

# OPINION

by Prof. Dr. Adrian Georgiev,

competition for the academic position ASSOCIATE PROFESSOR 8.3. Music and dance art (Musical aesthetics, Acoustics, Sound engineering), announced by the Department of Music, FNOI, Sofia University "St. Kliment Ohridski ", (SG, issue 67, 2020)

In the competition for "Associate Professor" is admitted the only candidate - Ch. Assistant Professor Dr. Hristo Kutev Karagyozov, Lecturer in the Department of Music, FNOI. Hristo Karagiozov graduated from the National Music Academy "PANCHO VLADIGEROV" with a degree in Music Theory, sound design and music design. He defended his doctoral dissertation at Sofia University, Department of Music in 2013 as a doctoral student in independent preparation with a dissertation on "Methodological model in teaching sound technologies." The candidate submits the following publications and monographs and scientific contributions. Attached to the author's reference is a huge number of certificates for his work as a sound engineer, recording projects, solo albums, post-production of concert events and more. I will focus on some of the monographs and studies presented for the competition. The presented reference for the scientific contributions fully presents the overall creative and scientific activity of the candidate.

## MONOGRAPHS

**"Digital sound - myths and solutions"** - monograph, ed. Byzantium, 2011, ISBN 978-954-8022-74-3

**"Aesthetics - Genesis and Development of the Work of Art"** - monograph, ed. Byzantium, 2019, ISBN 978-619-7314-29-8

Creating an art theory that rests on the art of music in its evidence is quite a difficult task, and although serious research in this area is not from today, whenever we notice signs of such an experience in our native musicology, he should be welcomed. The monograph can be qualified as a great summary of the aesthetic search in the field of music, considering not only the basic questions that more or less every theory of art asks, but also some problems of contemporary cultural development and the pressing dilemmas of the direction. in which musical pursuits turn in their difficult attempt to strike a balance between commercial success and the highly aesthetic functions that have been imposed on them for more than two millennia.

**"Sound Technologies - History, Methodology, Practice"** - monograph, ed. Kanev Music, 2020, ISBN 978-619-7514-81-0

Globally, technological advances usually evolve until they do not approach an exponential curve to the rights of non-development. The improvement at this stage is already gradually decreasing and in the technological areas the efforts and the invested funds at some point become uncorrelated with the obtained result as an improvement of the process. Then a revolutionary, abrupt change of technology is usually sought, which radically solves the respective problem, after which the evolutionary development of the new technology begins again until the next moment of saturation. This is also observed in audio technologies. The technological change in sound recording and sound reproduction is entrusted to the digital presentation of sound information. In the 1980s, this new technology began its invasion, and in the 1990s, its future hegemony became clear.

**Theodor Lipps - Aesthetics** - monograph - compiler, translation, introductory study - ed. Byzantium, 2020, ISBN 978-619-7314-34-2

One of the great merits of Karagyozov is that he not only manages to present in an accessible and thorough way the ideas of the great German philosopher, but above all that in a very intriguing and polemical way he manages to situate Lips regarding the current state of aesthetics. . With the help of Lipps Karagyozov asks fundamental questions about the nature and parameters of modern aesthetics as a discipline. In the studio, Lips is presented as an author who more than a hundred years ago outlined the main boundaries and contradictions between the various scientific fields that claim to interpret art. In the light of today's debate in the arts, which are under strong pressure from empirical research and the total dominance of theoretical neuroscience, Karagyozov commented on the explicit psychological bias of Lipps. Namely, that: "Aesthetics must be classified as a psychological discipline, because aesthetic evaluation as such can only occur in consciousness. For this reason, it must also be based on the nature of the evaluating subject, and the question of the nature of the aesthetically evaluating subject is essentially a psychological question. "

## **ARTICLES AND STUDIES**

**"Some specifics in the use of audio hardware and software in the process of creating multimedia training materials for the needs of distance and e-learning in sound and audiovisual technologies."**

The article presents a model for creating audio-video content, discusses modern technological methods for creating a video lesson in the field of audio technology for e-

learning. It also shows the specifics of this process, arising from the requirements for critical listening in the perception of audio-visual content, as well as the need to completely change the existing technological model in order to create a lesson.

**"How acoustic taste changes under the influence of the reproduced sound we consume."**

The article contains a study of the problem of the influence of reproduced sound on the sound perceptions and their displacement over time. Modern social and cultural life, as well as the level of technological progress, lead to the entry of pre-recorded sound even in situations that usually require acoustic reproduction. This leads to a gradual change in the perception of sound in relation to certain elements of sound, as well as the whole timbre structure of music. The application of psychoacoustic algorithms for audio coding leads to a displacement of the original sound, which further exacerbates this trend. The author tries to point out some of the trends, as well as the change in the reality of sound in human consciousness, which arose as a result of this process, which is gaining speed in today's society.

**"Communication and Quarantine"** - study in the Yearbook of Sofia University "St. Kliment Ohridski ", FNOI, Book of Arts, Volume 113, 2020, pp. 547-565, ISSN 2738-7062

According to the author, in the conditions of social isolation the presence of digital connectivity is the factor that provides both the scientific and the educational process in its part of communication between the participants in it. Audio / Video conferencing services are especially important for the exchange of knowledge in real time, for continuing the process of communication in a virtual learning environment. Along with this, there are certain important problems in the organization and conduct of this process, some of which are of a psychological and social nature, and others are related to the technological support of this communication. All this leads to reduced efficiency in the acquisition of knowledge in this way. This work tries to distinguish the current factors and to show the psychological and semantic difficulties we face when we carry out a communication process in a virtual environment.

**"TECHNICAL AND TECHNOLOGICAL CHALLENGES IN THE CONTEXT OF VIRTUAL ENVIRONMENTAL TRAINING THROUGH AUDIO-VIDEO CONFERENCE"**

The entry of audio-visual technologies in the educational process is a trend related not only to the epidemic realities in 2020. These realities only catalyze the process of sharply increasing the role of the amount of resources based on audio and video content, at the expense of the standard lecture method - based on verbal and textual transmission and

acquisition of knowledge. This creates many challenges both psychologically and cognitively, as well as in terms of technological training of teachers and students. At the same time, the variety of platforms for organizing the learning process in this new way imposes the need for a more thorough analysis of the advantages and disadvantages of the more common ones, as well as an analysis of the common problems existing in adapting these platforms for learning purposes. through multimedia. At the same time, the directions in which the technological optimization of the existing training systems should be sought in order to transfer knowledge more effectively should be indicated.

Taking into account everything presented so far as an opinion, and knowing his excellent work so far within the Department of Music, I propose to the esteemed scientific jury the candidate Ch. Assistant Professor Dr. Hristo Karagyozev to be elected to the position of ASSOCIATE PROFESSOR in the professional field 8.3. "Music and Dance Art" (Aesthetics, Acoustics, Sound Engineering) at the Department of Music of FNOI - Sofia University "St. Kliment Ohridski".

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