

9<sup>th</sup> chords, “11<sup>th</sup> chords”, “13<sup>th</sup> chords”

9ths

V<sub>9/7</sub> most usually used, 9<sup>th</sup> usually in soprano, replaces 5<sup>th</sup> (i.e. omit the 5<sup>th</sup> when voicing the chord). The V<sub>9</sub> can be a mixture chord, borrowing ‘le’.

If the 9<sup>th</sup> resolves to unison with the bass before a change of chord, it’s a non-harmonic tone, not a 9<sup>th</sup>.

9<sup>th</sup>’s may be unresolved.

In descending circle-of-fifth sequences, 9/7 chords alternate with 7 chords.

See A/S 471-477

“11ths” and “13ths”

Usually added to V7, usually in the soprano.

Best understood as unresolved 4ths or 6ths. 4<sup>th</sup> (“11<sup>th</sup>”, scale degree 1) usually connects as common tone to the following I chord, 6<sup>th</sup> (“13<sup>th</sup>”, scale degree 3) usually leaps down to the tonic. Therefore: if 11<sup>th</sup>, no 3<sup>rd</sup>; if 13<sup>th</sup>, no 5<sup>th</sup> (because when a chord tone is replaced by a suspension, the tone of resolution is usually not present<sup>1</sup>).

See A/S 481-486, online lecture notes.

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<sup>1</sup> A 9<sup>th</sup> as a non-harmonic tone is a suspension with the tone of resolution present; this exception to the rule has a long history in counterpoint, as the 9-8 suspension.