

MAKING MUSIC

With Overtone Singing

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Purpose

This book is for people who want to make music with overtone singing.

Here you will find compositions for overtone singing in an eclectic mix of popular and standard musical styles. Each successive piece introduces new skills to further your development with overtone singing.

The pieces are in a variety of keys, which is essential for training your mind and ear. These keys should work for all men; there are no fundamental pitches too high or low for a man's voice of any range. For women, some of the pieces may be transposed to a higher key, although some have high partials that would extend above usable range for women's voices when transposed higher.

Substantial commentary is provided for all the exercises and compositions to enhance your experience, including explanation of the technical objectives being considered and how to practice them, and interesting information about the music itself.

These pieces may also be used as ideas or templates for improvisation, allowing you to truly make the music your own. For example, you could take just the chord progression from the accompaniment of a piece and create your own melody of overtones.

Recordings of the pieces made by the composer will give you a model for learning and also reinforce the idea that the pieces in this book may be adapted to suit your taste and the instrumental resources at your disposal.

Overtone singers at any level of expertise can benefit from using this book; it is not just for beginners, though a lot of material for beginners is included. The pieces are really not that easy. Even the first piece requires an established overtone singing technique, and some of the pieces have additional musical challenges unrelated to overtone singing. The last few pieces will be challenging and fun even for accomplished overtone singers.

Objectives

Using the music and exercises in this book will help you to:

Review techniques for bringing out overtones in your voice.

Increase the focus and amplitude of the overtones you are bringing out.

Increase the range of overtones you can bring out, both higher and lower.

Bring out overtones on a full range of fundamentals.

Associate overtone pitch with vocal tract position on different fundamentals – train your mind.

Internalize the pitch pattern of the overtone series - the intervals between each partial and the relationship of the overtones to the fundamental pitch.

Recognize which partial you are singing, by the interval from the fundamental and/or by its position in the overtone series.

Be able to begin singing on the desired overtone without searching. If you can “hear” the pitch in your head, you can do it.

Make melodies of overtones.

Improvise to extend your skills and enhance your enjoyment of overtone singing.

Make overtone singing more fun because you have new music to sing.

How to use this book

It is not necessary to be able to read music, but it helps if you can.

You should practice the exercises in this book and also improvise your own. The more you do things like that, the faster you will become fluent with your overtone singing.

If you are just beginning to learn overtone singing, you will be concentrating on exercises like the ones provided in this book. You won't be able to start learning the pieces until you can bring out overtones reliably. A good benchmark may be the ability to sing a substantial range of the overtone series over a steady fundamental pitch, one harmonic at a time, ascending and descending (it doesn't have to be perfect). When you can do this, you are ready to start making music.

While singing with the accompaniments makes it more fun, they are optional. You don't have to use them to enjoy the pieces and benefit from learning them.

It's a good idea to practice the vocal part alone without accompaniment at first. This will give you more freedom to stop and restart or slow down as needed in order to concentrate on difficult passages that need extra attention. It will also minimize distraction and confusion from sounds other than your singing. Once the vocal part is mostly secure, you can sing the piece with the accompaniment.

The keyboard parts have been kept simple for those who, like the author, have modest keyboard skills. All the accompaniments can be played on piano, but using a digital keyboard will allow you to use other sounds as well (strings, harp, guitar, organ, etc.), as in the recordings made by the composer.

Most of the pieces also give guitar chords as an alternative. The piece *Chant 3* is written particularly for strumming guitars.

Feel free to make up your own melodies, improvise elaborations, or play the pieces in different styles and tempos. Have fun with it!

Music Notation

Since the fundamental note does not change in most of these pieces, only the overtone part is notated in the score. The pitch of the fundamental is specified at the beginning of each piece.

Below each note in the overtone melody its partial number is given. This will help you know if you are on the correct pitch and it also reinforces in your mind the various attributes of the harmonic series as you progress with your overtone singing. This is part of the reason I recommend that those who do not read music look at the scores anyway when learning the pieces.

With the exception of Figure 1, in which the overtones are notated at sounding pitch, the overtone parts in both the exercises and the pieces are notated one octave lower than the actual sounding pitch. This keeps more notes on the staff and makes it easier to read (see the little '8' above the treble clef?).

In the three versions of the piece *Chant*, the fundamental part changes pitch enough to require a separate staff. The fundamental part is notated on the bass clef for men's voices and the overtone part is notated like all the other pieces on the treble clef sounding one octave higher.

When referring to vowels and consonant sounds, the sounds will be notated as standard alphabet letters between two backslashes, as in /u/ or /n/. These are mostly self-explanatory, but English speakers should be aware that the /i/ refers to a long E sound, as in "eat" and "see," and the /u/ is the long U sound as in "too" and "blue," following the vowel sounds of Latin-based languages and also the International Phonetic Alphabet.

Overtones and overtone singing

Every musical note is actually a composite sound consisting of a fundamental tone, which is usually the pitch we perceive, combined with a number of mathematically related pitches above it called harmonics or overtones. These overtones are not normally heard individually, but they are important elements of the sound. The greater or lesser prominence (amplitude) of some of the overtones over the others determines the timbre, or tone color, of the note. It is the overtone structure, called the *spectrum*, which makes the sound of each voice or instrument unique and identifiable, and allows us to distinguish the sounds of the various musical instruments and also to recognize individual voices. The significance for singers is that overtones are the very basis of vowels, timbre, resonance, and intonation.

The term *overtone singing* refers to techniques that allow a singer to isolate one of the natural harmonic partials in the overtone series of a sung fundamental pitch, thus making audible two discrete pitches simultaneously. In the traditional overtone-singing styles, the singer typically creates a drone-based musical texture with a melody of overtones over an unchanging fundamental pitch.

The Overtone Series

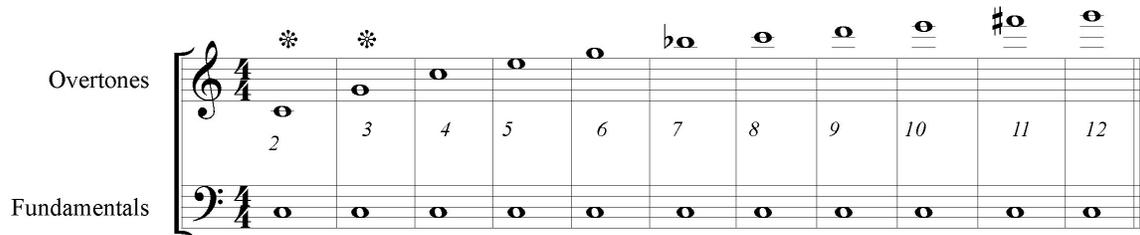


Fig. 1: Overtone Series on C * you probably won't be able to produce these

<u>partial #</u>	<u>interval from fundamental</u>	<u>interval between partials</u>
2	1 oct.	1 oct.
3	1 oct + P5	P5
4	2 oct.	P4
5	2 oct. + M3	M3
6	2 oct. + P5	m3
7	2 oct. + m7	m3
8	3 oct.	M2
9	3 Oct. + M2	M2
10	3 oct. + M3	M2
11	3 oct. + (+4)	<M2
12	3 oct. + P5	>m2

Figure 1 shows the interval pattern of the natural harmonics above the fundamental pitch C. Regardless of the fundamental pitch, this interval pattern of the overtones will always be the same in relationship to the fundamental. No other pitches can be produced; there is nothing in-between partials. This is why most Tuvan and Mongolian melodies predominantly use the 8th – 12th partials where the overtones are step-wise like a musical scale.

Notice that the intervals between partials are large at the bottom and gradually become smaller as the series ascends. Above the 14th partial, the overtones are less than a half step apart and more difficult to use discretely. This interval pattern is very distinctive, and all the exercises and compositions in this book are designed to help you internalize the sound, to make it “second nature,” which correlates directly with fluency in overtone singing. You will learn to recognize which partial you are singing by the interval to the next higher and lower overtone in the series and by its relationship to the fundamental.

The pitches of these natural harmonics are not exactly the same as equal-tempered tuning, but they are usually close enough that one can sing along with equal-tempered instruments. The most problematic partials are the 7th and 11th. The 7th partial is flatter than a minor seventh interval, which is fine if you are outlining a dominant seventh chord, but can cause intonation problems in polyphonic overtone singing. The 11th partial is somewhere between a perfect 4th and an augmented 4th above the fundamental and must also be carefully handled. The 11th partial is often skipped over in traditional throat singing music, which creates a pentatonic scale, the most common scale in world music.

How to hear and bring out vocal overtones

There are three exercises that I use to teach people how to hear and bring out overtones.

I say: “hear and bring out” because it is not uncommon for a singer to be bringing out an overtone but not hearing it. Even professional musicians may initially fail to hear overtones being brought out either in their own singing or when listening to an overtone singer. This is the way our brain works. Every musical note is actually a complex sound containing many different frequencies (pitches) at varying amplitude (loudness). The brain perceives that complex as a single sound. It takes some practice to be able to distinguish a particular harmonic.

Which brings up a particularly important point. When we do overtone singing, we are not producing overtones because they are already there. It is not a mystical or magical power. We are simply manipulating the vocal tract to bring out a particular overtone in the harmonic series of the sung fundamental pitch.

The three exercises I teach address the most important aspects of bringing out overtones: how to manipulate the tongue and vocal tract in general and how to maximize the resonance in your voice. Listen carefully and you will begin to hear the overtones immediately.

It can be useful to sing in a “live” space with hard surfaces and reverb such as tiled and mirrored bathrooms, stairwells, garages, old cathedrals, etc., even the windshield on your car gives good feedback, but these are not very practical most of the time. I like to sing with a microphone and headphones through an audio mixer

with a little reverb. That helps you hear the overtones better and therefore focus them better, and also helps minimize distractions. But none of that is necessary; any relatively quiet place will do.

Exercise 1

The first exercise is unvoiced; that is, there is no vocal fold vibration. You will simply make a (white noise) 'wind' sound with your breath. This exercise will teach you the proper vocal tract placement and show you how to move the tongue to produce higher and lower overtones. It has the additional benefit of practicing breath control.

Start with the vocal tract position for a nice deep /u/ vowel: drop the lower jaw comfortably as if to yawn, and round the lips. Make an audible breath/wind sound on /u/, then raise the pitch of the sound gradually by slowly raising the tongue. Continue, making an ascending and descending portamento of the wind sound as slowly and smoothly as possible. As you ascend in pitch do not allow the lips to spread horizontally – keep them rounded at all times and make the tongue do the work. Remember that since this is unvoiced you can do it on both exhale and inhale, allowing you to continue without stopping to breathe, but if you prefer you can stop to breathe then resume, it doesn't really matter.

As you continue to slide the sound up and down, notice what the tongue is doing. It rises in the mouth as the pitch ascends and lowers when the pitch descends. You will have to make adjustments in the middle to keep the slide smooth. The lowest point of your portamento (lowest overtones) will be on an /u/ vowel and the highest point (highest overtones) will be on an /i/ vowel. Take the portamento as high and low as possible and as slowly and smoothly as possible, not skipping through the middle at all.

The raising and lowering of the relative pitch of the sound in this exercise is essentially the same as bringing out the overtones in the harmonic series. Whistling is also a good analog. Keep the lips rounded, even though they want to spread at the top of the portamento (higher overtones). Keep reminding yourself not to let that happen – it is an important skill that makes a huge difference in your overtone singing.

Exercise 2

The next thing to do is learn how to maximize the resonance in the voice, that 'ring' or brightness that great voices have. Great voices have that bright, ringing sound because the singer is maximizing the amplitude (loudness) of the overtones in the voice. Overtones = resonance as well as timbre. To get that resonance in the voice requires that you be able to consciously manipulate the soft palate.

