

OPINION

by Prof. Milena Shushulova-Pavlova, Lecturer at New Bulgarian University,
professional field 8.3 Music and dance art,

scientific specialty Musicology and Music (05.08.02)

for the thesis of

MIROSLAVA TRAYKOVA KRASTANOVA

PhD student at AMTI "Prof. Assen Diamandiev "Plovdiv

Faculty of Music Pedagogy,

Department of Orchestral Instruments and Classical Singing, on:

***WORKS ON CONTRABASS BY EMIL TABAKOV
IN THE BULGARIAN SYMPHONIC AND CHAMBER ART***

with scientific adviser Prof. Magdalena Chikcheva

for the award of educational and scientific degree "DOCTOR"

in professional direction 8.3 Music and Dance,

scientific specialty Musicology and Music (05.08.02)

Applicant's biography

Miroslava Traykova Krastanova graduated from the "Lyubomir Pipkov" NMU in Sofia and in NMA "Prof. Pancho Vladigerov" (1995) and one-year master class in bass and chamber music in the class of Prof. Georgi Velkov (1996). She has worked consecutively at the New Symphony Orchestra, Academic Orchestra of the National Academy of Music, National Opera House in Sofia. Today, she is the leader of the double bass band at the Amazonas Philharmonic and a double bass teacher at the Lyceum of Music Claudio Santoro, a full-time professor of double bass and chamber music at the University of Amazon, Manaus, Brazil. She holds master classes each year at the Valle Music Foundation, Belem - Amazon. She participates in learning projects with practical application. She performed a series of educational concerts with the Rio Negro Quartet. She is an artist in international music projects of famous international artists. She takes part in a series of concerts where she performs the most virtuosic double bass solo works. In 2019 she formed the duo "Colors of Magic" (french horn and double bass), performing a number of concerts in search of new and interesting sound combinations, as well as with the trio Alternative. She is a zealous chamber music performer at the University of Amazon's Tuesday Concerts project, featuring a trio for block flute, horn and basso continuo (Telemann); suite for French horn and double bass (France van der Sommen); duet for bassoon and double bass (Marcello); and others. Since 2008, he has organized the "Amazon Bassists Meeting", where she gives concerts annually with the participation of contrabassists and students from Roraima, Amazonas and Para. Conducts a series of educational concerts for beginners and advanced students with the Musikando Project.

PUBLICATIONS on the topic of the dissertation

Miroslava Traykova Krastanova presents the following **publications**:

1. Krastanova, Miroslava. Interpretation and Compositional Ideas in Emo Tabakov's Plays for Solo Double Bass (vMotives" and "Motives 2"). AMTI's Yearbook "Prof. Assen Diamandiev ", P. 2018, str. 284-294 ISSN; 1313-6526.
2. Krastanova, Miroslava. Capriccio for double bass solo in the context of the work of Emil Tabakov in the field of solo miniature for double bass. AMTI "Prof. Assen Diamandiev "- Plovdiv, Proceedings of the National Scientific Conference " Spring Scientific Readings "2019, p. ISSN; 1314-7005.

In addition to the proposed publications, Miroslava Krastanova has an active concert activity related to the topic of the dissertation, which can be accepted as publications (public presentation of her concept of the problems and implementation of the works of Emil Tabakov, which are part of this dissertation).

Dissertation thesis *WOKS BY EMIL TABAKOV IN THE BULGARIAN SYMPHONIC AND CHAMBER CREATIVITY* was discussed and proposed for defense at a meeting of the Department of Orchestral Instruments and Classical Singing, faculty "Musical Pedagogy", held on 06/12/2019 and with a volume of 161 pages, including: Introduction; **Chapter I:** Emil Tabakov - composer, conductor and instrumentalist. Evolution of the composer's musical language. About the conductor and instrumentalist and genre system of the composer Emil Tabakov. **Chapter II:** The instrumental concert in the works of Emil Tabakov. Bass and Orchestra Concert. Lamento for 12 double bass. **Chapter III:** Chamber Instrumental Genres in the Works of Emil Tabakov. Double Bass Sonata, Viola and Double Bass Sonata, Double Bass Motives, Capriccio for Double Bass. Technical and Interpretation Problems in Emil Tabakov's Chamber and Instrument for Double Bass. Conclusion. Publications on the topic of the thesis. List of used literature on dissertation topic (only 13 sources).

