

In the case of ambiguous chords, the second symbol is placed under the first.

Sufficient, it is hoped, has now been said, to explain the theory upon which the symbols in general are constructed and employed. The symbols for other chords, both diatonic and chromatic, will be given as the chords severally occur in the course of the work.

The following passage exemplifies the employment of symbols in connection with modulation.

(a) (b) (c) (d) (e) (f) (g) (h) (i)

7 5 7 6 5 #5 6 9 8 7
3 6 4 3 5

C+ G+ A-
V7 I+ L7 I Ix IV+ V7¹ I+ L7^o
I ——— '5 '8 '3

(j) (k) (l) (m) (n) (o) (p)

4 7 8 6 6 7
2 4 3 5 6

[III-] F+ I+ [V¹ I¹] C+ II7¹ V7 I
V7² '8 '6