



Choir

Lesson Plan

High School Level





Choir

Program Guide: High School Level

Vocal Warm-ups:

Begin each session with a series of vocal warm-ups. Repeat each pattern, changing the starting tone by a half-step with each repetition. Warm-ups can move both up and down the scale. Experiment with adjusting the starting pitch and direction across sessions. (See worksheet)

Rounds:

Rounds are an excellent tool for introductory singing. Since each student learns the exact same vocal line, teaching the music moves quickly and efficiently. For each round, the next part enters at the marked letters in the score.

- By the Waters of Babylon (*William Billings*)
- C-O-F-F-E-E (*German Folk Song*)
- Dona Nobis Pacem (*Giovanni Pierluigi da Palestrina*)
- Heigh Ho (*Folk Song*)
- Music Alone Shall Live (*German Folk Song*)
- To the Greenwood (*English Folk Song*)
- Viva la Musica! (*Michael Praetorius*)

Two Part Singing:

These songs, written for two part singing, expand students' knowledge of harmony. There is music sung both a cappella and with piano accompaniment. While slightly more challenging and time consuming to learn, these melodies will prove rewarding to sing and perform.


- Humming Chorus (*Giacomo Puccini*)
- Song XIV (*Orlando Gibbons*)
- Tum Balalaika (*Russian Folk Song*)



Vocal Warmups


ed. Justin Callis

-I- *etc.*



Ee Ah _____ Ee Ah _____

-II- *etc.*




Zig-a-zig-a zay zig-a-zig-a zay zee oh zee oh zee Zig-a-zig-a zay zig-a-zig-a zay zee oh zee oh zee

-III- *etc.*




Ee oh ee oh ee oh ee oh ee Ee oh ee oh ee oh ee oh ee

-IV- *etc.*



I love to sing! I love to sing!

-V- *etc.*



Mom-my made me mash my M & Ms; I cried. Mom-my made me mash my M & Ms; I cried.

-VI-



Man-y numb-ling mice are mak-ing mer-ry mus-ic in the moon-light; might-y nice.

etc.



Man-y numb-ling mice are mak-ing mer-ry mus-ic in the moon-light; might-y nice.

-VII-

A B C D E F G H I J K L M N O P Q R S T U V Dou-ble U X Y Z

The first exercise is written on a single treble clef staff. It consists of 26 notes, each corresponding to a letter of the alphabet. The notes follow a melodic contour: A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), H (quarter), I (quarter), J (quarter), K (quarter), L (quarter), M (quarter), N (quarter), O (quarter), P (quarter), Q (quarter), R (quarter), S (quarter), T (quarter), U (quarter), V (quarter), Dou-ble U (eighth and sixteenth notes), X (quarter), Y (quarter), and Z (quarter).

A B C D E F G H I J K L M N O P Q R S T U V Dou-ble U X Y Z *etc.*

The second exercise is written on a single treble clef staff with a key signature of two flats (Bb and Eb). It consists of 26 notes, each corresponding to a letter of the alphabet. The notes follow a melodic contour: A (quarter), B (quarter), C (quarter), D (quarter), E (quarter), F (quarter), G (quarter), H (quarter), I (quarter), J (quarter), K (quarter), L (quarter), M (quarter), N (quarter), O (quarter), P (quarter), Q (quarter), R (quarter), S (quarter), T (quarter), U (quarter), V (quarter), Dou-ble U (eighth and sixteenth notes), X (quarter), Y (quarter), and Z (quarter). The exercise concludes with the word "etc." written above the final note.

By the Waters of Babylon

William Billings
ed. Justin Callis

Somber ♩ = 112


A

Singers can enter the round every 4 bars




By _____ the wa - ters, the wa - ters of Ba - by - lon

B



We lay down and wept, _____ and wept _____ for thee, Zi - on.

C



We re - mem - ber thee, re - mem - ber thee, re - mem - ber thee, Zi - on.

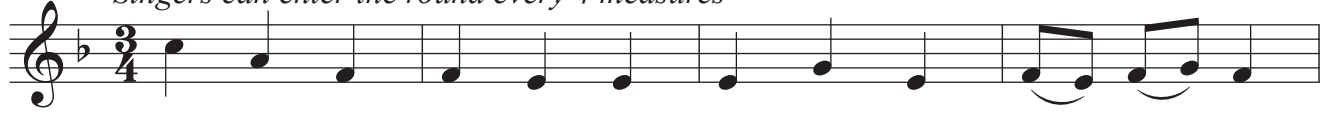
C-O-F-F-E-E

German Folk Song

ed. Justin Callis

A

Singers can enter the round every 4 measures



C - O - F - F - E - E, Cof - fee is not for me.
C - A - F - F - E - E, trink nicht so viel Caf - fee!

