Ocarina Course

12, 11, & 10 Hole Ocarinas



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The Ocarina Course:

Transverse & Inline Ocarinas

Howard Fosdick



The Ocarina Course: Transverse & Inline Ocarinas

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About the Author (None of this book was written by AI)

Howard Fosdick is a computer consultant who has written many articles and half a dozen books on computer software. Music has been his hobby since childhood. He started on saxophone as a youth, then graduated into flutes including recorders, ocarinas, xuns, tin whistles, ethnic flutes, and others. His website FolkFluteWorld.com covers all these and more, and from there you can download his free ebooks on ocarinas and recorders.

Why I Wrote This Book

I enjoy studying and researching a topic that intrigues me. Writing is a fun, challenging way to summarize and share what I've learned.

Some say it's foolish to hand write a book when AI companies will steal it, and then use it to generate competing products. As a computer scientist myself, I understand what that means. I also know that their intellectual pillaging will occur regardless of the fact that this book's license expressly forbids it.

I believe there will always be a few people who appreciate having a guide written for them by someone who cares, freely given in a spirit of sharing. If you agree, please share this book!

Don't die with a song in your heart
Nor with wishes buried in bone
Sing of a beauty all your own.

Print Copies

Printed copies of this book and all our flute books are available at Amazon. Easy to read scores -- 8 ½" by 11".

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Introduction

Ever want to play a musical instrument?

Here's your chance! The ocarina is just about the simplest instrument around. Yet it plays any kind of music, and it sounds… well, lovely.

You can learn it in days. This book will teach you how. It's your complete guide.

You don't need any prior musical background.

I'll tell you --

- What ocarinas are and how they work
- The different kinds available
- How to select a good ocarina
- How to play it in easy lessons
- How to read music
- With 180 practice songs included
- And access to 1 million more free songs!

This course teaches you how to play **transverse** ocarinas. Due to their shape, they are sometimes called **sweet potatoes** or **submarines.**

You'll also learn to play **inline** ocarinas. These extend straight out from your mouth when you play them.

All transverses and inlines finger the same way. Take this course and you'll be able to play **any** of them!

They come in all sizes and many appealing designs. They're made of ceramics, plastics, or various woods.

You can buy a top-notch "oc" for less than dinner. It will provide a lifetime of enjoyment, and you can play any kind of music you like.

Your introduction to the fabulous world of ocarinas awaits. Turn the page and let's learn together.

Howard

FolkFluteWorld.com
-- free fluting resources

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Lesson 1 -- About Ocarinas



Ocarinas are among the easiest musical instruments to learn.

Take this brief course, and you'll be playing songs in days. You don't need any musical background.

And ocarinas are fun!

They come in a wide variety of sizes, pitches, and eye-catching designs.

They're inexpensive: you can buy a good one for the price of a meal.

And they can play any style of music you like.

Lastly, they're portable. Carry yours anywhere. It will last for a lifetime with proper care.

What's not to love?

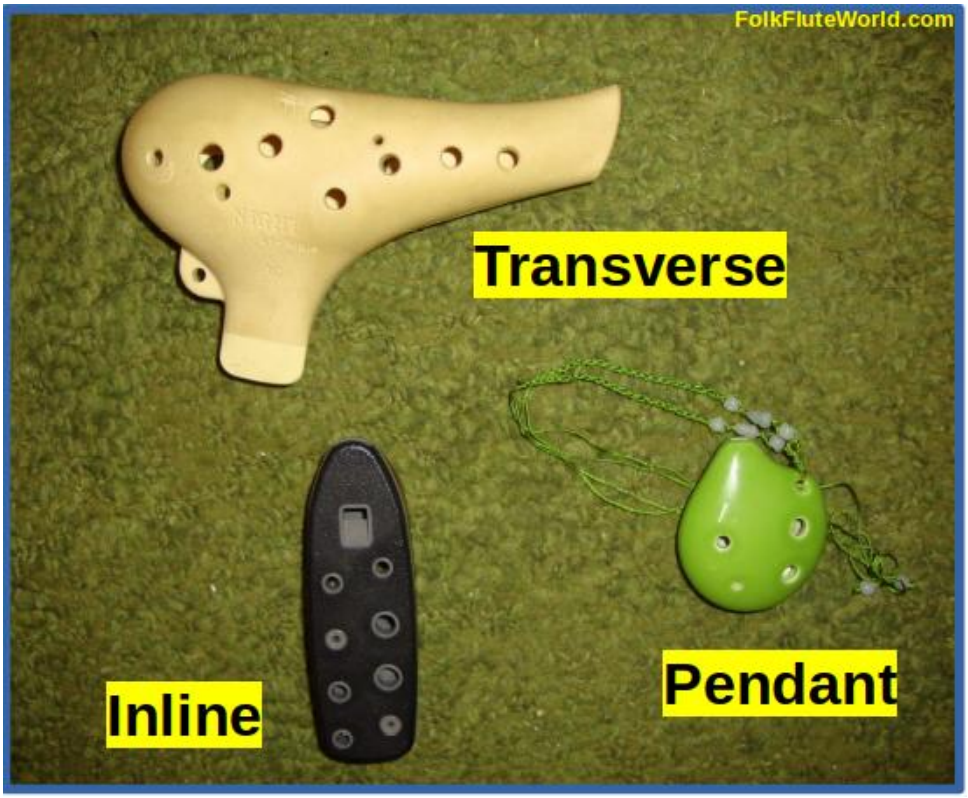
So, let's get started. In this first lesson, we'll introduce the kinds of ocarinas available and explain how they produce sound.

3 Kinds of Ocarinas

You might wonder how to pronounce "ocarina". Some say "ah-car-reena" while others say "oh-car-reena". Either is correct. We'll call ocarinas **ocs** for short.

Antecedents to the modern ocarina date back some 10,000 years to ancient China. They were popular in the Americas prior to the arrival of Europeans, and also in Stone Age Europe.

Today, ocarinas come in three different kinds:



Top left in the above photo is a **transverse oc**. It's called "transverse" because its body extends crosswise to the musician when played. As you can see, the mouthpiece extends out the side of the instrument.

Given its shape, you can see why some call the transverse a **submarine** or a **sweet potato**.

Below that is a black **inline ocarina**. They're shaped a bit like TV remotes. Or sometimes they look like short, stubby recorders. They extend straight out from your mouth when you play them.

The green oc is a **pendant**. Pendants come in all sorts of shapes and designs, so some enthusiasts like to collect them. Others wear small ones around their necks like jewelry.

Pendants are also called **seedpods**. You play them using a fingering system referred to as **pendant fingering** or **English fingering**.

This book focuses on transverses and inlines. They share a common fingering system, often called **linear fingering**. That's what this course will teach you.

This fingering system plays *any* transverse or inline ocarina, regardless of its size, pitch, design, or the material from which it's made.

So if you learn to play one transverse, you can play them all!

Here are just a few examples of what you'll be able to play:



You'll Play Any of These

(Photos courtesy of STL Ocarina, Stein Ocarina, and Songbird Ocarina)

Since transverse and inline ocarinas finger in the same way (with a few small exceptions), you'll also be able to play **all** inlines after taking this course.

Here are some example inlines. To the left are finely crafted wood ocs, and to the right you see an interesting selection of plastic inlines:



You'll Play All of These, Too

How Ocarinas Work

Ocarinas are flutes in which sound waves resonate inside an enclosed chamber. The body of the ocarina comprises this closed chamber.

This differs from how concert flutes and recorders work. Those are tubes with fingering holes and open ends.

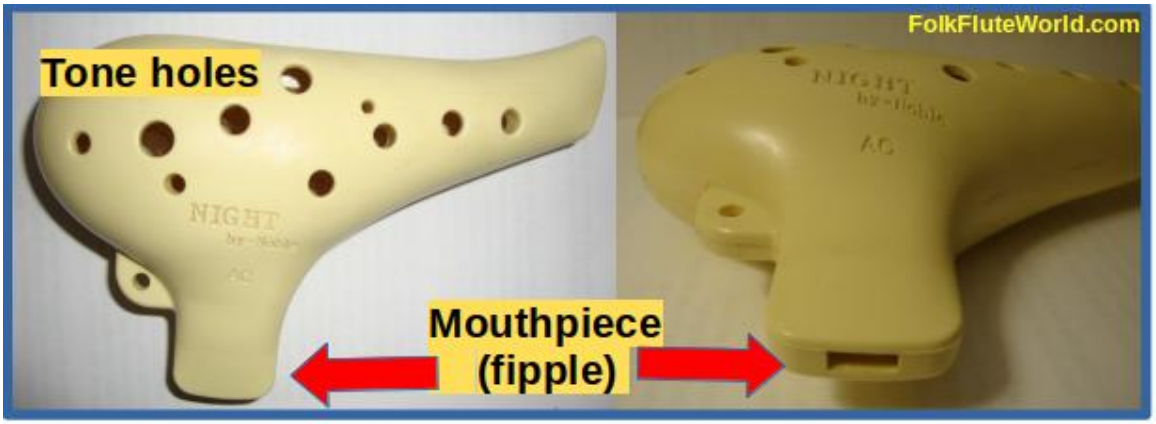
The sound chamber of an ocarina has no open end. It is enclosed like a bottle.

In fact, playing an ocarina is a bit like making a sound when you blow across the opening of a pop bottle. Remember doing that as a child? If you blow at the right angle across the lip of the bottle, this splits your breath into sound waves. Those resonate inside the bottle.

An ocarina works just like that. But it is more advanced in that its mouthpiece *automatically* directs your breath to the splitting edge to create sound waves. You don't have to worry about blowing at the correct angle, as do you when voicing sound from a bottle.

Let's look more closely at how ocarinas work.

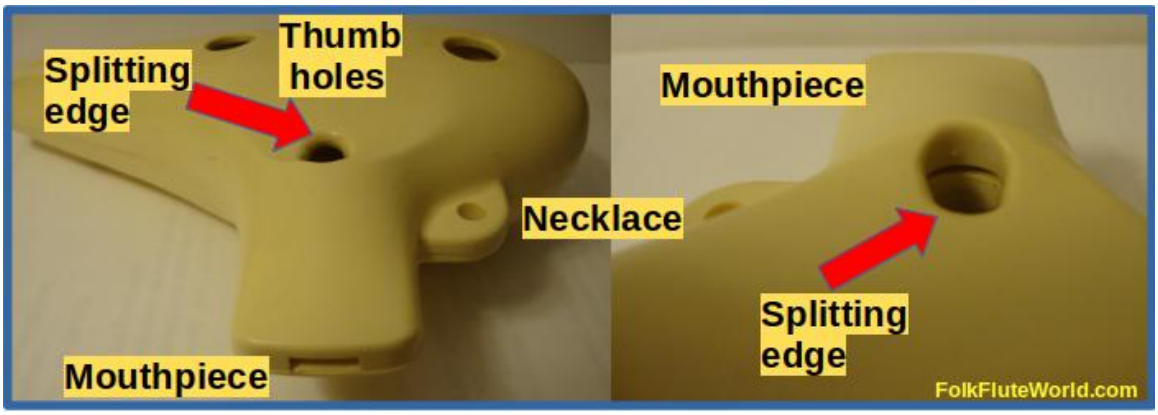
The leftmost photo below shows the top of a typical transverse. You can see the **tone holes** (or **fingering holes**). Covering these with your fingers in various combinations sounds the various **pitches** or **musical notes** the oc can voice.



The right photo shows a closeup of the **mouthpiece** or **fipple** you blow into.

The next two photos below show the underside of the instrument. The left view displays the two thumb holes that are on the underside of every transverse ocarina.

The photo also shows how the fipple directs your breath to the **splitting edge** that breaks your breath into sound waves. These then resonate inside the chamber.



The photo on the right side illustrates the mouthpiece and splitting edge from another angle.

Notice the small hole for a **lanyard** or **necklace**. Many ocarinas have a hole for stringing them from a necklace. Unlike the fingering holes, this hole does *not* penetrate the sound chamber, so it has no effect on the instrument's pitches.

So there you have it.

You blow into a mouthpiece that directs your breath to a sharp edge. That splits your breath into sound waves. The sound waves resonate inside the enclosed chamber. The combination of tone holes you cover with your fingers dictates the musical note the instrument plays.

Summary

In this lesson, we learned about the three different types of ocarinas.

This course teaches you how to play all **transverse** and **inline** ocarinas. Transverse ocs are also called **submarines** or **sweet potatoes**.

You'll be able play *any* of them -- regardless of their size, style, or design -- because they all use the same linear fingering system.

To learn more about the kinds of ocarinas, comparisons between them, and their history and evolution, visit FolkFluteWorld.com.

In the next couple lessons, we'll tell where to get a quality ocarina, how to hold it, and how to play notes. Then we'll teach you your first song.

And bam! In just a few lessons, you'll be playing music.

Lesson 2 -- Selecting an Ocarina

If you already own a transverse ocarina, that's great. You can use it for this course. It doesn't matter what size or style it is. You can use it for this course if you want to.

But ... is your oc really the best choice for you to learn with? Please continue reading to find out.

If you don't own a transverse oc, you'll need to acquire one. (While this book covers inline ocarinas, too, for simplicity's sake we'll assume you play a transverse in the early lessons.)

Which oc should you buy?

While any transverse oc could work, my advice would be to start with a simple, basic design. Once you gain a little experience, then you'll be more able to play whatever cool or fancy design you like.

Buy the most popular size. It's tuned to C Major, with the exact same pitch as the soprano recorder.

These measure between about 6" and 7" long.

Nearly everyone in North America calls this the **Alto C** ocarina. (But a few don't use this term, most notably vendor STL Ocarina. They call it a **C Major ocarina**, or even a "tenor ocarina".)

We'll follow generally accepted usage and call it the **Alto C**.

In some countries you might also see it referred to as the **AC**, **Do 3**, or **C3** ocarina.

The benefits to the Alto C are that anyone can easily reach and cover all its fingering holes. Its tones are pleasant. And it's the most popular size of ocarina, by far.

12, 11, or 10 Holes

Every transverse ocarina has two thumb holes on its underside. But look carefully, and you'll find that it may have either 10, 9, or 8 topside holes.

Count the top holes of the three ocs in the photo on the next page. You'll see that the yellow one has 10 top holes, the white one has 9, and the brown one has 8.

So, including their two underside thumb holes, these are called, respectively: 12, 11, and 10 hole transverse ocarinas.

The second set of photos highlights these differences. The yellow oc has two **subholes** (or "sub-holes"), tiny little holes next to bigger ones. The white oc has a single subhole. The brown oc has none. That's the difference between these three ocarinas.


12 Hole
11 Hole
10 Hole
FolkFluteWorld.com


Subholes
FolkFluteWorld.com

The function of subholes is to extend the range of pitches the instrument plays. By covering the extra holes, you can play more notes.

Each subhole extends the range of the instrument by one note.

This chart summarizes:

Number of Fingering Holes:	Playable Whole Notes:
12	13
11	12
10	11

You can use any transverse ocarina for this course. They all finger the same way (with some very minor differences that we'll explain).

But if you have a 12 hole oc, you'll have an instrument that can play more notes. And you'll learn those notes in the lesson in this course that covers that.

So if you buy an oc for this course, choose an Alto C with 12 holes. It's in the key of C Major.

Its "home note" -- usually called its **base note** or its **fundamental** -- is the same pitch as the soprano recorder's: **C**. This is the low note all its other notes are based on.

Get a Quality Oc!

Ocarinas are often considered "folk instruments". Some don't play well. Their high notes sound airy or harsh. Some can't voice their highest note at all.

And there are lots of cheap ocs -- many designed for schoolchildren -- that are playable but ill-tuned.

Some "ocarinas" don't play music at all! They are intended as collectibles. They look fabulous, but they just toot some random sounds. They are better described as **whistles** rather than ocarinas.

You need to start out with a quality oc that plays well. **Otherwise if notes sound poorly you won't know whether it's you or the oc causing the problem.**

One way to get a quality oc is to buy from a vendor that selects only true musical instruments for its inventory. Experience shows that a plastic or ceramic ocarina from these vendors will play well:

- **Stein Ocarina** (SteinOcarina.com)
- **Songbird Ocarina** (SongBirdOcarina.com)
- **STL Ocarina** (STLOcarina.com)

Always listen to sound samples if they're available. That way you can ensure the ocarina has a tone you like. Pay special attention to the highest notes. Are they true and pure?

Listen to verify that all notes sound in tune with one another. And that the lowest notes sound clear rather than muffled.

What about buying from Amazon? Amazon offers some excellent ocarinas... but also many mediocre ones. The star ratings are sometimes misleading.

Many reviews are posted by beginners rather than qualified musicians. Others are posted by those who collect interesting-looking whistles and don't intend to play them! We recommend that you not buy from Amazon unless you are already pretty savvy about ocarinas.

Make sure you buy an Alto C transverse in the key of C Major.

Ceramic of Plastic?

You'll find that some ocarinas are made from various ceramics (baked clay), while others are plastic. Which should you chose?

Some prefer ceramic because it's traditional and they feel it sounds just a tiny bit more "like an ocarina should."

Others prefer plastic. It's less expensive, easier to clean, lighter, and far less likely to chip or break. Either material works for this course, so pick whichever appeals to you.

In any case, listen to sound samples before you buy to ensure you get an ocarina you like listening to.

Cost

At the time of writing, a quality plastic oc costs between $30 and $50 USD, while good ceramic may set you back $50 to $90.

If you're concerned about cost, shop around. Most ocs are imported. This means that prices vary **a lot** due to transport costs, import fees, tariffs, and currency conversions.

If you decide to buy ceramic, you may notice that Amazon offers many ceramics in the $20 to $30 range. That's a big savings over the $50 to $90 items I've recommended.

But many Amazon ceramics are cheaper for a reason. Some don't play fully in tune, while others do poorly on the highest or lowest notes.

Sometimes vendors have poor quality control (ensuring consistent quality can be difficult when working in ceramic). So your friend who bought an Amazon ceramic may receive a great oc, while you get a marginal one from the same vendor.

The bottom line is: don't buy from Amazon unless you're already knowledgeable about ocarinas.

If you're price sensitive, I recommend that you buy a high quality plastic oc rather than an inexpensive but questionable ceramic.

The good news is that the ocarina will be your **only** cost. You won't have to buy a tutorial or any sheet music. That's all included in this book.

It contains includes 180 songs, and it tells you where to download one million more -- all for free. You won't have to buy sheet music unless you seek a specific copyrighted piece.

Summary

In this course I'll assume you're playing an Alto C transverse ocarina. It can have either 12, 11, or 10 holes.

Any C Soprano or C Bass oc will also work just fine for this course.

If you don't own an ocarina, or if you have an ocarina in some key other than C Major, I recommend buying a 12 hole Alto C to derive maximum benefit from this course.

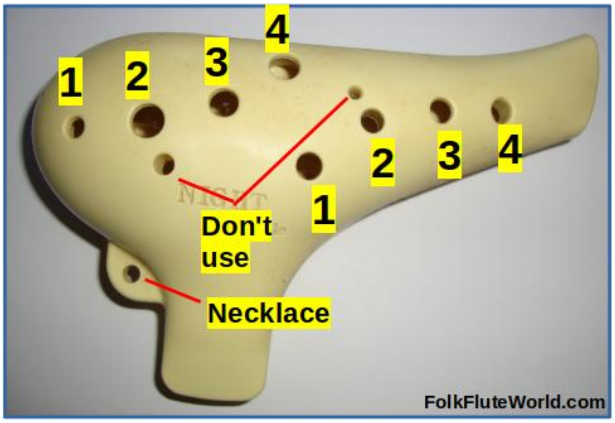
I receive no compensation for recommendations. They are solely based on product merit and are intended as helpful advice.

Lesson 3 -- How to Hold Your Ocarina

Holding a transverse oc is simple. Just place your fingers over the tone holes as shown.

1 indicates your index or first finger, and **4** indicates your littlest "pinky" finger.



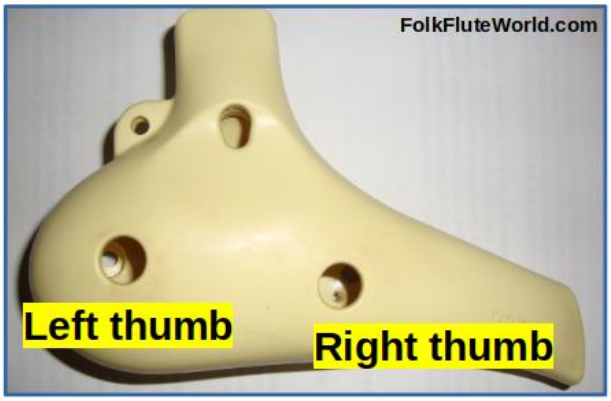


Your left hand curls around behind the instrument to cover the left side fingering holes, as shown at the top of the photos. Your right hand manages the tone holes to the right.

We won't use the any of the subholes (assuming your instrument has them) until much later in this course. So just ignore them for now, and always leave them open.

And of course, you never had to worry about the hole for stringing a necklace. That hole does not penetrate the enclosed chamber so it is not used in playing the instrument.

Beneath the instrument, your two thumbs cover the thumb holes:



Here are a few closeups of holding a 12 hole transverse. The musician is playing **low C**, the note that sounds when all holes are covered by his fingers -- except for the two subholes.

The left photo shows a top view, while the right photo shows the player covering the two thumb holes on the instrument's underside:





Here is the musician sounding the note. Notice that in both the top and bottom left side photos the musician covers all the holes -- but not the two small subholes of his 12 hole oc.





Notice how the musician's fingers lay flat across the instrument. You don't need to curl your fingers to "punch" the tone fingering holes.

Nor do you need to grip your oc too tightly. A firm but gentle grip works fine. Use the necklace while you play if you're worried about dropping your instrument.

Summary

Practice holding your ocarina and covering the holes. Lift your fingers up and down again to cover the holes. Get comfortable with how your oc feels.

The trick to it is that you must **fully** cover the holes that you intend to cover when you play.

Move your fingers on and off the fingering holes -- but don't cover the tiny subholes (if your oc has them). See if you can cover the holes fully each time. You'll need to develop this ability.

In the next lesson we'll blow our first notes.

Lesson 4 -- Playing Your First Notes

Let's try playing a couple notes. Hold your ocarina as show in the previous lesson.

Cover all the fingering holes and the two thumb holes -- but **not** any subholes.

Be sure that you cover each hole completely!

Now put your mouth on the mouthpiece and blow a steady, constant airflow. You want to blow in directed fashion, like how you would blow out a candle. Direct your airstream into the fipple (mouthpiece).

Did you get a nice sounding note at a steady pitch?

If not, the most likely problem is that you are not covering one of the holes **completely**. Make sure you're covering each hole in its entirety and try blowing again.

You may have to look at your fingers a couple times to get this right, and it may feel strange. But believe me, after some small amount of practice, you'll develop **muscle memory** as to where the holes are. It will become second nature to cover them completely when you need to.

The other possible problem is that you're blowing either too softly or too loudly to get a good tone. Experiment a bit. Blow loudly, until the instrument tells you it's too loud. And try blowing softer and softer, until the tone goes flat or falls away.

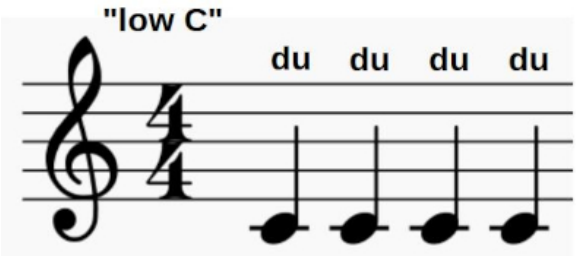
Once you calibrate the proper breath pressure, make sure you blow at that same pressure steadily. You want to sound a continuous note at a constant volume. If you vary your breath pressure, the note will sound uneven in pitch.

Just like covering the holes at first, you may have to learn how much pressure you need to blow true notes. But this also quickly becomes very easy.

Practice playing the note with all fingering holes closed several times. You can tongue each note with a "du" or "too" sound to articulate it.

Let's see how playing that note four times looks in musical notation. The figure below shows the note you're playing.

The vertical position of the note on the horizontal lines or **staff** indicates the pitch of the note. Notes that appear higher on the staff sound higher. Notes that appear lower in the staff sound lower.

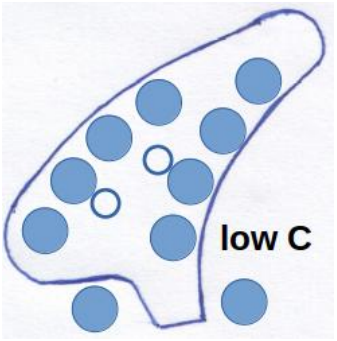


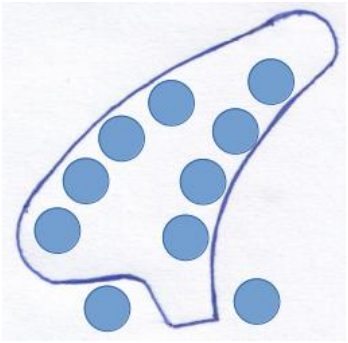
The note you're playing with all holes closed (except subholes) is called the instrument's **fundamental note.** For the Alto C oc, it's called **low C**. (It's called low C on any C Major ocarina.)

You can see that low C is indicated in musical notation by its location one line below the regular staff.

Here's an alternative way to represent musical notes. It's called **tabbed notation**. Most people call them **tabs** for short.

These figures show two different ways to portray low C as a tabbed note.





The fingering holes you cover are the filled-in circles. Those you don't cover are represented by empty circles. The left and right thumb holes are located near the instrument's mouthpiece.

The left figure shows all 12 holes on a 12 hole ocarina. All are covered to produce low C except for the two small subholes.

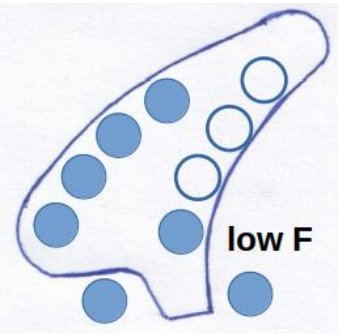
The right figure shows the same note. It excludes the two subholes. When subholes are not shown, that means they should be uncovered … left open.

Always leave any subhole(s) uncovered until later in this course.

Of course, if your oc doesn't have any subholes, you don't have to worry about them.

Another Note

Let's try another note. Here's its tab notation:

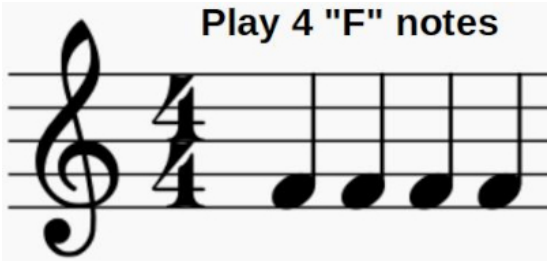


The tabs show that for this note, you cover the all four left hand holes of the oc. You use only your index finger to cover the first hole with your right hand.

As always, you leave any subholes uncovered. (Going forward, we'll use the diagram style that excludes subholes because it's easier to understand.)

Try playing the note several times, each time articulating it by softly tonguing the mouthpiece.

This is the note called low F. It appears in sheet music notation like this.



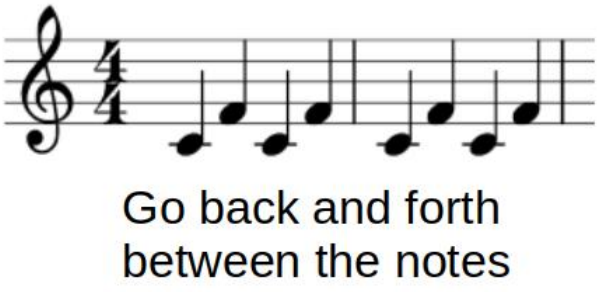
That low F appears higher (vertically) in sheet music notation than low C tells you that it's higher pitched.

The rule is: **the higher a note appears on the staff, the higher its pitch.**

As with low C, if you don't get a pure, true tone, check that you have covered each hole **completely**.

Also, blow with the proper breath pressure. Too little breath will sound a flat note, while too much breath will sound sharp or forced or overblown.

Experiment a bit with different breath pressures, and it will quickly become evident what pressure you need to voice nice-sounding notes on your ocarina.



Try blowing four F notes, then cover all the holes and blow four low C notes. Then, go back and forth between the two notes quite a few times, just as the diagram indicates.

Are you starting to get a feel for how to grasp your ocarina?

Always remember, to play any note, you must **completely** cover all the holes you're supposed to cover, without exposing even the tiniest air gap!

And make sure your fingers do not extend so far across the ocarina that they accidentally cover any part of the subholes, if your instrument has them.

Summary

In this lesson you learned how to hold your oc and how to sound two notes.

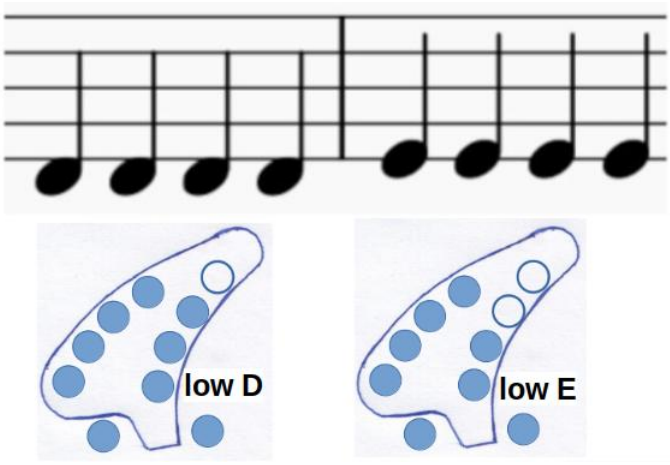
Experiment a bit and practice so that you feel comfortable playing these two notes. It will feel awkward at first, but very quickly you'll find it becomes natural to hold your ocarina and play pretty tones.

In the next lesson we'll learn two more notes. And you'll play your first song!

Lesson 5 -- More Notes... and Your First Song

So far you've played two notes, low C and low F. Let's learn a couple more.

Then we'll learn the basics of musical notation, and play your first song.



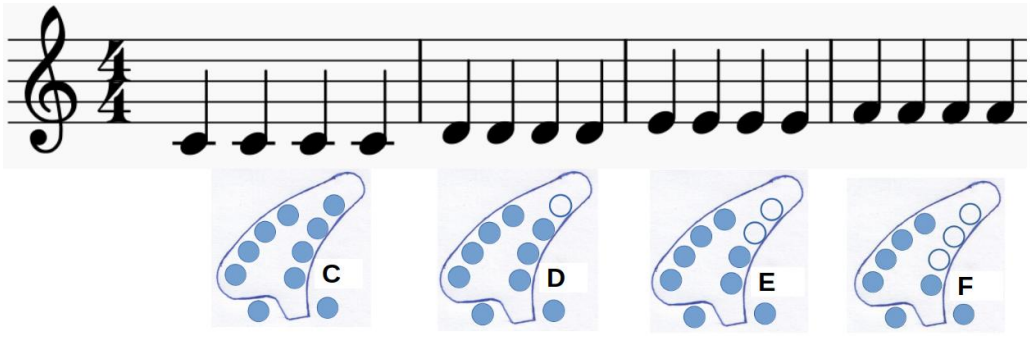
This figure shows that the first new note is low D. You play it with three right hand holes closed, and your right littlest or "pinky" finger off the hole. D sounds one note higher than low C.

Try playing D four times, as the sheet music indicates.

The next note higher in the scale is low E. Cover the first two holes with your right hand and leave the last two open.

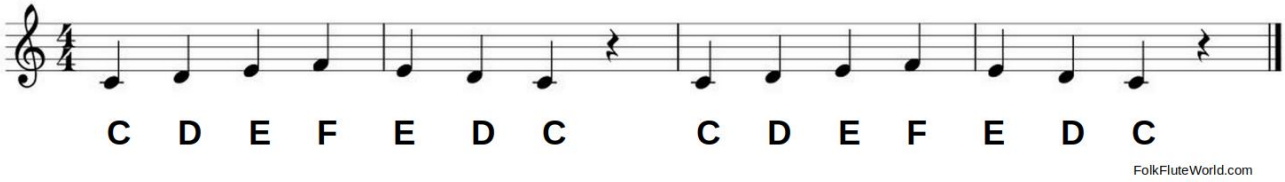
Did these notes sound right? Remember -- you must always **completely cover** any hole that is supposed to be closed. If you didn't sound true tones for these notes, leaving any hole even the least bit uncovered is the most likely cause.

Here's a review of the four notes we've learned so far. Try playing them each four times, just as the music shows:



Practice

Okay, let's try playing the four notes we know back-to-back:



Play these four notes correctly and you'll hear that you're climbing several notes up a scale, and then descending back again.

Each note gets one equal beat (as in the "beat" of a song). You can play them at any speed you feel comfortable.

Notice how vertical lines in the staff separate each group of four notes into units called **measures**. Each measure contains four beats.

Don't worry about the symbols at the start of the staff. We'll get to that later.

That squiggly symbol at the end of the 2nd and 4th measures -- 𝄽 -- means to "rest" for one beat. In other words, be silent for one beat.

If the musical notation isn't clear, don't worry, we'll discuss it more later.

Right now the goal is to learn to play four notes on your ocarina. Practice them a bit... get comfortable changing your fingering as you move between them... and be sure you're sounding strong, true notes for each. That's what's really important at this point.

