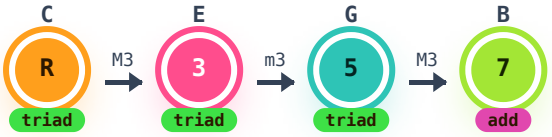
Cmaj7 Guitar Chord Chart

C major 7th · notes C E G B · formula 1 3 5 7 · 15 voicings

Interactive page: triads-guitar.com/chords/c-maj7 · Build any chord: triads-guitar.com/chord-library-app

The formula



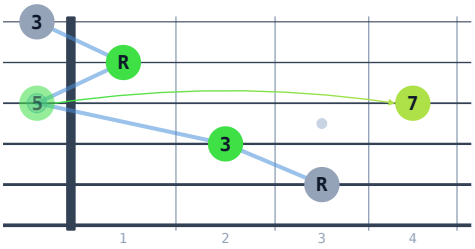
Character: ☁️ **dreamy**

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

15 ways to play Cmaj7

C shape · 1st inversion

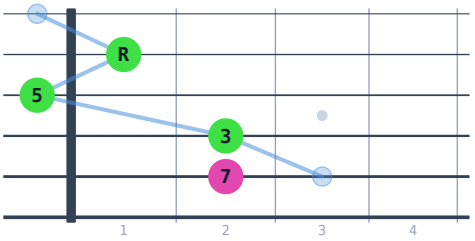
Cmaj7/E



x 3 2 4 1 0
3 7 1 (E B C)
Base triad: C major, 1st inversion The 7th takes the 5th's string.

C shape · 3rd inversion

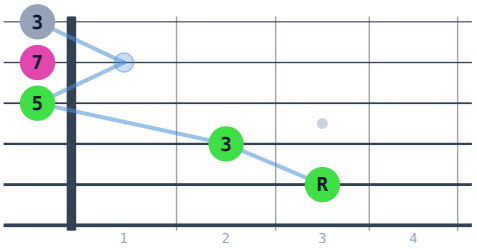
Cmaj7/B



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

C shape · Root position

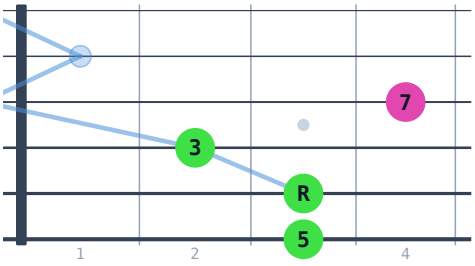
Cmaj7



x 3 2 0 0 0
1 3 5 7 (C E G B)
Base triad: C major, root position The 7th gets a string of its own.

C shape · 2nd inversion

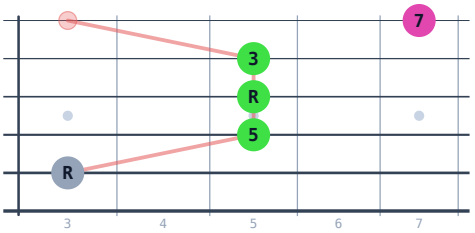
Cmaj7/G



3 3 2 4 x x
5 1 3 7 (G C E B)
Base triad: C major, 2nd inversion The 7th gets a string of its own.

A shape · 2nd inversion

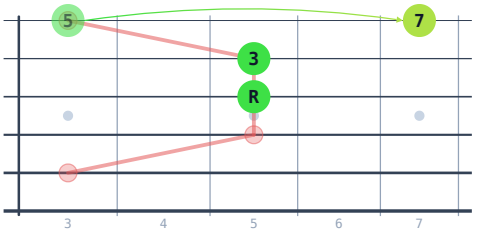
Cmaj7/G



x 3 5 5 5 7
5 1 3 7 (G C E B)
Base triad: C major, 2nd inversion The 7th gets a string of its own.

A shape · Root position

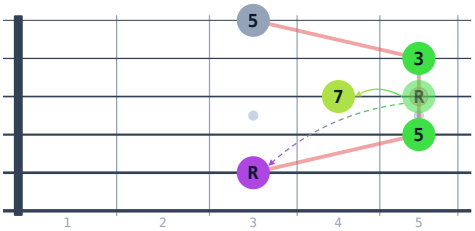
Cmaj7



x x x 5 5 7
1 3 7 (C E B)
Base triad: C major, root position The 7th takes the 5th's string.

