1.   **Root** always large case letters: **C**, **C**m, etc.

2.   If no other information (i.e. *just* the root: C, D, etc.), then assume a **major** triad

3.   Additional information to be interpreted as follows:

  (i)   (non-major) **triad-type** indicated by "m", "°" , and "+".
        • "m" = **minor** triad (Cm, Dm, etc.,)
        • "°" = **diminished** triad (C°, D°, etc.,); *can also mean dim. 7th chord*
        • "+" = **augmented** triad (C$^+$, D$^+$ etc.,)

  (ii) 7th, 9th, 11th, and 13th chord-types:
        • b5 = diminished fifth (Cm^{7b5}, Dm^{9b5}, etc.,); *used **only** for **half-dim. 7th chords**, not for °triads*
        • ^{7} = add **m7** (C^7, Dm^7, E°^{7}, F$^7_+$, etc.,);
        • ^{maj7} = add **M7** (C^{maj7}, Dm^{maj7}, E°^{maj7}, F$^{maj7}_+$, etc.,);
        • ^{9} = add **M9** *AND* m7, unless specified otherwise (C^9, Dm^9, Em^{9b5}, etc.,);
        • ^{maj9} = add M9 *AND* **M7** (C^{maj9}, etc.; *note that* "Dm^{maj9}" *is more commonly written* "Dm^{9maj7}".);
        • ^{b9} = add ^{b}9 *AND* m7, unless specified otherwise (C^{b9}, Dm^{b9}, E$^{b9}_+$, etc.,);
        • ^{11} = add **P11**, M9, *AND* m7, unless specified otherwise (C^{11}, Dm^{11b5}, Em^{11maj7}, etc.,);
        • $^{+11}$ = add **+11**, M9, *AND* m7, unless specified otherwise (C^{+11}, D$^{9(+11)}$, etc.,);
        • ^{13} = add M13, P11, M9, *AND* m7, unless specified otherwise (C^{13}, D^{13+11}, etc.,);
        • ^{b13} = add **m**13, P11, M9, *AND* m7, unless specified otherwise (C^{b13}, D^{b13b9}, etc.,);

4.   Other points to remember:

  (i)   in most cases, a series of numbered suffixes begins with the largest one.
  (ii) the above system comes out of common practise, and as such, there are occasional logical inconsistencies. Study the chart on page 493 and see how many you can find.   In no case, however, should these "inconsistencies" make determining the actual notes in the chord confusing.   Usually, they are redundancies.
  (iii) In actual practice, the "taller" chords (9ths, 11ths, 13ths) usually have one or more chord tones missing.
  (iv) "^{maj}" by itself refers to the seventh, which is why "^{maj9}" means "add **M7**, M9."