

Overtone Melodies for Women and other high voices

bavarian
frisian
polyphonic

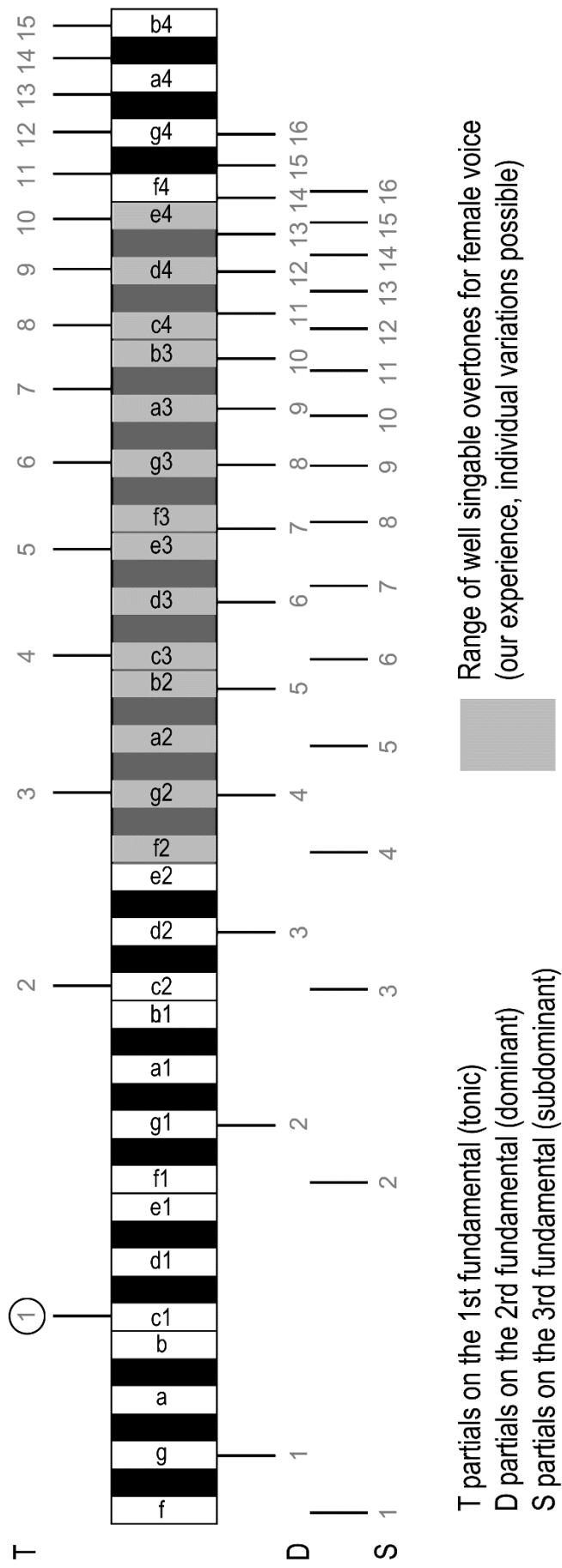
 incl.
vocals

sing 2

Beate Eckert

Barbara Lübben

Composition aid for overtone melodies in major on two (or three) fundamental notes (here in C major)



Range of well singable overtones for female voice
(our experience, individual variations possible)

"Composition Aid" (german "Kompositionshilfe") is based on "Obertonschieber" by Wolfgang Saus, used under CC-BY-SA. "Kompositionshilfe" is licensed under CC-BY-SA by Barbara Lübben and Beate Eckert

sing 2

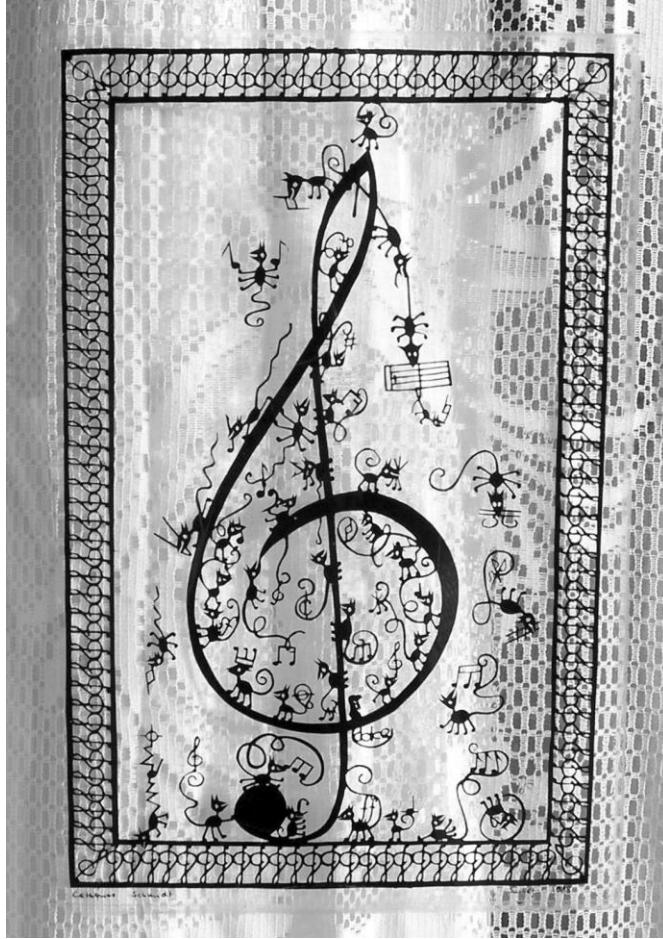
Overtone Melodies for Women and other high voices

