

## REVIEW

**by Prof. Dr. Sci. Rumen Gavrailov Poterov, SWU «N. Rilski» - Blagoevgrad, professional field 8.3. Musical and Dance Art, for participation in a competition for the academic position of “Associate Professor” - area of higher education 8. Arts, professional field 8.3. Musical and Dance Art (sound engineer, sound design, music theory and arrangement), announced by New Bulgarian University in Official Gazette 5/16.01.2024**

**with Candidate Principal Assistant Dr. Emil Toshev Traychev**

The submitted materials fully satisfy the requirements for occupying the academic position of "Associate Professor", according to the provisions and regulations of the NBU, as for participation in the announced competition were submitted documents by a single candidate - Principal Assistant Dr. **Emil Toshev Traychev**. The submitted evidence of the candidate's self-assessment is in accordance with and exceeds the minimum requirements of the ZPAS pertaining to Area 8. Arts, according to which from a minimum of 360 points on the individual indicators 795 are presented, and in relation to the additional three indicators of the NBU from a minimum of 210 points 610 are presented.

For his participation in the competition for "Associate Professor", the candidate Emil Traychev presents his creative, scientific and pedagogical activity and the theoretical conceptualization of some important aspects of his tone-directing, musical-arranging and compositional activity in specifically selected works, including the published dissertation on the basis of the defended and acquired PhD according to the National Minimum Requirements of the Law for the Development of Academic Staff of the Republic of Bulgaria, distributed according to different groups of indicators.

*On indicator "A",* - E. Traichev presents a document from the acquired ONS "Doctor" No. 343/17.09.2018. In the professional direction "Music and dance art", scientific specialty "Music", awarded by the NBU.

*The information on indicator "B"* specifies the main creative directions in his activity - composing, orchestrating and arranging.

In terms of composing and orchestrating, I would like to pay particular attention to his original works. For the first of them, the String Quartet "*Passion, Revelation and*

*Inspiration*", I can give a single definition - a poetic picture in which the vitality of the lyrical beginning assumes various subtle transformations - from the calm, contemplative, at times even narrative development to the moderately expressive unfolding dynamism of the exposition, in which phonism becomes one of the main axes of the dramaturgy. The flexible, polyphonically layered texture, with its form-forming role, acquires a particularly important function in achieving the whole imagery in the rendering of the various nuances of mood. The motoric rhythm, in places particularly distinctly stated, simultaneously with the melodic-lyrical development, give the impression of two, mutually overlapping layers in the exposition. One, constantly urging the development forward, the other, seemingly restraining it. And in this alternation, in which one or the other becomes relatively dominant, the overall emotional-psychological experience embedded in the cycle is formed.

The work „*Hades and Persephone*“ is an extremely interesting work, developed on the basis of ancient Greek mythology, intertwining two storylines, contrasted in the second part. The smooth thematic exposition in the first movement, with a predominantly gradual movement of the melodic line, symbolizing the contemplative-carefree feeling imbued with deep lyricism, leads at the climax to the crystallization of Persephone's image through the violin timbre, while the gradual layering of sounds in the piano accompaniment seems to come to portray her multi-layered emotional image. All the lyricism, narratively unfolding from the outset, through the gradual thickening of the texture reveals the tender depths of Persephone's carefree-happy purity of soul, not foreshadowing the upcoming turn in her life.

The second section is highly expressive and dramatic, contrasting the two main imagistic spheres, achieved through the strong chromaticisation of the melodic line and the hiatus intervals, giving a particular sonic colour. Particularly striking is the orchestration, built on a two-note organ point, which, in parallel with the leading role of the percussion, forms a sense of inescapable doom. This work is a true masterpiece!

No less interesting is another work by Traychev - "*To fall in love with Hades*". I personally see it as a continuation of Hades and Persephone. Here it lacks that drama, but the majestic, mysterious and respectable image of the god of the underworld is rendered with no less skill, right from the opening four-note motif, acquiring the function of an intonational core, gradually varying - timbral, rhythmic, intonational, dynamic, sonically layering, on the basis of which the smooth dramaturgical unfolding is achieved.

