

These chords, as they occur in the keys of (c) C major and (d) C minor, are shown in the following example.



120. It will be seen that the notes of which V₉ consists form a scale passage, being IV, V, VI and I, of the diatonic scale. If these consecutive notes were sounded simultaneously the effect would be harsh in the extreme. In order to avoid this feature of harshness, two things are necessary, viz.:

1. The ninth should, in no case, be placed a *second above the root*; and
2. The ninth, if placed *below the third*, should, as a rule and especially in the major mode, be *prepared*.

121. The natural resolution of V₉ is to the tonic chord. The ninth resolves by *descending* one degree, while the third and seventh, as in V₇, respectively rise and fall one degree.

V₉ being a fundamental discord, the ninth does not require preparation. When possible, it is generally best to prepare it; when not possible, it should as a rule be approached from the nearest note below.

The natural resolutions of V₉ in the key of C, are shown at *a* and *b*; at *c*, the ninth (prepared) occurs below the third;