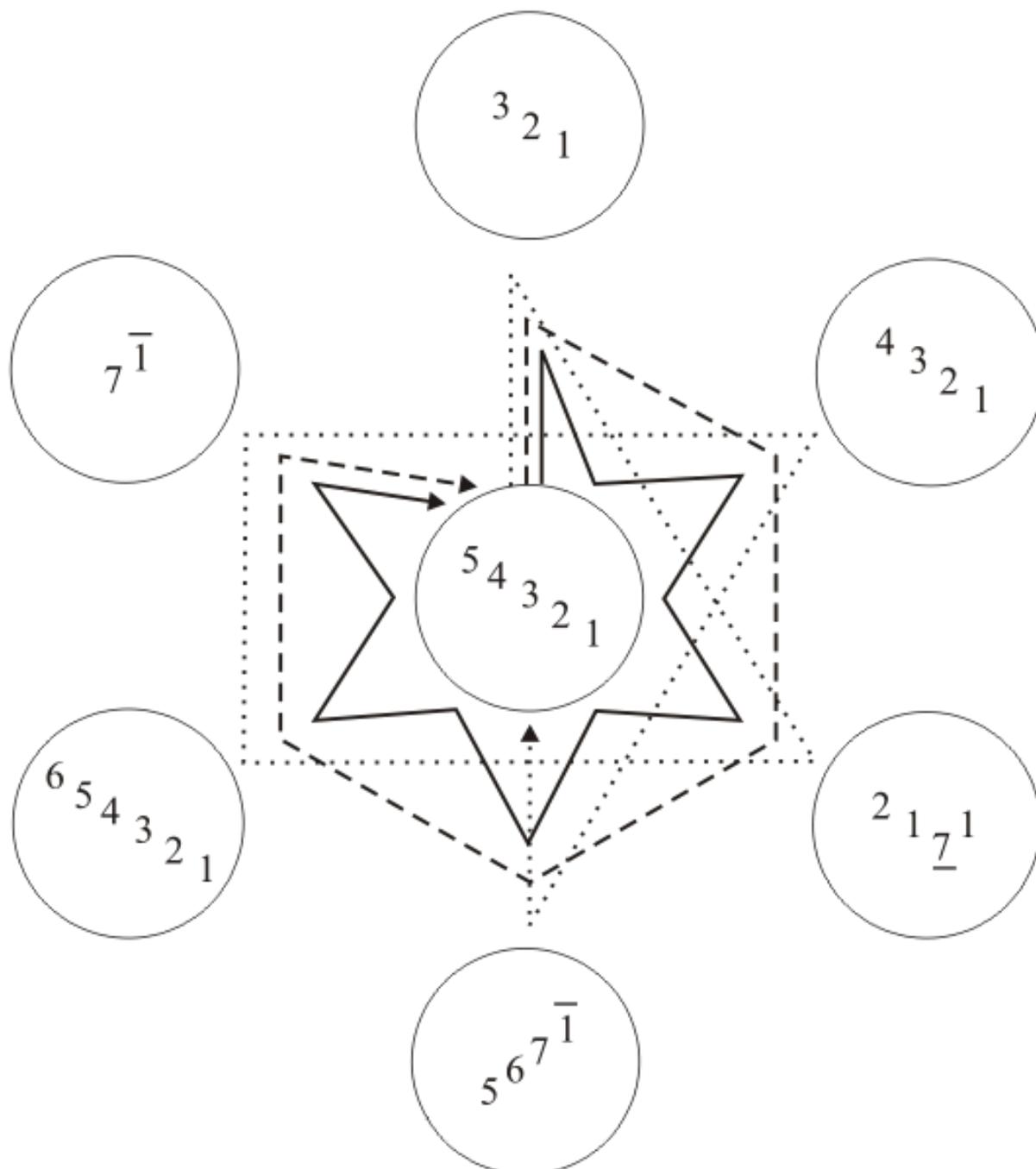


Degree Sequences



INSTRUCTIONS FOR DEGREE SEQUENCES SHEET

- Like in the rhythm sheets, in which everything happens starting from the corresponding steps, the idea in this sheet is that every sequence is sung from a point of clarity regarding the first one (the central sequence).
- We start from the major mode of a diatonic scale to arrive where we want to arrive. It's possible, for example, to come back to this sheet later and sing these sequences in the three forms of minor mode (natural, harmonic and melodic).
- It's not necessary to keep a pulsation when singing this sheet, unless there's a lot of insecurity regarding singing the degrees. The rhythm can then help identify the issues and focus your attention to solve them.

Attention

- Read each sequence from left to right.
- The line below the seventh degree indicates that it should be sung in a lower octave than the one where the first sequence is located. A line above the first degree indicates it should be sung an octave higher.

Do the three trajectories in the first way (singing the entire sequence)

- First, the line trajectory (the star)
- Second, the traced trajectory (the hexagon)
- Third, the dotted trajectory

Do the three trajectories in the second way (singing only the last note of the center sequence, the “1”, and only the first note of each outside sequence)

Example:

Line trajectory

1-3-1-4-1-2-1-5-1-6-1-7-1

Observation 1: If it's possible, a harmonic base might help at first (it's crucial to have in mind that in a later moment it will need to be abandoned). The degrees “1”, “3” and “5” will be harmonized with the first degree (tonic) chords; “4” and “6” degrees will be harmonized with fourth degree (subdominant) chords; and “7” and “2” will be harmonized with fifth degree (dominant) chords.

Observation 2: Another possibility is to only sound out the “1” (with voice, when the study is done in pairs, or with an instrument) while the sequence is sung.