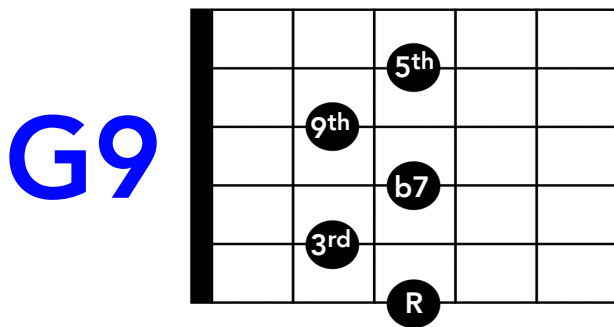


Section #1 - What are Dominant 9 Chords?

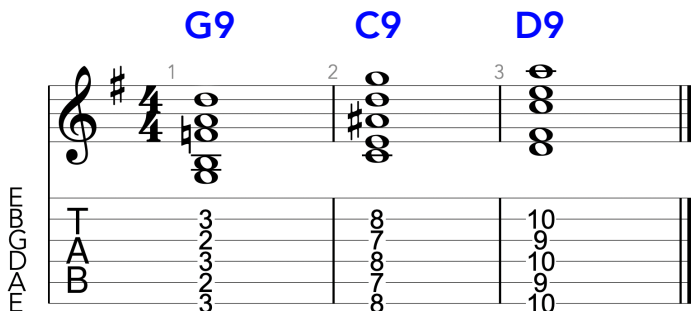
A dom9 chord is a harmony consisting of the 1st, 3rd, 5th, b7, and 9th intervals of a given key (note that the 9th interval is the octave of the 2nd note of the major scale). Today we will be studying this shape rooted off of the Low E string, and moving it laterally across the fretboard to perform a 1.4.5 progression in the key of G - G9, C9 and D9.



Fun Fact: You may recognize this dom9 shape as being a half-diminished or min7b5 chord, this is because these two chord types share the same notes. For example: Placing a G in the bass of Bm7b5 produces the chord G9.

Section #2 - Applying the Dom9 to a 1.4.5 Progression

Now that you have mastered the Gdom9 chord, let's apply this shape to the IV and V chords in the key of G by simply moving the entire shape up the fretboard to the 8th and 10th fret positions.



Quick Tip: The bass notes on the low E string are typically performed by wrapping the thumb over the neck. This tone can be omitted from the chord to create a "chord partial," this is often done when playing with an ensemble, where a bassist would already be performing this root notes.

Section #3 - 12 Bar Blues Practice

Now that you have practiced transposing the E string rooted dom9 chord, let's apply our G9, C9, D9 to a classic 12 bar blues progression in G major.

G9 ////	C9 ////	G9 ////	G9 ////
C9 ////	C9 ////	G9 ////	G9 ////
D9 ////	C9 ////	G9 ////	G9 // D9 //



Section #4 - Adding a Syncopated Rhythm

With your 12 bar blues progression memorized, let's practice these changes with a jazzy rhythm and chromatic walk-down between the IV and V chords.