Significance of the problem under study in scientific and applied science

As the PhD student says, "Emil Tabakov's personality combines the composer with the conductor and the instrumentalist - a phenomenon with centuries-old traditions, one of the phenomena in the music of the twentieth century, associated with such bright artists as Rachmaninov, Skryabin, Prokofiev, Ravel-Gershwin, Gershwin Sans, and the names of the composer-instrumentalists Pancho Vladigerov, Dimitar Nenov, Veselin Stoyanov, Parashkev Hadzhiev, etc. shine in the Bulgarian music. "The Dissertation of Emil Tabakov's Double Bass Works in the Bulgarian Symphonic and Chamber Art is integralno study of one of the prominent contemporary Bulgarian artists. Tabakov's life and career is the subject of scientific development in various fields - biographical, musical-analytical, revealing the creative world, worldview and aesthetics of his personality, which combines virtuoso-instrumentalist, conductor, composer and public. The constant presence of his plays, which have become compulsory in a number of competitive programs of reputable institutions in Europe, is evidence of a rich and dynamic creative path. The composer's musical language, the peculiarities of the sound material, the construction of the form, the logic of the development and the dynamics of the processes are the subject of this scientific research, revealing the achievements and values of one of the modern Bulgarian composers.

Accurately formulated goals and objectives of the thesis

The student has clearly set goals and objectives, adheres to a precise and precise methodology. The dissertation deals with comparative and analytical methods, combined with the historical outlook and the intensive genre synthesis. Our ideas about an instrumental concert today, and especially about the sonata as a genre and form, are changing significantly. Thus, in the instrumental genres of the instrumental genres, in particular in the relatively stable genre, the sonata find a place for virtuosity and free flow of the musical material. Instrumentalized recitative, timbre and sonar effects and tools make significant adjustments to the ratio of strictly organized and free improvisational sections of form. In the dissertation, a special place is given to the technical and positional decisions in the double bass works, which are of considerable interest for the instrumentalist-Straikhists - a natural way to enrich modern double bass training - from live music, to analysis, to theoretical generalizations and conclusions to be found. its practical application.

Degree of knowledge of the status of the problem and the correspondence of the used literature and presence of grounded and developed theoretical model of the research

The study is thorough and serious enough. It is based on the study, review and analysis of works, performers and teaching experience. The relevance of the dissertation topic is determined by the need to study the phenomena and processes in contemporary instrumental Bulgarian music, the creativity of composers who create works of different styles, with a wide range of tools, which also reach the latest systems of sound organization. material, because in

the history of musical culture, concerts and in general solo works for double bass are a rare occurrence. *"Tabakov's bright talent for concentration and the most memorable pure" formula "/ epigraph / in the works is combined with the consequences of the sonar letter; we have a formula with a small second and a diminutive tertiary, complementing the chords to chromatic, with a characteristic diatonic unfolding. The chromatic space crystallizes the clarity, the beauty of the formulas. ... In melody, the monologue beginning is characterized by unfolding in a large space. Intervals and register comparisons span a modal-chromatic space of several octaves. ... Technically, application difficulties are associated with the double fingerboard at small intervals, at large melodic intervals and the purity of intonation, with high thumb positions and the construction of the theme in the second octave in the fort. "*

Contributions to the thesis

1. A significant part of the work of Emil Tabakov is presented. Characteristic features of his creative appearance are revealed, conclusions are drawn about the musical language and especially about Tabakov's orchestra technique. Important sides and problems of voting, the organic connection between the composer's technique when working with the thematic material and its real sounding and comprehension in the performer's double bass interpretation are presented.
2. An important contribution is the performer's analysis of Tabakov's double bass works. Important points are made regarding the analyzed works - details of the applicator, the finger, specific instrumental difficulties, which are systematically and completely exposed.
3. The dissertation work has applicability and practical value. The fact that the doctoral student works in South America (Brazil) is an additional contribution to the presentation of the contemporary Bulgarian composing school abroad as a new phenomenon, which has received wide international recognition.

Assessment of the correspondence of the abstract with the basic principles and contributions of the dissertation

The abstract of the thesis corresponds to the dissertation and sufficiently conveys the character of the scientific text of the doctoral thesis. But unlike the precision and clarity of the dissertation, in the abstract it is evident that the material and its inaccuracies are quickly thrown away, as well as technically incorrect statements. Corrective work is required.

Author's personal attributes (if reviewer knows)

I do not personally know Miroslava Traykova Krastanova.

Opinions, recommendations and notes

The work, if it is to be published - in Bulgarian or other languages (for example in Brazil), it is necessary to pass work with an editor and proofreader, as well as with technical processing of a computer (probably the doctoral student does not work on certain computer programs).

In conclusion, this OPINION will conclude with the following assessment:

Miroslava Traykova Krastanova's dissertation on the topic: **CONTEMPORARY WORKS BY EMIL TABAKOV IN THE BULGARIAN SYMPHONIC AND CHAMBER CREATIVITY**, together with his contributions with scientific, scientific and applied qualities, the manifestations of his qualities, give my positive assessment and suggest to the distinguished scientific jury to award the educational and scientific degree "doctor" in the professional field 8.3 Music and dance art, scientific specialty Musicology and music art (05.08.02) to Miroslava Krastanova, in accordance with the requirements of the Law on Development of Academic Staff in the Republic of Bulgaria.

01/06/2020

Sofia

Prof. Dr. Milena Shushulova-Pavlova