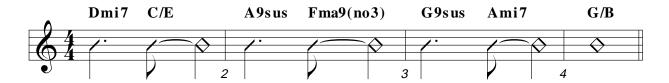## Interpretation of contemporary charts using 'triad-over-root' chords (contd)

We will now look at some progression examples, containing symbols to be translated into 'triad-over-root' structures. First we will apply **literal translation** to the following progression:-

Figure 7.23. Progression example #7 (to be translated using 'triad-over-root' chords)

Note that some of the chord symbols in the above example are **already presented as 'slash' chords** - the major chords **C/E** and **G/B** are both **1-3-5** structures inverted over the **3rd** (as in **Fig. 7.8.**). The above example demonstrates a frequently-encountered mixture of '**slash**' and '**composite**' symbols, as follows:-

- the **inverted** chords (i.e. over the 3rd, 5th etc) are indicated using a 'slash' chord symbol, as there is often no other convenient way to notate these chords.
- **all other** chords (i.e. non-inverted) are indicated using a composite symbol, which we can then translate into a 'triad-over-root' structure.

Now we will present the 'triad-over-root' translation, which will include the following:-

- 'triad-over-root' or 'slash' **chord symbol equivalents** for the translated chords
- upper structure triad **voiceleading solution** for each chord
- '**roman numeral**' analysis for each chord (with respect to the tonic of **C**)

Figure 7.24. Progression example #7 (translated using 'triad-over-root' chords)