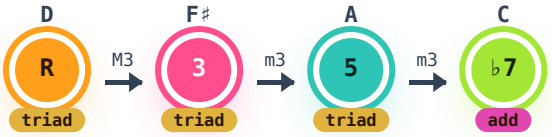
D7 Guitar Chord Chart

D dominant 7th · notes D F♯ A C · formula 1 3 5 ♭7 · 19 voicings

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

The formula



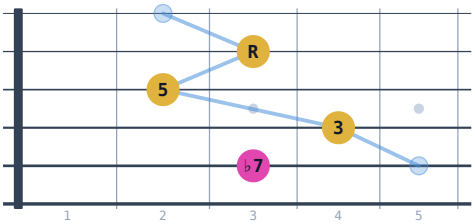
Character: 🎸 **bluesy**

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

19 ways to play D7

C shape · 3rd inversion

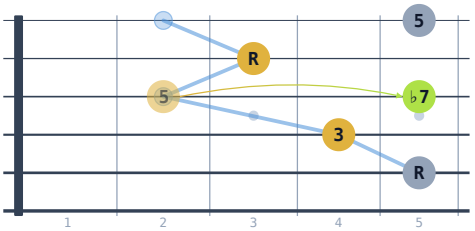
D7/C



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

C shape · 1st inversion

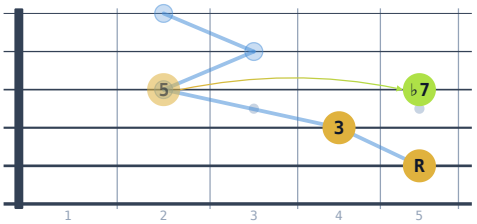
D7/F♯



x 5 4 5 3 5
3 ♭7 1 (F♯ C D)
Base triad: D major, 1st inversion The ♭7th takes the 5th's string.

C shape · Root position

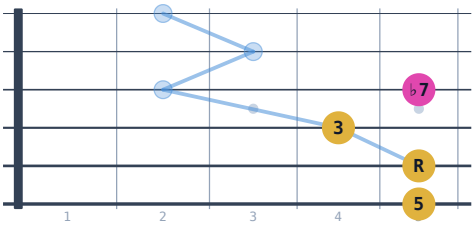
D7



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

C shape · 2nd inversion

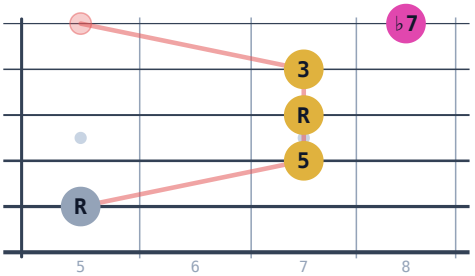
D7/A



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

A shape · 2nd inversion

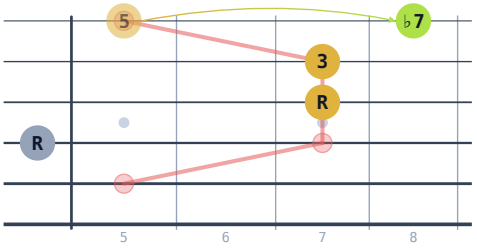
D7/A



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

A shape · Root position

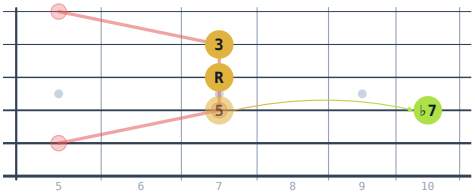
D7



x x 0 7 7 8
1 3 ♭7 (D F♯ C)
Base triad: D major, root position The ♭7th takes the 5th's string.

A shape · 3rd inversion

D7/C



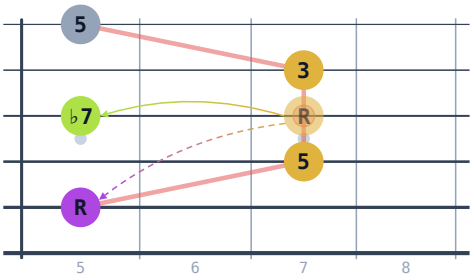
x x 10 7 7 x

♭7 1 3 (C D F♯)

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

A shape · 2nd inversion · Anchored

D7



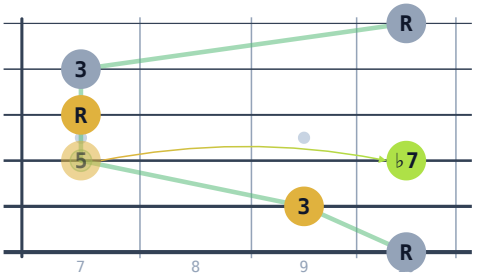
x 5 7 5 7 5

1 5 ♭7 3 (D A C F♯)

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

G shape · 1st inversion

D7/F♯



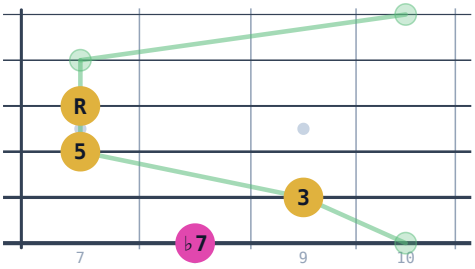
10 9 10 7 7 10

3 ♭7 1 (F♯ C D)

Base triad: D major, 1st inversion The ♭7th takes the 5th’s string.

