


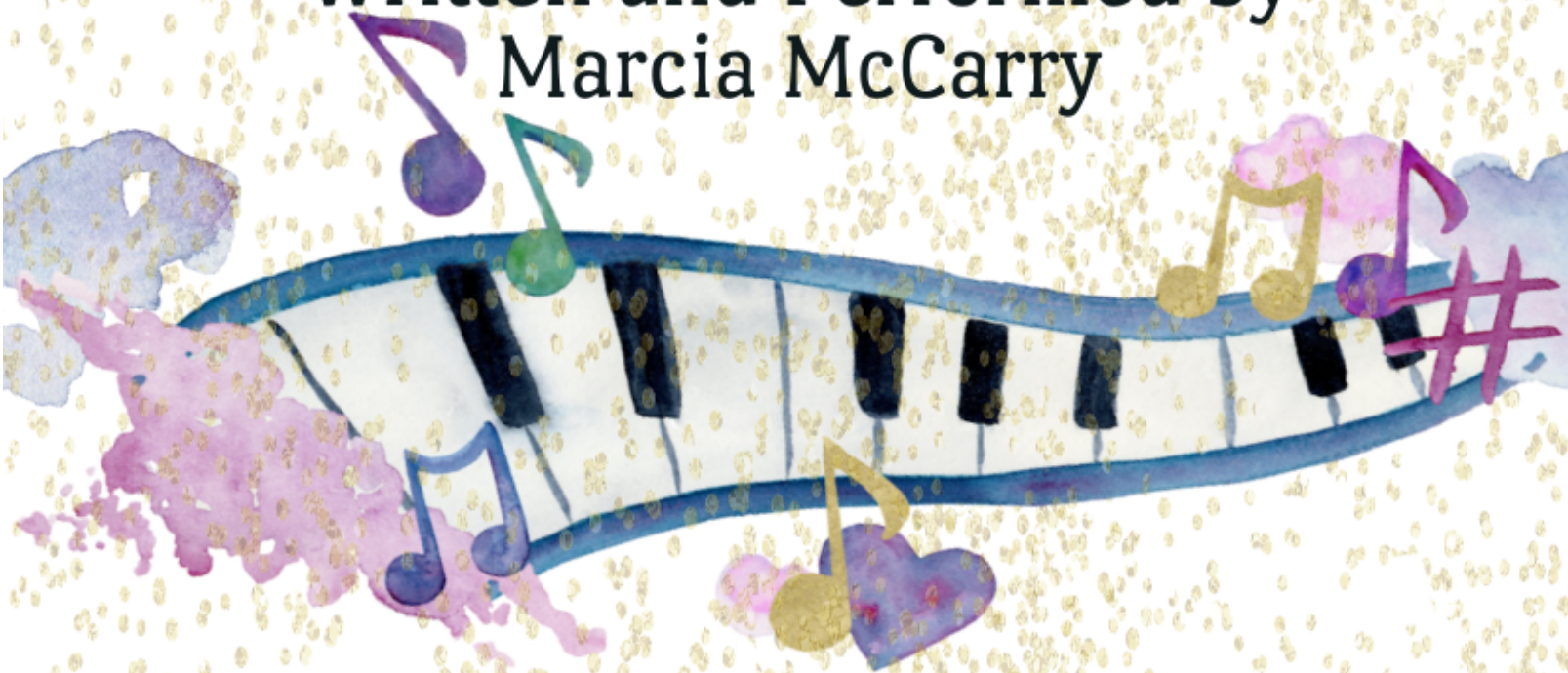
**FREE
PREVIEW**



Singing Made Easy

Level 3

Written and Performed by
Marcia McCarry



MusicinOurHomeschool.com

Dedication

This material was inspired by memories of my youth and by my years of teaching experience. Therefore, at this point in my life, I would like to dedicate this work to all the fine students who have passed through my studio year after year from whom I have learned so much.

Singing Made Easy, Level III
Copyright ©1990 by Marcia McCarry
Revised 2011 and 2021

All rights reserved. No portion of this publication may be reproduced in whole or in part, in any form or by any means, electronic or mechanical, including photocopying, recording, or by any information storage and retrieval system, without written permission from the publisher.

Written and performed by Marcia McCarry

Coloring sheets by Patricia Chatburn Conant



Thank you for purchasing Singing Made Easy ~ Level 3
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.

Contact Gena at genamayo@att.net
or through her websites [I Choose Joy!](#) or [Music in Our Homeschool](#)
Gena also has an online course site called [Learn.MusicinOurHomeschool](#) .

Terms of Use, Licensing, and Copyright

By downloading and using this product, the purchaser receives
an **individual license** for use in only one classroom or homeschool family.

The included license is non-transferable,
meaning it cannot be transferred from one teacher to another.

