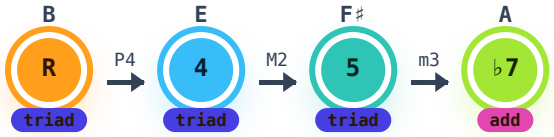
B7sus4 Guitar Chord Chart

B dominant 7th suspended 4th · notes B E F♯ A · formula 1 4 5 ♭7 · 14 voicings

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

The formula



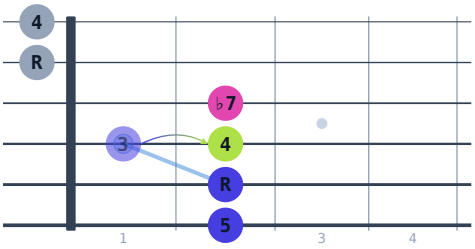
Character: 🎈 **floating tension**

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

14 ways to play B7sus4

C shape · 2nd inversion

B7sus4/F♯

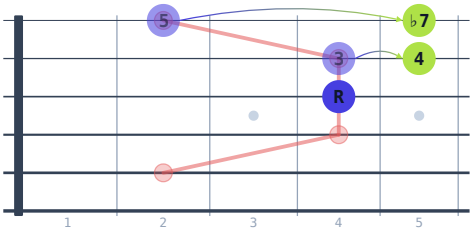


2 2 2 2 0 0

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

A shape · Root position

B7sus4

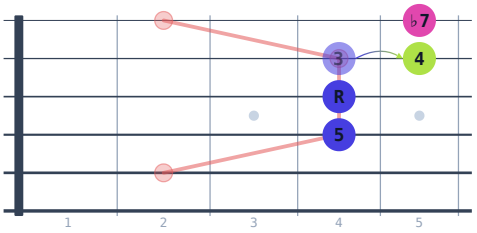


x x x 4 5 5

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

A shape · 2nd inversion

B7sus4/F♯

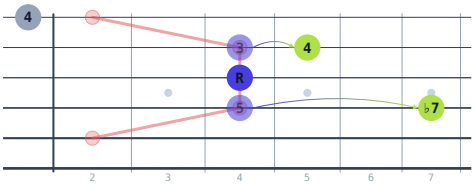


x x 4 4 5 5

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

A shape · 3rd inversion

B7sus4/A

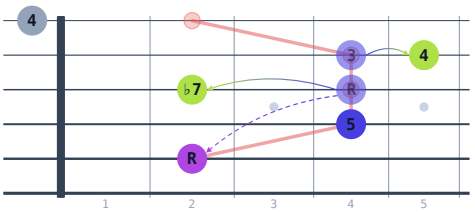


x x 7 4 5 0

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

A shape · 2nd inversion · Anchored

B7sus4

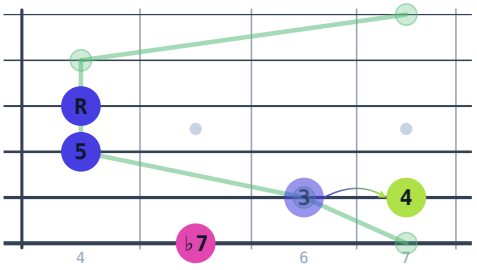


x 2 4 2 5 0

1 5 ♭7 4 (B F♯ A E) 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

B7sus4/A

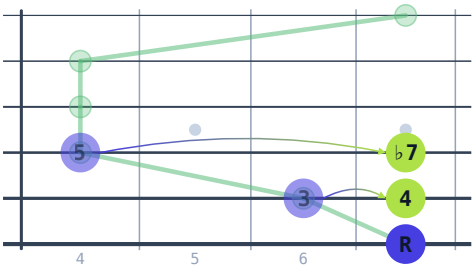


5 7 4 4 x x

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

G shape · Root position

B7sus4

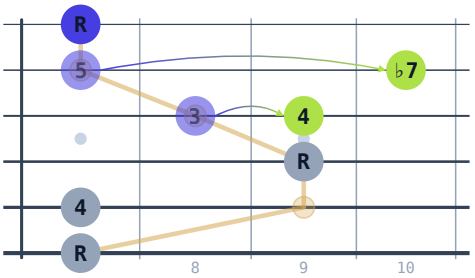


7 7 7 x x x

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

E shape · 1st inversion

B7sus4/E

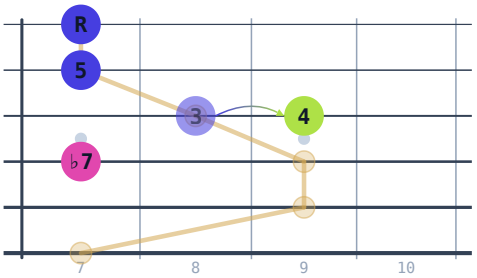


7 7 9 9 10 7

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

E shape · 3rd inversion

B7sus4/A

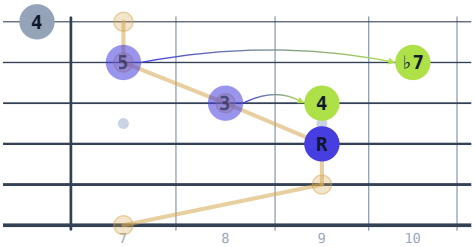


x x 7 9 7 7

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

E shape · Root position

B7sus4

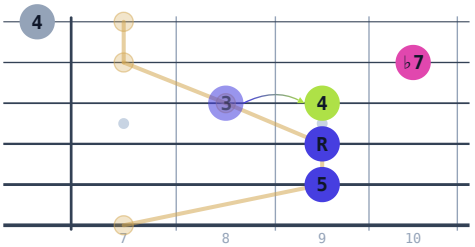


x x 9 9 10 0

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

E shape · 2nd inversion

B7sus4/F♯

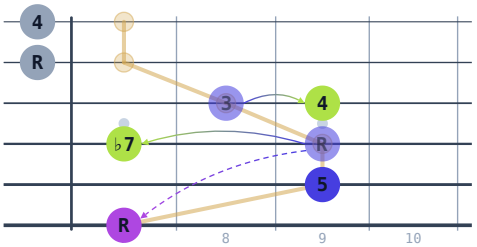


x 9 9 9 10 0

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

E shape · 2nd inversion · Anchored

B7sus4

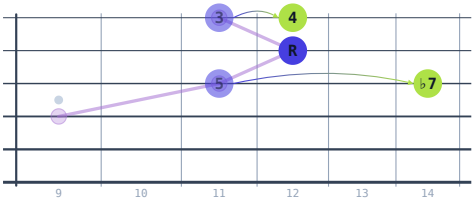


7 9 7 9 0 0

1 5 ♭7 4 (B F♯ A E) 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

B7sus4/A

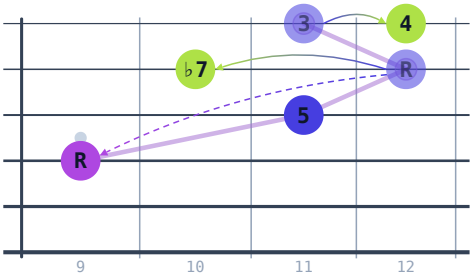


x x x 14 12 12

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

D shape · 2nd inversion · Anchored

B7sus4



x x 9 11 10 12

1 5 ♭7 4 (B F♯ A E) 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.