

The image shows two musical examples, (a) and (b), on a grand staff (treble and bass clefs). Example (a) shows a sequence of chords: G7, Bb7, G7, Bb7, with 'etc.' in between. Example (b) shows a sequence: G7, F#7, G7, F#7, with 'etc.' in between. Below the staves, the chord symbols are written: for (a), 9 7, 27 27, 9 27, 27; for (b), 9 7, 7 #, 9 7, 7 #.

129. Secondary sevenths may be converted into **secondary ninths** by the addition of the ninth of the root, the fifth of the chord, as in  $V_9$ , being omitted. The most important chord in this class is that on II, see \* in the following example; this chord,  $II_9$ , like  $II_7$ , naturally resolves upon V or  $V_7$ . The secondary ninth on L, being extremely harsh, is generally avoided.

The ninth, as well as the seventh, in these chords, should invariably be *prepared*; in other respects secondary ninths are treated like  $V_9$ , little use, however, being made of the inversions. These chords are rarely employed in the minor mode on account of the augmented second between the sixth and seventh degrees in the harmonic minor scale.

$V_9+$  and  $V_9-$ , though theoretically *primary* ninths, are always called dominant ninths. The term 'primary ninth' is alone employed to designate a chord which has been chromatically changed from a secondary ninth to a chord having the appearance of a dominant ninth, but which, like a primary seventh, does not induce a modulation, and is therefore a chromatic chord.

The following passage exemplifies the use of the two most important secondary ninths in the key of C, introduced sequentially, and alternating with chords of the seventh.