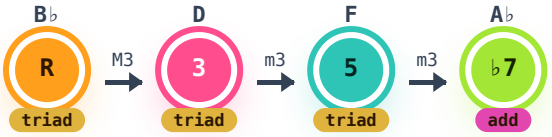
B♭7 Guitar Chord Chart

B♭ dominant 7th · notes B♭ D F A♭ · formula 1 3 5 ♭7 · 18 voicings

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

The formula



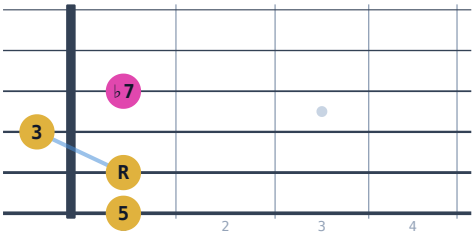
Character: 🎸 **bluesy**

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

18 ways to play B♭7

C shape · 2nd inversion

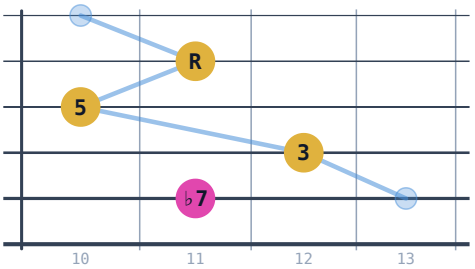
B♭7/F



1 1 0 1 x x
5 1 3 ♭7 (F B♭ D A♭)
Base triad: B♭ major, 2nd inversion The ♭7th gets a string of its own.

C shape · 3rd inversion

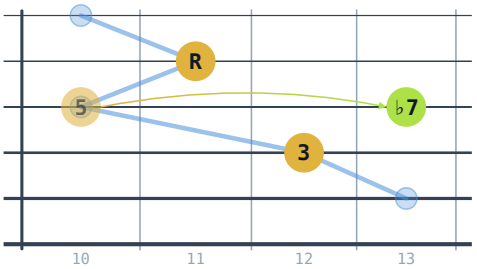
B♭7/A♭



x 11 12 10 11 x
♭7 3 5 1 (A♭ D F B♭)
Base triad: B♭ major, 1st inversion The ♭7th gets a string of its own.

C shape · 1st inversion

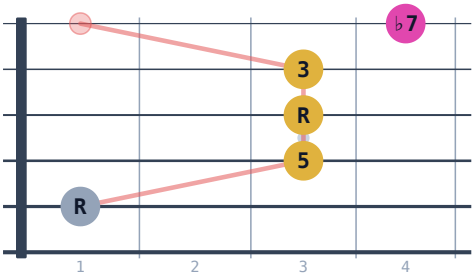
B♭7/D



x x 12 13 11 x
3 ♭7 1 (D A♭ B♭)
Base triad: B♭ major, 1st inversion The ♭7th takes the 5th's string.

A shape · 2nd inversion

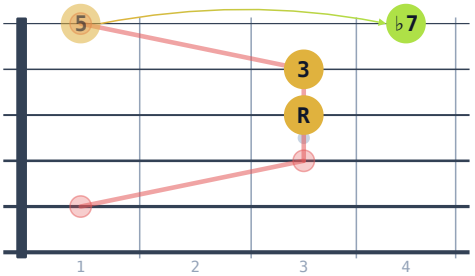
B♭7/F



x 1 3 3 3 4
5 1 3 ♭7 (F B♭ D A♭)
Base triad: B♭ major, 2nd inversion The ♭7th gets a string of its own.

A shape · Root position

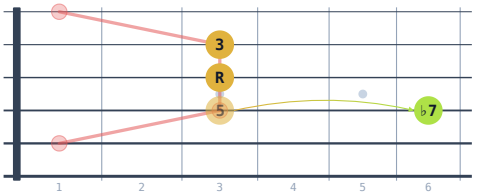
B♭7



x x x 3 3 4
1 3 ♭7 (B♭ D A♭)
Base triad: B♭ major, root position The ♭7th takes the 5th's string.

