

The symbol for this chord, the dominant second, is V_7^2 .

(a) (b) (c) (d)

7 2 3 7 2 3 7 5 2 9 7 5

In modern compositions the third in V_7 is sometimes *absolutely displaced*, as at *c*, which is a variation of the progression at *a*. The chord at *d* is another example of the same, but here the A falls, and the chord may be regarded either as V_9 with the third omitted, or as V_7 with the third absolutely displaced; preferably the latter, for the third should not be omitted from V_9 , while a displacement is not an omission.

The chords at *c* and *d*, in the above example, especially that at *c*, must be employed with considerable discretion by the student, and their use at examinations is certainly not to be recommended.

124. V_9 has four inversions; of these the first (*a*) and the third (*b*) are the most frequently employed; the second inversion is rarely, if ever, used, as the presence of the fifth would necessitate the omission of the leading note; the fourth inversion (*c*) can only be used when the bass is treated as a suspension.

(a) ✓ (b) (c)

7 6 5 4 3 2 7 6 2