

At *a*, the ninth resolves while the other notes remain stationary, the chord is thus changed to *V*7. and resolves accordingly; or it may be resolved as at *b*, the deceptive resolution of *V*7; at *c*, this form of resolution is treated as a suspension, the *A* being prepared in the preceding chord; while at *d*, the *A*, not being prepared, may be regarded as an accented auxiliary note, the chord here proceeds to a pedal six-four, followed by another *V*9, resolving naturally upon *I*.

(a) (b)

(c) (d) *

Figured bass notation for (a):
 Treble: 9 8
 Bass: 7 -

Figured bass notation for (b):
 Treble: 9 8
 Bass: 7 -

Figured bass notation for (c):
 Treble: 9 8
 Bass: 7 -

Figured bass notation for (d):
 Treble: 9 8 6 9
 Bass: 7 - 4 7

The above progressions are equally available in the key of C minor.

123. In the following example, in the chord at *a*—a chord which is apparently *V*9—the fifth is present, the third absent, and the ninth *rises* one degree in resolution. This chord, however, is not *V*9, it is *V*7 with the third (*L*) *temporarily displaced* by its lower auxiliary note. The correct figuring in this case is $\begin{smallmatrix} 7- \\ 23 \end{smallmatrix}$, and not $\begin{smallmatrix} 93 \\ 7- \end{smallmatrix}$, nor $\begin{smallmatrix} 9\ 10 \\ 7- \end{smallmatrix}$, as might perhaps be supposed, for the *A* could with equally good effect appear in the tenor as at *b*, which, if the chord were *V*9, would be absolutely incorrect.