When you sing properly, the soft palate lifts, closing the nasal passages, which have little if any resonating power, and enlarges the pharyngeal area . . .

Well, maybe the science is unnecessary. What matters is that you can learn to voluntarily control the lifting of the soft palate. You should focus the energy of your singing in that location (bright sound) rather than in the throat or chest (dull, fuzzy), because it sounds better. You want to feel most of the vibrations associated with your singing in the soft palate area.

For people with resonant voices who do this naturally this is no problem. For those who developed the habit of speaking/singing in a breathy, throaty, or chesty way, this is an important challenge. Overtones in the voice can be heard when singing in a throat/chest voice, but they will not be nearly as brilliant as when focusing on the soft palate/'head'. When singing, you want to feel most of the vibratory sensation in the soft palate area: the roof of the mouth (head), not the cellar (throat).

The next exercise will demonstrate the location of the soft palate in the vocal tract where we want the sensation to be felt by using the nasal sound /ng/ in alternation with a vowel. You can clearly feel the sensation of rising/falling or opening/closing – closing on the /ng/ and opening on the vowel. This location is where you want to feel most of the vibration when you sing, whether or not you are bringing out overtones.

Start with an /i/ vowel because the tongue will not have to move as far. And don't forget to keep your lips rounded! Alternate /ng/ and /i/ repeatedly, trying to make a bright, resonant sound by concentrating the energy of the vibrations of your singing at the spot where the mid-back of the tongue is touching the roof of the mouth when you make the consonant.

Keep doing that, and now notice that when the tongue drops into the vowel there is a very faint high-pitched sound far above the fundamental note you are singing. That sound goes on and off as you alternate the /ng/ and /i/: /ng/ = off and /i/ = on. Focus on that high sound as you continue the exercise, and now begin to modify the vowel/move the tongue in the same way as you did in the 'wind' exercise and hear the difference in pitch of that high sound. As the tongue gradually lowers, the pitch of that high sound also descends. Go up and down in a fairly narrow high range at first, but when it gets easier, continue to slide the vowel all the way down to /u/, using the movements from the previous exercise.

You must have figured out by now that those high sounds above your sung note were in fact overtones, and you have been overtone singing. You have learned where to focus the energy of your voice and how to move the tongue and vocal tract to bring out higher and lower overtones. You may not understand yet why you must always keep your lips rounded, but do it anyway. The better you get at overtone singing, the more it matters.

There is just one more exercise to seal the deal. After that, you are ready to start making music!

Exercise 3

This exercise is similar to the previous one in that you will alternate a nasal sound with a vowel to bring out an overtone, but now you will concentrate on the overtones, using the nasal only occasionally to help you refocus and reset your vocal tract position if you get off. Eventually you won't need that help anymore, but not today. Throwing in an occasional /n/ helps you maintain the brightness/resonance in your voice until it becomes habitual. The /n/ serves the same purpose as the /ng/ in the previous exercise but it is easier and more musical.

I think you will be surprised at how well you do!

The technique I teach begins by bringing out the highest possible harmonic partials in alternation with the nasal /n/. The nasal helps us activate the soft palate lift and bright resonance we want but does not allow the production of a single discrete overtone. It also places the tongue in a good position to bring out high overtones. The onset of the vowel brings out a high-pitched harmonic that for many people is initially easier to hear than lower partials, especially when used in alternation with the nasal sound that has no discrete overtone. This alternation of a single overtone on/overtone off helps the singer hear the overtone much more effectively than random vowel gliding. And once the overtone is recognized, one can begin to focus the vocal tract to bring it out more, and to make adjustments to bring out the whole range of harmonics.

Keep your lips rounded throughout this exercise in an /u/ vowel shape, regardless of where the tongue is. This is important for positioning in other areas of the vocal tract as well as focusing the sound more. Keep the lips forward and the cheeks close to the jaws and teeth. All beginners are keen to bring out the overtones in their voices more strongly, and lip rounding is an essential part of that.

Then you will raise the tip of your tongue as if to sing 'n', with the tip of the tongue touching the palate and the sides of the tongue lightly touching the insides of the upper teeth. Think of it as making a 'seal' with your tongue that air cannot escape – you can test it by holding your nostrils closed and gently trying to exhale.

Sing /n/ for a beat or two, concentrating on strong resonance and breath energy (maybe give a little crescendo), then move just the very tip of the tongue ever-so-slightly down briefly, creating the smallest possible opening between tongue and palate, listening carefully for the very high-pitched sound that is produced when the tongue drops. That is your first overtone! It goes away when you return to the /n/. Then go back and forth between the nasal and the vowel and try to bring out the overtone with more focus: /n/ ~ /i/ ~ /n/ ~ /i/.

Once you clearly hear the overtone, you can try very gradually increasing the amount of tongue movement to bring out lower partials. Bigger space between tongue and palate = lower overtone pitch. The lowest harmonics are produced with an /u/ vowel, and you will eventually learn how to bridge the gap with tongue shaping. When ascending, it will be like a long, drawn-out "we" (/u/ ~ /i/), and

descending, like “you” (/i/ ~ /u/), just like the roller-coaster breath sound in the first exercise above.



Vocal tract positioning for bringing out overtones on /o/ and /u/ vowels – the jaw must be lowered as if yawning and the lips are rounded.



Vocal tract positioning for bringing out overtones on /i/ vowels – the jaw is in normal position as the tongue rises to bring out high partials; there is a feeling of firmness in the corners of the lips to maintain the lip rounding.



This photo demonstrates that not only are the lips rounded, they also extend forward which lengthens the vocal tract for lower harmonics and also improves the focus of the sound.

How to warm up the voice

Important! Just like athletes who warm up their muscles before strenuous activity, singers should always warm up the voice. Neglecting the warm up can lead to any number of vocal problems. No professional singer would ever consider jumping right in to practice or a performance without warming up his voice first.

Warming up the tongue and other muscles of the vocal tract is particularly important since overtone singing uses extremely high tongue positions when bringing out the highest partials. It is easy for these muscles to become fatigued very quickly if warming up is neglected and one sings too strenuously too soon. But when properly warmed up, gradually raising the pitch and increasing the intensity of the overtones, one can sing the highest partials and maintain a high tessitura indefinitely.

For example, if you are going to be practicing the piece *Sentimental 60s* with its many high partials in a row, you will certainly want to prepare for that in your warm up.

Practicing exercises is not the same as warming up. Singing exercises requires the same energy as singing compositions, and you should warm up before doing anything strenuous.

If you sing a lot every day, it doesn't take long to warm up. If only rarely, you should allow plenty of time to avoid having the voice become fatigued too soon.

Objectives of warm-up:

- mental redirect/focus
- control of breathing
- establish clean vocal folds vibration
- soft palate lifting/vocal resonance
- warm up the tongue and muscles of the vocal tract

Breathing Exercises

You have had a busy day; you have a lot on your mind. So the first step in preparing to sing is to redirect the mind and begin to focus on singing. A great way to get started is to focus on your breathing. Breathing is the very basis of singing. Take a few slow, deep breaths. Acquire good posture, and with each exhale feel a little more relaxed. Make sure you aren't holding any tension in your neck and shoulders.

Here are three breathing exercises I learned from Joan La Barbara that may be used as part of your warm up:

Establish a steady pulse in your mind. Breathe in for a specific number of counts and breathe out for the same number of counts. Do cycle five times. Try to gradually increase this number. This exercise is for breath control.

Take in a complete breath, then take in three more short breaths as deeply as possible. Hold, then release air all at once. Do not raise the shoulders when breathing in. Try to find more space for air by expanding the ribs at sides and in lower back. Repeat this three times. This exercise increases breath capacity.

Breath – Sound – Breath. Take in a comfortable amount of air then release it as a continuous ribbon of sound: audible breath – vocal sound – audible breath. Remember, singing is just a matter of brains and breath.

Warming Up the Voice

When you are ready to vocalize, start easy and gradually extend. In general, the low and high extremes of fundamental range and the higher harmonics are more strenuous and should be handled wisely in warm-ups to avoid fatigue. For overtones, start with lower partials and gradually raise the pitch of the overtones you are bringing out because high partials require more muscular exertion. For fundamentals, start comfortably medium-low and relaxed. Gradually extend the range, first descending, but only as low as you can maintain a steady tone, then work your way higher.

I always warm up low fundamentals first and make sure I have good phonation/vibration in the low register before going high. If I were to do high

pitches first, the lower notes might not come later. Don't think about bringing out overtones at this point. Sing medium-low fundamentals rather softly and relaxed but bright, not muted – use some /ng/s. Don't stay on one pitch too long; sing little melodies instead. I start around D3 and work my way down. Don't force, and don't try to go to a lower note before achieving a good vibration/resonance on the current pitch.

This is good advice for singers with high voices, both male and female. Women may have been taught to sing the lowest possible fundamentals to allow for more overtones, but that is no good if you are straining. You need to sing fundamental pitches that you can sing strongly, then gradually work your way down. Strong overtones require a strong fundamental; you can't bring out a decent overtone if the fundamental note is weak. Make sure you have a good vocal fold vibration and resonance in the lower register first, before doing anything else.

To help you relax the throat for singing low notes, a nice warm beverage can help. But don't use dairy or anything sugary – these can coat the throat and inhibit vibration. In fact, there are any number of foods and drinks that should be avoided before singing. Enjoy them afterward, as a reward for your good work.

Right before singing is too late to hydrate. When you feel thirsty or have a dry mouth, it is already too late. You really need to drink water all the time. Get in the habit of drinking water; it is essential to life.

When singing, it is important not to stay on the same fundamental too long. Change it frequently. This warms up the voice more effectively, facilitates your internalization of the overtone series, and prepares you for more advanced singing in the future.

One Model for Warm Up

The way I warm up depends on what I will be singing. For example, are there low fundamental pitches in the piece I am singing? Are there extended techniques that require extreme vocal tract positions? Issues like these need special attention in the warm up. But generally my warm up follows a progression like the following:

I begin by making sure I have good phonation, a clean vibration in the vocal folds. There is no point in moving on until that is in place. If I'm really "cold," I might start by casually improvising some soft, stepwise melodies in a medium-low register, first humming, and then on an /i/ vowel through /u/ lips (in German: ü). The /u/ lips help with focus and the /i/ vowel with its higher tongue position promotes higher overtones and brighter timbre to help with soft palate lifting/"head" resonance. Don't try to bring out overtones now, but notice that they become stronger as you progress.

Once the vocal fold vibration is clean, it's time to focus on resonance /overtones. The best way to do this is with /ng/ exercises, starting on medium-low fundamentals (ie. C), then gradually lowering the pitch. Sing /ng/ - /i/ - /ng/ - /a/

and other vowels *ad libitum*. Sing with a somewhat exaggeratedly bright timbre (just for now) but don't force any very high overtones yet – the tongue needs to warm up too. Focus on the soft palate area (head, not throat). You can also use the other nasal consonants /n/ and /m/ with random overtones. Change the fundamental pitch frequently; don't get stuck singing the same pitch for a long time.

Once the soft palate/resonance is fully engaged, I phase out the nasal consonants and start making roller coaster glissandi of overtones back and forth throughout the range. Go easy on the highest overtones until you have more fully warmed up. Bring them out only transitorily in the expanding range of glissandi up and down; don't sustain them long or try to sing them *forte*. Go a little higher with each repetition until you reach your highest possible overtones. Change the fundamental pitch frequently in a fairly narrow range.

Or, since I do polyphonic overtone singing, I might just improvise the entire progression, taking care to start easy and gradually expand the range of both fundamentals and overtones.

All the above may take a minute or several minutes depending on how often you sing. Once I get to that point, I usually just continue improvising until I feel ready to begin practicing. Warming up for a performance is not quite the same thing but follows a similar progression.

