

FREE PREVIEW

Singing Made Easy Level 4

Ages 8 thru adult
Written & Performed by
Marcia McCarry

Learn.MusicinOurHomeschool.com

Dedication

My fondest memories of camping, school and community activities, and family gatherings all had a great deal to do with singing. What joy I had in being able to sing harmony parts! How I learned I'll never know for sure, but it is my hope that this material will help you to love singing harmonies as I have. I owe my ear-training to my first violin teacher and to my mother, who always carried the tune while I tried many experimental harmony parts in the learning process.

Singing Made Easy, Level IV

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Thank you for purchasing Singing Made Easy ~ Level 4
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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 25+ years.

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

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Introduction

Level IV of the *Singing Made Easy* series is designed to assist the experienced singer with exercises and techniques which can help enhance performance. Even the best singers need constant attention to things like good posture, breathing, clear diction, foreign languages, and certainly some new repertoire, in order to improve the level of performance.

Do you memorize words easily? Do you vocalize sufficiently before seriously studying the current song? How about those daily breathing exercises? A little reminder may be enough and the information you are about to read can help you to develop a routine.

Regardless of your stage of development, there is always value in having a plan for daily practice. Try using a series of exercises, preferably in a certain order, on a daily basis. Soon you will notice changes in your ability to perform all your exercises. Start with simple exercises and as you achieve your goals, add more complicated ones to your list.

If you have a certain area of difficulty, such as shortness of breath, unclear diction, or problems with high notes, you may choose to spend the majority of your practice time on exercises which will contribute to greater control in that particular aspect of singing. Plan ahead and choose what you will work on most each day. Give yourself a chance to make steady improvement, be patient, and DON'T be your own worst critic!



About the Author

When I was a child my mother sang to me and with me. We sang songs about everything. We learned all the wonderful children's songs of the era, some of which have long since been out of print. My mother took many hours of her time to write out the words to songs for me. It was our favorite activity during my preschool years and I remember it well.

When I was still too small to remember, my mother bought me a 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 acquired an old upright piano which my mother bought from a neighbor by taking in sewing. I couldn't take piano lessons because my parents could only afford to pay for formal instruction on one instrument. But my violin teacher showed me how to read the bass clef on the piano keyboard and I taught myself to play. My first piano teacher was a university professor who put up with me and my limited technique for a whole semester. I had much determination and by spending a lot of time listening, I learned to play piano enough to get along. I did not really study piano until I became 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.

I earned my Bachelor's Degree in Applied Arts from the University of California at Los Angeles, then a Master's Degree in Voice from the California State University of Los Angeles. The private teachers with whom I have studied include Irwin Windward, Kathleen Darragh, and Marie Gibson. Subsequent graduate courses were taken at the University of Southern California under the coaching of harpsichordist Malcolm Hamilton and opera coach Natalie Limonick.

When my son was small, I began teaching voice and later piano. Music has since been my joy and, fortunately, my livelihood. If this material contributes to your life in any way, I shall be delighted. I feel that I am very fortunate to have had a mother who always supported my musical activities—and who still does even now.



Other *Singing Made Easy* Materials

It is very important to present singing materials in a certain order of difficulty. Once you and your child have mastered Levels I, II, III and IV, begin working with Level V. In Level V there are several two-part songs and more rounds. Each book contains some songs in foreign languages.

Instrumental accompaniment tapes are available for all levels on which each song is played two times without any singing so that the student can practice or perform them. Accompaniment tapes for Levels I and II are available in either high or low keys.

There is a vocal warm-up exercise tape which can be used at any level, and it is especially recommended for use with Levels III and above.

The entire family will enjoy our special Christmas packet entitled *Christmas Carols Made Easy*. This material includes music with chords, coloring sheets, and a tape of traditional carols from Germany, England, Holland, Spain, Puerto Rico, France, and America. Teaching points for these pieces give an overview of the historical and cultural basis of the songs as well as advice about the best ways to learn to sing them well. Several songs have harmony parts sung separately on the tape for easy learning.

Note: When the curriculum refers to a "tape" or "CD," those are now available only as MP3 downloads.



Level IV

Song Sheets with Teaching Points

Johnny with the Bandy Legs

This song probably originated in South Africa. There are many versions; most of them have several verses that tell a story. The lyrics sung on this tape include only two verses, with the chorus repeated after each one.

The traditional descant to be sung with the chorus of this song is one of the most captivating harmony parts I have ever learned. It is a bit of a challenge rhythmically, but well worth the effort it takes to learn it. You will hear it on the tape sung by itself, then with the regular chorus part, and lastly, in the context of the whole song.

The accompaniment for this song includes some rhythm instruments: a cowbell, a shaker (like maracas), and other percussion sounds. Add your own if you have any around the house!

