Section headings	
5 - 6 modulations starting in the major	1
5 - 6 modulations starting in major with a leap to produce a 7 - 6 cadence or a 7 - 6 suspension chain.	2
5 - 6 modulations starting in the minor.	3
5-6 modulations starting in minor with a bass which leaps to enable a 7-6 cadence	4
7 - 6 modulations starting in major	
7 - 6 modulations starting in major with a leaping bass	
7 - 6 Modulations starting in minor	7
7 - 6 Modulations starting in minor with a leaping bass	8
Hybrid patterns confirming a tonic.	9
Specific modulations starting from the major	
Tonic to supertonic - I - ii	1a, 1b, 2a, 5a, 5b, 6a, 6b, 6c,
Tonic to supertonic major - I - II	5a, 5b, 6c
Tonic to mediant - I - iii	1c, 1d, 1e, 1f, 1g, 1h, 2b, 5c, 6d
Tonic to subdominant - I - IV	1i, 1j, 1k, 1l, 2c, 2d, 2e, 5d
Tonic to dominant minor - I - v	1n, 1o, 2f, 5e
Tonic to dominant major - I - V	1m, 2e, 5e
Tonic to submediant (relative minor) - I - vi	1p, 1q, 1r, 1s, 1t, 5f, 5g, 6e,
Specific modulations starting from the minor	
Tonic to mediant (relative major) - i - III	3a, 3b, 3c, 3d, 3e, 4a, 7a, 8a
Tonic to subdominant minor i - iv	3f, 3g, 3h, 4b, 4c, 7b, 8b
Tonic to subdominant major - i - IV	4d
Tonic to dominant minor - i - v	3i, 4f, 7c, 8c
Tonic to dominant major - i - V	4e
Tonic to submediant - i - VI	3j, 3k, 4g, 7d, 8d
Tonic to flat leading note major - i - ♭VII	3l, 3m, 4h
Tonic to flat leading note minor - i - ♭vii	3n, 3o, 4i

I compiled this group of modulations using only 5 - 6 and 7 - 6 sequences because I was intrigued by John Mortensen's statement that it probably wouldn't be possible to list all possible modulations. Previously in attempting to learn to write good modulating sequences in 18th century style, I had found it very difficult, partly I think because I was hamstrung by being educated in the concept of the common chord - the method I was taught at school. Subsequently I learnt about modulation in a jazz context by inserting ii-V of the key I wanted to go to, but this didn't seem to work in constructing a good modulating sequence in galant style. Also I worked through the exercises in modulation and sequence in several celebrated books on harmony, but none of them showed me clearly how to make a good modulating sequence. I had read about the concept of "scale mutation" in Sanguinetti's The Art of Partimento, but still the penny didn't drop, until I started working through Chapter 1 of John Mortensen's book. So I decided to explore all the possible modulations using these two sequences only. Doing this has been a revelation for me. I hope that this paper will be useful to anyone using his book who might have found similar issues. If you find any errors or have any comments please let me know at jan@jansteele-saxophone-lessons.co.uk.