An introduction to polyphonic overtone singing

including sound files

List of songs (book and sound files)

- 1 O wie schön die hellen Lieder klingen
- 2 Froh zu sein bedarf es wenig
- 3 A und O
- 4 Im Märzen der Bauer
- 5 O du lieber Augustin
- 6 Scale exercise
- 7 Es tanzt ein Bibabutzemann
- 8 Hänschen klein
- 9 Ein Vogel wollte Hochzeit machen
- 10 Auf einem Baum ein Kuckuck
- 11 Still, still, still
- 12 O Tannenbaum
- 13 Frère Jacques (low voice)
- 14 Frère Jacques (high voice)
- 15 Alle Vögel sind schon da
- 16 Wenn ich ein Vöglein wär
- 17 Im Frühtau zu Berge
- 18 Ich geh mit meiner Laterne
- 19 Kommet ihr Hirten
- 20 Josef lieber Josef mein
- 21 Dat du min Leevsten büst
- 22 Amazing Grace
- 23 Shalom chaverim
- 24 Maienwind
- 25 Hoch solln sie leben
- 26 Feierabendtöne



The creation of new synaptic connections in the brain of the polyphonic overtone singer can sometimes be very enjoyable. Therefore, it is recommended not to lose the key. Here are a few in stock.

A few words about the English edition.

In 2018 the German version was published as a printed book with CD. Due to international requests, we have decided to translate the book and make it freely available in electronic form. We want the book and the sound files to be used everywhere where people are engaged in overtone singing. Although not all of the melodies are internationally known, they are so simple and catchy that they can be used to practice polyphonic singing around the world.

Thanks

Many thanks to everyone who motivated and helped us to get this project off the ground - especially Wolfgang Saus for sharing his overtone experience as well as for impulse and advice around the realization of the book, Andi Fischer for his patience and the sensitive ears while recording and mixing, Christoph Bückers for layout consulting and printing, Klaus Grünebach for the cover photo, Janna Seinet for the idea of "Kommet ihr Hirten" and also our dear husbands for a lot of tolerance and mental support. Thanks also to deepl: cause the English version was mainly translated with the help of www.DeepL.com/Translator (free version). And thanks in advance to native speakers or overtone singers who send us helpful correction notes for this book.

sing 2



... these are Barbara Lübben (right in the picture) from Emden, in the far north and Beate Eckert (left in the picture) from Grafing near Munich in the south of Germany. They met in 2011 in the European Overtone Choir. Since then their love for overtone singing connects them over almost 1000 km!

Barbara Lübben, born in 1960, started overtone singing after she had heard a concert by Michael Vetter in 1990. After years of autodidactic work, workshops with Wolfgang Saus and Sainkho Namtchylak followed. In 2002/2003 she completed her overtone training with Wolfgang Saus. With her wonderful alto, she has the ideal basic voice for the entire female overtone range and can even sing some songs in "male manner" on one root note (see Frère Jacques). Since 2009 she is a member of the European Overtone Choir and occasionally performs with a solo program. On the web: www.polyphona.de.

Beate Eckert, born in 1964, has been singing in various choirs since she was a child. She is a member of the European Overtone Choir since 2011 and found her way to overtones through this choral work. In 2018 she completed her overtone training with Wolfgang Saus. Beate is a professional ceramist. She loves to shape music and clay at the same time and one of her favorites is to work out familiar melodies for overtone singing. On the web: www.beate-eckert.de

"We would like to see many more women who are intensively engaged in polyphonic singing, who work on this still young subject musically, who make it known and thus promote it - also for choral literature. To support this was our intention for this book and the accompanying CD."

This book is addressed to:

- all those who are already able to sing overtones (at least can selectively control individual overtones on one fundamental)
- all those who want to practice polyphonic overtone singing - that is, with changes in fundamentals
- all those who are looking for a challenge in polyphonic overtone singing and who want to check their success by means of the familiar melodies
- Composers who would like to get an impression of what is possible and whom we cordially invite to compose overtone voices for women, for example in choral music

Why to sing songs in overtones?

Overtone singing is a form of singing that captivates us, that first takes us inside, almost isolates us from the world and opens new spaces. On this very intuitive way polyphonic overtone singing is possible and a joy! Letting the sounds flow can be simple and liberating. Intuitive overtone and improvised overtone singing is a wonderful art. However, this way of singing is not the content of our booklet.

This song collection offers a different approach to polyphonic overtone singing by providing notes and exercises for simple, well-known German and international (folk) songs. In this way, even singers who are still on the way can practice increasingly complex pieces and acquire new skills. We already have the familiar melody in the overtone voice in our ears. The line of fundamental tones, on which the overtones are based, consists of only two or three notes. These usually correspond to the harmonies we are familiar with.

Those who learn to sing the songs as an overtone voice will have a growing spectrum of tone sequences and changes in fundamentals at their disposal, which will make every further piece easier. Finally, these skills also allow more liberty and confidence when improvising.

Practicing with our song collection trains overtone singing according to notes and, according to our experience, also "sheet singing" in general. There are more and more composers who include overtone parts in their works. This singing technique is only just being discovered for choral music. Therefore, there are not many experienced choristers who have mastered this technique. Those who work on the songs acquire the ability to rehearse composed overtone passages of modern choral literature. This is the basis for singing polyphonic pieces together, for example in an overtone choir.

Side effect: Overtone singing is also a fantastic aural training for (choir) singers, as it is based on the natural intervals. Once your hearing has been sharpened for the overtones that resonate, it helps to work with the sound and "fine-tuning" between different voices in the choir.

