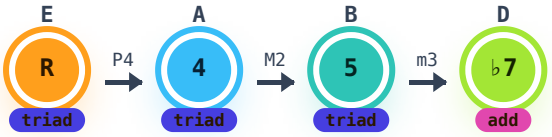
# E7sus4 Guitar Chord Chart

**E dominant 7th suspended 4th · notes E A B D · formula 1 4 5 ♭7 · 16 voicings**

Interactive page: triads-guitar.com/chords/e-7sus4 · Build any chord: triads-guitar.com/chord-library-app

## The formula



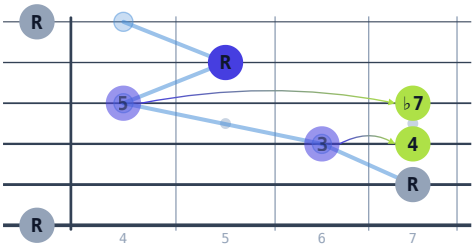

Character: 🎈 **floating tension**

**Triad note** root, 3rd or 5th, played in its place **Substitute** an extension on a triad note's string
**Added** an extension on a string of its own **Anchored root** the root on the string below
**Bass** a slash chord's bass note **Doubling** the same note an octave away

## 16 ways to play E7sus4

### C shape · 1st inversion

E7sus4/A

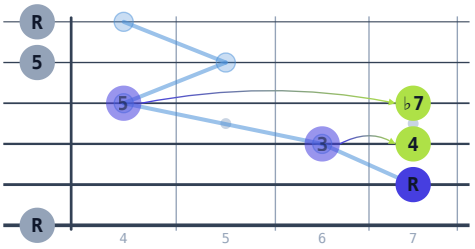



**0 7 7 7 5 0**

4 ♭7 1 (A D E) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

### C shape · Root position

E7sus4

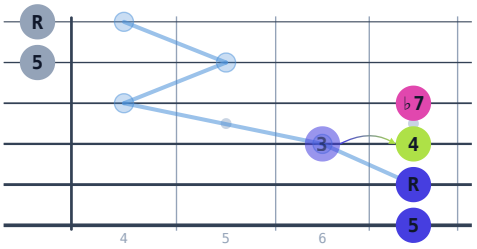



**0 7 7 7 0 0**

1 4 ♭7 (E A D) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

### C shape · 2nd inversion

E7sus4/B

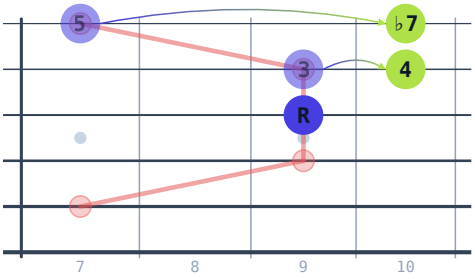



**7 7 7 7 0 0**

5 1 4 ♭7 (B E A D) The 4th takes the 3rd's string. The ♭7th gets a string of its own.

### A shape · Root position

E7sus4

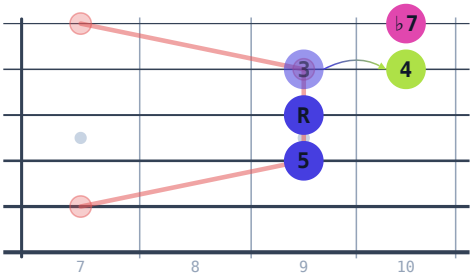



**x x x 9 10 10**

1 4 ♭7 (E A D) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

### A shape · 2nd inversion

E7sus4/B

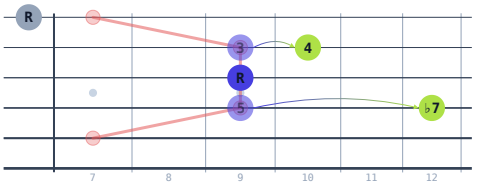



**x x 9 9 10 10**

5 1 4 ♭7 (B E A D) The 4th takes the 3rd's string. The ♭7th gets a string of its own.

### A shape · 3rd inversion

E7sus4/D

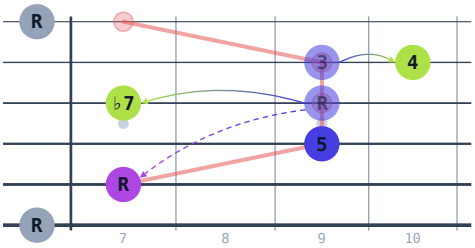



**x x 12 9 10 0**

♭7 1 4 (D E A) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

### A shape · 2nd inversion · Anchored

E7sus4

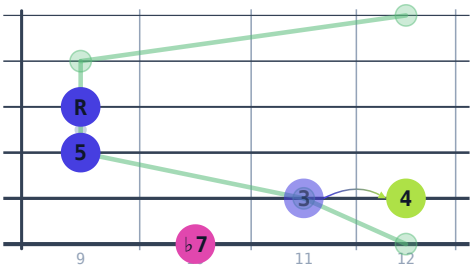



**0 7 9 7 10 0**

1 5 ♭7 4 (E B D A) The root drops to the string below the triad. The 4th takes the 3rd’s string. The ♭7th takes the root’s string.

### G shape · 3rd inversion

E7sus4/D

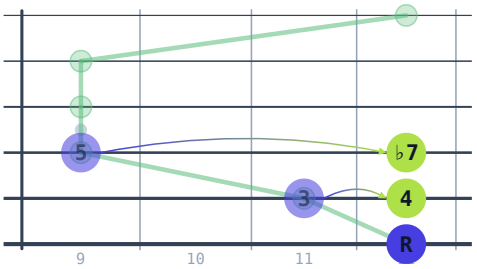



**10 12 9 9 x x**

♭7 4 5 1 (D A B E) The 4th takes the 3rd’s string. The ♭7th gets a string of its own.

