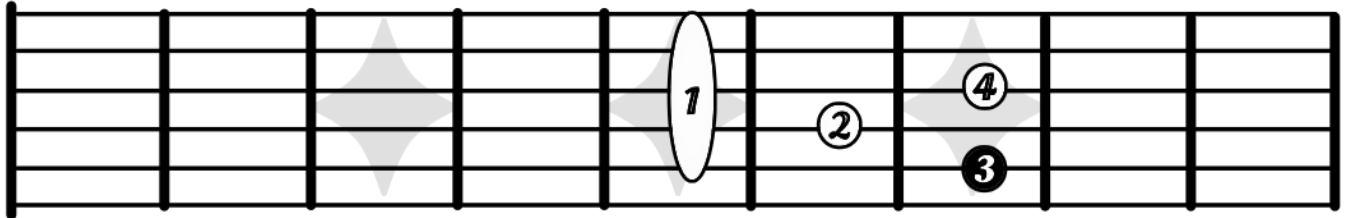I have taken all of what follows from a part of my book discussing what various guitar players have called poly or partial chords. With some cutting, pasting, and editing from the book itself, here's an attempt to show my approach:

On the neck of a guitar, a normal closed E7 chord at the fifth or seventh fret. The black dot indicates the bass note.

Another E7 chord but using a D bass note (the 7 note, actually the flatted 7 note in an E scale) in this position. It is easy to make because you merely pick up your third or ring finger.
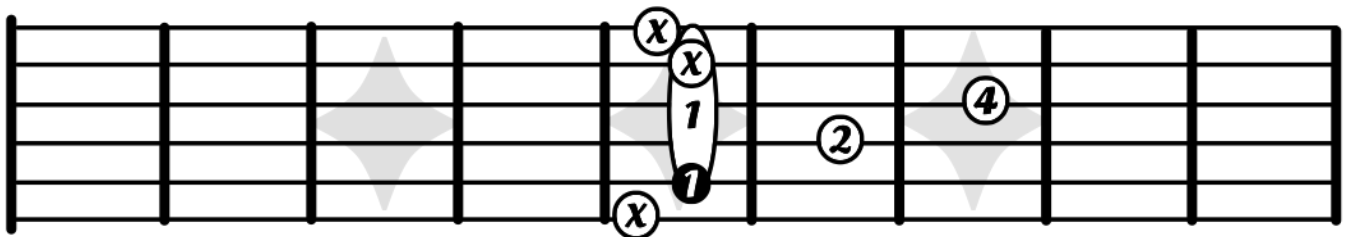
Rather than its normal conceptualization as a four note chord, the new chord shown above is a two note version of the same E7 chord but using the seven tone (D) as the bass note. The notes and numbers are:

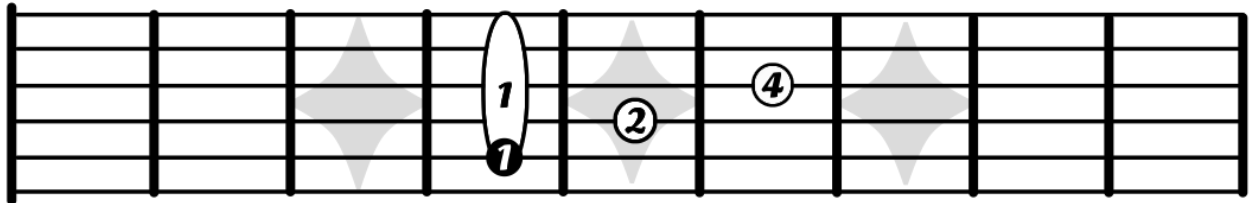The A string note is a D or a 7 note.

The D string note is a G# or a 3 note.

The G string note is a D or a 7 note.

In other words, the chord's structure is either D, G#, D or 7, 3, 7.

Since we know all chords move by following the chromatic scale, moving the shape up the neck one fret results in an F7 chord, and moving the shape down the neck one fret results in an Eb7. Each with that same 7, 3, 7, structure.

Just for fun, let's move down the neck to an **Eb chord** consisting of *its seven tone of C#* *along with its three tone of G.*

The notes and numbers are:

The A string note is a C# or a 7 note.

The D string note is a G or a 3 note.

The G string note is a C# or a 7 note.

Is there another partial chord containing those same three (actually two) notes? The letters will remain the same but the chord numbers will change.

An A7 chord also contains both notes with its normal structure of A, C#, E, G.

Coincidentally, when applied to my example on the neck of the guitar, this conceptualization ends up with the numbers reversed to 3, 7, 3. The C# is the 3 tone, and the G is the 7 tone.

The notes and numbers are:

The A string note is a C# or a 3 note.

The D string note is a G or a 7 note.

The G string note is a C# or a 3 note.

Consequently, instead of thinking of the chord as 7, 3, 7, reverse it, and conceptualize the chord as 3, 7, 3. Either way is correct with the letters remaining the same as C#, G, C#. The first conceptualization yields an Eb7, and the second yields an A7 chord.

Therefore, this fingering, serves as two very different chords, and it happens at every fret on the guitar.

To get past the question rightfully asked by most of us at this point, "That's nice, but so what", just combine the concepts while moving up and down the neck.

To explain, I need to show complete scales by using the chord starting with the index finger at the first fret.

The 3, 7, 3 conceptualization produces:

F#7, G7, G#7, A7, Bb7, B7, C7, C#7, D7, Eb7, E7, F7

The 7, 3, 7 conceptualization produces:

C7, C#7, D7, Eb7, E7, F7, F#7, G7, G#7, A7, Bb7, B7

Combining and alternating between the conceptualized scales produces something useful:

C7, G7, D7, A7, E7, B7, F#7, C#7, G#7, Eb7, Bb7, F7

Depending on whether you are moving up or down the guitar neck, the combination just happens to produce the Circle of Fourths or Fifths. Moving from chord to chord via the Circle of Fourths is also known as a turnaround.

As fiddlers, I imagine you can convert this to your instrument. Applying this conceptualization to the guitar creates chromatic bass note movement between the chords.