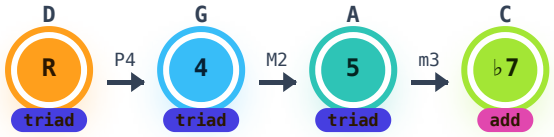
D7sus4 Guitar Chord Chart

D dominant 7th suspended 4th · notes D G A C · formula 1 4 5 ♭7 · 18 voicings

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

The formula



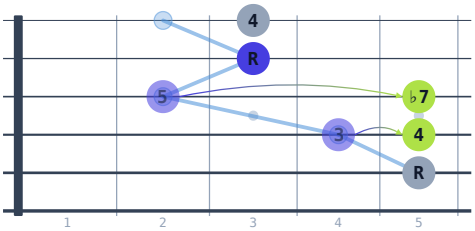
Character: 🎈 **floating tension**

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

18 ways to play D7sus4

C shape · 1st inversion

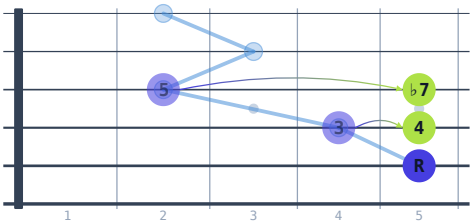
D7sus4/G



x 5 5 5 3 3
4 ♭7 1 (G C D) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

C shape · Root position

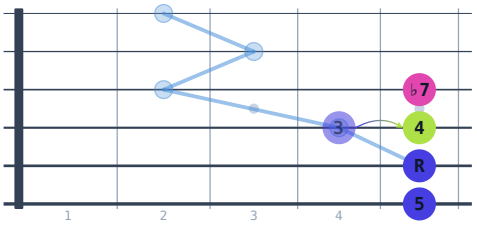
D7sus4



x 5 5 5 x x
1 4 ♭7 (D G C) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

C shape · 2nd inversion

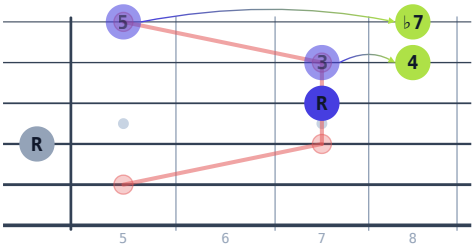
D7sus4/A



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

A shape · Root position

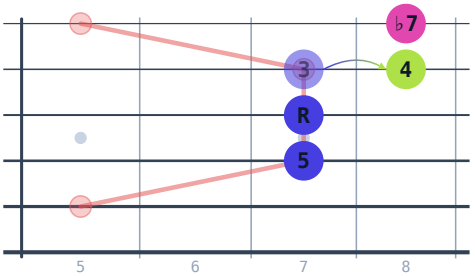
D7sus4



x x 0 7 8 8
1 4 ♭7 (D G C) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

A shape · 2nd inversion

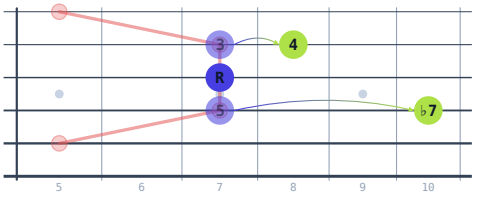
D7sus4/A



x x 7 7 8 8
5 1 4 ♭7 (A D G C) The 4th takes the 3rd's string. The ♭7th gets a string of its own.

A shape · 3rd inversion

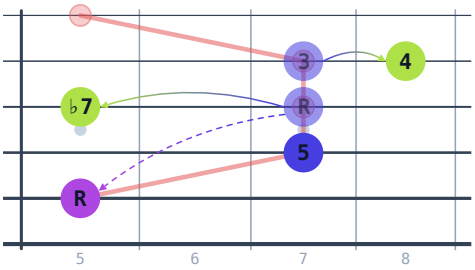
D7sus4/C



x x 10 7 8 x
♭7 1 4 (C D G) The 4th takes the 3rd's string. The ♭7th takes the 5th's string.

