The Mediant and Subtonic

In major, the **mediant** as an approach to the cadence is weak because of 2 common tones with both I and V.

A 'passing IV' between iii and V provides adequate contrast.

A 'passing ii6' between iii and V also provides adequate contrast.

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**C: I** iii V I I iii IV V I I iii ii6 V I

I6 and iii are quite similar!

An inversion of V(7) can use iii as a direct approach.

iii is a very effective 'top' of a descending 5ths progression.

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Of course, many progressions are possible. Just keep in mind that in Major, the mediant, in order to have an 'identity,' should be surrounded by its 'friends': ii, IV, and vi. When positioned next to I or V, it tends to 'meld' into these harmonies due to the common tones.

**In minor**, III is an effective approach to the cadence.

III is often tonicized using VII(6), a diatonic chord!

A modulation to III...

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**C: i** III V4/3 i i VII6 III io6 V8 - 7 I c:i (VII III) (Eb:V6 I)

**Eb: vi V I ii V6/4-7/5/3 I**

The **subtonic** as an approach to the cadence...

.........with a passing iv6

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**C: i** VII V6/5 i i VII iv6 V7 i