

OPINION

by
Prof Svilen Raichev, PhD

on dissertation work for awarding
of educational and scientific degree "**doctor**"

to

Eduard Mugardich Sarafyan

titled:

Formation and building of clarinet embouchure

academic supervisor: Prof Toni Shekerdzhieva-Novak

Eduard Sarafyan was born on 15 Aug 1975 in the city of Plovdiv. He studied clarinet in Dimitar Boyanov's class at the music school in Plovdiv. In 1999, he graduated from the National Academy of Music "Prof Pancho Vladigerov" - Sofia in the clarinet class of Prof Petko Radev. He has an active chamber and solo concert work in the country and abroad. He leads master classes and is a member of the jury of prestigious competitions in the country and abroad. He has received many awards. He is a doctoral student in professional field 8.3 Music and dance art, doctoral program Music studies and music art at the department Classical and pop-jazz performance art at AMDFA "Prof Asen Diamandiev" - Plovdiv.

The dissertation contains a total of 215 pages, which include introduction, four chapters, conclusion, contributions in theoretical and in practical-applied aspect, references.

In his introduction, Sarafyan lays out his motivation for writing the dissertation, emphasizing his drive for independent research.

In the separate parts of the dissertation, the author outlines and emphasizes the principles and difficulties in solving the specific tasks in the building and formation of the clarinet embouchure.

The **first chapter** is dedicated to the historical origin and development of the clarinet.

The **second chapter** explains the term *embouchure*: etymology, types of embouchure, anatomic-physiological components related to the formation of the embouchure and psychological aspects of sound production.

The **third chapter** explains basic issues in the methodology of clarinet training and presents features which have been shown to be clearly relevant to embouchure formation and building in clarinet training.

The **fourth chapter** discusses questions about the didactic-methodical approaches in teaching clarinet, embouchure setting and the necessary technical exercises for developing the embouchure technique as a basic component in the instrumental art of wind instruments.

The **Conclusion** makes an attempt to summarize the issues and bring out the contributions of the text.

The doctoral candidate also has three scientific publications on the subject.

I fully agree with the contributions of the dissertation presented at the end.

The dissertation thus presented enriches our scientific literature and can serve with its ideas for new scientific developments, also as a valuable guideline for the benefit of both Bulgarian clarinet players and their teachers. The work has a marked applied character. In this sense, it is a natural link with the past and future development of the Bulgarian clarinet school.

I am convinced that the dissertation work of Eduard Mugardich Sarafyan has a contributing character, both in a theoretical and an applied sense. With his overall work and contributions, the candidate meets the requirements for acquiring the educational and scientific degree *Doctor* in professional field 8.3 Music and dance art.

Reviewer.....

/Prof Svilen Raichev, PhD/