

ACADEMIC REVIEW

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Concerning: Dissertation for Awarding a Doctor's Degree,
In Field of Higher Education 8. Arts,
Professional Field 8.3. Music and Dance Arts,
Doctoral Program „Musicology and Musical Art“.

By Order № 3-PK-180 from June 1, 2021, of the Rector of the New Bulgarian University (NBU – t/n), Sofia, I have been chosen as a member of a Dissertation Defense Committee for preparing a dissertation defense procedure concerning a dissertation entitled “Some Specifics of the Holistic Teaching of the Flute” for acquiring a Doctor's degree in field of higher education 8. Arts, professional field 8.3. Music and Dance Arts, Doctoral program “Musicology and Musical Art”. The author of the dissertation is Damyan Yordanov Parushev – a full-time PhD student at NBU's Department of Music with academic supervisor Assoc. Prof. PhD Ermila Sekulinova-Shvaytser, NBU, Sofia.

The set of materials I received consists of the following documents: autobiography, dissertation, author's abstract and list of academic publications.

Damyan Parushev began his musical education at the age of 5 (in 1982) by studying piano, solfeggio and theory of music at the “Napredak” Community Center in the city of Gorna Oryahovitsa. In 1987, he was admitted to a music class at the “Vicho Grancharov” High School, Gorna Oryahovitsa, where he finished his primary education with the following teachers of the flute: P. Nikolchev, S. Groshkov and M. Mochukova. In 1991, he continued his education at the “Maestro Georgi Atanasov” Military Music School in Sofia with the teacher Prof. V. Kindalov. In 1998, he was admitted to the Sofia University “St. Kliment Ohridski” with a Major in Musical Pedagogy and teacher of the flute Prof. S. Shterev (till the year 2000). In 2003, he was admitted to the Higher School of Arts and Tourism – the Amazonas State University, where he was taught by teachers of the flute L. Gomes. E. Santos and T. Gerasimova, and graduated with a bachelor's degree with a major in the flute (in 2007), and in the period between 2017 and 2018 he acquired a master's degree in Musical Performance (specializing in the flute) at NBU, Sofia, Bulgaria, with lecturer Y. Zhelev.

In the period between 2013 and 2014, he specialized in the program “The Baroque Flute as a Method of Musical Education” at the Estácio de Sá University in Rio de Janeiro, Brazil, with academic supervisor PhD A. Vieira.

He participated in a master class led by Prof. G. Spasov and held at the Academy of Music, Dance and Fine Arts in Plovdiv, Bulgaria (in 1995), in the 28th International Summer Flute Course at the National School of Music in the capital of Brazil with lecturer M. Belevance (in 2006), as well as in a course on Émile Jaques-Dalcroze's Pedagogy in Switzerland (in 2011).

Since 2018 he has been a PhD student at NBU, Sofia.

The candidate's creative and artistic work is incredibly active and rich. In 1994, he became a flutist at the Children and Youth Philharmonic “Pioner” in Sofia, Bulgaria. In the period between 1996 and 1997, he played in the National Orchestra of Frontier Forces in Vrana, Sofia, as a flutist and piccolist. From 2000 to 2005, he was a flutist and piccolist at the “Amazonas Filarmonika” Orchestra in Manaus, Brazil, and in the period between 2005 and 2009, he was first flutist at the Symphony orchestra.

Parushev's concert experience is diverse and filled with pieces from different time periods. The pieces are both solo and in various chamber ensembles with Assoc. Prof. PhD E. Shvaytser, PhD D. Shtereva, T. Dimitrov, Zh. Silva, S. Gias, M. Agiar, V. Fernandes, etc. The paper lists numerous concerts and appearances in the period between 2000 and 2019 (23 in total).

Parushev developed his work as a teacher in the city of Manaus, Brazil, and it includes the following experience: From 2000 to 2002 he taught the flute in the Cultural Center “Education and Culture for Everyone”, and from 2002 to 2005 he was a lecturer in the courses “Flute” and “Theory

of Music” at the “Claudio Santoro” Cultural Center. Between 2007 and 2009 he worked as a music teacher at the Institute for Education in Amazonas, and from 2009 to 2010 he worked at the “Djalma da Cunha Batista” Public School. Since 2009, he has been teaching the flute and the recorder at the Federal University of Amazonas.