Why for women?

Because we are both women, and because the overtone pieces, which are mostly notated for men and pieces which are available as audio, are not comfortably singable for us, not even in octaves. The pitch chosen in this book is therefore optimized for women. Of course, we are happy if men also work with this song collection and try the songs (possibly transpose them down a little bit).

What are overtones?

While singing, overtones can be heard when individual partials are amplified on a comfortable low keynote with a special tongue position and form. This filters the sound. It sounds like a whistling tone, in addition to the sung tone. However, this is only a partial tone of the sung fundamental, which is amplified by the optimal resonance setting of the tongue and throat. This needs some practice. To learn

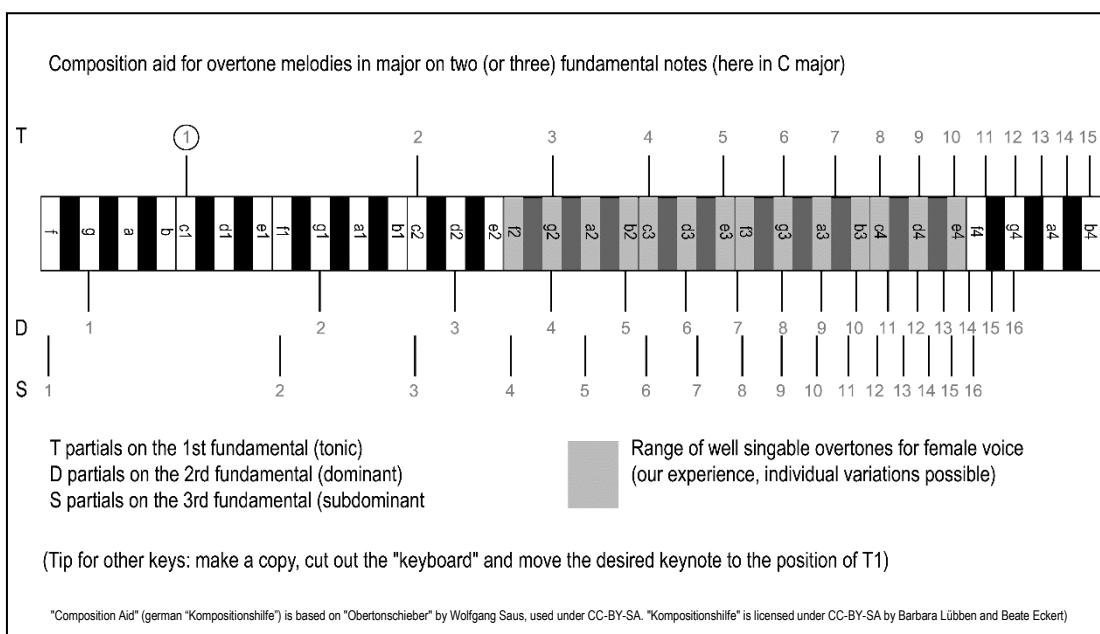
the basic techniques and to get a deeper insight into the theory we recommend the book "Oberton Singen" by Wolfgang Saus and his website www.oberton.org

Polyphonic singing with overtones

For women, fundamental tones from a to f1 are the basis for well audible overtones. To be able to sing overtones in a scale, women often have to change between two or three fundamental notes. This is the only way to provide the tonal material to make familiar melodies sound in overtones. In a way, two or three overtone scales intertwine.

For example, women have to change the keynote to sing familiar melodies in overtones. In songs in major, in addition to the keynote that determines the key, the fourth and the fifth below it are well suited as alternative keynotes. By changing these fundamental tones, natural sounding fundamental lines are created, which provide a harmonic accompaniment to the overtone voice. With a little practice, folk and children's song melodies in major soon succeed intuitively, since the same fundamental notes are usually sung. Melodies in minor require different fundamental changes - in our examples it is two whole tone steps.

For songs in major, a composition aid is included on the inside front cover as a copy template. This tool makes it quite easy to find suitable fundamental notes for desired overtone melodies in such a way that the fundamental voice also gets a harmonious sounding course.



Our songbook and the CD offer suggestions for learning polyphonic overtone singing on the basis of well-known melodies. With the help of familiar songs and simple exercises, the basic changes in fundamentals can be trained. Frequently recurring tone sequences are practiced and stored as a combination of basic and overtone changes. In other songs they can be called up.

Explanations to the sheet music:

Overtones are represented as notes in the scores. In addition, the number of the partial tone (for experts: the harmonic) is indicated. In the counting used here, 1 is the fundamental itself, 2 is the octave, 3 is the fifth, 4 is the octave and so on.

An example: On the sung fundamental c1, number 4 means c3, which is two octaves higher, and number 8 means c4.



The notation of the overtones is intentionally set to 2 octaves lower (F). The advantage is, that the octave which is on the 4th partial tone looks exactly the same in the notation of the overtone voice as the fundamental tone in the fundamental voice. This way you don't have to rethink when practicing and can more easily grasp the intervals.

The German lyrics of the song are only for orientation in the piece. They cannot be sung simultaneously with the overtones. If you know the matching lyrics in your language, just add them for your orientation.

Exercises, tricks and background

The order of the songs is based on the level of difficulty. There are so many approaches to polyphonic singing that we would otherwise not want to propose to a predetermined learning path. Tips, tricks or exercises are written down for some songs. Experience has shown that different people have different tips to help them on their way to polyphonic singing. Decide for yourself what clues you can currently use. The others may become important later.

