

Submediant

Function: Serves as a dominant prep. It may substitute for I. The vi shares 2 notes with 2 different primary triads (I and IV). It is therefore functionally ambiguous. This is an asset! It may be approached and followed by almost any diatonic triad. Since I and IV, the two chords to which vi is most similar, are used to approach the dominant, vi may be used in this same capacity. vi may also be used to prolong I in the same way IV^{6/4} prolongs or embellishes I. Used in this way, vi produces more of a color change than a function change.

Quality: In major it is a minor triad; In minor it is a major triad.

Position:

Root position: Used almost exclusively.

1st inversion: Rare because it creates a weak structure. There are two uses of the 1st inv. vi however:

- (1) used as part of a sequence, or part of a series of 1st inverted chords.
- (2) used when the bass of a previous chord is held over. Ex: I-vi⁶ This, however, sounds more like I with a NHT.

2nd inversion: Very rare. The neighboring chord to iii would be vi^{6/4}. However, this is not the case because iii is hardly ever sufficiently prolonged since it is a very weak function. As a passing ^{6/4}, vi^{6/4} would theoretically appear between ii and ii⁶. However, I⁶ usually serves this role as it is a stronger function. If vi^{6/4} was used between iii and iii⁶, a weak function (vi) would be prolonging another weak function - (BAD!).

Progression and resolution:

Preceded most frequently by I or V.

- (a) If it is preceded by I, the progression to V is much more fluid than merely I-V.
- (b) If it is preceded by V it is part of what is called a *deceptive cadence*. This cadence permits further extension of V rather than resolving V.
- (c) If vi is preceded by IV, the presence of the IV chord is so strong that vi sounds more like a IV^{6/5}.

Followed by ii or ii⁶ (vi's modal dominant), IV, or V. iii may also follow as long as it is followed by IV.

Doubling:

After V double the 3rd.

After I double the root.