B



It's a drink some peo-ple wake up with, that it makes them ner - vous is no myth.
Nicht für Kind - er ist der schwar - ze Trank, schwächt die Ner - ven, macht dich blass und krank.

C



Thanks to the cof - fee cup, they can't give cof - fee up!
Sei doch kein dum - mer Mann, der ihn nicht las - sen kann!

Dona Nobis Pacem

Giovanni Pierluigi da Palestrina

ed. Justin Callis

A

Singers can enter the round every 8 measures

Do - na no - bis pa - cem, pa - cem.

5

Do - na — no - bis pa - cem.

B

Do - na no - bis pa - cem.

13

Do - na no - bis pa - cem.

C

Do - na no - bis — pa - cem.

21

Do - na no - bis pa - cem.

Heigh Ho

Folk Song
arr. Justin Callis

A

Singers can enter the round every 2 measures



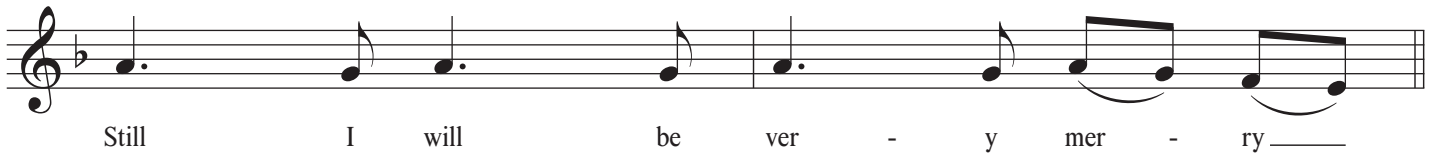
Heigh, Ho no - bo - dy home.

B



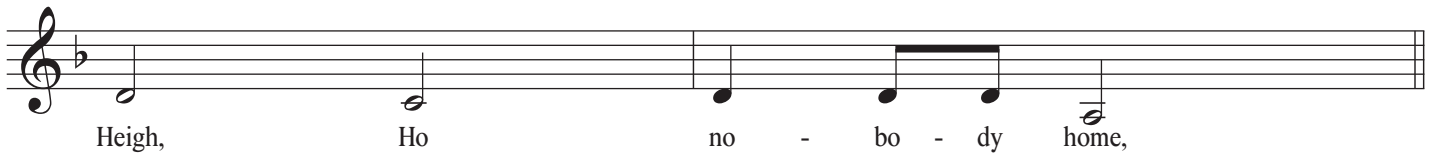
Meat, nor drink, nor mon - ey have I none.

C



Still I will be ver - y mer - ry

D



Heigh, Ho no - bo - dy home,

E



No - bo - dy home.

Music Alone Shall Live

German Folk Song

ed. Justin Callis

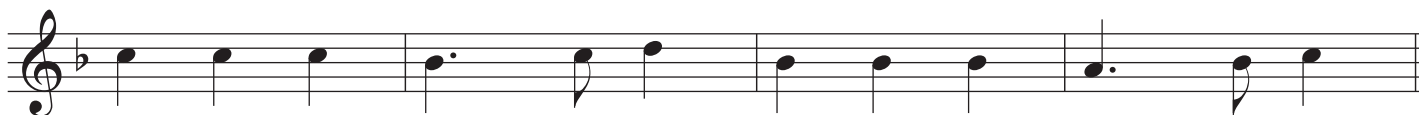
A

Singers can enter the round every 4 measures



All things shall va - nish from un - der the sky,
Him - mel und Er - - nish de mus - sen ver - gehn;

B



Mu - sic a - lone shall live, mu - sic a - lone shall live,
A - ber die mu - si - ci, a - ber die mu - si - ci,

C



mu - sic a - lone shall live, ne - ver to die.
a - ber die mu - si - ci, blie - ben bes - tehn.


To the Greenwood

English Folk Song

ed. Justin Callis

A

Singers can enter the round every 4 measures



Come fol - low, fol - low, fol - low, fol - low, fol - low, fol - low, fol - low me!

B



Whith-er shall I fol - low, fol - low, fol - low, whith-er shall I fol - low, fol - low thee?

C



To the Green - wood, to the Green - wood, to the Green - wood, Green-wood tree.

Viva la Musica!