This warm-up time need not be strictly routine and regimented. In fact, doing exactly the same thing every time is not a good idea because it can lead to mindlessness, and mental focus is one of the main purposes of warm up time. I improvise the whole thing following the basic progression, just making sure the objectives are met. This is much more interesting and fun than repeating patterns on successive half steps (although that is good, too). Improvising has great benefits as well for musicianship in general and in discovering ideas for new compositions.

How to practice - Commentary on Exercises

Exercises 1: Beginners

If you are just getting started with overtone singing, most of your concentration will be on simply bringing out overtones. It is not important at first to know which overtone you are singing. You will be focusing on the movements of the tongue and vocal tract and learning what works and what doesn't. As with learning to play any instrument, the better you get, the less extraneous effort you make.

What is important is to keep reminding yourself to maintain vocal tract focus at the soft palate with rounded lips and to keep a steady stream of breath going.

Don't be timid. Sing strongly with energy but don't force. Expect that sometimes the overtones will come out strongly and other times not so much, and be cool with it – that's the way it is when you are just beginning.

The best thing one can do as a beginner with overtone singing is simply to improvise, but exercises like the following are useful for maintaining interest as well as preparation for singing composed music.

Start by repeating the three exercises for bringing out overtones given above, checking your positioning and 'head' resonance.

On a comfortably pitched fundamental, improvise a bit until you find an overtone that sounds easily and sustain it as strongly as you can. It doesn't matter which one (the pitches in the score are arbitrary and given as examples only). Hold it steady for a long time. Remember to keep your lips rounded to focus the sound and keep the breath support going. From here, use some of the following variations:

Try to maintain the same vocal tract position, stop to breathe, and come back in on the same pitch without hesitation or searching. This is a very important skill.

Re-establish the original fundamental/overtone; then sing one overtone higher (raise the tongue slightly), then return to the original. Breathe. Establish the fundamental/overtone again; then sing one overtone lower (lower the tongue slightly) and return. Repeat.

Extend the pattern by additional steps in each direction, always returning to the original overtone.

If you are singing high partials, the amount of movement of your tongue will be very small and the interval between the pitches of the overtones will also be small. Lower-pitched overtones require a low tongue and dropping the jaw, and the interval between overtones is larger. The trickiest thing is transitioning between high and low tongue position. That can be challenging at times, even for the most accomplished overtone singers.

At any time, break away from the exercise and improvise on the overtones you have been practicing. Make little melodies. Make it fun.

Change the fundamental note and/or overtone and do the same exercises again.

Exercises 1: Beginners

Overtone

F fundamental

6 6 6 7 6 6 5 6

7 8 6 7 8 7 6 6 5 4 5 6

D fundamental

8 8 8 9 8 8 7 8

8 9 10 9 8 8 7 6 7 8

Exercises 2: Overtone Patterns

The exercises in this section are for singers who can now bring out overtones more or less at will, though it may still be a bit random. Practicing this way, your overtone singing will progress very quickly from this point.

Using exercises like the following will also reinforce the interval pattern of the overtone series in your mind as you gain more control over the overtones you are bringing out.

Sing ascending and descending arpeggios of the overtone series on several different fundamental pitches up to the 12th partial if possible, making sure each overtone sounds clearly and you don't skip over any. This is a critical skill if you want to make music with overtone singing.

Sing short patterns of overtones as you gradually raise or lower the fundamental pitch by half steps. Start on low B-flat 5 6 7 8 9 8 7 6 5; B5 6 7 8 9 8 7 6 5; C5 6 7 8 9 8 7 6 5; etc., up to A. Exercises like these are effective in reinforcing the overtone series in your mind. Start as low as is comfortable for you and ascend by half steps up to A or higher.

Try other patterns as well. Make up your own. If you can sing the exercises in this section (it doesn't have to be perfect), you are ready to start making some real music, like learning the pieces in this book.

Exercises 2: Overtone Patterns

Overtone

The score consists of nine staves of music, each with a treble clef and a 4/4 time signature. The notes are quarter notes, and the fingering is indicated by numbers 1-5 below the notes. The exercises are as follows:

- Staff 1:** *C fundamental* (measures 1-12) and *E-flat fundamental* (measures 13-16). Fingering: 5 6 7 8 9 10 11 12 11 10 9 8 7 6 5 5 4 5 6.
- Staff 2:** *G fundamental* (measures 17-20). Fingering: 7 8 9 10 11 12 11 10 9 8 7 6 5 4 3 4 5 6 7 8 9.
- Staff 3:** (measures 21-22). Fingering: 10 9 8 7 6 5 4.
- Staff 4:** *B-flat fundamental* (measures 23-26), *B fundamental* (measures 27-30), and *C fundamental* (measures 31-34). Includes the marking *sim.* under measure 29.
- Staff 5:** *A fundamental* (measures 35-38). Includes the marking *etc. . .* above measure 35.
- Staff 6:** *D fundamental* (measures 39-50). Fingering: 5 6 5 6 7 6 7 8 7 8 9 8 9 10 9 10 11 10 11 12 11.
- Staff 7:** (measures 51-58). Fingering: 12 12 11 12 11 10 11 10 9 10 9 8 9 8 7 8 7 6 7.
- Staff 8:** (measures 59-60). Fingering: 6 5 6.
- Staff 9:** *F fundamental* (measures 61-70). Fingering: 4 5 6 5 6 7 6 7 8 7 8 9 10 9 8 9 8 7 8 7 6 7 6 5 4.

Exercises 3: Recognizing Overtones

Here is a sequence of exercises that will help you recognize which partial you are singing. I will give it on two different fundamental pitches, D and F, but you should practice it on others as well. These pitches will work well for men, but women might want to do it in a lower register, ie. your low A and middle C.

If you can recognize an octave and are able to sing a major triad on a given pitch, you can do this. Recognizing just the three notes of a major chord built on the fundamental pitch (*do – mi – so*) will give you partials 2, 3, 4, 5, 6, 8, 10, and 12. From there, it's not hard to learn 7, 9, and 11.

I am presenting this in musical notation, and you should refer to the notation even if you don't read music (yet). Seeing the printed partial numbers will help you learn.

Start by establishing the fundamental pitch, vocally and with an instrument if possible (you can certainly find something online that will give you pitches). Then sing the major chord of that fundamental in your normal voice (no overtones yet). You can use *sofège* syllables if you want, but it is not necessary. Sing other similar patterns to reinforce the relationship of the other notes to the fundamental.

Now begin to bring out overtones. It is best to start with lower overtones if possible because the partials are farther apart and easier to hear. Starting with an /u/ vowel, bring out some lower overtones until you find the 4th partial which is the same pitch as the fundamental but two octaves higher. To make sure, bring out the next two higher partials and you should hear the major chord you sang before (*do – mi – so*), now in overtones. If the intervals aren't quite right, you are not on the correct partial and need to start over. Once you have it, repeat the arpeggio of overtones above a steady fundamental: 4-5-6-5-4 a few times until it feels comfortable.

Note: the 4th partial on D is a rather low pitch so you must use a deep vowel to bring it out. Drop the lower jaw and round the lips to produce lower-pitched overtones. If you have difficulty, try it on a higher fundamental, like F (meas. 28 ff).

Once you have established the 4th partial in the overtone part (meas.4), sustain it for a few seconds, then take a breath while maintaining the same vocal tract position, and then come back in on the same overtone (meas. 5). It should sound immediately upon onset of the fundamental note.

Remember to maintain the same vocal tract (tongue) position for the overtone you are singing when you pause to breathe, so that when you come back in you are in position to bring out the same overtone without having to search for it. This is an important mental skill that you will need in order to progress as an overtone singer. You can practice this separately by sustaining any fundamental/overtone combination, pausing to breathe while maintaining the vocal tract position, and restart on the same notes with the overtone sounding immediately at the onset of the fundamental note.

The next segment of the overtone series we will concentrate on is the 8th – 10th partials, which will sound like *do – re – mi* in the fundamental key.

You will notice that while the tongue was low in the mouth when you sang 4 – 5 – 6, it is high in the mouth for 8 – 9 – 10. When you are singing higher overtones, there is a tendency to let the lips spread horizontally as in speaking or singing an /i/ vowel, but fight that tendency and keep your lips rounded at all times for better sound and stronger projection of the overtone.

Transitioning from low overtones/low tongue to high overtones/high tongue and vice-versa is one of the most important skills in overtone singing. You already know that from your practice singing the harmonic series. While working on this exercise, observe on which note in transitional passages you make the tongue position change. In measure 14 it will most likely happen on either the 7th or 8th partial of fundamental D when you are ascending up the series. In the section on F, you may have to raise the tongue to produce the 6th partial in the 4 – 5 – 6 pattern or you may be able to keep it low until measure 41 on the 7th partial.

Start with the 4th partial you had before and ascend through the partials until you reach the 8th, which is an octave of the fundamental pitch. Then sing 8 – 9 – 10 (*do – re – mi*) several times to reinforce the sound and the feeling in the vocal tract.

When you are ready, the piece *Sentimental 60s* concentrates on these two segments of the overtone series (4-5-6 and 8-9-10) and the transition between them.

To get the sound of the 7th partial in your head, concentrate on 6th – 8th partials and hear how the 7th fits in. Notice that the interval size varies: the 8th partial, one overtone higher than 7th partial is only a step away, while the next overtone lower, the 6th, is a larger interval, sounding a step and a half lower. Recognizing this will really help you find your way around the overtone series. See the piece *3-Note Blue* in this book for more practice on these overtones as a pattern.

You should use the given exercises and also improvise your own. The more you do stuff like that, the faster you will become fluent with your overtone singing.

Exercises 3: Recognizing Overtones

Stuart Hinds

Overtone exercise 1. The top staff (Overtone) is in treble clef, 4/4 time, with a key signature of one sharp (F#). The bottom staff (Fundamentals) is in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody in the fundamentals is: do (quarter), mi (quarter), so (quarter), mi (quarter), do (quarter), so (quarter), do (half). The overtone staff shows the corresponding overtone series for each note, with fingerings 4, 4, 4, 5, 6, 5, 4.

Overtone exercise 2. The top staff (Overtone) is in treble clef, 4/4 time, with a key signature of one sharp (F#). The bottom staff (Fundamentals) is in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody in the fundamentals is: do (quarter), mi (quarter), so (quarter), mi (quarter), do (quarter), so (quarter), do (half). The overtone staff shows the corresponding overtone series for each note, with fingerings 4, 4, 5, 6, 5, 4, 4, 5, 6, 5, 6, 7, 8, 8.

Overtone exercise 3. The top staff (Overtone) is in treble clef, 4/4 time, with a key signature of one sharp (F#). The bottom staff (Fundamentals) is in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody in the fundamentals is: do (quarter), mi (quarter), so (quarter), mi (quarter), do (quarter), so (quarter), do (half). The overtone staff shows the corresponding overtone series for each note, with fingerings 8, 9, 10, 9, 8, 8, 9, 10, 9, 8.

Overtone exercise 4. The top staff (Overtone) is in treble clef, 4/4 time, with a key signature of one sharp (F#). The bottom staff (Fundamentals) is in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody in the fundamentals is: do (quarter), mi (quarter), so (quarter), mi (quarter), do (quarter), so (quarter), do (half). The overtone staff shows the corresponding overtone series for each note, with fingerings 8, 7, 6, 7, 8, 8, 7, 8, 7, 6, 7, 6, 7, 8, 7, 6, 7, 8.

