vi and IV6
(VI and iv6)

vi as an approach to the cadence

Doubled 3rd prevents melodic A2 in tenor.
doubled 3rd prevents parallel 5ths and 8vas

Bass arpeggiation (descending 3rds)
descending 5ths (very strong)
...in minor
ii6 avoids diminished chord in root position.

IV6 as an approach to the cadence

(5th commonly doubled, doubled 3rd is possible)

expansion of IV

...smooth bass lines

Phrygian Cadence

Doubled 3rd prevents parallel octaves.
Doubled 5th prevents melodic A2 or tritone.
(variant: i VI5-6 V)