

**FREE
PREVIEW**

Singing Made Easy Level 2

Written and Performed
by Marcia McCarry



MusicinOurHomeschool.com

Dedication

This collection of some of my favorite songs has also become a favorite book of the children who sing them.

I dedicate Level II to my son,

Andrew Pudewa,

a fine musician and educator.

His personal encouragement over the years has made this offering a reality.

Singing Made Easy, Level II

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Revised 2011 and 2021

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Written and performed by Marcia McCarry

Coloring sheets by Theresa Doe



Thank you for purchasing Singing Made Easy ~ Level 2
from Gena Mayo of I Choose Joy Publishing! and Music in Our Homeschool.

Who is Gena?

Gena Mayo is a homeschooling mom of 8 who also taught in public schools for 5 years.
She has been teaching music in various forms for the last 23 years.

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Gena also has an online course site called [Learn.MusicinOurHomeschool](#) .

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Preface

Research is constantly being done to shed light on the question of how best to teach children to sing. Over the years the “song approach,” which consists mainly of teaching children only the simplest of songs, has gained popularity. This is the strongest reason that vocal skills are generally not taught in our schools today. Although it surely is a challenge to turn our attention back toward teaching much-needed vocal technique, the foundations for this type of work are on the rise.

One exciting development is the research that has been done in Finland by Paivi Kukkamaki. She has conducted experiments that involve teaching vocal skills to expectant mothers who are beyond their fifth month of pregnancy. There is evidence to show that babies in the womb begin to learn to sing right along with their mothers. In her singing class for babies, she found that at the end of the first year the babies who participated in singing lessons found it much easier to match pitch later on than the babies whose mothers did not sing regularly during pregnancy. Paivi, who teaches singing according to the methods of Dr. Shin’ichi Suzuki, is now traveling great distances to share her discoveries with singing teachers all over the world.

Additional important research has been documented by Kenneth Phillips in discovering ways to reinstate the training of vocal skills in the classroom. His book *Teaching Kids to Sing* is highly recommend.

Each advance in the art and science of singing shows us that we still have much to learn in fully understanding how a child should be taught vocal technique. It is my hope that these materials will enable even the youngest singers to improve and to learn to love singing for the rest of their lives.

Before children have finished learning the songs in Level I, it is fun for them to begin listening to the Level II CD. Because children learn very quickly, they need continual challenges. Since the songs in Level II are progressive in difficulty, the lessons for each song are very easy to present. They are suitably chosen to be used in the home or in a classroom.

Since children sometimes want to learn the songs in a different order, it is a very good plan to play the entire CD often during the day. Find the right coloring sheet for each of the songs or suggest that your children draw pictures to match their favorite songs.

Even after you have begun working with the songs in Level II, be sure to ask the child to sing songs from Level I often. This will ensure that he/she will be able to build a repertoire of songs ready to perform on the right occasions.

This is the perfect time for your children to receive encouragement in the home. Praise for their accomplishments will nurture them and spur them on to future successes. About half way through Level II, start playing the Level III CD while your family continues to learn the songs in the current book.



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Learning to Sing

Each child is very much an individual. Teaching singing is a very personal experience and is best accomplished in a one-to-one relationship between parent and child or teacher and student.

Many people ask me when I feel is the best time to begin learning to sing. Believe it or not, the most natural time to begin the study of singing is in the womb. An unborn baby can definitely hear music and can also feel the vibrations of the mother's voice. As the baby listens to its mother singing, he or she begins to internalize the sound of a pure tone. This will also happen as the parents play good music to the baby.

After an infant comes into the world, the sound of a parent's voice continues to be a great delight and comfort. Children learn through their five senses: through seeing, hearing, touching, tasting, and smelling. Realizing this, adults can help their children by providing stimulation in each area. Brothers and sisters are very good at helping, too.

If parents and others have sung to the child from birth (or even before) and if they have played good recordings of musical instruments and attended concerts with their children, there is strong evidence that the ability to hear tones is well established before the singing voice starts to develop. This usually happens between the ages of two and three, and sometimes earlier. During these early years we want to encourage the child to sing but not to be too concerned about whether he matches pitches perfectly. Like any other developmental skill, this process could take a while. Just keep singing with your child, playing fine recordings of vocal soloists and choirs, and encouraging your child to sing in groups whenever possible.