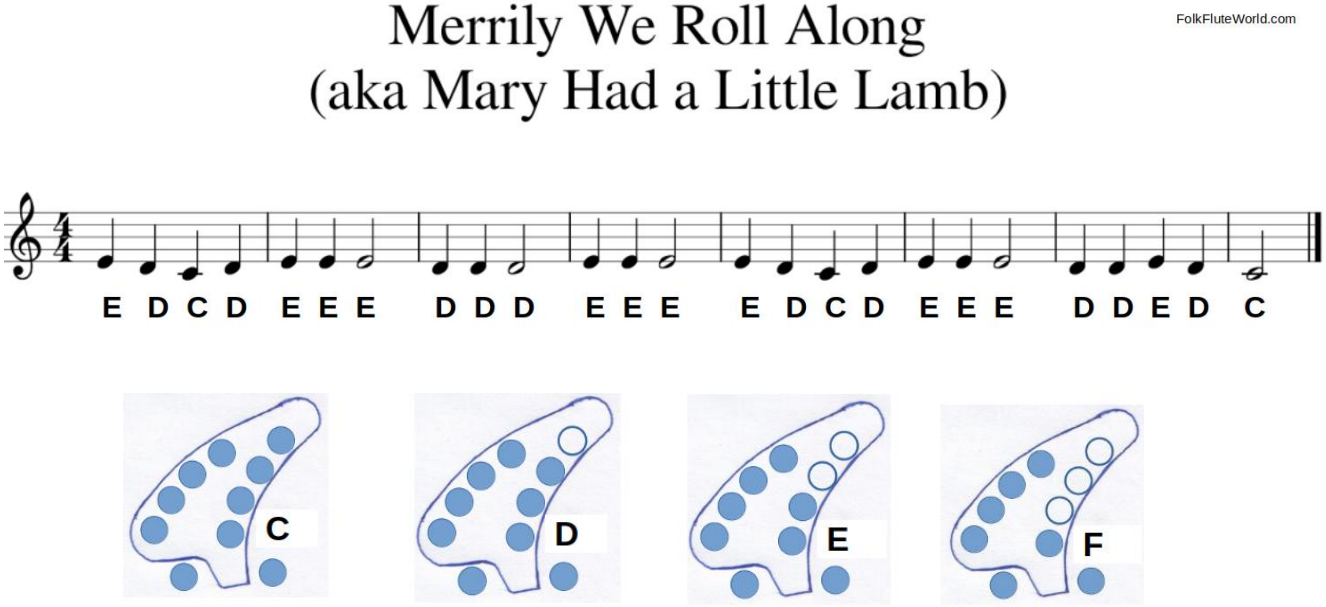
You want to get a feel for how to cover holes completely for these notes, and how to switch between the notes.

A First Song

Time for a first song. It's a tune you know, so you won't have to worry about the timing of the notes. You want to be able to finger the notes correctly, shift between them, and blow each correctly and in tune.

Some people know this tune as *Merrily We Roll Along*, while others call it *Mary Had a Little Lamb*. Still others know it as the chorus of the 19th century folk song *Good-night Ladies*. Warner Brother's famously transformed it into the theme song of their *Looney Tunes* cartoon series in the 1930s.

For quick reference, we've placed the fingering chart for the four notes you're learning right beneath the score. Try to memorize the fingering for each of these notes. You want to be able to associate each fingering with its representation on the staff.



So far all the notes we've seen on the staff are filled-in circles with attached vertical lines or **stems**. Those are called **quarter notes**. In this piece, you'll notice there's a new kind of note as well.

It's the **half note**, represented by an empty circle with an attached vertical stem.

Whereas a quarter note gets one beat, a half note gets two beats. You play a half note for double the length of time as a quarter note. Thus, the half note consumes the same amount of time as two quarter notes.

You know how this tune goes, so you can see how the sheet music expresses the difference between the shorter notes in the tune (the quarter notes), and the notes that you hold longer (the half notes).

If you think about it, you can see that sheet music notation tells you two things:

- The notes to play
- How long to play each note

It's up to you to have memorized how to finger each note correctly on your ocarina. That will be a big part of what you'll learn in upcoming lessons.

You might be wondering why we call these four notes **low C**, **low D**, **low E**, and **low F**. The reason is that your ocarina can also play these four notes one octave higher. Those are referred to as **high C**, **high D**, **high E**, and **high F**.

The words **low** and **high** distinguish exactly which pitch you're talking about. We'll leave out those words out when it's already understood as to which note we're talking about.

Summary

Now you're cooking. You've learned how to play a few notes, transition between them, and play a first song. Practice the song until you feel you know these four notes, and how to get a decent sound from your ocarina.

It may take a little practice to fully cover the holes as you move from one note to another, but don't get discouraged. Just practice a bit and you'll get it right.

In the next lesson, we'll play *Jingle Bells*.

We start with easy songs like these because everyone knows the tunes. That way you only have to concentrate on fingering and blowing the notes. You don't have to worry about the timing of the notes.

We'll show you how *Jingle Bells* is written in sheet music. If you've never read music before, you'll find that it's not at all hard with simple songs.

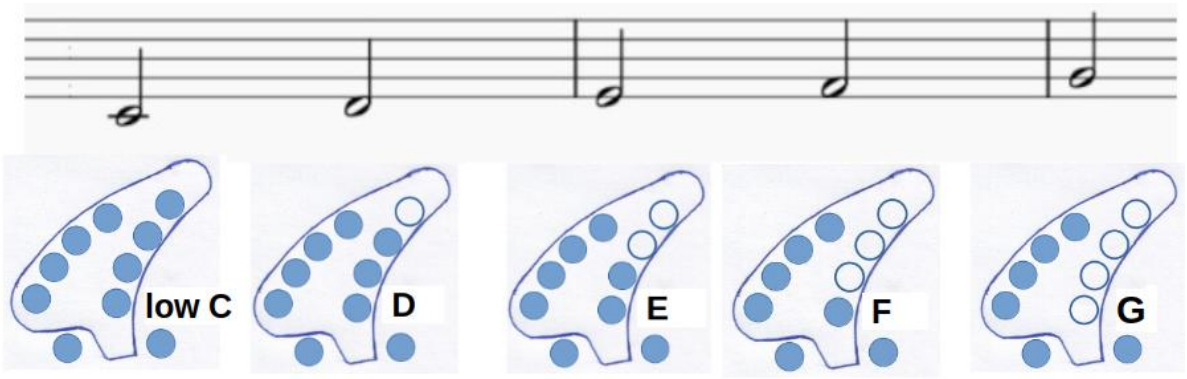
Just a few lessons more, and you'll be able to read and play many popular songs!

Lesson 6 -- Playing Jingle Bells... and Reading Music
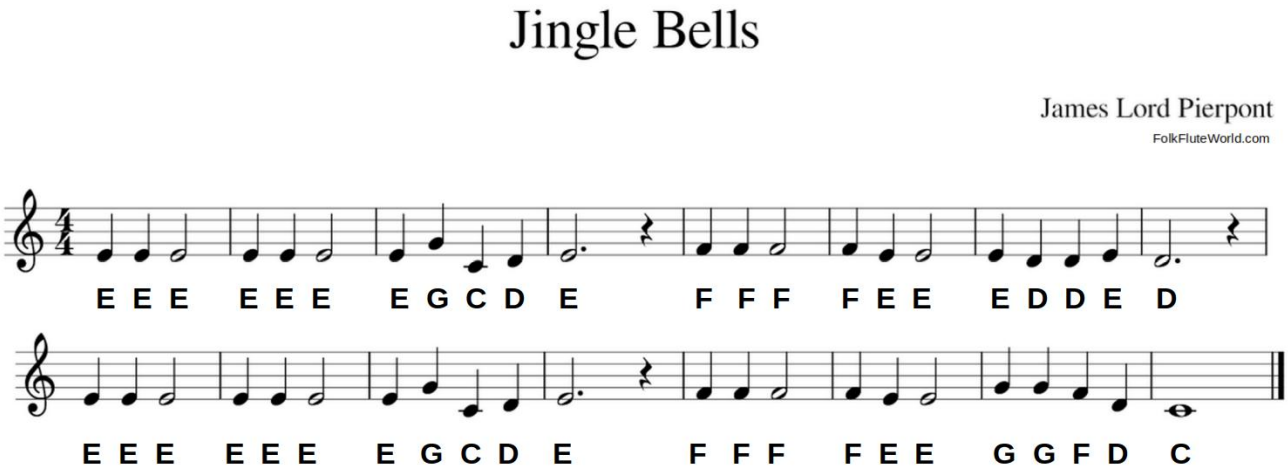
Now, let's try *Jingle Bells*.

Jingle Bells was composed in the 1850's. Many believe that this song -- likely the most popular Christmas song ever -- was originally intended as a drinking song for a tavern in Massachusetts. Who knew?

We need one more note to play this song: G. Here's the fingering for all the notes we've played so far, and we've added G on the far right.



Try playing these notes in sequence a few times so that you'll remember them. Play up and down the scale until it feels comfortable. Then, give our simple version of *Jingle Bells* a go.



This song consists of quarter and half notes, just like you're used to. But you'll notice that several half notes have a dot immediately after them.

A dot that appears immediately after any note extends the length of that note by half. Since a half note consumes two beats, this adds one extra beat to the half note. Therefore we hold this note for three beats.

Another new convention: the last note of the piece appears as a half note -- but without its vertical stem. This is a **whole note**. You hold a whole note for four beats.

That makes sense. If you think about it, many songs end on an extended note. In this piece, you hold the final note for four beats.

To summarize: sheet music tells you the timing of how to play the song by the length of its notes. A quarter note gets one beat, a half note gets two beats, a dotted half note gets three, and a whole note gets four.
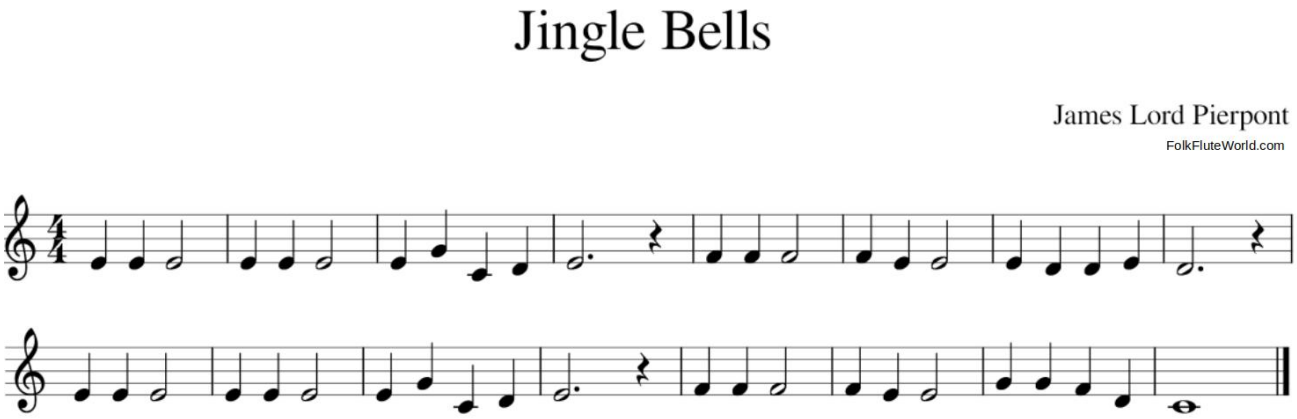
That sounds like a lot to remember. But it's really not. Since you already know how the timing of *Jingle Bells* goes, all you have to do is match up the timing of the song as you know it with the appearance of the notes in the sheet music.

Standard Sheet Music

Let's take a look at how *Jingle Bells* might be written as a **score** -- as standard sheet music.

You can see that playing this piece as you would normally see it written is a little tougher because the score doesn't name the notes for you. You have to have memorized which notes are C, D, E, F, and G. You also have to have memorized how to finger each note on your ocarina.

Try playing the song again to see if you can do this.



Practice

So here's what we've discovered about sheet music. To play it correctly, you must:

1. Be able to identify the notes on the staff
2. Be able to finger the corresponding notes on your ocarina from memory
3. Recognize how many beats each note consumes (their timing)

To improve your play, you'll want to keep practicing *Jingle Bells* until you've achieved this level of skill.

If you're like me, you'll play the piece very slowly several times. This is called **sounding it out**. Once you've figured out the piece, you can speed it up and play it faster.

This is a great technique for learning how to play ocarina. Never be afraid to play a song as slowly as you need to in order to interpret it and suss it out. Once you've got a grip on how it goes, then you can speed it up and play it at the correct tempo. That's how to teach your fingers to correctly pattern the score.

Being able to read sheet music is a vitally important skill. It's the means by which you gain access to millions of free songs to play. We'll practice reading music a lot more, so don't worry if it's not yet all clear.

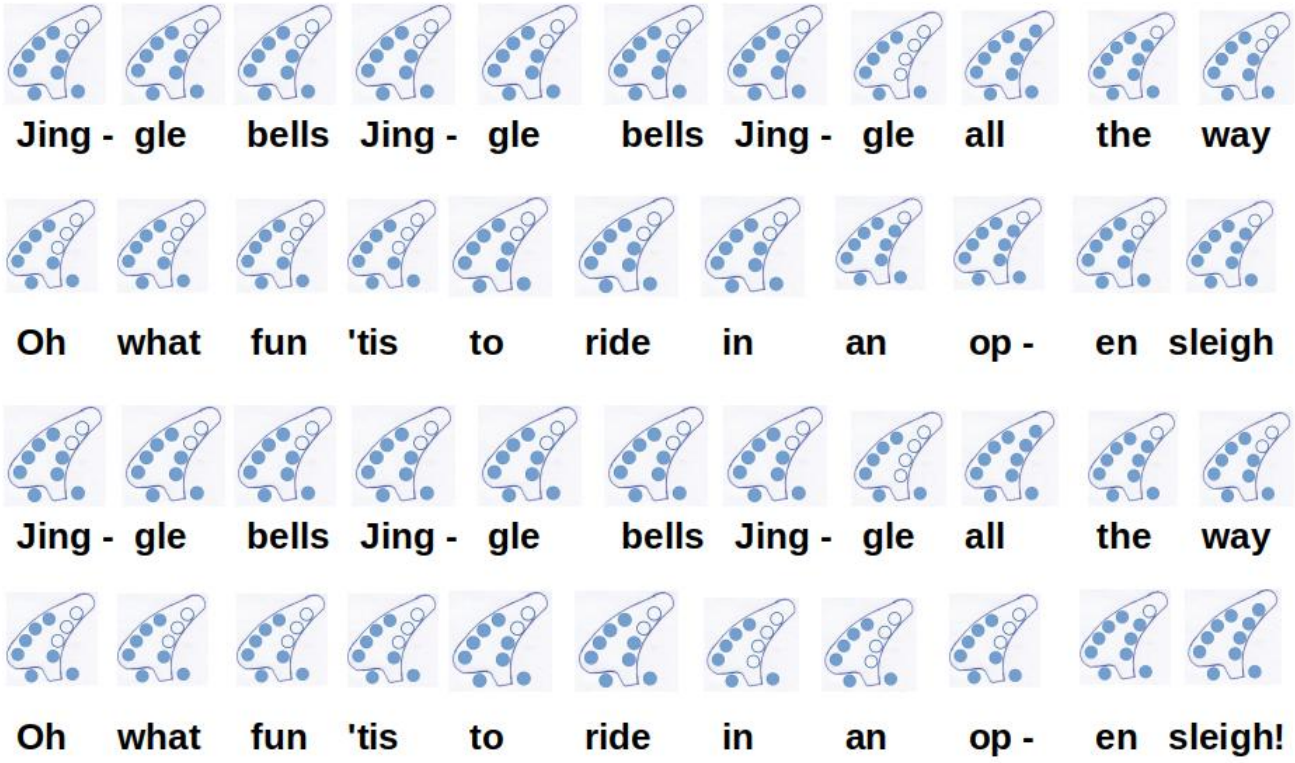
At the end of this course, we'll provide links to TONS of free sheet music for songs you can play on your ocarina.

How cool is that? You can play almost any popular song! This is the fun of learning a musical instrument.

Tabbed Notation

Remember that tabs are an alternative notation to standard sheet music. So, how does *Jingle Bells* -- the entire song -- look in **tabbed notation**?

You might see any of several slightly different tab representations, but here's one that matches the above sheet music:



The big advantage to tab notation is that it visually shows you how to finger each note.

The big disadvantage is that it gives you no idea of the timing of those notes. So it works best for popular songs where you already know how the tune goes.

It also **really** helps if the tabs include the lyrics. That makes it much easier to understand the timing of the piece, and how the notes match up with the timing.

Many tabbed scores include words, but not all.

With most ocarina tabs, you'll see the tab notation includes the two subholes.

If your oc has subhole(s), just follow the tabs for when to cover them.

If your instrument lacks subholes, you can still play the song -- except for any notes that cover the subholes. (Later in the course I'll tell you ways to get around this issue.)

Going forward, our lessons will always give you standard sheet music notation for the songs we introduce. That's because standard notation is nearly universal. It gives you access to the most songs.

And it's not particularly difficult to understand, as you'll soon find.

In contrast, tabs are **only** used to score tunes for transverse ocarinas. They are a transverse-specific notation.

Nevertheless, being familiar with tabbed notation is useful. There are lots of free ocarina songs available as tabs. And, when you're a beginner, tabs can sometimes be helpful in figuring out how to finger a song.

At the end of the course, we'll give you links to libraries that contain many thousands of songs, both in standard musical notation and tabs.

Summary

Now you've learned five notes and know the rudiments of reading music. The next lesson consolidates and expands your knowledge, as together we work through a number of popular tunes.

The tunes are all ones you know. So you can focus on learning how to finger notes and transition between them.

You'll also learn more about reading sheet music.

Lesson 7 -- More Notes & New Songs

You're at a point now where you know enough to play simple songs. But you need some practice to get more secure in reading the notes, and more adept and agile in playing them.

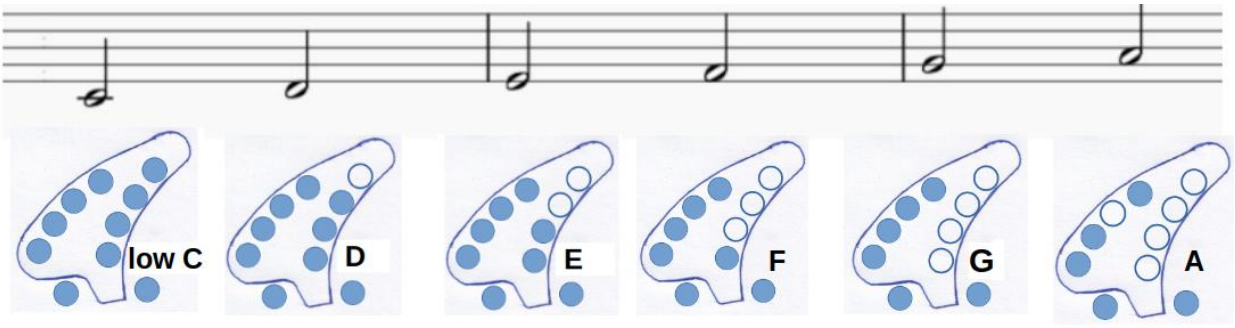
You want to get to the point where when you see a note on the staff, you can accurately finger it and sound that tone on your oc. So this lesson is all about consolidating what you've learned so far. The best way to do that is by playing some new songs and practicing.

You'll get better every session you spend playing your ocarina. That's how one learns to play a musical instrument. It's a hands-on process. This lesson gives you the songs to work with.

Don't feel you have to master everything in this lesson all at once. Instead, play some of the songs in a session. In subsequent sessions, go back and play them again until you feel you've finally mastered them.

We've selected simple songs everyone knows so that you don't have to worry about figuring out the melodies. (Don't worry, we'll get to more advanced songs in later lessons.)

There's nothing you haven't already learned in any of these songs, except that we introduce the next higher note in the scale: A. Here's how to finger A, and a review of the notes we've learned so far:

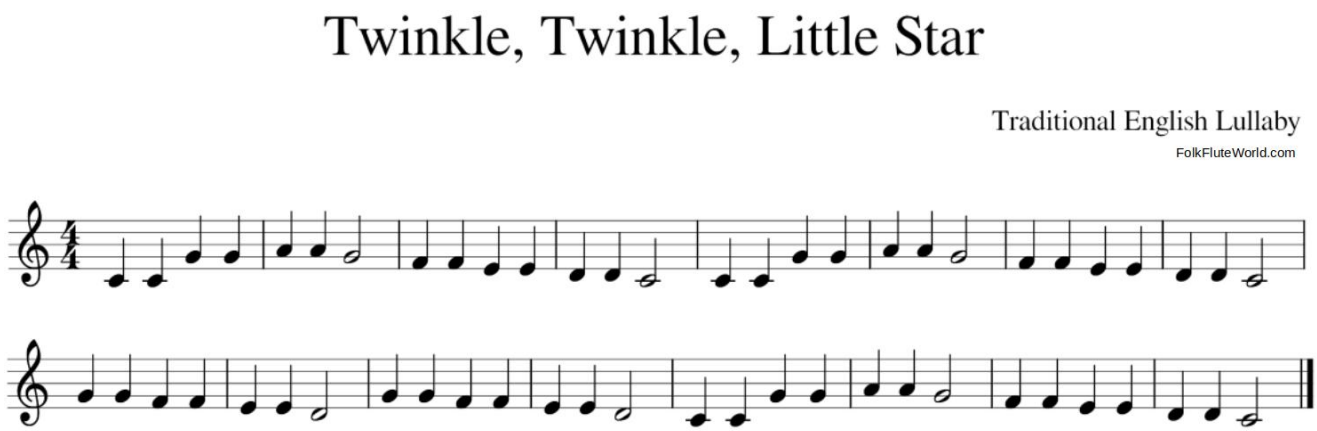


You'll notice that A breaks the concept of strict linear fingering. That's because it requires you to keep your left hand little finger -- your pinky finger -- down while lifting up the next finger in the sequence.

Practice ascending and descending these notes in sequence a few times to refresh your memory of them.

Song: Twinkle, Twinkle Little Star

Here's a traditional English lullaby everyone knows. The melody is from an 18th-century French song, while the lyrics derive from an 1806 poem by Jane Taylor.



There's nothing new in this song but the note A. The score practices your ability to ascend and descend the scale using all the notes you know. Try to get to the point where it becomes easy for you to connect the notes you see in the score with where you place your fingers on your ocarina.

You're developing your **muscle memory**, your instinctive feel for where each of the fingering holes are located on your ocarina. Very soon you'll cover each tone hole completely without ever having to worry about misplaying a note. It will become second nature after you practice more.

If you play a note and it doesn't sound right, remember to check to see that you've **completely** covered all holes that should be covered.

In terms of reading sheet music, this song consists of but two kinds of notes: quarter notes and half notes. Quarter notes get one beat each, while half notes are twice as long -- each gets two beats.
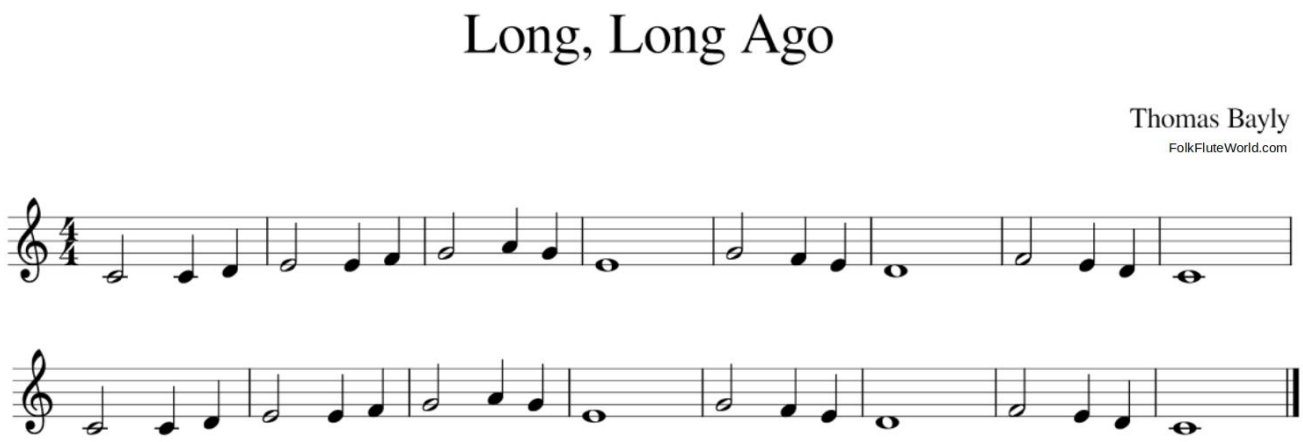
Inspect the score so that you understand how these two kinds of notes tell you how the timing of the melody goes.

Song: Long, Long Ago

Here's a nostalgic song written by English composer Thomas Bayly in the 1830s.

In 1940, *The Glenn Miller Orchestra* updated the lyrics and hyped the tempo. With the Andrews Sisters on lead, result was the hit song *Don't Sit Under the Apple Tree (with Anyone Else but Me)*.

You'd be amazed at how many hit songs are actually based on old melodies that have been updated to the musical style of the moment. We'll encounter many more in this course.



If you need help with the timing of this piece, remember that each quarter note gets 1 beat. Each half note gets 2 beats. And the whole notes -- those notes that do not have vertical stems -- each get 4 beats.

When Do You Breathe?

So far we've been concentrating on learning notes and stringing them together into songs. But have you wondered: when should I take a breath while I play?

Listen carefully to a professional singer or musician, and you'll find that they control themselves so as to breathe at times that least disturb the melody.

And that makes sense, right? With the songs you've been playing, as you gain some facility, you may have noticed that taking a breath at some points in a song disturbs the entire feeling of the song, while breathing at other times is minimally disruptive.
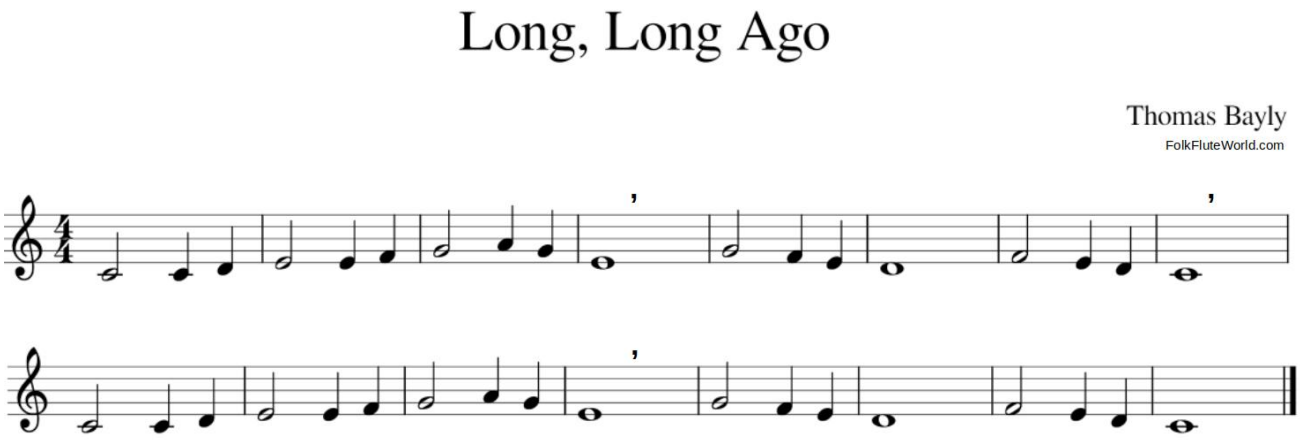
Let's take another look at the song you just played. We've reproduced it below, but this time notice the presence of "flying commas" after every fourth measure.

These commas are **breath marks**. They indicate the optimal times to take breaths without disrupting the song's flow.

Most sheet music doesn't include breath marks. The reason is that we instinctively know when to breathe. This will be after you complete a **musical phrase**, a group of measures that naturally fit together.

On the other hand, some composers consider breath marks useful to musicians and include them in their scores.

Now that you know about breath marks, try playing *Long, Long Ago* again. This time follow the breath marks to see if they enhance your performance.



Note that instead of flying commas, some composers will use a checkmark to indicate a breath. Or you might even see a vertical tick ('). These are placed in the exact same position relative to the staff as are flying commas.

Here's a general rule about ocarinas: **the larger the oc, the more breath it requires**. Play a bass oc, and you have to breath more frequently than if you play a tiny soprano. So the larger your ocarina, the more important good **breath control** becomes.

You don't want to disrupt a melody by breathing at an inopportune time.

When you first start playing ocarina, it's pretty common to blow each note separately and distinctly, and to take breaths whenever you need them.

Try to "smooth out" your play. Play an entire musical phrase before you breathe, instead of breathing after each note or two.

Listen to how the notes you produce sound together, and try to breathe only at intervals that do not disrupt the flow of the melody. Master this, and you'll sound **much** better when playing.

How To Breathe

This brings us to an important topics. How you breathe impacts your playing.

Whether you're an opera singer, a flutist, or an ocarinist, **breathing deeply into your diaphragm** enables you to better manage your breaths.

Deep breaths suck air into your lungs such that you can better control its release into your ocarina. You'll have more air to play longer passages before you must breathe again.

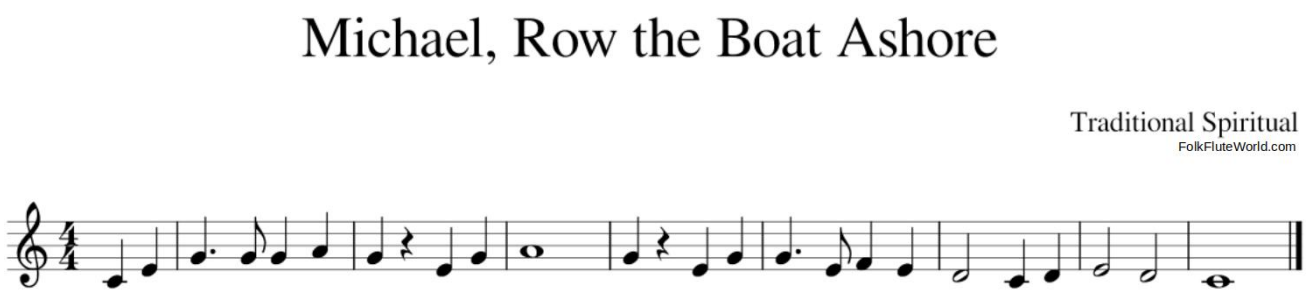
Shallow breathing has the opposite effect. If you take shallow breaths, only your upper chest and shoulders move. Deep breathing moves your lower chest and stomach as well.

You can develop consistent deep breathing simply by being conscious of it when you practice. Adopt an upright posture and fully breathe every breath, and you'll be on your way to better playing.

Song: Michael, Row the Boat Ashore

Here's another song you undoubtedly know. It evolved with African Americans in the mid-1800's in the sea islands of South Carolina.

Like many traditional songs, it became a popular hit years later in 1960 when it was recorded by *The Highwaymen*, a folk group. That was during the height of the "folk era" in the United States.



Notice the quarter notes with a dot appearing right after them. **The rule is: a dot that immediately follows any note extends the length of the note by half.** So a dotted quarter note consumes the same amount of time as quarter note plus an **eighth note**.

In this tune, eighth notes appear right after the dotted quarter notes. You identify eighth notes by the curved line attached to their stems.

An eighth note takes half the time of a quarter note. So if a quarter note gets one beat, an eighth note gets half a beat (or a very quick beat).
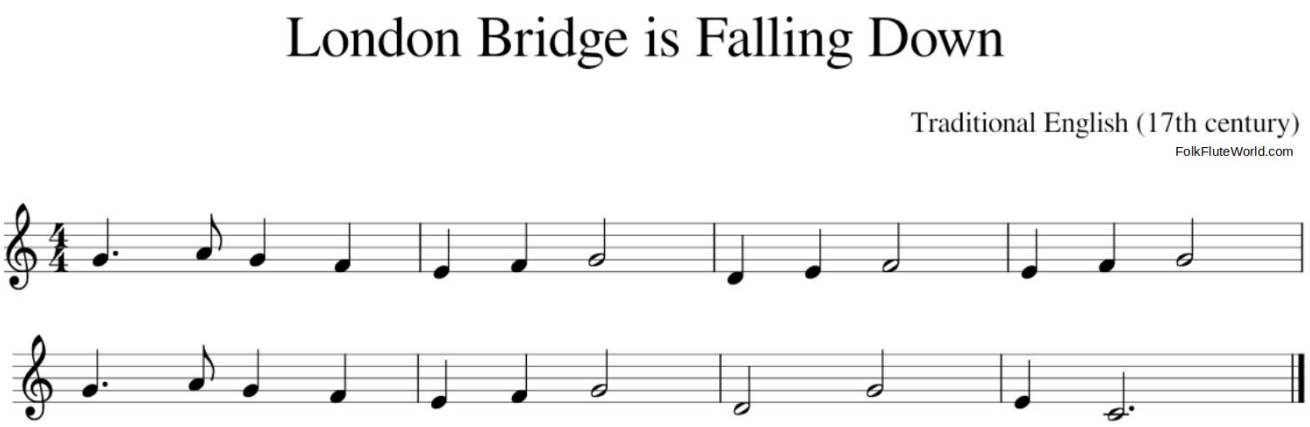
Now, try to match the notes in this score to the way you know the melody goes. This should make the meaning conveyed by the musical notation clear.

This song is a soulful melody. Once you've mastered its fingering, try to play it more expressively. Make your ocarina "sing" this song in all its beauty.

Song: London Bridge is Falling Down

Here's another song that includes a dotted quarter note followed by an eighth note. This is a very common construct in many songs, so take a look and see how it's written and played in this song. You want to make sure that when you run across this construct in other songs you know how the timing of the notes works.

This rhyming sing-song dates back to the 17th century and has often been the basis of various children's games. For generations, kids "skipped rope" to this tune.



As always, get started by playing this song as slowly as you need to. After a few times through, you'll be familiar enough with the fingering to speed it up a bit. Never feel embarrassed to start a new song by slowly picking your way through it. That's one of the best learning strategies.

