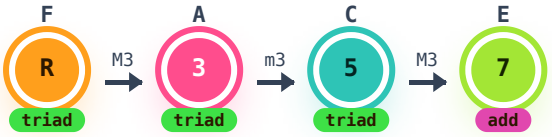
Fmaj7 Guitar Chord Chart

F major 7th · notes F A C E · formula 1 3 5 7 · 16 voicings

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

The formula



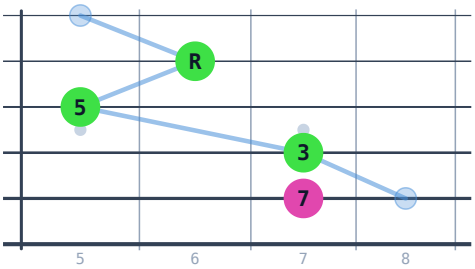
Character: ☁️ **dreamy**

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

16 ways to play Fmaj7

C shape · 3rd inversion

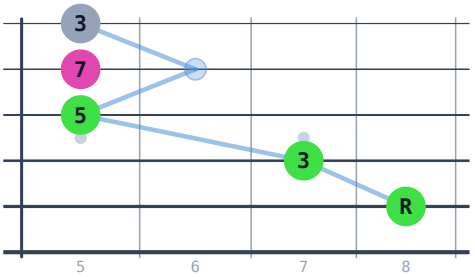
Fmaj7/E



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

C shape · Root position

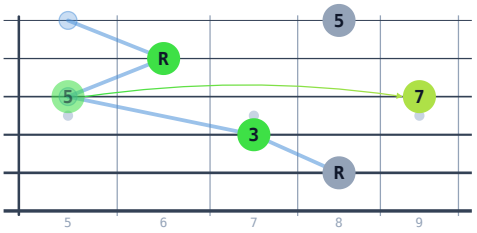
Fmaj7



x 8 7 5 5 5
1 3 5 7 (F A C E)
Base triad: F major, root position The 7th gets a string of its own.

C shape · 1st inversion

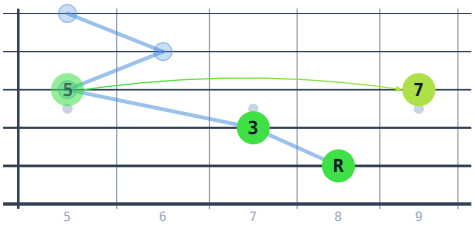
Fmaj7/A



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

C shape · Root position

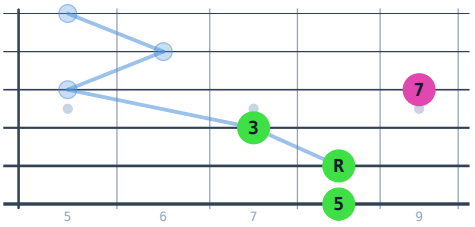
Fmaj7



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

C shape · 2nd inversion

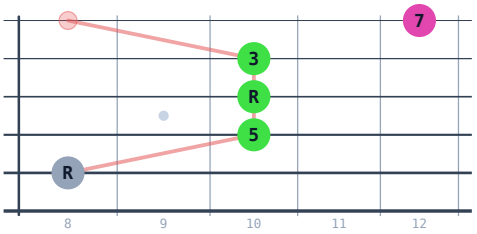
Fmaj7/C



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

A shape · 2nd inversion

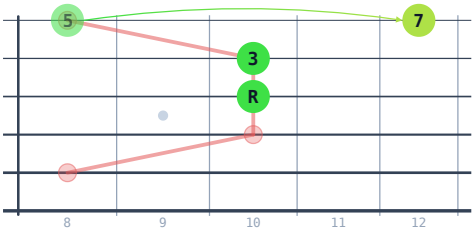
Fmaj7/C



x 8 10 10 10 12
5 1 3 7 (C F A E)
Base triad: F major, 2nd inversion The 7th gets a string of its own.

A shape · Root position

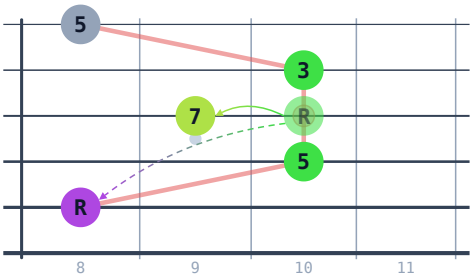
Fmaj7



x x x 10 10 12
1 3 7 (F A E)
Base triad: F major, root position The 7th takes the 5th's string.

