

MEETING 1 – October 9th
1. INTRODUCTION.....
2. HISTORICAL AND CULTURAL CONTEXT:
Historical and Political Influences on the Development of Bulgarian Folk Music.....
Layers of Folk Music
Village Music
Bulgarian Wedding Music
Obrabotki.....
Harmonic Vocabulary and Music Terminology
3. MUSICAL CONTEXT
Structure and Phrasing
General Structures and Forms in Instrumental Dance Music
General Structures in Concert Music
Phrasing and Structure of Dance Music.....
Phrasing and Structure in Instrumental Concert Repertoire
Folk Songs.....
Structure of Obrabotki.....
Scales: The Established Scholarly Approach
Pentatonic Collections.....
Diatonic Collections.....
Chromatic Collections.....
Enharmonic Collections
Scales beyond the Standard Categorization
Polymodality
Major-Minor System.....
Where is Tonic in Bulgarian and Balkan Folk Music
“Whose Is This Song:” A Harmonic Perspective
<i>PRACTICE – Scale Identification and Phrase/Form Analysis</i>
MEETING 2 – October 16th
3. MUSICAL CONTEXT (Continued)
Meters.....
Simple and Compound Meters.....
Asymmetrical Meters
Combined Metric Groups and Heterometric Rows.....
Rhythm.....

Rhythm in Dance Music
Syncopations and Razdrobyavane (Subdivision).....
Megameters and Megameasures
Ornamentation.....
Vocal and Instrumental Polyphony
Steady Drones
Variable Drones
Three-Part Singing
4. CHORDAL VOCABULARY AND PRIMARY CHARACTERISTICS OF THE BULGARIAN HARMONIC STYLE
The Major Scale Category
Ionian (Natural Major)
Mixolydian
Major Polymode #1
Major Polymode #2
Major Polymode #3
Shope Major
Makam Hicaz
Minor Scales
Aeolian (Natural Minor)
Harmonic Minor (Makam Sultani Yegah)
Phrygian
Minor Polymode #1: Aeolian and Phrygian (Variable 2nd Scale Degree)
Minor Polymode #2: Aeolian, Phrygian, and Makam Karcigar (Variable Scale Degrees 2 and 5)
Minor Polymode #3: Variable Scale Degrees 2, 5 and 6
Minor Pentatonic Collections.....
Makam Mustear.....
Scales in Wedding Style Improvizations
<i>PRACTICE – Scale Identification, Phrase/Form Analysis, Cadences, Tonicizations, and Applying Basic Harmonic Progressions</i>
MEETING 3, October 23rd
4. CHORDAL VOCABULARY AND PRIMARY CHARACTERISTICS OF THE BULGARIAN HARMONIC STYLE (Continued)
Scales with Two Possible Tonics (Major and Minor)
Shope Major or Aeolian?

Shope Major Polymodes
Primary Characteristics of Bulgarian Harmonic Style
References to the Drone Tradition
Seconds and Clusters.....
Ambiguous Dominant Function
Plagal Cadences: Preference for Minor iv.....
Tonicizations and Modulations
Key Relationship and Music Structure.....
Harmonizing Bulgarian Music.....
Harmony-Dance Relationship
Interactive Harmonizations
Harmony in Compositions and Arrangements
Expanding the Boundaries: Jazz Harmony
Non-Triadic Harmony and 20th Century Techniques.....
5. HARMONY AND ACCOMPANIMENT IN VILLAGE STYLE
Harmony in Village Music between World War I and World War II
Pristanala Ganka.....
Ya Stani Milke
Plevensko Horo
Selska Svatba.....
<i>PRACTICE – Scale Identification, Phrase/Form Analysis, Cadences, Tonicizations, and Applying Harmonic Progressions</i>
MEETING 4 – October 30th
5. HARMONY AND ACCOMPANIMENT IN VILLAGE STYLE (Continued)
Village Style Music from the 1950s
Village Style Music from the 1960s-1970s.....
Village Style Music with Ensemble Influence from the 1970s
Pazardzhishka Kopanitsa.....
Krivo Horo
Village Style Music with Ensemble Influence from the 1980s
Mominska Rŭchenitsa
Kopanitsa.....
<i>PRACTICE – Scale Identification, Phrase/Form Analysis, Cadences, Tonicizations, and Applying Harmonic Progressions</i>

* The continuation of the course, Bulgarian Harmony II, will be offered in February 2025