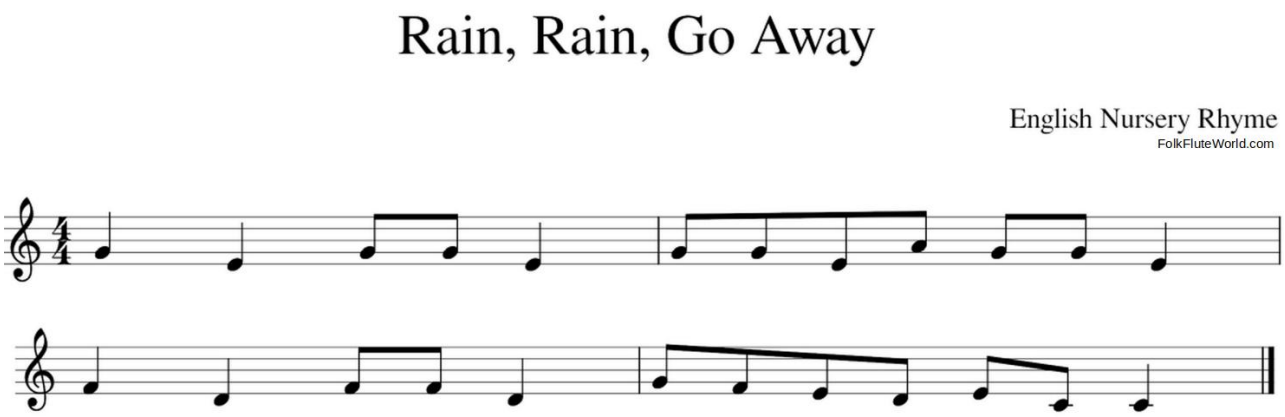
Again, match the timing of how you know this melody goes with its dotted-quarter-eighth-note combination. Look back at the sheet music for *Michael, Row the Boat Ashore* if you need another example of how this combination should be played in a melody.

Song: Rain, Rain, Go Away

Here's an English nursery rhyme set to song that dates back to at least the 17th century.

We present it here so that you can get a better feel for eighth notes. Remember, two eighth notes fit into the time allotted to play one quarter note. So eighth notes are relatively quick.

Try the song out very slowly. Then practice to where you can play it more quickly, as if it were a sing-song playground chant. This score is a good demonstration of how eighth notes are used in compositions.



Song: Lightly Row
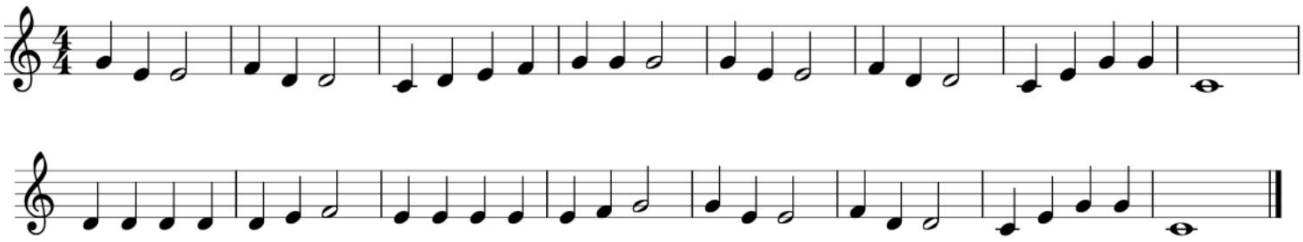
Are you still with me? Remember, the goal isn't to "swallow" this entire lesson all at once. Instead, practice these songs over several sessions when you're fresh. You want to pace yourself, repeat the songs, and grow in your skills with your ocarina. "Practice makes perfect" is certainly true when it comes to learning how to play a musical instrument.

Here's a German folk song from the early 19th century. In German it's known as *Hänschen klein*, or *Little Hans*.

Lightly Row

Traditional German Folksong

FolkFluteWorld.com



Hopefully at this point, you're able to "sight read" the notes on the score and finger the proper notes on your ocarina in response. Don't be shy about going back to earlier songs to learn this, or by playing a song as many times as you need to to get it right.

The goal isn't to complete lessons as quickly as possible. The goal is for you to become comfortable playing true sounds for all the notes. And to learn to associate notes in sheet music with their fingerings on your ocarina.

Song: A-Tisket, A-Tasket

Here's another popular children's song from the 19th century.

The "Queen of Jazz," Ella Fitzgerald, became famous for her rendition of this tune. The version she sang with the *Chick Webb Orchestra* became one of the best selling records of the late 1930's.
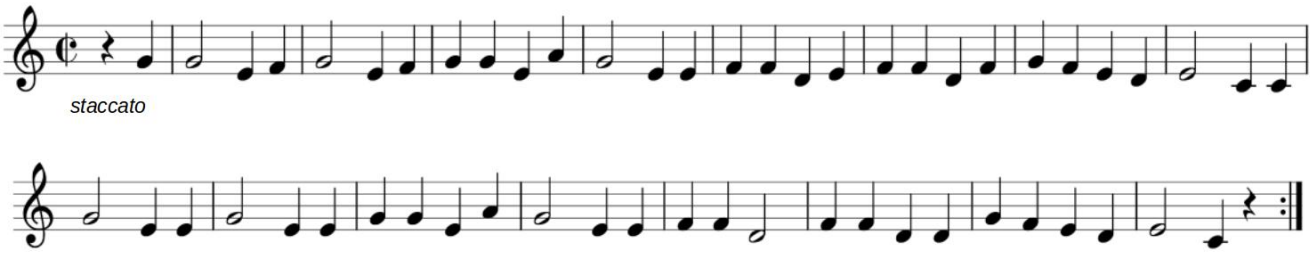
This is a great example of a piece you want to play very slowly at first, to sound it out and to get used to the fingering. Then, after you've familiarized yourself with it, you can pick up the pace (or **tempo**) and play it at "playground speed."

This song is excellent practice to work yourself up to quick fingering in a fast-paced song. Take enough time with it that you achieve that.

A-Tisket, A-Tasket

Traditional

FolkFluteWorld.com

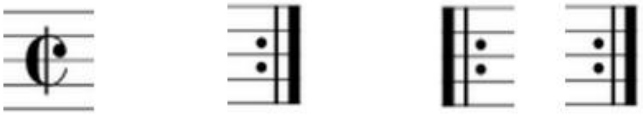


There are several new notational elements in this piece. First, notice how the word **staccato** appears at the start. This means to play the notes in crisp, short style. Play the notes with your tongue as "dit-dit-dit-dit" rather than "daah-daah-daah-daah" or "laah-laah-laah-laah".

It's common to find stylistic advice in a word or two at the start of a piece. Often these words are Italian. For example, the opposite of staccato is **tenuto**, which means to play notes to their full length and gently transition between them.

Musicians formally refer to these playing instructions **directives** or **performance marks**. Most of us just call them **playing instructions**.

There are dozens of these stylistic instructions you might see. We'll explain more of them in upcoming lessons.



Here are a few new symbols that occur in this piece. The C with a slash in it is called **cut time**. That means to play the song at a fast pace, i.e., double-time.

The double bar with the two dots that appears at the very end of piece means to repeat the tune from the start. So, you would play this entire score twice.

Often you'll see a portion of a score enclosed in inverse double bars (as in the right side of the above figure). That means to repeat the enclosed measures. This greatly reduces the length of many scores that contain repeating sections.

For example, it's useful for a song that has repeating verses in the chorus. You wouldn't want the score to write out, over and over, the notes for each of twenty verses! Instead, composers use these **repeat brackets** to enclose the repeated sections.
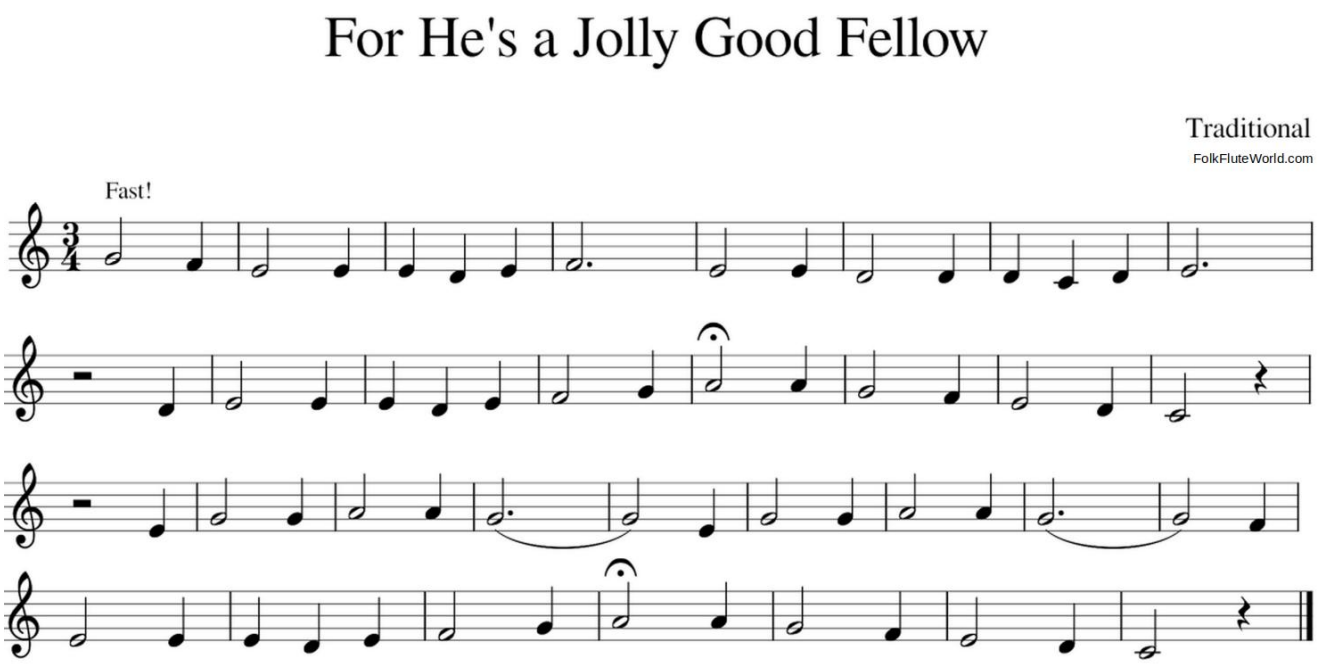
Song: For He's a Jolly Good Fellow

Let's wrap up this lesson with one last song.

This tune was composed in 1709. Marie Antoinette popularized it after she heard one of her maids singing it. Eventually it immigrated to the UK and the USA, where it's become one of the most popular celebratory songs ever.

The lyrics vary a bit depending where you live. The British sing *"For he's a jolly good fellow, and so say all of us!"* while Americans yodel *"For he's a jolly good fellow, which nobody can deny!"*.

Here's the song ...



This song is scored very simply. That makes it highly readable and easy to figure out.

But notice the advice to play "Fast!". That tells you that once you've decoded the song and have gotten familiar with it, you need to speed it up a bit. You know how the song goes.

There are several new elements in this score. First, see the "eye" over the note A in the middle of the second line? That means "hold the note extra long." Play the song with this note elongated and you'll see how this makes sense.

The technical term for holding a note like this is a **fermata**. Most people just call it a **hold**.

Another new feature occurs in the third line. You can see that two notes are tied together with a curving underscore. This is called a **tie** or a **slur**. Ties simply bond two notes together. That means you play them as if they were a single note. Don't separately tongue the second note.

So the tied notes in this piece each consume 5 beats -- 3 beats for the dotted half note, and 2 extra beats for the slurred half note that follows it.

You see two kinds of rests in this song. Remember that a **rest** is simply a period of time where you play no note at all (you just "rest" in silence). That squiggly vertical symbol you see at the ends of lines two and four is a **quarter note rest**. It tells you to rest for the same amount of time it would take you to play a quarter note.

At the start of lines two and three, you see a short little horizontal bar. That's a **half note rest**. So you would not play anything for two beats, the amount of time in which you would otherwise play a half note.

Since you don't play anything during a rest, they make the perfect time to take a breath. It doesn't disrupt the melody to take a breath during a rest.

One other item of note in this score. At the very start of the score you see a "3" over a "4". That's a **time signature**. It tells how many beats are in each measure. In a song like this with a 3/4 time signature, you have three beats per measure. So the numerator of the time signature tells you how many beats are in each measure.

That differs from the songs we've seen thus far, which were in 4/4 time. In 4/4 time, there are four beats per measure instead of three.

In both 3/4 and 4/4 time, a quarter note gets one beat. The denominator of the time signature tells what kind of note gets one beat, and a "4" tells you that the quarter note receives one beat.

It's not important to remember all these details right now. What you want to start doing is mapping the way you know a tune goes -- its timing -- to how that's represented in a musical score.
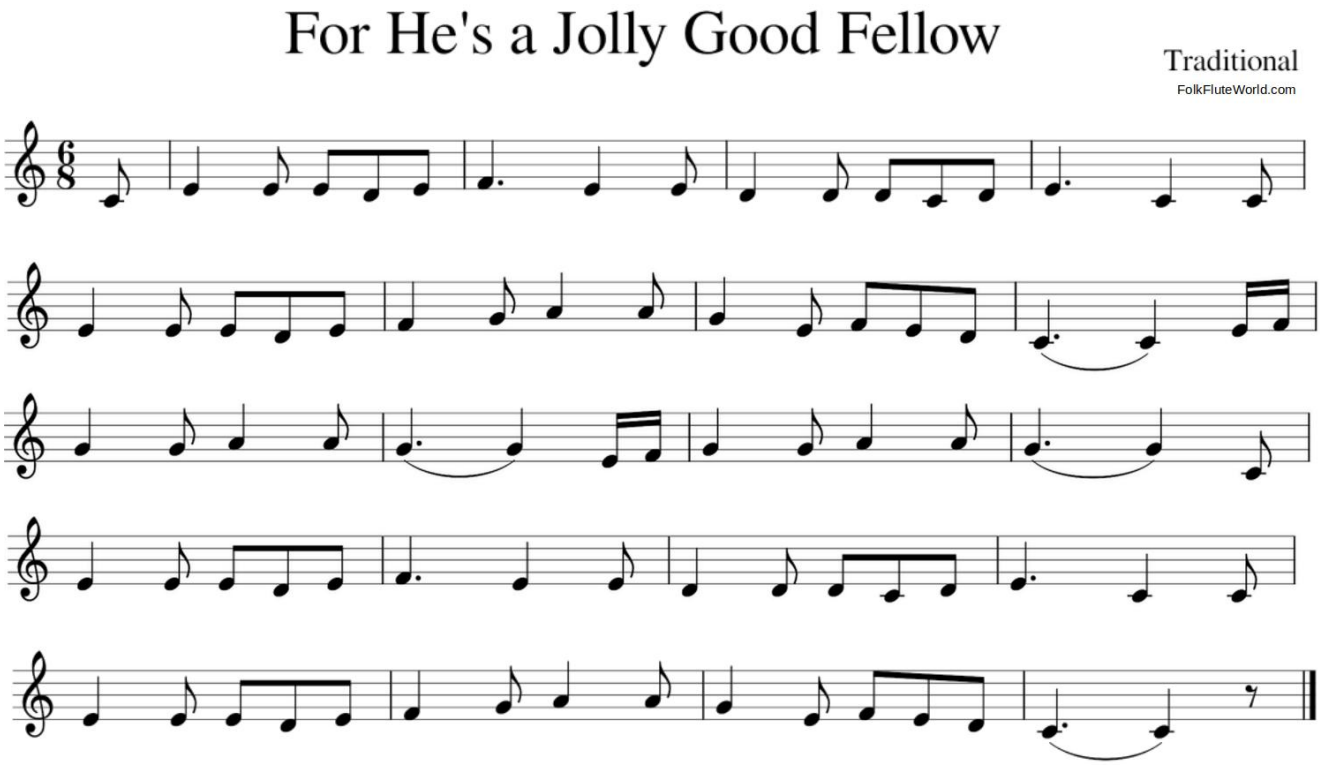
An Alternative Score

Did you know that it's possible to write sheet music for the same song in several different ways?

It's true. And you'll find that some ways are **much** easier for you to play on your ocarina than others!

We'll explore this in detail later -- specifically, we'll tell you the secrets of how to find the most easily playable versions of many songs.

For now, let's demonstrate by showing you another score for the song you just played:



This score is in **6/8 time** (as shown in the **time signature** at its start). The 6 means there are 6 beats per measure. The 8 means that each eighth note gets one beat.

Hmmm.... So each eighth note gets one beat -- instead of each quarter note -- and there are 6 beats per measure.

The first version of this song that we showed you used **3/4 time**. That's three beats per measure, with each quarter note getting one beat.

The fact is that scores can be written in all sorts of different time signatures. The most important to learn and remember are **3/4** and **4/4** time. Both of these give each quarter note one beat.

The only difference between them is the number of beats per measure. 3/4 has three beats per measure, while 4/4 contains four beats per measure.

You see several more examples of **ties** in this score. Remember, these tie two notes together so that you play them as if they were a single note.

Finally, look at this piece and you see your first sixteenth notes. These are the notes with double bars on their stems. You can see them on lines two and three in the score.

Sixteenth notes have half the length of an eighth note (and only a quarter of the time consumed by a quarter note). So play them very quickly.

Very often, sixteenth notes are used as a quick lead-in to a melodic line. That's how they're employed in this song. Take a look at the score again and you'll see that these sixteenth notes comprise a quick little lead-in to the melody.

So, now that we've discussed this score for *He's a Jolly Good Fellow*, try playing the song from it. You know the tune, so this will give you another idea of how that tune can be mapped into a musical score.

Which score did you like best, the first one or the second one? Most of us find that first version easier to understand. You'll often encounter this. You'll see two or more scores, and one of them will be much easier to read and play than the others.

It's very helpful to be able to find the easiest version of a song you wish to play. We'll tell you how to do this in future lessons.

How to Practice

Before we leave this lesson, let's talk about how you can practice most effectively.

First off, don't just practice a song until you finally get it right and then quit. **Play the score several times correctly**, after you've learned to play it without errors. This ensures you're learning proper muscle memory for the tune, and memorizing accurate fingering for each note you see in the score.

Second, once you've played a score correctly, don't assume you've mastered it and then abandon it forever after. Return to it in a later session. Play it without error again. This is how learning really sinks in.

Third, the old saying "practice makes perfect" is true when learning a musical instrument. Musicianship is an **acquired skill**. It is a skill that you learn, perfect, and remember by exercising.

Fourth, don't give up on a score. We try to present them in order of difficulty in this book, but if one proves too troublesome for you, don't entirely ignore it. Just skip it and then come back to it later when you're fresh. Or postpone it until your skills reach a higher level.

In many scores, you'll be able to play the tune but you'll encounter one or two difficult passages. Drill down on these. Play them very slowly until you get them right. Then go back and play the entire piece with the difficult passages now under your control.

Lastly, **listen to yourself play**. Only by listening to your play will you recognize areas for improvement. Perhaps you play a song flawlessly from a technical perspective. But it might not sound as lovely it might if imbued with feeling or beauty. Playing ocarina is the kind of thing you can improve upon if you hear yourself play.

Many find recording themselves useful. That way you can listen to yourself by playing back the recording -- while you're not distracted by playing.

Use your mobile phone, a digital recorder, or your computer as your recording and playback device. No need to buy anything as you undoubtedly already have one of these at hand. This is one of those situations where one of these devices could prove incredibly useful.

Summary

That wraps it up for this lesson. Remember, the goal is to improve through practice. Return to the tunes in this lesson later and practice them until you feel you've mastered them.

I hope I haven't overwhelmed you with too much about how to read musical notation. That's strictly secondary for now. Your goal is to practice the songs in this chapter until you can finger them and play them properly!

You want your playing to sound as natural as possible, not plodding or forced. Try to breathe only when it doesn't disturb the melody.

The next lesson gives a fuller explanation of how to read music. After you finish it, you should be able to read the sheet music for most popular tunes.

In the lesson after that, we'll return to learning new tunes. You'll get a chance to play more sophisticated songs and greatly improve your playing.

You're well on your way to being able to play any song you want!

Lesson 8 -- How to Read Music

Whew! That last lesson was pretty intense. There were enough tunes to keep you practicing for a good while, if you truly want to master them.
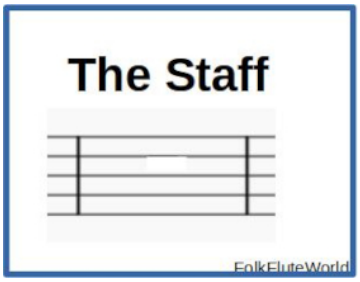
Don't feel that you have to conquer them all at once. Instead, go back to those songs now and then. Replay them to solidify your knowledge. In learning to play a musical instrument, remember that "practice makes perfect."

In this lesson we'll discuss a different topic. We'll introduce you to the basics of how to read music. Complete this lesson and you should be able to read the melodies of most popular songs.

You will learn how to read melody lines written for voice or woodwinds like the ocarina. (We won't cover advanced topics like chords and multipart piano music.)

Let's get started.

The Staff and Measures



The **staff** are the five horizontal lines on which music is written or **scored**.
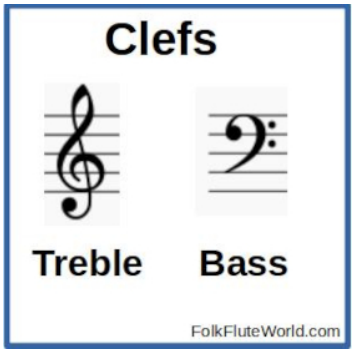
Notes on the staff are grouped into equal sized units called **measures**. A measure is a collection of notes that comprises a unit of time. Vertical bars in the staff separate measures.

This diagram shows a single measure, as defined by the space between the two vertical bars.

A **musical phrase** is a group of measures that make sense as a unit. Kind of like a line in a poem, or a sentence in a paragraph.

The **time signature** at the start of every score tells you how many beats each measure contains.

Clefs



The **clef symbol** you see at the start of every score defines what the notes are by their positions on the staff.

All songs in this lesson -- and probably all you will ever play on your ocarina -- are in **treble clef**.

The **bass clef** applies only to bass instruments. So you can pretty much ignore it!

Time Signatures

After the clef symbol, the next item you see in the score is its **time signature**. It tells you how the timing of the piece works.

As the figure below shows, a time signature has a numerator and a denominator.

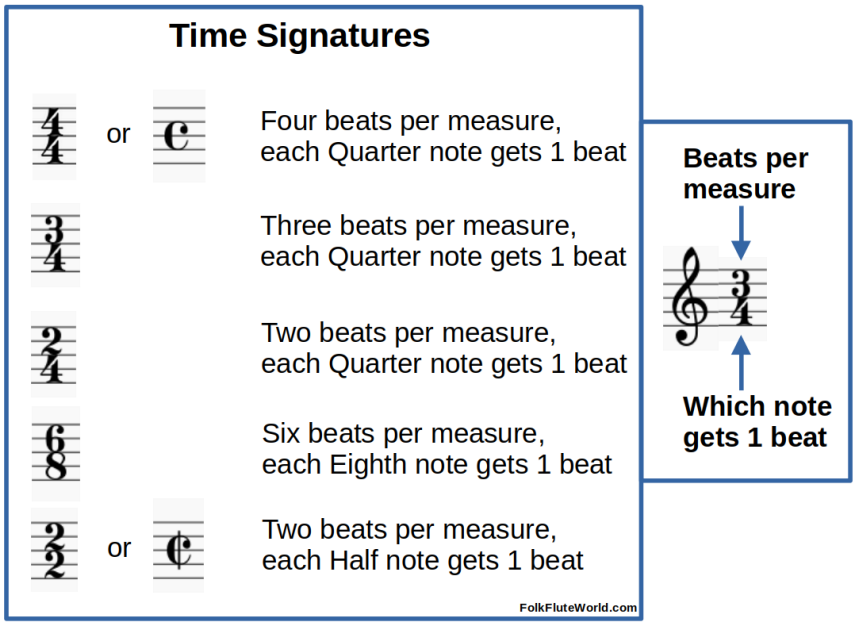
The **numerator** of the time signature tells you how many beats there are in each measure.

The **dominator** tells you which kind of note gets 1 beat.

For example, most our songs so far were in 4/4 time. That means there are 4 beats per measure, and each quarter note gets 1 beat.

In the previous lesson, the tune *For He's a Jolly Good Fellow* was in 3/4 time. That means 3 beats per measure with each quarter note getting 1 beat.

The second score for that same song was in 6/8 time. That's 6 beats per measure with each eighth note getting 1 beat.
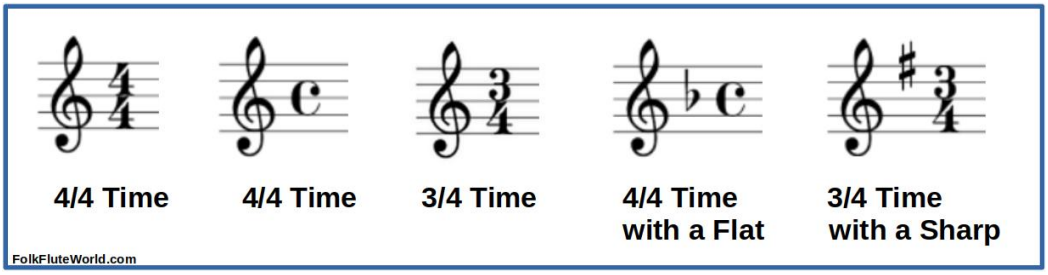


There are other time signatures, but these are by far the most common.

All follow the same rule --

- **Numerator tells how many beats per measure**
- **Denominator tells which kind of note gets 1 beat**

How Scores Begin

To review, here are a few examples of how scores typically begin.



The **clef** symbol starts a score. For ocarina music, this will nearly always be the **treble clef**.

Next comes the **time signature**. That tells you what kind of note gets 1 beat, and how many beats occur in each **measure**.

4/4 time tells you each quarter note gets 1 beat, and there are four of them per measure.

If the piece has **flats** or **sharps**, these precede the time signature. We'll discuss their meaning soon.

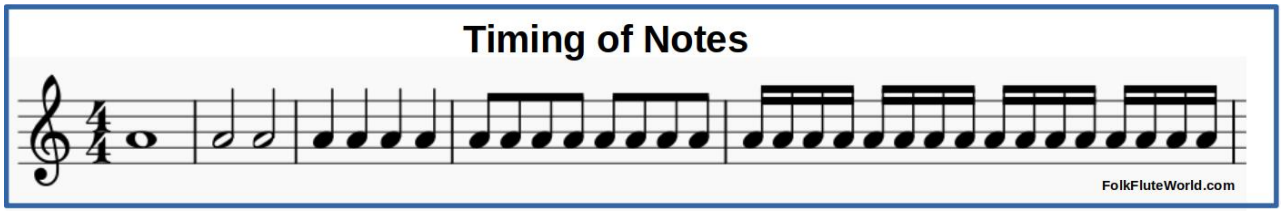
Timing the Notes

Key to the timing of music is the relationship between the various kinds of notes.
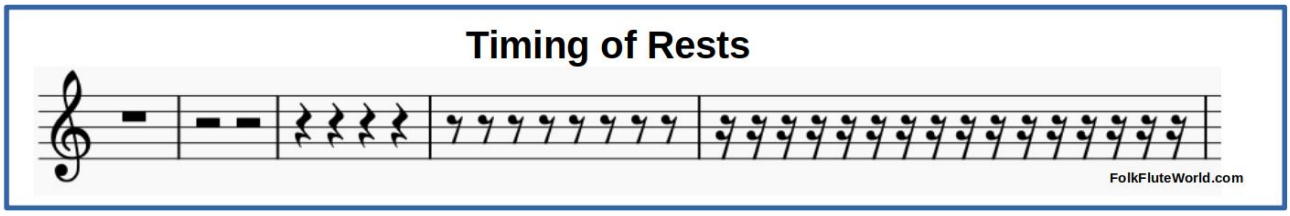
This diagram shows their relationship. One whole note consumes the same amount of time as two half notes, etc. Just like this:

1 whole note = 2 half notes = 4 quarter notes = 8 eighth notes = 16 sixteenth notes.

This score illustrates these timings. Each measure consists of 4 beats:

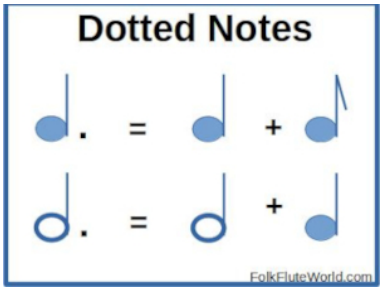


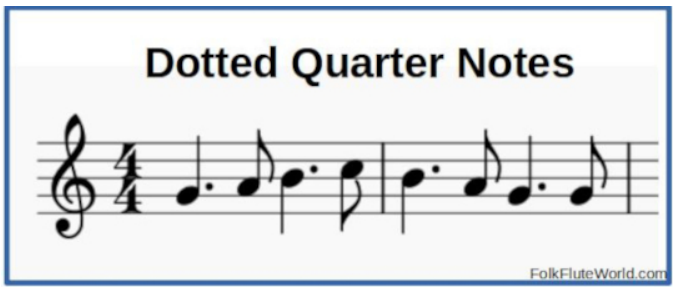
For each note, there is a corresponding **rest**. A rest is a period of silence in which you do not play any note. Here are the all the kinds of rests. The timing of each rest directly corresponds to the notes in the prior figure.



In the previous lesson you saw quarter note rests in two songs, *Michael, Row the Boat Ashore* and *A-Tisket, A-Tasket*. Rests are easy. They're just like notes except that you don't have to play anything!

Dotted Notes





Remember dotted notes from the previous lesson? Any note can be immediately followed by a period. **The period extends the length of the note by half**.

So a dotted quarter note would be the equivalent of a quarter note plus an eighth note. And a dotted half note would consume the time of a half note plus a quarter note.

A dotted quarter note followed by an eighth note is extremely common. So you want to be certain you understand how it works. The example above shows how this looks in the score. Remember that it sounds like "daaah-dit-daaah-dit-daaah-dit-daaah-dit".

The songs *Michael, Row the Boat Ashore* and *London Bridge is Falling Down* in the previous lesson illustrated how this pattern of notes sounds in songs.

If this isn't clear right now, don't worry. We'll play more songs soon that will make this easy to understand.

Sharps, Flats, and Keys

As well as a time signature, every piece also has a **key signature**. This is the information at the start of a score that tells you what **key** the song is written in. This tells you whether the piece contains **sharps** or **flats**, the half tones that exist between **whole notes**.

Whole notes are the white keys on the piano. Sharps and flats correspond to the black keys.

There are 7 whole notes in the standard scale. In ascending order, from lowest to highest, they are:

C - D - E - F - G - A - B

Sharps and flats are the half tones that fit in between those whole notes.

Right now we're concentrating on learning all the whole notes on your ocarina. We'll address sharps and flats in a future lesson.

Summary

To summarize, this lesson covers only the basics of how to read music. But it's enough for you to read most music scored for ocarina, as well as much written for voice and other instruments.

Don't worry if everything in this lesson is not yet clear. Much of this music notation becomes obvious as you play more songs.

In fact, one of the best ways to learn how to read scores is to see how they encode songs for which you already know the melodies. That will help you better understand the timing of notes in scores.

So, in the next lesson we'll introduce new songs to learn and practice. Very soon you'll be at the point where you'll be able to read and play most popular melodies on your oc!

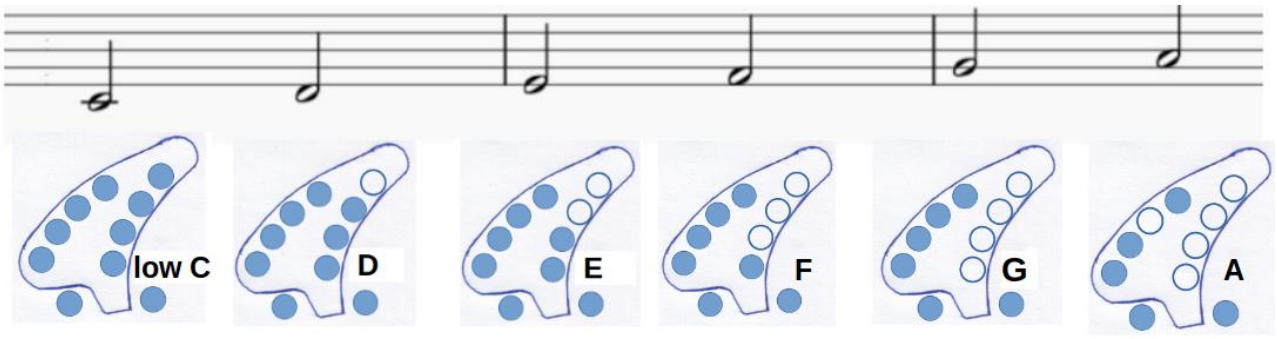
Lesson 9 -- More Songs

This lesson is all about consolidating your gains as you practice new songs.

We won't introduce much new musical notation. What you've already learned means you can read most scores. But as we introduce each new song, be sure to match up the elements of the score with how you know the tunes go. That will vastly improve your ability to read sheet music.

As before, we present simple songs you already know, so that you can focus on fingering and playing your ocarina, rather than deciphering complicated scores.

Before we start, here's a review of the notes you've learned so far.
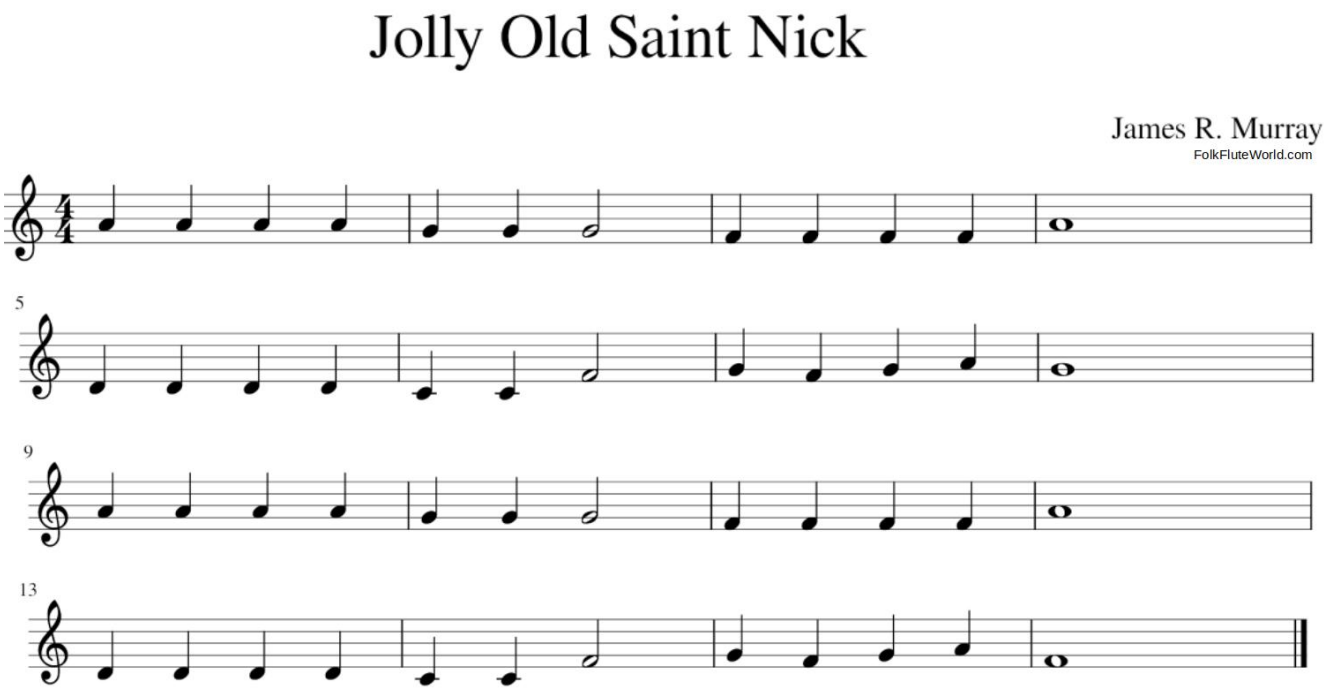


Practice ascending and descending these notes in sequence a few times to refresh your memory of them.