A shape · 3rd inversion

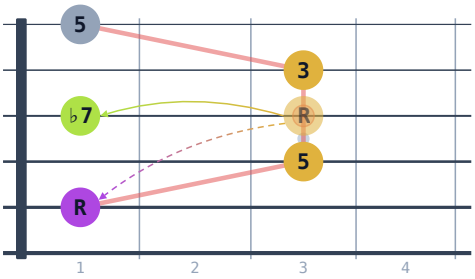
B♭7/A♭



x x 6 3 3 x
♭7 1 3 (A♭ B♭ D)
Base triad: B♭ major, 2nd inversion The ♭7th takes the 5th's string.

A shape · 2nd inversion · Anchored

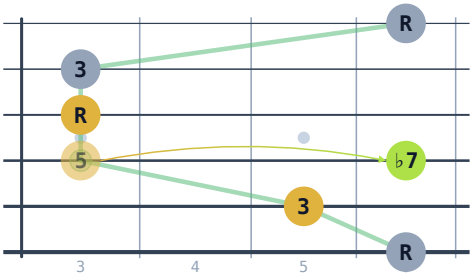
B♭7



x 1 3 1 3 1
1 5 ♭7 3 (B♭ F A♭ D)
Base triad: B♭ major, 2nd inversion The root drops to the string below the triad. The ♭7th takes the root's string.

G shape · 1st inversion

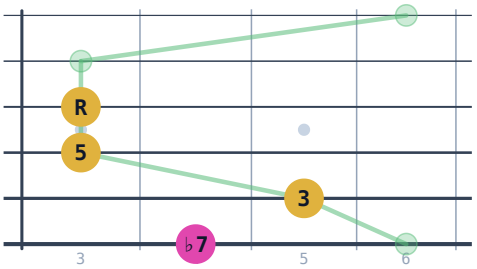
B♭7/D



6 5 6 3 3 6
3 ♭7 1 (D A♭ B♭)
Base triad: B♭ major, 1st inversion The ♭7th takes the 5th's string.

G shape · 3rd inversion

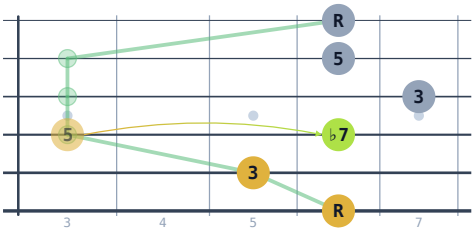
B♭7/A♭



4 5 3 3 x x
♭7 3 5 1 (A♭ D F B♭)
Base triad: B♭ major, 1st inversion The ♭7th gets a string of its own.

G shape · Root position

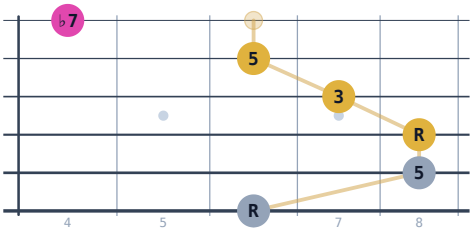
B♭7



6 5 6 7 6 6
1 3 ♭7 (B♭ D A♭)
Base triad: B♭ major, root position The ♭7th takes the 5th's string.

E shape · Root position

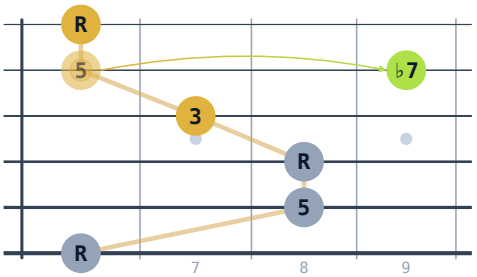
B♭7



6 8 8 7 6 4
1 3 5 ♭7 (B♭ D F A♭)
Base triad: B♭ major, root position The ♭7th gets a string of its own.

