

OPINION

on the dissertation of **Damyan Yordanov Parushev**

for awarding the **Doctor's degree**,

New Bulgarian University, Faculty № 85198

by **Prof. PhD Daniela Petrova Dikova**, National Academy of Music “Prof. Pancho Vladigerov”; Professional Field 8.3 Music and Dance Arts.

Topic of the Dissertation: “*Some Specifics of the Holistic Teaching of the Flute*”

By Order 3-PK-180 from June 1, 2021, of the Rector of the New Bulgarian University, Prof. Plamen Doynov, Dr. Habil

1. Topicality and importance of the subject of research in a scholarly and scholarly and applied regard.

The title of the given dissertation **for awarding a Doctor's degree to Damyan Parushev** already demonstrates the wide scope of his work which incorporates the descriptive and historical, the deductive, the comparative and analytical, and the applicative approach. From the perspective of the ever more relevant task of intertwining art with the processes of improving the quality of life, developing the spiritual element and strengthening mental health, the given paper is timely and necessary. **The subject is relevant and the text has contributory elements.** The well-written analysis of the flute's historical and technological development generates a solid basis for examining and developing the paper, and the subject matter being discussed

from the perspective of the Venezuelan program “El Sistema” is especially valuable.

2. Reasonableness of the dissertation’s goals and tasks.

The candidate successfully defines specific tasks whose completion leads to achieving the goal set by the paper: **“presenting the holistic method of teaching the flute, as well as its influence in the context of the means of expression in chamber instrumental musical performance”**. In this regard, the paper outlines the candidate’s solid training and the contributions of the given research in a number of different aspects.

3. Understanding of the problems discussed. Structure of the paper.

It is clear that the candidate **Damyán Parushev** is thoroughly **familiar** with the problems formulated in the dissertation. In a way, this becomes clear upon reading his performer’s biography which combines solid instrumentalist and pedagogical education, rich artistic experience and thorough knowledge of the Brazilian education system in the field of the flute. By reading the detailed historical overview and analysis with thorough research of the historical development of the flute and the sound production of wind instruments as a whole, it becomes clear that he is familiar with the subject of ensemble musical performance specifics and the features of the “El Sistema” educational program and its social aspect. This allows him to write by using professional language and make relevant conclusions on the basis of the material that was collected and described in the paper. The rich set of literature and sources used in the dissertation also makes a good impression.

The quantification of the given dissertation also adds to this – the paper consists of an Introduction, four main chapters, a Conclusion, an Annex, Publications and a Bibliography, in a total of 172 pages, and a bibliography of 63 sources in 4

languages, and, additionally, 12 electronic sources. The research presents a relatively rich set of images, photographs and musical notations, as well as 55 explanations and footnotes.

The Introduction gives a well-structured presentation of the **subject, the object, the goals** and **the tasks** of the research. It gives the author's perspective on:

- the holistic approach to the art of music
- the specifics of the chamber ensemble musical performance from the perspective of the holistic idea
- the analysis of the musical structure – thematic inventions, agogics, timbre, dynamics, tempo, articulation, interpretation and the problems related to them.
- the inventive and stylistic characteristic in the creative work of the Baroque composer Telemann through the lens of the flute interpretation, the specifics of his musical language, his genre system of choice and numerous issues related to the organization of the sound
- the essence of the holistic project in Venezuela and Brazil

Chapter One discusses:

- **the holistic element in a historical aspect**, the development of humanity as a foundation for projecting the individual's notion of the surrounding environment – both material and non-material. It outlines the link between the philosophical achievements of Ancient Greek scholars and their postulates in later historical periods both with regard to music as an element of the harmony of the universe and

with regard to its expression through emotions, a musical instrument and its educational qualities.

- **the holistic approach and the art of music:** the candidate presents the ideas of producing quality flute sound and tone, the functionality and the link between the different components of good sound production, which requires the instrumentalist to perfect the correct posture and breathing necessary for achieving beautiful flute tones.

- **the holistic research approach in the musical practice**

- **innovative challenges in the educational practice of teaching the flute**

- **specifics of the holistic teaching of the flute in Latin America**

Chapter Two raises the question of the educational aspect of the holistic method through music which is not limited to techniques or sound, as the art of music expresses emotion, matter and non-matter created by sound. It proposes **analyses of the musical structure – thematic invention, agogics, timbre, dynamics, tempo, articulation and interpretation.** It reaches the conclusion that a high level of professionalism is tightly linked to the spiritual development and shaping of adolescents, a postulate that is deeply rooted in the holistic method in the general educational, instructive and musical directives of systems in various countries in North America, South America and Europe.

Chapter Three discusses the life and creative work of **G. Ph. Telemann**, and his relation to the holistic idea, and also analyzes the musical structure (thematic invention, harmony and specifics of expression) of the first sonata from the cycle of **Six canonic sonatas by Telemann.**

Chapter Four describes the holistic method of teaching the recorder in **the city of Manaus, State of Amazonas, Brazil**. It presents the Venezuelan educational program "*El Sistema*". It comments on the presence of Western European music in Amazonia. It also provides a short biography of **Claudio Santoro**, a musician and public figure, and introduces the reader to the teaching of the recorder at the "**Claudio Santoro**" Lyceum of Arts and Crafts.

The Conclusion presents inferences regarding the dissertation and lists the contributions which have led to a new way of interpreting and reaching an author's opinion on the problems involved.

4. Scholarly and applied contributions of the dissertation

The candidate's thorough research efforts have given him a wealth of historical and empirical and technological material for a comparative analysis, as well as a basis for enhancing the work with personal conclusions, inferences and suggestions. I fully agree with the derived contributions, which are a result of the candidate's own evaluation, and I approve them.

5. Evaluation of the publications regarding the dissertation

There are 2 publications, presented at academic forums.

6. Suggestions

None.

7. Conclusion

The dissertation combines the theoretical and practical aspect in the field of sound production and interpretation of the flute, and demonstrates the candidate's

professional competence. **The text meets the requirements for a dissertation, it has contributory elements and a great deal of its conclusions can be considered practical and applicable.**

Based on the aforementioned reasoning, I believe that the given dissertation provides valid justification for me to propose with full confidence to the Dissertation Defense Committee that they award **the Doctor's degree to Mr. Damyan Yordanov Parushev.**

Prof. PhD Daniela Dikova

July 26, 2021