Song: Jolly Old Saint Nick

This isn't the best known of Christmas songs, but you'll surely recognize the tune. The melody is generally attributed to James R. Murray, and was first published in 1874.

Alvin and the Chipmunks memorably recorded the song in 1963. Andy Williams, Anne Murray, and Carole King have since included it on their albums.

This is one of those tunes you'll want to play slowly a few times through to learn how it goes. But after that, set a jaunty pace and enjoy its quick snappy rhythm.



Song: Beethoven's Ode to Joy

This next piece is an adaptation of Ludwig van Beethoven's *Ode to Joy*. It's from the fourth movement of Beethoven's famous *Symphony No. 9 in D Minor*. Even if you don't recognize these song titles, you'll probably recognize the melody.
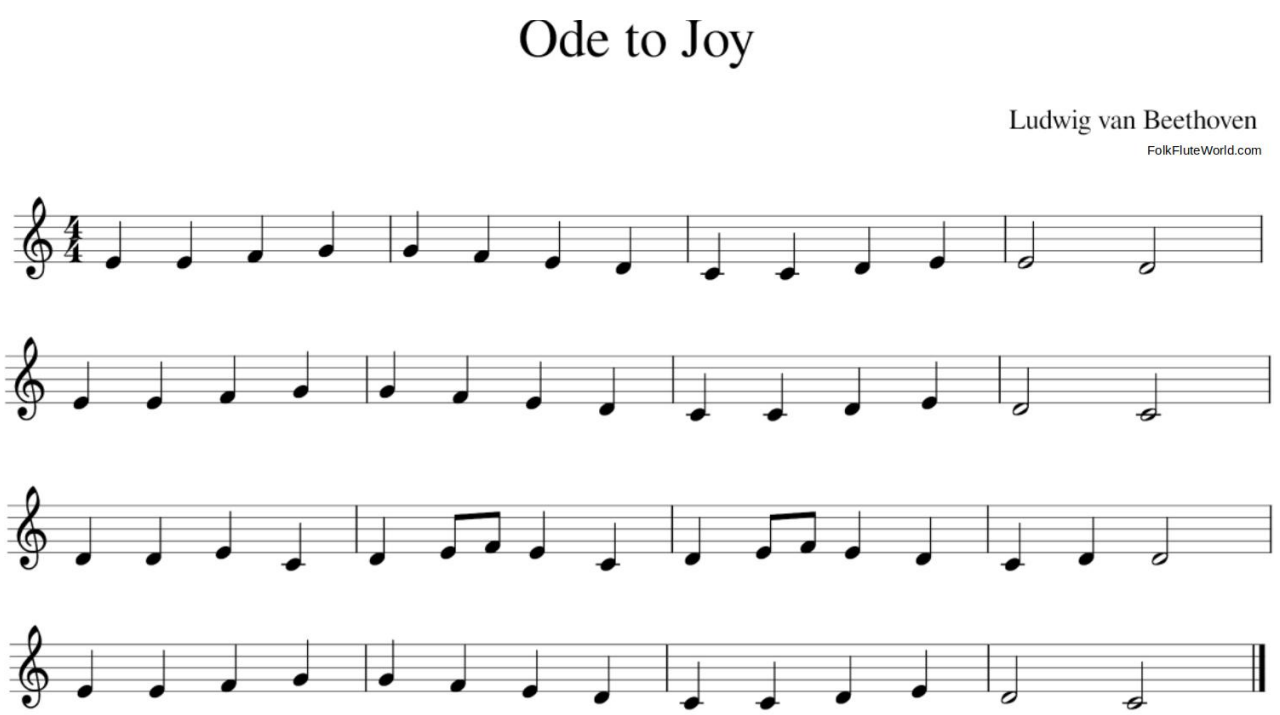
The timing of this song is simple: it has only quarter and half notes, plus a couple quicker eighth notes. And the tune ranges over only five notes -- from low C to G.

Hopefully, you're getting to the point where this song is easy for you to play, once you've familiarized yourself with it.

Listen to yourself as you play this song. As you practice it, try to imbue it with beauty. Sing through your ocarina.

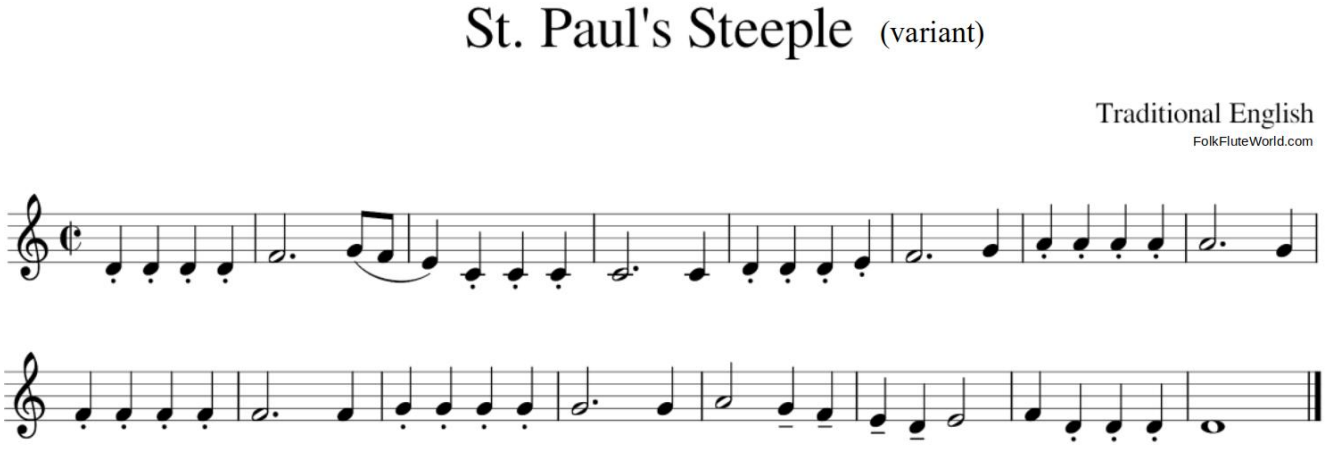
Don't just pedantically blow each note. Phrase the notes in such a way that it expresses how you feel playing it, and what you think the composer intended that you feel.

These are the first steps to getting beyond mechanically playing notes and evolving into an ocarinist who interprets the music in meaningful fashion.



Song: St Paul's Steeple

Several hundred years old, this song comes in several variants with different choruses. It's often considered a nursery rhyme. Here is one version:



The dots underneath the quarter notes mean to play them **staccato**. That is, short and punchy.

The opposite of staccato for an individual note is **tenuto**. Underscores beneath notes dictate tenuto. Play the tenuto notes as long and continuous.

Play staccato notes as "dit-dit-dit". Play tenuto notes as "laah-laah-laah".

You see staccato notes throughout this tune, and a few tenuto notes towards the end. Many songs rely on this contrast between staccato and tenuto to form interesting contrasts within their melodies.

Be aware that the dots and lines for staccato and tenuto can also appear **above** notes, instead of beneath them. Where they appear is simply a matter of which is easier for the musician to read.

Song: Frère Jacques

Here's a fun song for which many American schoolchildren learn the French words. It's thought that the song dates back to the 17th century.

The original French words are humorous. They tell of a monk who has overslept and forgotten to ring the church bells. The lyrics implore him to arise and do his duty and ring them:
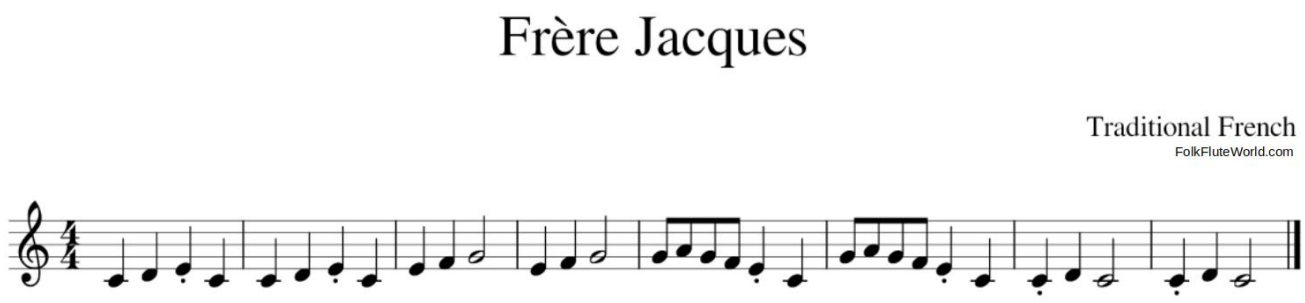
> *Brother Jacques, Brother Jacques,*
> *Are you sleeping? Are you sleeping?*
> *Ring the bells for matins! Ring the bells for matins!*
> *Ding, ding, dong. Ding, ding, dong.*

Unfortunately, the most popular English translation loses the cute meaning of the French original.

Here is the sheet music. Like the previous tune, it uses dots below notes to indicate staccato.

If you practice to where you can play the song quickly, you'll find the two sequences or **runs** of eighth notes good practice for your manual dexterity.

One skill you'll develop as you become a better player is the ability to accurately play fast runs of eighth or even sixteenth notes.



In a later lesson, we'll show you how to play this song as a **round** -- a tune where players play different parts of the same song at the same time. *Frère Jacques* is one of the most famous (and fun) rounds of all.

Song: My Bonnie

This next song is a traditional Scottish tune you'll undoubtedly recognize. *The Beatles* recorded a rock n' roll version of it in 1961. It's generally regarded as their first recording session and their first single record.

Their rendition charted to number 5 in Germany, but failed to crack the UK or USA lists.

This song presents a nice solo tune for ocarina, with its combination of movement and extended notes.

Try to play the **tied** (or **slurred**) notes with as beautiful a tone as you can, to see how sonorous ocarinas can be. Remember that the ties combine two notes into one. You don't separately tongue the second note.

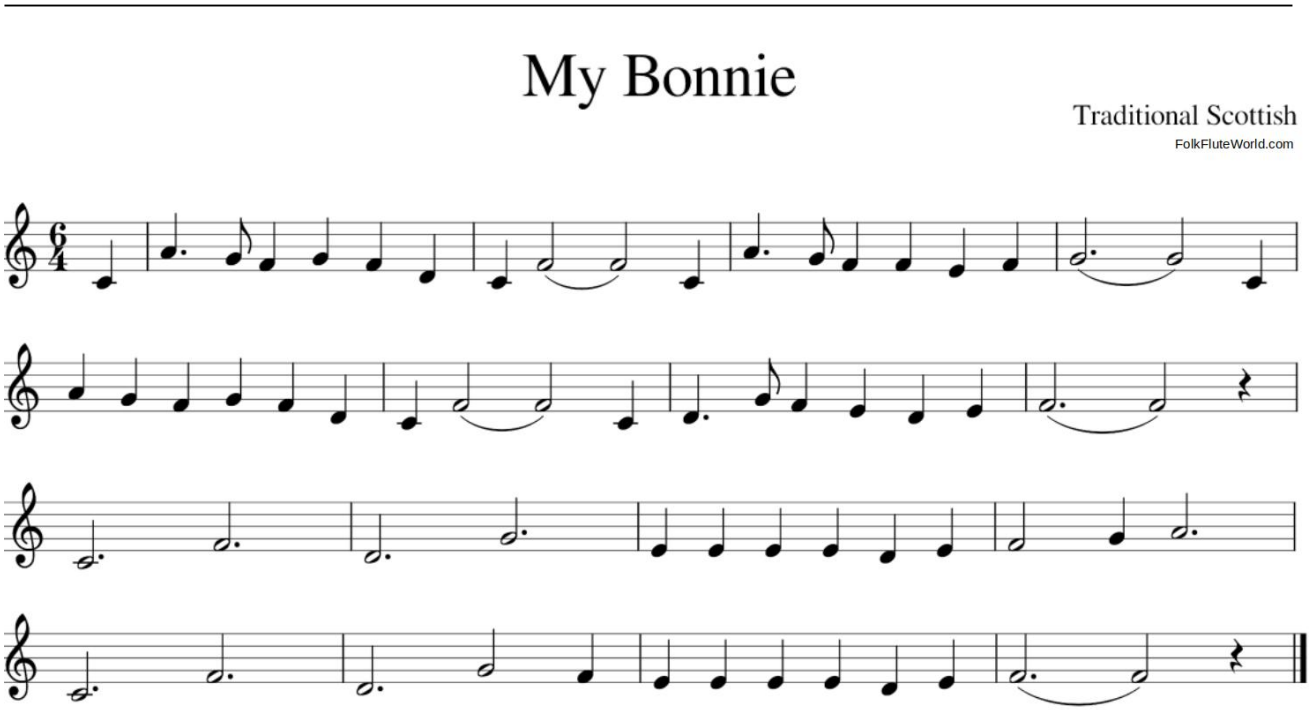
So, the dotted half note followed by a tied half note gets: 3 beats plus 2 beats, or a total of 5 beats.

You'll notice that the time signature is 6/4. Don't let that throw you.

It's 6 beats per measure, with each quarter note getting one beat. So you just play with each quarter getting one beat, the same as in most the scores you've played thus far. Remember that dotted half notes each get 3 beats.
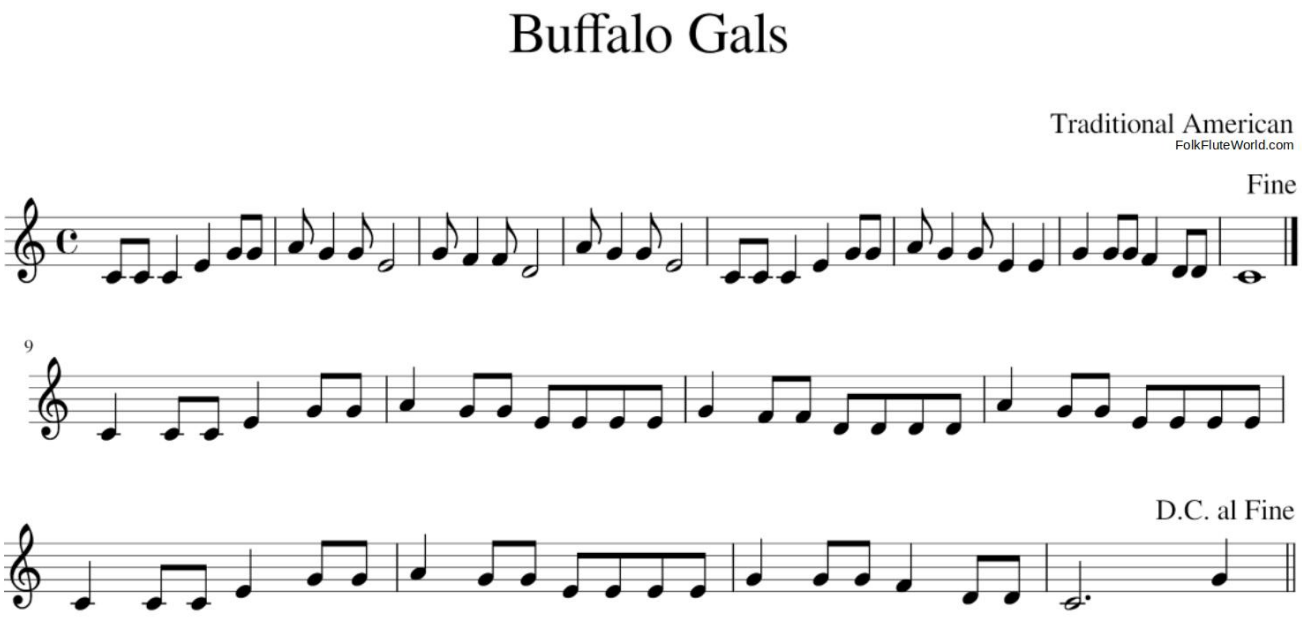
And you see the common dotted-quarter-note-eighth-note combination in this score.

As always, given that you already know how the tune goes, you really don't have to worry about the musical notation. We're just discussing it here to solidify your knowledge of it.



Song: Buffalo Gals

Here's a fast, snappy song from the early 19th century. Once you comfortable with it, you'll want to play it at a lively pace. You might recall that this song was featured in the film classic *It's a Wonderful Life* from 1946. George Bailey sings it to his sweetheart, Mary, as they fall in love.



The big "**C**" at the very start of the score is a synonym for the 4/4 time signature. So just as in 4/4 time, each measure contains 4 beats, and the quarter note gets 1 beat.

Play this score very slowly the first few times through, to get used to the timing. Remember that eighth notes consume half the time of quarter notes. So if a quarter note gets 1 beat, and eighth note gets 1/2 of a beat.

Given its mix of quarter and eighth notes, this is a pretty fast-paced song. It's an exercise in tonguing eighth notes.

You'll notice the instruction **D.C. al Fine** at the end of the piece. That means to return to the start of the score, and to play until you encounter the word **Fine**, which means "End". Thus, you play through the entire piece, return to the start, and play until you reach **Fine** at the end of the first line.

You may see **d.c. al fine** either capitalized or not. It has the same meaning in either case.

Tired Hands?

Do your hands get tired from playing?

Fingering your ocarina is similar to other activities requiring manual pressure and dexterity. Liken it to typing on a computer keyboard, for example.

If you touch type when you're fatigued, or tense, or you apply too much pressure when hitting the keys, your hands might feel tired afterward. In the worst case, you could even develop carpal tunnel syndrome.

Playing an ocarina is similar. Relax when you play. Don't tense up or grip your ocarina too tightly.

You may find it comforting to wear your oc's neck strap. That way, should you drop it, it just hits your chest instead of the floor. No damage done, and therefore no need to grip your oc so tightly.

When you're first learning to play, it's natural to cover the tone holes with definite strokes. After all, you can't leave any portion of a closed tone hole uncovered.

Over time, you'll become more skilled in fingering and won't feel the need to apply so much pressure. Relax… cradle your oc. Caress the tone holes. Listen to your oc's soothing sounds, and don't force it.

How to Improve Your Play

One common beginner mistake is to hesitate after each note.

Your playing will sound much better if you play notes continuously, without "air gaps" between them. Don't spit out each note individually. Make your notes flow.

Here are a few other quick tips to improve your play:

1. Cover holes completely
2. Don't shade open holes
3. Start each note by gently tonguing it (not solely with your breath)
4. Blow at the proper pressure for each note
5. Play notes in tune
6. Keep your instrument dry and clean (Lesson 10 will cover this)

Summary

That wraps it up for now. This is a good practice lesson, so return to it in future sessions until you feel you've thoroughly mastered it. That's the best way to build up your skills.

In the next lesson, we'll take a break from hands-on practice and discuss how to care for your ocarina. Whether it's plastic or ceramic, a little bit of care goes a long way in ensuring that your instrument will last a lifetime.

Lesson 10 -- Caring for Your Ocarina

Ocarinas require very little care. But they do need some care, otherwise they may become unplayable.

This lesson tells you how to care for your oc.

Wetting Out

First up: a phenomenon called **wetting out**.

If you play your flute for a long session, you might notice that notes suddenly start sounding muffled. Instead of true and pure, they sound weak, wobbly, subdued, or garbled.

This is because your breath contains moisture. The mouthpiece or fipple of your instrument has a narrow wind passage.

After some play, this windway can become obstructed with the moisture from your breath. So you don't get a clear tone.



Air Passageways Can Clog Up

You can suck in your saliva at intervals as you play to avoid wetting out.

Or, you can blow a very hard, sharp breath into the fipple to see if that blows out the moisture. Or give the instrument a couple good, hard shakes.

Another technique is to dry the windway with a Q-tip, microfiber cloth, folded piece of paper, or other delicate swab narrow enough to fit the passageway.

Your goal is to reduce or eliminate the moisture that has collected inside the narrow windway of your instrument. Once you've done so, it should be playable again.

Plastic ocarinas accumulate moisture more quickly than ceramic ones. This is because plastic is completely impervious to water and has no absorption ability. In contrast, all ceramics have at least some absorptive capability, with porous earthenware being the most absorptive.

Wood is more commonly used for inline ocs as opposed to transverses. Treat a wood oc just like a quality recorder. Dry it to the extent you can after each use.

Avoid Wetting Out

You can reduce or even prevent wetting out by these techniques:

- Try to blow a dry breath
- Don't point the oc downward when you play, so that your saliva won't run into it
- Don't "swallow" the mouthpiece, only place your lips on the edge of it

Cleaning

For the same reason as wetting out, your instrument needs periodic cleaning. The moisture within it solidifies and collects dust over time, blocking the windway.

How you go about cleaning your ocarina depends on whether it is plastic or ceramic.

For a plastic ocarina, simply submerge it in warm water and swish it about. Some like to use a very mild detergent like dishwashing liquid. In this case be sure to rinse in clean water afterwards.

Don't immerse a ceramic or clay oc in water unless the manufacturer tells you that this won't harm the instrument. Some ceramics can be damaged by dunking, while it doesn't much affect others.

In any case, you can use moist Q-tips, a narrow swab, folded paper, or thin microfiber cloth to carefully clean the inside of your clay instrument. Concentrate on the mouthpiece, fipple, and windway... that's where blockage usually occurs.

Don't use alcohol or chemical cleaners unless you specifically know they won't harm your instrument. Never put your oc in a kitchen dishwasher.

Use a microfiber cloth to gently clean the outside. Or wipe it gently with a moistened lint-free cloth.

Transport

Plastic ocarinas are pretty robust. No special care is required when transporting them.

Ceramic ocs are delicate. Most will shatter if dropped on a hard surface. Or they may chip or nick if bumped by a hard object. Transporting them requires more care.

For this reason, it's a really good idea to keep whatever box your ceramic oc arrived in. Whether that's a nice carrying case or just the outer shipping box, it makes the perfectly sized container for safely and securely transporting your instrument. It's also makes a good storage box.

Be sure to retain any molded plastic holder, padding, or bubble wrap that came with the original box.

And **always** keep the fingering chart that comes with your ocarina! Given that there are occasionally fingering discrepancies among ocs, it's the ultimate authority on how to finger it.

Storage

Don't expose your ocarina to temperature extremes. For example, don't leave it in your car on a hot summer's day. And don't store it in your unheated attic over the winter (or in the summer either, if your attic gets hot).

Plastic ocarinas are unaffected by water. Ceramic instruments are a different matter. Unless the vendor advises you otherwise, try to keep your ceramic instrument out of rain. Don't store it in moist or high humidity environments like a damp basement.

Wood ocarinas should be stored protected from humidity and temperature extremes the same as any other finely crafted wooden object.

Summary

Beginners sometimes become confused as to why their ocarina suddenly stops working. Now you know: it's wetting out. Just eliminate the moisture, and you're ready to play again.

Or maybe you've never cleaned your ocarina, and it won't play at all. Time for a cleaning.

This lesson explained all there is to keeping your ocarina in top shape. Follow this simple advice and your oc will last a lifetime.

That's one of the great benefits to the ocarina. They cost so little yet can last indefinitely with proper care.

I have a set of ceramic ocs purchased by a relative in the 1930's. They still play as they did nearly a century ago.

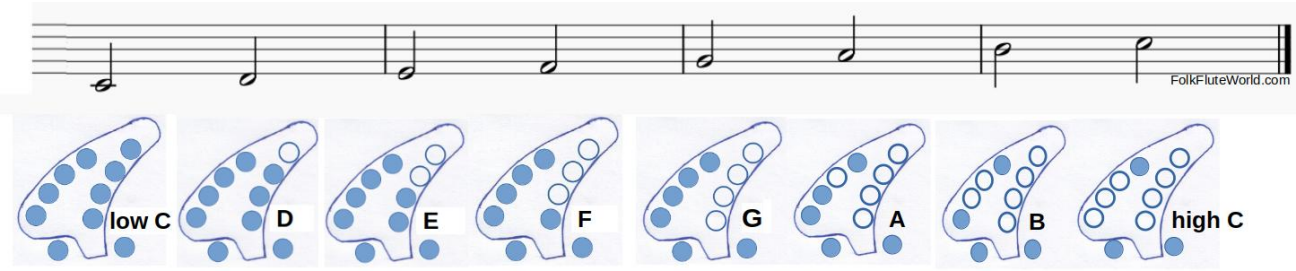
In the next lesson we'll introduce the last two notes you need to learn in order to play a full scale. Of course, the lesson comes with several songs to practice these new notes.

Lesson 11 -- Rounding Out the Scale... and More Songs

Now it's time to learn the final whole notes required to play a complete scale.

The next notes up the scale for the Alto C (or C Major) ocarina are B and high C.

Here are fingerings for the whole note scale:



Notice that A, B, and high C continue progressive **linear fingering** -- with one exception. You keep the left hand hole for your littlest (pinky) finger covered.

At first you may have to try to consciously remember to leave that little finger in place. But it quickly becomes so natural that you'll do it without even thinking about it.

Practice ascending and descending these notes in sequence a few times to refresh your memory of them. Try to memorize B and high C.

All transverse ocs can play three notes above those shown here. Those that have either 11 or 12 holes can also play one or two whole notes below low C. We'll introduce all those notes in an upcoming lesson.

Rising Breath Ocarinas

With most ocarinas, you'll notice that you have to play the lowest couple notes with less breath than the highest. This is natural, given the physics of the instrument. As you ascend the scale and remove your fingers from the tone holes, you create an increasingly leaky vessel. No surprise, then, that the higher notes require more breath pressure than the lower, if you want to play them properly in tune.

Because of this, most ocs are called **rising breath ocarinas**. It's perfectly normal and the way most ocarinas work. Your goal must be to learn how much breath your specific instrument requires to keep the notes in tune as you work your way up the scale.

A few ocs have a more even breath curve: as you climb the scale, little extra wind is required for the higher notes. This design is not very common.
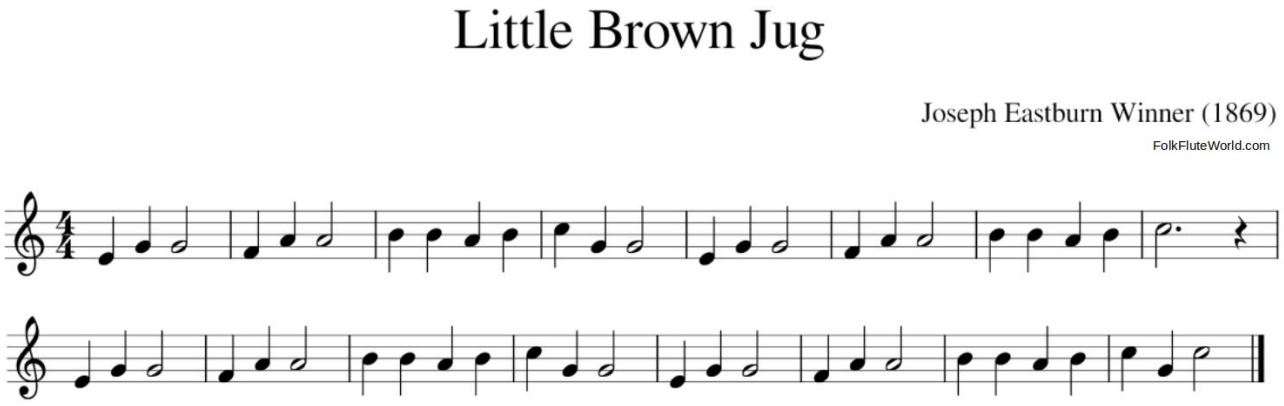
Okay, time for some hands-on practice ...

Song: Little Brown Jug

Here's a song for practicing B and high C. It's a classic tune from the American Civil War era, written by Joseph Eastburn Winner. He intended it as a drinking song -- so many of the catchiest classics are -- but it ended up slipping into mainstream America as a perennially popular folk song.

Glenn Miller and his Orchestra had one of their earlier hits with a jazzed-up version of this song in 1939. Miller went on to a phenomenal career as "the king of swing" until his untimely death in 1944 at age 40.

Miller's plane went down somewhere over the English Channel in World War II. To this day, it's a mystery as to the cause. Some believe he was shot down by either enemy or friendly fire. Others suggest the most likely explanation is mechanical failure of some kind, such as engine failure. And still others advance weather-related causes, such as the icing of the wings or a frozen carburetor.



There's nothing new in this song in terms of musical notation. But it gives you a good initial work out with B and high C. Practice it several times to become familiar with those notes.

Part of your initiation into the high notes is learning how to hold the ocarina. You'll discover right away it's a bit different when you must leave most of the fingering holes open. But that's the point here.

Try several different ways and you'll figure out the most stable way to grasp your oc as you go up the scale. Then, once you've figured out what "holds" work best for you, stick with them and use them consistently.

If your ocarina came with a necklace, now is a good time to wear it. So if you fumble or drop your oc, it will only fall onto your chest, instead of all the way to the floor. (A plastic oc will usually survive the floor, but ceramics often chip or break.)
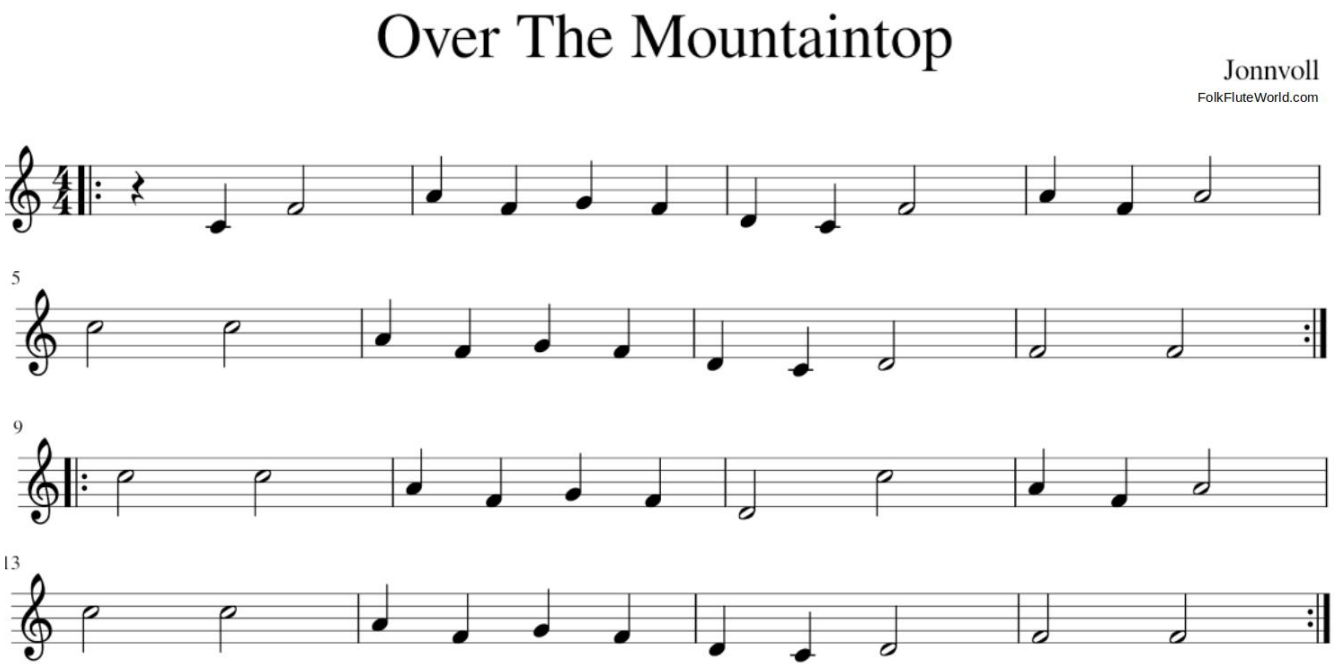
Here's a little test for the quality of your ocarina. Play a low C whole note, then flip up to high C. Do they sound exactly an octave apart? On a lower quality oc the high C may sound slightly flat.

Song: Over the Mountaintop

Here's a simple but beautiful tune. It's from the booklet *Songs of the Ocarina*, an open source compilation of original tunes from The Ocarina Network. It's good practice for playing and holding high C.

When playing it, concentrate on those high C's. Make them sound clean and pure if you can, rather than airy or raspy.

It sometimes helps to "attack" the high note with a sharp breath, and then to hold it from there.



