Catalogue of Common Baroque Harmonies and Their Progressions

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Major Key

Tonics	Subdominants	Dominants
of I: I, IΔ7, I6, vi, vi7, iii, iii7	IV, IVΔ7, IV6, ii, ii7, II, II7 (i°7) (II7♭9), II pedal dominants, #iv°, #ivø7, (vii6)	V, V7, V pedal dominants, vii°, viiø7, (V7♭9), (iii6)
of IV: IV, IVΔ7, IV6, ii, ii7, (vi, vi7)	♭VII, ♭VIIΔ7, ♭VII6, v, v7, vii°, viiø7, V, V7, (V7♭9), V pedal dominants	(I), I7, iii°, iiiø7, I pedal dominants, (vi6, I7♭9)
of V: V, (VΔ7), V6, iii, iii7, vii, vii7	I, IΔ7, I6, vi, vi7, VI, VI7, VI7b9, #i°, #iø7, VI pedal dominants	II, II7, II pedal dominants, #iv°, #ivø7, (II7♭9), (vii6)
of vi vi, vi7, #iv°, #ivø7, (I, IΔ7, I6, I7)	vii°, viiø7, vii, vii7, VII, VII7, VII7♭9, ♭VII, ♭VIIΔ7, ii, ii7, ii6, II, II7, II6, IV, IVΔ7, IV6, IV7, VII pedal dominants	III, III7, III7♭9, III pedal dominants, #v°, #v°7
of ii: ii, ii7, vii°, viiø7, (IV, IVΔ7, IV6, IV7)	iii○, iiiø7, iii, iii7, III, III7, III7b9, v, v7, v6, V, V7, V6, ♭VII, bVIIΔ7, ♭VII6, II pedal doms.	VI, VI7, VI7♭9, V pedal dominants, #i°, #i°7
of iii: iii, iii7, #i°, #iø7, (V, V7, V6, VΔ7)	#iv°, #ivø7, vi, vi7, vi6, VI, VI7, I, IΔ7, I7, I6, IV, IVΔ7, (#iv, #iv7, #IV, #IV7, #IV7♭9, #IV pedal dominants	VII, VII7, VII7♭9, VII pedal dominants, #ii°, #ii°7

The way to read this chart is as follows: if a square is blank then all chords in its category (as listed above) are good progressions. Any exceptions are listed; parentheses means optional. ~~~ means whole category is excluded. 7ths and 6ths are not listed (except in special cases) but are understood to be included. 7♭9's and °7's tend to progress to everything (more on °7's below).

As you can see, hopefully, almost *any* chord progresses to almost any other.

	Tonics	Subdoms	Doms	Tonics of IV	Subdoms of IV	Doms of IV	Tonics of V	Subdoms of V	Doms of V	Tonics of vi	Subdoms of vi	Doms of vi	Tonics of ii	Subdoms of ii	Doms of ii	Tonics of iii	Subdoms of iii	Doms of iii
I to:																		
I7 to:	no IΔ7		~~~				(vii), no V	no I	(vii6)		(vii, VII)			(V)				
ii to:																no #iø7		
II to:							(~~~)				(~~~)							
iii to:																		
iii° to:			~~~				~~~	no I			(vii°) no vii, (VII) ii6, II6						(~~~)	no I	(~~~)
III to							no V no vii											
IV to:																no #i°		
#iv° to:																		
V to:																		
v to:	no I (iii)		(~~~)				no V no vii	no IΔ7			no vii no VII						(#i°)	no IΔ7	no VII
vi to:																		
VI to:																		
bVII to:	no I (iii)		no V				(~~~)				(~~~)						~~~	I7 only	~~~
vii° to:																		
vii to:	no I																	
VII to:	(I)					no I7											no I7	

Any 7♭9 or °7 can be replaced with one of its 4 related diminished triads in 3 or 4 notes, in any inversion;

also minor triads are used to replace diminished triads sometimes (as appoggiatura chords).
IV7 is used as V of bII of vi or right to vii (IV7 is acting as a subdominant in this case)
/9's [add9's], suspensions and appoggiatura chords are common also.