Overtone exercise 5. The top staff (Overtone) is in treble clef, 4/4 time, with a key signature of one sharp (F#). The bottom staff (Fundamentals) is in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody in the fundamentals is: do (quarter), mi (quarter), so (quarter), mi (quarter), do (quarter), so (quarter), do (half). The overtone staff shows the corresponding overtone series for each note, with fingerings 4, 4, 4, 5, 6, 5, 4.

Overtone exercise 6. The top staff (Overtone) is in treble clef, 4/4 time, with a key signature of one sharp (F#). The bottom staff (Fundamentals) is in bass clef, 4/4 time, with a key signature of one sharp (F#). The melody in the fundamentals is: do (quarter), mi (quarter), so (quarter), mi (quarter), do (quarter), so (quarter), do (half). The overtone staff shows the corresponding overtone series for each note, with fingerings 4, 4, 5, 6, 5, 4, 4, 5, 6, 5, 6, 7, 8.

The image contains two musical exercises, 42 and 49, each consisting of a treble clef staff and a bass clef staff. Exercise 42 (top) features a treble staff with a melody of eighth notes and a bass staff with a bass line of eighth notes. Exercise 49 (bottom) features a treble staff with a melody of eighth notes and a bass staff with a bass line of eighth notes. Both exercises include fingering numbers below the notes.

Exercises 4: Leaps

Once you start singing real music you will need to learn how to skip over partials without allowing them to sound. The first piece in this book to introduce this skill is *Angelina*, and every piece that follows calls for an increasing number of leaps and larger interval sizes.

Just remember to always “hear” the target note in your head before singing it.

For extra practice on leaps in the overtone melody, Exercises 4 provides several examples that use common patterns. The two most often skipped partials are the 7th and 11th, and both of those are well represented in these exercises.

The first example is based on the well-known “Morning” melody from Grieg’s *Peer Gynt Suite*, slightly modified. In this exercise, you will skip over the 11th partial going both ways, from 10th to 12th and vice-versa. This exercise correlates especially well with the pieces *Out West* and *Rockin’ the Folk*.

The next two exercises address skipping the 7th partial. In the first, you will alternately sound it and leap over it. The overtone melody is based on the beginning of the piece *Blue Z*. The second exercise is somewhat more challenging, with many repetitions of the 6th to 8th partial skip in both directions. This exercise correlates well with the piece *At Peace*.

The next exercises feature an overtone melody with both 7th and 11th partials excluded, and a few others as well, creating a pentatonic (5-note) scale, the most prevalent scale in traditional Tuvan and Mongolian throat singing.

Improvise your own variations of these to keep them from becoming boring, and sing them in other keys as well.

Exercises 4: Leaps

Overtones *C fundamental*

12 10 9 8 9 10 12 10 9 8 9 10 12 10 12 10 12 10 9 8

F fundamental

6 7 6 8 6

D fundamental

5 6 8 6 5 6 8 6 8 9 10 9 8 6 5 6 8 6 8

8

6 5 6 8

B-flat fundamental (low)

8 9 10 8 9 10 12 10 9 8 10 9 6 8 6 8 9 10 12 10 8

8

9 10 9 8

B-flat fundamental (low)

8 9 10 12 10 9 8 10 9 8 6 8 9 10 12 10 8 9 10 9 8

Making music with overtone singing

When you first start to bring out overtones, you need time and freedom to experiment, and nothing else matters but focusing on your singing.

But when you begin to perform actual compositions, you have many other musical considerations. These are the kinds of things we must practice:

You must sing with rhythmic accuracy and be able to maintain a steady tempo. It is not acceptable to stop or slow down to search for a note or navigate a difficult passage. That's why we practice.

The best musicians use a variety of expressive techniques to make their performances "musical." No one wants to hear droning, undifferentiated singing. You must employ dynamic changes, articulations appropriate to the musical style, and expressive phrasing to make the music meaningful for the listener.

You need to be very mindful of your breathing. Breath control is the very basis of good singing, both vocally and musically. This is something that singers are always working on. Good vocal tone, strong overtones, and proper phrasing all rely on breath support.

You must develop the ability to know which partial you are singing at any time. Bringing out overtones randomly is not acceptable when singing composed music.

You must be able to "hear" the first note of any phrase in your head and be able to produce it on time and in tempo. Of course, it is not hearing in the sense of picking up vibrations in the air. It is a product of your imagination and memory, but your brain processes it and gives you recognition of it in exactly the same way. It is no different than "hearing" a well-known melody in your head, but this earworm is created by your conscious mind.

Commentary on each piece

Bugle Boy

Did you know that all the brass instruments (trumpets, horns, trombones, tubas) play the overtone series of their fundamental pitch? If you go to a band or orchestra concert, you will hear the distinctive interval pattern of the overtone series as these players warm up with lip slurs.

The difference between brass instruments and overtone singing is that with the brass instruments only the overtone sounds, whereas in overtone singing both fundamental and overtone sound together.

Like the other brass instruments, the bugle plays the overtone series of its fundamental pitch.

The army has historically used bugle calls to signal all of its activities from waking up in the morning, to lights out at night, in ceremonies, battle, and all daily activities. Most of us have heard these bugle calls in the soundtracks of so many movies and TV shows featuring the armed services or the cavalry in Westerns.

Since bugle calls are made up of overtones, we can use them in overtone singing. My piece, *Bugle Boy*, provides a useful and fun method of practicing the lower partials of the overtone series. If you happen to know other bugle calls, you can try them with overtone singing too. However, many bugle calls have lots of repeated notes, that is, repeating the same note many times in succession, and though this is very idiomatic for the bugle, it doesn't work as well with overtone singing.

This piece begins with the well-known "Taps." If the melody doesn't sound right, you started on the wrong overtone. The first note (3rd partial) will require a very deep /u/ vowel; drop the jaw and round the lips rather tightly. To sound the second pitch (4th partial), you only have to open the lips a little, but you will probably have to raise the tip of the tongue for the third note (5th partial). If you can't bring out overtones as low as the 3rd partial on this fundamental, you will have to sing the piece in a higher key.

In the first two notes, where the same overtone repeats, you can attack the second note with just breath or with a soft /w/ (American – in many languages, the letter 'w' sounds like /v/; this is more like /oa/). You are just moving the lips a little bit to reiterate the overtone; don't move anything else. There are also repeated notes in measures 12, 21 29, and 37 that can be sung the same way.

The second section of the piece is not a traditional bugle call, but was composed by me to avoid repetitions of the same note in the overtone part. Don't try to sing this any faster than you can do it with steady tempo. Use a slower tempo at first.

The third call is a standard one but only the first section is used because of many note repetitions in the following section. If you want to sing that part too, or sing another bugle call that has repetitions of the same overtone in a row, as many of them do, you can try a stronger consonant to provide the attacks. The /n/ would be good since you have practiced that in the exercises for bringing out overtones and it can be produced without altering the rest of your vocal tract position.

Sing this piece in other keys, too, mostly on the high side, because you won't be able to sing the low partials (3rd partial) on very low fundamentals. If you can, try it a step higher (C) and a step lower (A-flat).

Bugle Boy

Stuart Hinds

Overtones

solemn ♩ = 48
B₂ fundamental

mp 3 4 3 4 5 3 4 5 3 4 5 3 4 5 4 5

9 8 *lively* ♩ = 108
mf 3 4 3 4 3 4 3 4 5 4 5 4 5 4 5

19 8 6 5 6 5 6 5 4 5 4 3 4 5 6 5 6 5 6 5 4 5 4 5 4 5 6 5 6 5

28 8 6 5 4 5 4 3 4 3 4 5 4 3 5 4 5 4 3 5 4 5 4 3 4 5 4 3

35 8 4 5 4 3 5 4 5 4 3 5 4 5 4 3 4

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Ka-lim-ba

In this piece, the instrumental part helps the singer by reinforcing the pitches of the overtones to be brought out, so you'll always know if you are on the correct pitch/partial. In the two-note pattern at the beginning of the accompaniment, the lower note is the fundamental pitch and the upper note corresponds to the 6th partial in the overtone part.

The overtone part is completely step-wise ("step" in this case referring to consecutive, contiguous partials, regardless of interval size), that is, you never have to skip over a partial in this melody. This will allow you to practice moving around the overtone series one step at a time and train your brain for the amount of movement required for each step and direction as well as reinforcing the intervals/sound of the overtone series in your mind.

Another skill you should be concentrating on is maintaining vocal tract position when you pause to breathe and resume singing. If you can do that, there is no problem for you to bring out the first overtone in any phrase immediately and accurately. In this piece, the next overtone after a breath will always be the same as the one before or step-wise from the previous one.

Singing the middle section in a legato manner requires strong breath support because of the long note values and phrases. Really keep the air moving! Don't back off at the end of long notes; keep the energy constant through the entire phrase.

Some singers might find the asymmetrical rhythm of 7/8 meter at the beginning and at the ending a little tricky, but it should become easy with a little experience. Think of it as groupings of 3 + 2 + 2 eighth notes. In addition, the rhythmic offset of the instrument and the voice in the second section might be a little disconcerting at first. If you prefer, you can change the rhythm of the overtone part to change pitches at the same time as the instrument, but just be aware that all of the pitch changes will occur off the beat (syncopated). For me, it works either way.

If you are able, transpose this piece to other nearby keys as well.

Ka-lim-ba

Stuart Hinds

$\text{♩} = 190$ *very rhythmically; precise* *E_b fundamental* *mf*

Overtones

6 5 6 5 6 7 6 7 6

7 8 7 6 7 8 9 8 7 8 9

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2
7/8 Ka-lim-ba

9 8 7 8 7 6 7 8 7 6 7 6 7 8

21 8

9 10 9 8 9 8 7 6 5

26 8

legato

7 6 7

mp

31 8

8 9 10 9 10 9 8

Ka-lim-ba

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 8/8. The piece is titled "Ka-lim-ba".

- System 1 (Measures 36-40):** The vocal line begins with a triplet of eighth notes (measures 36-38) and continues with quarter notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line of quarter notes in the left hand.
- System 2 (Measures 41-45):** The vocal line continues with quarter notes. The piano accompaniment maintains the eighth-note pattern.
- System 3 (Measures 46-50):** The vocal line concludes with a descending sequence of notes. The piano accompaniment continues with the eighth-note pattern.
- System 4 (Measures 51-54):** The vocal line has a rest in measure 51, followed by quarter notes. The piano accompaniment changes to a 7/8 time signature in measure 52, with a *mf* dynamic marking. The piece ends with a final chord in measure 54.

4
56 8 Ka-lim-ba

6 7 6 5 6 7 6 7 8 9 10 11 10 9 8

62 8

7 6 7 8 7 6 7 6 7

68 8

6 5

Sentimental 60s

This piece is given to help you recognize the interval pattern of the overtone series in partials 4 – 5 – 6 (*do – mi – so*) and 8 – 9 – 10 (*do – re – mi*) as in Exercises 3.

The 10th partial on fundamental G is a rather high pitch so the tongue will elevate very near the palate. There is a tendency to spread the lips horizontally on the high partials, so concentrate on keeping the lips rounded. It will make a nicer sound and also project better.

The 7th partial is used only twice in the piece. You will notice that its note in the score has an accidental (natural sign) showing that it is outside the key and therefore must be handled properly. Here it is used in transition between the two overtone series segments we are dealing with to keep the melody step-wise.

Until you become more fluent with starting on the correct overtone, you should sing the key note arpeggio (*do – mi – so – mi – do*) to establish the pitch of the first note in your mind. In this case, it is *mi*, the 5th partial. Sing it by itself first (fundamental G and 5th partial); then repeat the arpeggio (4 – 5 – 6) a few times. Keep that sound in your mind and hold that vocal tract position as the intro plays so you will be ready to start right on the beat and on the right pitch. It is a good idea to sing the *do – re – mi*/8 – 9 – 10 a few times as well. In the recording, I have added a flute to the intro and transitions that plays the same pitches as your overtones, but you should still sing the overtone patterns a few times alone before beginning the piece to get the feeling in your vocal tract.