A shape · 2nd inversion · Anchored

D7sus4

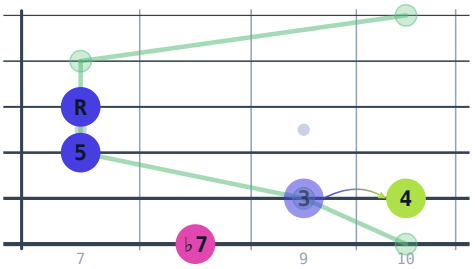


x 5 7 5 8 x

1 5 ♭7 4 (D A C G) 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

D7sus4/C

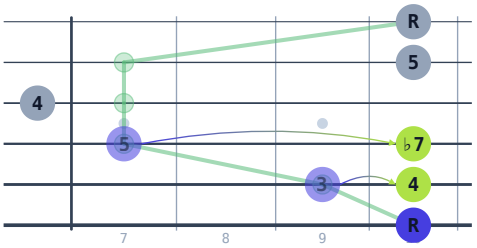


8 10 7 7 x x

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

G shape · Root position

D7sus4

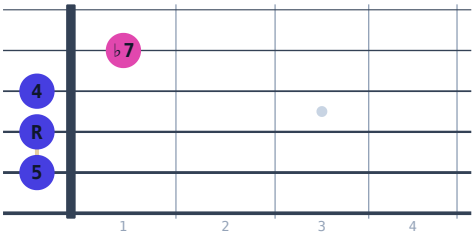


10 10 10 0 10 10

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

E shape · 2nd inversion

D7sus4/A

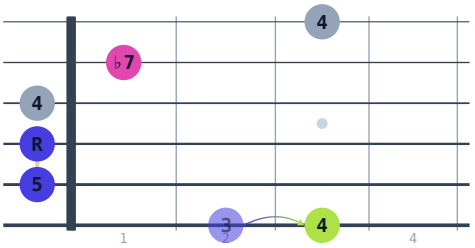


x 0 0 0 1 x

5 1 4 ♭7 (A D G C) The ♭7th gets a string of its own.

E shape · 1st inversion

D7sus4/G

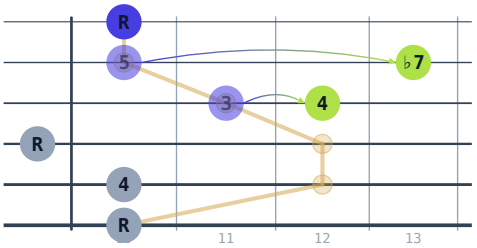


3 0 0 0 1 3

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

E shape · 1st inversion

D7sus4/G

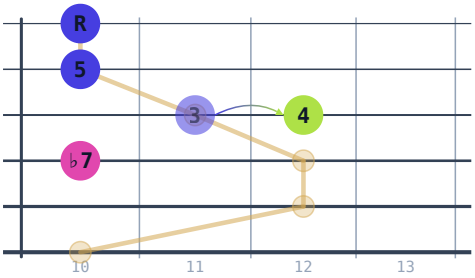


10 10 0 12 13 10

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

E shape · 3rd inversion

D7sus4/C

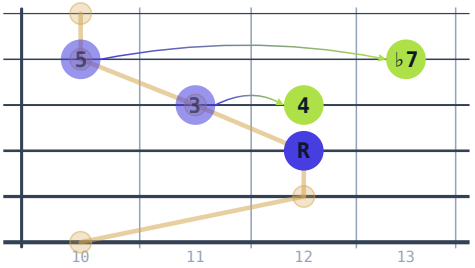


x x 10 12 10 10

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

E shape · Root position

D7sus4

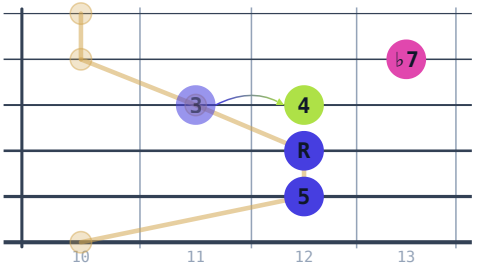


x x 12 12 13 x

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

E shape · 2nd inversion

D7sus4/A

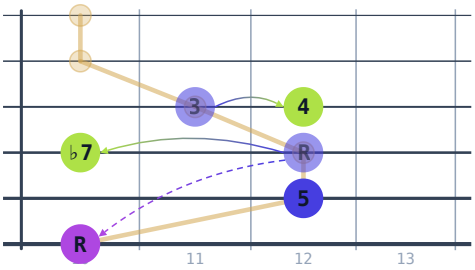


x 12 12 12 13 x

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

E shape · 2nd inversion · Anchored

D7sus4

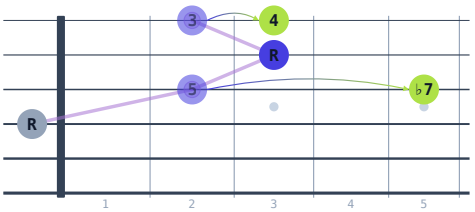


10 12 10 12 x x

1 5 ♭7 4 (D A C G) 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

D7sus4/C

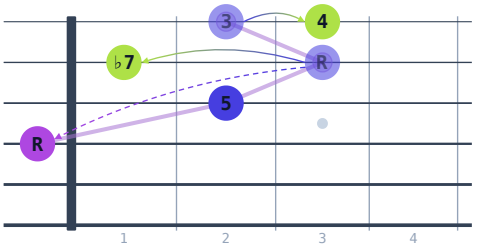


x x 0 5 3 3

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

D shape · 2nd inversion · Anchored

D7sus4



x x 0 2 1 3

1 5 ♭7 4 (D A C G) 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.