Dominant 7th Arpeggios — the 12 Major Keys

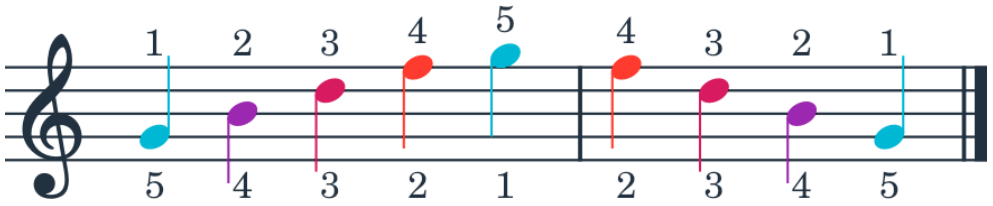
the V7 of every key, one octave up to the top root and back, both hands' fingering

Every major key owns exactly one dominant 7th — the chord on its 5th degree: a major triad plus a minor 7th (Handout 212). Each line breaks it up: root, 3rd, 5th, 7th, top root, and back down. **Right hand 1-2-3-4-5 above the notes, left hand 5-4-3-2-1 below** (the left hand plays an octave lower). Each line keeps its key's signature, so the 7th never needs an accidental — and the 3rd is always that key's leading tone.

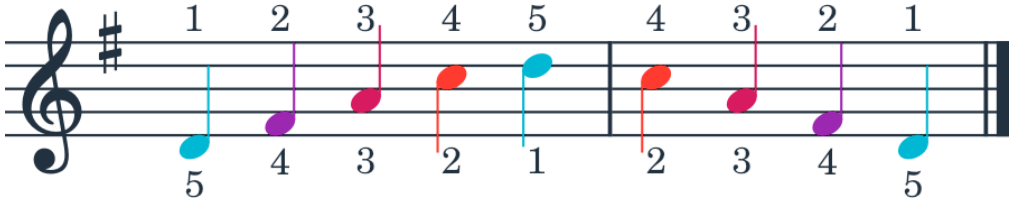
root · 3rd · 5th · 7th

KEYS 1-6 — AROUND THE CIRCLE OF FIFTHS

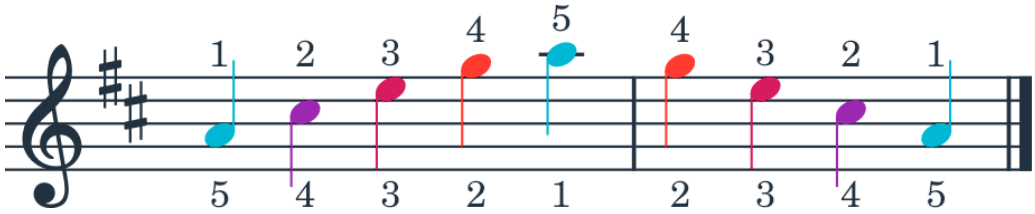
G7 V7 of C
G · B · D · F
C scale: Handout 241



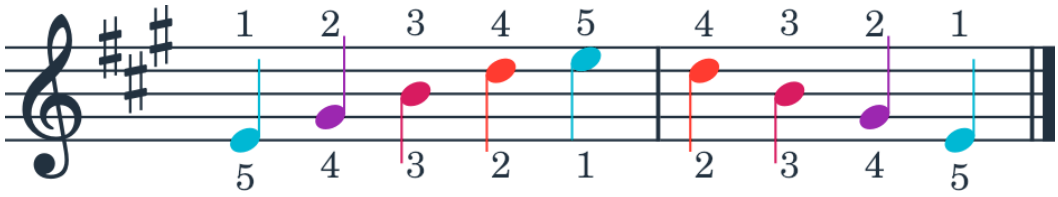
D7 V7 of G
D · F♯ · A · C
G scale: Handout 242



