

PEER REVIEW

by Prof. Dr. Borislav Aleksandrov Yasenov

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of the materials submitted for participation in a competition for occupation of the academic position “**Associate Professor**” at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv
under Higher education field 8. “Arts”,
Professional field 8.3. “Music and Dance Arts”,
Specialty “Clarinet and Chamber Music”

By Order No ПД-27-115 dated 21.09.2023 of the Rector of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv, I have been appointed as a member of the Scientific Jury for a competition for occupation of the academic position “Associate Professor” under Higher education field 8. “Arts,” Professional field 8.3. “Music and Dance Arts,” Scientific specialty “Clarinet and Chamber Music,” announced for the needs of the Classical and Pop and Jazz Performing Arts Department at the Faculty of Music Pedagogy. Only one candidate submitted documents for participation in the competition, announced in State Gazette, Issue 63/25.07.2023, namely Chief Assistant Dr. Eduard Magardich Sarafyan from Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv. The submitted documents and materials, in electronic form, meet all the requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria and the Regulations for its implementation at the Academy of Music, Dance and Fine Arts.

Chief assistant Dr. Eduard Sarafyan is an erudite person, a public figure, and a musician with rich music-theoretical training and concert practice, as well as a tolerant, ethical, and responsive colleague, with a successful professional activity, purposeful in his practical-theoretical and scientific realization, a prominent performer and pedagogue, and last but not least a popularizer of the clarinet art.

Sarafyan graduated from the Secondary Music School in the city of Plovdiv, currently Dobrin Petkov National School of Music and Dance Art, and in the period from 1981 until 1984 he studied piano in the classes of Prof. Dr. Tsanka Andreeva and Senior Teacher Yuliya Girginova, and from 1984 until 1994 he studied clarinet in the class of Dimitar Boyanov. In the period from 1994 until 1999, Dr. Sarafyan pursued higher education at the Prof. Pancho Vladigerov National Academy of Music in Sofia, where he was a student in the clarinet class of Acad. Prof. Petko Radev. In 1998, he acquired the educational qualification “Bachelor,” majoring in Clarinet, and in 2002 he acquired his Master’s degree. In 2022, Eduard Sarafyan acquired the educational and scientific degree “Doctor,” defending a dissertation on the topic “*Formation and Construction of the Clarinet Embouchure,*” at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv.

In his professional development, the candidate has been awarded numerous prestigious awards. First awards from: Creative Meeting for Young Performers in Targovishte (1987), Czech Music Performance Competition in Varna (1993), Young Musical Talents in Sofia (1994), Academic competition held at the Academy of Music,

Dance and Fine Arts in Plovdiv (1994), Svetoslav Obretenov National Competition for Instrumentalists and Singers in Provadiya (1996), International Competition for French Music in Plovdiv (1998), as well as Second prizes from: Academic Competition in Sofia held at Pancho Vladigerov National Academy of Music (1995) and the International French Music Competition in Plovdiv (1997).

Sarafyan is extremely active in teaching, artistic, and scientific activities, for which in 2018 he was awarded the Rector's Award at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv.

The pedagogical activity of the candidate is tied to Dobrin Petkov National School of Music and Dance Art in Plovdiv (1999-2002) and Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv (from 2002 to the present), where he mainly works as a lecturer in clarinet.

He teaches the following disciplines: "Clarinet," "Chamber Music," "Methodology," "History of the Instrument," "Orchestra Playing," "Analysis and Interpretation of Musical Literature," "Orchestral Literature," and "Pedagogical Practice."

He repeatedly holds master classes in Plovdiv, Varna, Burgas, Ruse, Veliko Tarnovo, and Pleven, as well as in the cities of Skopje and Ohrid in the Republic of North Macedonia.

Sarafyan developed a rich artistic activity. He performs solo and chamber concerts at home and abroad. He was a soloist and participated in sound recordings, concert, and opera tours with the orchestras of the Plovdiv Philharmonic and the State Opera in Plovdiv.

In his creative autobiography, the candidate presents 16 significant creative performances that took place in the period from 2001 until 2022.

He is a member of the artistic juries of the following contests: "Lilac Holidays," Lovech (2005), "Ohrid Te Sakam," Ohrid, Republic of North Macedonia (2017, 2018, 2019, 2020, 2022), "Polyhymnia," Skopje, Republic of North Macedonia (2018, 2019, 2020, 2021, 2022), International Competition for Chamber Ensembles and Soloists, Borovets (2020, 2021, 2022), "Orpheus Talents" International Competition (2022, 2023).

Sarafyan's research interests are focused on the basic principles for the formation and construction of the clarinet embouchure, its importance for achieving quality sound and articulation, respectively stylish performance of the musical expressive means, mastering the performer's breathing, etc.

