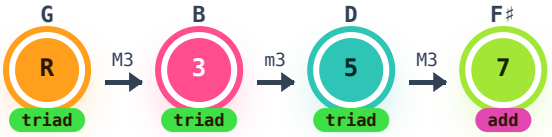
Gmaj7 Guitar Chord Chart

G major 7th · notes G B D F♯ · formula 1 3 5 7 · 18 voicings

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

The formula



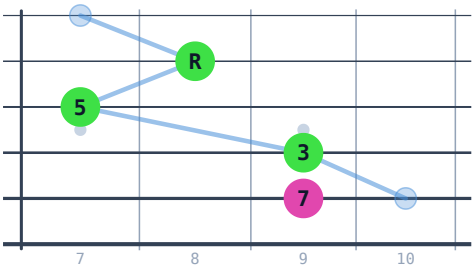
Character: ☁️ **dreamy**

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

18 ways to play Gmaj7

C shape · 3rd inversion

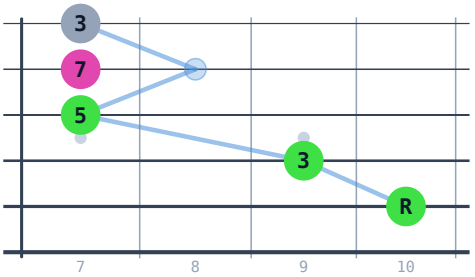
Gmaj7/F♯



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

C shape · Root position

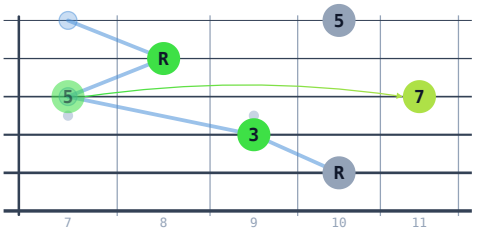
Gmaj7



x 10 9 7 7 7
1 3 5 7 (G B D F♯)
Base triad: G major, root position The 7th gets a string of its own.

C shape · 1st inversion

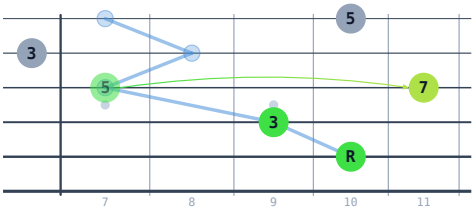
Gmaj7/B



x 10 9 11 8 10
3 7 1 (B F♯ G)
Base triad: G major, 1st inversion The 7th takes the 5th's string.

C shape · Root position

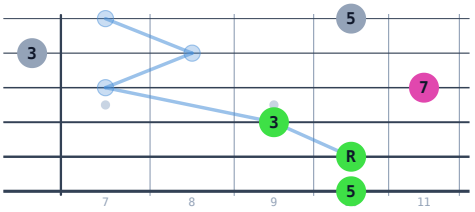
Gmaj7



x 10 9 11 0 10
1 3 7 (G B F♯)
Base triad: G major, root position The 7th takes the 5th's string.

C shape · 2nd inversion

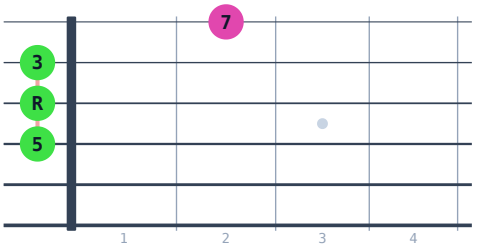
Gmaj7/D



10 10 9 11 0 10
5 1 3 7 (D G B F♯)
Base triad: G major, 2nd inversion The 7th gets a string of its own.

A shape · 2nd inversion

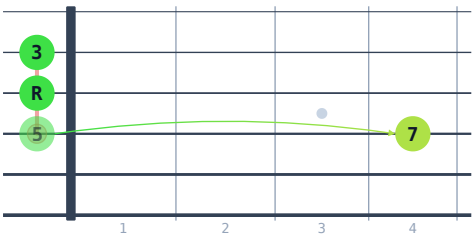
Gmaj7/D



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

A shape · 3rd inversion

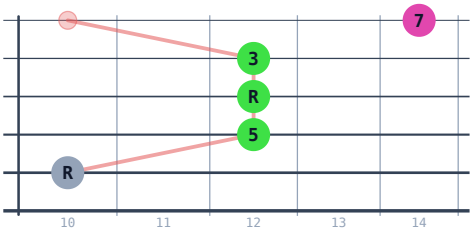
Gmaj7/F♯



x x 4 0 0 x
7 1 3 (F♯ G B)
Base triad: G major, 2nd inversion The 7th takes the 5th's string.

A shape · 2nd inversion

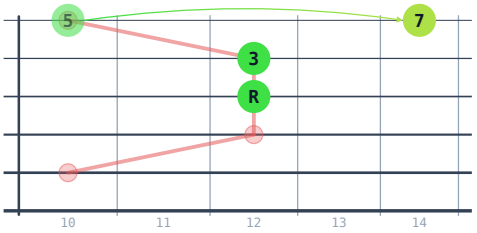
Gmaj7/D



x 10 12 12 12 14
5 1 3 7 (D G B F♯)
Base triad: G major, 2nd inversion The 7th gets a string of its own.