Johnny with the Bandy Legs

With a steady beat

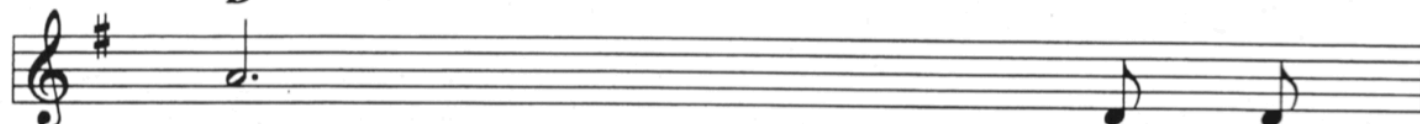
South African

G



1. Of a fel - low, John Fer - rer - ra, we would
2. Now this John - ny was a fel - low who could

D⁷



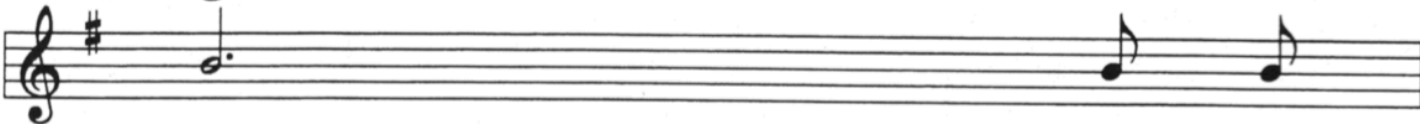
2 sing, He could
sing, He could

D⁷



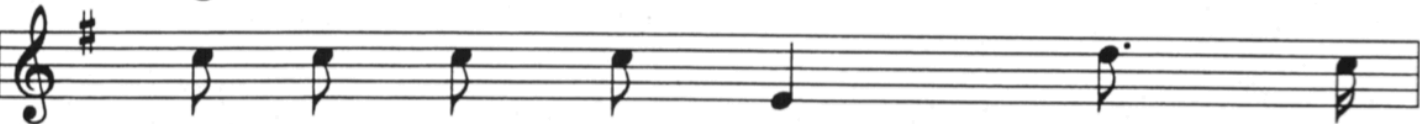
3 ride a horse, a mule, or an - y -
sing or whis - tle al - most an - y -

G



4 thing; But where -
thing;

C



5 ev - er he would walk, all the

G
6 peo - ple, they would talk, For his

D7
7 bow - legs were as round - ed as a

G *Chorus*
8 ring. All the

G C
9 peo - ple, they would call Fer - rer - a,

D7 G
10 "John - ny with the Ban - dy legs." All the

G C
11 peo - ple, they would call Fer - rer - a,

D7 G
12 "John - ny with the Ban - dy legs."

Descant

G

Ha, ha, hee,

13 Hop, hop, hop on the right foot,

D⁷

Ha, ha, hee,

14 Hop, hop, hop on the left foot,

G

C

Stay in the mid-dle of the road, Fer-rer - a,

15

D⁷

G

John - ny with the Ban - dy legs!

16



Piano Accompaniments

**for
LEVEL IV**

Singing Made Easy

by
Marcia McCarry

Johnny with the Bandy Legs

With a steady beat

South African

1. Of a fel - low John Fer - rer - ra, we would sing, He could
2. Now this John - ny was a fel - low who could sing, He could

ride a horse, a mule or an - y - thing; But where -
sing or whis - tle al - most an - y - thing;

ev - er he would walk, all the peo - ple they would talk, For his

bow-legs were as round-ed as a ring. All the

The first system of the musical score consists of a vocal line and piano accompaniment. The key signature is G major (one sharp). The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. The piano accompaniment features a treble clef with a melody of quarter notes G4, A4, B4, C5, B4, A4, G4, and F4, and a bass clef with a steady eighth-note accompaniment.

peo-ple they would call Fer-rer - a, "John-ny with the Ban-dy legs." All the

The second system continues the musical score. The vocal line starts with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. The piano accompaniment maintains the same melodic and harmonic structure as the first system.

peo-ple they would call Fer-rer - a, "John-ny with the Ban-dy legs."

The third system concludes the musical score. The vocal line begins with a half note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, and F4. The piano accompaniment follows the established pattern of the previous systems.

Descant

Ha, ha, hee, Ha, ha, hee,
Hop, hop, hop on the right foot, Hop, hop, hop on the left foot,

This system contains the first two measures of the piece. It features three staves: a vocal line, a second vocal line, and a piano accompaniment. The piano part consists of a treble and bass clef. The key signature has one sharp (F#), and the time signature is 7/8. The lyrics are: "Ha, ha, hee, Ha, ha, hee, Hop, hop, hop on the right foot, Hop, hop, hop on the left foot,"

Stay in the middle of the road, Fer - rer - a,

This system contains the next two measures. It features three staves: a vocal line, a second vocal line, and a piano accompaniment. The piano part consists of a treble and bass clef. The key signature has one sharp (F#), and the time signature is 7/8. The lyrics are: "Stay in the middle of the road, Fer - rer - a,"

John - ny with the Ban - dy legs!

This system contains the final two measures of the piece. It features three staves: a vocal line, a second vocal line, and a piano accompaniment. The piano part consists of a treble and bass clef. The key signature has one sharp (F#), and the time signature is 7/8. The lyrics are: "John - ny with the Ban - dy legs!"



“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.