The candidate is also very active in the field of scientific research work. Sarafyan is the author of publications in the following editions of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv:

- "Spring Scientific Readings" collection – 2012, 2014, 2015, 2019;
- Yearbook – 2012, 2013;
- Collection of the International Scientific Conference "Science, Education and Innovation in the Field of Art" – 2017.

The indicators of the minimum national requirements are covered, even to a greater extent than necessary.

Under Group of indicators "A", a dissertation for the awarding of the educational and scientific degree "Doctor" on the topic *"Formation and Construction of the Clarinet*

Embouchure,” is presented, as well as the number and date of issue of the Diploma (No 078, issued on 20.09.2022).

Under Group of indicators C, item 5, 4 concerts of high artistic value are shown as a leading (independent) creative performance:

- concert by Iren Kapelovska (piano) and Eduard Sarafyan (clarinet), held on 27.09.2001 at the Theresianische Akademie, Vienna, Austria;

- Chamber concert by Eduard Sarafyan (clarinet) and Snezhana Simeonova (piano), held on 17.12.2001 in the Concert Hall of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv;

- Chamber concert of a trio consisting of Zhivka Licheva (percussion instruments), Velislava Karagenova (piano), Eduard Sarafyan (clarinet), realized on 04.06.2003 in the Concert Hall of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv;

- Chamber concert of a trio consisting of Snezhana Simeonova (piano), Magdalena Chikcheva (cello), Eduard Sarafyan (clarinet), held on 25.05.2005 in the Concert Hall of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv.

Contributions of a methodical-applied nature:

- *“Basic Guidelines in the Formation and Construction of the Clarinet Embouchure,”* Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv, 2023, ISBN 978-619-7682-24-3, number of pages 148 – published book based on a defended dissertation work for awarding the educational and scientific degree “Doctor” (Group of indicators “D”, item 7).

The dynamic development of musical art in our time gives rise to the need to examine, analyze, and renew the approaches in the teaching methodology, as well as their practical application. Sarafyan creates a methodical work, in which he examines a fundamental and important part of the staging requirements, which determines the quality of sound production, respectively leading to a valuable interpretation of the sound, namely the staging of the embouchure for the clarinet. A huge volume of information, based on previous research and developments in this area, has been analyzed and systematized, but the approach and essence of the subject under consideration is of an innovative nature and contributions, both in a theoretical and a practical-applied aspect. The characteristic features of the clarinet school are described.

Methodical guidelines for achieving an appropriate embouchure are presented. The combination of conventional and innovative methods in the work on the embouchure staging will contribute to quality sound extraction, which will lead to an appropriate interpretation of the sound material, respectively to precision in the interpretation, in the construction of the artistic image, and the formation and the development of a performance-creative model in adolescent clarinetists. All this will help enrich the theoretical-practical skills of clarinetists and will expand the competences of music educators. The above determines the contributory nature.

The theoretical and empirical research methods are united in a complex approach, creating a prerequisite for the development of innovative methods and technical exercises, helping to improve the quality of clarinet training and the interpretation capabilities of performers.

The contributions are expressed in a theoretical and practical-applied aspect, as follows:

The following are of theoretical nature:

- facts determining the relationship between the clarinet embouchure and quality musical intonation;
- etymology and semantics of the term embouchure;
- anatomophysiological components related to clarinet sound production;
- types of embouchure staging;
- psychological approaches to clarinet sound extraction;
- psychological-cognitive processes in music-performance activity;
- interrelationships between the musical and expressive means and staging of sound extraction, in particular embouchure staging;
- overview of the clarinet technique in a historical, contemporary, and prospective perspective;
- overview and classification of the didactic literature on clarinet.

The following are of practical-applied nature:

- preparatory exercises without an instrument;
- author's technical exercises with a multifunctional nature, aimed at building and forming a rational clarinet embouchure;
- extract artistic examples aimed at the practical mastery of musical expressive means, as well as at the formation of skills for reproducing the variety and richness of tone as a means of expression.

Under Group of indicators "D", item 9 – Articles and reports published in specialized publications in the field of arts, 4 publications are presented, the contribution of which is indisputable.

In the article *"The Role of the Clarinet Embouchure on the Main Musical Expressive Means,"* Yearbook, 2012, with publisher Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv (ISSN: 1313-6526, pp. 90-95), the author examines the function of the clarinet embouchure as the main staging component and its role in achieving a qualitative performance of musical expressive means when playing the clarinet. The influence of each element of the embouchure setting on the modeling of the musical fabric is analyzed in detail.

