

## PEER REVIEW

by

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regarding a competition for occupation of the academic position of “Associate Professor”

Professional field 8.3. “Music and Dance Arts”

Specialty “**Clarinet and Chamber Music**” at the Classical and Pop and Jazz Performing Arts Department in the Faculty of Music Pedagogy at Prof. Asen Diamandiev Academy of Music, Dance and Fine Arts – Plovdiv,

announced in State Gazette, Issue 63/25.07.2023

with candidate: **Chief Assistant Dr. Eduard Magardich Sarafyan**

The **candidate for the competition** – Chief Assistant Dr. *Eduard Magardich Sarafyan*, presents himself in the announced competition with detailed, organized documentation, according to the requirements of the Act for the Development of the Academic Staff in the Republic of Bulgaria and the regulations for its implementation. The provided *evidentiary material* is in accordance with the national requirements for occupation of the academic position “Associate Professor.” The entire professional output of the candidate is presented – an outstanding clarinet pedagogue, leader of master classes and member of a number of national and international competition juries, solo and chamber performer and soloist of wind and philharmonic-opera orchestras, author of scientific publications, as well as winner of a number of awards. The same should be evaluated as valuable and up-to-date.

In the candidate’s *creative autobiography*, facts indicating multifaceted professional qualifications are presented – basic musical instrumental education with the specialty “Piano,” secondary musical instrumental education with the specialty “Clarinet,” Master’s degree in “Clarinet”, as well as Master’s degree in “Finance.”

In 2022, Eduard Sarafyan obtained an *educational scientific degree “Doctor,”* by successfully defending a dissertation work dedicated to the methods of establishment of a clarinet embouchure, which is a key moment for achieving intonation quality, as well as accurate and artistic sound extraction.

I am familiar with the articles submitted for the current competition by Chief Assistant Dr. Sarafyan. In each of them, the author offers an up-to-date and modern reading of topics related to staging issues on the way to the technical mastery of the clarinet instrument.

I am also familiar with the contents of his book “*Basic Guidelines in the Formation and Construction of the Clarinet Embouchure*,” published on the basis of his defended dissertation work. For me, as a music-auditory pedagogue and the author of the course “*Methods and Psycho-Techniques for the Development of Musical Hearing*,” the content related to sound extraction through the prism of psychology, as well as the analytically tracked psychological-cognitive processes in musical performance, caused the greatest

interest. By discussing the psychological aspects of sound extraction, Chief Assistant Dr. Sarafyan skillfully interweaves musical perception, by presenting and proving its optimizing impact on the process. By analyzing the musical-performance activity, Eduard Sarafyan examines specific mechanisms of interaction with auditory attention, by emphasizing its important role in achieving *“efficiency in the educational process, in particular, that related to achieving quality sound retrieval.”*

Eduard Sarafyan’s professional interests go beyond scientific and pedagogical engagement. From the materials presented under the competition, the candidate’s creative and performing activity, expressed in the described solo and chamber concert performances, cannot fail to make an impression.

The positive feedback and reviews are indisputable criteria for the public resonance of creative projects realized by the candidate. I will allow myself to quote only one of the reviews of Eduard Sarafyan’s performances, a review by Prof. Yavor Konov, Doctor of Fine Arts, dedicated to the author’s concert with Assoc. Prof. Dr. Zornitsa Petrova – “I would like to recommend everyone to listen to the magnificent clarinetist Eduard Sarafyan: techniques, timbres, sounding, theatricality.”

In conclusion, I would like to point out that Eduard Sarafyan’s scientific interests in clarinet teaching methodology, in particular in the basic principles of formation and construction of the clarinet embouchure and its importance for the improvement of sound extraction, articulation, and quality presentation of musical expressive means, are combined with the opportunity to be observed and presented through the eyes of the instrumentalist-performer, the pedagogue, the leader of master classes, the evaluator in competition juries – Eduard Sarafyan. His professional performing and pedagogical experience, on the one hand, allows for an adequate and up-to-date interpretation of the results of theoretical research confirmed in practice, and on the other hand, it is an occasion for stating his own position and concept for musical-instrumental training and is a prerequisite for the development of the Bulgarian methodology of training in wind instruments.

The contributing nature of the scientific production, as well as the rich creative and teaching activities of Chief Assistant Dr. Eduard Sarafyan is a reason to give my professional support and to recommend to the esteemed Scientific Jury that he be elected to the academic position of “Associate Professor” under Professional field 8.3. “Music and Dance Arts”, in the specialty “Clarinet and Chamber Music.”

04.11.2023

Assoc. Prof. Dr. Milena Bogdanova

