**EIS (Equal Interval System)**

**Resources for Writing** (⇠ This is the slant here)


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.


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\(^E\) - F\(^F\), C\(^G\) - F\(^A\), 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 (♯9), m♯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 m7♭5, ♯7+, 7♭5, (etc.)
and 2P: ♯7, m♯7, 6, m6

Minor 9ths 3 & 4P
As above.

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:

<table>
<thead>
<tr>
<th>Stock 3P</th>
<th>9</th>
<th>9</th>
<th>9</th>
<th>9</th>
<th>9</th>
<th>9</th>
<th>b7</th>
<th>b7</th>
<th>b7</th>
</tr>
</thead>
<tbody>
<tr>
<td>9b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>5</td>
<td>(5)</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>5</td>
</tr>
<tr>
<td>3</td>
<td>3</td>
<td>5</td>
<td>(5)</td>
<td>3</td>
<td>3</td>
<td>10</td>
<td>3</td>
<td>3</td>
<td>3</td>
</tr>
<tr>
<td>R</td>
<td>5</td>
<td>10</td>
<td>10</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>R</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td>R</td>
<td>5</td>
<td>b7</td>
<td>R</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>R</td>
<td>R</td>
<td>R</td>
</tr>
</tbody>
</table>
**Dominant 13ths,** Type 1 and 2 (and 4+)
As above. Parallel bass options.

**Type 1 & 2 4P:**

```
<table>
<thead>
<tr>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
</tr>
<tr>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>5</td>
<td>(or 10)</td>
<td>5</td>
<td>9</td>
<td>5</td>
<td>b7</td>
<td>b7</td>
<td>5</td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>5</td>
<td>10</td>
<td>10</td>
<td>b7</td>
<td>10</td>
<td>b7</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td></td>
<td></td>
</tr>
<tr>
<td>R</td>
<td>R</td>
<td>5</td>
<td>R</td>
<td>b7</td>
<td>5</td>
<td>R</td>
<td>R</td>
<td>5</td>
<td>b7</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
```

Only \( b10 \) with 11 or 10 with 11+

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:**

```
<table>
<thead>
<tr>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
<th>13</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>10</td>
<td>11</td>
<td>9</td>
<td>11</td>
<td>9</td>
<td>11</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>10</td>
<td>11</td>
<td>11</td>
</tr>
<tr>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>9</td>
<td>9</td>
<td>9</td>
<td>9</td>
</tr>
<tr>
<td>l</td>
<td>l</td>
<td>l</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>10</td>
<td>9</td>
</tr>
<tr>
<td>l</td>
<td>l</td>
<td>l</td>
<td>5</td>
<td>5</td>
<td>5</td>
<td>b7</td>
<td>b7</td>
<td>b7</td>
<td>1</td>
<td>1</td>
<td>1</td>
<td></td>
</tr>
</tbody>
</table>
```

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:

```
<table>
<thead>
<tr>
<th>Stock 3P:</th>
</tr>
</thead>
<tbody>
<tr>
<td>11 11 11 11 11 11 11</td>
</tr>
<tr>
<td>9 9 9 b7 b7 (b7)</td>
</tr>
<tr>
<td>b7 b7 5 (5) 5 (5) 5</td>
</tr>
<tr>
<td>R 5 b7 b7 9 9 9</td>
</tr>
<tr>
<td>R R 5 R 5 b7</td>
</tr>
<tr>
<td>R R R R</td>
</tr>
</tbody>
</table>
```

For 11+ also 3 in parallel with bass.

Summary p.124

How about 5-part chords?

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