Remember how we talked about **repeat signs** earlier? In this score you see the first two lines in the score grouped as a unit by the enclosing repeat signs. You play through these two lines twice due to the repeat signs.
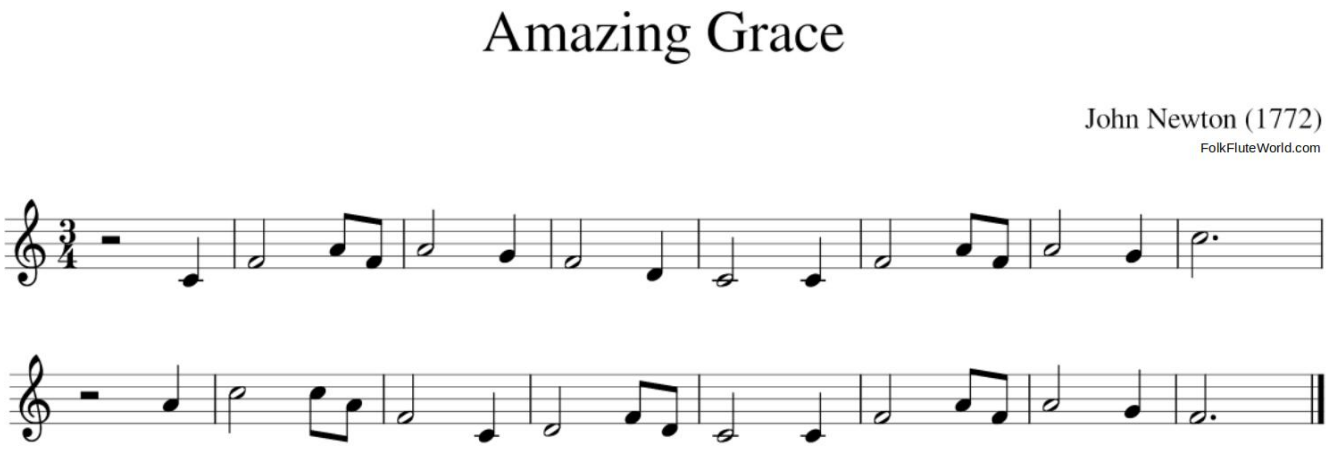
Following that, you go on to the third and fourth lines. They, too, are enclosed in matching repeat signs. So you play them through twice as well. At that point you stop playing.

Song: Amazing Grace

Next up is a hymn composed by Anglican churchman and poet John Newton in 1779. Mr Newton was, by his own admission, a "drunkard and petty sinner." He intended the lyrics of this song to serve as the spiritual autobiography of his conversion.

This classic tune also spans the scale from low C to high C. Really let your oc sing on that high C at the end of the score's first line.

To play this song beautifully, pace your breaths. Don't disrupt the melody by breathing inopportunely! Breathe after the half note in the 5th measure, during the rest that starts the second line, after the half note in the 5th measure of the second line.



Song: On Top of Old Smokey

This next song is good exercise in holding notes and making them sound lovely. Listen to how those long holds sound when you play them. Are you able to make them sing? Don't just mechanically plod through the notes but instead communicate feeling and emotion using your ocarina.

As with the previous score, good breath control is an important part of making this song sound natural and flowing.

Everyone knows the tune of *Old Smokey*, so it's trivial to decode the timing of the music. Remember that slurs connect two -- or more -- notes as if they were one long note.

See the **triplets** in lines 3 and 4? Those are three eighth notes connected together with a "3" appearing above (or below).
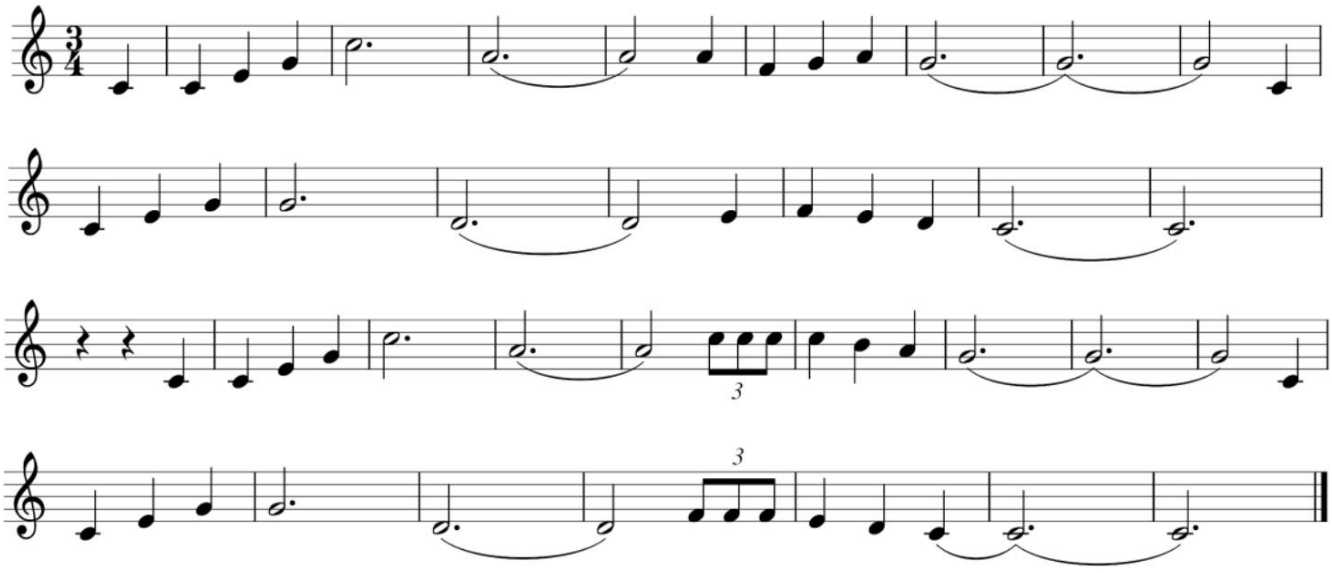
That means to play the three eighth notes within a single beat. So in this song the triplets represent three quick eighth notes sounded within the time in which you'd normally play two of them.

Sing or hum the tune to yourself, and you'll quickly understand how to play those triplets. They sound together as a quick "tat-tat-tat". In this tune they naturally lead into the musical phrase that follows them.

On Top of Old Smokey

Traditional Appalachian Folk Song

FolkFluteWorld.com



One other feature of this score deserves mention. Remember the rule that every measure in a score is required to have the same number of beats? And that the **time signature** at the start dictates how many beats are in each measure?

You might have noticed that the first measure in this song has only 1 beat! It's a single quarter note, that low C that starts the song.

You'll run across many songs in which the first measure has fewer beats than all other measures in the score. Very often what you'll see is one or two notes that naturally lead into the melody. They're often called **pick up** notes. Or you may hear them called the **lead in**. (Technically, they're termed the **anacrusis**, but no one really calls them that.)

So while every measure in a score is required to have the same number of beats as the time signature requires, you will find that many composers violate this rule in their first measure. A few also ignore the rule in their last measure.

Of course, a composer could pad his first or last measure by including a rest to fulfill the time signature requirements. But in practice, many don't. And so you have this odd phenomenon where all measures in a score are required to have the same number of beats per measure as shown in the time signature -- except for possibly the first and last!

While the number of beats may vary in the first or last measure, **the kind of note assigned a single beat never varies**. In *Old Smokey*, for example, the first measure still assumes that a quarter note gets 1 beat.

The only way the kind of note that gets one beat can vary is if the time signature changes. In later lessons, we'll see an example or two where the time signature changes right in the middle of a song. It's an easy situation to handle and we'll tell you how.

Song: The Ballad of Captain Kidd

Captain William Kidd was a Scottish pirate who looted ships from many nations until his capture and hanging in 1701. This ballad was written on handbills spread in London at the time.
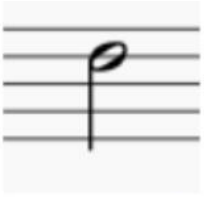
The lyrics tell of a man who "buried his Bible in the sand", and then "looted ships and ran". The song was so popular it instantly spread from England to the American colonies.

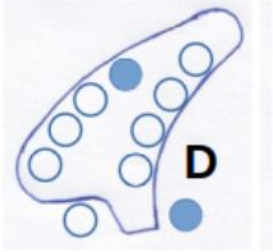
During the religious Great Awakening in America in the early 1800's, the song was co-opted and adapted into the Christian hymn, *What a Wondrous Love is This*.

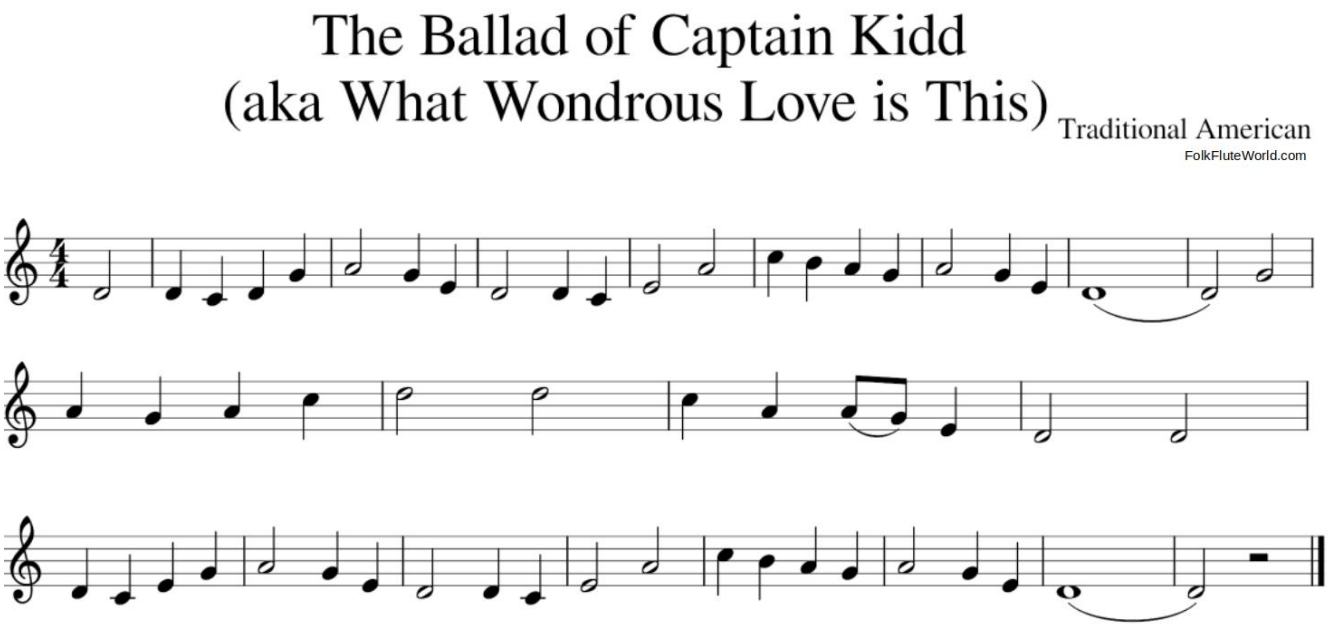
Today it's included in the hymnals of several denominations -- minus the original bawdy lyrics, of course!

This song presents a good exercise in climbing and descending the scale. Its timing is pretty easy to decipher, even if you don't know how the tune goes. It's a lovely old melody.

You need one additional note to play this song, **high D**. It's the first high note for which you remove one of your thumbs from a thumb hole. Here is how to finger it:







Song: Arran Boat Song
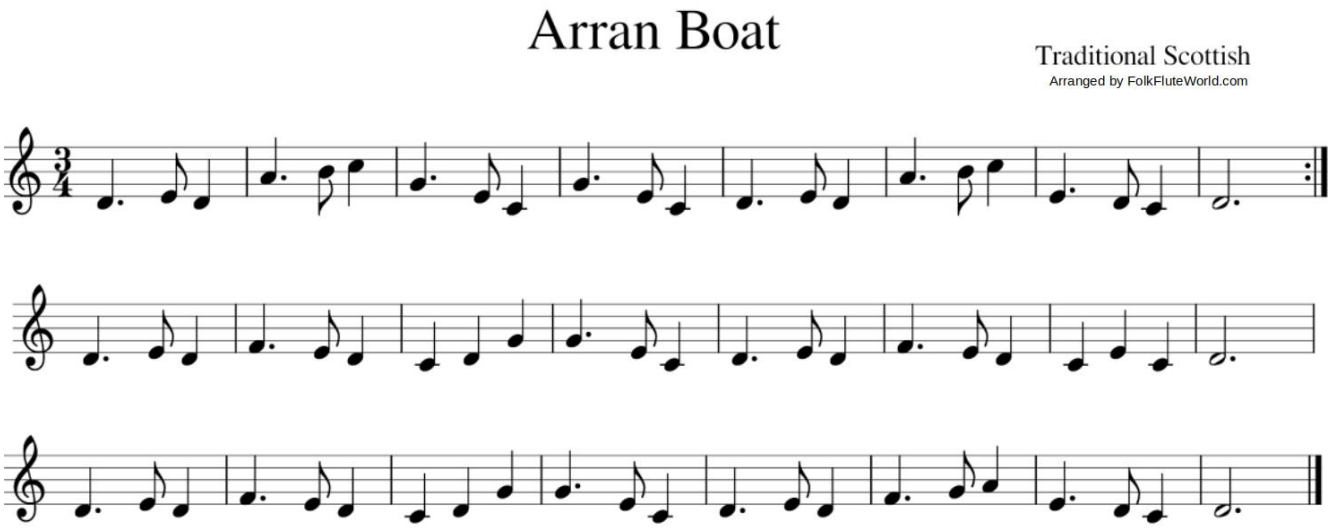
Here's a traditional Scottish folk song. You'll find it in almost any collection of songs from the British Isles.

The song was named after the Isle of Arran in the Firth of Clyde, off the west Scottish coast. It first appeared in published form in 1875 in the book *Merry Melodies*.

This score ranges from low C to high C so it's good practice across the whole note scale.

The song's timing relies on the dotted-quarter-note-eighth-note combination. That repeats over and over, throughout the melody. Remember how that goes? It's daaaah-dit-daah, daaaah-dit-daah, etc.

If you have difficulty recalling this timing, refer back to two songs in lesson 7 that employ it. *London Bridge is Falling Down* and *Michael, Row the Boat Ashore* both rely on it.



Summary

Having reached this point in this course, you now know all the whole notes of the scale.

In future lessons, we'll introduce the remaining notes you can play on your transverse. And we'll work through many more practice songs.

In this lesson, we urged that you express yourself and your feelings through your ocarina. Let's discuss specifics of how to do this with techniques that will help.

Lesson 12 --Express Yourself!

To this point, you've learned how to play the scale on your ocarina. You can recognize notes in sheet music and finger them properly. And you can decipher the timing of sheet music well enough to figure out many popular melodies.

Gaining those skills has likely required your full attention.

Now let's shift our focus. How does your ocarina sound when you play? Are the notes beautiful and full? Are they in tune across the scale? When you play a song does it sound natural and melodic, or forced, with plodding tread to keep it in proper timing?

This lesson explores **technique** -- the many aspects of making your ocarina sound as lovely as possible. You want your instrument to become the song itself when you play.

And you want to do that while accurately representing the score.

Let's explore ways to improve your performance through playing tips and techniques.

Blowing Technique

One part of making your ocarina sound optimally is your blowing technique. As you've learned, you need the proper breath pressure to make the instrument sound up to its potential.

The optimal pressure varies by the ocarina. It also varies by the instrument's size, with lower pitched ocs requiring greater breath than higher ones.

And on most ocarinas, breath pressure also varies by the pitch. Lower notes on many ocarinas require lesser pressure, while higher notes require more.

Some ocs require sharp, directed air pressure to play the top note (or two) in tune.

Mastering breath pressure for your particular ocarina and how it performs across the scale can help you become a better player.

The goal is to voice pure notes and project appealing sound, while staying in tune across the entire scale.

Intonation

Intonation basically means: are you playing in tune? Are you playing the notes at accurate pitches?

There are two parts to this. First off, you need a quality instrument that will play in tune.

As we explained in Lesson 2, ocs are considered folk instruments. Many are made for children. Others are produced for decorative purposes, or as collectibles. Some are just whistles that sound a few random notes. Ocarinas with these design goals often don't play in tune.

And then there are the many ocarinas that play in tune... but maybe not for the highest note. Or for the sharps and flats.

This is why you need a quality ocarina. **You can't fix an ill-tuned or substandard oc through your play.**

Assuming you're playing a quality oc, here are some tips...

Before you play your instrument, ensure that it's at room temperature. A cold instrument may play sharp, while a hot one could sound flat.

And then there is your playing. Most ocarinas require proper breath pressure for each pitch to play in tune. What works best is often specific to the ocarina.

You can adjust the pitch higher (make it sharper) by increasing breath pressure, and lower it (make it flatter) by blowing more softly. Mastering your instrument means knowing how to produce tonally accurate pitches.

How do you know if you're playing in tune? Listen carefully, and you can often tell by ear. If one note sounds out of tune relative to others, you'll probably recognize that.

Another method is to use **online tuners** to measure your pitch when you sound notes. Lesson 22 lists online tuners you can use. Or you can download an Android or Apple tuner app for your mobile phone.

When playing by themselves, many ocarinists feel that the absolute pitches of their notes aren't critical. What is important is that the pitches of all notes are accurate **relative to one another**.

Your goal should be to develop the ability to play this way instinctively. As long as you play notes that are in tune relative to one another, your playing will sound fine.

If you play with other musicians, you face a completely different situation. Now your oc can't just be in tune with itself -- it must also sound in tune with the other musicians' instruments. All must sound in tune with one another. If not, cacophony may ensue.

Have you ever watched an opera, or play, or musical that has a live orchestra? Remember how you heard the musicians play what sounded like a few random notes prior to the performance? Well, they were tuning their instruments. Every musician plays a few notes and compares it to his fellows to ensure that all the instruments play compatibly in tune.

You can do this with your fellow ocarinists, too. Play the entire scale, and see if your pitches match theirs.

Orchestral instruments have a big advantage over the ocarina. A concert flute or clarinet or saxophone has a **moveable mouthpiece**. The clarinet player, for example, can push his mouthpiece in a bit to sharpen the instrument, or pull it out a little to play flatter notes.

Unfortunately, you don't have that ability with your oc. It's a one-piece instrument. All you can really do is blow a bit harder to sharpen the tone, or blow more softly to flatten it. And the degree to which you can use that technique is pretty limited.

If you play in ocarina ensembles, one solution is for everyone to play ocs from the same manufacturer. Pick a maker that produces professionally tuned ocarinas, and this gives you the best chance of forming an in-tune ensemble.

Professionally made ocarinas are typically tuned on the basis of **A440**, the audio frequency of 440Hz. A few are tuned to **A442** (especially some made in Asia). The difference is very slight but can be noticeable in group situations. Be sure you know which you and your companions have if you play together. You want to ensure they all match.

Tempo

In lesson 7, you played the song *For He's a Jolly Good Fellow* from two different scores. I suggested you first play it slowly, then speed up the tempo until you turned it into a rousing celebratory song.

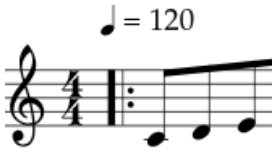
Thus you learned that the speed at which you play a score -- its **tempo** -- can alter the entire character of a tune.

Play *For He's a Jolly Good Fellow* slowly, and it's a pleasant melody. Play it "up tempo" and you turn it into a boisterous group sing-along.

Many composers provide a **musical directive** or instructions right at the start of their score to indicate the speed at which it should be played. Usually in italics, you might see English instructions such as ***fast***, ***slow***, or ***lively***.

Or you might see Italian instructions such as ***lento*** (slowly), ***andante*** (moderately paced), ***allegro*** (fast), or ***presto*** (very fast).

Another way composers indicate tempo is by **beats per minute** (or **BPM**). Relatively slow BPMs are under 60, while fast are over 120. This example indicates 120 beats per minute, where each quarter note gets 1 beat:



In the absence of direction, it's up to you to determine how slowly or quickly to play a song. If the song is familiar, you'll instinctively know how to play it.

If not, you might experiment with several different tempos to discover which best fits the tune.

Phrasing

Measures group notes into equal-sized units of time. A **musical phrase** is harder to define. It's a set of measures that fit together in such a way as to a create meaningful group.

Musical phrases result from the interplay between melody, rhythm, harmony, dynamics, and other characteristics.
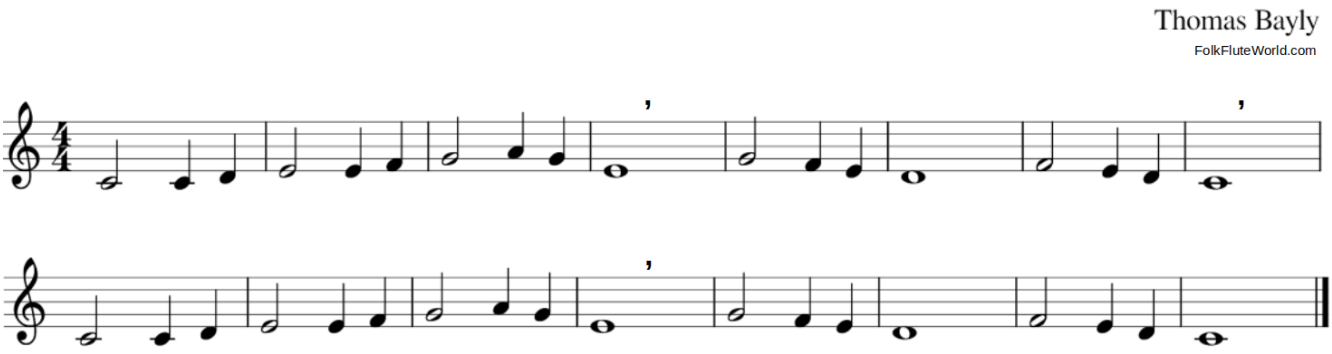
Phrasing refers to how you group measures into musical phrases.

Oftentimes the phrasing of a song is obvious. At other times, phrasing may be more subtle or even open to interpretation.

Remember how we discussed the topic *"When Do You Breathe?"* in lesson 7? Breath control is one important aspect of phrasing.

We offered scores for the song *Long, Long Ago* both without and with breath marks. The latter is the composer's effort to make the song's phrasing explicit.

Here is the version with the breath marks:



What would happen if you were to breathe at the end of every two measures, instead of every four? Try it. You'll find that the melody becomes choppy. So you see how important breath control can be to good phrasing.

When composers include breath marks in their compositions, they have given you important direction in how they view the phrasing of their song. You can often interpret the breath marks as **phrase marks**.

Other musical symbols can indicate phrasing as well. For example, the double line or **bar lines** at the end of scores indicate the end of the score. They can also occur within the score to indicate the end of a phrase or a phrase grouping called a **cadence**.

Slurs and ties can indicate phrasing, too, as can **dynamics** (changes in volume or loudness).

The bottom line is that some scores give you explicit direction in phrasing through such indicators as breath marks, bar lines, slurring, dynamics, and other features.

At other times, you'll be on your own. Often this is because the composer considers the phrasing self-evident. If it's not, it often pays to experiment and see what sounds best, just as you might with the tempo.

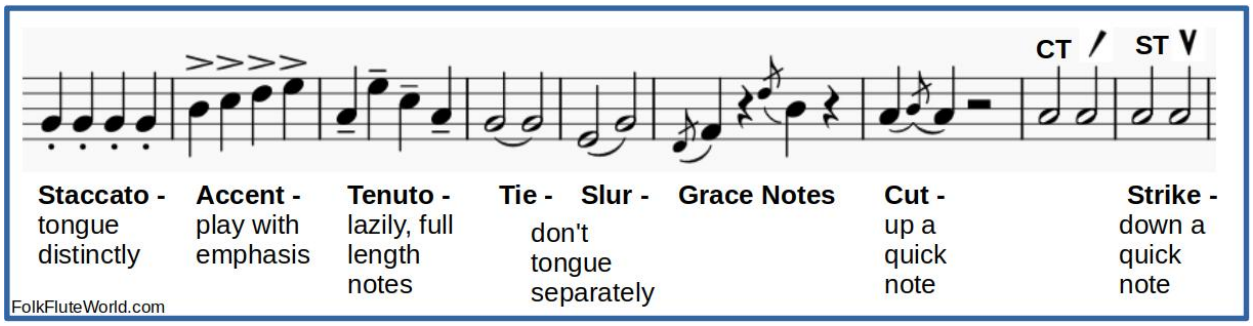
Articulation and Ornamental Effects

Articulation refers to how your start and terminate a note.

You could lead gently into a note by tonguing it delicately with a "lu". Or you could sound the note more definitely with a "du". Or give it a noticeable start with a "tu", or really attack it with a sharp "tee". There's quite a range of possibilities and each gives your sound a different quality.

Ending a note similarly presents a range of possibilities. They range from very sharply terminating a note to ending it gently, all the way to slurring notes together such that they sound as one.

Here are a few musical symbols you'll encounter that are intended to direct your articulation.



Staccato: A dot above (or below) a note means to very distinctly tongue it.

Tenuto: A line in the same position means to extend a note for its full value. **Tenuto** is the opposite of staccato.

Legato: You might also see a composer's note to play **legato.** That means to play notes smoothly and extended. Legato blends notes into one another while tenuto gently but separately articulates them. Some composers indicate legato by slurring the notes together.

Accent Marks: An accent mark indicates emphasis. Attack the note. Like staccato and tenuto, the indicators may appear either above or below the affected note.

Ties and Slurs: A curved line linking two notes -- a **tie** or **slur** -- means to play the notes as it they were combined together into one. If the notes are different, seamlessly glide from the first tone into the second. Don't separately tongue the second note.

Often you'll see slurs that tie two notes together. Other times you'll see them tie entire sequences of notes together. (This is one way composers can indicate phrasing.)

Some musicians distinguish between ties and slurs, with ties being between two notes of the same pitch, and slurs being between notes of different pitches. Others use these two terms interchangeably.

Grace Notes: A grace note is a very quick first note leading into a more sustained second note. The grace note is often one note higher or lower than the dominant or target note. Grace notes are presented in smaller typeface to indicate their very quick nature.

A grace note is typically a single note, but sometimes you'll see two together.

Cuts and Strikes: You may also hear the terms **cut** and **strike** (or **tap**). These involve playing a sustained note, then playing a very quick note that is either higher (a cut) or lower (a strike), and going back to the original note. The cut or strike note is played as quickly as possible.

Cuts and strikes are especially popular in folk music from the British Isles. You frequently encounter them in tin whistle and Irish flute scores. You'll also see **rolls** that combine a cut and a strike.

Unfortunately, there is no standardized way to represent them in scores. The figure shows several.

Glissando: Ocarinas are particularly adept at an effect called **glissando**. It's also known as a **slide**. This is where you slide from one note to another with a constant change in pitch. You can accomplish this by gradually sliding your finger on to or off of a tone hole. Or, change your breath pressure at a constant rate.

You can even combine both techniques. Not many instruments can play glissando as well as ocarinas.

Bending Notes: Sometimes you may hear about **bending** notes. That simply means changing your breath pressure to gradually alter a pitch in order to "bend" it.

Fading: Ocs can **fade** notes, too. That's where your breath falls off until the note disappears.

Tonguing: Ocarinas support several special effects unavailable to most woodwinds. Examples include rapidly tonguing the mouthpiece, and tongue clicking for percussive effects. You can even lick the fipple -- play a single long note while softly lapping the mouthpiece.

Humming: Try humming while you play. Hum the same note you play, or hum harmony in thirds. Play a single long note and treat your oc as a drone while your humming moves up or down. Or, try the opposite. Sing a drone note while you play movement with your ocarina.

Experiment with what some call **oc humming** or **oc buzzing** and you'll discover lots of interesting uses and effects.

If you want to learn buzzing, you'll have to practice at it. It requires the optimal balance in volume between your humming and your oc play -- and this balance varies by pitch.

To sum up, there's a whole world of **ornamental effects** available to the ocarinist. Some of them you can't duplicate with other instruments.

We've only introduced a few of the most common effects in this lesson.

Musical Expression

So far we've discussed the **tempo** of a piece -- the pace or speed at which you play it.

We also discussed **articulation**, and how you start and terminate individual notes. Staccato, tenuto, legato, and accent marks all affect how you play notes.

And then there are **ties** and **slurs**, which bind notes together without individual tonguing.

What all this adds up to is this: **music is interpretive**.

If you mechanistically plod through a score, you may technically play it accurately. But you might miss the emotions the composer meant to convey. The result is likely to sound pedantic rather than beautiful or inspiring.

To achieve a high level of play -- to really emote a score -- you must interpret it.

When you first play a piece, concentrate on playing the proper notes with the proper timing. Ensure you accurately play what is written.

But as you start to really understand the composition, try altering it ever so slightly to express the emotions the composer intends. That can elevate your play to a whole new level.

If someone hears you play, they'll immediately notice whether you're playing mechanistically or with true feeling.

You might try recording your playing, and then playing it back and listening to it. You can identify areas for improvement, or learn about aspects of your performance that you can't while playing.

Dynamics

Dynamics refers to the relative loudness with which you play notes and musical phrases.

In a score, you may see English or Italian instructions to play a passage loudly or softly.
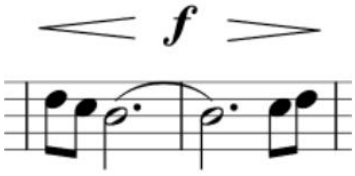
You may also see these abbreviations. As listed here, they range from "play extremely softly" to "play REALLY loud":

ppp => ***pp*** => ***mp*** => ***mf*** => ***f*** => ***ff*** => ***fff***

The instruction **Crescendo** means to increase volume while playing a passage. **Decrescendo** and **diminuendo** mean to play a passage more and more softly.

Crescendo is often indicated by an elongated sign to increase volume (<), while decrescendo is denoted by the opposite sign (>).

This diagram instructs the musician to increase volume to loud (***f***), then to taper off to the volume at which he started the phrase.
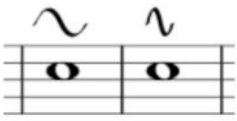


Crescendo to loud, then decrescendo

The physical design of ocarinas limits the dynamics available to you. Play too loudly, and your ocarina will sound sharp. Play too softly, and it plays flat. This forces you to master the art of responsive dynamics within a constrained range.

In upcoming practice songs we'll point out when we encounter these dynamics in the sheet music.

Vibrato



Vibrato

Ever heard how a professional singer puts in a tiny bit of waver when they sing a long note? That's called **vibrato**. Opera singers are famous for it. A minute bit of wobble or pulsation makes a long-held note sound more appealing.

The above diagram shows a couple ways to indicate vibrato in a score. Most scores leave it up to the musician as to when and whether to apply vibrato.

To become a really good ocarina player you need to learn vibrato. One proven way to learn is to play an exaggerated vibrato by holding a note and consciously varying air pressure into your oc. Then as you get used to this, you can tone down the vibrato to a more natural sounding level.

Aim for a pulsating sound, not a flutter or a series of slightly separate notes. You might try tapping your foot at a steady pace to time the pulsation.

You'll find that learning vibrato takes a bit of practice. But if you put in the effort, you'll be rewarded with a more expressive, interesting sound. Long notes assume new character with a fine vibrato.

Try playing vibrato on the half notes and whole notes of upcoming scores.

Remember that you can vary both the **speed** and **depth** of your vibrato. As you learn, experiment a bit to discover what sounds best. Most players start with an exaggerated vibrato, and then enhance the effect by toning it down as they become more skilled. The result is a very pretty extended note.

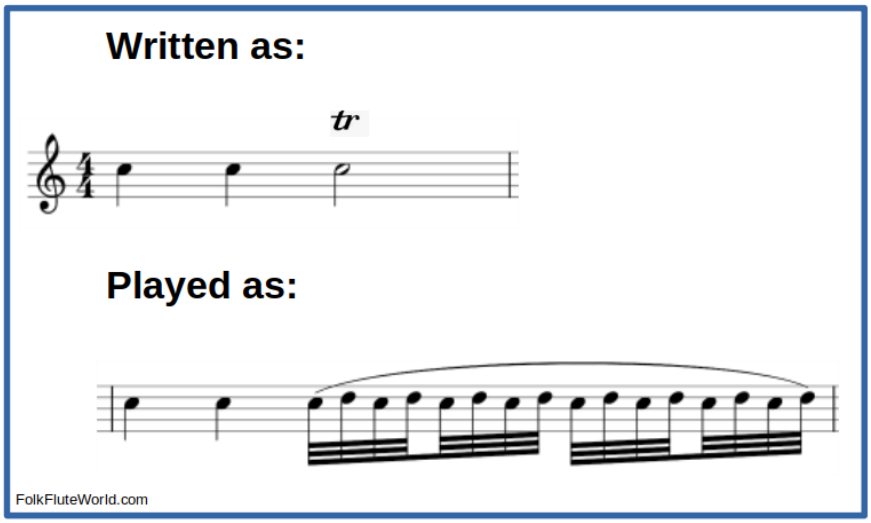
If you need help learning vibrato, just search on the web for how to play vibrato with a flute. (You do it the same way with a concert flute as you do with an ocarina.) Several websites will give you detailed advice, including exercises you can practice.

Trills

A **trill** is where a player goes back and forth between two notes as quickly as possible. It's indicated by the letters ***tr*** above a note.

The first line in this diagram shows how a trill is indicated in a score.

The second line shows how it is played by the musician.



Note that trilled notes are not separately tongued. They're too rapid to tongue. That's what the slur indicates in the figure.

There's an entire science behind trilling that goes into what the two notes in the trill should be, how rapid the alternation should be, and more.

For most of us, a trill is like the diagram shows -- a quick, simple alternation between two notes either a half or whole tone apart.

How to Play Quietly

This lesson is all about how to best express yourself through your ocarina.

But what if expressing yourself bothers housemates, roommates, or neighbors? Ocarinas can be pretty loud -- especially the higher pitched instruments, like sopranos and altos.

Beyond playing when others aren't present, here are several solutions:

1. Blow more softly. How much you can reduce volume depends on the oc. For some, it's a reasonable remedy.

2. See if you can find a quieter oc of the same key. For example, a Night by Noble plastic Alto C is much louder than its ceramic equivalent from Focalink. Investigate and you may well find a quieter oc.

It may not be true that all ceramics of a particular key are quieter than all plastic ocs of the same pitch, but it is certainly true for many of them.

3. Opt for a lower pitched oc. Tenors and especially basses are quite soft-spoken compared to sopranos and altos. Simply switching to a lower pitch instrument at times when your play might bother others could solve your problem.

4. Place a piece of tape just slightly over the edge of the windway. You'll have to position this precisely, but experiment and you might find it works for you. This dampens the sound.

5. Buy a commercial product such as Mr. Mute. These supply a mouthpiece that fits over your existing one. They reduce airflow into the instrument and thereby reduce volume.

What if your oc is too loud for your own ears?

Some of the same solutions apply. Try a softer-spoken or lower-pitched ocarina. Blow more softly.

Or, cover your ears. Your best bet might be a set of high quality earplugs or snugly fitting, sound canceling headphones.

Listen to Yourself!

The most important action you can take to improve your playing is simply this:

Listen to yourself as you play!

That sounds obvious, but many of us forget to do it.