To use in multiple classrooms or within a school district or at a homeschool co-op,
or to share among teachers, etc., [please purchase the license here](#).

Or, contact Gena at gena@musicinourhomeschool.com

Copyright © 2021

All rights reserved. No portion of this product may be reproduced,
stored in a retrieval system, or transmitted outside immediate household
in any form or by any means—electronic, mechanical, photocopy, recording, scanning, or other
—except for brief quotations in critical reviews or articles, without the prior
written permission of the publisher.

No part of this resource may be uploaded to the internet in any form, including
classroom or personal websites or network drives unless the site is
password protected and can only be accessed by students and their parents.



Table of Contents

Part I:

Introduction	1
Guidelines for Parents and Teachers	3
The Audio CD	3
The Music Sheets	3
The Coloring Sheets	3
Breathing Tips for Proper Singing	4
Forming Good Habits	5
Singing Harmony	5
Warm-up Exercises	7
A Five-Step Program	9
Level III Song Sheets with Teaching Points	11
<i>Dance All You Choose</i> (Round)	12
<i>The Happy Plowman</i> (Swedish)	15
<i>Home on the Range</i>	19
<i>Loch Lomond</i> (Scottish)	23
<i>May Song</i> (German)	26
<i>Evening Bells</i>	28
<i>The Ash Grove</i>	31
<i>Swing Low, Sweet Chariot</i> (Descant)	34
<i>Tiritomba</i> (Italian) (2-part harmony)	39
<i>Du, Du, Liegst Mir Im Herzen</i> (German)	42
<i>Over the River and Through the Woods</i>	45
<i>Sleep, O Holy Child of Mine</i> (Italian)	48
More Simple Definitions	53
Other Singing Made Easy Materials	54
About the Author	55
Conclusion	56

Part 2: Piano Accompaniments

Part 3: Coloring Pages

Part 4: The Love of Singing ebook



Introduction

It is easy to take our own language for granted. Because we have heard our native tongue spoken in our homes since before birth, we have no problem in learning to speak it well. Dr. Shin'ichi Suzuki realized this in Japan many years ago and successfully developed a very practical method which he calls the "mother tongue method" of teaching young children to play the violin.¹ Since then, his method has been developed for other instruments as well.

Dr. Glenn Doman, author of *How to Teach Your Baby to Read*,² states that a child can learn anything that is presented in a clear and concise manner, with enough frequency, intensity and duration. Babies learn faster than older children, according to statistics gathered by Dr. Doman. I was fortunate to be able to attend classes at the Institutes for the Achievement of Human Potential in Philadelphia where I observed very young children who had heard the sound of a xylophone every day since birth. Many of them developed "perfect pitch" and were able to sing exactly in tune. Music is being taught at The Institutes at every level and in every class.

The time to introduce singing in the life of the child is at birth or even before, as recommended by Thurman and Langness in their album *Heart-songs*.³ A child who has the opportunity to hear good quality music in the home will naturally want to sing alone. Singing is an easy and inexpensive way to participate in family fun, community gatherings, church choirs, and talent shows. We certainly don't need a piano to learn to sing. With the advent of audio and video technology, we now have many choices of good listening material for home use. In fact, audio technology has improved so much in recent years that we are able to have a very fine facsimile of a concert right in our own homes.

The *Singing Made Easy* program has been developed to give our children (and ourselves) all that we need to be able to develop a keen discernment for good tone, good pitch, and for the proper use of the voice. Our learning packets can supplement any music program currently being used at home or in school classrooms.

We shall begin right now with some simple instructions for improving the human voice. If you have studied Levels I and II of the *Singing Made Easy* series of learning packets and you and your child are able to sing the songs with ease, then you are now ready to begin to study the intermediate songs. The songs in this program have been placed in order of progressive difficulty. It is good to review the songs from the beginning levels often; by practicing the songs you already know well you can develop greater skill and self-confidence. Producing accurate pitch becomes easier as you begin to master more performance technique. Even though performing may not be your intended goal, it is still a thrill to improve your skills!

Since definite teaching points are given with each song, it is best to study the songs one by one. Nevertheless, students should be listening to the entire tape well in advance of studying each song. Once certain sounds become familiar to us, we can more easily learn to reproduce them. This is especially true with songs sung in a foreign language. The words of an unfamiliar language are much easier to pronounce after we have heard them repeatedly.

Looking ahead to songs that may seem more advanced, we need to keep in mind all the basics we have already learned to date, such as relaxation, concentration, and body balance. In this repertoire of songs you will encounter some definite challenges in breathing due to the increased length of certain phrases. All singers fear those moments when it seems there might be a shortage of air. Learning to control the use of air is, of course, the major goal of any singer. In the guidelines included for parents, teachers, and older students, you will find suggestions that may help you accomplish better phrasing and proper breath support.