I want to add the following highlights of the candidate’s biography to the list of activities that he conducted at the Federal University of Amazonas in Manaus, Brazil, which contribute to the research:

He was a coordinator of a project for expanding musical education at the Federal University of Amazonas called “A Journey in Music through the Flute” (09/2015 – 01/2016), as well as of a Cultural presentation during the opening of the 3rd seminar of a traineeship (02/2014 – 06/2014).

He participated in the project “Voices of the Federal University of Amazonas” which was published on a CD, as well as in the First International Course of Dalcroze Pedagogy Today: Musical Training (06/2014).

The candidate has also conducted scholarly and technical work at Centro de Artes (04/2010 - 09/2010).

Parushev is incredibly active in his teaching career, his creative and artistic work, and in his scholarly work, which logically led to the given research.

The list of publications shows that he has two of them, and they are directly linked to the dissertation, and the latter brings a logical conclusion to the candidate’s academic and research work. The publications are the following: “The Holistic Teaching of the Flute” and “The Holistic Element in the Historical Aspect of the Art of Music” – Publishing House „VEDA SLOVENA - ZHG“, issue 4 of the magazine „Doktorantska akademija“ 2021.

The topicality of the dissertation’s topic, “Some Specifics of the Holistic Teaching of the Flute” is driven by the dynamics in the development of the modern art of music, the differences in the cultural level of given countries caused by their customs and traditions, and the need of observing, analyzing and updating the approaches in the methodology of teaching each musical instrument, namely the flute, as well as their practical application in accordance with the circumstances of life. The dissertation is devoted to the holistic approach in the flute musical performance as a performer’s self-expression, as well as a philosophical platform – a general educational and instructive methodology, discussed in the context of the specific socio-economic and societal and cultural factors typical of modern Latin America.

The paper covers the birth of musical expression in a historical aspect, and the meaning of the art of music from Ancient Greece to modern times from a philosophical perspective. The dissertation also discusses the birth and development of instruments, ensemble musical performance and the means of musical expression as a basis for applying the holistic methodology and, in particular, its inclusion in the educational practice of teaching the flute. The candidate analyzes the creative work of the Baroque composer G. Ph. Telemann as a basis, the development and implementation of an entire teaching and educational system, and the prominent people who contributed to its promotion in the countries in Latin America.

All this will lead to improving the competence of music pedagogues. The aforementioned determines the dissertation’s contributory nature.

The paper meets the requirements for writing a dissertation. D. Parushev has systematized a huge amount of high-quality material by using the deductive method (top-down logic), i.e. from historical prerequisites – the philosophy of musical expression to ensemble musical performance and musical means of expression as a basis for applying the holistic methodology and, in particular, for its implementation in the education practice of teaching the flute.

The subject of the research is the specifics of the holistic teaching of the flute as well the method’s role in the flute musical performance.

The object of the research is the holistic element in the field of music, the methodology of teaching the flute, the holistic education in a historical and modern-day aspect, and its implementation in educational systems in Latin America – Venezuela and Brazil.

The goal of the research is to discuss and apply the holistic method in teaching the flute and in the chamber instrumental musical performance.

The tasks set in the paper are:

1. Describing the holistic method of teaching the flute, and the philosophy of this approach – origins, development and practice.
2. Comparing the elements of musical dramaturgy.
3. Analyzing the musical form with an emphasis on the structural elements as means of achieving a correct creative reading of the musical language and their comparison.
4. Analyzing the modal and harmonic relations which are an important component in comprehending the musical form and expression.
5. Analyzing the melodic line with an emphasis on intonation and rhythmicity, as well as on the correlation between the elements of song and instrumental in the flute section.
6. Introducing the life and creative work of Georg Phillip Telemann, a prominent figure of the Baroque, in the context of the holistic idea.
7. Discussing the holistic method in the musical educational projects in Brazil and Venezuela, including both the individual teaching of various instruments to adolescents and their participation in chamber ensembles.

The dissertation uses a theoretical method pertaining to the psychology of perception and performance, stylistic interpretation, the analytical and comparative and analytical method, and the deductive and empirical method – used as a basis for the given research.