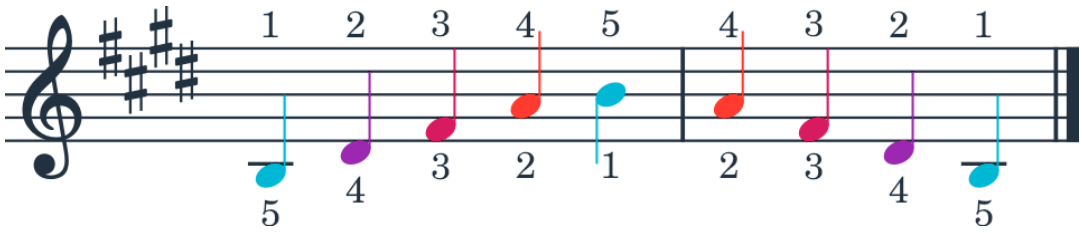
A7 V7 of D
A · C♯ · E · G
D scale: Handout 243



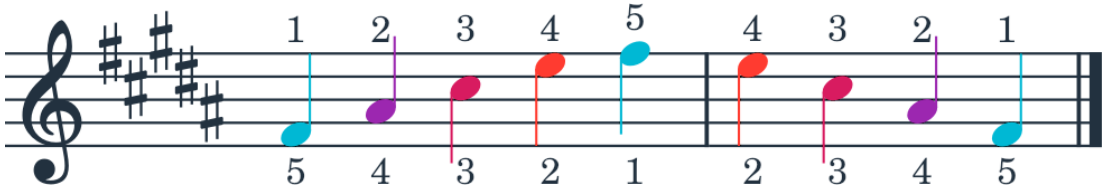
E7 V7 of A
E · G♯ · B · D
A scale: Handout 244



B7 V7 of E
B · D♯ · F♯ · A
E scale: Handout 245

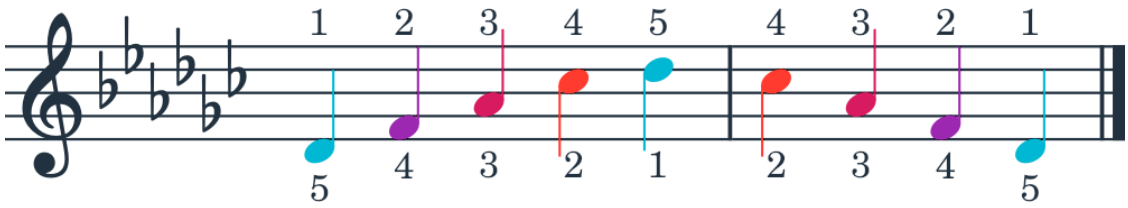


F♯7 V7 of B
F♯ · A♯ · C♯ · E
B scale: Handout 246

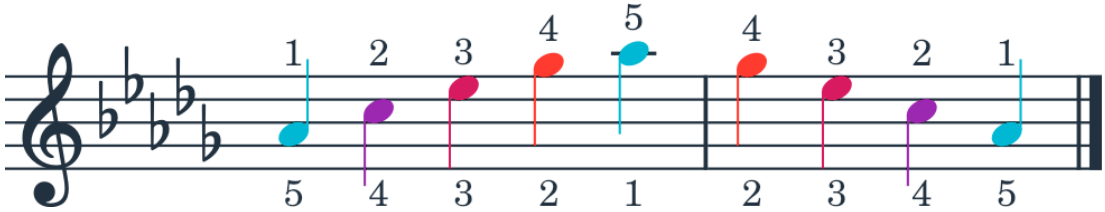


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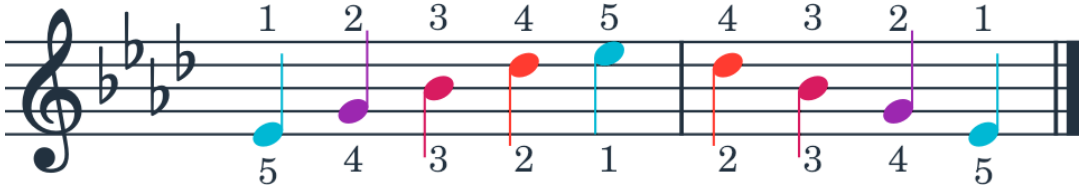
D♭7 V7 of G♭
D♭ · F · A♭ · C♭
G♭ scale: Handout 247