"*Songs of the Revival*" from Ku-Ku Band's album *Songs for Bulgaria* , includes 13 arrangements. In them, as mentioned by Traychev, a more contemporary sound was sought, probably provoked by the desire for a wider resonance among the young audience, without

seeking to remodeling the connotations. It is worth noting Traychev's flair in constructing the main climax, due to the multiplicity of the exposition and elimination of the sonic homogeneity that could result from repetition. Importantly, in arranging these songs, Traychev strives in every way to minimize the slightest possibilities for uniformity, which is why each song has its own distinctive profile, its own character, its own peculiar orchestration and rhythmic pattern, not changing the character but complementing the sound-pattern of each song.

The arrangements of the songs "*Game of Choirs*" from the music format of bTV, in the programme "Slavi's Show", present Traychev in a different light as an arranger. And here one cannot deny his inner flair in the choice of creative approaches, in a way in which the instrumental arrangements are subordinated to the choral part, performing above all a sound-complementary function and, most importantly, realized in a way that helps to highlight the vocal sound, and achieved in different, differing in their format choral formations All these are skills that deserve admiration.

The orchestrations and arrangements for the album „*Messiah*“ are included in indicator "C". Volume II. Resurrection" by Miroslav Kostadinov /Miro/. The question that arises is - What is the root of the success of this album? The answers will probably not be unambiguous, but here I think of Walt Disney. He was not particularly talented as an artist and was well aware of that /I am not referring to or in any way disputing Miro's talent here, but those people behind the spotlight/. That is why he has always sought out and attracted the most talented artists and animators to his side. And that's one of the reasons for his success. With regard to the Messiah album, one of the important functions is that of the orchestrator and arranger /the man behind the spotlight/, because if we talk only about the necessary competencies in terms of the overall activity algorithm, the selection of the musical instrumentation, the skills to work with the music software, attention to phonism in the vertical, the choice of the accompanying melodic lines and so on, without adding to them the creative invention in terms of the orchestrator-arranger idea relevant to the emotional-artistic content, the results would not be impressive. That is why I give the highest praise to Traychev for the realization of the orchestrations and arrangements in this album.

*On indicator "D"*, E. Traychev presents his published dissertation for the award of educational and scientific degree "Doctor" - "**Orchestration and Arrangement**", ed. "Vanguard Prima", 2019. The idea of this thesis is to outline the limitless horizon of manifestation of creative abilities and possibilities that can be provided by music-computer

technologies in the realization of the creative process, specifically oriented to two major areas - orchestration and arrangement, in which the disclosure of the specifics of the technological process is unequivocally linked to the conditions for the development of creative potential and personal self-reflection, in the direction - the achievement of the most diverse artistic and creative solutions.

In this indicator is included the activity of Traychev in two areas. *The first* one refers to publications and here are mentioned the published dissertation /mentioned in indicator "C"/ and 4 articles. In them Traychev develops some of his ideas from the dissertation, mainly related to the specifics of Soundarranging and conducting, mainly published in the specialized scientific journal "FemAcoustica".

*The second* direction deals with the creative activity of E. Traychev as an arranger in the realization of a collective creative product. Arrangements to the three presented songs prove the rule that arranging cannot be considered as a simple technological act, subject to certain rules, but must always take into account the most important links in the correlative relationship - technological algorithm-style-character-performance composition-acoustic conditions, which is the predeterminant in terms of creative approaches in the choice of solutions to achieve a high artistic result. And these three arrangements by Traychev prove this once again.

***On indicator "E"***, E. Traychev has indicated the citations in the scientific publications, which deal with specific aspects related to electronic sound design, electronic and electroacoustic music, to some author's works, etc., which by its nature is a sufficiently representative public evaluation of Traychev's creative and scientific activity. The number indicated corresponds to the minimum required by the relevant indicator.

***On indicator "E"***, the asset that presents Traychev is no less authoritative, covering mainly his participation in scientific forums and creative appearances at national and international level. At the national level, these are mainly the participations in various national conferences, as well as in the two artistic projects: The NBU 2020 Art Days and participation in the Antifona Dulcis Armonia of G. Arnaudov, realizing the video and audio recording, and the sound post-production.