- 1 *Nurtured by Love*, Dr. Shin'ichi Suzuki. Senzay Publications, Athens, Ohio. 1983
- 2 *How to Teach Your Baby to Read*, Glenn Doman, Better Baby Press, Philadelphia, 1987
- 3 *Heartsongs*, Dr. Leon Thurman and Anna P. Langness, Music Study Services, Englewood, Colorado, 1986



Guidelines for Parents and Teachers

The Audio

Each song is recorded on Mp3 with and without instrumental accompaniments. By listening to audios often it will be easier to learn the melodies, the words, and the rhythms of the songs. Listening is especially important when harmony parts are included, such as in two- or three-part rounds, or in songs with a lower harmony part or a descant (the upper harmony part).

The Music Sheets

The music sheets are intended to help the student learn the words to the song and also to see how the words fit into the phrases of the song. This learning packet is not intended to be a music reading course, but rather more for the teachers and parents than for the students. A student does not have to know how to read the music in order to participate. Music reading should be learned as a separate subject, not while learning songs at this level of complexity. There are many fine methods which help interested students learn to sight-read music. These are available in music stores and in some bookstores, and music teachers in your area will know what to recommend.

The Coloring Sheets

The artwork provided as coloring sheets is included for the purpose of focusing concentration and as inspirational material for students to create their own visualizations and drawings for the songs. It is wise to make copies of each sheet and to color only on the copies so that other family members can enjoy them again and again.



Level 3

Song Sheets with Teaching Points

Tiritomba

I first learned this song as a Campfire Girl in my youth and I have always enjoyed singing with any and all friends who could sing one of the parts while I sang the other one. As it happened, there were very few friends who could indeed carry the part, but it was fun to try it. (By the way, I'm still looking for friends who will sing harmony with me on this song, along with many others. On the tape, I solved the problem—I sang it on a second track with myself!)

The melody is sung first on the tape, followed by the lower harmony part, usually called the “alto” part, and finally both parts are sung together. Sing along with one part until you learn it well.

Strive for extremely clear diction on this song. Rests are written into the music which indicate that there is really a short pause between the notes. The technique of singing short notes, which was used in the song *Hot Cross Buns* in Level I, is applicable here.

Tiritomba

Allegretto

Italy

D



1. When the Moun - tain - top through pur - ple mist is
2. When the morn - ing dew is still on pet - al

D

A⁷



- 2 glow - ing, And the wood faint green is
cling - ing, And the lark his song is

D

D



- 4 show - ing, When with mer - ry rip - ple all the brooks are
sing - ing, O'er my should - er stick and bun - dle gai - ly

D

A⁷



- 6 flow - ing, Then must I be on my
sling - ing, To the road I take my



8 way. Ti - ri - tom - ba, Ti - ri - tom - ba, All the
way. Ti - ri - tom - ba, Ti - ri - tom - ba, With my



11 world is call - ing, call - ing to me so, Ti - ri -
lust - y song the coun - try - side will ring, Ti - ri -



13 tom - ba, Ti - ri - tom - ba, Ti - ri -
tom - ba, Ti - ri - tom - ba, Ti - ri -



15 tom - ba I must go.
tom - ba I must sing.



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 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 with a teacher. However, my violin teacher showed me how to read the bass clef on 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.

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 USC 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 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 musical activities.



Conclusion

Be patient with the voice. It will blossom into a fine instrument if there is no tension involved in singing. It is very rewarding to see improvements daily, weekly, monthly, and from performance to performance. You will see smiling faces on young singers when they are able to achieve the beautiful tone quality of which the natural voice is so capable.

As you advance in your technique, you will want to think about more warm-up exercises, more advanced songs, and do a lot more listening to fine artists performing songs in every voice range. I recommend that you begin listening to the Level IV and V CDs before finishing Level III. There really is no age minimum nor upper limit in any of these sets. As I work with the CDs in my own studio, I find they are quite appropriate for every level and every age, depending on how much background and experience a singer has had.

Have fun, sing with your friends, and keep your voice healthy!

~ Marcia McCarry



From Gena Mayo of Music in Our Homeschool:

I would like to thank Andrew Pudewa of IEW (Institute for 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 4 and 5 and Christmas Carols Made Easy

See all courses at Learn.MusicinOurHomeschool.com



Piano Accompaniments

**for
LEVEL 3**

Singing Made Easy

by
Marcia McCarry

Tiritomba

Allegretto

Italy

When the moun - tain - top through pur - ple mist is glow - ing, And the
When the morn - ing dew is still on pet - al cling - ing, And the

mp

wood faint green is show - ing, When with
lark his song is sing - ing. O'er my

mer - ry rip - ple all the brooks are flow - ing, Then must
should - er stick and bun - dle gai - ly sling - ing, To the

I be on my way. Ti - ri -
road I take my way. Ti - ri -

tom - ba, Ti - ri - tom - ba, All the
tom - ba, Ti - ri - tom - ba, With my

world is call - ing, call - ing to me so, Ti - ri -
lust - y song the coun - try - side will ring, Ti - ri -

tom - ba, Ti - ri - tom - ba, Ti - ri -
tom - ba, Ti - ri - tom - ba, Ti - ri -

tom - ba I must go!
tom - ba I must sing!



