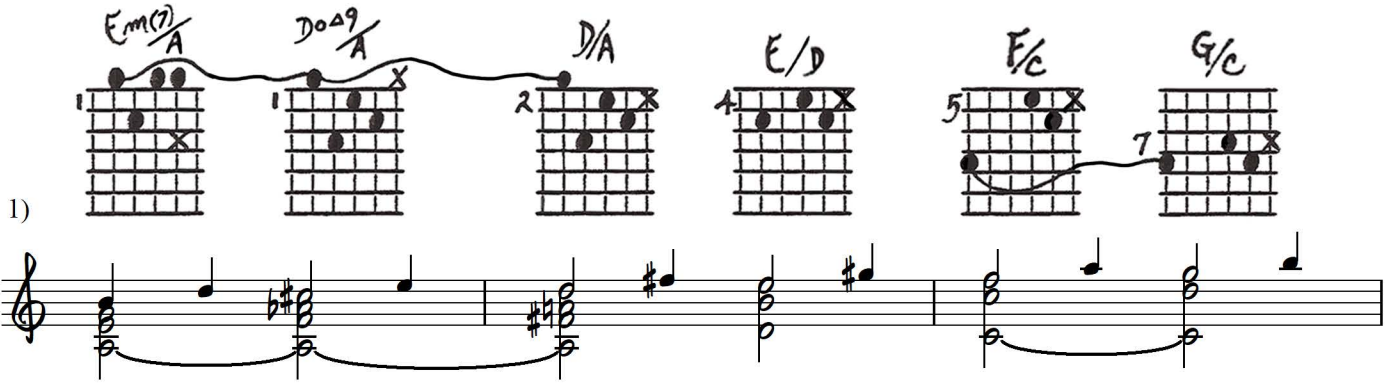
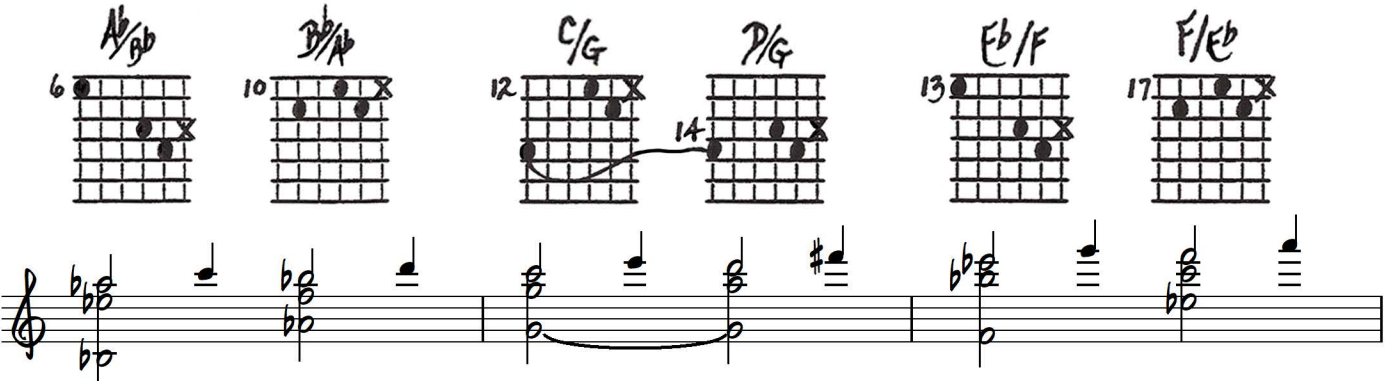


Harmonizing 3rd Interval-Oriented Melodies with "Triads and Bases"

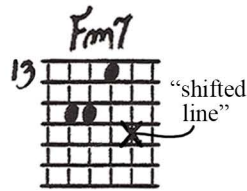

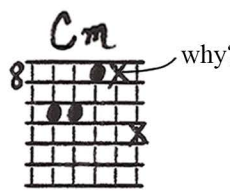
Playing order: ● × □ △
○ = opt.

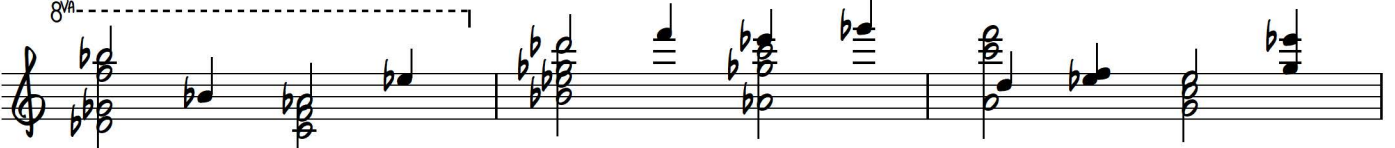
(Consonant Major Polychords)

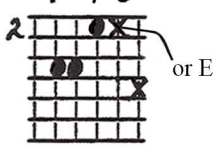

1) 

1) 

6 10 12 14 13 17

15 13  11 11 10  8 

8^{va} 

7 5 4 2  4 4 

open

E A9 E19

2) DΔ7 CΔ9 no3 B11 B/7 or A Lydian Db/5 AbΔ9 no3

(E Lydian) Gb11 F#E Ab Lydian "Dovetailing"

13 CA9 no3 G11 CA7 E11 AΔ7

(8)

Dovetailing again

D^b11
G^bA7
B^b11
E^bA⁹ no3
D11
D⁷/7

E⁵
F[#]/B
E
B^m7
D^b
A^bm7

or still B

B^b
A^b/B^b
B^b
A^b/B^b
B^b
A^b/B^b

8^{va}-----

B^b
A^b/B^b
B^b
A^b/B^b
D^m/A

Ritard to **D^m/A** tonality in high

(8)-----

HARMONIZING 3RD INTERVAL-ORIENTED MELODIES WITH "TRIADS + BASSES" (CONSONANT MAJOR POLYCHORDS)

© 2026 '85
J. M. Moore

The grid contains 100 guitar chord diagrams, each with a label and a melodic line. The diagrams are arranged in 10 rows and 10 columns. Melodic lines are drawn across the strings, often connecting notes from different chords. Some diagrams have 'X' marks on strings to indicate muted notes. Handwritten notes like "PHRASE EXTENSION", "OPEN", "DOVERSTAYING AGAIN", and "LYDIAN" are scattered throughout. A note at the bottom says "TUNA TONALITY in HIGH REGISTER".

Row 1: Em(2), 7009/A, D/A, E_b, E_c, G/c, Ab/Ab, Bb/Ab

Row 2: C/G, D/G, E^b/F, F/E^b, G^bA7, Fm7, E^bm9, Ab7

Row 3: F6{7}, Cm, D6{7}, Am, B6{7}, F#m, B6{7}, B7

Row 4: E, A9, F|9, D A7, CA9no3, B11, B11 or A Lydian, D/5

Row 5: AbA9no3, Gb11, F#E(4)DMM, Ab, LYDIAN, "DOVERSTAYING", B11, GbA7, Bb11

Row 6: CA9no3, G11, CA7, E11, A A7, Db11, GbA7, Bb11

Row 7: DOVERSTAYING AGAIN FbA9no3, D11, D/7, E/5, F#9, E, Bm7, Db

Row 8: Abm7, Bb, Ab/Ab, Bb, Ab/Ab, Bb, Ab/Ab, Bb

Row 9: Ab/Ab, Bb, Ab/Ab

Row 10: (Empty diagrams)

TUNA TONALITY in HIGH REGISTER