

COLOR OVERVIEW of SUSPENDED 3RD INVERSION DOMINANTS: V-2, TOP 4 STR., GROUP 2 (UNALTERED)
 + FRIENDS

Chris Thorne

① UNALTERED ("REGULAR") SUS. DOM.'S:

C7sus4

SOPRANO ORGANIZATION

CONSTANT BOTTOM NOTES METHOD

② RESOLUTION of SUS. TONE and then on to I:

Key of F

Key of Eb

opt. SUSTAIN

or 5

also

also

Color Overview of Suspended 3rd Inversion Dominants, V-2 and Friends, Middle Strings, Group2

Ted Greene, 1987-04-29

1) Unaltered ("Regular") Suspended Dominants:

Soprano
Organization:

The higher notes here could also be played on the 1st (or 2nd) string:

This section shows eight guitar fretboard diagrams for unaltered suspended dominants in soprano organization. The diagrams are labeled as follows: C7sus4, C7/6sus, C7sus, C11, C13sus, C17, C17, and C17. Each diagram shows the fretboard with notes indicated by dots. Below the diagrams is a musical staff in G major showing the corresponding chords: C7sus4, C7/6sus, C7sus, C11, C13sus, C17, C17, and C17. A line from the text above points to the higher notes in the C17 diagrams, suggesting they could be played on the 1st or 2nd string.

Constant Bottom
3 Notes Organization:

This section shows seven guitar fretboard diagrams for unaltered suspended dominants in constant bottom 3-note organization. The diagrams are labeled as follows: C7sus, C11, C17, C7/6sus, C13sus, C17, and C7/6sus. Each diagram shows the fretboard with notes indicated by dots. Below the diagrams is a musical staff in G major showing the corresponding chords: C7sus, C11, C17, C7/6sus, C13sus, C17, and C7/6sus.

This section shows eight guitar fretboard diagrams for unaltered suspended dominants in constant bottom 3-note organization. The diagrams are labeled as follows: C7sus, C11, C17, C7sus, C11, C17, C7sus, and C7sus. Each diagram shows the fretboard with notes indicated by dots. Below the diagrams is a musical staff in G major showing the corresponding chords: C7sus, C11, C17, C7sus, C11, C17, C7sus, and C7sus.

[Ted coined the name "dominant 17th" for a suspended dominant which included a major 3rd note (17th interval) in the octave above the 4th (or 11th): 1, 4 (11) 5, b7, 3 (17).

He didn't specify whether 9ths or 6ths (13ths) need be present. ~Editor's note.]

2) Resolution of Suspended Tone and then on to I:

Also see * below

Key of F

Chord diagrams: C7sus, C13, FΔ13, C7sus, C13, FΔ9, F6/9

Or try F^{add9}13/R

Chord diagrams: C11, C7/6, F6/9, C13sus, C7/6, F6/9, F6

Key of Eb

Chord diagrams: Bb17, Bb7/6, Eb/9, Bb7sus, Bb7/6, EbΔ9

Or use the above forms but in Eb

*

Chord diagrams: Bb7sus, Bb7, Eb6/9, Bb7sus, Bb7/6, Eb6/9, Bb7sus, Bb13b5, Eb6/9

COLOR OVERVIEW of SUSPENDED 3RD INV. DOM.'S : V-2, MIDDLE STR., GROUP 2 (UNALTERED)

04-11-11
1/11/11

① UNALTERED ("REGULAR") SUS. DOM.'S :

C7sus4

SOPRANO ORGANIZATION

CONSTANT BOTTOM 3 NOTES ORGANIZATION

the higher notes here could also be played on the 1st string

② RESOLUTION of SUS. TONE and then on to I :

Key of F

Key of Eb

also see line 7 below

ditto F10

the same as above but