

REVIEW

of a

book based on a dissertation entitled

“Basic Guidelines in the Formation and Construction of the Clarinet Embouchure”

The dissertation book presented here, entitled **“Basic Guidelines in the Formation and Construction of the Clarinet Embouchure,”** is motivated by the clear need to seek and apply new, contemporary pedagogical technologies through the development and dissemination of effective pedagogical practices in order to optimize instrumental music performance education.

The paper is structured into an introduction, four chapters, and a conclusion.

The introduction identifies a problem arising from the author’s personal pedagogical practice.

Chapter One discusses the genesis and evolution of musical intonation, the origins of instrumental music, the historical knowledge of woodwind instruments, the history and development of the clarinet, the clarinet family, as well as the origins and development of clarinet art in Bulgaria.

Chapter Two discusses the theoretical aspects of the clarinet embouchure, including etymology and terminological clarifications. A classification of the different types of clarinet embouchure is made for the first time, the function of the anatomical-physiological components related to the formation of the clarinet embouchure is presented and analyzed, as well as the importance of the work of the embouchure system on the basic means of musical expression.

Chapter Three deals with issues related to the current state and perspectives in clarinet teaching methodology, examines psychological-cognitive structures and processes in music performance, presents transcribed and summarized results of semi-structured interviews with clarinet educators on issues related to the presented problems, and concludes with a retrospective-diagnostic and prognostic analysis based on master classes.

Chapter Four reviews and classifies the Bulgarian didactic literature for the clarinet, presents original technical exercises conducive to the development and conditioning of the embouchure system, and discusses and analyzes examples of practical mastery of musical expression on original scores from the clarinet literature.

The conclusion provides an overview of the rationale in the selection of subject matter, as well as the analytical tools in examining the material presented.

REVIEW

of

articles and reports published in specialized arts publications

1. "The Role of the Clarinet Embouchure on Main Means of Musical Expression," Yearbook, 2012, published by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts, ISSN: 1313-6526, pp. 90-95;

Abstract: The presented material aims to enrich the knowledge and ideas of clarinetists regarding the relationship between the function of the clarinet embouchure and the basic means of expression in music. In a very conservative way, it can give good guidance to every performer of a wind instrument by being based on current trends and different opinions regarding some methodological issues, with the remark that the formation of the embouchure in different wind instruments has individual specificities.

2. "Guidelines for the Formation of the Clarinet Embouchure at the Initial Stage of Clarinet Training", Spring Scientific Readings, 2012, published by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts, ISSN: 1314-7005, pp. 29-33;

Abstract: The formation of a rational embouchure arrangement is of utmost importance for all wind instrument performers because of its immediate role on tone production and all qualities and properties of sound. The main task of developing clarinet embouchure is faced by educators at a very early stage of training. Practice has shown that many performers lack information on the subject under consideration. In order to achieve excellence as a performer, it is imperative that knowledge of the subject under consideration be considerably enriched.

3. "Types of Clarinet Embouchure," Spring Scientific Readings, 2019, published by Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts, ISSN: 1314-7005, pp. 75-81;

Abstract: The material presented forms part of the dissertation topic entitled "Formation and Construction of the Clarinet Embouchure," with the main aim of introducing different theories regarding the formation of the embouchure, the effect on musical performance, and an analysis of the benefits and drawbacks of different embouchure concepts.

4. "The Embouchure – a Main Element of the Basic Staging System in Clarinet Playing," Proceedings of the International Conference on Science, Education and Innovation in the Field of Arts, Academy of Music, Dance and Fine Arts, Plovdiv, 2017, ISBN: 978-954-2963-23-3, pp. 241-247;

Abstract: A rational approach to learning correct staging habits when playing wind instruments plays a key role in achieving good performance results. On the one hand, the work of the embouchure directly influences the qualitative performance of almost all musical and technical elements and means of expression in clarinet and all wind instrument playing, such as: all qualities of sound, including volume, pitch, duration, timbre, all types of strokes, the patterning of the musical phrase, etc. On the other hand, the embouchure is seen as a main element of the basic staging system, which is in close relationship with the performer's breathing and adaptive staging.