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

<table>
<thead>
<tr>
<th></th>
<th>(-)10</th>
<th>(-)10</th>
<th>(5)</th>
<th>(-)9</th>
<th>← and slowly arpeggiate</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>1 Part</td>
<td>over</td>
<td>R,</td>
<td>R,</td>
<td>R or various other bass notes.</td>
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<tr>
<td>2</td>
<td>2 P – H3</td>
<td>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.</td>
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<tr>
<td>3</td>
<td>3 P – H3</td>
<td>with normal (and mixed progressions and scales) or both. 1) All 3 positions of closed or open types of triads are available here.</td>
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<tr>
<td>4</td>
<td>4 P – H3</td>
<td>1) all 4 positions except for E1 between top 2 voices. Also Open Positions</td>
<td></td>
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<tr>
<td>5</td>
<td>5 P – H3</td>
<td>Double Melody (one octave below) is the normal 5 part harmony in this system (for quick “diatonic” or “12 tonality” type usage.)</td>
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</tr>
</tbody>
</table>

Possible Structures:

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

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) Choose 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

9TH, 11TH, 13TH CHORDS
Resolutions & Reverse resolutions

SHIFTING FROM ONE NUMBER OF PARTS TO ANOTHER
(MIXED SCALE HARMONIES, MIXED QUALITY, & MIXED PROGRESSIONS)

TONALITY (DIATONIC THINKING)
1) 1 PART only R, R, R or various other base notes
2) 2P-H3: One root pedal or; W or w/o an inner "third" tone to fill out the harmony
   Opt: invert the top 2 notes into 6ths
   w/ normal prog, mixed prog (such as "pseudo diatonic")
   or 5/0, 4/3 MIXED SCALES or both
3) 3P-H3 w/ normal (or mixed prog and scales) or both
   1) All 3 positions of closed or open types of triads are available

4) 4P-H3
   1) All 4 positions except for E1 between top 2 voices
   also OPEN POSITIONS

5) 5P-H3 - DOLLED MELODY (one octave below) is the normal 5 part harmony
   in this system (for genuine "diatonic" or "12 tonality" type usage).
   Possible structures:
   Some good progressions:
   5 7 3 9