

The symbols for the chords of the dominant ninth are $V9_+$ (or simply $V9$) and $V9_-$. $L7$ and $L7_0$ are treated as distinct chords, they are not regarded as being $V9_+^{-1}$ and $V9_-^{-1}$ respectively; in the latter chords the dominant is always present while in the former it is never present.

The following example illustrates the formation of symbols in connection with suspensions.

(a) Treble: G4, B4, D5; Bass: G3, B2, D3. Figures: 4 3 / 7 6 5. Symbol: I '8.

(b) Treble: G4, B4, D5; Bass: G3, B2, D3. Figures: 7 - / 6 5. Symbol: V7 '5.

(c) Treble: G4, B4, D5; Bass: G3, B2, D3. Figures: 7 8 / 5 2. Symbol: I '8.

(d) Treble: G4, B4, D5; Bass: G3, B2, D3. Figures: 5 - / 7 6 5 4 2. Symbol: 'I'.

(e) Treble: G4, B4, D5; Bass: G3, B2, D3. Figures: 7 6 / 5 4 2. Symbol: V7³ '5 '3.

(f) Treble: G4, B4, D5; Bass: G3, B2, D3. Figures: 9 8 / 7 6 5 4 3. Symbol: I '8 '3.

- (a) The tonic chord with the third suspended.
- (b) The dominant seventh with the fifth suspended.
- (c) The tonic chord with the octave sub-suspended.
- (d) The first inversion of the tonic chord with the bass suspended.
- (e) The third inversion of the dominant seventh with the third and fifth suspended.
- (f) The tonic chord with a triple suspension.

When the suspension is in the bass, the mark ' is placed before the Roman numeral.

Pedal chords and pedal passages are represented by the Roman numeral indicating the pedal note, followed by a line of continuation placed under, or in the case of an inverted pedal placed over, the symbols representing the chords employed in connection with the pedal note.