When you first play a new song, it's natural that you focus all your attention on the notes in the score, their timing, and how you finger them on your ocarina.

Practice the piece sufficiently to get beyond that. Get comfortable enough with the score that you can actually listen to yourself as you play. This is the best route to improving how you sound.

Or try recording your play. You can use either a digital recording device, your mobile phone, or your computer. Then you can play back the recording and listen to yourself without the distraction of playing. You can really concentrate on how you sound.

Based on what you hear, you can make minor adjustments in blowing technique, intonation, tempo, phrasing, articulation, dynamics, vibrato, or ornamental effects.

Remember that you're singing through your ocarina. It's your form of personal expression. Let your emotions emerge and express them through the beautiful melodies and sounds you create.

Summary

There is much more to expressing yourself through your ocarina than this short lesson can convey. Nevertheless, we discussed key aspects of how you can improve your performance. We described specific techniques you can employ to enhance your play.

In the next lesson, we'll practice more tunes that utilize the full range of notes you can play on the instrument. The goal is for you to become fully fluent across the scale.

You can also use upcoming songs as vehicles to experiment with and practice some of the musical techniques we've discussed in this chapter.

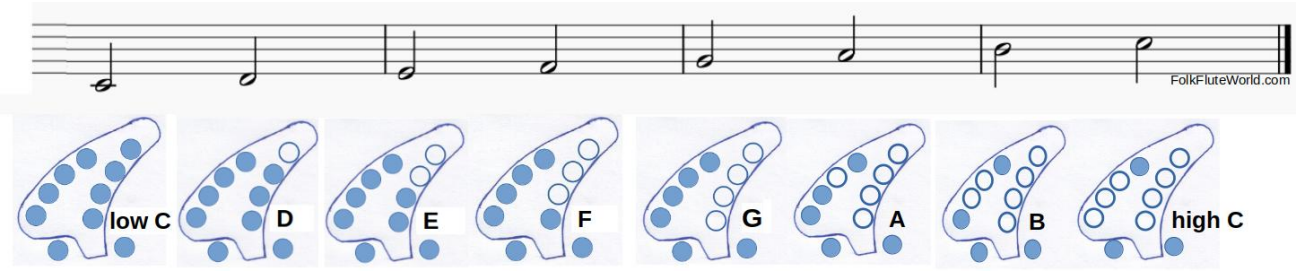
Lesson 13 -- Practicing the Scale

In this lesson we'll practice more tunes that range across the basic scale, from low C to high C.

The goal is simply to give you more playing practice. Later we'll learn the notes above and below the basic scale, as well as all the sharps and flats between them.

We'll continue to learn musical notation along the way.

Before we start, you might want to refresh your memory of all the notes. Play up and down the scale several times to refresh your memory:



Song: Just As I Am

Let's start with a melodic hymn that has been successfully recorded by many artists, most memorably by country singer Johnny Cash.

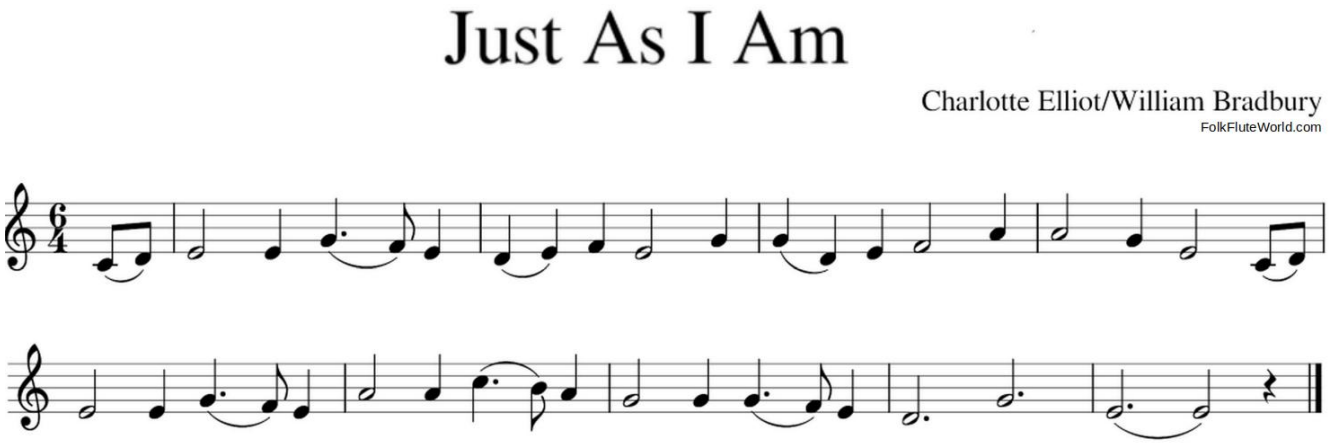
It's a good warm-up for your timing. It presents eighth, quarter, and half notes. Remember that when notes are slurred together, you play them without separately tonguing them.

The piece also contains dotted quarter and dotted half notes. **The rule is that any dotted note is equal to its normal length plus half of its normal length.** So if we assume that a quarter note gets 1 beat, that means that a dotted quarter note gets 1 and 1/2 beats. A dotted half note would consume 3 beats.

How about that last measure in this song? It tells you to play a dotted half note plus a half note, slurred together. Assuming each quarter note gets 1 beat, a dotted half note consumes 3 beats, and a regular half note is 2 beats. So you end the song on an E that extends for 3 + 2, or 5 beats in total.

The time signature of 6/4 means that you have 6 beats per measure, and each quarter note gets one beat. That's no different from all the 4/4 time songs we've been playing... except that each measure contains 6 beats instead of 4.

This different time signature has no effect on the speed -- or **tempo** -- at which you play this score.
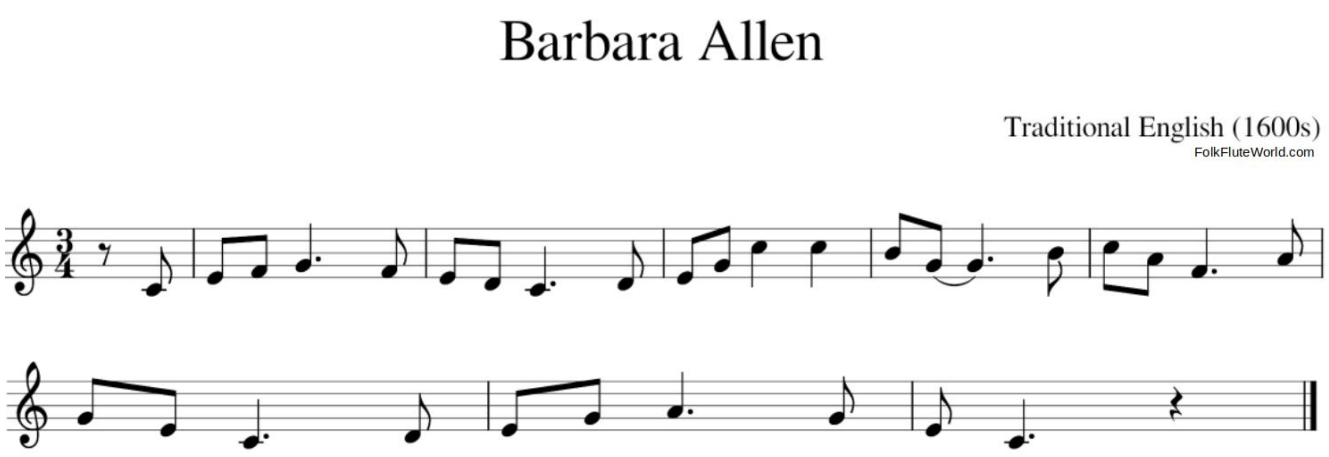


Song: Barbara Allen

This famous dance tune goes back four hundred years. In the 1950s film version of *The Christmas Carol* they used the song for the party scene.

It's good practice for eighth notes. It also gets you more used to the common "dotted quarter note followed by an eighth note" combination. Recall that it's played as "daah-dit", with the quarter note extending to one-and-a-half beats, and the immediately following eighth note being quick.

This song also gives you more exercise with B and high C notes:



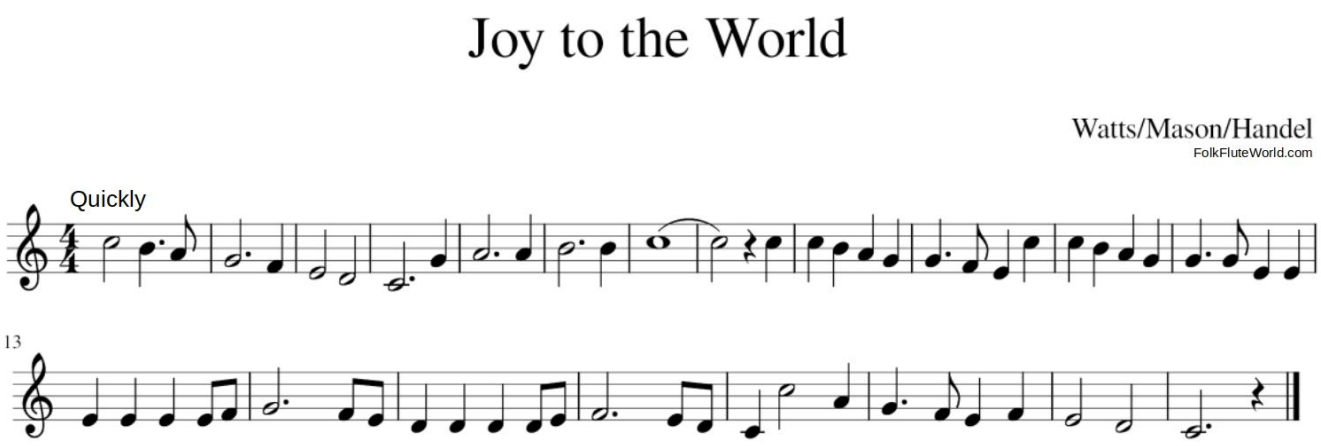
Song: Joy to the World

This song is probably the most widely published Christmas carol in the world. The score is an arrangement of a melody attributed to George Frideric Handel.

Like many Christmas songs, it originally started life as a hymn. Through the efforts of three contributors, it was eventually polished into its present form to universal acclaim.

This song spans the range of an entire octave, from high C to low C. So this song is a great way to practice the scale. Try playing it slowly at first. Then speed it up as you get comfortable with the fingering.

In a later lesson we'll show you how to play this song with an ocarinist partner in a duet.



Song: Assam
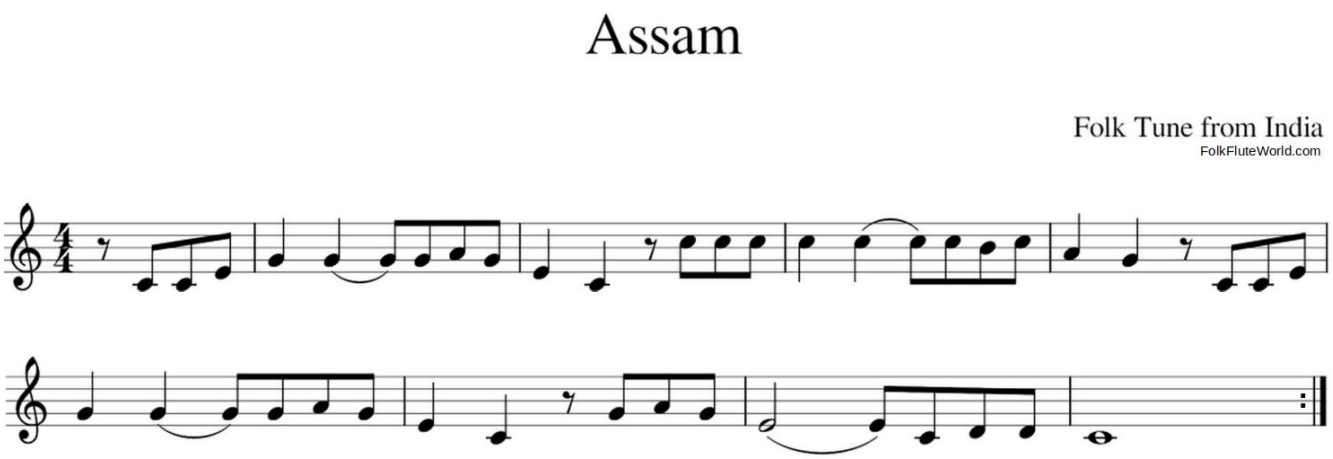
Here's a world-renowned folk melody from Assam state in eastern India. Though you may not recognize the title, you'll certainly recognize the tune. The score exercises your fingering across the scale.

It also gives you a chance to figure out new timing. For example, you see **eighth note rests** in measures 1, 3, 5, and 7. These brief rests last only the length of an eighth note. They make ideal points in which to take a quick breath without disturbing the song's melodic flow.

You also see several ties in this song. Remember that ties bind two notes together as if they were one. When the notes are the same pitch, it's as if you play one long note consuming the timed duration of both.

If the slurred notes are different pitches, you want to seamlessly slide from one into the other. Don't use your tongue to transition between slurred notes.

All the ties in this piece connect but two notes. But slurs can include a whole series of notes.
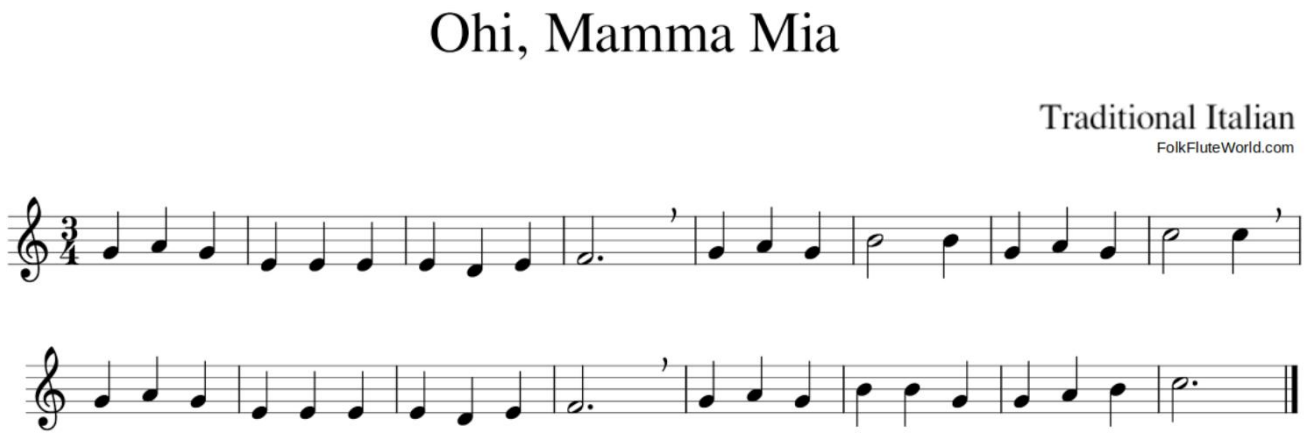


Song: Mamma Mia

This a traditional Italian folk song. It's played in quite a variety of styles and arrangements.

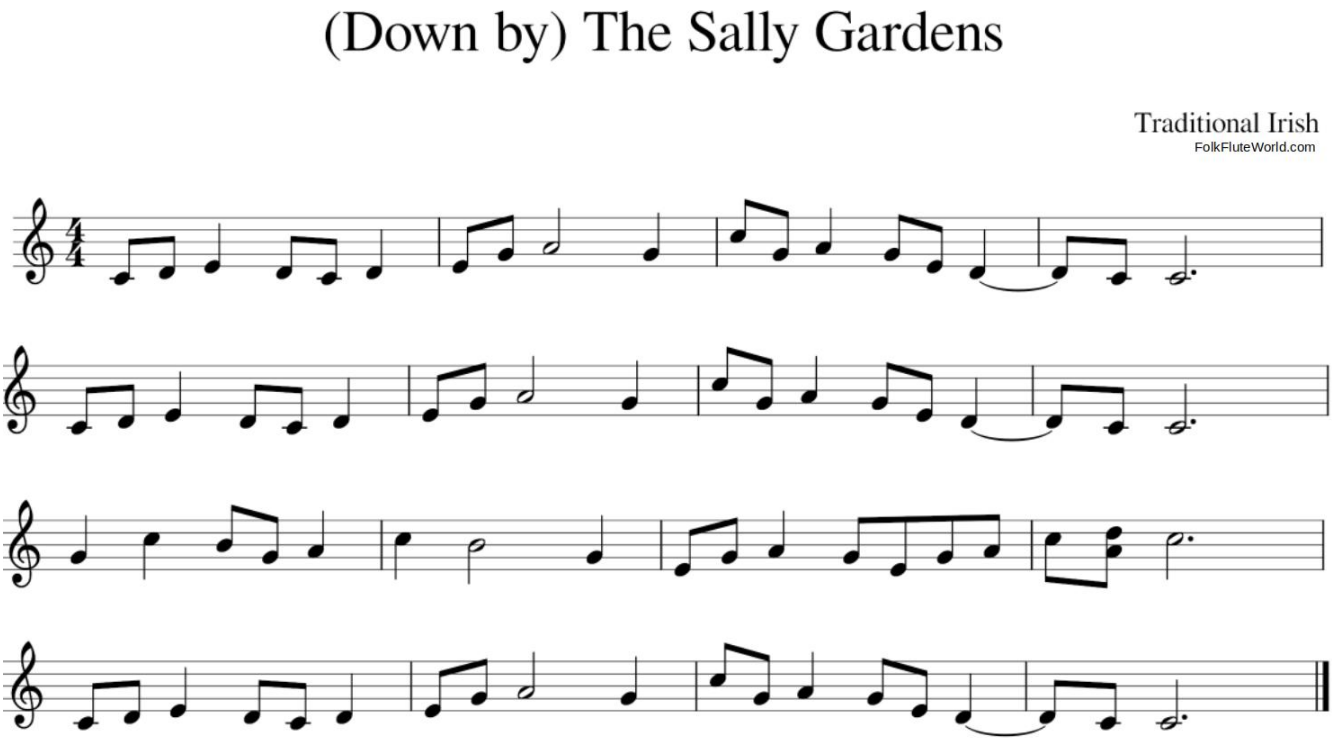
It's not to be confused with an ABBA song by the same name, written in 1975 by members of that popular singing group.

You should be able to handle this one pretty easily. The timing is simple and straightforward. You'll get a chance to hit and hold a couple high C's. Be sure to follow the breath marks for proper phrasing.



Song: Down By the Sally Gardens

Here's a traditional Irish melody that's widely played in pubs. If you like Irish and Celtic tunes, there are huge libraries of free sheet music for them on the web. We'll show you where to access them in a later lesson.



There is an important feature to explain in this song. Notice the **double stemmed note** that occurs in the last measure of the third line.

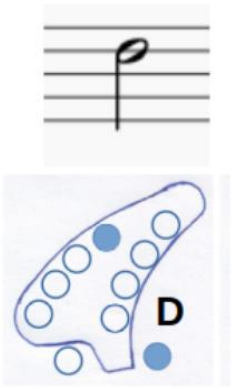
A single stem contains two notes, both high D and A. What's the meaning of this?

If you're playing an instrument that can play **chords** -- groups of notes that are played at the same time -- then double notes like this mean to play both notes at once. Instruments that can play chords include pianos, guitars, and ukuleles.

But what if you're playing an ocarina, an instrument that can only play one note at a time? In this case, two notes on one staff mean "pick one to play".

In this specific case, the two notes on the same staff are A and high D. You can play either.

So this **double note** gives you an alternative. Here's a reminder of how to finger high D.



Try playing the score one time using each of the alternative notes. Which sounds best to your ear?

Unfortunately, double-stemmed notes do not indicate which note is preferred. In fact, in this score the preferred note is high D.

You'll often see double-stemmed notes in upcoming songs. They're especially useful when one of the two notes is out of range for your oc. You can just play the alternative note instead.

Double notes are a clever device that allow you to play scores that include out of range notes. We use them in this book to ensure you can play all the scores, regardless of the range of your transverse or inline ocarina.

Summary

Whew! You made it to the end.

Be sure to go back and replay these songs until you feel you've mastered them. It will take a few sessions, but it will pay off as you become ever more skilled.

Remember, it's not a race to get to the end of this book. This book is only a learning device. Use it at whatever pace makes you feel comfortable, and helps you learn best.

Let's take a break from practicing by taking a brief quiz. This self test will help you judge how well you're absorbing the material. Plus it gives you a chance to identify and fill in any gaps in your knowledge.

Self Test #1

You've learned quite a lot to this point in this course. How about taking this brief self-test?

It's a quick, fun way to see how well you're absorbing the material. For any questions you miss, you'll be able to learn more by reading the explanations for the correct answers.

The answers and explanations appear in the appendices near the end of this book.

For each question, select the **best** answer. Record your answers on a piece of paper or in an online notepad.

1. What are the three kinds of ocarinas?

    A. Pendant, Transverse, and Submarine
    B. Pendant, Seedpod, and Inline
    C. Seedpod, Transverse, and Inline
    D. Seedpod, Submarine, and Sweet Potato
    E. None of the above

2. How many whole notes can 12, 11, and 10 hole transverse ocarinas play, respectively?

    A. 11, 12, and 13 notes
    B. 12, 11, and 13 notes
    C. 13, 12, and 11 notes
    D. They all can play the same number of whole notes

3. Which of the following is NOT an advantage of plastic ocarinas over ceramic ocs?

    A. They don't break as easily when you drop them
    B. They're usually less expensive than equivalent ceramic ocarinas
    C. They sound better
    D. They're easy to clean by submerging them in water

4. What does a dot directly above (or directly below) a note mean?

A. Play it loudly
B. Play it sharp
C. Extend its duration by half
D. Play it short and distinctly

5. What's the advantage to tabbed notation?

A. It visually shows you how to finger each note
B. It tells you the timing of the notes
C. It's used for many other instruments as well as ocarinas
D. It always comes with the lyrics

6. What's the proper order of these notes, from highest to lowest?

A. low C, D, E, F, G, A
B. A, G, F, E, C, low C
C. A, G, F, E, D, low C
D. low C, D, E, F, A

7. How many eighth notes could be played in the time of one half note?

A. 1
B. 2
C. 4
D. 6

8. What's the difference between 3/4 and 4/4 time?

A. 3/4 time has three notes per measure
B. 3/4 time has three beats per measure
C. 3/4 time is 3/4 faster than 4/4 time
D. 4/4 time is faster

9. Which is an advantage to a 12 hole transverse ocarina?

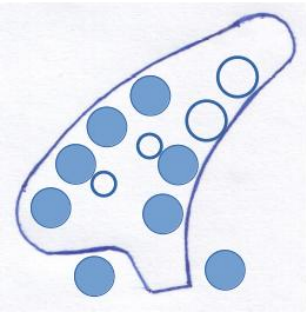
A. It plays more high notes
B. It plays more low notes

C. It doesn't wet out as quickly
D. It sounds louder

10. One whole note consumes the same amount of time as how many sixteenth notes?

A. 4
B. 8
C. 12
D. 16

11. Which note is this on any C Major ocarina?



A. B
B. A
C. G
D. E

12. For how long do you play a note immediately followed by a dot?

A. For 2 beats
B. For double its normal length
C. For 1 and 1/2 times its normal length
D. For the same amount of time as two quarter notes

13. If you blow a note too hard, what happens?

A. It sounds flat
B. It sounds sharp
C. It sounds exactly one note above its normal pitch
D. It sounds exactly one note below its normal pitch

14. You've been playing awhile, and suddenly your ocarina starts sounding muffled or garbled. What should you do?

    A. Blow harder
    B. Blow softer
    C. Submerge your ocarina in cold water
    D. Remove any moisture from within the ocarina

15. Why might you keep the box in which your ceramic ocarina was shipped to you?

    A. It makes a nice keepsake
    B. It could be useful to store or transport the ocarina later
    C. You can't play it without the box
    D. Boxes are collectible

16. Why might the first measure in a score contain fewer beats than all the other measures?

    A. It can't. All measures in a score including the first one are required to have the same number of beats.
    B. Because the first measure establishes the speed of the tune
    C. Because the first measure establishes the key of the tune
    D. It contains pick up notes or constitutes a lead-in to the melody

17. What is vibrato and why should you learn how to do it?

    A. Vibrato is where you play a note very short and distinctly
    B. Vibrato can't be played on ocarinas because it makes notes go flat
    C. Vibrato is where a note pulsates a bit and it makes long notes sound more pleasant
    D. Vibrato is where you play a note very softly, and it makes long notes sound more pleasant

18. Which statement is true?

    A. Dynamics are about how loudly you play, and intonation is about how fast you play
    B. Vibrato is about how loudly you play, and intonation is about how fast you play
    C. Dynamics are about how loudly you play, and vibrato is about playing in tune
    D. Dynamics are about how loudly you play, and intonation is about playing in tune

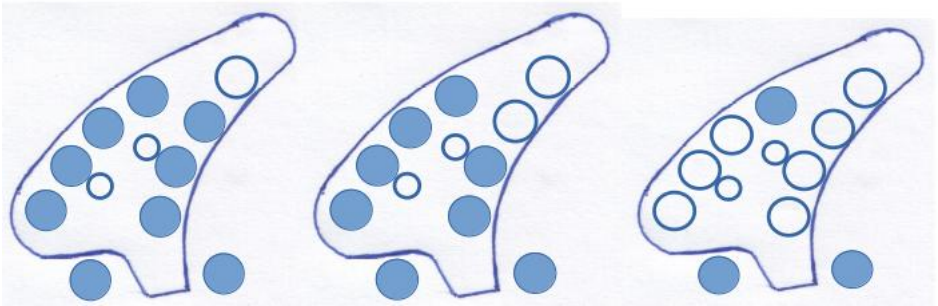
19. Why are double stemmed notes useful?

A. The give you an alternative note to play if your ocarina can't play the other note
B. They save space in the score
C. They give composers more flexibility
D. They tell you to play two notes at once

20. Which statement is **not** true?

A. Slurs tie two or more notes together
B. A grace note is a very quick lead-in to another note
C. Glissando means to slide seamlessly between notes
D. Trill means to quickly shift back and forth between two notes exactly one octave apart

21. These are the fingerings for what notes (assuming a C Major ocarina)?



A. D, F, G
B. D, E, C
C. E, F, C
D. E, F, high D

22. Which statement is **not** true?

A. ***pp*** means to play very softly
B. Crescendo means to increase loudness
C. An underscore beneath a note means to play it very short with hard tonguing
D. ***f*** means to play loudly

23. What is a fipple?

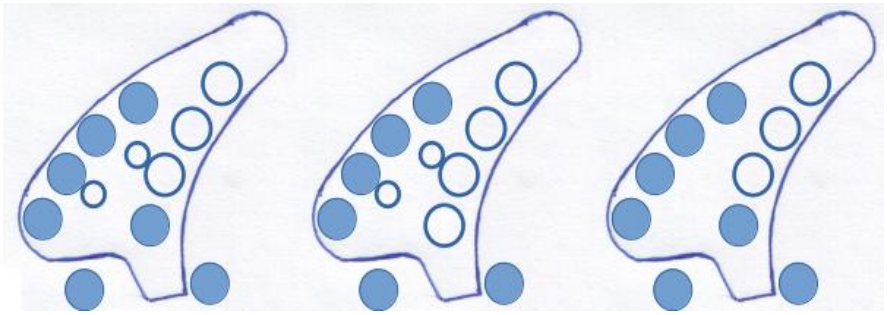
A. An ocarina keyed to D Major

B. The mouthpiece you blow into that directs your breath to the splitting edge
C. The place where you thread your necklace into the ocarina
D. An ocarina with a base note of C6

24. How many notes are the in the standard western scale?

A. 5
B. 6
C. 7
D. 8

25. Which of these three tabs is the correct representation for the note F?



A. The first and second tabs
B. The first and third tabs
C. None of these tabs
D. All of these tabs

Answers with explanations are in the appendices.

Summary

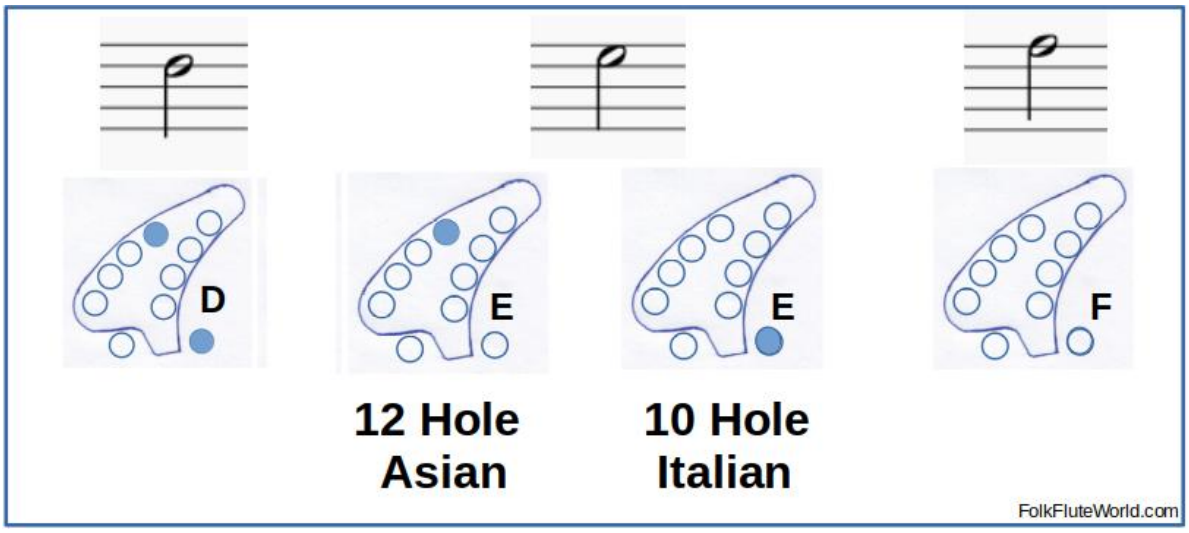
We hope you found this self test useful. Please review the rationale underlying the correct answers for any questions you missed.

In the next lesson we'll tackle the three highest notes playable on your ocarina. We'll practice a number of new songs to learn how to play them.

Lesson 14 -- The High Notes

Thus far you have learned the basic whole note scale, from low C to high C. Now we'll tackle the three highest notes any transverse ocarina can play. These are high D, E, and F.

For C Major ocarinas, here are their fingerings:



You'll notice that the fingering for high E can vary between ocarinas.

Whole notes finger the same across nearly all transverse ocarinas -- regardless of maker, size, or pitch. The sole exception is high E.

In fact, there are two popular fingering systems for transverse ocs. They're very similar but do differ in minor respects. One difference is in the fingering of high E. (The others are in the fingering for several of the sharps and flats, which we'll learn about later.)

The **12 hole Asian** fingering system predominates in North America and throughout Asia. It's so dominant, many just call it the **12 hole transverse**.

The **10 hole Italian** fingering system is popular in several European countries. You might hear also it referred to as **10 hole fingering** or **European fingering.**

Beyond 12 and 10 hole transverses, there are also 11 hole transverses. Most finger like 12 hole Asian ocs, except that they lack a second subhole.

This leads us to an important point. Transverse and inline ocs all finger alike, but **you will encounter the occasional discrepancy in fingering between them.** Especially in the accidentals.

Always consider the fingering chart distributed with your ocarina as the ultimate authority.

Whoever made your oc will better know how to accurately play its notes than anybody else. Some designs do have their own minor peculiarities.

Holding Your Oc on the High Notes

If your ocarina has a neck strap, now might be a good time to use it. That way if you drop your oc during the lesson, it won't fall to the floor.

This is especially pertinent to ceramic ocs. While a plastic instrument can usually survive a fall, many ceramics cannot without sustaining damage.

Okay. Try playing the three high notes shown in the above fingering chart.

You may wonder: How should I hold my oc when I'm covering very few fingering holes (or none)?

Many people rest their right hand pinky finger on top of the right end of their oc.

They use each thumb to either cover a hole, or to hold their instrument from underneath. So the thumbs either cover thumb holes or rest right next to them. This enables you to support your oc even when you're playing the highest notes.

Some also use their left hand index finger to hold the top of their instrument when it doesn't cover a tone hole. So, their left hand index finger and right hand pinky finger together stabilize the instrument from both ends.

Of course, you have to make sure that the fingers with which you hold the oc don't inadvertently or partially cover any tone holes.

Beyond these suggestions, you can probably best figure out how to manage your oc yourself. What is comfortable and works best for each person varies. People have different hand sizes.

What works best also varies by the size and weight of the instrument. Grips that work well for some smaller or lighter pieces may not viable for others that are larger or heavier.

Try playing the three high notes, back to back, and see what grip works for you. Then try the three notes in descending order.

Play a slow run up, then down. Then try the sequence more quickly.

Be sure you don't hover any of your fingers over open tone holes. You don't want to alter the pitch by accidentally "shading" any holes.

At the end of this exercise you'll probably have figured out how to best balance your oc for the highest notes. You want to be able to effect a smooth transition between higher and lower notes with handholds that are comfortable for you.

Once you've identified the "hold" or "holds" that work best for you, stick with them. **Use them consistently.**

That's key to mastering these highest notes: always use the same grip. That way you'll memorize how to manipulate your oc physically as you approach the high notes.

Hitting the High Notes

Did your high notes sound clear and pure? If not, you've encountered another challenge in sounding them.

Sometimes high notes sound airy. That's because you have all (or nearly all) the holes open in the oc's enclosed sound chamber. It's full of leaks!

Cheaper or lesser quality ocarinas may not handle this well. Their highest note(s) might sound excessively airy, harsh, or ill-tuned. Or maybe you can't hit the highest note at all.

To solve these issues, experiment with shooting your breath very sharply into the instrument. A powerful, directed air steam may enable you to hit and hold a high note.

In general, the ocarina's highest notes require more breath pressure than lower ones. That's because you're blowing into a very leaky vessel (most of the tone holes are open).

If you have trouble hitting these notes, try tilting the mouthpiece at slightly different angles before you blow. It's not unusual to find that hitting these notes requires the instrument be at a very specific angle. Some ocs require sharp breath directed at a particular angle.

Instead of holding the ocarina out at a flat plane from your face, try pointing it down towards your chest. You can tilt your head down, too.