The overtone melody is completely step-wise; you never have to skip over a partial. The next note is always the same or just one step away, either higher or lower, so once you get started it is easy to keep going on the right pitches/overtones.

Be careful in the coda at measure 45! The overtone melody is different from before: it descends from 5th to 4th partial instead of rising to 6th as it did before.

Check out the form of the overtone melody and the way it features the two segments of the overtone series we are dealing with. There are two verses, each with two phrases, and a short coda. In the first verse, the beginning phrase features the 4th, 5th, and 6th partials and the second phrase moves up to 10, 11, and 12. The second verse reverses the pattern, beginning on the 10th, 11th, and 12th partials, then moving down to 4, 5, and 6.

Depending on your level of musical experience, you might initially have a problem keeping the fundamental pitch steady when the harmony changes in the accompaniment. If so, practice singing the phrase without accompaniment until it becomes more secure. Make sure your fundamental pitch is not following the bass note in the accompaniment.

You will discover that any overtone can be harmonized with several different chords, and this piece clearly demonstrates that fact. Remember that in all the

pieces in this book, you never change the fundamental pitch while singing overtones. Don't let the accompaniment distract you.

In assigning guitar chords, I have intentionally kept it simple, but guitarists with more skill may match the chords in the keyboard accompaniment if desired. For example, the tonic chord G is almost always a Gmaj7 and the D chord has an added 6th as the top note, matching the pitch of the overtone in the melody.

Sentimental 60s

Stuart Hinds

with a simple charm

$\text{♩} = 94$

G C/G G C/G G C/G

G fundamental

Overtones

5 6 5 4

7 8

G Em7 Cmaj7 G/B Am7 D G

5 6 5 5 6 5 4 5 6 5 5 6

7

14 8

G7 C Cm G/B Em7 Am7 D

7 8 9 10 9 8 9 10 9 8 9 10 9 8 9

14

2

Sentimental 60s

21 8 G C/G G C/G G C/G G

8 8 9 10 9 8 9

28 8 Em7 Cmaj7 G/B Am7 D G G7

10 10 9 8 9 10 10 9 8 9 8 7 6 5

35 8 C Cm G/B Em7 Am7 D G

6 5 4 5 6 5 4 5 6 5 4 5 4

Sentimental 60s

3

The musical score for 'Sentimental 60s' is presented in two systems. The first system covers measures 42 to 48. The top staff is a single treble clef line with a key signature of one sharp (F#) and a common time signature. It contains a melodic line with notes and rests. Above the staff, chords are indicated: C/G, G, C/G, Em7, C, Em7, and Am7 *rit.*. Below the staff, fingering numbers are provided for the notes: 5, 4, 5, 6, 5, 4, 5, 6. The bottom staff is a grand staff (treble and bass clefs) with a key signature of one sharp. It features a piano accompaniment with chords and a bass line. The second system covers measures 49 to 50. The top staff has a treble clef, a key signature of one sharp, and a common time signature. It contains a melodic line with notes and rests. Above the staff, chords are indicated: G *a tempo*, C/G, and G. The bottom staff is a grand staff with a key signature of one sharp, featuring a piano accompaniment with chords and a bass line.

3-Note Blue

This piece is given to help you recognize the interval pattern in partials 6, 7, and 8 of the overtone series (see Exercises 3 above). I treated this segment of the series separately because the 7th partial does not fit in with the major scale on the fundamental pitch, but it works great in the blues where every chord is a 7th chord. With only two exceptions in measures 3-4, every note in the overtone part is a 6th, 7th, or 8th partial.

Do not confuse the little '3' under triplet subdivisions of the beat with the numerals designating harmonic partials. For example, see measure 1, beat 2. In fact, all the triplets in the piece occur on the second beat of the measure in which they appear. There are no 3rd partials in the overtone part of this piece.

The form of this piece is the traditional 12-bar blues progression:

I - IV - I - I

IV - IV - I - I

V - IV - I - I (or V if returning to the beginning)

In the Blues form, each time through the 12-measure chord progression is one verse. I am giving you two verses, and you can improvise as many verses as you want with overtones. You might be surprised how many variations you can make, even with only three pitches.

3-Note Blue

Stuart Hinds

♩ = 132
Swing! ♩ = ♩³ ♩

Overtones

E7

8 3 7 6 7 8 8 3 7 6 7 8 9 8 7 6 5

A7 E

8 3 7 6 7 8 8 7 6 7 8 7 8 7 8 7 6 6

B7 A7 E A7 B7

7 6 7 6 7 8 3 7 6 7 8 8 8 7 6 7 6

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2

3-Note Blue

The musical score is written in E major (three sharps) and 4/4 time. It consists of three systems of music, each with a single melodic line in the treble clef and a piano accompaniment in the grand staff (treble and bass clefs).
- **System 1 (Measures 13-16):** Chords E, A7, E. Fingerings: 6 7 6 7 6, 6 7 6 7 8 8, 7 6 7 8 7, 8 8.
- **System 2 (Measures 17-20):** Chords A7, E. Fingerings: 3 7 6 7 8, 8 3 7 6 7 8, 8 6 7 8 7 6, 6.
- **System 3 (Measures 21-24):** Chords B7, A7, E, A7, E, E7. Fingerings: 7 8 7 8, 7, 6 3 7 8 7 8 8.
The piano accompaniment features block chords in the right hand and a simple bass line in the left hand.

Angelina

There are only four overtones in this piece: the 6th, 7th, 8th, and 9th partials. The objective here is to avoid the 5th and 10th partials because they are outside the key and will clash if allowed to sound (major 3rds in a minor key). It is good practice for reinforcing in your mind the amount of tongue movement needed for each step in the overtone series and gaining control of the movement so that there are no pitch/partial errors, in this case, making sure you don't overshoot the desired overtone and bring out the wrong one. With the accompaniment harmony playing, it will be painfully obvious if you have a miscue.

The overtone part in this piece includes leaps in the melody that skip over certain partials. With practice, it is possible to make the leaps without sounding the overtone(s) in-between. The main thing is to "hear" the pitches in your head before singing them. Yes you can! Your unconscious mind will do what is needed to bring out the sound you are concentrating on.

The two most often skipped partials in overtone music are the 7th and the 11th. Skipping the 7th and 11th partials gives you a pentatonic scale with which to make overtone melodies. The pentatonic scale is found in music all over the world, including the melodies in most throat singing music from Tuva and Mongolia.

In this piece you will find the following small leaps in the melody: [8 – 6] and [8 7 – 9]. Otherwise the overtone melody is entirely step-wise and stays in the range of 6th – 9th partials.

After this, every other piece in this book will include leaps of increasing interval size and frequency of occurrence.

For exercises addressing the skill of leaping over partials in overtone singing, see Exercises 4.

The first thing to concentrate on is starting on the correct pitch without hesitation. You do this by "hearing" the note in your head during the three-measure introduction. It will help to actually sing the tonic arpeggio before beginning the piece. The first note in the overtone part is the 6th partial of A, which you know is "so" (obviously the fundamental is on *do*). Sing *do – mi – so* and hear the pitch of *so*, holding that memory in your mind as the piece begins.

Other than the high-pitched overtones, the main difficulties in this piece are in the rhythm and phrasing. Some of the phrases are asymmetrical; for example the first phrase is five measures long. The middle section of the piece has changing meters, and the overtone part seems to come in and out on random beats. All this makes counting the notes and rests a little challenging if you don't have experience with that kind of rhythm.

I have indicated some phrase 'shaping' using crescendo/diminuendo graphics in a few places, but you should employ similar dynamic (loud/soft) shaping throughout

the piece. There is more to making music than getting the notes and rhythms right, and it's never too soon to practice singing musically.

Remember that breath is the power that makes musical singing possible. Be sure to maintain breath energy throughout each phrase. Don't let the longer notes lose dynamic intensity; there should always be a sense of movement or direction created by dynamic shaping.

Angelina

Stuart Hinds

$\text{♩} = 152$ expressive

A fundamental

Overtones

p

with pedal

8

6 7 6 7

6 8

8 7 6 6 7

11 8

6 7 8 9 8 7 6 7 8

Angelina

The musical score for "Angelina" consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment features a consistent rhythmic pattern of eighth notes in the right hand and quarter notes in the left hand.

System 1 (Measures 2-16): The vocal line begins with a half note G4, followed by a quarter note A4, and a half note B4. The piano accompaniment starts at measure 16. Fingerings: 7 8 6 (under the vocal line), 6 (under the piano right hand).

System 2 (Measures 21-26): The vocal line continues with a half note C5, followed by a quarter note B4, and a half note A4. The piano accompaniment continues. Fingerings: 7 8 9 (under the vocal line), 8 7 6 (under the vocal line), 3 (under the piano right hand).

System 3 (Measures 26-31): The vocal line continues with a half note G4, followed by a quarter note F4, and a half note E4. The piano accompaniment continues. Fingerings: 6 7 8 9 8 7 6 7 8 7 6 7 (under the piano right hand).

System 4 (Measures 31-36): The vocal line concludes with a half note D4, followed by a quarter note C4, and a half note B3. The piano accompaniment continues. Fingerings: 8 7 8 9 (under the vocal line), 8 7 6 (under the vocal line).

Angelina

36 8

6 7 8 9 8 7 9

41 8

8 7 6

46 8

7 6 7

51 8

bright

mf

7

4
36⁸ Angelina

8 9

56

61⁸

7 8 6

61

66⁸

6 7 8 9

66

71⁸

8 7 6

71

Detailed description: This is a musical score for a piece titled "Angelina". It consists of five systems of music. Each system includes a vocal line (treble clef) and a piano accompaniment (grand staff with treble and bass clefs). The time signature changes frequently throughout the piece, including 3/4, 4/4, and 3/2. The score includes various musical notations such as notes, rests, slurs, and fingerings. The first system starts at measure 36 and ends at measure 40. The second system starts at measure 56 and ends at measure 60. The third system starts at measure 61 and ends at measure 65. The fourth system starts at measure 66 and ends at measure 70. The fifth system starts at measure 71 and ends at measure 75. The name "Angelina" is written above the first vocal line.

76 8 Angelina 5

76 81 86 91

6 7 8 9 8 7 9

8 7 6

7 6 7 8 7 6 7 8

9 8 7 6 7

p

6 Angelina

96 8

8 9 $\overset{3}{8}$ 7 6 6 7 8

101

7 8 6 6 7 8 9

106

8 7 9

rit.

Qua

Throat Jam

This piece has nothing to do with secretions of the mucous membranes. Rather, it is about throat singing styles and improvisation.

Most of the music in this book is written for Western style overtone singing, but here is an opportunity for throat singing enthusiasts to put their skills to use.

You can learn and use the overtone melody that I have given in this book, but the main purpose of this piece is to provide a basis for improvisation. Use all the throat-singing techniques you have ever heard and have fun with it. Any of the overtones of this fundamental pitch may be used, so there is no way to make a pitch mistake. All the overtones will harmonize with the accompaniment. Challenge yourself to reach lower and higher partials and try some high speed gestures to amaze your friends.

In the middle of the piece, there is an extended section (vamp) where only the tonic chord is used. This is a great time to use some overtone singing effects that are not rhythmically metrical. I have given a few examples in the score, but you should improvise using any sounds you like. Definitely add some *kargyraa* if you can. This could go on for quite a long time – as long as you are enjoying it. Then, make a big gesture for the return to the regular chord progression (measure 50).

Here are some good ways to extend your improvisation:

Add an overtone melody of your own.

