

**EIS (Equal Interval System)**  
**Resources for Writing** (← This is the slant here)

Ted Greene, 1977-10-14, 1978-07-20, and 1978-07-07

All meters and rhythms

**Major and Minor**

- ① **Triad Progressions:** (Major and minor) in all ascending and descending Symmetric Cycles (Equal Interval Progressions)  
(Pages of interest: 24, 26, 94, 106-A, 107, 114, 120, 123, 129, 124)
  - 1) a) Close, b) Open voicings, c) Switching from one to the other (close to open or vice versa).
  - 2) Three inversions or positions each
  - 3) V.L. [Voice-Leading], S.V.L. [Substitute Voice-Leading], and S.P. [Substitute Position]. (Also see 1c above)
- ② **Non-Chord Tones:** in many combinations or singly.  
(p.23, 42)
- ③ **Substitute Tones.**  
(p.42, 44)
- ④ **Six-Four Chords,** their 1) Resolutions, and 2) Reverse Resolutions.
- ⑤ **Treble C.O.P.** [Change Of Position] with or without S.P. [Substitute Position] across the bar line.
- ⑥ **Bass in Motion:**
  - 1) a. Ascending, b. Descending.
  - 2) a. Regular, b. Free, c. Elision, d. Passing 3rds, 5ths, and leading tones (starting on 5th for instance)
- ⑦ **Bass and Treble Motion Combined.**
- ⑧ **C.O.P of any one chord connection or progression** (ascending, descending, mixed).  
(same pages resources as ① above. Good original example 39A)  
Examples:  
C<sup>E</sup> - F<sup>F</sup>, C<sup>G</sup> - F<sup>A</sup>, etc. or  
C-G-Am, C-G-Am, C-G-Am (see mixed progression page 2)

Many concepts on these pages can be combined (separate list will follow)

---

### Natural 7ths in Major, Minor

- 1) Progressions a) close, b) open ← all inversions or positions
- 2) Resolutions and Reverse Resolution
- 3) C.O.P. of any one chord connection.
- 4) N.C.Tones [Non-Chord Tones] in many combinations or singly.
- ? 5) Bass in Motion
- 6) Substitute Tones (9 for 3)

### 4P Natural 9ths ( $\Delta 9$ ), $m\Delta 9$ , 6th, $m6th$ (bottom of p.71)

- 1) Progressions a) close, b) open ← all inversions or positions
  - 2) Resolutions to 7th chords or 6th chords, and Reverse Resolution  
Mixing scales too, such as #8 to #9 (p.128)
  - 3) C.O.P. of any one chord connection.
  - 4) N.C.Tones [Non-Chord Tones]
- V.L.: ↑, ↓ [ ] or parallel

### Dominant 7ths

- A) 2P
- B) 3P

Voice Leading: (also called “Changing Position” or “Triad V.L.” or “3-Parts V.L.” or “Opposite V.L.”)

- 1) Normal V. L.
  - 2) Brackets ( [ ] ) even though one tone will always be missing.
  - 3) 3 to  $b7$ ,  $b7$  to 3, 1 to 1
  - 4) 3 to  $b7$ ,  $b7$  to 3, 5 to 5
  - 5) In same bar R to 5, along with [ ] on 3,  $b7$
  - 6) Also Parallel
  - 7) S.V.L [Substitute Voice-Leading] or S.P. [Substitute Position]
- C) 4P also parallel V.L. (all as above)

### Minor 7ths

As above.  
Also  $m7b5$ ,  $\Delta 7+$ ,  $7b5$ , (etc.)  
and 2P:  $\Delta 7$ ,  $m\Delta 7$ , 6,  $m6$

### Minor 9ths 3 & 4P

As above.

### Dominant 7b9 (Scale #10)

As above.

### Dominant 9ths 2P, 3P, and 4P. As above.

For different 3P, different tones may be added to bass (in parallel).

6th may be substituted for 7 in all 9th, 11th (or 13th) chords. Actually, we have these options:

<div style="border-left: 1px solid black; border-right: 1px solid black; border-radius: 50%; padding: 10px; display: inline-block;">                 Stock 3P                  9  <math>b7</math>  <math>\underline{3}</math>                  R             </div>	9	9	9	9	9	9	$b7$	$b7$	$b7$	
	$b7$	$b7$	$b7$	$b7$	5	(5)	$\underline{5}$	5	(5)	5
	$\underline{3}$	$\underline{3}$	$\underline{5}$	(5)	$\underline{3}$	$\underline{3}$	10	$\underline{3}$	$\underline{3}$	$\underline{3}$
	R	5	10	10	$b7$	$b7$	$b7$	9	9	9
	R	R	R	5	R	5	R	R	5	$b7$
			R					R	R	

**Dominant 13ths, Type 1 and 2 (and 4+)**

As above. Parallel bass options.

**Type 1 & 2 4P:**

Only b10 with 11 or 10 with 11+

13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11	11
9	9	9	9	9	9	9	10	b7	10	10	10	10	10	10	10	10	10	10	10	10
<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>5 (or 10)</u>	<u>5</u>	<u>9</u>	<u>5</u>	<u>b7</u>	<u>b7</u>	<u>5</u>	<u>b7</u>	<u>b7</u>	<u>5</u>	<u>b7</u>	<u>b7</u>	<u>5</u>	<u>b7</u>	<u>b7</u>	<u>5</u>
R	5	10	10	b7	10	b7	9	9	9	9	9	9	9	9	9	9	9	9	9	9
	R	R	5	R	b7	5	R	R	R	5	b7	R	R	5	b7	R	R	5	b7	R
			R		R	R								R	R					R

} or 11 for 10

13ths (Type 1 & 2): Scale #1, #1 with 4+, #3, #3 with 4+, #7, #7 with 4+, #8, #9, #10, #10 with 4+.  
Also #11 Type 2.

