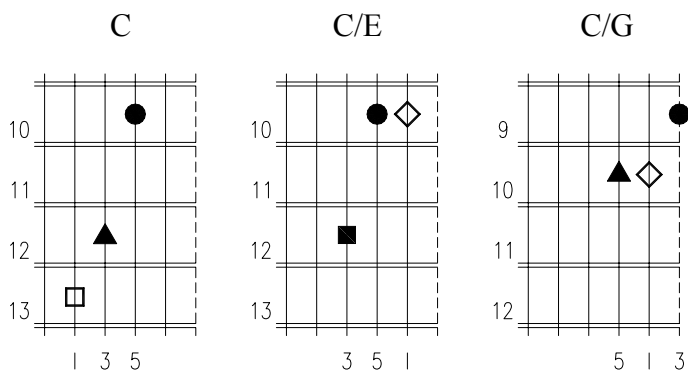


With so many strings, there is lots of variety that can be explored with a single chord. In the bass diagrams above, I show how the intervals can dance around the root.

The key element in understanding chord inversions is the location of the root relative to the other intervals in the chord. Regardless of how the intervals are arranged and in which octave they occupy, a chord is in *Root Position* when the root is the lowest note in the chord. When any interval, other than the root, is the lowest note – an inversion can be named.

Now let us explore some inversions on the melody strings. Again, the fret numbering and chord names assume a ‘standard’ tuned instrument.

This time you will notice that the 5th interval is located on the same string and the same fret position on each diagram that follows. By raising the root (**C**) an octave and leaving the remaining intervals alone, the **C/E** inversion is created as shown in the second figure. Next, the 3rd interval is peeled off fret #12 and placed where shown on fret #9, in the third figure (**C/G**).



SUMMARY

In this section, I have tried to provide you with a foundation to understanding chord structures. I felt it necessary to define scale degrees and intervals, before moving on to the topic of chord structure and inversions. Although, the discussion has been brief, I hope you have acquired enough knowledge to understand the components of a chord. As I mentioned earlier, I will provide more information on specific chord structures, as you encounter them in the remaining sections.

As you try new chords, do not hesitate to try some of the chord inversions. They will add variety to your music and offer exciting launching points for extended harmonies.