

C-SUSPENDED ARPEGGIO

LH AEADGBE 7

C F . G . . Bb .
R 4 . 5 b7 .

.	.	.	C	.	Bb	.	.	G	.	F	.	.	.	C	.	Bb	.	.	G	.	F	.					
.	Bb	.	G	.	F	.	.	C	.	Bb	.	.	G	.	F	.	.	C	.	Bb	.	G	.				
G	.	F	.	C	.	Bb	.	G	.	F	.	.	C	.	Bb	.	.	G	.	F	.	C	.				
.	.	C	.	Bb	.	G	.	F	.	.	C	.	Bb	.	G	.	F	.	C	.	Bb	.	G	.			
.	.	G	.	F	.	C	.	Bb	.	G	.	F	.	C	.	Bb	.	G	.	F	.	C	.	Bb	.		
.	.	C	.	Bb	.	G	.	F	.	.	C	.	Bb	.	G	.	F	.	C	.	Bb	.	G	.	F	.	
.	.	G	.	F	.	C	.	Bb	.	G	.	F	.	C	.	Bb	.	G	.	F	.	C	.	Bb	.	G	.

.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.					
.	b7	.	5	.	4	.	.	5	.	4	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.						
5	.	4	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.			
.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	.
.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.
.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	.
.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.	.	.	R	.	b7	.	.	5	.	4	.

->	1	b2	2	b3	3	4	b5	5	b6	6	b7	7
1	C	.	.	.	.	F	.	G	.	.	Bb	.
b2	.	.	.	.	F	.	G	.	.	Bb	.	C
2	.	.	F	.	G	.	.	Bb	.	C	.	.
b3	.	F	.	G	.	.	Bb	.	C	.	.	.
3	F	.	G	.	.	Bb	.	C	.	.	.	.
4	F	.	G	.	.	Bb	.	C	.	.	.	.
b5	.	G	.	.	Bb	.	C	.	.	.	.	F
5	G	.	.	Bb	.	C	.	.	.	.	F	.
b6	.	.	Bb	.	C	.	.	.	.	F	.	G
6	.	Bb	.	C	.	.	.	.	F	.	G	.
b7	Bb	.	C	.	.	.	.	F	.	G	.	.
7	.	C	.	.	.	F	.	G	.	.	Bb	.

C Suspended Arpeggio

Played from its root, the primary implication of this note group creates C Suspended7th sounds. If you see a CSus7th chord stated on a chart or purely seek this type of sonority within your music, try these notes. By thinking modally when space and taste allow for creative input, useful substitutions for CSus7th can be any of the three inversions rooted in F, G and Bb. These inversions deserve some time and exploration.

Sample harmonies (try soprano strings):

CSus	CSus7	Bb(inv.)	CSus7
C,F,G,C	to C,G,Bb,F	or Bb,F,G,C	to C,G,Bb,F
R,4,5,R	R,5,b7,4	b7,4,5,R	R,5,b7,4

->	1	b3	3	b5	5	b7	7	b9	9	11	b13	13
1	C	.	.	.	G	Bb	.	.	.	F	.	.
b2	.	.	F	G	.	.	C	.	.	.	.	Bb
2	.	F	.	.	C	.	.	.	G	Bb	.	.
b3	.	G	.	Bb	.	.	F	.	.	C	.	.
3	G	.	Bb	.	.	F	.	.	C	.	.	.
4	F	.	.	C	.	.	G	Bb	.	.	.	.
b5	.	Bb	C	.	.	F	G	.	.	.	.	.
5	G	Bb	.	.	F	G	.	.	C	.	.	.
b6	.	C	.	.	G	.	Bb	.	.	F	.	.
6	C	.	.	.	G	.	Bb	.	.	F	.	.
b7	Bb	.	.	F	.	.	C	.	.	G	.	.
7	.	.	F	.	.	Bb	C	.	.	G	.	.

A good way to use this arp melodically is to play it in this type of sequence: (b7,R-4,5-b7,R-4,5-b7,R) etc. against a Minor, Dominant or Sus7th chord for effect.

Intervallic Analysis

Interval:	Number:
Minor 2nd - Major 7th:	0
Major 2nd - Minor 7th:	4
Minor 3rd - Major 6th:	2
Major 3rd - Minor 6th:	0
Perf. 4th - Perf. 5th:	6
Aug. 4th - Dim. 5th:	0

Chordal Analysis

Degree:	Triad (ext.):
I	C Suspended (b7)
bII	none
II	none
bIII	none
III	none
IV	F Inversion (4,5,b7,R)
bV	none
V	G Inversion (5,b7,R,4)
bVI	none
VI	none
bVII	Bb Inversion (b7,R,4+5)
VII	none

->	1	4	b7	b3	b6	b2	b5	7	3	6	2	5	
1	C	F	Bb	.	.	.	.	.	.	.	.	G
b2	.	.	.	.	.	G	C	F	Bb	.	.	.
2	.	G	C	F	Bb	.	.	.	.	.	.	.
b3	.	.	.	.	.	.	.	G	C	F	Bb	.
3	.	.	.	G	C	F	Bb	.	.	.	.	.
4	F	Bb	.	.	.	.	.	.	.	G	C	.
b5	.	.	.	.	G	C	F	Bb	.	.	.	.
5	G	C	F	Bb	G	C	F	Bb	.
b6	.	.	.	.	.	.	G	C	F	Bb	.	.
6	.	.	G	C	F	Bb	.	.	.	.	.	.
b7	Bb	.	.	.	.	.	.	.	G	C	F	.
7	.	.	.	G	C	F	Bb	.	.	.	.	.