

Chord Reading 15.

(sus4 chords in action)

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Over-using chords in this sectional manner produces interesting reading puzzles without particularly clear musical meaning. Only some of the voicings are lead in an intelligent way. A likely scenario is that an audience would erupt into violence from this kind of performance. These are meant to just be an examples of using some sus4 and other altered chords.

C Cmaj7C7sus4 C7 F6 F Cmaj7 G7sus4 G7 Cmaj7 C G7sus4 G7 C

C Cmaj7G7sus4 G7 C C6 G7 C6 Cmaj7G7sus4 G7 C D7 G7

C C6 C7sus4C7b9 F F7 Cmaj9 G7sus4 G7 C C6 G7sus4 G7 C

F F6 F7sus4 F7 Bbmaj7 Bb Fmaj7 C9 C7b9 F Fmaj7 C7sus4 C7 F

Fmaj7 F6 C7sus4C7b9 F G9 C7 F Fmaj7C9sus4 C7 F F6 C7

F6 F F9 F7 Bb Bb6 Fmaj7 D7+ G9 C7sus4 C7b9 F

The rhythm player does not have to capture all of the fancy pants stuff. Superimposing this kind of triad harmony on a more basic rhythm structure will produce better results. I have included the rhythm guitar suggestion under the music in bracketed chord symbols. There is the chance that some sus4 triad will clash with the rhythm guitar but that might be unavoidable in an "improvised" setting. Playing an alternating bass chord style accompaniment puts a bass note clearly on beats 1 and 3. The sus4 chord does not have a chance to disagree with the rhythm chord because it is played against either the root bass note or the 5th or the chord. Both of these notes are compatible with the sus4.