This is called the **fipple bend** or **acute bend** technique. With some ocs it's much easier to attain the highest notes using this technique.

If your highest notes sound out of tune, it could be due to temperature. Make sure your oc is at room temperature and that you're playing in a comfortable room.

If the high notes sound flat, blow harder.

And be sure you're not accidentally "shading" openings with your free fingers, such that one might impede or deflect the flow of air out of the ocarina.

Finally, make sure your oc's mouthpiece and windway are not obstructed. See Lesson 10 on cleaning your ocarina.

If you've given it some extensive experimentation and you still can't play the highest notes, or they won't play in tune or voice cleanly, it may be time to consider whether your instrument is capable of playing them. Some ocs aren't. That's especially true of the less expensive ones, and some of the mass-produced ceramics.

This is why we urged you to obtain a quality ocarina in Lesson 2. They'll play the highest notes in tune with pleasant tone.

Rising Breath Instruments

With most ocarinas, you'll notice that you have to play the lowest notes with less breath than the highest. This is natural, given the physics of the instrument.

As you ascend the scale and remove your fingers from the tone holes, you create an increasingly leaky vessel. No surprise, then, that the higher notes require more breath pressure than the lower.

Because of this, most ocs are called **rising breath ocarinas**. It's perfectly normal and the way most ocs work. But if you simply can't play the highest note or two after some dedicated experimentation, or they sound harsh or off-key, it may be time to seek out a higher quality instrument.

A few ocs are designed to respond to the same breath pressure throughout their entire range. These are definitely in the minority.

Okay, now that you've figured out the grip(s) that works best for you, let's practice some tunes that feature the high notes.
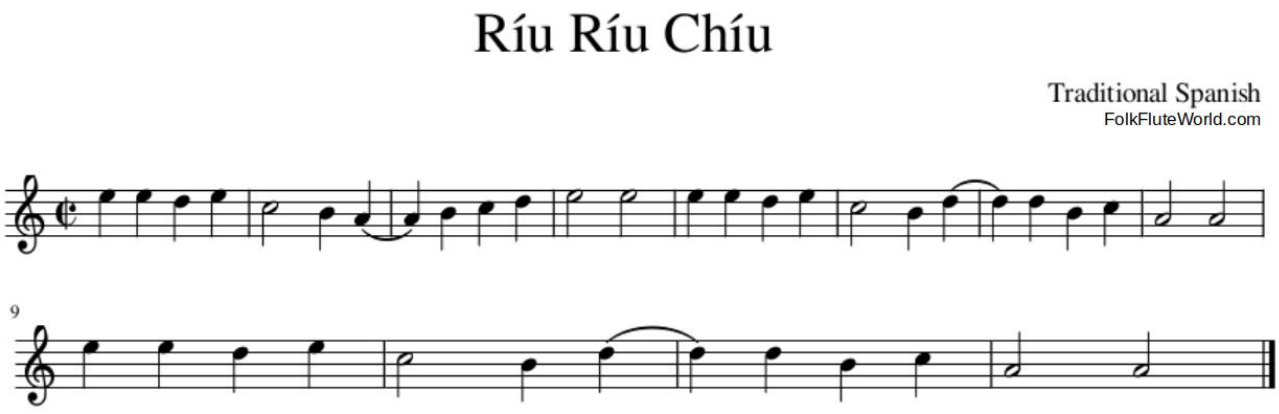
Song: Ríu Ríu Chíu

Here's a Spanish chant from the 1500's. Sung in a style that reminds listeners of medieval monks in chorus, it's become a popular Christmas carol.

In 1967 a pop group called *The Monkees* performed it on their Christmas special. This led to renewed interest. The tune has since been included on many artists' Christmas albums including *The King's Singers* and *Sixpence None the Richer*.

This score provides a good workout on the notes, high C, D, and E. Try to hit them in tune and cleanly transition between them.

Whatever grip you figure out is best for these high notes, once you discover it, be sure to stick with it. That way you'll develop your muscle memory for these notes. Consistency is the key to success.
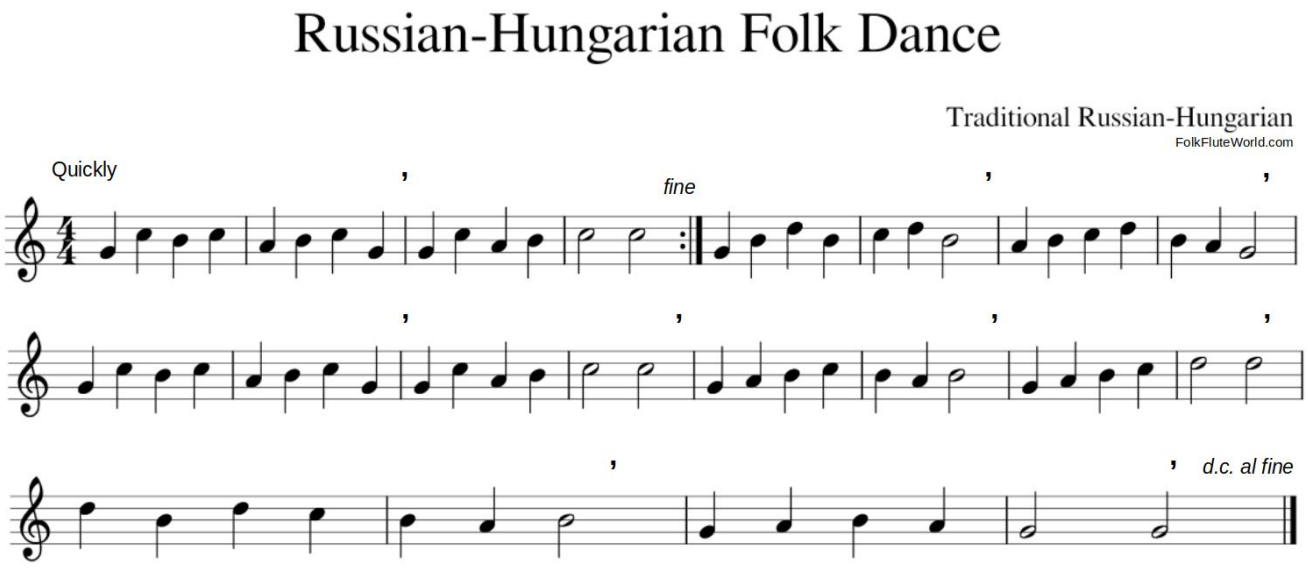


Song: Russian-Hungarian Folk Dance

Let's try something a little snappier. Sound out this tune slowly, so you get the feel of its fingering patterns.

When you're ready, take it at a faster tempo. It will challenge you as it continually reaches for high C and D. Be sure to respect the breath marks so that you phrase the song correctly.

Remember, one of your goals in this piece is to develop a grip you can use for those high notes. It has to be comfortable, and also a hold that you can rapidly switch into and out of.

Once you've figured out your grip, use it consistently to develop your muscle memory.



This piece offers a good opportunity to review repeating sections of a score.



Repeat Sign
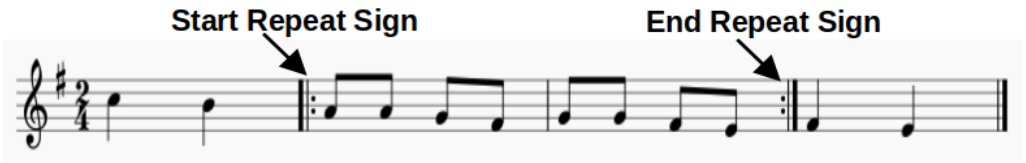
In the fourth measure of the first line, you see this **repeat sign**. That tells you to repeat that section of measures from the beginning.
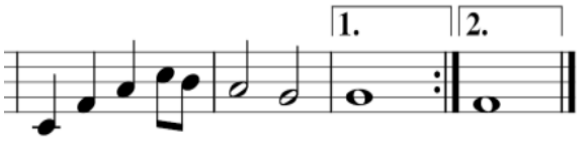
So you play the first four measures of this song, encounter the repeat sign, and play them again. Then you continue to measure five and play through to the end of the score.

At that point, you see the instruction **d.c. al fine**. That means "when you hit these words, go back to the start of the piece and play until you see the word **fine**. **Fine** means "end" in Italian, so that's where you stop playing. (You don't repeat the first four measures a second time, as you did in your first iteration.)

The words **d.c. al fine** and **fine** could appear in either lower or upper case letters, depending on the music publisher. They require the same action from you in either case.

Here's another common construct you'll encounter. It simply means to repeat the measures enclosed between the repeat signs one time.





You'll see this last construct all the time. The first time through the score, you play the **first ending**, indicated by the **1.** and the bar indicating the measure(s) to play.

You encounter the repeat sign, so you go back to the start of the piece and play the whole thing again.

When you come upon the ending for the second time, you play the **second ending**, the measure(s) indicated by the **2.**. And then you stop playing, as indicated by the double bar at the end of the very last measure.

We should note that what almost everybody calls the **first and second endings** are technically termed **volta brackets**, or **the volta**.
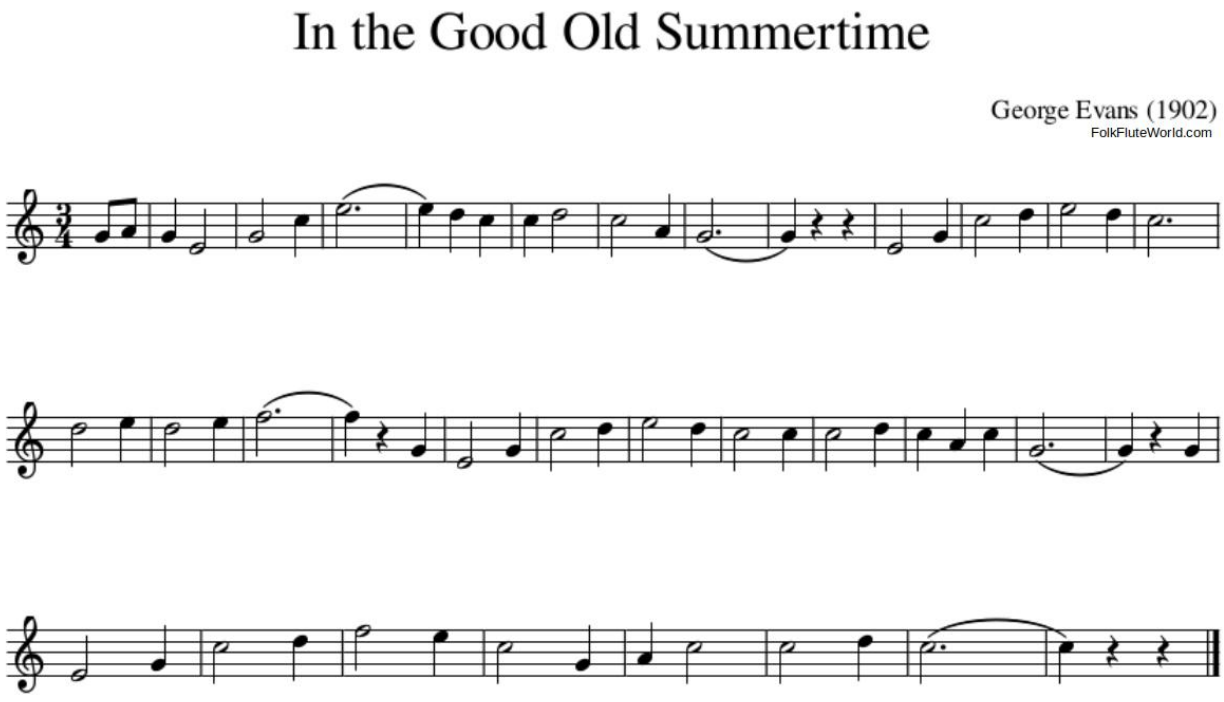
Song: In the Good Old Summertime

This next tune emerged from Tin Pan Alley at the turn of the 20th century. Tin Pan Alley was a section of New York City from which music composers and publishers dominated the American music scene from the 1880s until the mid-20th century.

Composer George Evans couldn't interest any of the big Tin Pan Alley publishers in this song. But it was picked up for a musical comedy review in 1902 and promptly became a classic that endures to this day.

From the musical standpoint, the song is pretty simple to play, with a nice melody. It will certainly give you a work out for learning the notes on the top end of the scale, high C, D, E, and F.

If you have trouble hitting the high F, try "attacking" it with distinct tonguing and forceful breath.



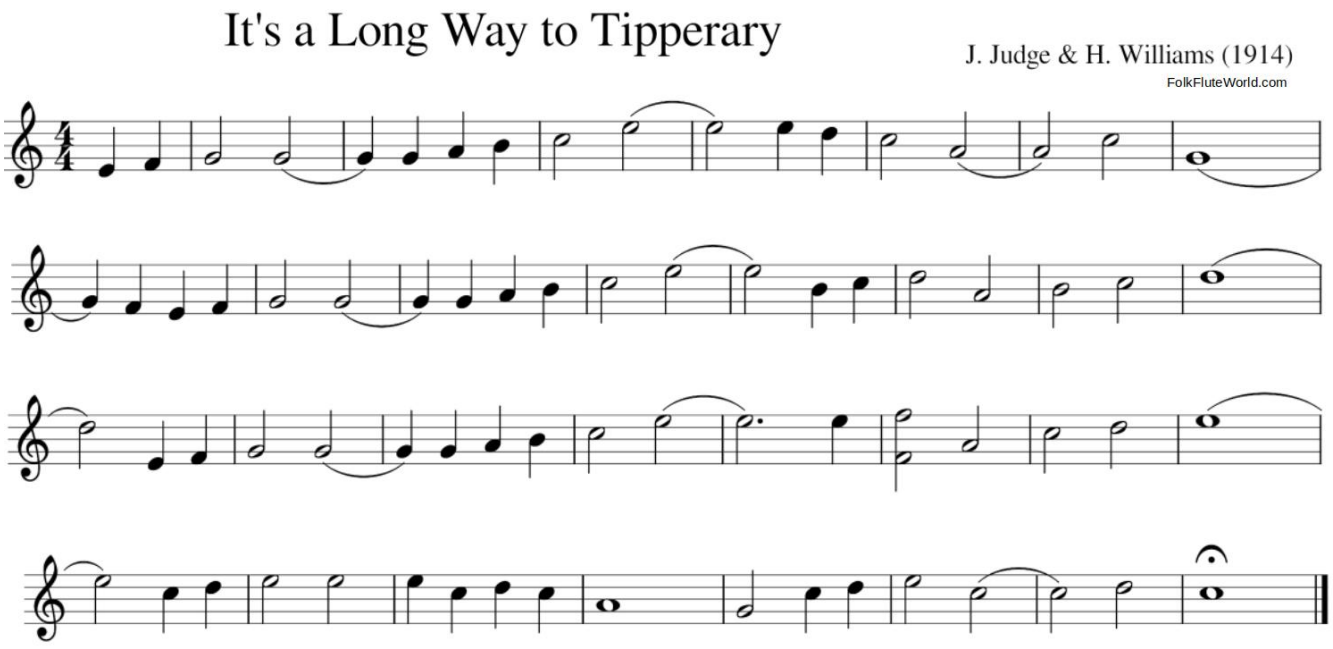
Song: It's a Long Way to Tipperary

This marching song from the first world war relates a sense of gaiety. It reflects the fact that the public wildly cheered the advent of World War I in Germany, the UK, and the United States.

Contrast this with the mood in those countries at the start of World War II. This time the populace had "wised up" and the atmosphere was somber and grim in all participant nations.

This song is easy and fun. After you suss out how it goes, try playing it at a snappy, happy tempo. Be sure to go for the high F in the third line.

Use this score to develop your ability to hit and hold high E.



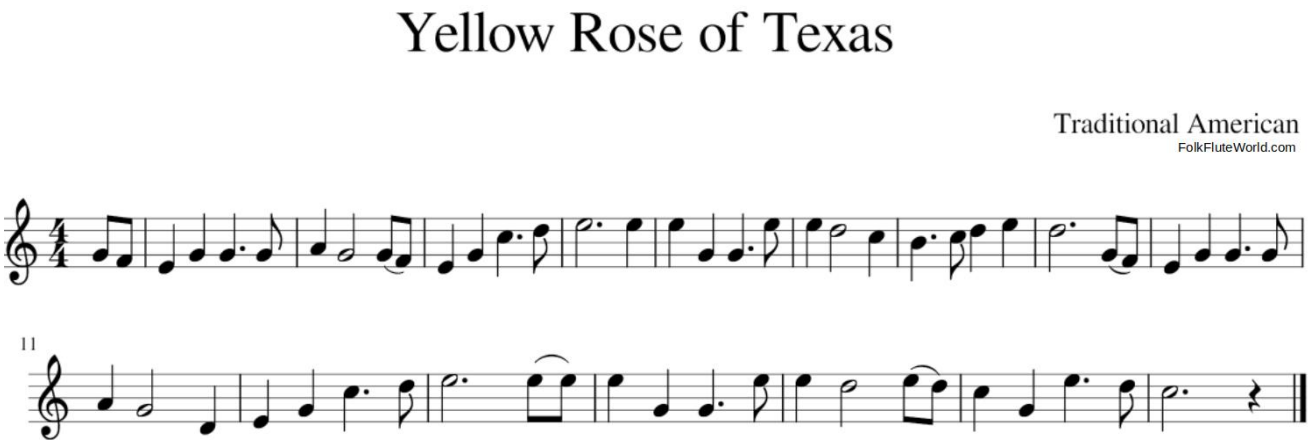
Song: Yellow Rose of Texas

This American folk tune dates back to at least the 1850s. Ask many Texans what they're state song is, and they'll reply *The Yellow Rose of Texas*. It's played everywhere from sports events to state functions.

But in reality the state song is *Texas, Our Texas* -- which many people have never heard of!

You'll want to practice this score slowly, to get a good feel for the fingering. But try to take it up to full speed before you leave it. You want to get it up to the tempo you might hear at a football game or in a parade.

There's nothing in this score you haven't seen before, but make sure you understand how those dotted-quarter-note-eighth-note combinations express the song's timing.



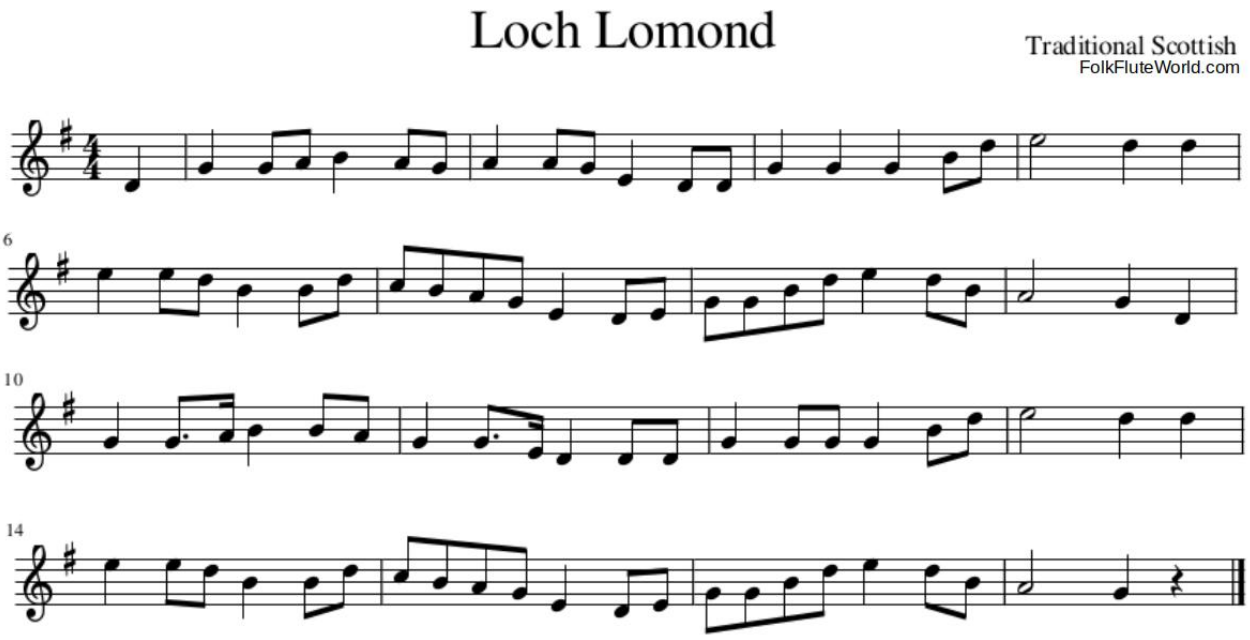
Song: Loch Lomond

Here's a fine old tune from Scotland. It dates back to the Jacobite Uprising in 1745 when the Stuarts launched an ultimately unsuccessful rebellion to break from England.

It's been identified as a Scottish national tune ever since.

This G Major version is peppered with high D's and E's. While we think of this as a fast, spirited tune, in fact the lyrics identify it as a lament. Try playing it slowly and accurately the first times through. That not only reflects the nature of a lament but it will also give you time to manipulate your grip when you transition into the high notes.

After a few times through, speed it up to the tempo you've heard in films and parades. Now you should be able to express the confident stride the public identifies with the tune today. Playing this tune quickly will get you some experience in rapidly shifting between high C, D, and E.
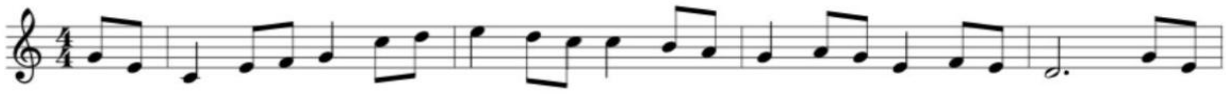


Song: Irish Rover

Here's an old Irish tune whose origins are shrouded in mystery. Its lyrics tell of a magnificent sailing ship that meets an unfortunate end. The only survivor is the narrator, and very conveniently, none are left to contradict his fabulous tale.

The time signature for this score is 2/2. That's two beats per measure with each half note getting one beat. So it's "double time" or "cut time", depending on how you prefer to phrase it.

The 2/2 time signature suits the lilting melody that progresses across the scale in simple quarter and half notes.

You'll also see this tune scored in 4/4 time. Compare this line in 4/4 time to the score that follows and be sure you understand how both describe the same melody.
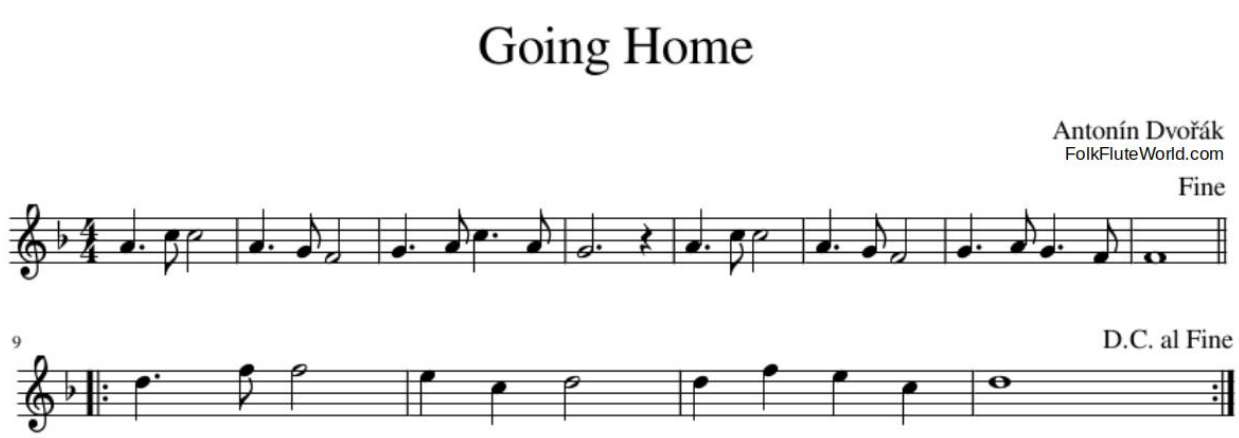




Song: Going Home

Here's a piece from Czech composer Antonín Dvořák. Dvořák incorporated ethnic music from parts of the Austrian-Hungarian Empire in his varied compositions. He gained worldwide recognition in the latter part of the 19th century.

This score gives you more opportunity to practice high F. That's the note where you don't cover a single tone hole, so you can see how your oc sounds on its highest note.

Hopefully, you have established your chosen grip(s) for the highest notes and have good facility in transitioning between them.



Alternate Fingerings

Many ocarinas support more than one fingering for a specific note. We refer to these as **alternate fingerings.**

Start with the fingering chart distributed with your oc. **That's what you really need to learn.** We only mention alternate fingerings here so that you're aware they exist.

Some manufacturer's fingering charts will include all possible alternate fingerings. Others you may have to discover on your own. A lesson later in this book discusses alternate fingerings and lists the most common ones you'll encounter.

Alternate fingerings have several possible uses. First, you might find them useful in playing a fast-fingered passage in a specific tune. An alternate fingering might make that easier to play.

They can also be used for achieving specific ornamental effects. This is because most of us are more adept at quickly manipulating some of our fingers than others.

Lastly, they give you the ability to play **microtones** outside of the standard western musical scale. These could be useful in certain kinds of experimental music, or for playing melodies from cultures that don't use the standard western scale.

We'll explore alternate fingerings in an upcoming lesson. For now, just concentrate on those fingerings provided in the fingering chart that came with your instrument.

Summary

In this lesson, you learned the three highest notes of the transverse ocarina: high D, E, and F.

They're not hard to finger, but getting used to transitioning between lower notes and these high ones can be a bit of a balancing act. The oc you play -- whether it's light plastic or heavy ceramic, and whether it's a small or large instrument -- can affect your dexterity with the highest notes.

Getting agile with these three upper notes is essential if you want to apply your ocarina's full range and leverage its capabilities. So discover your best grips for playing them, then stay consistent and let your muscles memorize them.

The next lesson discusses several related topics. Among them are **sharps** and **flats**, those half tones that exist between the whole notes. Learning how to recognize and finger them greatly expands the universe of songs you can play.

Lesson 15 -- Keys, Sharps, Flats, and More

In this lesson, we'll take a break from practicing. Instead, we'll discuss several important topics.

First we'll describe the keys, sizes, and pitches of ocarinas available. Then we'll delve into sharps and flats, what they are, how they appear in sheet music, and how you play them.

Keys

The **tonic pitch** of a musical instrument forms the basis of its set of playable notes. It comprises the **key** of that instrument.

The tonic or key of any transverse or inline ocarina is the note it plays with all fingering holes closed -- except for any subholes, which are left open. Sometimes this is called the instrument's **base note** or its **fundamental**.

One might think of it as the "home note" for the instrument. All the other notes rest on top of this home note.

For example, for an Alto C oc, the fundamental is C. This is denoted by **C5** to distinguish exactly which pitch of C it is.

This is the exact same base note as the soprano recorder. It is one octave above **middle C** on the piano, which is C4.

In contrast, the C Soprano ocarina is pitched one octave higher than the Alto C. So its fundamental is **C6**.

The C bass is pitched one octave lower than the Alto C, so it's base note is **C4**.

There are also a couple popular ocarinas keyed to G, which we describe below.

Transverse, inline and pendant ocarinas are available in almost any key. The chart on the next page only lists those that are the most common. Which leads us to ...

Naming Conventions

Unfortunately, there are several different conventions for naming ocarinas by their pitch or key. This leads to some confusion. Some of the naming conventions are geographically based, while others are historically derived.

This table makes sense of the confusion by mapping between the different naming conventions:

Common Name:	STL Ocarina Name:	Asian Abbreviation:	Italian Name:	European Name:	Base Note:	Key:
C Soprano	Soprano	SC	Do 1	C1	C6	C Major
G Soprano	Alto	SG	Sol 2	G2	G5	G Major
Alto C	Tenor in C Major	AC	Do 3	C3	C5	C Major
G Tenor or Alto G	Tenor in G Major	AG	Sol 4	G4	G4	G Major
Bass	Bass	BC	Do 5	C5	C4	C Major
G Bass	Contrabass	BG	Sol 6	G6	G3	G Major
Contrabass		CC	Do 6	C7	C3	C Major

In North America and Asia, nearly everyone uses the **common names**. That's why we use them in this book.

A few have a different view of what constitutes an "alto" versus a "tenor". For example, major US vendor STL Ocarina doesn't use the term "Alto C". Instead it calls those ocarinas "C Major ocarinas" or "Tenors in C Major". The **STL Ocarina Name** column lists the names used by STL Ocarina.

The most complete and accurate naming convention is the **Asian abbreviations**. These are unambiguous.

They're also flexible. This naming system can even describe lesser known pitches. For example, if you ran across an **AF**, you could easily surmise that describes an **Alto F** with a fundamental of **F4**.

Italian names are used in Italy, and sometimes in France and other parts of Europe. **European naming** is favored in central and eastern Europe, especially in German-speaking nations.

Ultimately, the best and most accurate way to define any ocarina is by its **fundamental** or **base note**. That immediately tells you its key and pitch.

You'll also want to know the full range of notes it can play, from lowest to highest. That's usually just referred to as its **range**.

Keep those two facts in mind and you can easily interpret whatever naming scheme you encounter.



C Soprano, Alto C, Tenor, and Bass

Using the Ocarina for Transposing

You can play all the songs in this book on any ocarina. They all sound fine, and you can always finger your ocarina in the same way to play them, regardless of your ocarina's size and key.

Ever wonder why that works?

It's because you can treat the ocarina as a **transposing instrument**. Transposing instruments can play from the same musical score … but they voice it with their own set of pitches.

So if you play a score on an Alto C, it sounds at one set of pitches. And if you play the same score on a C Soprano, it voices the same song as another set of pitches. Both sound fine, but obviously when you play the song on the C Soprano, it all comes out an octave higher.

If you played that score on a C Bass oc, it would all sound one octave lower than the Alto C.

If you read and fingered that score in the same way on any G Major ocarina, it would sound fine as well. It would just voice as a different set of pitches as determined by that ocarina's key.

(Note that the fundamental note of any G Major ocarina is low G, not low C. Thus the mapping between the notes on the staff and their fingerings for G Major ocarinas differs from the C Major mapping we use in this book.)

This ability to play a score with an ocarina of any size is a huge advantage! You can play any score on any oc and not worry about whether the song was scored for your specific ocarina.

And you can play all sorts of songs originally scored for recorders, tin whistles, Irish flute, voice, concert flute, and other instruments as well (as long as all notes are within your ocarina's range).

The situation changes when you play your ocarina with others. Now you need scores specific to the key of each instrument, to ensure all the instruments sound good together.

For example, an upcoming lesson introduces **duets** -- tunes that two ocarinists play together. All our duet scores assume that you play two ocs of the same key together. For example, two Alto C's. Or, an Alto C and a C Bass. Or, two G Sopranos.

You can't mix the two different keys together when playing from the same score. An Alto C playing one part and a G Soprano playing the other won't work. In that case, you would require a score that supplies one part written for the Alto C and the other part written in the proper key for the G Soprano.

Here's another way to understand this. If you play the note with all fingering holes except subholes closed on a C Major ocarina -- a C Soprano, Alto C, or C Bass -- it sounds a low C. (C6, C5, or C4, respectively.)

But if you play the note with all holes except subholes closed on a G Major oc -- a G Soprano or G Tenor -- it sounds a low G. So if you mix the two keys of ocarina together in a single performance, the scores you play from need to respect this difference.

To summarize: you can play any score on any ocarina and it will sound fine. That's because you can treat your oc as a transposing instrument. But if you play in concert with other instruments of different keys, you need scores specific to the keys of those instruments.

Range

The **pitch range** of an ocarina -- how many notes it can play -- depends on how many fingering holes it has. Ocs with more tone holes can play more notes.

This chart shows the pitch range for common ocarinas:

Number of Tone Holes:	Whole Notes:
12 hole transverse or inline	13
11 hole transverse or inline	12
10 hole transverse or inline	11
6 hole pendant	10
4 hole pendant	8

Ocarinas have a relatively limited range compared to concert instruments like flutes, clarinets, oboes, and saxophones.

But there are several techniques you can use to play scores that stray beyond the ocarina's range. We illustrated one in a previous lesson, where a double-stemmed note provided two notes to play, of which you could select either.

We'll cover more techniques in later lessons. It's usually pretty easy to convert melodies to be playable on your ocarina.

In an upcoming lesson, we'll also discuss **multichamber ocarinas**. These transverse ocs have more than one enclosed chamber. They're kind of like two (or even three) ocs in one. The benefit is that they yield a wider range than the ocs in the above chart.

How an Ocarina's Size Affects Your Play

All transverse and inline ocarinas finger the scale in the same way (with very minor exceptions). So if you learn to play one, you can play them all.

Their size and key don't matter, nor does their shape or design.

So, what differences will you notice when playing different sizes of ocarinas?

First off, the smallest ocarinas require very little air compared to the largest. This means that you can play several phrases with a soprano without having to breathe. In contrast, you can't play as many measures without breathing when playing a large bass.

This means that breath control becomes more important with lower pitched ocs like the tenor or bass. You don't want to gasp for air at the wrong time and ruin a melody.

Because their smaller volume chamber contains less air, smaller instruments respond better to quick fingering. This means that fast fingering articulates very well with the smaller ocs.

Larger ocs are another story. Sometimes they'll "swallow" fast fingered notes such that you can hardly even distinguish them. This is a natural result of their larger air chambers. It simply takes more time to change the air pressure within a larger chamber. So sometimes those changes in air pressure can't keep up with very speedy fingering.

The result is that larger ocarinas tend to be better suited to leisurely melodies or playing the underlying bass or background parts in ensembles. Smaller ocs prove exceptional for quick tunes with fast fingering and showy ornamentals.

Some find it easier to play vibrato with the smaller instruments, since their smaller chambers are more sensitive to slight differences in air pressure. **Vibrato** is where you waver or pulse a long note a very slight bit, the way you've heard opera singers do. Vibrato makes a note that's held for a long time sound more appealing than a simple flat tone.

Another difference among ocarinas: Since higher pitches travel further, smaller ocs are usually louder than larger ones. Got a roommate who thinks your oc is too loud? Drop that Alto C and buy a soft-spoken bass.

Want to play before an outdoor audience? A smaller oc will project better and be easier to hear over background noise.

The very smallest ocs can get pretty piercing, especially with their highest notes. You may have to use earplugs for an extended session. Either that, or stay away from the highest notes.