The dissertation consists of an Introduction, four chapters, a Conclusion, an Annex, Publications and Bibliography (63 sources and 12 internet pages).

In the Introduction of this comprehensive research, the PhD student presents its subject, object, goal and tasks and also states his scholarly hypothesis.

In Chapter One, the candidate discusses the holistic element in a historical aspect. He follows the link between musical intonation and human expression as a fundamental stage of the birth and development of the art of music. He takes note of the philosophy of the art of music throughout the ages and the important aspects of its expression in terms of emotion, musical instrument and its educational role, psychology and social function – with the latter greatly gaining in importance during the Baroque, provoked and reflected in the diversity of genres and the various ensembles used in secular activities. The chapter notes the important role of the musician and performer, and the aesthetic dimension predetermined by the doctrine of the affections.

It is crucial that we realize the need of following specific norms of interpretation set by the tradition of certain historical periods and accepted as mandatory aesthetic measure and quality of performance – time period, the composer's style, intonation, timbre specifics of the instruments, their character and emotional charge, with them being, of course, dependent on the author's thought. All this is properly discussed by the candidate in the dissertation's topic.

The candidate presents the holistic approach in music as the usage of interdisciplinary practices in teaching and perceiving, in the course of building a range of skills pertaining to the interpretation, the musical expression and the means of expression. He explains the psycho-physiological process and the production requirements in flute sound production and the method's beneficial influence in achieving harmonious tones. He also analyzes the aspects of the comprehensive research approach in the music practice which lead to achieving multilateral results in teaching music subjects.

The candidate's goal is learning musical instruments, namely the flute, in the aspect of its origins and development, as well as the shaping of the musician and performer and their role in society.

The paper takes special note of the fact that, due to the societal context and level of education in Brazil and other countries, the holistic method is applicable for educational purposes when teaching the flute both for shaping the student from a professional perspective, and for learning music – as an educational tool, i.e. teaching the flute is intended to both teach and educate active listeners.

In relation to the holistic method, the paper also discusses the influence of playing the flute in the shaping of the personality of individuals in various age groups: children – development of cognitive and emotional aspects, adolescents – helping to develop sensitivity, and in adults – for pleasure, therapeutic purposes and relaxation.

By using the holistic approach in teaching, we can achieve the correlation of the processes which helps improve certain skills of the student through music, and facilitates overcoming the physical, psychological, social and cultural differences. That is why, this is the most popular method embedded in educational programs on an institutional level as a longstanding socio-political model in Brazil.

In Chapter Two, the candidate discusses the application of the holistic element in the chamber ensemble musical performance, the shaping of the instrumentalist's individuality in terms of their professional and emotional development as a performer and as a factor contributing to the society's spiritual development. He analyzes the ensemble musical performance by highlighting the positive influence of simultaneous creative work of several instrumentalists which depends on their knowledge and abilities in creating the artistic imagery. The psychological climate in creating a musical piece, the musical means of expression and the stylistic and interpretative requirements which lead to an emotional impression and contribute to the process of shaping the musician, are of great importance. The paper underlines the advantage of the holistic shaping of the individual created by the holistic method, with the latter being developed in the educational platforms of some countries in Latin America.

Chapter Three introduces us to G. Ph. Telemann – his life and creative journey and the holistic idea. The chapter notes the artist's idea of accessibility, the educational and instructive function of the art of music – points that are also covered by the holistic method. It includes a musical and aesthetic analysis of the composer's style. Purposeful creative work which shapes the listener's taste in art and aesthetics. It poses a parallel between Telemann's ideas of music accessibility and educational aspect and the holistic aspirations of the Ancient Greek philosophers Aristotle, Pythagoras, Socrates and Aristoxenus who looked for the meaning of the existing emotional essence of music.

The musical and aesthetic and structural analysis of the First sonata from the cycle of Six canonic sonatas by Telemann pertaining to the flute chamber instrumental musical performance and issues – both instrumental and ensemble – which arise during the interpretation of a piece, is contributory.

Chapter Four discusses the holistic method of teaching the recorder in the city of Manaus, State of Amazonas, Brazil. It includes the candidate's personal experience.

