

Harmonization Curriculum Summary

Primary Chords

eNovation 3: Major and Minor White Key Pentascales (F,C,G,D,A,E)

I, IV, V
 Root Tones
 Perfect 5th Drone

eNovation 4: Major and Minor Triads (White Key Pentascales)

I, IV, V
 Triads (blocked, broken, oom-pah)
 Two-Handed Accompaniment

eNovation 5: Black Key Pentascales (B,F[♯],C[♯],B[♭],E[♭],A[♭])

I, IV, V
 Triads (blocked, broken, oom-pah, arpeggiated, Alberti bass)
 Two-Handed Accompaniment

eNovation 6: Coordination

I, IV, V
 Triads (blocked, oom-pah, arpeggiated, Alberti bass)
 Sixteenth Notes in Melody

eNovation 7: Extending to the Sixth

I, IV, V
 Chord Shells (blocked, arpeggiated, oom-pah)
 Two-Handed Accompaniment (Keyboard Style, Chorale style)

eNovation 8: Chord Shapes, Shifts, and Progression

I, IV6/4, V6/3, V6/5
 Close Position Inversions (blocked, arpeggiated, oom-pah)
 Two-Handed Accompaniment (Keyboard Style)

Secondary Chords

eNovation 9: Extending to the Seventh

I, IV6/4, V6/3, V6/5, V7
 ii, vi, VI chords
 Close Position Inversions (blocked, arpeggiated, oom-pah, waltz)
 Root Position V7 Chord

eNovation 10: Extending to the Octave

ii, iii, vi chords
 Close Position Inversions (blocked, arpeggiated, oom-pah, waltz)
 Ballad Style (R-5-8)
 Two-Handed Accompaniment (Keyboard Style)

eNovation 11: Finger Substitutions in Melodies and Chords

ii6-V7-I Cadence
 Close Position Inversions (blocked, arpeggiated, oom-pah, waltz)
 Ballad Style (R-5-8)
 Two-Handed Accompaniment (Keyboard Style)





Applied Dominants

eNovation 12: Pianistic Fingerings in Chordal Playing

Applied Dominants: V7/IV; V7/V

- Close Position Inversions (blocked, arpeggiated, oom-pah)
- Open Spacing Blocked Chords
- Waltz Style with Sustained Bass Note
- Ballad Style (R-5-8) (R-5-10)
- Tango Style
- Two-Handed Accompaniment (Keyboard and Chorale Styles)

eNovation 13: The Legato Melody – Hand Extension and Contraction

Applied Dominants: V7/vi; V7/ii

- Close Position Inversions (blocked, arpeggiated, oom-pah)
- Ballad Style (R-5-8)
- Root Position Voicing (blocked, oom-pah, waltz style, syncopated)
- Two-Handed Accompaniment - Chorale Style
- Two-Handed Accompaniment – Keyboard Style with Melody

eNovation 14: Melodic Independence Within the Hand

Multiple Applied Dominants: V7/IV; V7/V

- Enhanced Melody
- Chord Shells (blocked)
- Close Position Inversions (blocked, arpeggiated, oom-pah, Alberti bass)
- Root Position Voicing (blocked, oom-pah, waltz style, syncopated)
- Ballad Style (R-5-8)
- Boom-Chick
- Two-Handed Accompaniment - Boom-Chick
- Two-Handed Accompaniment – Keyboard Style, Syncopated Keyboard Style

eNovation 15: Independence Between the Hands

Applied Dominants: V7/IV; V7/V

- Close Position Inversions (blocked, jump bass, Alberti bass)
- Two-Handed Accompaniment - Boom-Chick
- Two-Handed Accompaniment – Keyboard Style

eNovation 16: Inversions of 4-Note Chords

Multiple Applied Dominants: V7/IV; V7/V; V7/vi

- Close Position Inversions (blocked, jump bass)
- Two-Handed Accompaniment – Keyboard Style

eNovation 17: Textural and Registral Shifts

Multiple Applied Dominants: V7/V; V7/iii; V7/vi

- Close Position Inversions (blocked, broken, oom-pah)