**3P:**

13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13	13
9	10	11	9	11	9	11	9	10	11	10	11	10	11	11	11	11	10	11	10	11
<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>9</u>	<u>10</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>	<u>b7</u>
1	1	1	10	10	10	10	5	5	5	b7	b7	b7	b7	b7	10	9	9	9	9	9
			1	1	5	5	1	1	1	1	1	5	5	b7	b7	1	1	1	1	1
					1	1						1	1	1	1					

Only b10 with 11 or 10 with 11+  
Or 11 for 10.

**Dominant 11, Dominant 11, 4+ 3P and 4P.**

Or 11th from Scale #9 or 10. Parallel bass options:

Stock 3P:	11	11	11	11	11	11	11
	9	9	9	9	b7	b7	(b7)
	<u>b7</u>	<u>b7</u>	<u>5</u>	<u>(5)</u>	<u>5</u>	<u>(5)</u>	<u>5</u>
	R	5	b7	b7	9	9	9
		R	R	5	R	5	b7
				R		R	R

For 11+ also 3 in parallel with bass.

Summary p.124

Sequence [Scan cuts off bottom of page; can't read much]

How about 5-part chords?

ALL METERS  
and RHYTHMS

EAS RESOURCES FOR WRITING (this is the slant here)

**MAJOR & MINOR**

- ① TRIAD PROG. Major & Minor in all loc. & Desc Cycles (equal interval progressions)
  - 1) a) CLOSE b) OPEN voicings c) SWITCHING FROM ONE TO THE OTHER (close to open or v/versa)
  - 2) 3 INVERSIONS OR POSITIONS EACH
  - 3) V.L., S.V.L., and S.P. (also see 1) c) above)
- ② NON-CHORD TONES in many combinations of singly
- ③ SUBSTITUTE TONES
- ④ SIX-FOUR CHORDS, their RESOLUTIONS, and REVERSE RESOLUTIONS
- ⑤ C.O.P. w or w/out S.P. across the bar line
- ⑥ BASS IN MOTION:
  - 1) a) ASC. b) DESC
  - 2) a) REGULAR b) FREE c) EUSION d) PASSING 3RDS, 5THS & LEADING TONES (STARTING IN 5TH FOR INSTANCE)
- ⑦ BASS & TREBLE MOTION COMBINED
- ⑧ C.O.P. of any one chord connection or progression (asc, desc, mixed) (same resources as ① above)

Pages of INTEREST:  
24, 26,  
94, 106-A,  
107, 114, 120,  
123, 129  
**124**

EX: C<sup>♯</sup>F<sup>♯</sup>, C<sup>♯</sup>F<sup>♯</sup>A<sup>♯</sup> ETC. OR  
C<sup>♯</sup>G<sup>♯</sup>Am, C<sup>♯</sup>G<sup>♯</sup>Am, C<sup>♯</sup>G<sup>♯</sup>Am (SEE MIXED PROG. PAGE 2)

GOOD EXAMPLE PAGES  
39 A.

Many concepts on these pages can be combined (separate list will follow)

7-778

Natural 7ths in Major, Minor

Dom. 7ths

also called "CHANGING POSITIONS"  
(VOICE LEADING: "3 PART V.L." OR "OPPOSITE V.L.")

- ① PROG.
  - a) close b) open } all inv. or pos.
- ② Resolutions & Reverse Resolution
- ③ C.O.P. of any one chord connection
- ④ N.C. Tones in many comb. of singly
- ⑤ BASS in Motion
- ⑥ SUBST. TONES (9 for 3)

- A) 2P B) 3P
- C) 4P also parallel
- even though one tone will always be missing
- 3) 3to-7, 7to3, 1to1
- 4) " " , 5to5
- 5) in pairs bar Rto5, along with Eton3,7
- 6) also PARALLEL

4P NATURAL 9th (D9), m D9, 6th, m6th

Minor 7ths

as above 7) S.V.L. or S.P.  
also m7b9, Δ7+, 7b5 (etc.)  
and 2P: Δ7, mΔ7, 6, m6

- ① Prog: a) close b) open } all inv. or pos.
  - ② Resol. & Rev. Res
  - ③ C.O.P. of any one chord connection
  - ④ N.C. Tones
- to 7th chords or 6th chords  
V.L.: 1, 2, 3 or PARALLEL

Dom. 9ths 2P 3P 4P as above

Dom 7b9 (scale 10) as above

MINOR 9th 3 & 4P as above

DOM 11 3 & 4P

for different 3P, different tones to bass (in parallel) NATURALLY

we have three options:

9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7
5	5	5	5	5	5	5	5	5	5
R	R	R	R	R	R	R	R	R	R

6 maybe subst. for 7 in all 11th chords

DOM 13ths as above

PARALLEL-BASS OPTIONS:

13	13	13	13	13	13	13	13	13	13
11	11	11	11	11	11	11	11	11	11
9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7
R	R	R	R	R	R	R	R	R	R

only 10 with 11 or 10 with 11+ or 11 for 10

OR 11th from scale 9 or 10

11	11	11	11	11	11	11	11	11	11
9	9	9	9	9	9	9	9	9	9
7	7	7	7	7	7	7	7	7	7
R	R	R	R	R	R	R	R	R	R

PARALLEL BASS OPTIONS:

FOR 11+ ALSO 3 in PARALLEL

OTHER GOOD 13ths (TYPES 1+2) = w/BAS (SCALE) #1, 1w4+, 3, 3w4+, 7, 7w4+, 8, 9, 10, 10w4+ also #11 TYPE 2

SUMMARY = P. 124 SEQUENCE

How about SPART chords?