

Mediant

Occurs very infrequently, especially in major.

Quality: Minor triad in major; Major triad in minor.

Position:

Root: Used almost exclusively.

1st inversion uses:

- (1) Used when part of a sequence or part of a series of 1st inversion chords.
- (2) Used when the bass note of a previous chord is held over. Ex: V-iii6
- (3) As a passing chord it may appear between:
 - a) IV6 and IV
 - b) IV6 and ii6
 - c) vi and ii6

2nd inversion uses:

Very infrequent. 2 possible uses:

- a) as a passing chord between vi and vi6
- b) as a neighboring 6/4 chord to vii - YUCK!

Function:

- (1) Shares 2 notes with 2 different primary functions that are at opposite poles in the functional system. This creates greater functional ambiguity than that created by vi. The ambiguity only occurs in the major mode. This is why it appears with little frequency in major. It must therefore appear only in certain contexts.
- (2) Because iii is such a weak function it may often be understood as a substitute for an incomplete primary chord.
 - a) iii may substitute for or be better understood as a I7 (without the root).
Notable concerning the iii is the presence of the leading tone. The L.T. is part of a dominant functioning chord and must resolve up by step in an outer voice. When it appears in the iii it no longer takes on the tendencies of the leading tone but behaves more like a chord 7th that resolves down by step. This softens the impact of a structural dissonance (the leading tone) by placing it in a consonant circumstance - as the 5th of iii.
 - b) iii may also substitute for V. However, iii in this case will often be understood as a V with a NHT. V is the strong and expected harmony. We are more inclined to hear the harmony as such.

USES IN MAJOR:

Very limited use in major. iii (as the modal dominant of vi) may progress to vi, or may progress to IV (or ii6).

It is preceded by I. It may also be preceded by vi but only in the progression vi-iii-IV. V may also precede it but the iii must be in 1st inversion (V-iii6).

USES IN MINOR:

III in minor is a quasi-primary chord. This is because VII acts as its dominant as well as iv acting as its ii.

Connection of 2 chords whose roots are a third apart:

- (1) move bass
- (2) hold the two common tones
- (3) the remaining voice moves stepwise.