

Here's the 5-6; you might be tempted to call this a IV that moves to a ii 6; repress that desire and call it a IV with a 5-6 motion that more "opens up" the subdominant than moves to a new triad. What would have happened if the Do Ti Do line at the dominant complex had been in the tenor and the Mi Re Do had been in the soprano?

Correcto mundo; that's why I switched the voices.

6 4 6 5 6 8 6 4 7 5 3

A major: I V⁶₄ I⁶ IV^{5 6} V^{8 6 4} / ^{7 5 3} I