

CHAPTER XIII.

CHORDS OF THE NINTH.

119. A chord of the ninth is formed by adding yet another third to a chord of the seventh. The most important chord of the ninth is that formed on the dominant, and hence called the **dominant ninth**; other chords of the ninth are called *secondary* ninths. Unlike V_7 , which never varies in its construction, the dominant ninth differs according to the mode in which it occurs. In the major mode (a) the ninth is a major interval, in the minor mode (b) this interval is minor.



The symbols for these chords are V_9+ (or simply V_9) and V_9- respectively.

V_9+ is figured $\overset{9}{7}_3$ (the 5 being omitted), but this is usually contracted to $\overset{9}{7}$, the 3—representing the leading note—being understood.* In V_9- an accidental (either a sharp or a natural, but in no case a flat) is employed instead of the 3.

As chords of the ninth contain five different notes, one of these, *the fifth of the root*, is necessarily *omitted* in four-part harmony. The *seventh* must always be present, and the *third* should rarely be omitted.

* Some authorities contract the figuring to 9, but this leads to ambiguity, as will be seen in Chap. XVI, where it is shown that the figure 9 indicates the 9th suspension, with deferred resolution, the seventh not being present.

Just as a chord of the seventh is sometimes called a 'tetrad' so a chord of the ninth may be called a 'pentad'.