

SUMMARY.

- § 119. Chords of the ninth generally.
The fifth of the chord is usually omitted
- § 120. The constituent notes of V₉ — IV, V, VI and I.
The ninth must not be placed a second above the bass, and if placed below the third, must be prepared.
- § 121. The natural resolution of V₉.
Both the ninth and seventh fall, and the third (L) rises.
- § 122. The ninth treated as a suspension.
A frequently employed form of resolution.
- § 123. The chord of the dominant second and seventh.
The second, which in this case is not a ninth, rises to the third.
- § 124. The inversions of V₉.
The first, $\begin{smallmatrix} 7 \\ 6 \\ 5 \end{smallmatrix}$, and third, $\begin{smallmatrix} 4 \\ 3 \\ 2 \end{smallmatrix}$, are chiefly used.
- § 125. Various additional resolutions.
Stationary, ornamental and exceptional treatments of the ninth.
- § 126. The principal chromatic resolutions.
To primary sevenths on I and II.
- § 127. The best progressions to V₉.
From any triad which does not contain I., except VI.
- § 128. V₉ in cadences and sequences.
Rarely employed in the former and in the latter only when the sequence is real
- § 129. Secondary ninths.
Both ninth and seventh should be prepared. By chromatic change these chords are frequently converted into primary ninths.
- § 130. Unfigured basses and melodies.
Chords of the ninth may be introduced whenever their correct preparation and resolution can be effected.