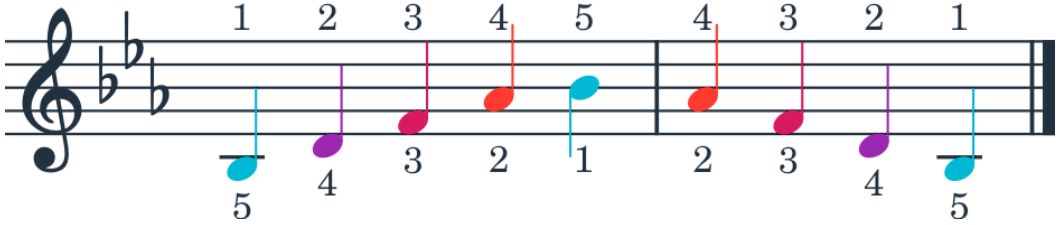
A♭7 V7 of D♭
A♭ · C · E♭ · G♭
D♭ scale: Handout 248



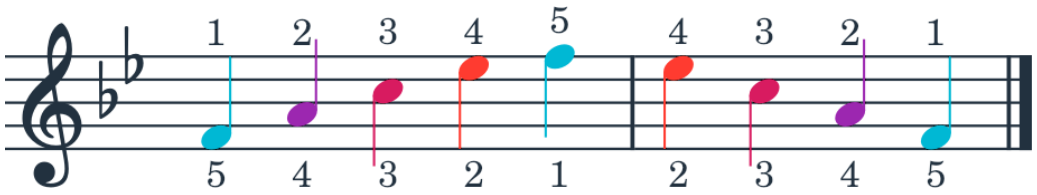
E♭7 V7 of A♭
E♭ · G · B♭ · D♭
A♭ scale: Handout 249



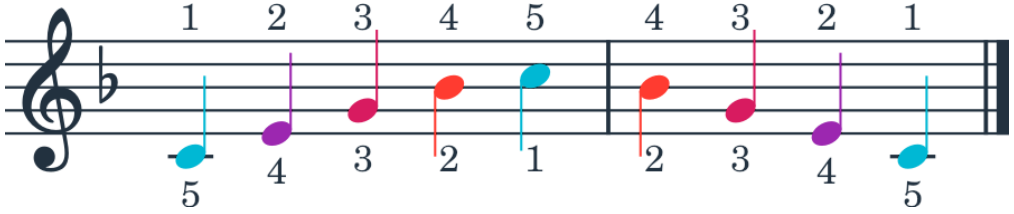
B♭7 V7 of E♭
B♭ · D · F · A♭
E♭ scale: Handout 250



F7 V7 of B♭
F · A · C · E♭
B♭ scale: Handout 251



C7 V7 of F
C · E · G · B♭
F scale: Handout 252



Why 1-2-3-4-5? Four chord tones plus the top root fill the hand exactly — one finger per note, no crossing, even where the root is a black key. For two or more octaves the hand has to travel; the two-octave arpeggio family (Handouts 267–292) shows how the thumb tucks under. (D♭7's 7th is C♭ — the white key B, spelled C♭ because the chord is stacked in thirds: D, F, A, C.)

Try it Play a line, then **resolve it**: land on the key's own I chord (the 3rd climbs a half step to the tonic, the 7th steps down). Hear the pull every time. Then **chain them up the page**: each chord falls a 5th to the root of the line above it — C7 → F7 → B♭7 … D♭7 → F♯7 (= G♭7) … D7 → G7 → C — the whole circle of fifths.

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