The tables below give list for the three types of 3-chords for the 11 harmonies possessing symmetries. One must remember that the reversal of the orientation for the cycle induces the transformation $C \leftrightarrow C$, $F\sharp \leftrightarrow F\sharp$, $H \leftrightarrow C\sharp$, $F \leftrightarrow G$,$D \leftrightarrow B\flat$, $E \leftrightarrow G\sharp$, $A \leftrightarrow D\sharp$ and produces a new scale with minor type chords mapped to major type chords and vice versa. Also one must remember that all 3-chords except those which are simple majors or minors lack the third so that their emotional tone remains uncharacterized. For instance, $C6$ does could be replaced with $Cm6$ and $G7$ with $Gm7$. The reader can check the chords by direct inspection of the figures. The convention used is that vertex number one corresponds to C note.

$(\mathbf{n_0}, \mathbf{n_1}, \mathbf{n_2})$	**0-chords**	**1-chords**	**2-chords**
(2,12,6)	$(Faug, Gaug)$	$(Cm, Dm, Em, F\sharp m, G\sharp m, B\flat m)$,	$(C9, D9, E9, F\sharp 9, G\sharp 9, B\flat 9)$.
		$(F6, G6, A6, B6, C\sharp 6, D\sharp 6)$.	

Table 1. The table gives various types of 3-chords for harmonies with Z_6 rotational symmetry. Note that half-octave shift is an exat symmetry. Note that $G^{aug} = CEG\sharp, F^{aug}$ act as bridges between the groups related by half octave shift. The chords have been arranged so that they form orbits of Z_6. " Amino-acid chords"correspond to preferred chords at the orbits.

$(\mathbf{n_0}, \mathbf{n_1}, \mathbf{n_2})$	**0-chords**	**1-chords**	**2-chords**
(0,16,4)		$(D7, D6, G\sharp 7, G\sharp 6)$,	$(B\flat 9, B9, E9, F9)$.
		$(G4+, A9-, C\sharp 4+, D\sharp 9-)$,	
		$(Emaj7, Gmaj7, B\flat maj7, C\sharp maj7)$,	
		$(C9-, A9-, F\sharp 9-, D\sharp 9-)$.	
(4,8,8)	$(Cex3, Eex2, F\sharp ex3, B\flat ex2)$.	$(Dmaj7, E9-, A7, A6)$,	$(B\flat 9, F9, C9, G9)$.
		$(G\sharp maj7, B\flat 9-, D\sharp 7, D\sharp 6)$.	$(E9, B9, F\sharp 9, C\sharp 9)$.

Table 2. The table gives various types of 3-chords for the two harmonies with $Z_4 = Z_2^{rot} \times Z_2^{refl}$ symmetry. 4-plets represent the orbits. First cycle has no harmonic loners. Second cycle gives rise to bio-harmony (4,8,8) for which 0-quint chords are dissonant. Both cycles have Z_2 rotation symmetry acting as a vertical reflection symmetry in figures and realized also as half-octave shift so that 4-plets contains chords and their half-octave shifts. The genuine reflection symmetry acts as a horizontal reflection symmetry in figures. The cycles correspond to figures **??**, **??**.

$(\mathbf{n_0}, \mathbf{n_1}, \mathbf{n_2})$	**0-chords**	**1-chords**	**2-chords**
(0,16,4)		$(Em, B\flat m), (Cm, F\sharp m)$,	$(D9, G\sharp 9)$,
		$(G6, C\sharp 6), (A6, D\sharp 6)$,	$(E9, B\flat 9)$.
		$(D4+, G\sharp 4+), (B4+, F4+)$,	
		$(Cmaj7, F\sharp maj7), (G6-, C\sharp 6-)$.	
(2,12,6)	$(Aex4, D\sharp ex2)$.	$(Am, D\sharp m), (G9-, C\sharp 9-)$,	$(C9, F\sharp 9)$,
		$(C4, F\sharp 4), (E4+, B\flat 4+)$,	$(A9, D\sharp 9)$,
		$(Dmaj7, G\sharp maj7)$,	$(D9, G\sharp 9)$.
		$(Bmaj7, Fmaj7)$.	
(4,8,8)	$(Aex2, Hex8, D\sharp ex2, Fex8)$.	$(D7, G\sharp 7), (Amaj7, D\sharp maj7)$,	$(G9, C\sharp 9), (A9, D\sharp 9)$,
		$(A4+, D\sharp 4+), (E7, B\flat 7)$.	$(B9, F9), (E9, B\flat 9)$.

Table 3. The table gives various types of 3-chords for harmonies with Z_2 rotation symmetry acting as half-octave shift. The doublets represent 2-chord orbits. The cycles correspond to figures **??**, **??**, and **??**.

$(\mathbf{n_0}, \mathbf{n_1}, \mathbf{n_2})$	**0-chords**	**1-chords**	**2-chords**
(2,12,6)	$(F\sharp ex3, Hex4)$,	$(Am, D\sharp), (A6, D\sharp 7)$,	$(C9, F9), (B9, F\sharp 9)$,
		$(D7, B\flat 6), (G6-, Fmaj7)$,	$(E9, C\sharp 9)$.
		$(D4+, B\flat 9-), (E9, G\sharp 4+)$,	
(2,12,6)	$(Dex4, Hex4)$.	$(F, Fm), (C6-, B\flat maj7)$,	$(C9, D\sharp 9)$,
		$(D7, G\sharp 6), (Gmaj7, D\sharp 6-)$.	$(D\sharp 9, C\sharp 9)$,
		$(C\sharp 4-, A4+), (E4+, F\sharp 6)$.	$(E9, B9)$.
(4,8,8)	$(Fex1, D\sharp ex3, G\sharp ex1, Aex2)$.	$(E7, E6), (Amaj7, B9-)$,	$(D9, B9), (C9, C\sharp 9)$,
		$(G, C\sharp m), (D7, F\sharp 6)$.	$(F9, G\sharp 9), (D\sharp 9, B\flat 9)$.
(2,12,6)	$(Hex3, Eex7)$.	$(D7, G\sharp 6), (G, D\sharp m)$,	$(C9, D\sharp 9)$,
		$(F, Fm), (C6-, B\flat maj7)$,	$(D9, C\sharp 9)$,
		$(A9-, C\sharp 4+), (E7, F\sharp 6)$.	$(E9, B9)$.
(2,12,6)	$(F\sharp ex2, Fex3)$.	$(F, B\flat m), (C7, G\sharp 6)$,	$(B\flat 9, D\sharp 9)$,
		$(Amaj7, B9-), (E6, E7)$,	$(C9, C\sharp 9)$,
		$(G, C\sharp m), (D7, B6)$.	$(D9, H9)$.

Table 4. The table gives various types of 3-chords for harmonies with single reflection symmetry. The cycles correspond to figures **??**, **??**, **??**,**??**, **??**.