

EIS (Equal Interval System)

Concepts for Harmonizing a Melody

Ted Greene 1978-11-18

(Around ostinato lesson)

Triads

- 1) a) Close b) Open c) Switching from one to the other
- 2) Three inversions or positions each
- 3) Substitute tones
- 4) 6/4 chords

(6th and) 7th Chords

Reverse resolutions

9th, 11th, and 13th Chords

Resolutions and reverse resolutions

Shifting from one number of parts to another

(Mixed scale harmonies, mixed quality, and mixed progressions)

12 Tonality (Diatonic Thinking):

Using all 18 Scales

- 1) 1 Part over R, ⁽⁻¹⁰⁾ R, ⁽⁻¹⁰⁾ R ⁽⁵⁾ R, ⁽⁻⁹⁾ ← and slowly arpeggiate or various other bass notes.
- 2) 2 P – H3 : over Root pedal or ?; with or without an inner “cued” tone to fill out the harmony. Optional: invert the top two notes into 6ths With normal progressions, mixed progressions (such as “pseudo diatonic”) too and/or mixed scales, or both.
- 3) 3 P – H3 : with normal (and mixed progressions and scales) or both. 1) All 3 positions of closed or open types of triads are available here.
- 4) 4 P – H3 : 1) all 4 positions except for E1 between top 2 voices. Also Open Positions
- 5) 5 P – H3 : Double Melody (one octave below) is the normal 5 part harmony in this system (for quick “diatonic” or “12 tonality” type usage.)

Possible Structures:

7	3	5	}	“Shearing” block chords
5	R	3		
3	7	R		
R	5	7		
7	3	5		

Some good open positions:

5	7	3	R
R	3	7	5
7	R	5	3
5	7	3	R
3	5	R	7

EVS CONCEPTS FOR HARMONIZING A MELODY

TRIADS

- ① a) CLOSE b) OPEN c) SWITCHING FROM ONE TO THE OTHER
- ② 3 INVERS. OR POS. EACH
- ③ SUBST. TONES
- ④ 6/4 CHORDS

(6th) 7th CHORDS

Reverse Resolutions

SHIFTING FROM ONE NUMBER OF PARTS TO ANOTHER

9th, 11th & 13th CHORDS

Resolutions & Reverse Resolutions

(MIXED SCALE HARMONIES, MIXED QUALITY, & MIXED PROGRESSIONS)

12 TONALITY (DIATONIC THINKING)

- ① **1 PART** over R, R, R or various other bass notes USING ALL 18 SCALES
(-10, -110) (-5) (-17) K and slowly arpeggiate
- ② **2 P-H3**: over root pedal or ?; w or w/out an inner "cued" tone to fill out the harmony
OPT: invert the top 2 notes into 6ths
w/ normal prog, mixed prog (such as "pseudo diatonic") too +/- MIXED SCALES; or both
- ③ **3P-H3** w/ normal (+ mixed prog and scales) or both
1) all 3 positions of closed or open types of triads are available here.
- ④ **4P-H3** 1) all 4 positions except for E1 between top 2 voices also OPEN POSITIONS

⑤ **5P-H3** - DOUBLED MELODY (one octave below) is the normal 5 part harmony in this system (for quick "diatonic" or "12 tonality" type usage).

Possible Structures:

7	3	5
3	3	3
2	R	7
5	7	7
7	3	5

"SHEARING"
BLOCK
CHORDS

Some good open pos:

5	7	3	R
R	3	7	5
7	R	5	3
5	7	3	R
3	5	R	7