

# [EIS] Practice - Various Concepts

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Everything in the Course is Reversible

E5

## C.O.P. and Bass in Motion

[Ascending]

Diatonic

Scale #1

C C7/Bb C6/A C/G F F7/Eb F6/D F/C etc.

Musical notation for C.O.P. and Bass in Motion. The staff shows a sequence of chords: C, C7/Bb, C6/A, C/G, F, F7/Eb, F6/D, F/C. The bass line moves from C4 to B3, A3, G3, F3, E3, D3, C3. The treble line moves from C5 to B4, A4, G4, F4, E4, D4, C4. The notation includes stems and flags for the bass notes and stems for the treble notes.

## Concept: Bass and Treble Motion Combined

E5

Descending

Cm Gm Dm etc.

Musical notation for Concept: Bass and Treble Motion Combined. The staff shows a sequence of chords: Cm, Gm, Dm. The bass line moves from C3 to B2, A2, G2, F2, E2, D2, C2. The treble line moves from C5 to B4, A4, G4, F4, E4, D4, C4. The notation includes stems and flags for the bass notes and stems for the treble notes.

E4

Descending  
Diatonic

C Ab E C

Musical notation for E4 Diatonic. The staff shows a sequence of chords: C, Ab, E, C. The bass line moves from C3 to B2, A2, G2, F2, E2, D2, C2. The treble line moves from C5 to B4, A4, G4, F4, E4, D4, C4. The notation includes stems and flags for the bass notes and stems for the treble notes.

## Concept: Passing Tone #1

5 to 6; 5, 5+, 6; Freezing 6 to 5 (6 for 5), 6, b6, 5.

Practice all with these.

## Concept: Substitute Tones

For Triads: 2 for 1, 2 for 3, 4 for 3 (6 for 5)

Practice all progressions using substitute tones  
*always* or *sometimes*.

E4↑

C E Ab C

Musical notation for E4↑. The staff shows a sequence of chords: C, E, Ab, C. The bass line moves from C3 to B2, A2, G2, F2, E2, D2, C2. The treble line moves from C5 to B4, A4, G4, F4, E4, D4, C4. The notation includes stems and flags for the bass notes and stems for the treble notes.

**Concept: 6/4 Chord**

Exercise: Go thru (mentally) and substitute 6/4's (in the top 3 voices) in all progressions.

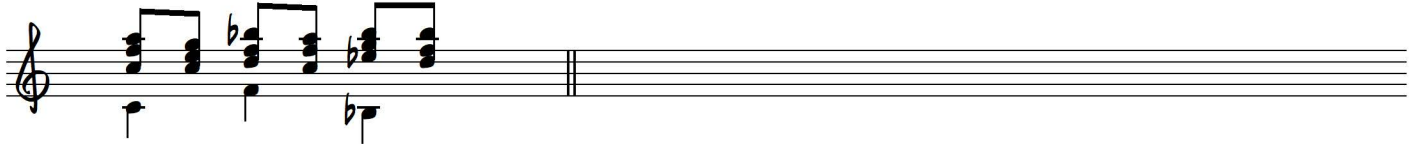
Also possible: Substitute Voice-Leading (Parallelism results here)

Also try reversing (triad, 6/4)

Also apply all previous lessons to this.

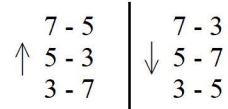
E5↑

F C B $\flat$  F E $\flat$  B $\flat$



**Concept: Natural Sevenths (in Major)**

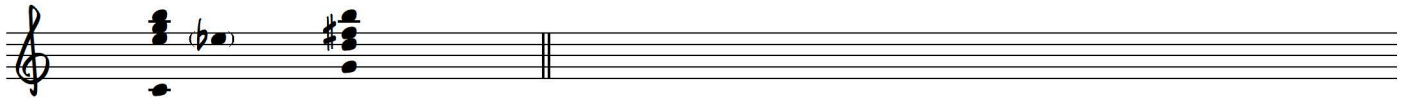
Voice-leading on 7ths:



Take thru all progressions, Bass in Motion, etc.

E5↓

C $\Delta$ 7 G $\Delta$ 7



### Spud Murphy Basic Scales

- 1) Major
- 1a) Lydian
- 2) Major with b6
- 3) Dorian
- 3a) Dorian with #4
- 4) Aeolin
- 5) Phrygian
- 6) Phrygian with  $\flat$ 6 (B $\flat$  Melodic minor)
- 6a) Phrygian with  $\flat$ 6 with #4
- 7) Mixolydian
- 7a) Overtone Dominant
- 8) Major with b6, b7 (Mix of Melodic Minor)
- 9) b2, b6, b7 (Mix of Harmonic minor)
- 10) b2, b7, 13b9 Scale
- 11) b2, #4, b7
- 12) Melodic Minor
- 12a) Melodic minor with #4
- 13) Harmonic minor.

b2, #9, #4, b7 = 1/2-whole scale.

(others listed, but not clearly visible)

E. 5, SCALE #1  
DESCENDING DIATONIC

E. 5 DESC

EVERYTHING IN THE COURSE IS REVERSIBLE

E. 4 DESC

C B Bb A Ab G Gb F E D# D C# C

CONCEPT: PASSING TONE #1 5 to 6 ; 5, 5+, 6 ; 6 to 5 ; 6, b6, 5, FREEZING

practice all prog with these

CONCEPT: SUBSTITUTE TONES → 2 for 1, 2 for 3, 4 for 3, (6 for 5)  
Practice all prog. using subst. tones always or sometimes

CONCEPT: 6/4 CHORD

EXERCISE: Go thru and substitute 6/4's (in the top 3 voices) in all prog. also possible: SUBST. VOICE LEADING (Parallelism results here) also try reversing (triad, 6/4) also apply all previous lessons to this

CONCEPT: NATURAL SEVENTHS (MAJOR)

VOICE LEADING on 7ths: ↑ 7-5, 5-3, 3-7 ; ↓ 7-3, 5-7, 3-5

Take thru all progressions, BASS IN MOTION, etc.

SPUD MURPHY BASIC SCALES

- 1 MAJOR (a) LYDIAN
- 2 " with b6
- 3 DORIAN (b) DORIAN WITH #4
- 4 AEOLIAN
- 5 PHRYGIAN (c) same with #4
- 6 " with b6, b7 (7) Overtone dom
- 7 MIXOLYDIAN
- 8 MAJOR WITH b6, b7 (MIX OF MAJ MIN)
- 9 b2, b6, b7 (MIX OF MAJ MIN)
- 10 b2, #4, b7 = 1/2 whole scale
- 11 b2, #4, b7
- 12 Melodic with #4
- 13 " " " "