The above symbols should be read as follows:—

(*a*) The dominant seventh.

(*b*) Tonic (major) chord.

(*c*) Leading seventh (or minor seventh on leading-note) on tonic pedal.

(*d*) Tonic chord with fifth and third suspended, end of pedal.

(*e*) Augmented triad on tonic.

(*f*) Sub-dominant (major) chord.

(*g*) First inversion of dominant seventh, in G major.

(*h*) Tonic (major) chord with octave suspended.

(*i*) Diminished seventh on leading-note, generator E, in A minor.

(*j*) Tonic (minor) chord, changing to mediant (minor) chord, in F major.

(*k*) Second inversion of dominant seventh.

(*l*) Tonic (major) chord, with octave sub-suspended and third suspended.

(*m*) First inversion of dominant chord, changing to first inversion of tonic chord, in C major.

(*n*) First inversion of supertonic seventh.

(*o*) Dominant sixth and seventh.

(*p*) Tonic chord.

From the above analysis, it will be seen that both time and space are materially saved by the employment of symbols, irrespective of the convenience derived from having the name of each chord immediately under its own bass-note. It can with confidence be affirmed that were the advantages to be derived from the use of symbols generally known, the system would without doubt be generally adopted.