on folk music, Yanakiev presents as an active trend the concert line $a^1 = 432$ Hz related to the Bulgarian song tradition, referring to the performance of the song "Izlel e Delyo haidutin", recorded by Valya Balkanska in these parameters and included in the musical materials sent into outer space. In our historical past there is no national bias towards this concert system, which is still "terra incognita" for folk art. But the associative connections with church music and traditions do not exclude the possibility that the system has established itself in its practical use. However, one can hardly look for such a regularity in the hand-made and sound compatibility of the folklore instruments that accompany the singing.

In each of the developed chapters in the dissertation the research views of Yanakiev can be noted and distinguished from those of the commented personalities, his understandings of sound emission and musical-aesthetic impact of tonal art are widely presented, his personal musical-interpretative intentions are stated and the tendency to choose the musical system in which to work as a conductor.

The contributions of the dissertation are precisely formulated. They reflect the scientific concept of the dissertation and the research work successfully performed by him. The dissertation is a serious author's work, in it the complex knowledge of Yanakiev and the accumulated effective scientific potential are widely and convincingly presented and defended. I find his work as highly valuable.

The abstract accurately reflects the overall text and the concept of the development of the work. The publications are related to the direction of scientific research and are an important part of it. It should be noted the successful defenses of individual parts of the dissertation, published in academic journals and presented at major international forums. The author's creative contribution is beyond commentary and of great importance for contemporary music performance.

I propose to the esteemed Academic Jury to award the educational and scientific degree "Doctor" in "Musicology and Music and Art", professional field Music and Dance Art, 8.3, to Ivan Kostadinov Yanakiev.

31.08. 2020

Sofia

Signature:

(Prof. DSc F. Pavlov)