The paper presents the principles of "The System" ("El Sistema"), which was created and implemented for the first time in Venezuela, as well as its application in the musical teaching of the recorder in the State of Amazonas, Manaus, at the "Claudio Santoro" State Lyceum. The methodology bears the notion that music is perceived as a social instrument, and in relation to that it discusses the specific activities, social functions and some of the similarities to musical projects for social welfare. One important aspect is using the teaching of musical instruments and the work with chamber ensembles and symphony orchestras for influencing the overall shaping of the individual as a main model. Apart from playing an instrument, the instruction offers learning music theory subjects.

The paper examines the influence of Western European music on the culture and musical education in Amazonia.

The dissertation includes a short biography of Claudio Santoro – a talented musician, composer, public figure and fighter for social justice, who played a founding role for the ideas of the holistic musical education in Brazil, as well as for the work of the Lyceum of Arts that bears his name.

The candidate highlights the importance of the musical teaching of the recorder as a key factor which engages the students' attention and fills up their free time in their aspirations to develop as musicians, and additionally it provides them with aesthetic pleasure and satisfaction with what has been achieved, and the importance of the chamber musical performance in the context of musical education, the holistic method and the implementation of various teaching and educational music projects and programs in Brazil. Thus, it removes the negative aspects in young people caused by social inequality and increases their aspiration to improve their quality of life and desire for civil contribution in the cultural development of society.

The paper's contributions are the following:

- A research of the holistic teaching of the recorder is done for the first time in the Bulgarian and Brazilian academic literature.
- The model of forming and educating the young instrumentalist is discussed in a holistic aspect.
- The paper presents in a historical aspect the processes of the emerging of the holistic idea – from Ancient Greece to modern times – implemented in the methodology of “The System” in Brazil and Venezuela.
- The paper analyzes ensemble music and the shaping of the instrumentalists in the context of the holistic model.
- The paper notes the means of expression in the context of musical expression which is an element of the holistic model of teaching and educating.
- An important contribution of the paper is the argument about the foundation of the holistic approach and its importance from the philosophy of Ancient Greece through the analysis of the creative work of G. Ph. Telemann and the composer’s idea of the instructive and educating function of the art of music.
- The paper researches the practical application of the holistic method in Brazil’s educational system, namely in the State of Amazonas, and in Venezuela.

- The interview with Prof. PhD Roberio Braga, former secretary of culture and main figure in the development of musical institutional projects in the city of Manaus, is of contributory nature.

The annexes further enrich the topic and support the research’s main idea.

The given dissertation has collected, systematized and analyzed a large amount of information written in a total of 172 pages. The arguments are substantiated by appropriate examples, 11 in total, including musical notations with sub-items which contribute to creating an even clearer notion of the subject in question.

The author’s abstract is written in accordance with the requirements and it gives a clear notion of the contents, the subject, the object, the goals, the tasks and the research toolkit, and also reflects the results achieved by the dissertation.

I am certain that this methodical paper based on a complete and detailed research effort as well as on the candidate’s personal experience will provoke new research and papers related to the subject matter. That is why publishing this paper will be beneficial, as it will reach a wider audience. In this regard, I suggest proofreading the text in order to remove accidental technical errors, spelling mistakes and grammatical errors, as well as to make sure that the text is fully written in the third person. It is desirable to reduce the number of photographs and images.

In conclusion, I would like to emphasize that Damyan Parushev’s dissertation entitled “Some Specifics of the Holistic Teaching of the Flute” impressed me with its topic of choice, the depth of the subject matter discussed, the analyses and its scholarly and theoretical foundation written in a professional and yet accessible language. Judging by the paper’s contents, it is clear that Damyan Parushev is a musician with solid musical and theoretical training, and an active performer and pedagogue. I believe that the paper is written in accordance with the requirements set by the Law on Academic Staff Development in the Republic of Bulgaria and the Regulations for its application for acquiring a Doctor’s degree. This prompts me to propose to the Dissertation Defense Committee that they award Damyan Parushev the Doctor’s degree.

July 24, 2021

Academic review by:

(Prof. PhD Borislav Yasenov)