All above applies to minor keys as well if you use the *Relative* minor key relationship and remember the chords.
Example: I becomes III, ii becomes IV, #iv° becomes Rvi°, etc.   [R = raised]

MAJOR KEY

	TONICS	SUBDOMINANTS (iø7)	DOMINANTS (V̄7b₆)
of I:	I, I7, I6, vi, vi7, iii, iii7	IV, IV7, IV6, ii, ii7, II, II7, II7b9, II PEDAL DOMS, #ivo,#ivø7,(vi6)	V, V7, V PEDAL DOMS, viio, viiø7,(iii6)
of IV:	IV, IV7, IV6, ii, ii7, (vi, vi7)	bVII, bVII7, bVII6, V, V7, viio, viiø7, V̄, V̄7, (V̄7b9) I PEDAL DOMS	(I), I7, iio, iiiø7, I PED DOMS, (vi6, I7b9)
of V:	V, (V7) V6, iii, iii7, vii, vii7	I, I7, I6, vi, vi7, V̄I, V̄I7, V̄I7b9, #io, #iø7 V̄I PEDAL DOMS	II, II7, II PEDAL DOMS, #ivo,#ivø7,(II7b₆) (vii₆)
of vi:	vi, vi7, #ivo,#ivø7,(I, I7, I6, I7)	viio, viiø7, vii, vii7, V̄II, V̄II7, V̄II7b9, bVII, bVII7, ii, ii7, ii6, II, II7, II6, IV, IV7, IV6, IV7, V̄II PEDAL DOMS	III, III7, III7b9, III PEDAL DOMS, #vo,#vø7
of ii:	ii, ii7, viio, viiø7 (IV, IV7, IV6, IV7)	iiio, iiiø7, iii, iii7, III, III7, III7b9, V, V7, V6, V̄, V̄7, V̄6, bVII, bVII7, bVII6, III PEDAL DOMS	V̄I, V̄I7, V̄I7b9, V̄ PEDAL DOMS, #io,#iø7
of iii:	iii, iii7, #io,#iø7 (V̄,V̄7,V̄6,V̄7)	#ivo, #ivø7, vi, vi7, vi6, V̄I, V̄I7 I, I7, I7, I6, IV, IV7, (#iv,#iv7,#V̄,#V̄7,#V̄7b9,#V̄ PEDAL DOMS)	V̄II, V̄II7, V̄II7b9, V̄II PEDAL DOMS, #iio #iiø7

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	TONICS	SUBDOMS	DOMS	TONICS OF IV	SUBDOMS OF IV	DOMS OF IV	TONICS OF V	SUBDOMS OF V	DOMS OF V	TONICS OF vi	SUBDOMS OF vi	DOMS OF vi	TONICS OF ii	SUBDOMS OF ii	DOMS OF ii	TONICS OF iii	SUBDOMS OF iii	DOMS OF iii
I to:																		
I7 to:	no I7		ᴠᴠᴠ				(vii), no V̄	no I	(vii6)		(vii, V̄II)			(V̄)			no#iiø7		
ii to:																		
II to:						(ᴠᴠᴠ)				(ᴠᴠᴠ)								
iii to:																		
iiio to:			ᴠᴠᴠ				ᴠᴠᴠ	no I		V̄ii,no vii(V̄II) ii6,II6					ᴠᴠᴠ	no I	(ᴠᴠᴠ)	
III to:						no V̄ no vii										no#iio		
IV to:																		
#ivo to:																		
V to:																		
V to:	no I (iii?)		(ᴠᴠᴠ)				no V̄ no vii	no I7		no vii no V̄II					(#io)	no I7	no V̄II
vi to:																		
V̄I to:																		
bV̄II to:	no I (iii)		no V̄				(ᴠᴠᴠ)			(ᴠᴠᴠ)							I7 only	ᴠᴠᴠ
viio to:																		
vii to:	no I																	
V̄II to:	(I)					no I7											no I7	

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