Here are the tips:

- Supporting the basic fundamental change with the body (song 1)
- On stable fundamental tones, think softly towards the melody (song 1)
- Whistle the overtone voice (song 2)
- Visual support and control, e.g. with the overtone analyzer (song 3)
- Practicing the scale on two fundamentals (song 5/6)
- Taking an instrument to support (song 9)
- Chord indications from the songbook (song 9)
- Separating overtones from each other (song 10)
- Voice pitch: Low on one tone, high on two tones (songs 13, 14)
- Major on three fundamentals (song 15)
- Courage to leave gaps (Song 22)
- Minor on fundamentals in whole-tone intervals (song 23)
- With pleasure sometimes weird and parallel (song 25)
- Vowels as a reminder: gong technique (song 26)

1. O wie schön

Canon

Arr.: sing2, 2017

Moritz Hauptmann

15
1.
2.
3.
4.

Harmonics Voice

O wie schön die hel - len Lie - der klin - gen

4 6 5 7 5 4 5 6 4 4

Trick: Support the basic tone change with your body

To practice this canon, you can use your whole body. In order to learn the regular changes in fundamentals, it helps to change to the left foot for the low pitch and to the right foot for the high pitch. In this way the basic melody is automated or becomes independent and after some time you can then focus on the overtone line. Even if not all overtones are precisely located, it helps to rhythmically maintain the fundamentals, especially when the canon is sung in several voices. Instead of alternating steps, stomping or tapping, you can also use finger snapping or other rhythmic movements. The body is learning with you!

Trick: Thinking gently towards the melody on stable fundamentals

If the fundamentals are reliable and run through by themselves, it often helps to just think a little towards the melody, so that the tongue forms itself accordingly and you sing the appropriate overtones.

2. Froh zu sein bedarf es wenig

Canon

Arr.:sing2, 2014

August Mühling

1.

2.

Froh zu sein be - darf es we - nig,
8 7 5 4 5 6 4 5

3.

4.

und wer froh ist, ist ein Kö - nig.
6 7 5 6 4 5 4 4

In this canon, too, steady fundamental changes are required. You can support them again through body movements.

Trick: Whistle the overtone voice

To memorize the overtone voice, it is helpful to whistle the overtone melody. The whistling tones have the same frequency as the overtones. The settings of the mouth and tongue are almost identical when whistling a tone and when singing this tone as an overtone.

In the beginning, it is quite normal when practicing to pay attention either to the overtones or to the fundamental notes. The brain is not necessarily able to follow both at the same time. As soon as the focus is on the overtones, the fundamental changes become unclean and vice versa. A trick is to take a short phrase, e.g. one or two bars, and then alternate quickly singing the root notes (on the vowel "oa") and whistling the overtones. After that it will be easier to sing the right overtones on the practiced fundamentals!

3. A und O

Canon

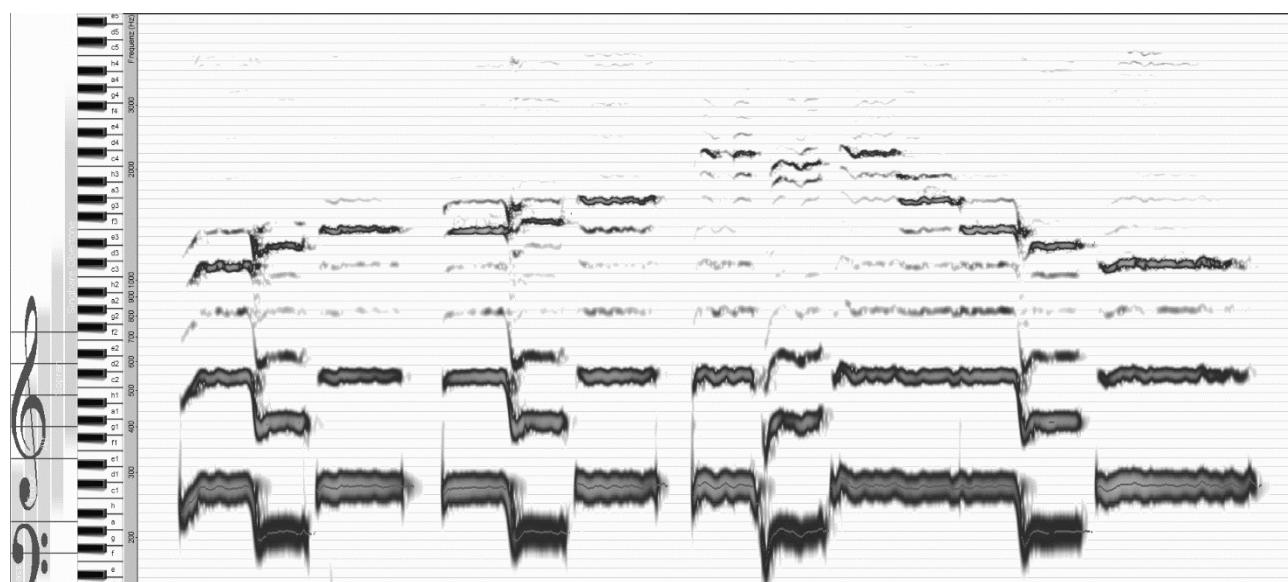
Arr.: sing2, 2017

Melody from England
Text: sing2

Discovering your own overtones, amplifying their resonance and making them sound in a targeted way is a very enjoyable experience. Singing gets a new dimension and it broadens our “hearizon” enormously.