### G shape · Root position

E7sus4

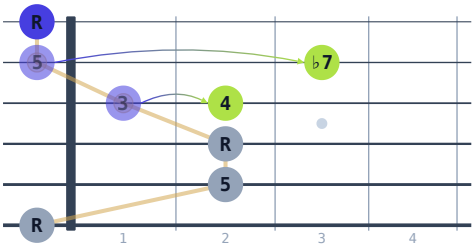



**12 12 12 x x x**

1 4 ♭7 (E A D) The 4th takes the 3rd’s string. The ♭7th takes the 5th’s string.

### E shape · 1st inversion

E7sus4/A

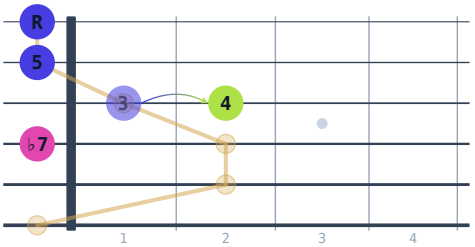



**0 2 2 2 3 0**

4 ♭7 1 (A D E) The 4th takes the 3rd’s string. The ♭7th takes the 5th’s string.

### E shape · 3rd inversion

E7sus4/D

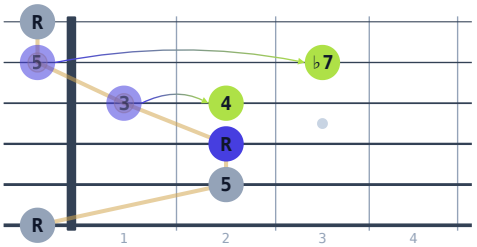



**x x 0 2 0 0**

♭7 4 5 1 (D A B E) The 4th takes the 3rd’s string. The ♭7th gets a string of its own.

### E shape · Root position

E7sus4

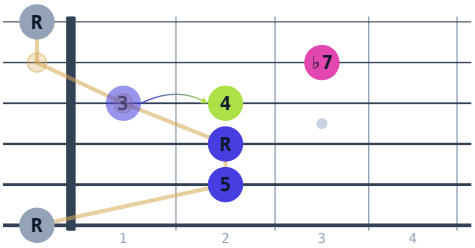



**0 2 2 2 3 0**

1 4 ♭7 (E A D) The 4th takes the 3rd’s string. The ♭7th takes the 5th’s string.

### E shape · 2nd inversion

E7sus4/B

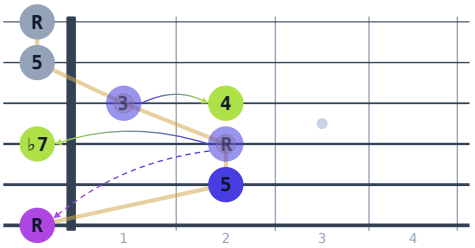



**0 2 2 2 3 0**

5 1 4 ♭7 (B E A D) The 4th takes the 3rd’s string. The ♭7th gets a string of its own.

### E shape · 2nd inversion · Anchored

E7sus4

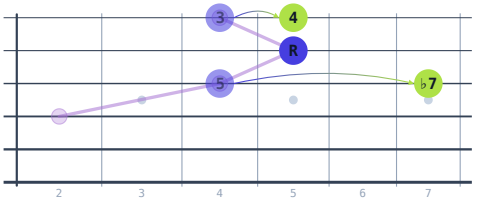



**0 2 0 2 0 0**

1 5 ♭7 4 (E B D A) The root drops to the string below the triad. The 4th takes the 3rd’s string. The ♭7th takes the root’s string.

### D shape · 3rd inversion

E7sus4/D

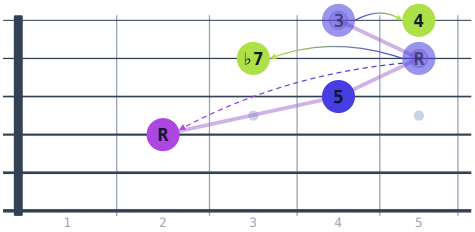



**x x x 7 5 5**

♭7 1 4 (D E A) The 4th takes the 3rd’s string. The ♭7th takes the 5th’s string.

**D shape · 2nd inversion · Anchored**

E7sus4




**x x 2 4 3 5**

1 5 ♭7 4 (E B D A) The root drops to the string below the triad. The 4th takes the 3rd’s string. The ♭7th takes the root’s string.

## Construction rules

**Start from a triad.** Root, 3rd and 5th, stacked in thirds. The 3rd makes it major or minor; the 5th makes it diminished or augmented when it moves.

**A third on top makes a 7th chord.** A major 7th over a major triad is maj7, a ♭7 is a dominant 7. Over minor you get m7 or m(maj7); over diminished, m7♭5 or the °7, whose 7th is lowered twice.

**Sus chords replace the 3rd.** A 2nd or a 4th takes the 3rd’s place, so the chord is neither major nor minor and wants to resolve. 7sus4 keeps the ♭7 for a dominant without its 3rd.

**On guitar, something has to give.** Each extension takes the string of a triad note that matters less, usually the 5th, or gets a string of its own. The root and 3rd stay: they say what the chord is.

**The root can move down.** When an extension needs the root’s string, the root can drop to the string below the triad: an anchored voicing keeps the bass and frees a string on top.