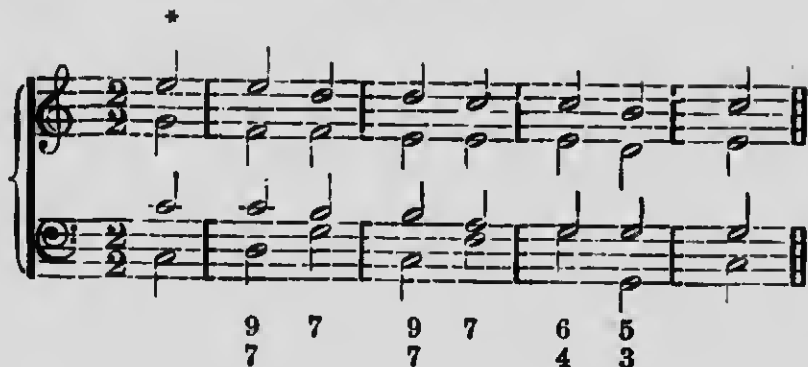




130. Chords of the ninth, especially secondary ninths, offer the composer an opportunity to employ some of the most discordant combinations in the realm of diatonic harmony. These chords should, therefore, be used with discretion, for the effect of a progression does not depend alone upon its correctness, it depends also upon its aptness, which is largely due to a pleasing contrast in tone-color. The judicious employment of the dissonant element in music can alone ensure the true appreciation of the consonant element.

In harmonizing **unfigured basses** and **melodies**, chords of the ninth may be introduced whenever their correct preparation and resolution can be effected. They should not be introduced at every opportunity, but should be reserved for occasional use, once, or at the most twice, in a phrase of four measures, and only then provided that the progressions of the vocal parts are natural and melodious.
