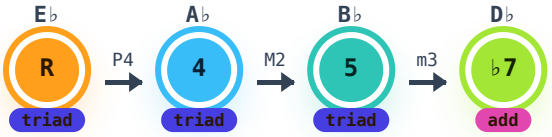
E♭7sus4 Guitar Chord Chart

E♭ dominant 7th suspended 4th · notes E♭ A♭ B♭ D♭ · formula 1 4 5 ♭7 · 12 voicings

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

The formula



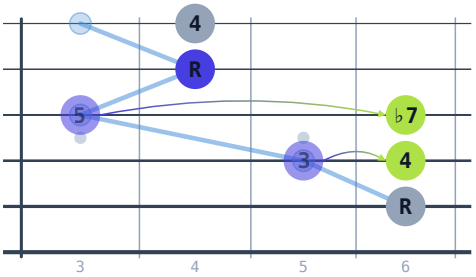
Character: 🎈 **floating tension**

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

12 ways to play E♭7sus4

C shape · 1st inversion

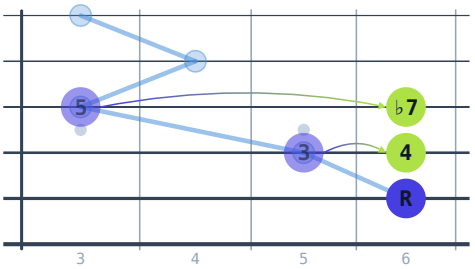
E♭7sus4/A♭



x 6 6 6 4 4
4 ♭7 1 (A♭ D♭ E♭) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

C shape · Root position

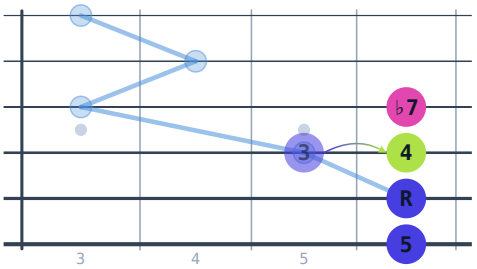
E♭7sus4



x 6 6 6 x x
1 4 ♭7 (E♭ A♭ D♭) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

C shape · 2nd inversion

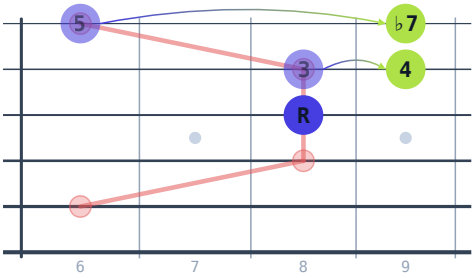
E♭7sus4/B♭



6 6 6 6 x x
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

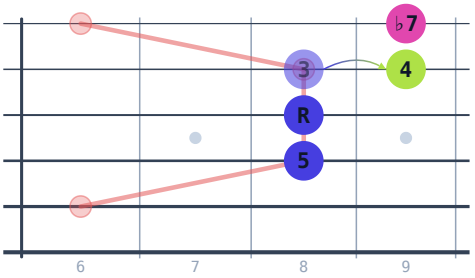
E♭7sus4



x x x 8 9 9
1 4 ♭7 (E♭ A♭ D♭) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

A shape · 2nd inversion

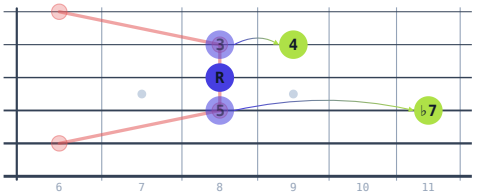
E♭7sus4/B♭



x x 8 8 9 9
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

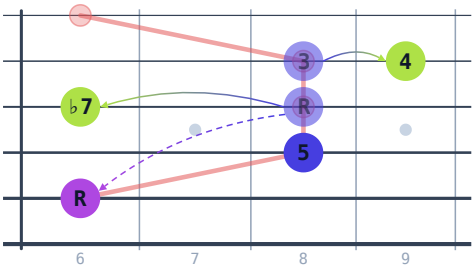
E♭7sus4/D♭



x x 11 8 9 x
♭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

E♭7sus4

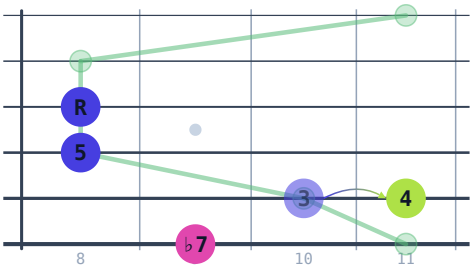


x 6 8 6 9 x

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

E♭7sus4/D♭

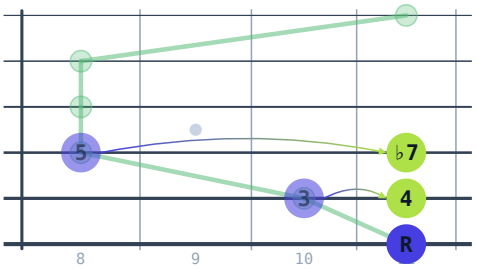


9 11 8 8 x x

♭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

E♭7sus4

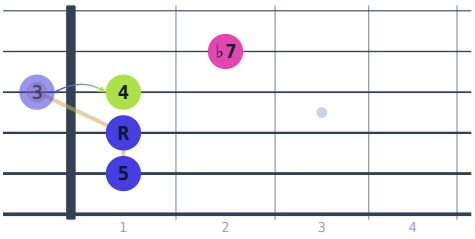


11 11 11 x x x

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

E shape · 2nd inversion

E♭7sus4/B♭

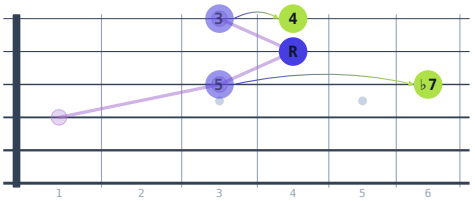


x 1 1 1 2 x

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

D shape · 3rd inversion

E♭7sus4/D♭

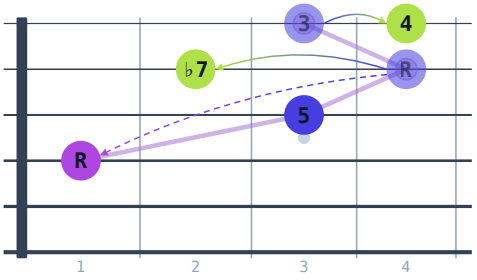


x x x 6 4 4

♭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

E♭7sus4



x x 1 3 2 4

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.