Tonic & dominant in D major

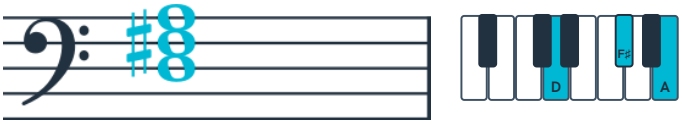
Same two harmonies, new home: in D major the tonic chord is **D** (D · F♯ · A) and the dominant seventh is **A7** (A · C♯ · E · G).

TWO HARMONIES, NEW ADDRESS

Tonic harmony — the D chord (I)

D · F♯ · A — home

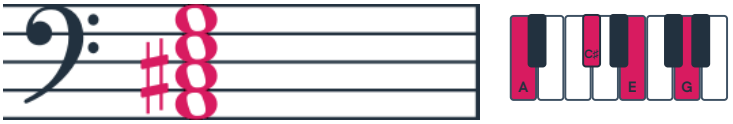
Stack a triad on the new home note and you have this key's home harmony — as settled here as the C chord was in C major.



Dominant harmony — A7 (V7)

A · C♯ · E · G — away, plus pull

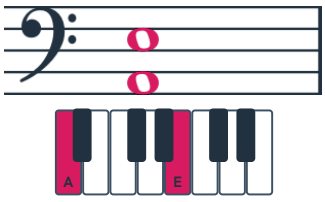
Count five letters up from D to reach A, stack thirds and add the 7th: **A7**. Same double-pull as ever: G leans down to F♯, C♯ leans up to D.



THE A7 SHAPES YOU'LL SEE

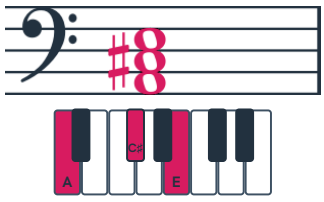
The same four travel-light shapes as G7 in C major, moved to the new key — **every one of them means "dominant"**:

A–E



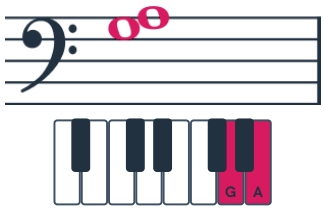
root & fifth — the lightest touch

A–C♯–E



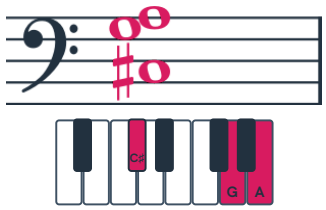
the plain A chord — no 7th yet

G–A



7th & root squeezed close — tiny but tense

C♯–G–A



the classic shape — slides out of the D chord

THE MAGIC SLIDE



Exactly the same choreography as in C: **two fingers slide a half step, the thumb holds**. D drops to C♯, F♯ rises to G, A holds. Slide back — V7 → I, the full stop, in D major. Both sharps are familiar: F♯ from D position, C♯ from A position.

Try it Left hand on the D chord. Slide into **C♯–G–A** — and back home. Rock between them until the move is automatic, then compare with the same move in C major: **different keys, identical hand story**. That's the whole point of movable harmony — learn the shape once, own it everywhere.

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