A shape · Root position

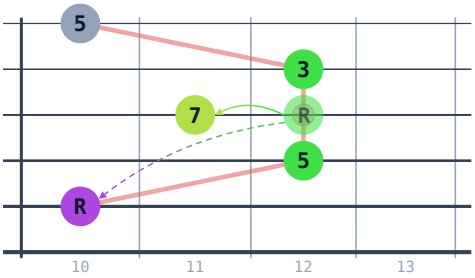
Gmaj7



x x x 12 12 14
1 3 7 (G B F♯)
Base triad: G major, root position The 7th takes the 5th's string.

A shape · 2nd inversion · Anchored

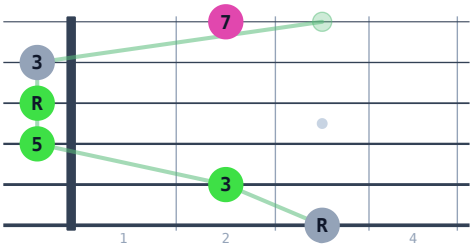
Gmaj7



x 10 12 11 12 10
1 5 7 3 (G D F♯ B)
Base triad: G major, 2nd inversion The root drops to the string below the triad. The 7th takes the root's string.

G shape · 1st inversion

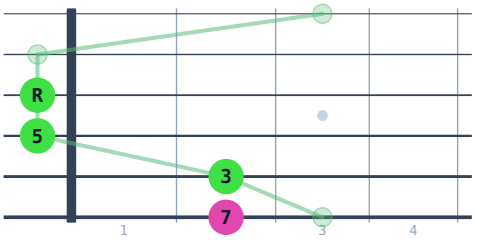
Gmaj7/B



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

G shape · 3rd inversion

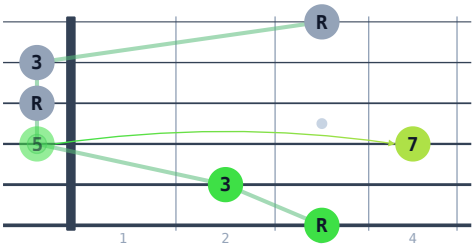
Gmaj7/F♯



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

G shape · Root position

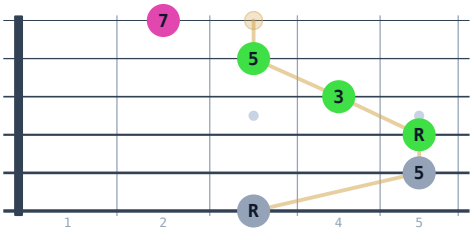
Gmaj7



3 2 4 0 0 3
1 3 7 (G B F♯)
Base triad: G major, root position The 7th takes the 5th's string.

E shape · Root position

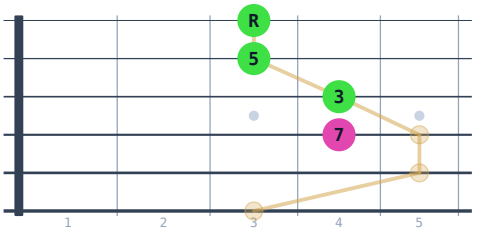
Gmaj7



3 5 5 4 3 2
1 3 5 7 (G B D F♯)
Base triad: G major, root position The 7th gets a string of its own.

E shape · 3rd inversion

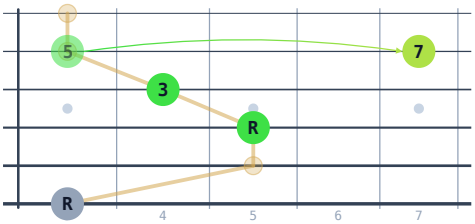
Gmaj7/F♯



x x 4 4 3 3
7 3 5 1 (F♯ B D G)
Base triad: G major, 1st inversion The 7th gets a string of its own.

E shape · Root position

Gmaj7



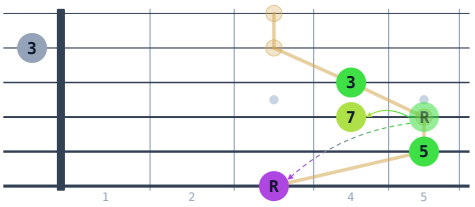
3 x 5 4 7 x

1 3 7 (G B F♯)

Base triad: G major, root position The 7th takes the 5th's string.

E shape · 2nd inversion · Anchored

Gmaj7



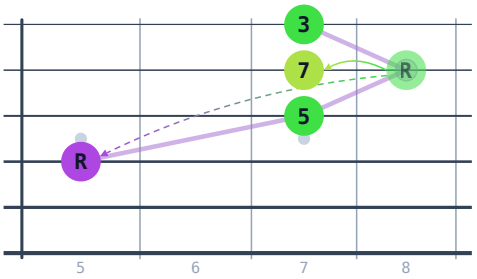
3 5 4 4 0 x

1 5 7 3 (G D F♯ B)

Base triad: G major, 2nd inversion The root drops to the string below the triad. The 7th takes the root's string.

D shape · 2nd inversion · Anchored

Gmaj7



x x 5 7 7 7

1 5 7 3 (G D F♯ B)

Base triad: G 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.