Tonic & dominant in F major

Same two harmonies, new home: in F major the tonic chord is **F** (F · A · C) and the dominant seventh is **C7** (C · E · G · B♭).

TWO HARMONIES, NEW ADDRESS

Tonic harmony — the F chord (I)

F · A · C — 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 — C7 (V7)

C · E · G · B♭ — away, plus pull

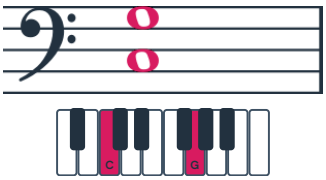
Count five letters up from F to reach C, stack thirds and add the 7th: **C7**. Same double-pull as ever: B♭ leans down to A, E leans up to F.



THE C7 SHAPES YOU'LL SEE

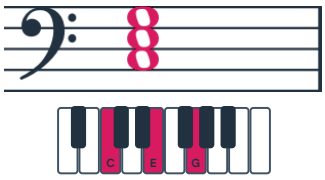
The same four travel-light shapes as G7 in C major, moved to the new key — **every one of them means "dominant"**:

C–G



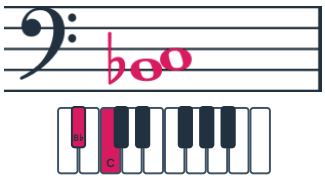
root & fifth — the lightest touch

C–E–G



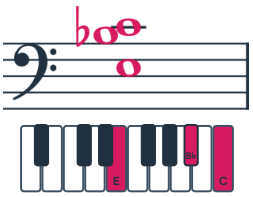
the plain C chord — no 7th yet

B♭–C



7th & root squeezed close — tiny but tense

E–B♭–C



the classic shape — slides out of the F chord

THE MAGIC SLIDE



Exactly the same choreography as in C: **two fingers slide a half step, the thumb holds**. F drops to E, A rises to B♭, C holds. Slide back — V7 → I, the full stop, in F major. The B♭ is the same one from the F 5-finger scale.

Try it Left hand on the F chord. Slide into **E–B♭–C** — 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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