Trick: Visual support and control

Controlling the correct overtones is often unclear at first, as is the recognition of the sung intervals. Was that the fifth or the sixth harmonic? In this case technical support can help with practice and control. We recommend to use a frequency analyzer program for this purpose, because this will make the overtones visible. We ourselves like to use the Overtone Analyzer (sygyt.com). In the resulting diagram you can see the fundamental changes at the bottom and the pitches of the overtone melody at the top. This allows you to check whether the desired overtones are amplified and also whether the fundamentals are stable and correctly tuned.



View of "A and O" in Overtone Analyzer (originally colored, not black and white).

4. Im Märzen der Bauer

Arr.: sing2

Folksong

15

Harmonics

Im Märzen der Bau - er die Röss - lein an - spannt. Er
3 4 4 5 6 7 8 5 5 6 4 3

Voice

5 15

Harm.

setzt sei - ne Fel - der und Wie - sen in Stand. Er
4 4 5 6 6 7 5 5 6 4 6

Voice

9 15

Harm.

pflü - get den Bo - den, er eg - get und sät und
6 6 8 5 5 6 7 7 8 5 3

Voice

13 15

Harm.

röhrt sei - ne Hän - de früh mor - gens und spät.
4 4 5 6 6 7 5 5 6 4

Voice

5. O du lieber Augustin

Arr.: sing2, 2017

Folksong, 19th century

15

Harmonics

O du lieber Au-gus-tin,
8 9 8 7 5 4 4 6 4 4 5 4 4 8 9 8 7

Voice

6 15

Harm.

Au-gus-tin al - les ist hin
5 4 4 6 4 4 4 6 4 4 5 4 4 6 4 4

Voice

12 15

Harm.

al - les weg. O du lieber Au - gus - tin, al - les ist hin.
5 4 4 8 9 8 7 5 4 4 6 4 4 4 4

Voice

6. Scale exercise

Arr.: sing2, 2017

15

Harmonics

4 6 5 7 6 9 10 8 8 10 9 6 7 5 6 4 5 4

Voice

7. Es tanzt ein Bibabutzemann

Arr.: sing2, 2017

Folksong
Text: Jacob Grimm

The musical score consists of three systems of music, each with three staves: Harmonics, Voice, and Harm. (Harm.).

System 1: Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 15: Harmonics play eighth notes on G, A, B, C, D, E, F, G. Voice sings "Es tanzt ein Bi - ba - but - ze-mann in un - serm Haus her - um fi-di-bum es". Harm. (Harm.) plays eighth notes on G, A, B, C, D, E, F, G. Measure 16: Harmonics play eighth notes on G, A, B, C, D, E, F, G. Voice sings "rum.". Harm. (Harm.) plays eighth notes on G, A, B, C, D, E, F, G.

System 2: Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 15: Harmonics play eighth notes on G, A, B, C, D, E, F, G. Voice sings "Er rüt - telt sich und schüt-telt sich, er wirft sein Säck-lein hin - ter sich. Es". Harm. (Harm.) plays eighth notes on G, A, B, C, D, E, F, G. Measure 16: Harmonics play eighth notes on G, A, B, C, D, E, F, G. Voice sings "rum.". Harm. (Harm.) plays eighth notes on G, A, B, C, D, E, F, G.

System 3: Key signature: B-flat major (two flats). Time signature: Common time (indicated by '4'). Measure 15: Harmonics play eighth notes on G, A, B, C, D, E, F, G. Voice sings "tanzt ein Bi - ba - but - ze - mann in un - serm Haus he - rum.". Harm. (Harm.) plays eighth notes on G, A, B, C, D, E, F, G. Measure 16: Harmonics play eighth notes on G, A, B, C, D, E, F, G. Voice sings "rum.". Harm. (Harm.) plays eighth notes on G, A, B, C, D, E, F, G.

8. Hänschen klein

Folksong

Text: Fr. Wiedemann

Arr.: sing2

15

Harmonics

Häns - chen klein ging al - lein in die wei - te Welt hin - ein.

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

5 15

Harm.

Stock und Hut steht ihm gut, ist gar wohl - ge - mut.

6 5 5 7 6 6 4 5 6 6 4

9 15

Harm.

Doch die Mut - ter wei - net sehr, hat ja nun kein Häns - chen mehr.

6 6 6 6 6 5 7 5 5 5 5 5 7 6

13 15

Harm.

Wünsch dir Glück, sagt ihr Blick, kehr nur bald zu - rück.

6 5 5 7 6 6 4 5 6 6 4

9. Ein Vogel wollte Hochzeit machen

Arr.: sing2, 2017

Folksong around 1800

15

Harmonics

Ein Vo - gel woll - te Hoch - zeit ma - chen in dem grü - nen Wal de. Fi-di -

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

Voice

5 45

Harm.

ral - la - la, fi - di - ral - la - la, fi - di - ral - la - la - la!

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

Voice

Trick: Using an instrument

If you play an instrument and are used to accompanying songs, then you may already have the feeling for the harmonic changes. It may be that the changes in the fundamentals to be sung are much easier for you if you support them with your instrument. Freely based on the motto "Without my guitar I don't sing anything".

Tip: Chord indications from the songbook

Speaking of the guitar: In songbooks, often chords are given for the accompaniment. These provide a good orientation when a change of the fundamental tone may be necessary. If the printed melody is at the pitch you want to sing, you can even try directly the root of the chord as the fundamental for your overtone singing. With simple chordal arrangements this will probably fit exactly.