When the time comes to assist your child in learning specific songs, you as the parent should never feel that your own voice is not good enough. Because your child has bonded to your voice, it does provide a good instrument; besides, children love to hear anyone sing! In addition to listening to your singing, the child will hear other children and adults sing and will begin to feel comfortable about joining in.

How To Use Your *Singing Made Easy* Learning Packet

Your packet contains:

- Book containing Teaching Points and Song Sheets for Level II
- Coloring Sheets which correspond to each song on the CD
- CD with recordings of all songs in Level II in two keys (high and low)

Before you begin working with these materials it is best to make copies of your Coloring Sheets for coloring. That way you will have the master to copy for other children in the future.

Here are some suggestions for using the materials in this packet:

The CD

As your child begins listening to the CD, he or she will naturally begin to sing along. Children particularly appreciate the experience if their parents sing along with them. Play each of the vocal tracks several times for easy learning. By listening to the songs again and again, your child will become very familiar with each new song and will soon begin to sing by using only the accompaniment tracks.

You and your child can play the CD at home and in the car (it is especially good for long trips). Even if your child does not sing with the recording at first, keep playing it and singing along with it yourself.

The pitches for each song were chosen specifically to accommodate a child's natural vocal range. However, if the pitch of a track seems to be too high, try the lower one. If you should decide to use the lower pitch of a song, you may wish to place the correct chord symbols on the music sheets.

The Music Sheets

Sheets of music are provided with the *Singing Made Easy* materials so that a parent or another assistant may look at the music. It is not necessary to show the music to the child. This is not a music reading course, and during this early stage of learning, children are much better off learning by ear than by note reading. Chords are provided for those who wish to accompany the song with a piano, guitar, autoharp, banjo, mandolin, or even a ukulele. It is good to use these music sheets when young students begin playing instruments; they will enjoy playing their own accompaniment with these melodies they have loved so much!

The Teaching Points

The suggestions in the Teaching Points are to be used by parents and others who wish to help young children to sing. They tell what to look for while observing a child first learning to sing. It really can be a lot of fun to participate in training the young voice. A wise parent makes a very fine teacher.

It is usually easy for a mom or dad to see tension in their own child's body. These guidelines are designed to help the parent find body tension and to help the child learn to relax. It is fine to use teaching aids like CDs, films, mirrors and such, but the best feedback is always from parents, teachers, or anyone who may be assisting.

The Coloring Sheets

The beautiful drawings used with Levels I and II are by Theresa Doe. Each song has a corresponding Coloring Sheet. For the song "Down, Down" there are two pictures, labeled A and B, to be used with two different versions of the song. I suggest that you copy the pictures and retain the originals so that other family members coming along can also have copies. This also allows a child to color the same picture more than once.

If the child is too young to color, the parent could make flash cards out of the pictures and show them while the song is being sung. Use the coloring sheets as a point of discussion and as a help in visualizing the message of the song.

The Method

The ability to relax is probably the most important factor in singing. In order to take a sufficient breath the body first needs to be relaxed. In the beginning stages this is a major consideration. Areas of tension are usually the tongue, lips and jaw, and neck, shoulders and arms. We tend to carry our tensions in these parts of our bodies, so sometimes we actually have to teach the muscles how to let go. Parents and teachers need to recognize signs of tension in children and then guide them by use of relaxation exercises such as those included in Tips for Organization.

Once you understand how to help your child sing well, you will be ever so pleased with the results.



Tips for Organization

These are things to consider in teaching your child with these materials:

- Play the recording for your child daily.
- Sing with your child daily.
- Be encouraging and obviously interested in listening to your child sing.
- Have fun!

It works well to schedule singing activities:

- When your family arises
- While doing chores
- During leisure moments
- Before bedtime

Play the CD of songs at home during playtime or with meals, while doing routine activities, or when you are traveling in the car for short or long trips.

