



Unit 3

Uniting Our Voices in Song

Discover the instrument you were born with—your voice! This unit includes activities and tips for breath control, posture, and diction. Apply what you’ve learned to vocal repertoire, including “Ode to Joy,” “De Colores,” “Tideo” and a Carnegie Hall song, “A Simple Melody.”

Authors

Kirstin Anderson
Richard Mannoia

Contributing Editors

James Blachly
Sue Landis
Audrey Sherer
Marte Siebenhar
Nina Stern

Design

David Silva

Illustration

Sophie Hogarth

Associate

Managing Editor
Lora Dunn

Audio Production

Leszek Wojcik

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“A Simple Melody,” music and lyrics by Nick Scarim, © 2000 Nick Scarim, © 2008 Carnegie Hall. Performed by Sue Landis and Michael Mizrahi.

“Tideo,” traditional American song. Performed by Sue Landis and Shane Schag.

“De Colores,” traditional Mexican song. Performed by Sue Landis and Shane Schag.

“Ode to Joy” by Ludwig van Beethoven. Adapted by John Whitney. Performed by Sue Landis and Shane Schag.

“Au Claire de la lune” by Claude Debussy. Arranged by Richard Mannoia. Performed by Sue Landis.

“Hot Cross Buns,” traditional American song. Performed by Sue Landis.

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Unit 3: Uniting Our Voices in Song

Elvis: I really enjoyed learning how all the instruments in the orchestra work together. I wish I had an instrument to play.

Violet: You do have an instrument, Elvis! In fact, everyone does—it's your voice. You use your voice all the time to speak and sing. To sing, try sitting up tall with your shoulders relaxed.

Composer: The next thing to think about is your breathing. When you sing, you have to breathe a bit differently from when you talk. You should breathe deeply, from low in your body. If you put your hand on your belly when you breathe in this way, your stomach should expand like a balloon. That motion shows that you are breathing like a singer. Try it!

Elvis: Okay, here I go. I feel it—you're right, my belly goes out when I breathe in. Okay, now I'm ready to sing!



Conductor: Well, we still might have a few things to practice if we want to become strong singers. Next, we need to get out of our speaking voices and into our **singing** voices.

Elvis: How do I know if I'm using my singing voice?

Conductor: Usually you can tell because your singing voice sounds higher and lighter than your speaking voice. An easy way to start is by making an exaggerated yawning sound. Now keep repeating it, stretching that yawn higher and lower each time.



listen to **Track 6**

Violet: Wow, I didn't know my singing voice could do so much! The high sounds are starting to tickle my nose and forehead.

Elvis: And the low ones made vibrations down in my chest!

Conductor: Excellent—that's exactly right! Another thing we can do to sing better is to pronounce all of our words clearly with good diction.



listen to **Track 7**

Composer: Listen to this example and then we can try it, using clear diction.



listen to **Track 8**

Conductor: Now that you're breathing low and deeply, using your singing voice, and pronouncing all your words with good diction, let's hear some really great singing. Don't forget to sit or stand up tall!

Diction means speaking words very clearly, thinking about every vowel and consonant sound. Any actor you've seen on TV or in a movie has been trained to use good diction. It's also important in everyday speaking so people don't keep asking, "Huh? What did you say?" Remember, people can understand you best when you speak or sing with good diction!



Gino's Checklist for Being a Singing Superstar

1. How's my posture?

- ✓ back is straight
- ✓ shoulders are relaxed and down
- ✓ chin is level

2. How's my breathing?

- ✓ breathing low into my body (not raising my shoulders)

3. Am I using my singing voice?

- ✓ clear, light sound
- ✓ feeling vibrations in my nose and forehead

4. Am I using good diction to make all the consonants crisp and clear?

5. Am I listening carefully and correctly, matching the notes with my voice?

6. What did the class and I do well?

7. What can the class and I do to make the singing better next time?



Conductor: Now let's sing and look at one of our LinkUP! songs, "A Simple Melody."



listen to **Track 9**

A Simple Melody

Nick Scarim



When we sing a sim-ple me-lo-dy, and we blend our notes to-ge-ther,
It was back in eight een ninety one, on some land a-bove a stream,



it makes some-thing more of you and me, when we sing to-ge-ther.
that a man named An-drew Car-ne-gie, came to re-a-lize a dream.



