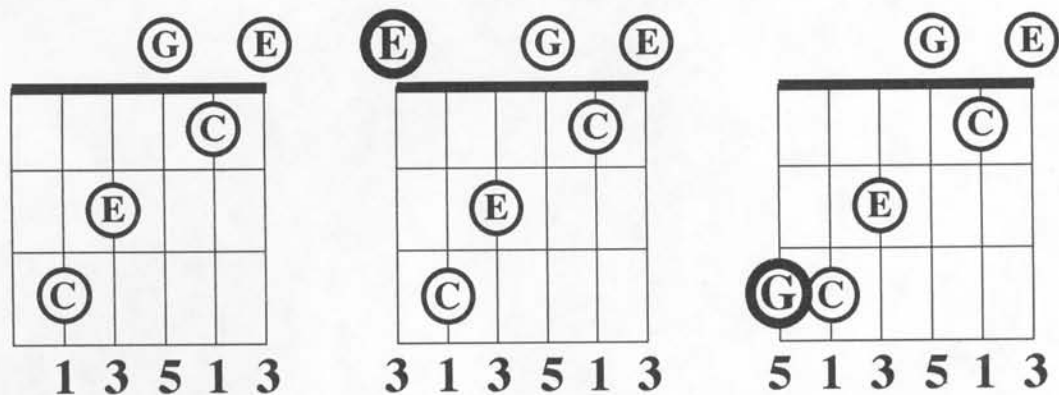


You know, there is one other critical source of chord tones for the C chord, one that we've been neglecting right along: *the Sixth String!*

Yes, if you look back 2 pages at the full C Major Scale in Open Position, you'll see 2 more chord tones poking out their little heads on the 6th string (both in that lower partial octave): the open-string E note and the G note at the 3rd fret. And what might these 2 extra notes lead to?

More chord voicings!

Since early in **Volume One**, we've been eliminating the 6th string from the C chord, either by muting it or avoiding it. Why? Because it sounds more stable and grounded to have the **Root Note** of the chord (the C note that occupies the 5th string) ringing in the bass. But let's compare this Root Position C chord (below and to the left) with two new inversions that involve the two chord tones on the 6th string: a First Inversion with the E note (the **3rd**) in the bass (middle) and a Second Inversion with the G note (the **5th**) in the bass (right):



These inversions differ from the ones you saw before because they include lower octaves of the E and G notes. These are just different *voicings* of the First and Second *Inversions*.

Play all 3 of these to hear how they sound. The first chord is restful, while the second and third chords seem to be ambiguous and not quite grounded. The first chord is simply called "C." The second chord is called "C/E," referring to the E note in the bass, and the third chord is called "C/G," referring to the G note in the bass. Technically, the C chord could be called "C/C," but let's not get carried away.

Really, the E note would sound the most grounded in the bass of an E chord, where it is the Root, while the G note would sound the most grounded in the bass of a G chord.

Play the following 2 pairs of chords to hear this for yourself:

