

In the minor mode the inversions are equally available, though, as a matter of fact, they are rarely employed.

In the inversions, just as when the chord is in root position, the ninth may, if desired, be resolved while the other notes of the chord remain stationary. The ninth, however, must in no case be placed a second above the root; and except in the fourth inversion, it should not appear below the root, nor, unless it is prepared, should it be placed below the third.

The root of the chord must always be present in the inversions, otherwise the characteristic interval of the ninth is lost. Many authors allow the omission of the root in the inversions, in which case *a new chord arises*, a chord which will be considered in the succeeding chapter.

125. The example following illustrates some additional resolutions of this chord. At *a*, V9 proceeds to a cadential six-four on the tonic, the six-four, in this case, having the effect of a double suspension; at *b*, V9 is resolved ornamentally; at *c*, V9 proceeds to its first inversion, but the ninth resolving at the same time the chord becomes V7¹; the stationary resolution of the ninth, not often used, is shown at *d*; an interesting ornamental resolution of V9 is shown at *e*, where, in the second chord, the tenor and bass notes have the effect of being passing notes; the resolution at *f* is very exceptional, this is the only case in which, the leading-note being present, the ninth is allowed to rise; this resolution (*f*) is occasionally varied, as at *g*.

The musical notation shows four systems of chords, each with a treble and bass staff. The chords are labeled (a), (b), (c), and (d) above the treble staves. Below the staves are numerical figures representing the chords: (a) 9 6 5 / 7 4 3; (b) 9 7 / 7; (c) 9 6 / 7 5; (d) 9 / 7.