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: ♭9 is O.K. if ♭7 is in chord; ♭2
             is O.K. over a pedal; 3 & 11 are not good but 4 & 10 are fine (likewise 11 &
             17).

p.127:   In chords containing ♮7, the ♮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:

p.152A: Good 4th chord scales: 1, 3, 4, 7 (11, 12 in 4-part) (4+ too?)

E↓S MURPHY SYSTEM GUIDES OR RULES

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

P.17   VOICE LEADING: Hold common tones; contr. most between 1 or more parts & the bass; more remaining tones to nearest tones in new chord

P.26

P.34   Non-chord tones do not affect the V.L. as they are placed between two chord tones.

P.49   Everything in this course is reversible

P.88,97   The higher you go, the freer you get

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

P.97   No O.O.D, but: -9 is O.K. 4-7 is in chord; -2 is O.K. over a Pedal; 3 + 11 are not good but 4 + 10 are fine (likewise 11 + 17).

P.127   In chords containing 47, the 47 must always resolve (to 6) whenever 9 resolves to 8.

P.123   3 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 & harmonic lines through them.

P.129   E↓S METHOD = Begin with ⓞroot tones, ②choose the scales, ③build the harmonies and get the final results through the use of V.L, NON-CHORD TONES, RESOLUTIONS & REVERSE RESOLUTIONS.

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

P.145   in ground Motives (or ?):

Moving away from doubled tones by contrary motion

P.148B

P.152A   Good 4thchord Scales : 13, 4, 7, (11, 12 in 4part) (4+ too ?)