- Listen once or twice, then sing with the CD yourself.
- Play the CD for your child and encourage him/her to sing along.

The music sheets are for parents and teachers, not for the child to read during beginning stages. You will find the chords helpful when you want to play an accompaniment on piano, guitar, autoharp, etc.

If it is necessary to change the key of a song:

- Decide which key is best.
- To transpose a song to a new key: the key of C uses the chords C, F, G. Move the melody up one step higher and the chords will be D, G, A.

Make copies of the coloring sheets for repeated use within your family. Suggest that your child color the page that corresponds to the song he is currently learning. At a later time, present the same artwork again and notice if the child changes the colors. You might also suggest that your child draw his or her own pictures about each song as it is being learned.



Level 2

Song Sheets with Teaching Points

My Home's in Montana

People from all over the world are familiar with this little cowboy song. The main challenge is breathing, so when breaths are taken in the right places—at the commas, semi-colons, and periods—this song is just plain fun to sing!

Alternate words to this song for verse 2, beginning in measure 8, are:

I cook my own dinner
That's why I get thinner
I whistle...

My Home's in Montana

Brightly

U.S. Cowboy



1. My home's in Mon - tan - a, I wear a ban -
2. When far from the ran - ches, I cut the pine



4 dan - a, My spurs are of sil - ver, my
bran - ches, To lay out a bed when the



7 po - ny is gray; When rid - ing the
star - light is pale; When I have par -



10 ran - ges my luck nev - er chan - ges, My
tak - en of beans and of ba - con, I



13 foot in the stir - rup, I gal - lop a - way.
whis - tle a mer - ry old song of the trail.

About the Author

When I was very young my mother sang to me and with me. We sang songs about everything. I learned all the wonderful children's songs of that era, some of which have long since been out of print. My mother spent many hours of her time writing out the words to our favorite songs. It was the most worth-while activity during my pre-school years and I remember it well.

I was not too small to remember that my mother bought me a little xylophone. She taught me how to play some tunes, and from it I learned the basic concepts of music such as up, down, skips, steps, high, low, and how to make my voice match a tone on my instrument.

I began studying the violin at age eight. Some time after that we got an old upright piano, which my mother bought from a neighbor by taking in sewing. My parents could only afford to pay for formal instruction on one instrument, so I couldn't study piano with a teacher. However, my violin teacher showed me how to read the bass clef music for the piano keyboard, and I taught myself to play with both hands.

With much determination and by spending a lot of time listening, I learned to play piano enough to get along in college. My first piano teacher, Guy Maier, was a university professor who put up with me and my limited technique for a whole semester. I did not really study piano until I was a mother and decided to quit my public school teaching job to stay home and raise my children. It was my pleasure to practice and develop all three of my skills: violin, piano and voice.

I earned my Bachelor's Degree in Applied Arts from UCLA, then a Master's Degree in Voice from California State University of Los Angeles. The private teachers with whom I have studied include Irwin Windward, Kathleen Darragh, Josefine Lott, and Marie Gibson. I enrolled in some graduate courses at the University of Southern California with harpsichordist, Malcolm Hamilton, and opera coach, Natalie Limonick. After five years of teaching public school, I studied piano privately with Dr. Paul Stoye, and Frances Thiel.

When my children were small I began teaching voice, and later on piano. Music has since been my joy and very fortunately, my livelihood. If this material contributes to your life in any way, I shall be delighted. I feel that I was extremely fortunate to have had a mother who always supported my many musical activities.

~Marcia McCarry



Conclusion

It has been a lot of fun creating this learning packet for you. I hope you will enjoy using it as much as I have preparing it. As you have success with this program, please respect the copyright laws and copy the material only for the use of your own children. This material has been copyrighted, and it may not be copied to give or to sell to anyone else.

My gratitude to all those who have known about this project and who kept trying to spur me on to complete it.

Thanks to all of you who believe in teaching music to your young children. I wish you continued success in your endeavors to achieve greater musical understanding through the use of this material and any future releases.

