

At *c*, $V9_+$ is chromatically changed to $V9_-$, after which it resolves upon $I+$; the A flat, in this case, may be regarded as a chromatic passing note.

$V9_-$ is often employed as a chromatic chord in the major mode, but $V9_+$ is not so employed in the minor mode.

127. The best progressions to $V9$ are from I , I^1 and I^2 (as a pedal six-four), II and II^1 , IV and IV^1 , in the major mode, and from the same chords, except II , in the minor. Of chords of the seventh, II_7 to $V9$ is the strongest progression; this progression is illustrated at *a* and *b*, in C major, but it is equally available in the minor mode. $V9$ may also be preceded by V or V_7 , the effect, however, can scarcely be regarded as a harmonic progression.

128. $V9$ is rarely employed in cadences, though sometimes employed instead of V_7 in the perfect cadence, but even in this case the ninth is almost invariably treated as a *suspension* of the octave; in this connection see also §§ 122 and 123.

The most important sequences arising from the use of $V9$ are formed by chords, the roots of which move a perfect fourth or fifth. The (real) sequences at *a* and *b* are both formed by means of the chromatic resolution of $V9$, that at *a* being a variation of the dominant sequence.