

## **Tomi Karklisiyski: „Musical Analysis. Lecture Course with Exercises“ in Two Parts**

Musical Analysis. Lecture Course with Exercises. Part One  
Sofia, Haini, 2022. 361 p. (ISBN 978-619-7029-87-1)

Musical Analysis. Lecture Course with Exercises. Part Two.  
Sofia, Haini, 2022. 557 p. (ISBN 978-619-7029-90-1)

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The specialized two-part lecture course in musical analysis with exercises by Prof. Tomi Karklisiyski, DSc (a longtime lecturer in music analysis at the “Professor Pancho Vladigerov” National Academy of Music) crowns and summarizes through the prism of the specific educational and pedagogical genre the respected professional experience of the scientist through problematized systematization and individualized interpretation of fundamental knowledge in the field. The editor of the text is Prof. Elena Stoyanova, PhD. The extensive two-volume opus continues the musical-theoretical tradition created by the works and overall activity of Prof. Pencho Stoyanov, DSc, to whose memory it is dedicated. Moreover, it is an open message to students and younger followers of this tradition, who are called to preserve and upgrade it.

Structured in two parts, and respectively in two volumes, the lecture course is based on the classic idea of moving from general problems and categories of the musical and theoretical discipline of “analysis” (in volume I) to the specifics of the main types of musical forms that have arisen and been established in the course of the historical and stylistic development of music (in volume II). Enclosed to each of the lectures are musical-analytical etudes, contextualizing and practically interpreting the concepts introduced in the text, as well as questions and tasks for individual work on specific subjects of analysis. This makes the publication an exemplary methodological landmark and a model for working on the path towards forming one’s observations, conclusions, and ideas. In the

implemented “information network” (with an emphasis on one-part forms) specialized knowledge is not reduced to the definitions of formulated topics, but it constantly integrates interacting, comparable moments, perspectives, contextualizations, etc., which actually weaves into the system ideas from the sphere of cyclical, contrast-composite forms, form-generative syntheses, expanded structural-functional characteristics, and form-building in the 20<sup>th</sup> century and the present. All this reveals the musical-analytical objects not as constants attached to definitions, but rather as dynamic creative phenomena, the understanding of which requires a corresponding type of thinking.

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