Singing Made Easy

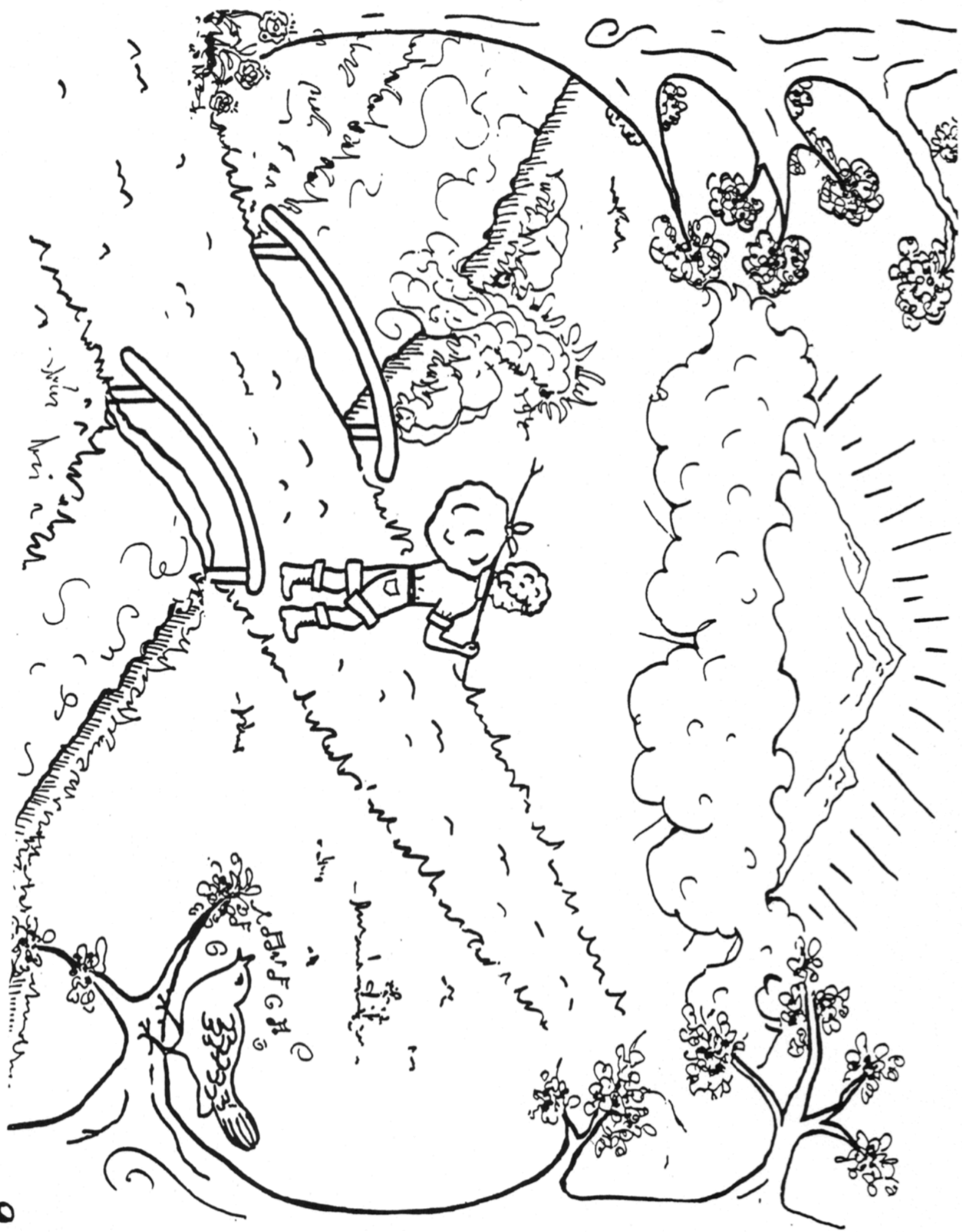
Level 3 Coloring Sheets



Artwork by Patricia Chatburn Conant

TABLE OF CONTENTS

Dance All You Choose	1
The Happy Plowman	2
Home On the Range	3
Loch Lomond	4
May Song	5
Evening Bells	6
Ash Grove	7
Swing Low, Sweet Chariot	8
Tiritomba	9
Du, Du, Liegst Mir Im Herzen	10
Over the River and Through the Woods	11
Sleep, O Holy Child of Mine	12





“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 the 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.