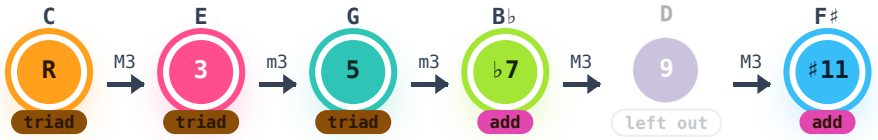
C7♯11 Guitar Chord Chart

C dominant 7th ♯11 · notes C E G B♭ D F♯ · formula 1 3 5 ♭7 (9) ♯11 · 7 voicings

Interactive page: triads-guitar.com/chords/c-7-sharp-11 · Build any chord: triads-guitar.com/chord-library-app

The formula



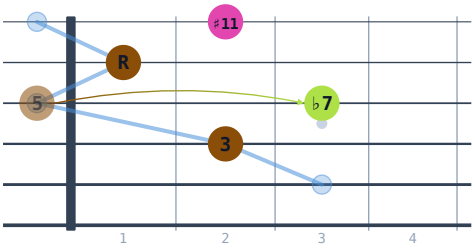
Character: 💥 **bright tension**

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

7 ways to play C7♯11

C shape · 1st inversion

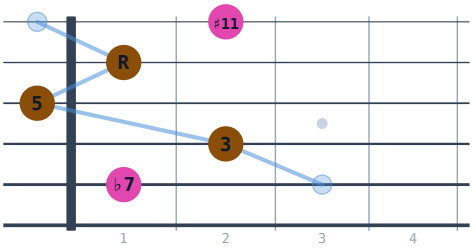
C7♯11/E



x x 2 3 1 2
3 ♭7 1 ♯11 (E B♭ C F♯)
Base triad: C major, 1st inversion The ♭7th takes the 5th's string. The ♯11th gets a string of its own.

C shape · 3rd inversion

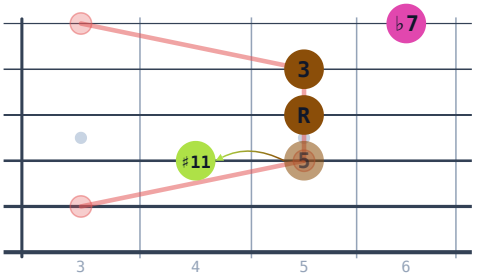
C7♯11/B♭



x 1 2 0 1 2
♭7 3 5 1 ♯11 (B♭ E G C F♯)
Base triad: C major, 1st inversion The ♭7th gets a string of its own. The ♯11th gets a string of its own.

A shape · 2nd inversion

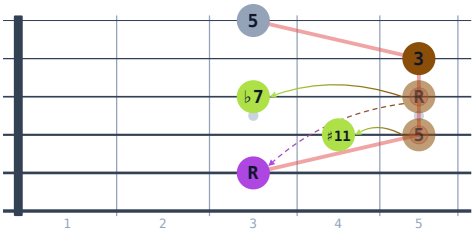
C7♯11/F♯



x x 4 5 5 6
♯11 1 3 ♭7 (F♯ C E B♭)
Base triad: C major, 2nd inversion The ♭7th gets a string of its own. The ♯11th takes the 5th's string.

A shape · 2nd inversion · Anchored

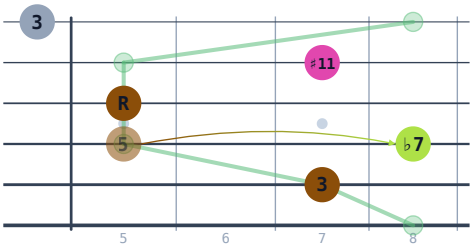
C7♯11



x 3 4 3 5 3
1 ♯11 ♭7 3 (C F♯ B♭ E)
Base triad: C major, 2nd inversion The root drops to the string below the triad. The ♭7th takes the root's string. The ♯11th takes the 5th's string.

G shape · 1st inversion

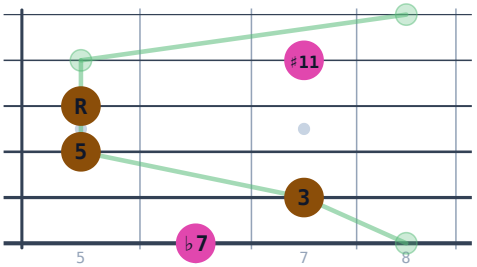
C7♯11/E



x 7 8 5 7 0
3 ♭7 1 ♯11 (E B♭ C F♯)
Base triad: C major, 1st inversion The ♭7th takes the 5th's string. The ♯11th gets a string of its own.

G shape · 3rd inversion

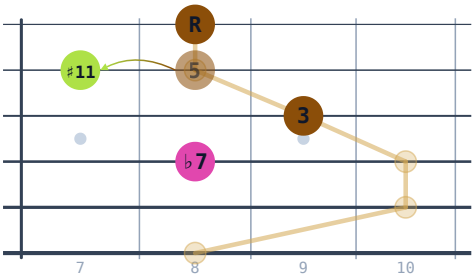
C7♯11/B♭



6 7 5 5 7 x
♭7 3 5 1 ♯11 (B♭ E G C F♯)
Base triad: C major, 1st inversion The ♭7th gets a string of its own. The ♯11th gets a string of its own.

E shape · 3rd inversion

C7♯11/B♭



x x 8 9 7 8

♭7 3 ♯11 1 (B♭ E F♯ C)

Base triad: C major, 1st inversion The ♭7th gets a string of its own. The ♯11th takes the 5th’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.

Keep stacking for extensions. The 9th, 11th and 13th are the 2nd, 4th and 6th an octave up. Each one sits on the stack below it: a 9th chord holds a 7th, a 13th holds the 9th and 11th in theory.

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.

Leave out what clashes. A natural 11th a minor 9th above a major 3rd sounds wrong, so major and dominant chords use a ♯11, and a 13th chord leaves the 11th out.

Drop what adds least. A guitar chord has four to six notes. When the formula holds more, the 5th and then the 9th go first: the root, 3rd, 7th and top extension still say exactly 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.

Alter a dominant for tension. Raise or lower the 5th or the 9th, or add a ♯11 or ♭13, and a dominant 7th pulls harder towards the next chord: G7♯9, G7♭9, G7♭13.