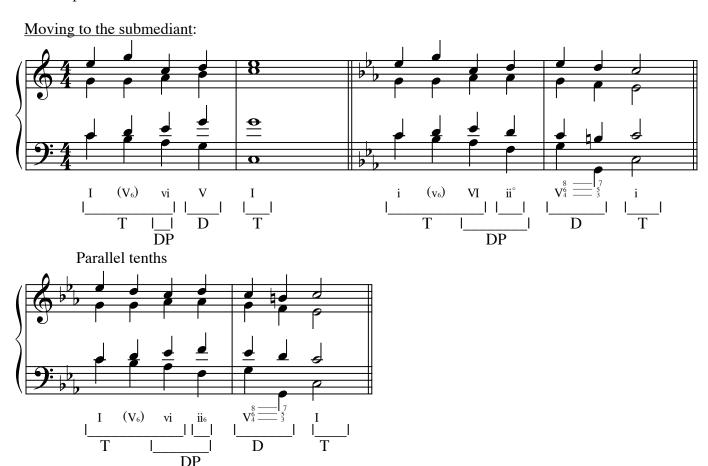
The dominant chord in first inversion can function as a passing chord, with the bass note moving from the tonic down to scale-degree six.

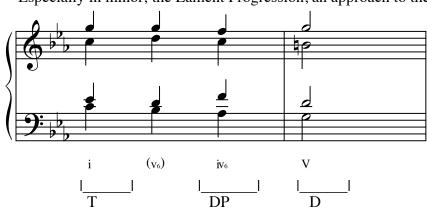
In minor, the diatonic scale-degree seven, the subtonic is used, so that the chord is v6, not V6.

Never add a seventh to a passing v6. There are two reasons for this. 1) The seventh makes the chord sound more active, especially in major, where it becomes V6/5, so that it is no longer credible as a passing chord. 2) The resolution of the seventh over the move from scale-degree seven to six in the bass creates parallel fifths.



Moving to the subdominant in first inversion:

Especially in minor; the Lament Progression, an approach to the Phrygian half cadence.



Note rare case in which voiceleading chord "falls between the cracks," not within but between segments of harmonic function.