A shape · 2nd inversion · Anchored

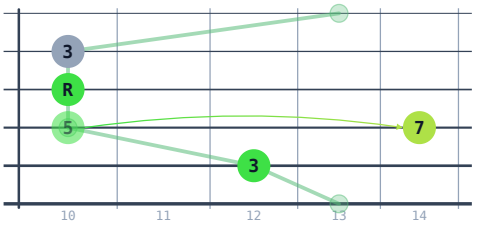
Fmaj7



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

G shape · 1st inversion

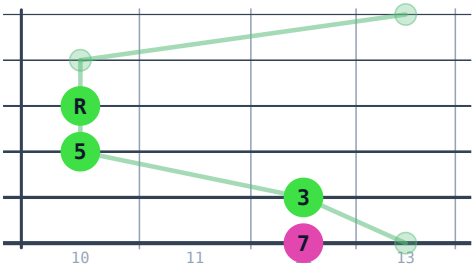
Fmaj7/A



x 12 14 10 10 x
3 7 1 (A E F)
Base triad: F major, 1st inversion The 7th takes the 5th's string.

G shape · 3rd inversion

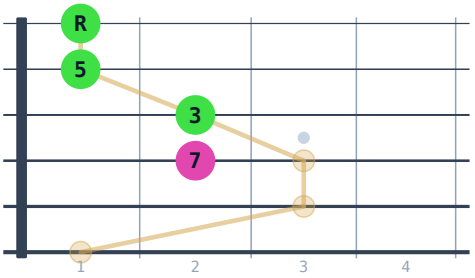
Fmaj7/E



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

E shape · 3rd inversion

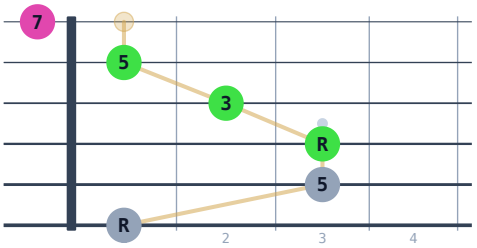
Fmaj7/E



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

E shape · Root position

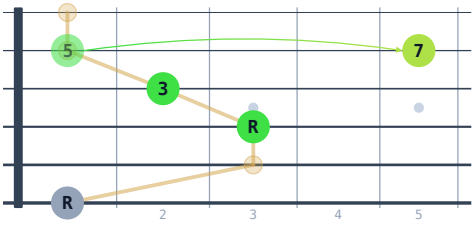
Fmaj7



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

E shape · Root position

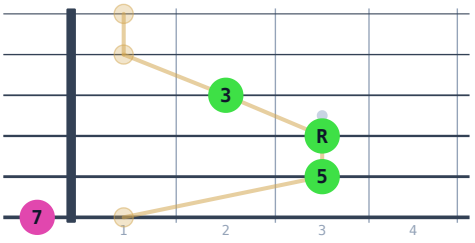
Fmaj7



1 x 3 2 5 x
1 3 7 (F A E)
Base triad: F major, root position The 7th takes the 5th's string.

E shape · 3rd inversion

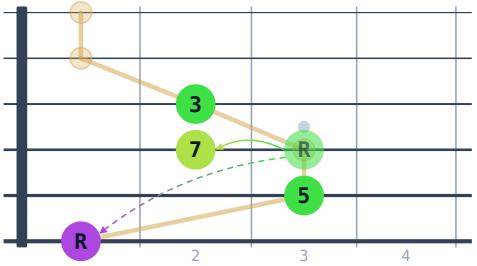
Fmaj7/E



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

E shape · 2nd inversion · Anchored

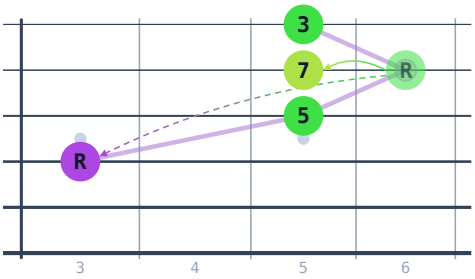
Fmaj7



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

D shape · 2nd inversion · Anchored

Fmaj7



x x 3 5 5 5

1 5 7 3 (F C E A)

Base triad: F 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.