

## STATEMENT

by **Prof. Dr. Vesela Ivanova Geleva**, Lecturer in Choral Conducting at the Department of Music Pedagogy and Conducting, Faculty of Music Pedagogy, Academy of Music, Dance and Fine Arts "Prof. Assen Diamandiev - Plovdiv

for **Tsvetana Ivanova Karageorgieva**, candidate for the award of the degree of Doctor of Education in: field of higher education 1. Pedagogical sciences; professional field 1.3 Pedagogy of...; doctoral program "Methodology of Music Education" at the Department of Music, Faculty of Education, Paisii Hilendarski University of Plovdiv.

Tsvetana Karageorgieva graduated from SMU in Shiroka Luka. She graduated from AMTII "Prof. Assen Diamandiev", where she received a master's degree in art management. Later she studied saxophone at the Music Academy in Bern, Switzerland and worked as a freelance musician and as a performer in the Big Band of the Swiss Jazz School. After his return to Bulgaria he worked in the State Opera Plovdiv, the Wind Orchestra and the Big Band, taught saxophone at the Paisii Hilendarski University and the Prof. He has taught saxophone at Assen Diamandiev University. He has toured in Germany, Austria and Switzerland and in 2018 released his album "City Night Lights".

The presented dissertation on "**Pedagogical Technologies for Improving Saxophone Upper Register Sound Production**" contains 187 pages, of which 158 are the main text and 29 are appendices. The bibliography consists of 122 sources-8 Bulgarian editions, 91 foreign editions in Latin and 23 Internet sources. The topic is developed in three chapters with an introduction, a conclusion with contributions, a bibliographical list and an appendix. The work and the abstract meet the legal requirements for structure, length and content. The language of the exposition is clear, logically coherent and terminologically correct. The doctoral candidate has also three publications related to the scientific work. The research done is topical in its nature and has direct relevance to the technical mastery of the saxophone, about which very little has been written in this country. Tsvetana Karageorgieva's choice of the topic was motivated by her personal teaching practice and experience, as well as by her performance activity as a long-time soloist and orchestrator.

In the **introduction**, the doctoral student presents the subject of the research - saxophone teaching and, in particular, the mastery of the altissimo register, which lacks clearly defined methodological rules and established technology that would ensure high results in mastering the instrument. **The object of** the scientific work is precisely the solution of this problem, for which the procedural training of the students of Tsv. Karageorgieva and the corresponding scientific hypotheses are proved. In order to achieve the **goal**, i.e. to form a technology that presupposes technical improvement in sound extraction and the possibility of convincing solo performances in different styles, the doctoral student set himself a number of **tasks**, among which: to review the history and evolution of the saxophone instrument, to study the theoretical database on the problem and establish the need to replenish the information, to define rules and practical algorithms, as well as a technological system for working on the high register, to make an experiment that The following research **methods** were used: pedagogical observation, analysis (of theoretical, visual and sound information), abstraction, comparison, generalization and pedagogical experiment.

In **Chapter One**, the evolution of the instrument and the state of the art of the problem of upper-register saxophone voicing in the specialized literature is presented. The impressive number of

sources studied by the doctoral student, predominantly foreign-language, including theoretical works and notational material, is highly impressive. On the basis of this thorough and exhaustive research Karageorgieva concludes that there is a theoretical deficit in the field of saxophone methodology partly due to the fact that the instrument entered the teaching of music schools relatively late. Particular attention is given to the different types of techniques and specific effects used in playing, as well as Sigurd Rascher's contribution to the development of the altissimo register - his concept of qualitative tone, mouthpiece selection and the corresponding technology for mastering the high register of the saxophone. After a detailed study of the literature, which in itself is of great value in a work for all who play and teach this instrument, Karageorgieva classifies the literature analyzed and brings out a set of poorly understood issues that spark her interest and motivation for scholarly work..