In the report *"Guidelines for the Formation of the Clarinet Embouchure at the Initial Stage of Clarinet Training,"* Spring Scientific Readings, 2012, with publisher Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv (ISSN 1314-7005, pp. 29-33), the etymology of the term embouchure is given, and current problems, such as its function in playing the clarinet, determination of professional suitability for playing the clarinet, concerning the anatomophysiological characteristics of the oral cavity, mouthpiece selection and board selection concept in the initial stage of learning, mouthpiece positioning in the oral apparatus and its function, as well as that of the tongue in relation to articulation and the main types of strokes, are discussed.

In *"Types of Clarinet Embouchure,"* Spring scientific readings, 2019, with publisher Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv (ISSN 1314-

7005, pp. 75-81), the main types of clarinet embouchure are analyzed, and the advantages and disadvantages are discussed. The opinions of world-renowned clarinetists are also presented, and in the final chapter, conclusions are drawn, with an exceptional pedagogical contribution.

In the report *“The Embouchure – a Main Element of the Basic Staging System in Clarinet Playing,”* presented at the Science, Education and Innovation in the Field of Art International Conference, Academy of Music, Dance and Fine Arts – Plovdiv, 2017 (ISBN 978-954-2963-23-3, pp. 241-247), an emphasis is put on the interaction between the clarinet embouchure, as well as on the breathing and physiological posture to achieve ease in the technical mastery of the instrument.

The issues discussed in the publications were provoked by Sarafyan’s personal pedagogical activity, which also determines their in-depth and detailed presentation. The formation and construction of a correct embouchure is a process of utmost importance in achieving sound retrieval quality, acoustic fidelity in the reproduction of sound material, and an essential component of the staging system when playing wind instruments.

The scientific activity of Sarafyan, presented through the above-described book and scientific publications, in which, in addition to voluminous systematized information and analyzes, valuable methodological guidelines are given, is based on a comprehensive, in-depth, and detailed study, which will contribute to the expansion of knowledge and approaches in the construction of such an important part of the performance requirements in clarinet training. In addition to the rich and classified information, the complex research process is also based on several fundamental practices: the daily pedagogical work, the management of master classes, the judging in art competitions – taking into account the individual development of a number of young instrumentalists, etc.

Under Group of indicators “D”, item 14 – Supporting creative expression or participation in a collective product in the field of arts, 4 value manifestations are described:

- participation in the celebratory concert on the occasion of the 85th anniversary of Prof. Asen Diamandiev, held on 16.11.2000 in the Concert Hall of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv;

- Concert of Magdalena Chikcheva (cello) and Snezhana Simeonova (piano) with the participation of Eduard Sarafyan (clarinet), held on 04.03.2003, in the Concert Hall of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv;

- participation in “70 Years of the Union of Bulgarian Composers” – concert of lecturers from Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv, held on 28.03.2003, in Filip Kutev Hall of the Union of Bulgarian Composers;

- Chamber concert with works by Olivier Messiaen, held on 12.11.2008, in the Concert Hall of Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv.

The candidate has proposed 4 citations showing the rationale in the publications of fellow performers and pedagogues practicing other musical specialties, helping to enrich the scientific-theoretical justification in their scientific searches (Group of indicators “E”, item 17).

3 reviews are presented for two master classes and participation in an author's concert of Assoc. Prof. Dr. Zornitsa Petrova (Group of indicators "E", item 19).

Under Group of indicators "F", item 28 – Management of a master class, studio, or workshop in the field of arts, 8 master classes held in the period from 2019 until 2022 in the following art schools are listed: Dobri Hristov National School of Arts in Varna (2019, 2022), Emilian Stanev Secondary School in Veliko Tarnovo (2019, 2022), Panayot Pipkov National School of Arts in Pleven (2019), Hristina Morfova National School of Music and Performing Arts in Burgas (2019, 2022), and Dobrin Petkov National School of Music and Dance Art in Plovdiv (2022).

Bearing in mind the above, I would like to note the high achievements and the contributing nature of the overall active and rich pedagogical, creative, and scientific activity of Chief Assistant Dr. Edvard Sarafyan. The theoretical developments of the candidate have practical applicability and are oriented towards the academic work. The achieved results fully correspond to the specific requirements of the "Clarinet and Chamber Music" specialty, announced for the needs of the Classical and Pop and Jazz Performing Arts Department at the Faculty of Music Pedagogy, adopted in connection with the Regulations of the Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts in Plovdiv for the application of Act for the Development of the Academic Staff in the Republic of Bulgaria.

After familiarizing myself with the materials presented in the competition and after analyzing their significance, scientific, scientific-applied, and applied contributions, I find it reasonable to give my positive assessment to the respected Scientific Jury in support of the candidacy of Chief Assistant Dr. Eduard Magardich Sarafyan, for occupation of the academic position "Associate Professor" at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv under Professional field 8.3. "Music and Dance Arts", Scientific specialty "Clarinet and Chamber Music."

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Prepared by:
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