10. Auf einem Baum ein Kuckuck

Arr.: sing2, 2015

Folksong

15

Harmonics

Auf
6 ei - nem
5 4 Baum
5 ein
6 Ku
8 -
7 ckuck
6

Voice

3 15

Harm.

sim - sa - la - bim - bam - ba sa - la - du sa - la -
4 4 4 4 4 4 4 4 6 5 5

Voice

5 15

Harm.

dim.
4 Auf
6 ei - nem
5 4 Baum
5 ein
6 Ku
8 -
7 ckuck
6 saß.
4

Voice

Exercise: Separating overtones

If in an overtone melody several identical tones quickly follow each other on the same root note, it takes practice to separate them from each other without the root note breaking off and restarting before each melody tone. There are various possibilities for this, e.g. via "nn" or "mm" or "bb". Try to keep the keynote as stable as possible and try out what you find the easiest. With time, mouth and tongue will become virtuoso.

11. Still, still, still

Arr.: sing2, 2015

alpine Folksong
around 1800

Harmonics

15
Still, still, still, weil's Kind - lein schla - fen will! Die
6 8 5 6 4 4 5 6 6 7 5 5 6 4 4

Voice

4 15
Eng - lein tun schön ju - bi - lie - ren, bei dem Kripp - lein mu - si - zie - ren.
6 6 5 7 6 5 5 7 6 5 6 6 5 7 6 5 5 7 6 5

Harm.

4 15
Still, still, still, weil's Kind - lein schla - fen will.
6 8 5 6 4 4 5 6 6 7 5 5 6 4

Voice

Eng - lein tun schön ju - bi - lie - ren, bei dem Kripp - lein mu - si - zie - ren.
6 6 5 7 6 5 5 7 6 5 6 6 5 7 6 5 5 7 6 5

Harm.

8 15
Still, still, still, weil's Kind - lein schla - fen will.
6 8 5 6 4 4 5 6 6 7 5 5 6 4

Voice

Eng - lein tun schön ju - bi - lie - ren, bei dem Kripp - lein mu - si - zie - ren.
6 6 5 7 6 5 5 7 6 5 6 6 5 7 6 5 5 7 6 5

12. O Tannenbaum

Arr.: sing2, 2016

Folksong

Harmonics

O Tan - nen - baum, o Tan - nen - baum, wie grün sind dei - ne Blät - ter! Du
3 4 4 6 5 5 5 6 5 7 5 6 4 6

Voice

grünst nicht nur zur Som-mers-zeit, nein, auch im Win - ter, wenn es schneit,
6 5 9 8 8 7 7 7 7 6 8 7 7 5 5 3

Harm.

Tan - nen - baum, o Tan - nen - baum, wie treu sind dei - ne Blä - ter.
4 4 4 6 5 5 5 6 5 7 5 6 4

Voice

13. Frère Jacques (low voice)

Arr.: sing2, 2011

Folksong

Harmonics

Voice

Harm.

Voice

1. 2.

Frè - re Jac - ques, frè - re Jac - ques, dor - mèz vous? Dor - mèz vous?

8 9 10 8 8 9 10 8 10 11 12 10 11 12

3. 4.

Son - nèz les ma - ti - nes, son - nèz les ma - ti - nes, ding dang dong ding dang dong.

12 13 12 11 10 8 12 13 12 11 10 8 8 6 8 8 6 8

Voice pitch: Low on one fundamental, high on two

Frère Jacques (Brother John) is one of the songs that can be sung in a low register on a single fundamental in such a way that they can be recognized. However, singing on a single fundamental implies intonatory compromises: in two places (in bars 5 and 6) it sounds off-key, since the 13th partial does not really hit the tone of the melody, but is much higher.

For women this register is usually too low - and even if you can sing the melody in overtones on a low fundamental, the result is probably not satisfying in sound because of the low register. To start with both voices (fundamental and overtones) correspondingly higher would be an option - if the limitation of the singable overtones in height would not make a dash through the calculation. The higher the sung fundamental is, the fewer partials are in the singable range.

14. Frère Jacques (high voice)

Arr.: sing2, 2011

Folksong

1.

Harmonics

2.

Frè - re Jac - ques, Frè - re Jac - ques, dor - mèz vous? Dor - mèz vous?

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

Voice

5 15 3.

Harm.

Son-nèz les ma-ti - nes, son-nèz les ma-ti - nes, ding dang dong, ding dang dong.

6 7/9 6 7 5 4 6 7/9 6 7 5 4 4 3 4 4 4 4

4.

Voice

You won't get away without changing fundamentals. For women it is a good idea to sing the fundamental an octave higher and, whenever a melody tone is not available as a partial in the overtone melody, to temporarily jump down a fourth with the fundamental. On this fundamental, in most cases (at least in songs in major) the desired overtone will be available as a partial, at least approximately - with the partials 7 and 9. If this is not the case, try one note lower.

A comparison of the two versions of Frère Jacques also demonstrates the following: on the "main fundamental" of the high version, the numbers of the partials have been halved compared to those of the corresponding partials of the low version. This results from octavating the fundamental, whereas the overtone melody does not change in pitch.

15. Alle Vögel sind schon da

Folksong, 15th century

Arr.: sing2, 2017

Text: August Heinrich Hoffmann von Fallersleben(1798-1874) 1837

Harmonics

Al - le Vö - gel sind scho - n da, al - le Vö - gel al - le! Welch ein Sin - gen,
4 5 6 8 10 12 10 6 7 8 5 4 6 4 6 6 7 7

Voice

Harm.

