

## **REVIEW**

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For Acquiring a Doctor’s Degree  
In Professional Field 8.3. “Music and Dance Arts”,**

**For the candidate**

Damyán Parushev

Damyán Parushev’s dissertation on the topic of “Some Specifics of the Holistic Teaching of the Flute” unfolds in an exciting volume of 172 pages. The paper consists of: four chapters, a conclusion, annexes, an interview, references and bibliography. The contributions of the dissertation are outlined. There is a bibliography attached, consisting of 63 sources in English, German, Russian and Bulgarian.

I took the liberty of very briefly listing the sections as they represent the paper’s immaculate logical structure and the overall development of the candidate’s ideas from the very first sight. Moreover, the choice of topic for the dissertation, as well as the whole research of the “specifics of the holistic teaching of the flute”, make a real practical contribution because the issue discussed has not been researched until now and it is truly interesting in a general sense, but in particular, it would also be beneficial to the school of flute performers in Bulgaria and abroad. I should point out that a great portion of the core, the elements and the fundamental essence of the issues discussed in the paper have been developed by the candidate in his overall work as a performer up till now. All this makes the paper important, academic and gives it a clear scholarly and practical application, and it fully meets the requirements of scholarly relevance and expected research contribution.

The author’s research approach in the field is contributory, exceptionally innovative and can be accepted as a model and a tool for building a concept, imagery, a suggestion and communication with the audience. This becomes apparent right from chapter one, which covers the basics and the goals set by the candidate. It shows that the comprehensive analysis and the manner of research

will be on an academic level. The logic of structuring and overall building of the dissertation text, in turn, demonstrates a very high degree of understanding of the researched problem. The structure of the dissertation text is set in the aforementioned four big sections, which unfold on the basis of continuous building and development of thoughts and analyses and this leads to the center of the dissertation, namely “Specifics of the Holistic Teaching of the Flute”. The research’s main parameters, goals and tasks are set in the very introduction of the dissertation, where the author has precisely and clearly defined the object of his interest. The way in which he does it demonstrates a good approach to analyzing pieces for the flute, and it is perceived and developed as a method of creating an idea and a concept for realization on a stage. The goals are aimed at the examination and the following of the process of the performer’s work with the musical text proposed by the candidate, which logically leads to an overall analysis. One of the tasks Damyan Parushev sets himself is to define and formulate the basics of building emotional expression. Although, as far as I am aware, the cited flute music carries incredible spirituality and “warmth”.

The two-part presentation of the second section of the paper, “The Holistic Element and Chamber Ensemble Musical Performance”, is based on the exceptionally detailed examination of the analysis of musical structure – thematic invention, agogics, timbre, dynamics, tempo, articulations and interpretation. The given thought and the search for ways of analyzing the problem by using very interesting historical facts, as well as the methodology used by the candidate, are, in my opinion, valuable and useful. In addition, I would add that the topic is intriguing even for non-professional readers who take an amateur interest in music.

In Chapter 3 of his paper, Damyan introduces us to Georg Philipp Telemann and the holistic idea. For me, it was interesting to learn and discover curious and unknown facts about Telemann’s life. Telemann is certainly well

known for his considerable number of musical pieces for the flute. The candidate proves that Telemann's enlightenment model and the stylistics of his creative invention are of cultural and social significance for the whole world. His importance in musical trends and the intentional use by performers are also an attempt of finding and establishing a musical identity.

I was further greatly impressed by the section in which the candidate analyzes the musical structure – thematic invention, harmony and specifics of expression of the first sonata of the cycle of Six Canonic sonatas by Telemann. I perceive this as a contributory detail, but also as one of the centers of Damyan Parushev's theoretical research. A center that I personally accept as a summary based on the candidate's performer work as a flutist during which he has reached real practical solutions of complex scholarly and applied problems in the field of the performance art. In my opinion, this makes for an original contribution to the studies of music and I have no information of this being researched in the theory of music on a global scale. The study and research done by the candidate would give young performers, lecturers and students a better understanding of the holistic beginning, which will lead to new horizons for interpretation.

The analysis of the works allows for a deeper understanding of a given musical piece because it highlights the structural relations between the composition and the technical problems, as well as their solutions. This could be, in turn, called a relationship between piece, performer and audience. The candidate analyzes the holistic element from the point of view of musical meaning related to the cultural context, which would lead to freedom of expression and interpretation. The examples he gives and analyzes (6 canonic sonatas by Telemann) demonstrate precisely this – poetics, lyrics, sentimentality and spirituality.

The illustrative examples included and analyzed in the dissertation give a solid scholarly basis to the whole text. They bring great clarity and facilitate a more effective understanding of the subject matter. The candidate is also obviously exceptionally well-versed in regard to the contemporary musical approaches and has a solid theoretical basis, and thus, his work can be viewed as a splendid example of complex and analytical thinking.

The information presented at the end of the paper in regard to bibliography (63 sources), publications (2), annexes (4), a comprehensive performer's CV related to the dissertation and references is impressive. I consider these elements solid proof the dissertation is the candidate's own work and that the chosen research methodology was based on rich experience, which, in turn, lead to complete correspondence with the dissertation's goals, tasks and contribution. Of course, I do not want to leave out the role of the academic supervisor, Assoc. Prof. PhD Ermila Sekulinova-Schweizer, in providing invaluable methodological assistance in the structuring of the dissertation, guidance and ideas for the creation of such a splendid paper.

I am familiar with Damyan Parushev's author's abstract, which contains 34 pages and gives a precise and synthesized notion of the dissertation's main points and includes a complete and precise presentation of the author's publications in specialized journals, as well as his stage performances and masterclass, workshop and seminar participations. A truly rich performer's biography!

After all the thoughts I have shared, I take the liberty of giving a high evaluation to the whole practical, methodological and creative work of the candidate, as well as to the whole research work and writing of the dissertation's text. Thus, I would like to propose to the Dissertation Defense Committee that

they award the candidate Damyan Parushev the Doctor's degree in professional field 8.3. "Music and Dance Arts".