Tonic & dominant harmonies

Melody is only half the story — underneath, the left hand plays **harmony**. In major keys, beginner music runs almost entirely on two harmonies: the **tonic chord** (C) and the **dominant seventh** (G7).

TWO HARMONIES RUN THE SHOW

Tonic harmony — the C chord (I)

C · E · G — home

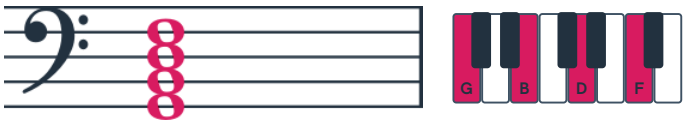
While the right hand plays the tune, the left hand plays **harmony**. The home harmony is the C triad you already know: settled, grounded, finished.



Dominant harmony — G7 (V7)

G · B · D · F — away, plus extra pull

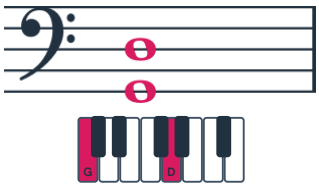
Take the away chord and stack **one more third on top: F, the "7th"** — that's G7. The F leans down to E, the B leans up to C: **twice the pull home**.



THE G7 SHAPES YOU'LL SEE IN THIS SERIES

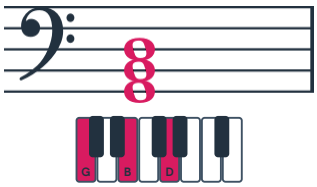
Four notes is a big handful — so G7 usually travels light. You'll meet it in these four little shapes, and **every one of them means "dominant"**:

G–D



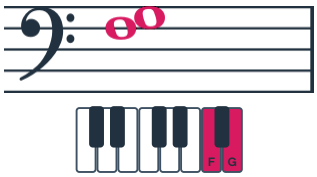
root & fifth — the lightest touch

G–B–D



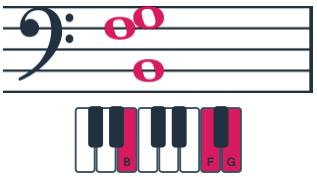
the plain G chord — no 7th yet

F–G



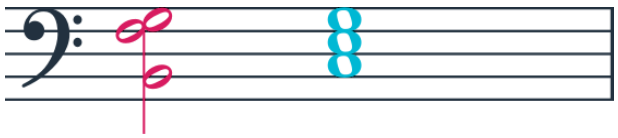
7th & root squeezed close — tiny but tense

B–F–G



the classic shape — slides out of C–E–G

THE MAGIC SLIDE



From C–E–G to B–F–G, **two fingers slide one half step and the thumb stays put**: C drops to B, E rises to F, G holds. Slide back and you've played V7 → I — the full stop, now under your hand.

Try it Left hand on C–E–G. Slide pinky down to B, middle finger up to F, thumb stays on G: that's **B–F–G, your G7**. Rock slowly between the two shapes — home, away, home — and you are officially **accompanying**. Most beginner songs need nothing else: C chord when the tune feels at rest, G7 when it leans, and always come home to C at the end.

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