I^6, V^6

I^6 Bass: $\hat{1}$ $\hat{5}$ $\hat{3}$

V^6 Bass: $\hat{5}$ $\hat{2}$ $\hat{7}$

Summary of function: 1) These 'soften' tonic and dominant - they are less stable and final.
Thus, they are great in the middle of your piece so everything isn't so final sounding.
Not for use at the very beginning and ending of your piece.

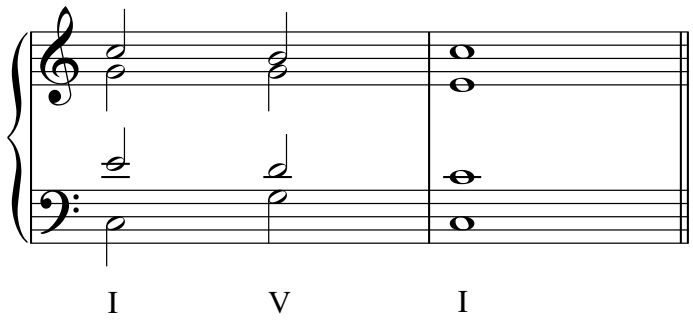
2) They expand tonic and dominant harmony. I - I^6
V - V^6

Doubling: Double anything in I^6 or V^6, except as usual *never ever ever* double the leading tone!

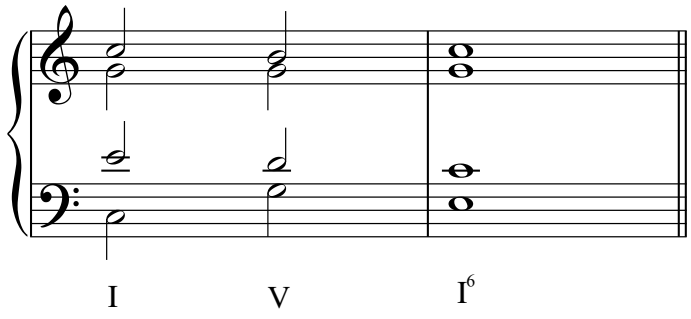
Voice leading: Nothing new here. Just note that V^6 puts the leading tone in the bass, which must resolve to $\hat{1}$.

Softening tonic:

Previously we saw:



But now I^6 allows us to make home less final sounding, and gives us a new bassline:



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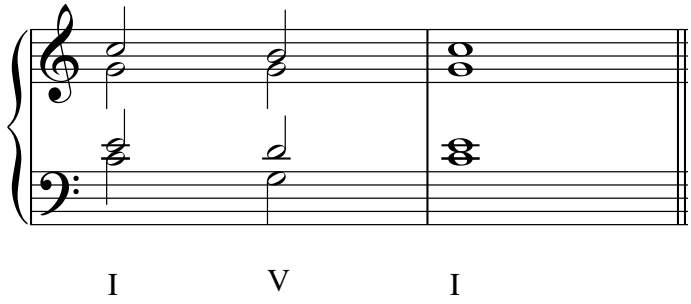
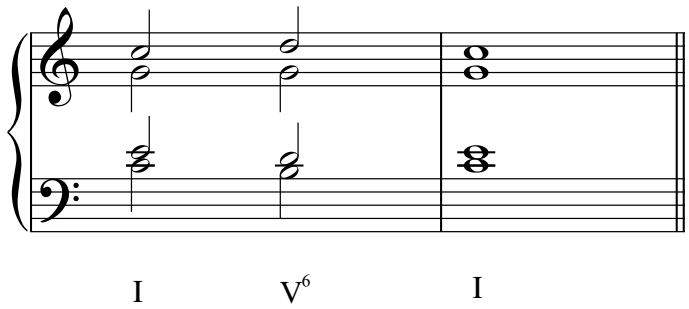
Softening dominant:

Again, previously we saw:

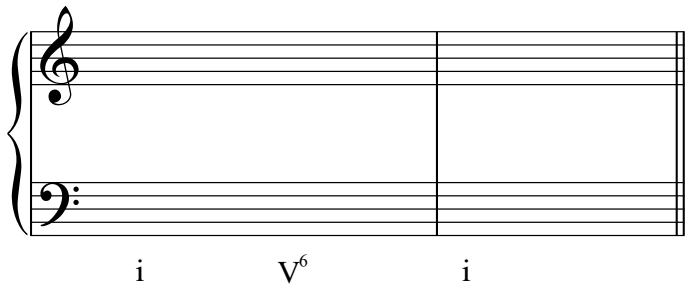


But now V^6 allows us to make our cadence less final sounding, and begins to create a stepwise, melodic bass! $\hat{1}$ - $\hat{7}$ - $\hat{1}$



If we never got to invert chords, our bass probably would have to be pretty leapy. But of course we can invert.
The power of inversion is that you can create a melodic bass!

try it in minor:

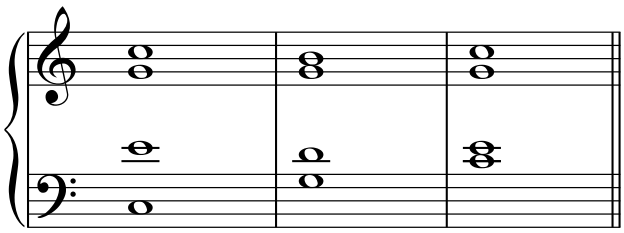


I^6 and V^6 expand/prolong I and V

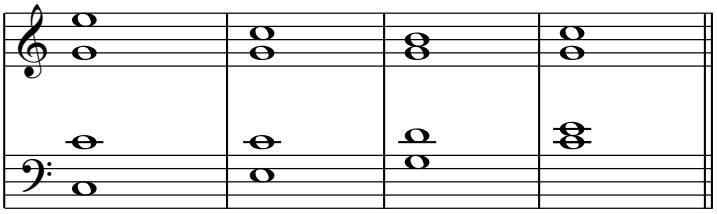
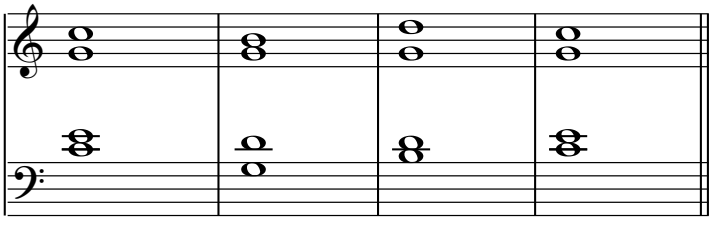
...that is, you can begin on I and move to I^6 (or vice versa) to stay on tonic harmony longer.
you can begin on V and move to V^6 (or vice versa) to stay on dominant harmony longer.

Just move the bass between the root and the 3rd of the chord.

- before, we saw this:



- but now with I^6, we can expand tonic harmony



- and with V^6, we can expand dominant harmony