G shape · 3rd inversion

D7/C



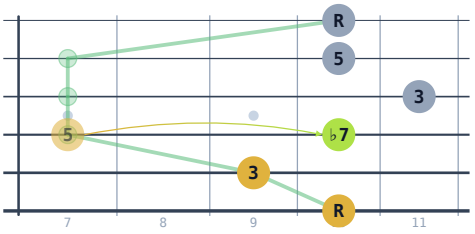
8 9 7 7 x x

♭7 3 5 1 (C F♯ A D)

Base triad: D major, 1st inversion The ♭7th gets a string of its own.

G shape · Root position

D7



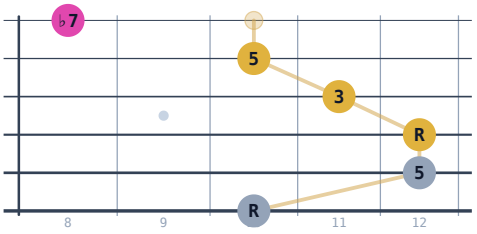
10 9 10 11 10 10

1 3 ♭7 (D F♯ C)

Base triad: D major, root position The ♭7th takes the 5th’s string.

E shape · Root position

D7



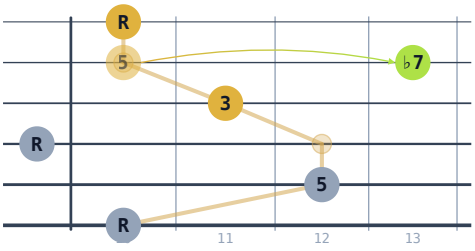
10 12 12 11 10 8

1 3 5 ♭7 (D F♯ A C)

Base triad: D major, root position The ♭7th gets a string of its own.

E shape · 1st inversion

D7/F♯



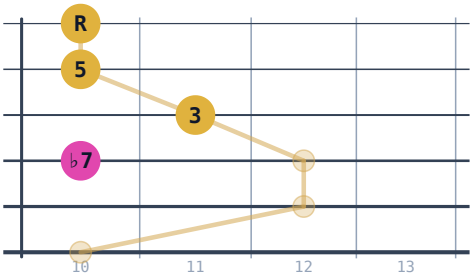
10 12 0 11 13 10

3 ♭7 1 (F♯ C D)

Base triad: D major, 1st inversion The ♭7th takes the 5th’s string.

E shape · 3rd inversion

D7/C



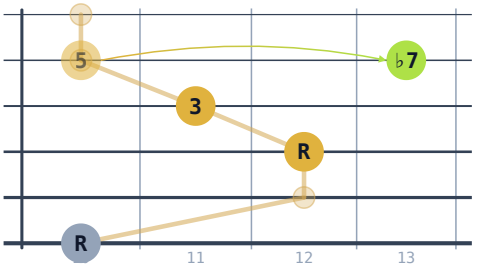
x x 10 11 10 10

♭7 3 5 1 (C F♯ A D)

Base triad: D major, 1st inversion The ♭7th gets a string of its own.

E shape · Root position

D7



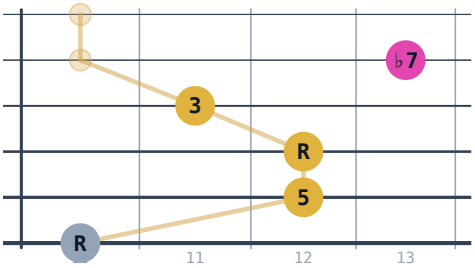
10 x 12 11 13 x

1 3 ♭7 (D F♯ C)

Base triad: D major, root position The ♭7th takes the 5th’s string.

E shape · 2nd inversion

D7/A



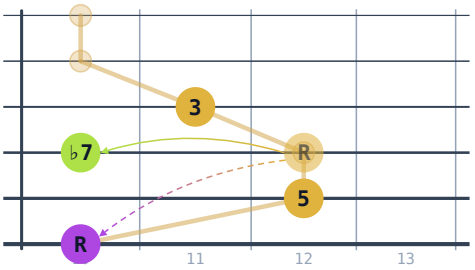
10 12 12 11 13 x

5 1 3 ♭7 (A D F♯ C)

Base triad: D major, 2nd inversion The ♭7th gets a string of its own.

E shape · 2nd inversion · Anchored

D7



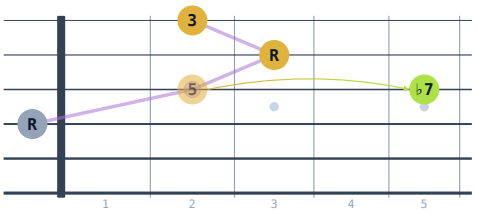
10 12 10 11 x x

1 5 ♭7 3 (D A C F♯)

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

D shape · 3rd inversion

D7/C



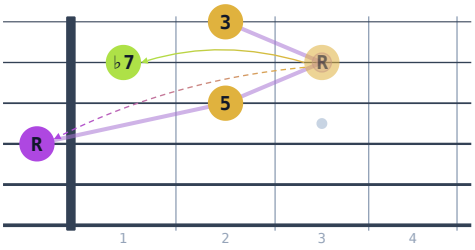
x x 0 5 3 2

♭7 1 3 (C D F♯)

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

D shape · 2nd inversion · Anchored

D7



x x 0 2 1 2

1 5 ♭7 3 (D A C F♯)

Base triad: D 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.