Repeat the 4-chord turnaround indefinitely D A E E, or vary the pattern.

Vamp on the tonic chord alone, as in measure 35 ff. – good for special overtone singing effects that don't conform to rhythmic beats and measures.

Add some chromatic passing notes between the chords in the accompaniment.

Jump temporarily to key of A (IV) then return later to E.

Throat Jam

Stuart Hinds

$\text{♩} = 156$ *boisterous, spirited*

Overtones

E fundamental

8 9 10 12

mf

4 8

13 1211 109 89 108 9 8

8 10 98 89 10 12

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Throat Jam

The score is written in treble clef with a key signature of three sharps (F#, C#, G#). It consists of four systems, each with a guitar staff and a piano accompaniment staff. The guitar staff includes a melodic line with fret numbers and a rhythmic line. The piano accompaniment consists of chords in the right hand and a bass line in the left hand.

System 1 (Measures 2-11):
 Guitar: 13 12 13 12 11 10 11 10 9 8 9 8 7 6 4 5 6 8 9 10 11 10 8 9 8
 Piano: Chords in the right hand and a bass line in the left hand.

System 2 (Measures 12-15):
 Guitar: 12 10 9 8 8 9 8
 Piano: Chords in the right hand and a bass line in the left hand.

System 3 (Measures 16-19):
 Guitar: 9 10 8 9 10 11 10 8 9 8
 Piano: Chords in the right hand and a bass line in the left hand.

System 4 (Measures 20-23):
 Guitar: 10 9 8 12 11 10 9 10 8 9 8
 Piano: Chords in the right hand and a bass line in the left hand.

Throat Jam

3

The musical score is written for guitar, piano, and bass. It is in the key of D major (indicated by two sharps) and 4/4 time. The score is divided into four systems, each with a guitar staff, a piano grand staff (treble and bass clefs), and a bass staff. The guitar part includes various techniques such as slurs, triplets, and specific fretting instructions. The piano accompaniment consists of chords and rhythmic patterns. The bass line provides a steady accompaniment with eighth notes.

System 1 (Measures 28-31):
Guitar: 6 8 9 10 11 12 13 12 13 12 13 12 11 10 9 8
Piano: Chords in the right hand, eighth notes in the left hand.
Bass: Eighth notes.

System 2 (Measures 32-35):
Guitar: 10 9 8 6 7
Piano: Chords in the right hand, eighth notes in the left hand.
Bass: Eighth notes.

System 3 (Measures 36-39):
Guitar: 8 7 8 7 6 7 8 9 3 10 9 8 10 9 10 12
Piano: Chords in the right hand, eighth notes in the left hand.
Bass: Eighth notes.

System 4 (Measures 40-43):
Guitar: 5 12 13 12
Piano: Chords in the right hand, eighth notes in the left hand.
Bass: Eighth notes.

Throat Jam

The musical score for "Throat Jam" is presented in four systems. Each system consists of three staves: a guitar staff at the top, a piano grand staff (treble and bass clefs) in the middle, and a bass staff at the bottom. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8. The guitar staff contains melodic lines with various articulations and fret numbers (e.g., 10, 12, 9, 10, 8, 10, 9, 12, 10, 12, 8, 10, 6, 8, 7, 6). The piano and bass staves provide harmonic accompaniment with chords and single notes.

System 1 (Measures 43-46): The guitar staff begins with a melodic line of eighth notes. Fret numbers are: 10 12 9 10 8 10 9 12 10 12 8 10 6 8 7 6. The piano and bass staves provide accompaniment.

System 2 (Measures 47-50): The guitar staff features a melodic line with a triplet of eighth notes. Fret numbers are: 8 7 6 7 9 3. The piano and bass staves continue the accompaniment.

System 3 (Measures 51-54): The guitar staff has a melodic line with a long note. Fret numbers are: 8 10 11 10 9 8 7 8 9 10 11 10 9 10 11 12. The piano and bass staves continue the accompaniment.

System 4 (Measures 55-58): The guitar staff has a melodic line with a long note. Fret numbers are: 13 12 12 11 10 9 8 9 10 8 9 8 10 9 8. The piano and bass staves continue the accompaniment.

Throat Jam

5

The musical score is written in G major (one sharp) and 4/4 time. It consists of four systems, each with a vocal line and a piano accompaniment. The piano accompaniment includes guitar fret numbers for the right hand.

System 1 (Measures 58-61):
Vocal: Starts with a whole rest, followed by a half note G5, and then a melodic line: A5-B5-C6-B5-A5-G5-F5-E5-D5-C5.
Piano: Right hand has chords: G5 (fret 10), A5-B5 (frets 11, 12), C6-B5 (frets 11, 10), A5-G5 (frets 9, 8), F5-E5 (frets 7, 8), G5-A5 (frets 9, 10), B5-C6 (frets 11, 10), A5-G5 (frets 9, 10), F5-E5 (frets 11, 12).
Bass: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

System 2 (Measures 62-65):
Vocal: A5-B5-C6-B5-A5-G5-F5-E5-D5-C5, then a half note G5, and a melodic line: A5-B5-C6-B5-A5-G5-F5-E5-D5-C5.
Piano: Right hand has chords: G5 (fret 12), A5-B5 (fret 13), C6-B5 (frets 12, 11), A5-G5 (frets 10, 9), F5-E5 (frets 10, 11), D5-C5 (frets 10, 8), G5-A5 (fret 9), F5-E5 (fret 8), G5-A5 (fret 10), F5-E5 (fret 9), D5-C5 (fret 8).
Bass: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

System 3 (Measures 66-69):
Vocal: A5-B5-C6-B5-A5-G5-F5-E5-D5-C5, then a half note G5, and a melodic line: A5-B5-C6-B5-A5-G5-F5-E5-D5-C5.
Piano: Right hand has chords: G5 (fret 5), A5-B5 (frets 6, 8), C6-B5 (frets 10, 9), A5-G5 (fret 9), F5-E5 (fret 8), G5-A5 (fret 6), F5-E5 (fret 8), G5-A5 (fret 9), B5-C6 (frets 10, 9).
Bass: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

System 4 (Measures 70-73):
Vocal: A5-B5-C6-B5-A5-G5-F5-E5-D5-C5, then a half note G5, and a melodic line: A5-B5-C6-B5-A5-G5-F5-E5-D5-C5.
Piano: Right hand has chords: G5 (fret 8), A5-B5 (frets 9, 10), C6-B5 (frets 10, 11), A5-G5 (fret 10), F5-E5 (fret 10), D5-C5 (fret 9), G5-A5 (fret 8), F5-E5 (fret 10), D5-C5 (fret 9), G5-A5 (fret 10), F5-E5 (fret 9), D5-C5 (fret 10), G5-A5 (fret 9), F5-E5 (fret 9), D5-C5 (fret 9).
Bass: G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5, G4, A4, B4, C5.

Throat Jam

The musical score for "Throat Jam" is presented in four systems, each consisting of a guitar staff and a piano grand staff. The key signature is three sharps (F#, C#, G#) and the time signature is 8/8.

- System 1 (Measures 6-13):** The guitar staff begins with a whole rest, followed by a melodic line starting on the 12th fret. Fret numbers 12, 11, 10, 9, 8, 6, 8, and 9 are indicated below the notes. The piano accompaniment features a steady bass line of quarter notes and chords in the right hand.
- System 2 (Measures 14-21):** The guitar staff continues the melodic line with fret numbers 10, 11, 12, 13, 12, 13, 12, 11, 10, 9, and 8. The piano accompaniment maintains its rhythmic pattern.
- System 3 (Measures 22-29):** The guitar staff shows a melodic phrase with a long note on the 10th fret. The piano accompaniment continues with the same harmonic structure.
- System 4 (Measures 30-37):** The guitar staff has a whole rest for the first three measures, followed by a final melodic phrase starting on the 6th fret. Fret numbers 6, 8, and 9 are indicated. The piano accompaniment concludes with the same rhythmic accompaniment.

The image shows a musical score for a piece titled "Throat Jam". It consists of three staves. The top staff is a vocal line in treble clef, starting with a whole note on G4 (marked "8") and a *cresc.* marking. A slur labeled "Throat Jam" covers the next two measures, which contain two whole notes on G4. The final measure of the vocal line contains a series of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, followed by a quarter rest and a final quarter note on G4. The middle staff is a piano accompaniment in treble clef, starting with a whole note on G4 (marked "10") and a *cresc.* marking. It features a rhythmic pattern of eighth notes: G4, A4, B4, C5, D5, E5, F5, G5, repeated across the first two measures. The final measure contains a quarter rest and a final quarter note on G4. The bottom staff is a piano accompaniment in bass clef, starting with a whole note on G3 (marked "12") and a *cresc.* marking. It features a rhythmic pattern of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, repeated across the first two measures. The final measure contains a quarter rest and a final quarter note on G3. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. A page number "7" is in the top right corner.

Ting Sha

This piece demonstrates that the pitch of any overtone is produced with the same vocal tract position regardless of which fundamental is being sung. For example, G-5th, E-6th, and B-8th partials all sound an overtone on the pitch B and the vocal tract position is exactly the same for all three.

In this piece, you will sing a phrase on a certain fundamental, and the last note in the overtone part will match with the first overtone of the next phrase but on a different fundamental. In this case, it is D-8th partial changing to G-6th partial, and G-6th partial changing to B-flat-5th partial. All those overtones sound the pitch D. When you come to the end of the first phrase, you will maintain the same vocal tract position that you used for the last overtone while breathing, and come back in on a different fundamental but with the same vocal tract position, and an overtone of the same pitch will sound. Practice these successions separately until it becomes easy.

Yes, this book is about singing with steady fundamental, but technically you are not changing the fundamental while singing in this piece – you always stop singing one fundamental and restart on a different one. Even though you are not changing the fundamental while singing in a legato fashion, but only after a break, it is still a step towards true polyphonic overtone singing.

If you don't have a set of Ting Sha chimes, or your pair is not on a pitch that will work for this piece, you could use any other pitched, ringing percussion instrument, a bell sound on a synthesizer, a harmonic or chord on your guitar, or just use any pitched instrument you have. It can certainly be done without any instrument at all, but having that fixed pitch available helps, I think.

I have added a few ornaments in the overtone part that may be interpreted freely, and you should feel free to add your own as well.

2

Ting Sha

22

B-flat fundamental *G fund.* *B-flat fund.* *D fundamental*

5 4 3 4 5 6 5 6 5 6 5 4 5 8 7 6 7

27

8 9 8 7 6 8 9 8 7 8 9 8 7 6 7 8 9 7

33

8

Chant

In this piece, you will go back and forth between singing normally (without discrete overtones) and then bringing out overtones. The melody in the normal singing part moves the fundamental pitch around to different levels, but once you start bringing out overtones, the fundamental pitch remains steady. This reinforces my strong recommendation to all overtone singers that they not always sing on the same fundamental pitch, and also provides another bridge to true polyphonic overtone singing.

The overtone part itself is relatively simple and mostly step-wise. The challenge is to alternate overtone singing and normal singing and to be able to bring out the first overtone in each overtone phrase without hesitation. You must “hear” the note in your head before singing it and be confident in having the correct vocal tract position.

Remember that when you change from normal singing to overtone singing, the vowel/vocal tract position will change as well. When overtone singing, the overtones will determine the vocal tract position. With a little practice, the transition is not that hard.

In cases where you are singing overtones on one fundamental then changing to a different one, as in measures 25 to the end of the piece, I have made it easy by making the last overtone of the first phrase the same pitch as the first overtone of the next phrase, so the vocal tract position is exactly the same. Practice maintaining the same vocal tract position as you pause, breathe, and resume singing, like you did in *Ting Sha*. If you can do that, the new overtone note will come out perfectly.