~Marcia McCarry



From Gena Mayo of Music in Our Homeschool:

I would like to thank Andrew Pudewa of IEW (Institute for the Excellence in Writing) for entrusting me with his mother's Singing Made Easy materials. It is a pleasure to continue her dream of teaching singing, a dream I share as well!

Coming soon: Levels 3-5 and Christmas Carols Made Easy

See all courses at Learn.MusicinOurHomeschool.com



Piano Accompaniments

for

Level 2

Singing Made Easy

by

Marcia McCarry

My Home's in Montana

Brightly

US Cowboy

1. My home's in Mon - tan - a, I wear a ban - dan - a, My
2. When far from the ran - ches I cut the pine bran - ches, To

The first system of music features a vocal line and a piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 3/4. The vocal line begins with a quarter note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of a treble clef with a melody of quarter notes G4, A4, B4, C5, and D5, and a bass clef with a simple harmonic accompaniment of quarter notes G2, B2, and D3.

spurs are of sil - ver, my po - ny is gray; When
lay out a bed when the star - light is pale; When

The second system continues the melody. The vocal line has quarter notes G4, A4, B4, C5, and D5. The piano accompaniment follows the same pattern as the first system.

rid - ing the ran - ges, my luck nev - er chan - ges, My
I have par - tak - en of beans and of ba - con, I

The third system continues the melody. The vocal line has quarter notes G4, A4, B4, C5, and D5. The piano accompaniment follows the same pattern as the first system.

foot in the stir - rup I gal - lop a - way.
whis - tle a mer - ry old song of the trail.

The fourth system concludes the piece. The vocal line has quarter notes G4, A4, B4, C5, and D5. The piano accompaniment follows the same pattern as the first system. The system ends with a double bar line and repeat dots.