Michael Praetorius

ed. Justin Callis

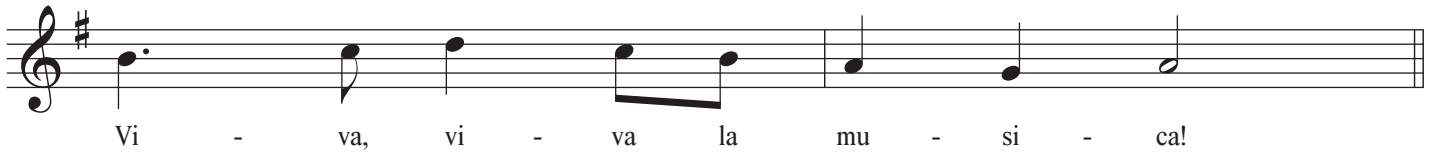
A

Students can enter the round every 2 measures



Musical notation for part A, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a half note on F#4. The lyrics are: Vi - va, vi - va la mu - si - ca!

B



Musical notation for part B, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of a dotted quarter note on G4, followed by an eighth note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a half note on F#4. The lyrics are: Vi - va, vi - va la mu - si - ca!

C



Musical notation for part C, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of a dotted quarter note on G4, a quarter note on A4, a quarter note on B4, a quarter note on C5, a quarter note on B4, a quarter note on A4, a quarter note on G4, and a half note on F#4. The lyrics are: Vi - va la mu - si - ca!

Humming Chorus

from *Madama Butterfly*

Giacomo Puccini

arr. Justin Callis

Moderatamente mosso ♩ = 100

The first system of the musical score is in 4/4 time and B-flat major. It begins with a piano (*pp*) dynamic. The right hand features a series of chords and eighth notes, while the left hand plays a simple bass line with a long note in the first measure.

3 *Hummed*

The second system continues the piece. The vocal line, marked *Hummed* and *p*, consists of a long, sustained note followed by a melodic phrase. The piano accompaniment continues with its rhythmic pattern.

7

The third system shows the vocal line with a melodic phrase and a final note. The piano accompaniment continues with its rhythmic pattern.

A

The fourth system, marked with a first ending bracket (A), shows the vocal line with a melodic phrase and a final note. The piano accompaniment continues with its rhythmic pattern.

Song XIV

Orlando Gibbons

ed. Justin Callis

A - rise thou North Wind from the North, And
My Sis - ter, and e - spous - ed Peer, Un -
I slept, but yet my heart did wake: It
I rose un - to my love to ope, And
I sought; but seen he could not be: I

4

from the South, thou South Wind blow: U - pon my Gar - den breath ye forth, That
to my gar - den I am come: My spice I gath - ered with my myrrh: I
is my love I knock - ing hear: It was his voice, and thus he spake: Come
from my hands dis - til - led myrrh; Pure myrrh did from my fing - ers drop U -
called but heard no an - swer sound. The cit - y watch - men met with me, As

9

to my spic - es there I grow, From thence a - bun - dant - ly may flow. And
ate my hon - ey in the comb, And drunk my wine with milk a - mong. Come
o - pen un - to me, my dear, My love, my dove, my spot - less peer: For
pon the hand - les of the bar, But, then de - part - ed was my dear. When
they were walk - ing of the round, And gave me stripes that made a wound: Yea,

14

to thy gar - den come my dear, To eat thy fruits of plea - sure there.
friends, and best be - loved of me, Come eat, and drink, and mer - ry be.
with the dew my head is dight; My locks with drop - pings of the night.
by his voice I knew 'twas he, My heart was like to faint in me.
they that watch and ward the wall, Ev'n they have took a - way my veil.

Tum Balalayke

Allegro moderato

Russian Folk Song

The piano introduction is in 3/4 time, B-flat major, and begins with a mezzo-piano (*mp*) dynamic. It features a melody in the right hand and a bass line in the left hand. The melody starts with a whole note chord (B-flat, D-flat, F) and then moves to a half note melody. A crescendo (*cresc.*) is indicated over the second measure.

A

The first vocal entry (I) is marked mezzo-forte (*mf*). The vocal line begins with the lyrics "Tum ba - la, tum ba - la, tum ba - la - lay - ke,". The piano accompaniment is marked mezzo-piano (*mp*) and features a melody in the right hand and a bass line in the left hand. The piano part includes a crescendo (*cresc.*) over the second measure.

The second vocal entry (I) begins with the lyrics "tum ba - la, tum ba - la, tum ba - la - lay - ke,". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piano part includes a crescendo (*cresc.*) over the second measure.

The third vocal entry (I) begins with the lyrics "tum ba - la - lay - ke, shpil ba - la - lay - ke,". The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The piano part includes a crescendo (*cresc.*) over the second measure.