There are three versions of this piece in contrasting styles. The first is like plainchant but with modern chords. It can be accompanied by organ, synthesizer, accordion, or even sruti box (kaen, sho) – any chordal instrument with sustain, but it can be done as well without instrumental accompaniment.

The second uses harmonies like one might hear in progressive folk-rock music. It can be played with finger-picking guitar or keyboard. This piece clearly invites rhythmic variations in the melody, *ad lib*, in your own personal style.

The third version is written for strumming guitar. It is transposed up to the key of E for chords that everybody knows and that sound better on the instrument than they would in the original key. The tempo is also faster here to reinforce the manly style with which this piece should be performed. Metrical changes in this version add rhythmic interest as well.

If you don't like singing solfège, then write your own lyrics. Do I have to do everything?! ;-) On any of these pieces, you could simply vocalize the fundamental part on an /u/ vowel if you like. The /u/ vowel is a good choice because it is commonly used in vocal music where lyrics are absent, and the vocal tract position is close to the position for overtone singing so it is easy to make the transition.

Chant

Stuart Hinds

$\text{♩} = 72$ *freely flowing*

Overtones

Voice

Fundamentals

Keyboard

re fa so fa so la so fa re re fa

so fa so la so fa re re fa so fa so la fa so

fa so fa mi re mi do re

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Musical score for measures 16-21. The system includes a vocal line with lyrics, a piano accompaniment, and a figured bass line. The lyrics are: "fa so la la do ti so la so fa". The piano accompaniment features a steady eighth-note bass line. The figured bass line contains the numbers: 8, 6 7, 8 7 8 9 7, 8.

Musical score for measures 22-27. The system includes a vocal line with lyrics, a piano accompaniment, and a figured bass line. The lyrics are: "so so la fa so fa mi fa fa so fa mi fa mi do". The piano accompaniment continues with eighth notes. The figured bass line contains the numbers: 6 7, 8 9 7 8.

Musical score for measures 28-33. The system includes a vocal line with lyrics, a piano accompaniment, and a figured bass line. The lyrics are: "re fa mi do re". The piano accompaniment features a steady eighth-note bass line. The figured bass line contains the numbers: 10 9 8 9 10 12, 10, 8 9 8 7 6 7, 8, 10 9 10 11 12 11.

Chant

3

Musical score for measures 35-38. The system consists of three staves: a treble clef staff with a melody line, a bass clef staff with a bass line, and a lower bass clef staff with a figured bass line. The treble staff begins with a measure rest for 8 measures, followed by notes with fingerings 10, 8 9 8 7, 6 7, 8, 10 9 10 11 12 11, 10, and a final measure with notes 6 7 6 and 5 6 5. The bass staff contains whole notes and rests. The figured bass staff shows chords and intervals.

Musical score for measures 42-45. The system consists of three staves: a treble clef staff with a melody line, a bass clef staff with a bass line, and a lower bass clef staff with a figured bass line. The treble staff begins with a measure rest for 8 measures, followed by notes with fingerings 6 7 8, 7 6, 5 6 5 4, 3 4 5, 6 7 6 7, 8 9 8 7 6, and 7 8 9. The bass staff contains whole notes and rests. The figured bass staff shows chords and intervals.

Chant 2: Enchanted

Stuart Hinds

$\text{♩} = 120$ *mysterious* B^b/D Dm

Overtones

Voice

Fundamentals

re fa

Keyboard

B^b/D Dm

so fa so la so fa re

6 7

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2

Chant 2: Enchanted

B \flat /D Dm

8 7 8 9 8 7 6

re fa

B \flat /D Dm

6 7

so fa so la so fa re

B \flat /D Dm

8 7 8 9 8 7 6

re fa

Chant 2: Enchanted

3

21 8 Gm/B^b Am7

so fa so la fa so

21 8 Gm/B^b C7

fa so

29 8 Dm B^b/D Dm

fa mi fa mi do re

4

Chant 2: Enchanted

Gm

Dm

33 8

fa so

37 8

F

la la do ti so la so fa

41 8

Gm

so la fa so fa so

Chant 2: Enchanted

5

The musical score is divided into three systems, each with a guitar part, a vocal line, and a piano accompaniment.

System 1 (Measures 45-48):
Guitar: Chords Dm and C. Fingering: 10 9 8 9 10, 12 10.
Vocal: Lyrics "fa mi fa mi do".
Piano: Accompaniment with chords and arpeggiated patterns.

System 2 (Measures 49-52):
Guitar: Chord Dm. Fingering: 8 9 8 7 6, 7 8.
Vocal: Lyrics "re fa mi do re".
Piano: Accompaniment with chords and arpeggiated patterns.

System 3 (Measures 53-56):
Guitar: Chords Gm/Bb and Dm. Fingering: 10 9 10 11 12, 11 10, 8 9 8 7 6, 7 8.
Vocal: No lyrics.
Piano: Accompaniment with chords and arpeggiated patterns.

6 Chant 2: Enchanted

57 8 Gm/B \flat Gm Dm

57 10 9 10 11 12 11 10 6 7 6

61 8 Fmaj7 Dm

61 5 6 5 6 7 8 7 6

65 8 Fmaj7 Dm

65 5 6 5 4 5 6 7 6 7

Chant 2: Enchanted

7

69 8

69

This system contains measures 69 through 72. The upper staff is a vocal line in G major with a key signature of one flat (F major). It begins with a melodic phrase in measure 69: G4 (fingered 8), A4 (fingered 9), G4 (fingered 8), F4 (fingered 7), and E4 (fingered 6). Measure 70 contains a whole rest. Measure 71 contains a whole note G4 (fingered 7). Measure 72 contains a whole note F4 (fingered 6). The lower staff is a piano accompaniment with a bass line consisting of a whole note chord (G2, B1, D2) in measure 69, a whole rest in measure 70, and a whole note chord (G2, B1, D2) in measure 71.

69

This system contains measures 69 through 72. The upper staff is a piano accompaniment with a treble line consisting of quarter notes: G4, A4, G4, F4 in measure 69; G4, A4, G4, F4 in measure 70; G4, A4, G4, F4 in measure 71; and G4, A4, G4, F4 in measure 72. The lower staff is a piano accompaniment with a bass line consisting of a whole note chord (G2, B1, D2) in measure 69, and the same chord in measures 70, 71, and 72.

73 8

73

This system contains measures 73 through 76. The upper staff is a vocal line in G major with a key signature of one flat (F major). It begins with a whole rest in measure 73. Measure 74 contains a whole note G4 (fingered 7). Measure 75 contains a melodic phrase: G4 (fingered 8), A4 (fingered 9), and G4. Measure 76 contains a whole rest. The lower staff is a piano accompaniment with a bass line consisting of a whole rest in measure 73, and a whole note chord (G2, B1, D2) in measures 74, 75, and 76.

73

This system contains measures 73 through 76. The upper staff is a piano accompaniment with a treble line consisting of quarter notes: G4, A4, G4, F4 in measure 73; G4, A4, G4, F4 in measure 74; G4, A4, G4, F4 in measure 75; and a whole note G4 in measure 76. The lower staff is a piano accompaniment with a bass line consisting of a whole note chord (G2, B1, D2) in measure 73, and the same chord in measures 74, 75, and 76.

Chant 3: Chanty

Stuart Hinds

♩ = 80 *lustily; with gusto*

Overtones

Voice

Fundamentals

Acoustic Guitar

mi so la so la ti la so mi

Em Am Em Am Em

sim.

5 8

8 7 8 9 8 7 6

6 7 8 7 8 9 7 8

mi so la so la ti so la

Am Em Am D Am

10 8

8 9 8 7 6 7 6 7 8

so la so mi so fi re mi so la

D Em Am Em Am Em

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Chant 3: Chanty

15 8

6 7 8 9 7 8 6 7

ti ti re di la ti la so la la la ti so la

G Am

15 *sim.*

21 8

8 9 7 8 10 9 8 9 10 12 10

so fi so so la so fi so fi re mi so fi re

Em D NC

21

28 8

8 9 8 7 6 7 8 10 9 10 11 12 11 10 8 9 8 7 6 7 8

mi

Em C Em

28

35 8
10 9 10 11 12 11 10
35
6 7 6 5 6 5
6 7 6 7
Am Em G *sim.* Em
35
40 8
8 9 8 7 6 7 6 7 6 7 8
40
40

Out West

The melody of this piece is based on the pentatonic scale so you will routinely have to skip over the 7th and 11th partials in the overtone part. See Exercises 4 for practicing leaps in the overtone part.

This piece is also a good extension of the skills used in Exercises 3: Recognizing Overtones.

The form of this piece is strophic with three verses. Each verse uses the same chord progression in the accompaniment, but the overtone melody is a little different each time. Each verse maintains common motifs like the 16th-note figure in measures 13, 25, and 37, and a similar melodic and rhythmic style. Notice also the non-square meter: each phrase is 4 + 2 + 4 beats, only ten beats per phrase instead of sixteen.

The range of the melody will test your production of both high and low overtones. Be sure to keep your lips rounded on the high notes!

The title refers to the American West with its expansive vistas and rugged beauty, and also to “Western” movies that feature such scenes, with appropriate soundtrack, of course.

Out West

Stuart Hinds

♩ = 87 smooth and flowing

Overtone

mp

F fundamental

8

F Dm B^b F6 Dm7

5 6 8 9 10 8 10

5 8

B^b6 F9 F6 Dm7 B^b6

9 8 5 6 8 9 10 8 10 9 8 9 10

5

9

D11 B^b Gm7 E^b9

9 8 9 8 9 10 8 6 8 10 8 10 9 8

9

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2

Out West

13 8

F9 Dm7 Bb6 F6 Dm7

6 8 9 8 9 10 12 10 9 8 10 12 10 12 10

mf

17 8

Bb6 Fmaj7 F6 Dm7 Bb6

9 8 9 10 10 9 8 9 10 12 10 9 8 9 10

mf

21 8

D11 Bb Gm7 Eb11 Eb9

9 8 9 8 9 10 8 6 10 3 8 10 9 8

mf

Out West

3

25 8

F9 Dm7 Bb6 F9 F6 Dm7

6 8 9 8 9 10 12 10 9 8 9 8 5 6 5 6

mp

29 8

Bb F9 F6 Dm7 Bb6

8 9 8 9 10 10 9 8 9 10 6 8 9 8 9 10

33 8

D11 Bb Gm7 Eb11 Eb9

9 8 9 8 9 10 8 6 10 12 10 8 9 8

4

Out West

37 8

F9 Dm7 B^b6 F9 F6 Dm7

6 8 9 8 9 10 12 10 9 8 8 8 9 8 9 10 12 10

41 8

B^b6 *rit.* B^bm6 F9

9 10 9 8 9 7

Rockin' the Folk

This piece is based on a four-chord turnaround featuring the double plagal chord progression (I – flat VII – IV – I), a very common chord sequence in rock music. Since this piece is in the key of D, the chords are: D – C – G – D. The chords are all a 4th apart, thus the name “plagal” like the IV – I (amen) cadence in church music. The pattern begins in measure 15 and continues until the last phrase of the piece, which uses the chords from the beginning.

The three chords in this piece, D, C, and G, are all very easy to play on the guitar, either strummed or finger-picked as your technique allows. The B-flat chord in the intro and coda is not as easy, but please use a bar chord if possible to keep the stepwise descending bass line intact: D – C – B-flat.

You could use the given overtone melody and chords but play in a different style and tempo to suit your mood. How about making it a slow ballad or an up-tempo hard rock song with power chords?

The melody in this piece reaches up to high overtones that will help you extend your range. One of the difficulties of this piece is that the tessitura stays high for long stretches of time. Don't forget to maintain rounded lips for color and focus in this register and maintain good breath support.