Prompted by the work of G. Arnaudov, I would like to mention that conveying the style of a particular piece of music in its respective acoustic environment corresponds to the elaboration of serious aesthetic criteria, and has to do not only with the mastery of certain

technologies, but also requires appropriate musical taste in order to be able to reproduce the atmosphere of the live concert sound characteristic of the particular performing ensemble, because a sound recording made with skill but without inspiration would not impress anyone. Therefore, when we speak of sound recording in general, it should be considered as an aesthetic interpretation, because it defines a specific conceptual and artistic attitude towards the articulated sound field.

At the international level is the participation in the two international projects "The Universe of Computer Music", and "Synthesis of Arts", together with students from NBU, sound recording of the concert of the guitarist Alexander Svete and as a participant in the Fifth International Chamber Music Competition in Svoge.

With the required 50 points on indicator "E", according to the minimum national requirements, Traychev has submitted 200.

**On the additional NBU indicators:**

*In indicator "G"*, the information specifying certain aspects of E. Traychev, covering the majority of the included paragraphs, described in detail, with the relevant evidence and carrying his 200 points.

For me, the most important part in this indicator is the joint recording activity with the NBU students, the results of which have a very important dimension - the pedagogical skill, synthesizing in itself both the professionalism and the necessary competencies and certain personal qualities, which is the basis of pedagogical communication.

**On indicator "Z"**, the students' rating of their satisfaction with the instructor and the course was very important, scoring 4.61 out of a maximum of 5.00. And in itself, this high score is already an attitude and trust. This indicator includes the participation in various creative projects inside and outside the NBU, realized together with the students, supervision of graduates and developed presentation materials for the courses led by Traychev, which speaks above all about his attitude to the acquisition of professional competencies of his students, all accompanied by the necessary evidence, bringing him 270 points.

*Indicator "I"* includes his administrative activities, participation in projects with external funding and participation in committees in the RTC of the NBU, which earns him 70 points.

*Indicators "J"* refers to the theoretical analysis of Traychev's two original works, "Passion, Revelation, Inspiration" and "Hades and Persephone", as well as all other transcriptions and arrangements included in indicator "C". The creative approaches, ideas,

specifics, and the process of transforming the ideal state into the material state of the respective works are described here. This indicator carries 40 points, which I perceive them only as part of the professional competences in terms of the skills formed to theoretically conceptualise and present specific phenomena.

The NBU indicators complement and reveal in more depth the teaching profile of the candidate and show unequivocally the high results of his teaching activity and attitude to administrative duties.

**My personal impressions** of E. Traychev are from 2018 to the moment when he taught as a visiting assistant professor at SUSU, providing invaluable help in the passage of the new specialty "Electronic Technologies in Music", as well as his honest relations with other lecturers. Bringing him to work at NBU provides opportunities to further develop his creative potential and improve his pedagogical skills. The NBU, and the Music Department in particular, is an honor, teachers of the rank of E. Traychev to teach at this university and contribute with their creative activity to the elevation of its authority on a national and supranational scale.

I have no **opinions, recommendations or comments on the activities and achievements of the candidate** . The only thing I can do is to congratulate E. Traychev for his dedication in working with students.

### **Conclusion**

Based on the volume of the presented creative, scientific and pedagogical activity and my conclusions on each of the indicators regarding the contribution activity, I give my **convincing positive assessment** to the candidate for the academic position "Associate Professor" Dr. Emil Toshev Traichev / professional direction 8.3. Music and dance art (Sound direction, sound design, music theory and arrangement), and I propose to the members of the respected scientific jury to propose to the respected Academic Council of the NBU to choose the **chief assistant. Dr. Emil Toshev Traichev** for the academic position "Docent", according to the requirements of the Law on the Development of the Academic Staff in the Republic of Bulgaria.

Date:

15.04.2024

Signature:

Prof. Dr. Sci. Rumen Poterov