A shape · 2nd inversion · Anchored

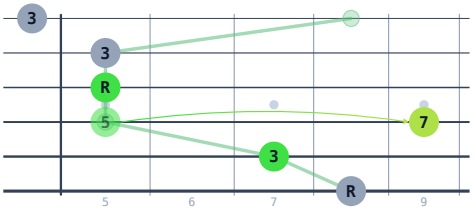
Cmaj7



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

G shape · 1st inversion

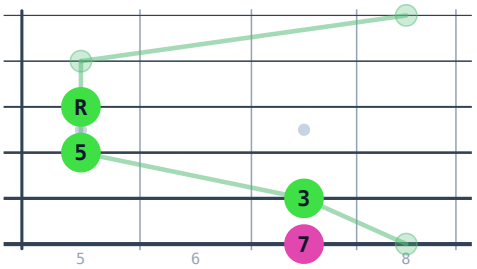
Cmaj7/E



8 7 9 5 5 0
3 7 1 (E B C)
Base triad: C major, 1st inversion The 7th takes the 5th's string.

G shape · 3rd inversion

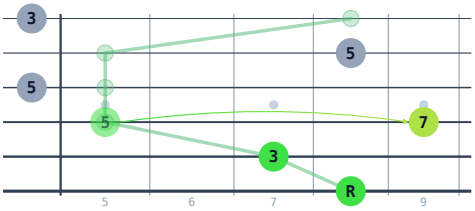
Cmaj7/B



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

G shape · Root position

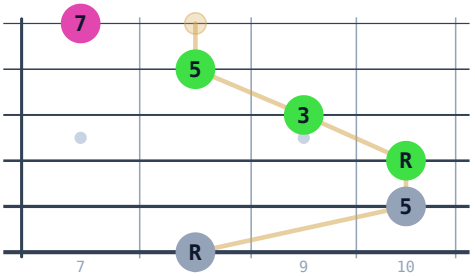
Cmaj7



8 7 9 0 8 0
1 3 7 (C E B)
Base triad: C major, root position The 7th takes the 5th's string.

E shape · Root position

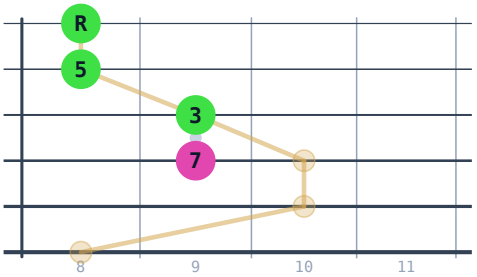
Cmaj7



8 10 10 9 8 7
1 3 5 7 (C E G B)
Base triad: C major, root position The 7th gets a string of its own.

E shape · 3rd inversion

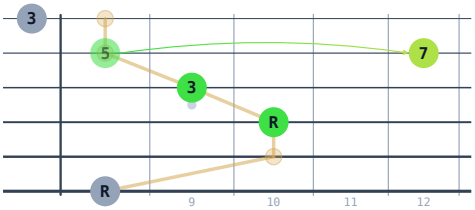
Cmaj7/B



x x 9 9 8 8
7 3 5 1 (B E G C)
Base triad: C major, 1st inversion The 7th gets a string of its own.

E shape · Root position

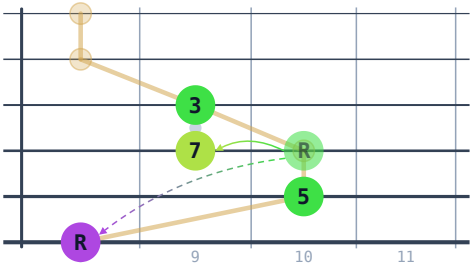
Cmaj7



8 x 10 9 12 0
1 3 7 (C E B)
Base triad: C major, root position The 7th takes the 5th's string.

E shape · 2nd inversion · Anchored

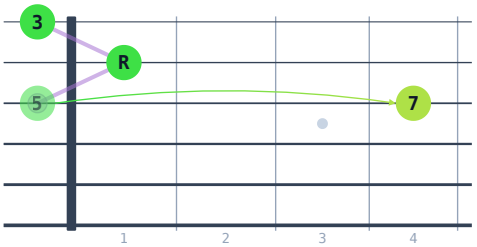
Cmaj7



8 10 9 9 x x
1 5 7 3 (C G B E)
Base triad: C major, 2nd inversion The root drops to the string below the triad. The 7th takes the root's string.

D shape · 3rd inversion

Cmaj7/B



x x x 4 1 0
7 1 3 (B C E)
Base triad: C major, 2nd inversion The 7th 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.

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.