Singing Made Easy

Level 2

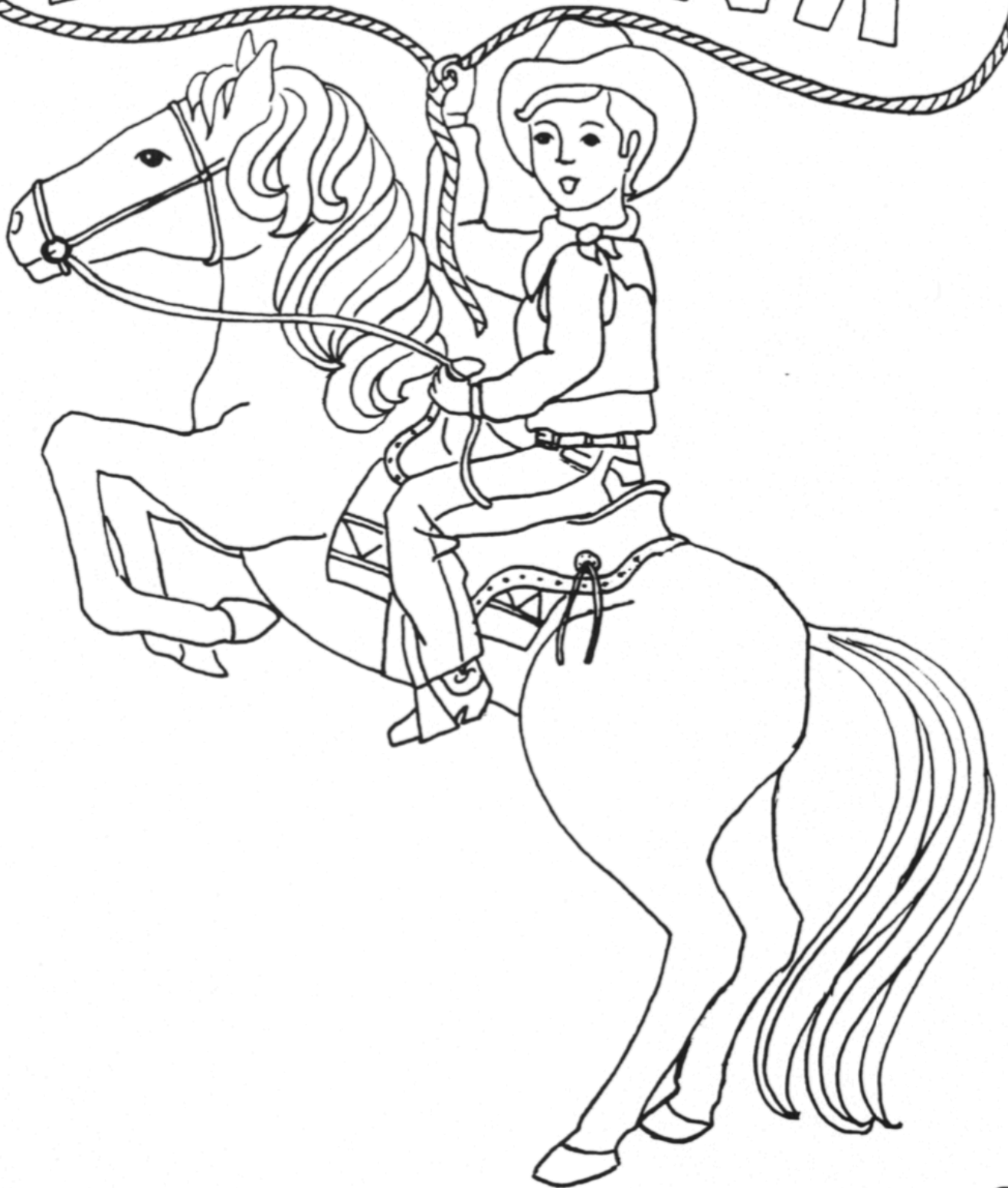
Coloring Sheets



Artwork by Theresa Doe
MusicinOurHomeschool.com

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“The Love of Singing”

By Marcia McCarry

Introduction

One of the basic keys to making a good tone is being relaxed in all the right places. If there is tension in the voice, it becomes very tired. Stress in the body can cause nervousness or even cause a performer to forget the lyrics. A singer’s goal is to develop complete control over the parts of the body that count in singing; for instance, the tongue, lips and jaw. And—no *frowning* is allowed!

Singing techniques should include some relaxation exercises. When the body masters the art of relaxation, lots of bad habits disappear. Before starting to sing songs it is wise to warm up the voice with some easy exercises for about 10-15 minutes. Sing first in the middle of the vocal range before singing extremely high or low.

The health of the voice is extremely important. Taking care of it properly will extend your career by many years. The voice is a delicate instrument and cannot withstand abuse. Pushing it too high, too loud, or too heavy could result in damaged vocal cords. Be wise and gentle and you can sing forever.

Every voice is an individual instrument and there are no two alike. People are never too young or too old to sing. As you begin, play with some exercises and discover the best ones for your voice. Be sure relaxation is part of your daily routine. Training the voice is like training muscles; it is physical. If it were intellectual, one would only need to have an *understanding* of how the voice should be produced in order to be able to sing

Lesson 4 – Singing Technique

We all certainly realize that learning to sing well takes not just hours, days, weeks or months, but years. These few simple lessons are not intended to be a substitute for private vocal coaching. There are, however, some things you can learn on your own to help your singing voice to sound natural without strain.

Now that you've become acquainted with some warm up exercises, use the first line from any familiar song and sing it on one breath. Notice the commas or periods after each phrase and plan your next breath for this place. Do the same thing with all the following phrases. If a sentence is too long, pick a place within the phrase (before "and" is always acceptable) for an extra breath.

Naturally you want the sound to carry, so take the opportunity to use your "breath support" rather than the muscles around the throat to project your voice.

First: Be sure the tongue, lips, and jaw are **relaxed**. I always ask students to sing each phrase a couple of times while they are concentrating on the tongue resting on or slightly behind the lower teeth. This helps the tone to stay forward, not falling back into the throat.

Second: Sing each phrase with a **slight smile**, even though it may be a sad song.

Third: Think about your **delivery** of the song, the meaning of the lyrics, and the emotions behind the message.

Fourth: Picture being on a **stage** with the audience in their seats all ready for the show. Or if you would rather, think of a special person to whom you would sing this song.