Mu - si - zier'n, Pfei - fen, Zwit - schern, Ti - ri - i-lir'n
5 6 5 6 6 6 7 7 5 6 5 6 4 5 6 8

Voice

Harm.

ein - mar - schier'n, kommt mit Schall und San - ge.
10 12 10 6 7 8 5 4 6 4

Voice

Tip: Major on three fundamentals

Anyone with a musical background may already have realized the connections and linked them to harmonics: The keynote fundamental (here e1) corresponds to the tonic (1), the fundamental a fourth lower corresponds to the dominant (here b) (5) and the fundamental one tone lower corresponds to the subdominant (here a) (4). These fundamental notes are sufficient to sing a song in major in overtones. You can set this key on the composition aid (see above) and check the statement.

16. Wenn ich ein Vöglein wär

Arr.: sing2, 2014

Folksog around 1800

Harmonics

Wenn ich ein Vöglein wär und auch zwei Flügel hätt'.

Voice

5 15 Harm. flög' ich zu dir. Weil's a - ber nicht kann sein,
 6 7 5 6 6 4 5 4 6 5

Voice

9 15

Harm.

weil's a - ber nicht kann sein, bleib ich all - hier.
 8 5 6 5 7 6 8 7 5 6 4

Voice

17. Im Frühtau zu Berge

Arr.: sing2, 2017

Folksong

15

Harmonics

Im Früh - tau zu Ber - ge wir zieh'n, fal - le - ra. Es

3 4 5 3 4 5 4 6 6 6 6 5

Voice

5 15

Harm.

grü - nen al - le Wäl - der, al - le Höh'n fal - le - ra. Wir

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

Voice

9 15

Harm.

wan - der oh - ne Sor - gen sin - gend in den Mor - gen noch

8 8 8 8 10 8 5 5 4 5 6 5 4

Voice

13 15

Harm.

e - he im Ta - le die Häh - ne kräh'n, wir kräh'n.

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

Voice

18. Ich geh mit meiner Laterne

Arr.: sing2, 2015

Folksong

15

Harmonics

Ich geh' mit mei-ner La - ter - ne und mei-ne La-ter-ne mit mir. Da.

3 4 4 5 4 5 6 5 4 6 6 6 6 5/7 6 4 3

Voice

5 15

Harm.

ob - en leuch-ten die Ster - ne und un - ten da leuch - ten wir. Mein.

4 4 5 4 5 6 5 4 6 6 6 6 5/7 6 4 5

Voice

9 15

Harm.

Licht geht aus, wir geh'n nach Haus, ra - bim-mel ra - bam-mel ra - bum. Mein.

6 5 4 5 6 5 4 4 6 6 6 5/7 6 4 5

Voice

13 15

Harm.

Licht geht aus, wir geh'n nach Haus, ra - bim-mel ra - bam-mel ra - bum.

6 5 4 5 6 5 4 4 6 6 6 5/7 6 4

Voice

19. Kommet Ihr Hirten

Arr.: sing2/J.Seinet, 2017

Folksong

15

Harmonics

Kom - met, ihr Hir - ten, ihr Män - ner und Frau'n.
Kom - met, das lieb - li - che Kind - lein zu schaun.

6 6 5 10 8 6 6 5 10 8 6 5 6 6 5 4

Voice

5 15

Harm.

Chri - stus, der Herr, ist heu - te ge-bo-ren, den Gott zum Hei-land euch hat er - ko-ren.

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

Voice

9 15

Harm.

Fürch - tet euch nicht!

6 5 6 6 5 4

Voice

20. Josef, lieber Josef mein

Arr.: sing2, 2016

sacred folk song from the 14th century

System 1 (Measures 15-17)

Harmonics: Treble clef, 3/4 time, one flat. Notes: A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Lyrics: Jo - sef, lie - ber, Jo - sef, mein, hilf, mir, wieg'n, mein
6 5 4 5 6 10 6 6 6 5 4 5

Voice: Treble clef, 3/4 time, one flat. Notes: Dotted half note, Dotted half note.

Harm. (Harm.): Treble clef, 3/4 time, one flat. Notes: A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Lyrics: Kin - de - lein, Gott, der wird dein Loh - ner sein im
6 10 6 7 7 7 8 7 5 6 5

System 2 (Measures 18-20)

Harmonics: Treble clef, 3/4 time, one flat. Notes: A, G, F, E, D, C, B, A, G, F, E, D, C, B, A.

Lyrics: Him - mel - reich, der Jung - frau Sohn Ma - ri - a.
6 5 4 5 6 4 6 5 4 4

Voice: Treble clef, 3/4 time, one flat. Notes: Dotted half note, Dotted half note.

21. Dat du min Leevsten büst

Arr.: sing2, 2014

Folksong

Harmonics

Dat du min Leev - sten büst,
4 5 6 6 5 4 4 5 6 6

Voice

Harm.

Kumm bi de Nacht, kumm bi de Nacht, segg wo du heeßt,
8 10 9 8 5 6 7 5 6 4 6 5 6

Voice

Harm.

kumm bi de Nacht, kumm bi de Nacht, segg wo du heeßt.
8 10 9 7 5 6 7 5 6 4 5 4

Voice

Overtone singing is international, it gets along without lyrics. The message of the song is transported via rhythm, melody, tempo and dynamics - understandable across all geographical borders.

22. Amazing Grace

Arr.: sing2, 2017

Folksong, 18th century
Text: John Newton

Harmonics

Voice

Harm.

Voice

Harm.

Voice

Tip: With courage to the gap!

In this piece a glissando replaces the actually expected triplet - e.g. at the beginning on "zing". The middle tone of the triplet could only be achieved with a hectic change of keynote, which we don't like here. That's why this wonderful "trick" was created, which makes the brain believe that the line is almost complete.

23. Shalom chaverim

Canon

Arr.: sing2, 2017

Folksong from Israel

15 1. 2. 3. 4. 5.