The subject of **Chapter Two, in which the bulk of the** dissertation's contributions are concentrated, is pedagogical technologies for improving the saxophone's upper register sound production. It presents both performance techniques and suggestions for the selection of equipment suitable for quality tone formation in the saxophone, and in the altissimo register in particular. The origins of the term "embouchure," the meaning and development of embouchure historically, and the question of the proper selection of an appropriate mouthpiece and cloth are explained. The methodical approaches to learning the staging of a correct embouchure are supplemented with detailed explanations of the facial muscles involved, the position of the larynx, tongue, and throat, and are illustrated with relevant images. Exercises on dynamics, phrasing and rhythmic are presented, which are completely lacking in theoretical sources and teaching aids to date. Exercises are developed for bringing certain overtones to the fore using the octave valve and larynx, the position of the lower lip and jaw, the voicing of certain vowels before voicing the altissimo register, and ideas for initial repertoire directly related to the high register of the saxophone. The dissertation also recognizes the psychological aspect as extremely important in motivating the student to work with greater confidence and desire. In tune with modern technology, interactive learning is offered to deliver up-to-date information on repertoire and performance achievements from around the world.

The last chapter **of the** dissertation is a pedagogical experiment, realized within two years with the participation of 14 students, studying saxophone as a special subject in "Pop and Jazz Performing Arts" of Paisii Hilendarski University and AMTII "Prof. Assen Diamandiev. The presence of two groups-experimental and control, as well as the course of the research in three phases-initial ascertainment, formative and final, ensure the achievement of an objective result with real values. It is evident that Tsvetana Karageorgieva approached the research with a well thought-out concept and professional skill, the fruit of her many years of pedagogical practice. The diagnostics she performed before and after the experiment proved significant improvements in posture, ambulatory, breathing, articulation, etc. The effectiveness of her proposed methodology has a direct impact on the ultimate goal of all music making-high artistic level and impact on the audience.

Among the **contributions** of the present work the following should be highlighted:

- This is the first study of its kind on the technology of improving the high register of the saxophone in Bulgaria
- The development of the learner's altissimo register parallels the development of the other major component of the performer's technique, the embouchure.
- The application of the system of technologies to improve the high register of the saxophone in advanced saxophone training contributes to the effective building of the fundamentals of the ambuchur, finger technique and performance breathing of the students and their development; to the overall technical development of the students

-The system has a universal character - it contains both basic principles and algorithms and specific, applicable only in certain cases and stages of saxophone technology training. It represents a kind of base from which the elements applicable at the corresponding stage of training can be extracted, according to the level and repertoire of each student.

- Determination of the characteristics of the articulation of individual tones in the altissimo register, the ambuscour and the performer's breathing in relation to the dynamics, the quality of the tone and the phrasing as a whole, the indication of the specific performance actions for the corresponding management of finger combinations, makes it possible to compile technologies for the development of the high register in saxophone training in relation to the quality of the artistic result in the performance of musical works.

- The system of technologies for perfecting the upper register of the saxophone is a unified whole of interrelated elements, including, on the one hand, the technology of air control as a complex of performance movements, on the other hand, technologies for translating these movements into dexterities, and on the third hand, guidelines for the role and practical application of the altissimo register in the performance of musical works.

With the present scientific work the dissertant proves a serious interest in the pedagogical field, supported by many years of teaching, accumulated methodological knowledge and skills, and a desire for future improvement. Particularly valuable is her practical experience as an established saxophone performer. I believe the work will be of interest to performers, teachers, students, and amateurs engaged in mastering this instrument and should be published. It is no less significant that the subject continues to be topical and provides grounds and ideas for new theoretical developments in our country. Taking into account all the above, I propose to the esteemed scientific jury to award Tsvetana Karageorgieva the degree of Doctor of Education and Science in: field of higher education 1. Pedagogical sciences; professional field 1.3 Pedagogy of teaching in...; doctoral program "Methodology of teaching in music" in the Department of Music, Faculty of Pedagogy, Paisii Hilendarski University of Plovdiv and I wish her future success in the field of pedagogy, performance and scientific activity.

07.04.2024 Prof. Dr. Vesela Geleva