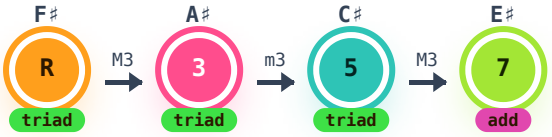
# F♯maj7 Guitar Chord Chart

**F♯ major 7th · notes F♯ A♯ C♯ E♯ · formula 1 3 5 7 · 13 voicings**

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

## The formula



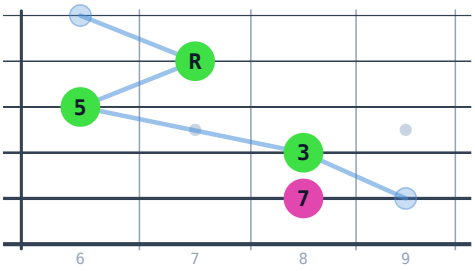

Character: ☁️ **dreamy**

**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

## 13 ways to play F♯maj7

### C shape · 3rd inversion

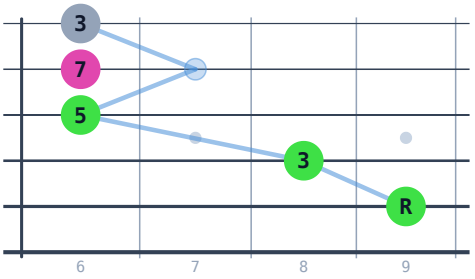
F♯maj7/E♯




**x 8 8 6 7 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

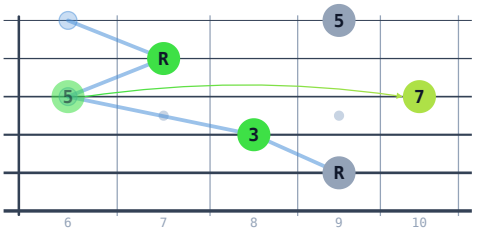
F♯maj7




**x 9 8 6 6 6**
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

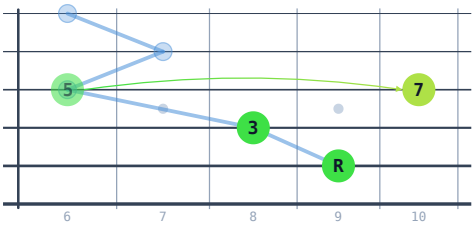
F♯maj7/A♯




**x 9 8 10 7 9**
3 7 1 (A♯ E♯ F♯)
Base triad: F♯ major, 1st inversion The 7th takes the 5th's string.

### C shape · Root position

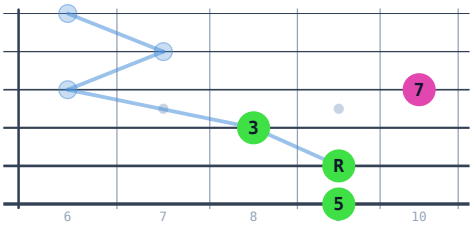
F♯maj7




**x 9 8 10 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

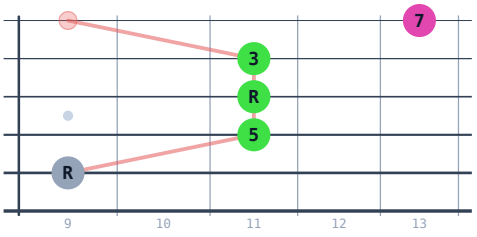
F♯maj7/C♯




**9 9 8 10 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

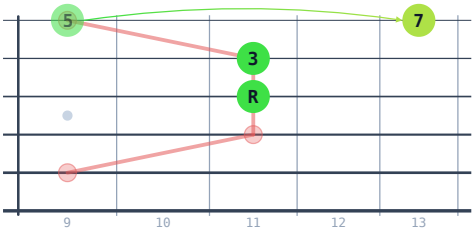
F♯maj7/C♯




**x 9 11 11 11 13**
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

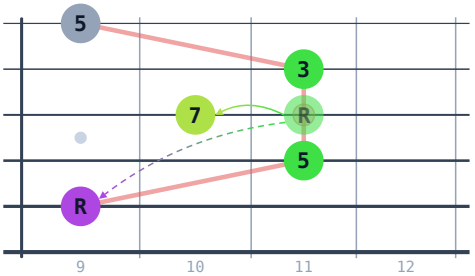
F♯maj7




**x x x 11 11 13**
1 3 7 (F♯ A♯ E♯)
Base triad: F♯ major, root position The 7th takes the 5th's string.

### A shape · 2nd inversion · Anchored

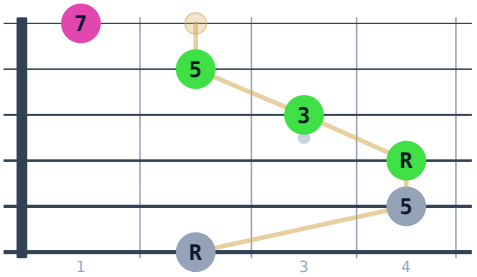
F♯maj7




**x 9 11 10 11 9**
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.

### E shape · Root position

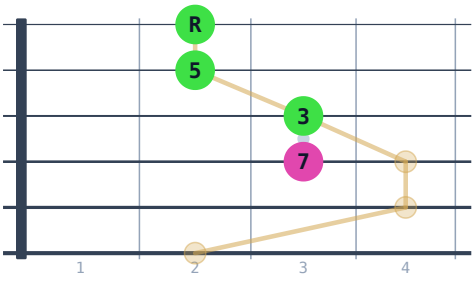
F♯maj7




**2 4 4 3 2 1**
1 3 5 7 (F♯ A♯ C♯ E♯)
Base triad: F♯ major, root position The 7th gets a string of its own.

### E shape · 3rd inversion

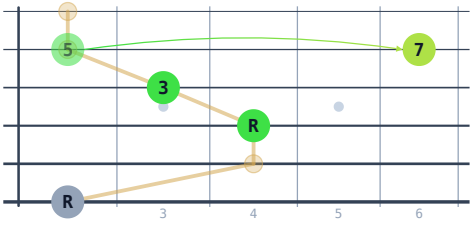
F♯maj7/E♯




**x x 3 3 2 2**
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

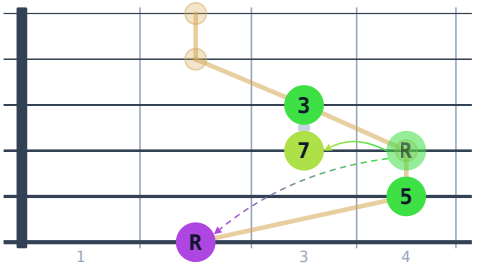
F♯maj7




**2 x 4 3 6 x**
1 3 7 (F♯ A♯ E♯)
Base triad: F♯ major, root position The 7th takes the 5th's string.

### E shape · 2nd inversion · Anchored

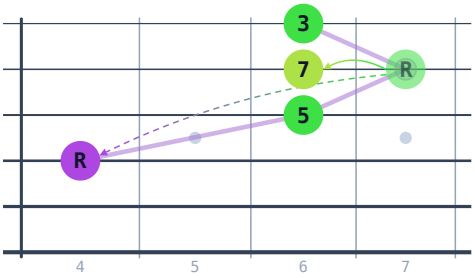
F♯maj7




**2 4 3 3 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

F♯maj7




**x x 4 6 6 6**
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.