9th chords, “11th chords”, “13th chords”

9ths

V9/7 most usually used, 9th usually in soprano, replaces 5th (i.e. omit the 5th when voicing the chord). The V9 can be a mixture chord, borrowing ‘le’.

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

9ths 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. 4th (“11ths”, scale degree 1) usually connects as common tone to the following I chord, 6th (“13ths”, scale degree 3) usually leaps down to the tonic. Therefore: if 11th, no 3rd; if 13th, no 5th (because when a chord tone is replaced by a suspension, the tone of resolution is usually not present).

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

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1 A 9th 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.