**EIS (Equal Interval System) Murphy System**  
**Guides or Rules**  
Ted Greene 1978-07-07

p.15: There can be no harmony tone written below the 3rd space of the bass clef (not including the lowest Root or 5th).

p.17: **Voice-Leading:** Hold common tones; contrary motion between one or more parts and the bass; move remaining tones to nearest tones in new chord.

p.26: Non-chord tones do *not* affect the voice-leading as they are placed *between* two chord tones.

p.34: Everything in this course is reversible.

p.49: The higher you go, the freer you get.

p.88, 97: No three tones together (no matter how they’re voiced in several octaves).

p.97: No O.O.D. [Outside Octave Dissonance] but: \( b9 \) is O.K. if \( b7 \) is in chord; \( b2 \) is O.K. over a pedal; \( 3 \) & \( 11 \) are not good but \( 4 \) & \( 10 \) are fine (likewise \( 11 \) & \( 17 \)).

p.127: In chords containing \( 4/7 \), the \( 4/7 \) must always resolve (to 6) whenever 9 resolves to 8.

p.123: Three Basic Principles to Master:
   1) Equal interval root tones
   2) The 18 scales
   3) The vertical chord structures built from the scales

   And: How to weave melodic and harmonic lines through them.

p.129: **EIS Method:** Begin with 1) root tones, 2) choose the scales, 3) build the harmonies and get the final results through the use of VL [voice-leading], non-chord tones, resolutions & reverse resolutions.

   The melody may be a single line with harmony in the bass clef (example: 15 10) or it may be 2P-H3 or 3P or 4P or 5P or complete chords.

p.145: In G sound motives: (or ?): Moving away from doubled tones by contrary motion.

p.148B: Good 4th chord scales: 1, 3, 4, 7 (11, 12 in 4-part) (4+ too?)

p.152A:
E.S. MURPHY SYSTEM GUIDES OR RULES

There can be no harmony tone written below the 3rd space of the bass clef.

Voice Leading: Avoid common tones, except between 1/2 or more parts & the bass.

More remaining tones - avoid 7th tone in new chord.

Non-chord tones don't affect the VH as they are placed between two chord tones.

Everything in this course is reversible.

The higher you go, the greener you get.

No 3 tones together (no matter how they're voiced or several octaves)

No O.O.D., but 3 - 9 is o.k. 9 - 7 is in chord; - 2 is o.k. over a pedal;

3 + 11 are not good, but 7 + 10 are fine (like 11 + 17).

Chords containing 77, the 77 must always resolve (to 6) whenever it resolves to 8.


E.S.M. Method: Begin with root tones, choose the scale, build the harmonies, and fit the final results through the use of VH, new-chord tones, resolutions, & reverse resolutions.

The melody may be carried line with harmony in the bass clef. (Ex: 15 10) or it may be 2 9 - 13 or 3 8 4 11 or 5 6 or complete chords.

Moving away from doubled tones by contrary motion.

Local Tonic Scale: 13, 4, 7, 9, 11, 4, 5, 2 (or 7?) (4+ tone?)