

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 v_6 , not V_6 .

Never add a seventh to a passing v_6 . There are two reasons for this. 1) The seventh makes the chord sound more active, especially in major, where it becomes $V_6/5$, 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 submediant:

The first example shows a progression in major (C major) moving from the tonic (I) to the submediant (vi). The bass line moves from C to F. The chords are I, (V₆), vi, V, and I. The progression is labeled T, DP, and T. The second example shows a progression in minor (C minor) moving from the tonic (i) to the submediant (VI). The bass line moves from C to F. The chords are i, (v₆), VI, ii°, V₄⁸, and i. The progression is labeled T, DP, D, and T.

Parallel tenths

The example shows a progression in major (C major) moving from the tonic (I) to the submediant (vi). The bass line moves from C to F. The chords are I, (V₆), vi, ii₆, V₄⁸, and I. The progression is labeled T, DP, D, and T.

Moving to the subdominant in first inversion:

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

The example shows a progression in minor (C minor) moving from the tonic (i) to the subdominant (iv₆). The bass line moves from C to F. The chords are i, (v₆), iv₆, and V. The progression is labeled T, DP, and D.

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