There are numerous examples of skipping over the 9th and 11th partials in the overtone melody, and a few other small leaps. For practice skipping the 11th partial, sing Grieg's morning theme from *Peer Gynt* with overtones: 12 – 10 – 9 – 8 – 9 – 10 – 12 . . . The 12th partial is high, so do it on lower fundamental pitches. Do it on D, the key of this piece, and then try higher and lower fundamentals. See Exercises 4 for more practice.

There are many examples of skipping over the 11th partial, but there are also some instances where it is used. Because of intonation, using 11th partial can be problematic when used with instruments, but it can sometimes be acceptable if it sounds only briefly in passing. The 11th partial notes in measure 24 and 44 are exceptional; I would not normally use the 11th partial as a P4th but it seems to work ok in this context (sounds folky?). Try it and listen to my recording of it, and decide for yourself.

It would certainly be appropriate to improvise variations to the overtone melody, changing pitches or rhythms *ad lib* in your own unique vocal style.

Rockin' the Folk

Stuart Hinds

$\text{♩} = 126$ *Moderate Rock tempo*

Overtones

D *D fundamental* C

10 9 8 9 8

5 8 D C D C

7 6 7 8 9 8 9 10 11 10 9 10

9 8 D C B \flat

9 10 8 9 8 9 7 8 7 8 9 8

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2

Rockin' the Folk

The musical score is divided into three systems, each with a guitar part on a single staff and a piano accompaniment on two staves. The key signature is one sharp (F#).

System 1 (Measures 13-16):
Guitar: Chord D (9 10) in measure 13, followed by a whole rest. Chord C (10 9 8 9) in measure 14, followed by a whole rest. Chord C (8) in measure 15, followed by a whole rest. Measure 16 is a whole rest.
Piano: Treble clef has a steady eighth-note accompaniment. Bass clef has a steady eighth-note accompaniment.

System 2 (Measures 17-20):
Guitar: Chord G (9 10) in measure 17, followed by a whole rest. Chord D (10 9 8 9) in measure 18, followed by a whole rest. Chord D (8) in measure 19, followed by a whole rest. Measure 20 is a whole rest.
Piano: Treble clef has a steady eighth-note accompaniment. Bass clef has a steady eighth-note accompaniment.

System 3 (Measures 21-24):
Guitar: Chord G (10 9 8) in measure 21, followed by a whole rest. Chord D (10 11 12) in measure 22, followed by a whole rest. Chord C (11) in measure 23, followed by a whole rest. Measure 24 is a whole rest.
Piano: Treble clef has a steady eighth-note accompaniment. Bass clef has a steady eighth-note accompaniment.

Rockin' the Folk

3

25 8

G D C

10 8 9 10 10 9 8 9 10 8

29 8

G D

7 8 10 9 8

33 8

C

10 9 8 6 8 9 8

The musical score is divided into three systems, each with a guitar part and a piano accompaniment. The guitar part is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. Chord diagrams for G, D, and C are provided above the guitar staff in each system. Fret numbers are indicated below the notes in the guitar part.

System 1 (Measures 37-40):
Guitar: Measure 37 (G): 12 10, 9 8, 10; Measure 38 (D): 12; Measure 39 (C): 11, 10, 9, 8, 9; Measure 40 (C): 10, 8.
Piano: Measures 37-40.

System 2 (Measures 41-44):
Guitar: Measure 41 (G): 10, 9, 8; Measure 42 (D): 12; Measure 43 (C): 13, 12, 11, 10 (triple), 11; Measure 44 (C): 10, 8, 11, 10 (triple).
Piano: Measures 41-44.

System 3 (Measures 45-48):
Guitar: Measure 45 (G): 8, 6, 8, 9, 10; Measure 46 (D): 12; Measure 47 (C): 11, 10, 9, 8 (triple), 9; Measure 48 (C): 10, 8.
Piano: Measures 45-48.

Rockin' the Folk

5

The musical score is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 8/8.

System 1 (Measures 49-52):
Measures 49-50: Chord G. Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 7 8, 10 9 8.
Measure 51: Chord D. Melody: quarter note D5, quarter rest, quarter rest, quarter rest.
Measure 52: Chord D. Melody: quarter rest, quarter rest, quarter rest, quarter rest.

System 2 (Measures 53-56):
Measures 53-54: Chord C. Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 10 9 8 9, 8.
Measures 55-56: Chord Bb. Melody: quarter note Bb4, quarter note C5, quarter note D5, quarter note E5. Fingering: 7 8, 7 8.

System 3 (Measures 57-58):
Measure 57: Chord G. Melody: quarter note G4, quarter note A4, quarter note B4, quarter note C5. Fingering: 7 8.
Measure 58: Chord D. Melody: quarter note D5, quarter rest. Marking: *rit.*

Blue Z

This piece and the next one both use nearly the same ostinato (repeating) pattern in the accompaniment, with only one pitch being different, but that difference is very striking harmonically. *Blue Z* uses the minor 7th, while *At Peace* uses the major 7th above the tonic note.

The overtone melody in the first few measures is borrowed from the second of George Gershwin's *Preludes for Piano*. But as the piece progresses, a rock-based Blues wins out, and the overtone part takes on the style of a lead rock guitar. You might enjoy playing a little "air guitar" as you sing it, and by all means, feel free to improvise your own guitar-like riffs with overtones. This is definitely a vehicle for your most impressive virtuosity.

The overtone part in this piece will challenge you with some techniques that have been avoided up to now. Previously the first overtone of a new phrase was the same as the one before or only one step away. Here new phrases may begin with a leap. Again, it is important to "hear" the pitch in your mind before singing it. If you can do this, you will never miss.

The overtone melody has more and larger leaps in general, and the rhythmic complexity is greater as well. There are also some very high notes that you might find difficult to produce at first, especially the high E in measure 21. But don't worry – all these skills become easier with time and practice. Just make changes to the music as necessary for your current skill level and have fun with it!

Blue Z

Stuart Hinds

♩ = 54 *Slow Blues*
E fundamental

Overtone

6 7 6 7 6 7 6 8 6

8 3 7 6 7 8 3 9 8 3 7 6 7 8 6 7 6 8 9

(♩ = ♩)

8 3 7 6 7 8 6 7 8 10 9 8 9 10 6 7 8

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The image displays a musical score for the piece "Blue Z". It is organized into three systems, each containing a guitar part and a piano accompaniment. The guitar part is written in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is written in grand staff (treble and bass clefs) with the same key signature. The guitar part includes fret numbers (10, 9, 8, 9, 10, 4, 8, 6, 7, 6, 7, 8, 10, 9, 8, 9, 10) and a measure rest. The piano accompaniment consists of eighth-note chords in the right hand and block chords in the left hand. The first system covers measures 11-12, the second system covers measures 13-14, and the third system covers measures 15-16.

Blue Z

3

17 8

8 7 6 7 8 6 8 9 12 11 10 11 12 6 7 8

17

19 8

12 11 10 11 12 10 8 7 6 7 6 7 8 12 12 11 10 11 12

19

21 8

16 12 11 10 11 12 10 8 7 8 9 8 7 8 7 6 7 8 9 8 7 8

21

The musical score for "Blue Z" is presented in three systems. Each system includes a guitar line with fret numbers, a piano accompaniment, and a bass line. The key signature is three sharps (F#, C#, G#). The first system (measures 23-24) features a guitar line with fret numbers: 8 7 6 7 8 6 10 12 10 9 8 10 6 7 8. The piano part consists of eighth-note chords, and the bass line has a steady eighth-note pattern. The second system (measures 25-26) continues the guitar line with fret numbers: 8 7 6 7 8 6 7 6 7 6 6 6 7 6 8 6 7. The piano part includes some chords with fermatas, and the bass line has a steady eighth-note pattern. The third system (measures 28-29) shows a guitar line with fret numbers: 6 7 6 7 6 8 6 7 6 8 6 7 6 7 6 6 7 6. The piano part has chords with fermatas, and the bass line has a steady eighth-note pattern. A time signature change to 4/4 occurs at the end of the third system, indicated by a double bar line and the new time signature. A note below the bass line in the third system reads "(♩.=♩)".

The image shows a musical score for the piece 'Blue Z'. It consists of two staves: a vocal line (top) and a keyboard accompaniment (bottom). The key signature is D major (two sharps). The vocal line begins at measure 31 with a melodic phrase: D5 (quarter), E5 (quarter), F#5 (quarter), G5 (quarter), A5 (quarter), B5 (quarter), A5 (quarter), G5 (quarter), F#5 (quarter), E5 (quarter), D5 (quarter). The notes are marked with fingerings: 7, 6, 7, 6, 7, 6, 8, 6, 7, 6, 7, 8. The keyboard accompaniment consists of a simple harmonic pattern in the right hand (D5, E5, F#5, G5, A5, B5, A5, G5, F#5, E5, D5) and a bass line in the left hand (D4, E4, F#4, G4, A4, B4, A4, G4, F#4, E4, D4). The piece concludes with a double bar line.

At Peace

In this piece, the ostinato (repeating pattern) is used to convey peacefulness with its simple movement that goes nowhere. But even though the contrast of tension and relaxation is minimized, there is still a texture to the sound so that it doesn't seem like a drone.

Notice how different the effect of the ostinato is in this piece compared to *Blue Z*, even though only one note is different. *Blue Z* uses the minor 7th above the tonic and *At Peace* uses the major 7th, and the harmonic contrast is striking. The stylistic contrast between the two pieces is also extreme.

That one pitch means that the 7th partial cannot be used at all in this piece because it will clash: D vs. D#. You will be skipping from 6th to 8th partial and vice-versa throughout the piece.

The overtone part in this piece will challenge you with many large leaps that must be negotiated and high partials in the melody. Make sure you keep your lips rounded on those high B's!

Good breath control is essential to allow for the best expression and phrasing. You will need to plan where you breathe in several places. For example, if you cannot sing the entire phrase in measures 8 – 12 on one breath, you can catch a breath after the long note F# in measure 9 or the one in measure 11. Another long phrase is found in measures 19 – 22, but it is ok to breathe on beat 3 of measure 20. I have placed a few breath marks in the score where a breath is needed for musical reasons.

The keyboard part may be simple, but the vocal part is certainly not!

At Peace

Stuart Hinds

$\text{♩} = 50$ *tranquil*
E fondamentale

Overtones

8 9 9 8 6 6 8 9 8 6 6 8 9 12 10 9 10 8 9

5 10 9 6 5 6 10 9 6 6 8 9 8 6 6 8 9

9 10 8 9 10 12 12 10 9 8 9 10 8 6 5 6 8

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13 8

9 10 8 9 8 9 8 9 10 8 6 8 9 8 9 10 8 9 8 9 10 9 8 6 5 6

Musical notation for measures 13-16. The system includes a treble clef staff with a key signature of three sharps (F#, C#, G#) and a bass clef staff. The treble staff contains a melodic line with eighth and sixteenth notes, including slurs and accents. The bass staff provides a harmonic accompaniment with chords and single notes. Fingering numbers are provided below the treble staff.

17 8

8 6 10 12 13 10 9 8 9 10 8 6 5 6 8 10 8 9 8

Musical notation for measures 17-21. The system includes a treble clef staff and a bass clef staff. The treble staff features a melodic line with slurs and accents. The bass staff continues the harmonic accompaniment. Fingering numbers are provided below the treble staff.

22 8

6 10 9 10 8 6 6 8 9 8 9 8 9 10

Musical notation for measures 22-25. The system includes a treble clef staff and a bass clef staff. The treble staff has a melodic line with slurs and accents. The bass staff provides a harmonic accompaniment. Fingering numbers are provided below the treble staff. The piece concludes with a double bar line.