Tonic & dominant in G major

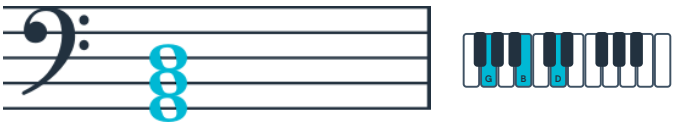
Same two harmonies, new home: in G major the tonic chord is **G** (G · B · D) and the dominant seventh is **D7** (D · F♯ · A · C).

TWO HARMONIES, NEW ADDRESS

Tonic harmony — the G chord (I)

G · B · D — 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 — D7 (V7)

D · F♯ · A · C — away, plus pull

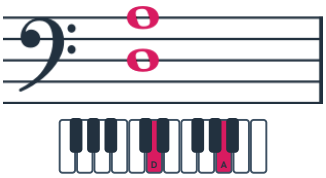
Count five letters up from G to reach D, stack thirds and add the 7th: **D7**. Same double-pull as ever: C leans down to B, F♯ leans up to G.



THE D7 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"**:

D–A



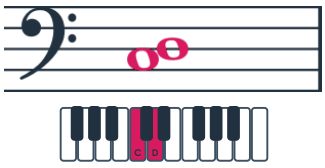
root & fifth — the lightest touch

D–F♯–A



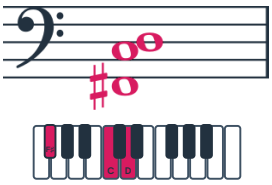
the plain D chord — no 7th yet

C–D



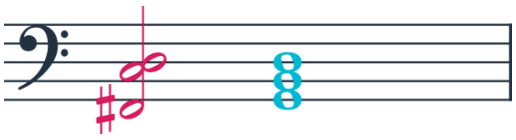
7th & root squeezed close — tiny but tense

F♯–C–D



the classic shape — slides out of the G chord

THE MAGIC SLIDE



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

Try it Left hand on the G chord. Slide into **F♯–C–D** — 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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