E shape · 1st inversion

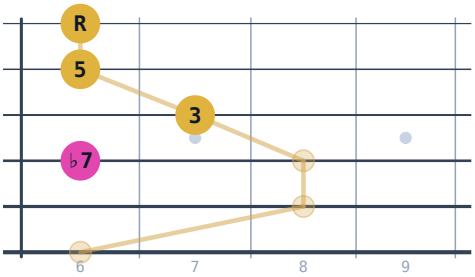
B♭7/D



6 8 8 7 9 6
3 ♭7 1 (D A♭ B♭)
Base triad: B♭ major, 1st inversion The ♭7th takes the 5th's string.

E shape · 3rd inversion

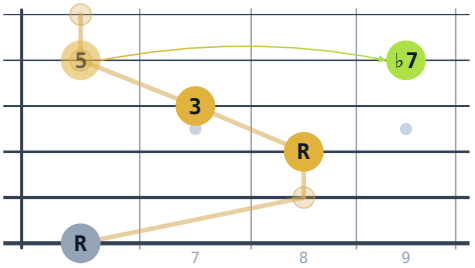
B♭7/A♭



x x 6 7 6 6
♭7 3 5 1 (A♭ D F B♭)
Base triad: B♭ major, 1st inversion The ♭7th gets a string of its own.

E shape · Root position

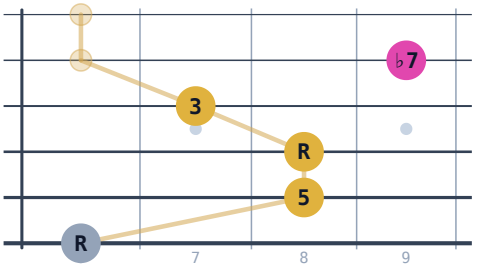
B♭7



6 x 8 7 9 x
1 3 ♭7 (B♭ D A♭)
Base triad: B♭ major, root position The ♭7th takes the 5th's string.

E shape · 2nd inversion

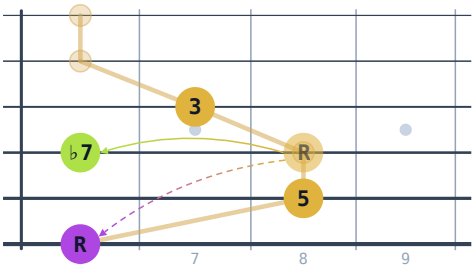
B♭7/F



6 8 8 7 9 x
5 1 3 ♭7 (F B♭ D A♭)
Base triad: B♭ major, 2nd inversion The ♭7th gets a string of its own.

E shape · 2nd inversion · Anchored

B♭7



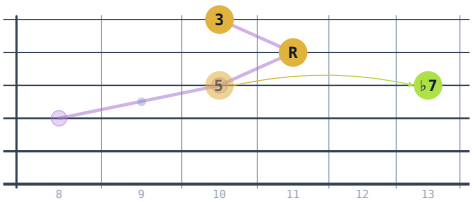
6 8 6 7 x x

1 5 ♭7 3 (B♭ F A♭ D)

Base triad: B♭ major, 2nd inversion The root drops to the string below the triad. The ♭7th takes the root's string.

D shape · 3rd inversion

B♭7/A♭



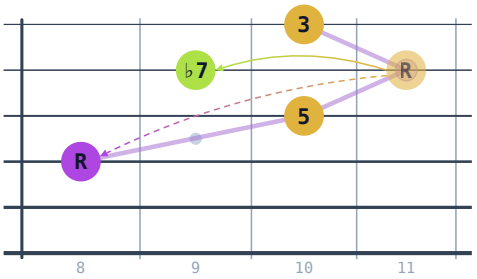
x x x 13 11 10

♭7 1 3 (A♭ B♭ D)

Base triad: B♭ major, 2nd inversion The ♭7th takes the 5th's string.

D shape · 2nd inversion · Anchored

B♭7



x x 8 10 9 10

1 5 ♭7 3 (B♭ F A♭ D)

Base triad: B♭ major, 2nd inversion The root drops to the string below the triad. 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.

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.