And no mat-ter that we're far a-part, or mis-un-der-stand each o-ther,
For his wife had told him years be-fore, that she knew it was the case,



mu-sic al-ways seems to reach our hearts, and bring us all to-ge-ther.
to en-joy a con-cert or a talk, peo-ple need a spec-ial place.



Like sis-ters and bro-thers the feel-ing is strong,
It's Car-ne-gie Hall where the best come to play.



with one a-no-ther, our hearts raised in song.
Car-ne-gie Hall where we're sing-ing to-day.



When we sing a sim-ple me-lo-dy, and we blend our notes to-ge-ther,
So let's raise our voi-ces once a-gain, to this place we've come to know.



it makes some-thing more of you and me, when we sing to-ge-ther.
To this build-ing An-drew Car-ne-gie built so ma-ny years a-go.

listening challenge



listen to **Track 9**

Listen to the singer and follow the words for “A Simple Melody” from page 38. What do you notice about how the singer uses her singing voice?

Which consonants are pronounced clearly, and with good diction?

What are the lyrics about?

Conductor: Now we just need to practice a little each day and we'll be performing "A Simple Melody" like singing superstars!

Elvis: I love this song, but I'm having trouble singing the whole thing at once. Could we sing just a little bit at a time?

Composer: I have an idea. Let's learn it by singing it in **call-and-response** style.

Elvis: Call and response? Is that like when my mom calls me downstairs to eat dinner, and I respond by telling her I'm on my way?

Composer: Exactly! Call and response is used in lots of music. Let's have our singer go first and then we'll repeat after her, trying to match the great singing habits we hear.



listen to **Track 10**

Violet: Wow, we're really sounding good! We should give a concert. Could we sing a few other songs? I like the "Ode to Joy" from Beethoven's Symphony No. 9.



listen to **Track 11**

Lyrics are the words
in a song.



Ode to Joy

Beethoven



Prais-ing joy, we raise our voic-es joy-ful mu-sic fills the air.



Filled with joy the world re-joic-es as our song rings eve-ry-where.



Joy-ful feel-ings bring to-geth-er all that sad-ness pulls a-part.



Eve-ry man will be our broth-er when true joy is in our hearts.



Joy-ful feel-ings bring to-geth-er all that sad-ness pulls a-part.



Eve-ry man will be our broth-er when true joy is in our hearts.

Violet: And "Jingle at the Window"! Let's sing that.



listen to **Track 13**

Jingle at the Window

Traditional

Pass one win - dow, Ti - de - o, pass two win - dows, Ti - de - o.

3
Pass three win - dows, Ti - de - o, Jin - gle at the win - dow, Ti - de - o.

5
Ti - de - o, Ti - de - o, Jin - gle at the win - dow, Ti - de - o.

7
Ti - de - o, Ti - de - o, Jin - gle at the win - dow, Ti - de - o.

The musical score is written on four staves in 4/4 time. Each staff begins with a treble clef and a 4/4 time signature. The lyrics are placed below the notes. The first staff starts with a whole note 'Pass one win - dow, Ti - de - o, pass two win - dows, Ti - de - o.' The second staff starts with a triplet of eighth notes 'Pass three win - dows, Ti - de - o, Jin - gle at the win - dow, Ti - de - o.' The third and fourth staves continue the melody with lyrics 'Ti - de - o, Ti - de - o, Jin - gle at the win - dow, Ti - de - o.' and 'Ti - de - o, Ti - de - o, Jin - gle at the win - dow, Ti - de - o.' respectively. The score ends with a double bar line and repeat dots.