Harmonics

Sha - lom cha-ve- rim, sha - lom, cha-ve- rim, sha - lom, sha - lom! Le
3 4 4 5 6 5 6 6 6 6 6 8 7 6 6

voice

5 15 6. 7. 8.

Harm.

hi - tra - ot, le hi - tra - ot, sha - lom, sha - lom!
8 6 6 6 6 6 6 5 4 3 4 5 6 4

Voice

Tip: Minor on fundamentals in whole-tone intervals

After the many songs in major - which became easier and easier for us - we finally looked for a new challenge: Melodies in a minor key. To sing them in overtones requires fundamental sequences in whole tone steps. These may seem unusual at first, but after a while they become as familiar as the melodies in major - and underline the melancholic mood of the songs.

24. Maienwind

Spring Canon

Arr.: sing2, 2017

from Hungary

Text: B.Heuschober

15

1. 2. 3. 4.

Harmonics

Mai-en-wind am A-bend sacht
Lieb-lich duf-tend in der Nacht,
lässt die Blät-ter we-hen.
Flie-der-bäu-me ste-hen.

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

Voice

4 15

Harm.

dicht an dicht schim-mern weiß im Mon-den-licht,
weiß im Mon-den-licht.

6 6 6 6 5 4 4 6 6 6 8 8 9 8 6

Voice

8 15

Harm.

Mai-en-wind am A-bend sacht lässt die Blät-ter we-hen.

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

Voice

25. Hoch solln sie leben

Arr.: sing2, 2008

Harmonics

15

4 4 4 4 3 5 5 5 4 6 4 4 4 4 4 4/6 4 4 4 4 4 3 4 5

Voice

6 15

6 6 7/6 9/8 6 5 5 5 5 7 6 5 5 5 5 7 6 5 5 5 5 7 6 6 4

With pleasure sometimes weird and parallel

Singing songs as accurately as possible in overtones is a beautiful challenge. But there are also other ways to deal with the sound material. Free and playful interpretations are created, which still remind of a song, but also develop a life of their own. This one was created because parts of the melody of "Hoch soll'n sie leben" can be sung well on one fundamental keynote. The first part, which is sung almost on one fundamental, is followed by a run in which the fundamental voice and the overtone voice are (almost) parallel. This is especially easy with the octave (4th harmonic). And afterwards the overtone voice surprisingly takes the melody again. Towards the end, there is a special gag: In contrast to our usual listening habits, the D-flat in bars 7-9 sounds a little deeper than it would in the original melody, an "overtone-blue note", so to speak, that cannot be played on any piano.

26. Feierabendtöne

Vocal training

based on the folksong
Alle Leut geh'n jetzt nach Haus

Arr.: sing2, 2017

15

Harmonics

gang gäng goang gang gäng goang gäng goang goang goang

5 6 4 5 6 4 6 4 4 4

Voice

5 15

Harm.

gäng goang goang goang gang gäng gäng goang goang goang gang gäng

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

Voice

9 15

Harm.

gang gäng goang gang gäng goang gäng goang goang goang

5 6 4 5 6 4 6 4 4 4

Voice

Tip: Vowels as a reminder: Gong technique

At the end this simple little song can be sung on two fundamental tones exclusively with the triad partials 4 - 5 - 6. You can also try it as a vocal exercise in gong technique. Through the bound syllables, the consonants "ng" reinforces the vowels. Delicate bell sounds are created, which form the melody. Sorry for the German notation of the vowels. You can listen to the audio to find the right vocal coloration.

Links and recommendations

An inexhaustible source on the subject of overtone singing can be found on the website of Wolfgang Saus: www.oberton.org

Books and other learning materials:

Anna Maria Hefele: educational videos, www.anna-maria-hefele.com/tutorials.html

Stuart Hinds: Eine Oberton Erfahrung. An Overtone Experience. Traumzeit-Verlag, 2012

Stuart Hinds: Making Music with Overtone Singing. 2017, www.stuarthinds.com

Johannes Lind: Pieces for polyphonic overtone singing. Stücke für polyphonen Obertongesang, 2012

Wolfgang Saus: Oberton singen. Book incl. CD, German, Traumzeit-Verlag, 2004

Wolfgang Saus: The Overtone Workshop, DVD (German with English subtitles)

Helpful Software:

Overtone Analyzer / Voce Vista, www.sygyt.com, or www.oberton.org

the choir we met in:

European Overtone Choir. EOC, www.overtonechoir.eu

Our own websites:

www.polyphona.de

www.beate-eckert.de

Download of this book and the sound files

Please look at www.polyphona.de/sing2-en to find the actual possibilities.

Download is free - Donate, if you like.

Donation

We have decided not to print and sell this English edition. We want the book and the sound files to be used wherever people are engaged in overtone singing.

There is a lot of joy and also a lot of work and time in this project. Whoever appreciates it and would like to support it, is welcome to make a donation. Please look at www.polyphona.de/sing2-en to find the actual possibilities.

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www.polyphona.de, www.beate-eckert.de

25 well-known melodies sound in overtone technique.
The two overtone singers Beate Eckert
and Barbara Lübben use familiar songs, to demonstrate
polyphonic singing on a few fundamental notes.
They give valuable tips on working out the
simple pieces. A collection with vocal samples
to all arrangements supplements the book
and enables learning by listening and Imitation.
The rehearsal of the sheetmusic requires a basic
knowledge of singing overtones.
The notes are arranged for female voice but can
also be transposed or be sung in high male voice
Happy trial!

sing 2



**Overtone Melodies for Women
and other high voices**

by Beate Eckert and Barbara Lübben