



# Coro

Plan de estudios

Nivel secundaria





## Coro

### Guía del programa: Nivel secundaria

#### Calentamientos vocales:

Comience cada sesión con una serie de calentamientos vocales. Repita cada patrón, cambiando el tono inicial en medio tono con cada repetición. Los calentamientos se pueden mover tanto hacia arriba como hacia abajo en la escala.

Experimente ajustando el tono inicial y la dirección a lo largo de las sesiones.  
(Consulte la hoja de trabajo)

#### Rondas:

Las rondas son una excelente herramienta para el canto introductorio. Dado que cada estudiante aprende exactamente la misma línea vocal, la enseñanza de la música se mueve de forma rápida y eficaz. Para cada ronda, la siguiente parte entra en las letras marcadas en la partitura.

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

#### Canción a dos voces:

Estas canciones, escritas para cantar a dos voces, amplían el conocimiento de los alumnos sobre la armonía. Hay música cantada tanto a capella como con acompañamiento de piano. Si bien son un poco más desafiantes y requieren mucho tiempo de aprendizaje, estas melodías resultarán gratificantes de cantar e interpretar.


- Humming Chorus (*Giacomo Puccini*)
- Song XIV (*Orlando Gibbons*)
- Tum Balalaika (*Canción folclórica rusa*)



# Calentamientos vocales


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



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.*


# By the Waters of Babylon

William Billings  
ed. Justin Callis

Somber ♩ = 112


**A**

*Los cantantes pueden entrar en la ronda cada 4 compases*




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.

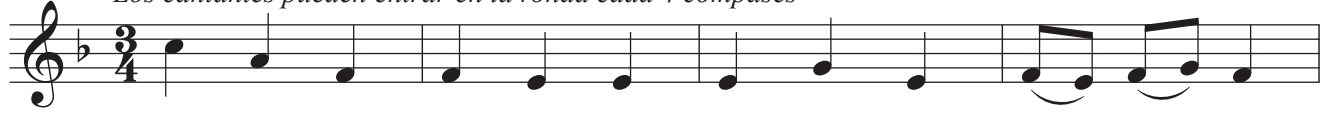
# C-O-F-F-E-E

Canción folclórica alemana

ed. Justin Callis

**A**

*Los cantantes pueden entrar en la ronda cada 4 compases*



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**

*Los cantantes pueden entrar en la ronda cada 8 compases*

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

Canción folclórica

arr. Justin Callis

**A**

*Los cantantes pueden entrar en la ronda cada 2 compases*




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

Canción folclórica alemana

ed. Justin Callis

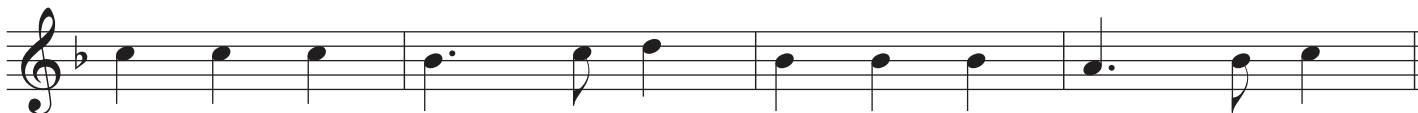
**A**

*Los cantantes pueden entrar en la ronda cada 4 compases*



All things shall va - nish from un - der the sky.  
Him - mel und Er - nish from 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.

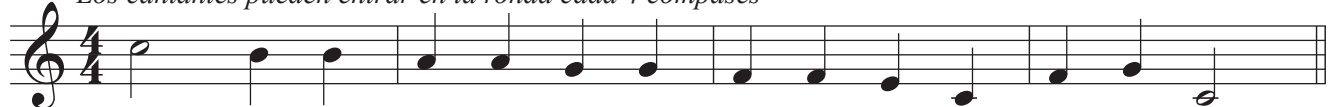
# To the Greenwood

Canción folclórica inglesa

ed. Justin Callis

**A**

*Los cantantes pueden entrar en la ronda cada 4 compases*



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**

*Los alumnos pueden entrar en la ronda cada 2 compases*



Musical notation for section 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 followed by an eighth note, then a quarter note, and finally a half note. The lyrics are: Vi - va, vi - va la mu - si - ca!

**B**



Musical notation for section 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 followed by an eighth note, then a quarter note, and finally a half note. The lyrics are: Vi - va, vi - va la mu - si - ca!

**C**



Musical notation for section C, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The melody consists of a quarter note, a half note, a quarter note, and a half note. 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 provides a simple bass line with a long note in the first measure.

3 *Hummed*

The second system starts with a vocal line marked *Hummed* and *p* (piano). The vocal line consists of a long note followed by a melodic phrase. The piano accompaniment continues with chords and eighth notes in the right hand and a bass line in the left hand.

7

The third system continues the vocal and piano parts. The vocal line has a long note followed by a melodic phrase. The piano accompaniment features chords and eighth notes in the right hand and a bass line in the left hand.

A

The fourth system, marked with a first ending bracket (A), shows the vocal line with a long note followed by a melodic phrase. The piano accompaniment continues with chords and eighth notes in the right hand and a bass line in the left hand.

# 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

Canción folclórica rusa

mp

cresc.

Introduction for piano, 3/4 time, B-flat major. The piece begins with a piano introduction in 3/4 time, marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The introduction features a series of chords and a melodic line that leads into the first vocal entry.

A

I

*mf*

5

*mp*

Tum ba - la, tum ba - la, tum ba - la - lay - ke,

First vocal entry, marked *mf*. The piano accompaniment is marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The first vocal entry is marked *mf*. The piano accompaniment is marked *mp*. The melody is in the right hand, and the bass line is in the left hand.

I

9

tum ba - la, tum ba - la, tum ba - la - lay - ke,

Second vocal entry, marked *mf*. The piano accompaniment is marked *mp*. The melody is in the right hand, and the bass line is in the left hand.

I

13

*cresc.*

tum ba - la - lay - ke, shpil ba - la - lay - ke,

13

*cresc.*

Third vocal entry, marked *mf*. The piano accompaniment is marked *mp*. The melody is in the right hand, and the bass line is in the left hand. The piece concludes with a *cresc.* marking.