

SUPERIMPOSING SUS STRUCTURES

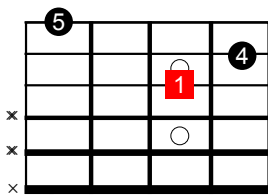
If you've checked out lesson 59 on sus structures you'll see it went in depth into the possible varieties that exist - but not so much about their application over chords.

To get the most out of sus structures you need to superimpose them over familiar chord types to create extensions. If you just think Gsus over a Gmin7 - while sounding ok - it's still limiting your options. Do likewise and think Gsus over a Gmaj7 the results aren't that great.

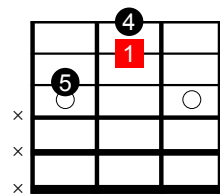
Here are some guidelines over some standard chords using the 145 sus pattern.

think off the from the root of the chord

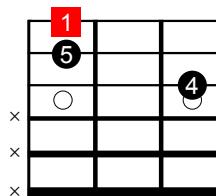
(major)	I chord	A _{maj7}	2 Bsus 3 C [#] sus 5 Esus 6 F [#] sus
(lydian)	IV chord	A _{maj7} ^{#11}	2 Bsus 3 C [#] sus 5 Esus 6 F [#] sus 7 G [#] sus
(dorian)	ii- chord	A _{min7}	1 Asus 2 Bsus 4 Dsus 5 Esus ^b 7 Gsus
(altered)	V7 chord	A ₇ ^{alt}	^b 2 B ^b sus ^b 3 Csus ^b 6 Fsus
(locrian)	vii ^o chord	A _{min7} ^{b5}	^b 2 B ^b sus ^b 3 Csus 4 Dsus ^b 7 Gsus



Root Position



1st Inversion



2nd Inversion

← Feel free to take these shapes onto the other string sets.

You need to hear the parent chord's root against these structures, so when practising, keep an ear out for it and/or whenever possible - play the root underneath the sus pattern as in a slash chord i.e. sus4 over bass note. Try them in keys like A, D or E that give you the open string as a root.

ex1.

T	2	3	5	6	7
A	4	5	7	5	6
B					

A_{maj7} F[#]₇^{alt} B_{min7} E₇^{alt} A_{maj7}
 F[#]sus Gsus Asus Fsus F[#]sus

ex2.

T	12	10	8	13	10	12
A	15	10	11	13	13	15
B	14	12	10	15	12	14

B_{min7}^{b5} E₇^{alt} A_{min7}
 Asus Dsus Fsus Fsus Gsus Asus

Both ex 1. and ex2. show standard chord progressions given the sus treatment. Explore and do different combinations and inversions over progressions you like. There's heaps of possibilities. Don't forget the other structures from lesson 59 - see how they can work.