Another difference: larger ocarinas from the same vendor and made from the same material cost more than smaller ocs.

And finally, an ocarina's size can affect physical aspects such as finger reach and weight. You could run across a very small oc you can't play because it crams your fingers too closely together. Or, you could find a bass or larger ocarina where you can't stretch your fingers to reach all the tone holes.

Size affects weight, too. Some of the largest ceramic ocs are pretty heavy to hold for an extended session. That's never an issue with smaller instruments. Or, with plastic ocs, since they weigh less. Even a C Bass is fairly lightweight if made from plastic.

How an Ocarina's Shape Affects Your Play

As well as size, consider your ocarina's shape. Most transverse ocs are similarly shaped. That's why they're called "submarines" or "sweet potatoes". But there are exceptions.

And there are differences in how different manufacturers lay out the holes and the distances between them. Does this affect your play?

It might. For example, you might find it either easier or harder to reach all the fingering holes.

Someone with big hands might have trouble cramming all his fingers onto a tiny C Soprano, and covering the subholes accurately. Conversely, someone with small hands might have difficulty reaching all the fingering holes on a large Bass oc.

Shape can affect tonal quality (or **timbre**), as well. As can the oc's physical composition. Listen to a half dozen Alto C's, and you might be able to discern between some of them in a blind sound test.

All these facts about size and shape lead to an important conclusion: you always want to either play an ocarina or listen to its sound sample(s) before you buy it. That's the only way to ensure you'll like the instrument's voice and tonal quality.

Plastic or Ceramic?

Ocarinas can be made from a variety of materials. Plastic and ceramic (baked clay) dominate for transverses. (On rare occasions you'll see wood or even metal.)

Not surprisingly, enthusiasts endlessly debate whether they prefer plastic or ceramic. Different musicians have their own preferences.

Both materials have their advantages, as we list here:

Ceramic:	**Plastic:**
A tone some prefer	Lighter weight
Possibly more attractive	Easier to wear on necklace
Traditional	Less likely to break
Less subject to condensation	Less expensive

Whichever you like, you should play. If possible, try both kinds so you can make an informed choice.

Sharps and Flats

At this point, you know the basic scale from low C to high F. It's time to explore the "semitones" that lie between these whole notes.

As you know, the standard western musical scale contains 7 notes. From low to high, they are:

C, D, E, F, G, A, B, (high C)

These are the **whole notes**. Those notes halfway between the whole notes are called **sharps** and **flats**.

Familiar with the piano? The whole notes are the white keys, and the sharps and flats are the black keys between them.
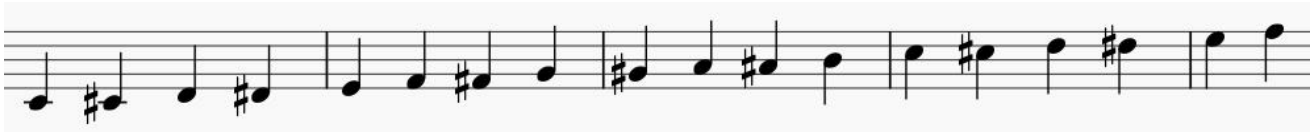
Collectively, sharps and flats go by many names: **accidentals**, **chromatics**, **semitones**, **half tones**, and more. We'll use these terms interchangeably (though technically we're simplifying a bit by doing that).

This symbol represents sharps (♯) and this one indicates flats (♭). A sharp is a half tone higher than its associated whole note, while a flat sounds a half tone lower.

An instrument that plays whole notes **only** -- no sharps or flats -- is termed **diatonic**. Instruments that play all the semitones as well are called **chromatic**.

You may hear some say that ocarinas are a diatonic instrument, that they don't play semitones. Actually, that's not accurate. Modern ocarinas can play the complete chromatic scale.
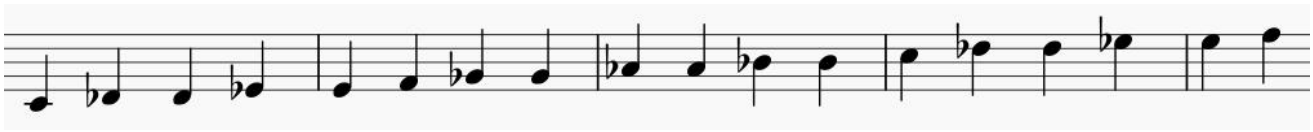
Here are the notes of the chromatic scale, from low C to high F, complete with all semitones between them.



To list the sharps, they are: C#, D#, F#, G#, A#, high C#, and high D#.

Every accidental can go by either of two names: its name as a sharp, or its equivalent moniker as a flat. For example, you could consider D# as E♭, or vice versa.

Here is the exact same scale, but with notes labeled by their names as flats instead of sharps:



Eventually we'll learn to play all the accidentals. To start, we'll learn the two you'll most commonly encounter: F# and B♭.

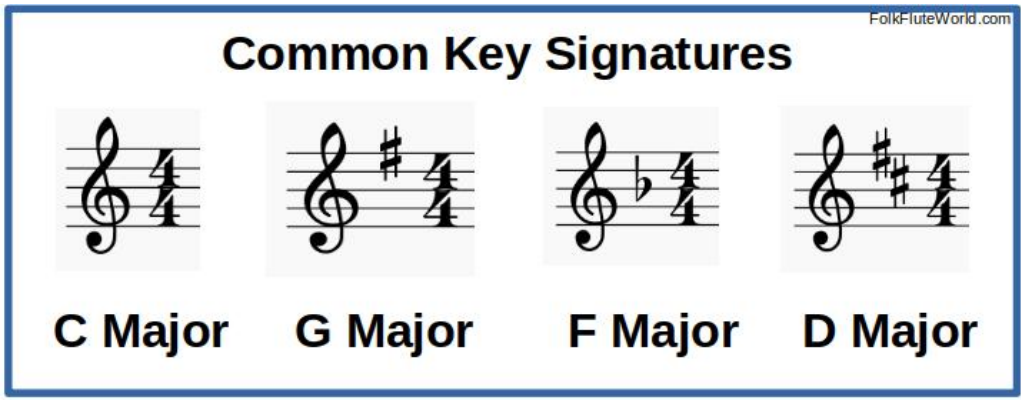
Notation for Sharps and Flats

Sheet music notation indicates accidentals in two ways:

1. At the start of the piece
2. By the symbols **#** or ♭ right before the notes

stands for "sharp", and ♭ means "flat".

Here's how sharps or flats appear at the start of a piece:



The start of every line in a score includes this **key signature** information.

It occurs immediately after the clef emblem and prior to the time signature.

Whatever key signature is declared, it applies to every note in the entire piece.

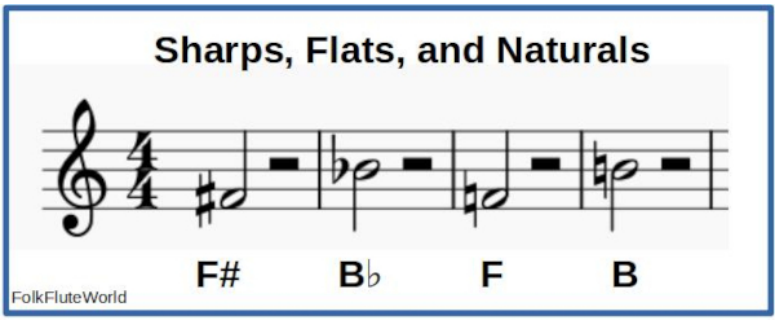
In other words, if you see B♭ in the key signature -- as in the example above labeled "F Major" -- that means that every time you see a B in the piece, you should play it as B♭. That's called the key of **F Major**.

And if you see F# in the key signature, that means every F you see in the score must be played as F#. That's the key of **G Major**.

The figure shows the four most common key signatures: C Major, G Major, F Major, and D Major. For short, musicians often just refer to them as "the keys of C, G, F, and D".

You can see that the key of C Major has no sharps or flats at all. G Major has one accidental: F#. And the key of F Major includes one flat, B♭. D Major has two sharps, C# and F#.

So far in these lessons, all the songs you have played have ostensibly been scored in C Major. This lesson expands your reach into new keys that contain half tones.



This diagram shows the other way you might learn that a note is to be played as sharp or flat. You'll see an indicator immediately before the note in the score.

This instruction overrides whatever the key signature may be.

For example, say you're playing a score in C Major. The C Major key signature has no sharps or flats.

Then, in the midst of the score, you run across an F immediately preceded by the sharp symbol. This means that you should play that note as F#. But in later measures, you play any F as a **natural** -- without the sharp -- as per the key signature.

The last two examples in the above diagram show the **natural sign** (♮). That tells you to play the note as a whole note, not sharp or flat.

You'll sometimes see composers use the natural symbol when they want to ensure you know the proper note to play (it can get confusing in a piece with many accidentals).

Other Keys

There are a couple dozen keys in western music. We focus only on the four most common in this book. Those are what you really need to learn.

For completeness, we mention that each **major key** -- such as C, G, F, and D -- has a corresponding **relative minor key**. Both share the same key signature. The difference is the starting note (or **tonic**) for the scale in that key.

How can you tell whether a score is in a major or minor key? With the brief scores in this book, often you can't just by looking. **We've blithely labeled all scores in this book as if they were written in major keys**, when in fact some might actually be in minor keys.

The big difference between major and minor keys is how they sound. Tunes scored in major keys sound bright, cheerful, and happy to our ears. Minor key melodies sound sad, melancholy, or depressive.

Whether a piece is in a major or minor key, you read and play its score in the same way. The only change is your sense of expression or the mood you're trying to create. That should be evident from the score you play.

Summary

In this lesson, we covered the keys, sizes, and ranges of ocarinas. We also introduced accidentals and described how they appear in musical notation.

Don't worry if everything about half tones isn't clear. They are easy to understand when you see them in scores.

So let's do that. In the next lesson, we'll practice some new songs featuring the two most common semitones, F# and B♭.

Lesson 16 -- Introducing Accidentals

In this lesson you'll learn how to recognize and play sharps and flats.

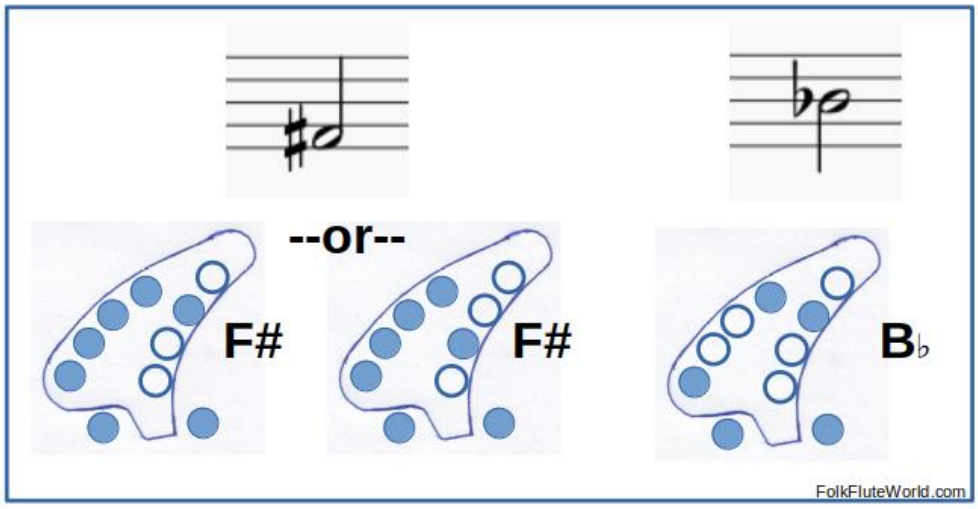
Thus far, all the songs you've played have ostensibly been written in the key of C Major. That's the key that has no sharps or flats.

Now we'll greatly expand the universe of songs you can play by learning G Major and F Major. Their semitones are, respectively, F# and B♭.

Learning F#

Let's start with a song that has but a single sharp note. The sharp is denoted by the sharp symbol (#) that occurs right in front of the note.

Here's how to finger F# and B♭:



You'll notice that F# can be fingered in either of two ways. This is one of those **alternate fingerings** we mentioned earlier.

If you have the fingering chart for your oc, look to see which the chart recommends, and use that.

Some 12 hole Asian fingering charts specify the F# to the left, while others present the right side fingering as preferred. The 10 hole Italian system specifies the F# fingering on the right side.

If you don't have the fingering chart for your specific oc, try both the above fingerings and see which you like best.

Perhaps you find that one fingering voices a pitch that is just a tiny bit more accurate than the other. Play F, F#, then G up and down in sequence several times to determine this.

Whichever fingering you choose, once you decide upon it, stick with it! Your goal here is simply to memorize how to play F# on your oc. (Don't get sidetracked into alternate fingerings at this time.)

Now, let's try this tune with an F# in it. It's a Scottish folk song composed by actress and author Dora Jordan in 1801.



You can see that there's only a single occurrence of F# in this piece. It's in the last measure of line 3.

The sharp sign that occurs right before the note tells you to play F#, rather than F. The sharp sign only applies to the note it's adjacent to. All other occurrences of F in the score are played **natural** (not as sharp or flat) as per the key signature at the start of the score.

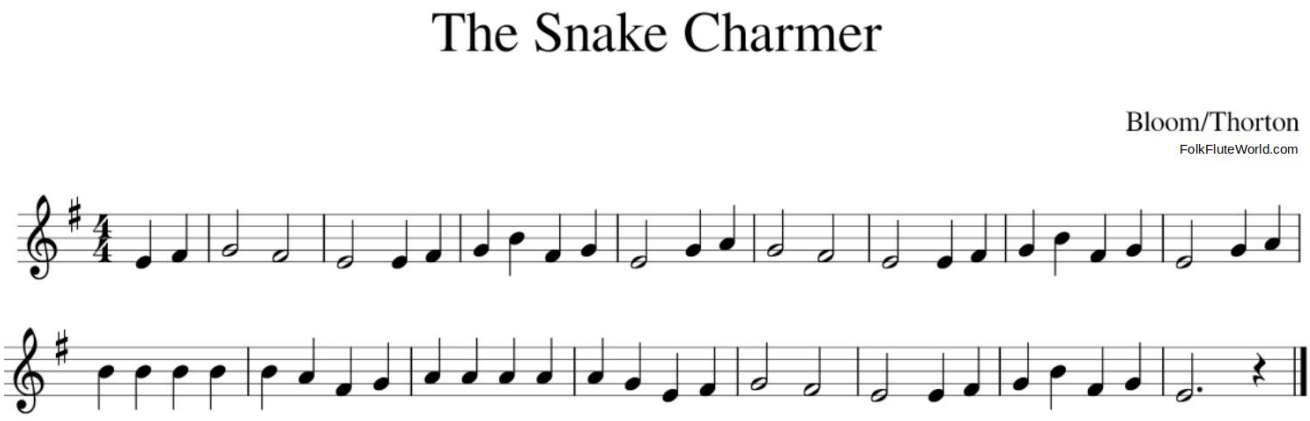
A score can have individual accidentals like this scattered throughout the piece, wherever the composer wants us to play a sharp or flat instead of a "natural" note.

It's often useful to quickly scan through a score to see if it contains any embedded accidentals **before** you play it. That way you won't be surprised when you encounter one!

Song: The Snake Charmer (aka Arabian Riff)

Now, here's a different situation. In this case, the key signature indicates that **all** F notes in the piece are to be played as F#. This applies equally to both high and low F's.

The key signature that dictates F# throughout the song -- and no other sharps or flats -- is the key of G Major. Here's a G major piece you'll recognize once you start playing it.



Did you play every F note in the song as F#? If you missed one, I'm sure it sounded terribly wrong. It's pretty easy to recognize when we incorrectly play a sharp as a natural note, or vice versa. It grates on one's ears.

Here's how to avoid this error. Before you start playing any piece, look carefully at its key signature. Memorize it. Then keep in mind whatever sharps or flats it requires you to apply throughout the score.

By the way, did you recognize this melody? The tune goes by many names and features many variations. It's been popular in one form or another since the 19th century. You'll often hear it as background music in films, as directors feel it establishes a certain mood.

Song: The Star of County Down

One of the benefits of playing the ocarina is all the free sheet music you can find on the web. There are absolute tons of traditional Irish and Celtic tunes. These are public domain and owned by no one, and they've been collected in gigantic free song libraries for your enjoyment. An appendix to this book tells you where to access these music libraries.

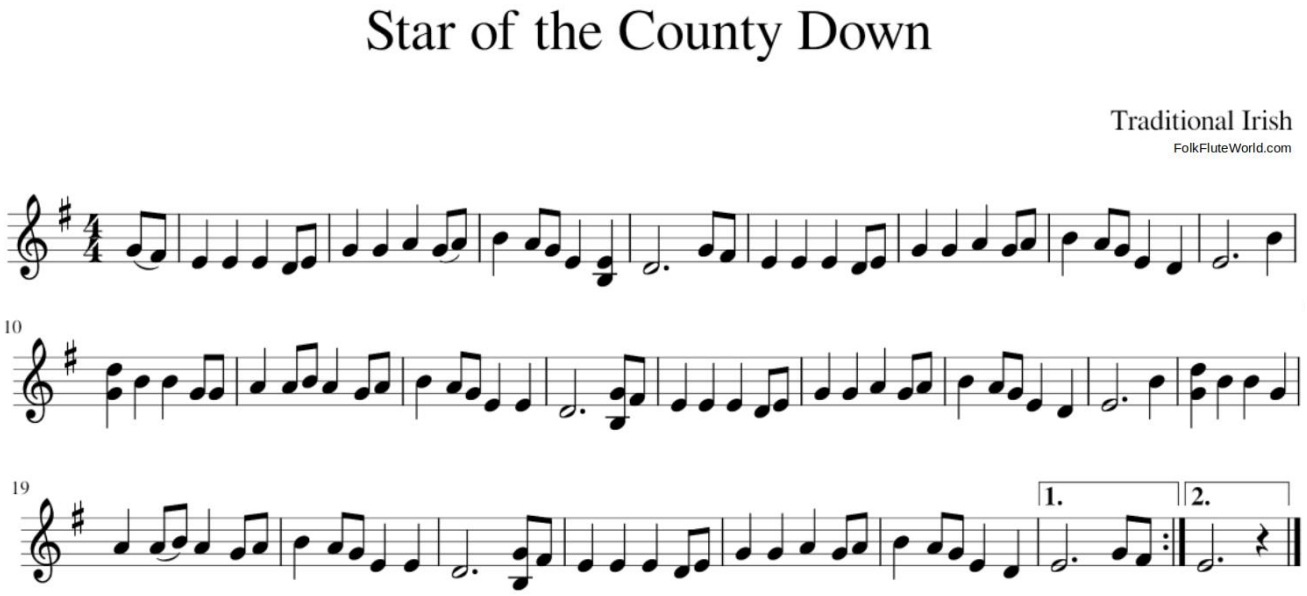
Here's a popular Celtic song in G Major. You'll hear it at a pubs throughout the British isles. It's a romantic ballad about a young man's passion for a woman named Rose McCann.

Before you play it, notice the last two measures in the score. The first time you play up to these two measures, you play the **first ending** denoted by the **1.** and its bracket.

Then you follow the repeat sign, and start playing the entire melody from the very beginning.

The second time you approach the end of the score, you play the **second ending** denoted by the **2.** and its bracket. Then, you've reached the end of the piece -- as shown by the final double bar at the end of the score.

Okay, here's the tune:



This song is pretty challenging if you play it up to speed. But as always, the trick is to start out as slowly as you need to. Then increase the tempo as you learn the song.

As you noticed in our previous G Major tune, if you play any F# as F♮ (F natural) by accident, it sticks out like a sore thumb. So, always look at the key signature very carefully before you start

playing any piece. Fix in your mind what sharps or flats carry throughout the piece, and that way you'll remember them when you encounter them in the tune.

This score contains several **double-stemmed notes**. That's where you have two notes written on a single vertical stem. As you recall from an earlier lesson, you can play either note on the stem.

In this score the double-stemmed notes are low E and low B, G and low B, and high D and G.

Both 12 and 11 hole ocarinas can play that low B below low C. That's the function of subholes. (We'll learn how play the low B in an upcoming lesson.) For now, just play the higher notes.

If you play a 10 hole oc, your instrument cannot play low B. Thus you must play the higher note on the double stem.

This technique of **alternative notes** enables your oc to play many tunes that otherwise would be unplayable. Simply replace any out-of-range notes with playable alternatives.
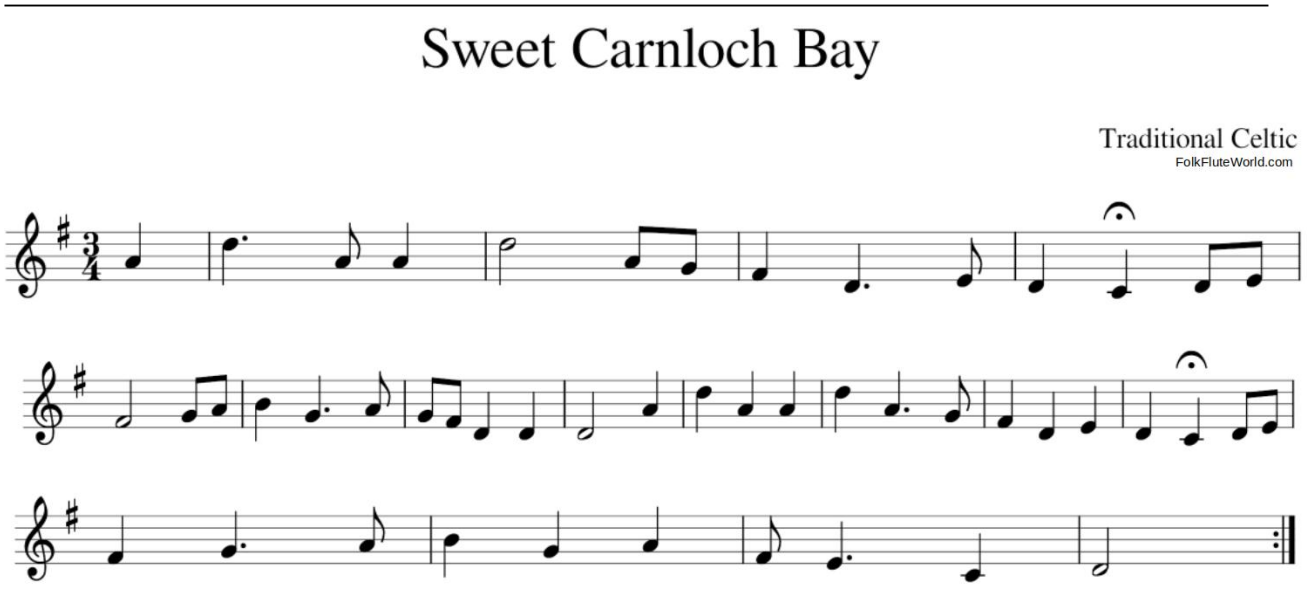
As long as there aren't very many alternative notes, you may hardly notice that the tune has been altered to fit your instrument.

Song: Sweet Carnloch Bay

Here's a fine old Celtic tune. If it sounds a little odd to modern ears, that's a result of its ancient heritage. I really like this weird tune.

Like many old melodies, its origins are lost to history. It goes by several different titles.

This score gives you some practice with F# and high D. Remember that "eyes" (or fermatas) over the low C's in the last measures of lines one and two mean to hold those notes for an extended time.



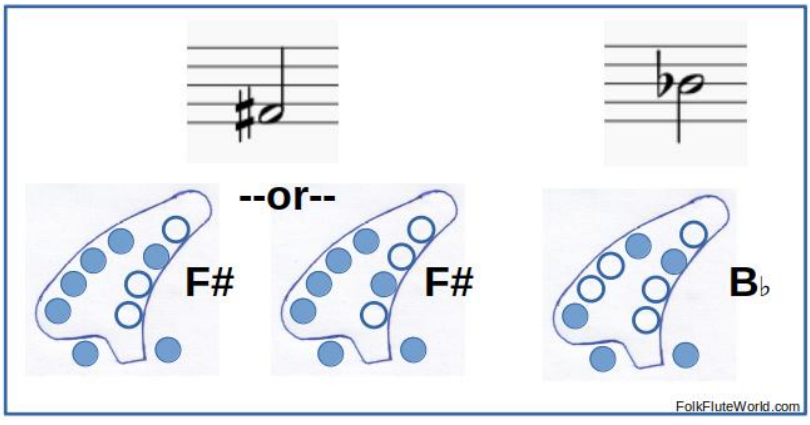
Learning B♭

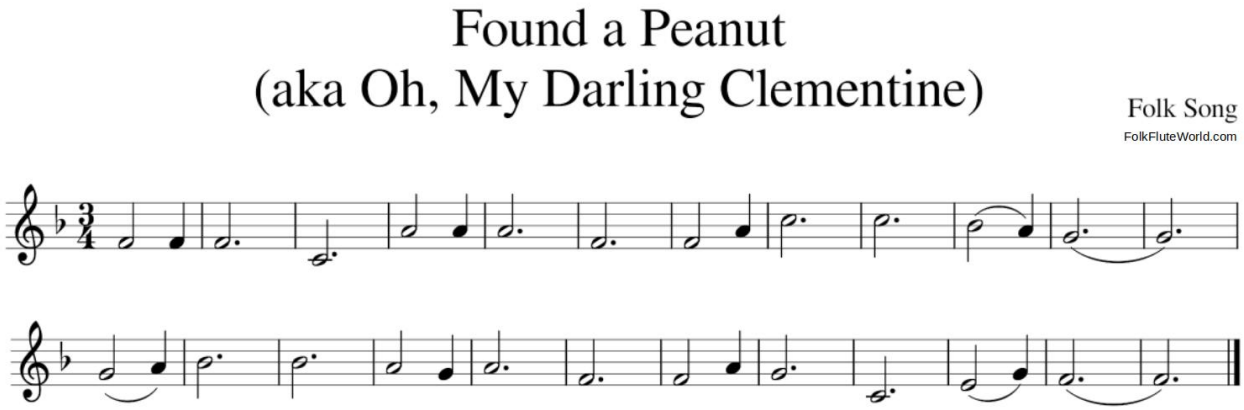
The other accidental you really need to know is B♭. Songs written in the key of F Major contain B♭ in their key signature.

Let's start with a simple tune everyone knows. It's popular among kids and campers and is called *Found a Peanut*. You may also recognize it with different lyrics as the song *Oh, My Darling Clementine*.

Several recording artists have enjoyed mild success with this tune including Bobby Darin, Tom Lehrer, and Jan and Dean (!).

To refresh your memory, here's how to finger B♭. We follow that with the score.





Since the key signature indicates B♭, all B notes in this tune must be played as B♭.

The score is in 3/4 time. That's three beats per measure with each quarter note getting one beat.

Waltzes are often written in 3/4 time. Some are scored in its multiple, 6/8 time.

Marches are often written in 2/4 time, while 4/4 is by far the most common time signature because it's adaptable to almost all musical styles.
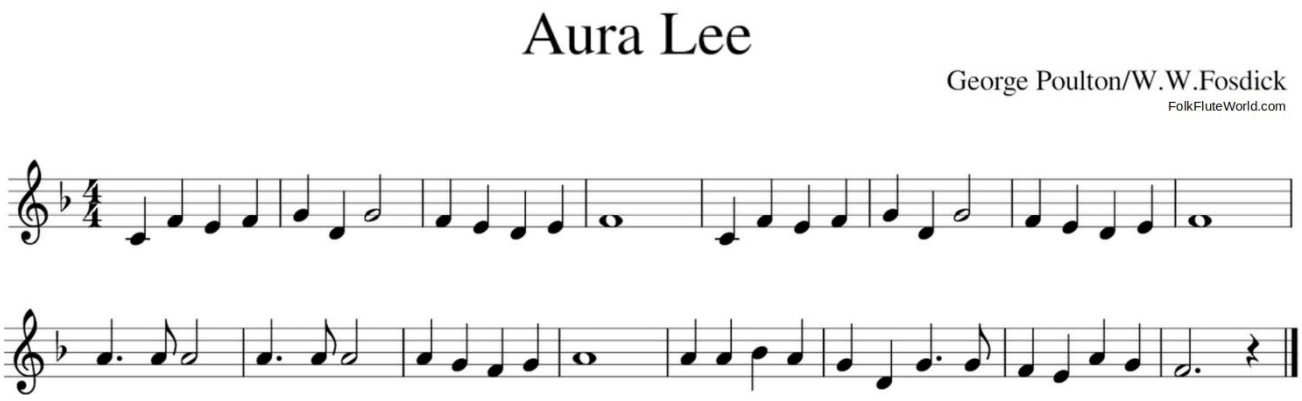
Song: Aura Lee

Here's a song that became widely popular during the American Civil War. Both sides of the conflict adopted it as their own.

The melody was composed by George Polton with lyrics written by my distant relative, William Fosdick. It probably appealed to the soldiers because the words are a sentimental ballad to a sweetheart from whom the singer is separated.

The song went on to inclusion in several early 20th century films, but it's Big Boom came courtesy of Elvis. Presley recorded the tune a cappella in 1956 as *Love Me Tender* and it hogged the number 1 spot on the popular charts for five weeks. Its sweet solo contrasted with other, more raucous Elvis hits of the day, such as *Hound Dog* and *Jail House Rock.*
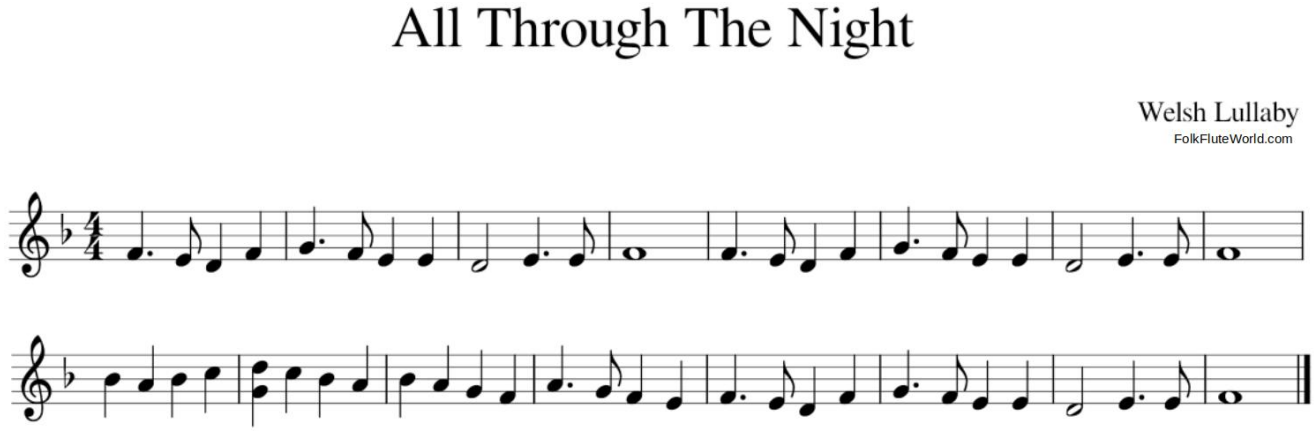
Here's the song in F Major. There's only a single appearance of a B♭ in this tune, but don't forget the key signature and misplay it as natural, or you'll spoil this sweet melody!



Song: All Through the Night

This next F Major song is a Welsh melody from 1784. It's still popular today in Wales and is sung at festivals and by choirs.

The Welsh name of the song is *Ar Hyd y Nos*. Recording artists like Olivia Newton-John and Michael McDonald have included it in their Christmas albums, though it has no real association with that holiday. It's just a lovely traditional lullaby.



This song can also be played as a round by two ocarinists. A **round** is where two or more musicians play the same song, but they start at different times.

To play this tune as a round, have one musician start playing the song. When he reaches the start of the second line, the second musician starts playing the song from the beginning.

Rounds can be lots of fun in group situations. We'll discuss them in an upcoming lesson and provide a flock of them for your practice and enjoyment.

In another lesson we'll also explore **duets**, where two ocarinists simultaneously play complementary parts.

Song: My Country 'Tis of Thee

Two countries represent themselves through this song. In the UK, it's called *God Save the King*. In the USA, it's official title is *America*, but it's probably better known to the public as *My Country 'Tis of Thee*.

We've provided the sheet music for this song in two different keys. The first version is in the key of F. Played slowly, it sounds stately and serious.
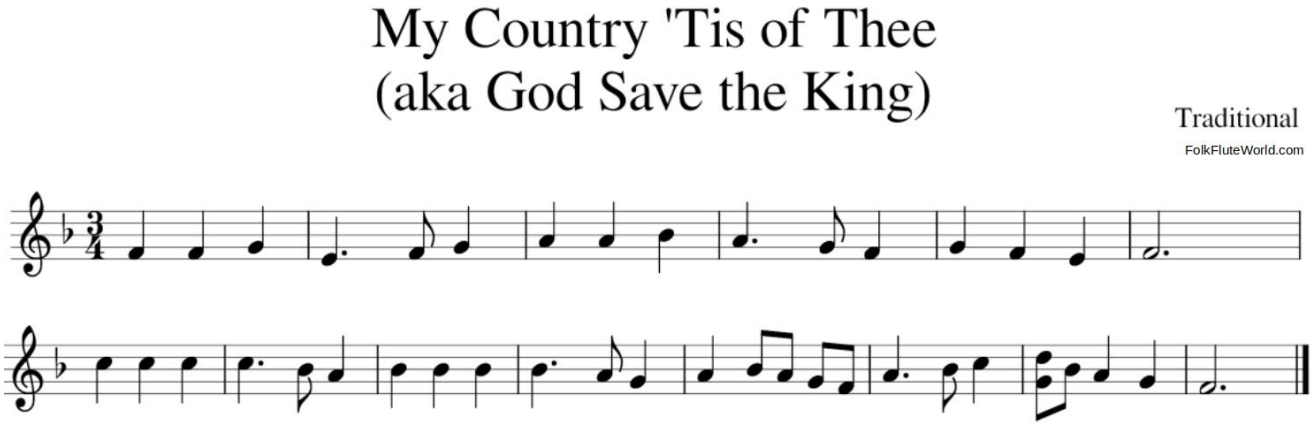
The second version is in G Major. Played it at a slightly faster pace or **tempo** it almost sounds sprightly.

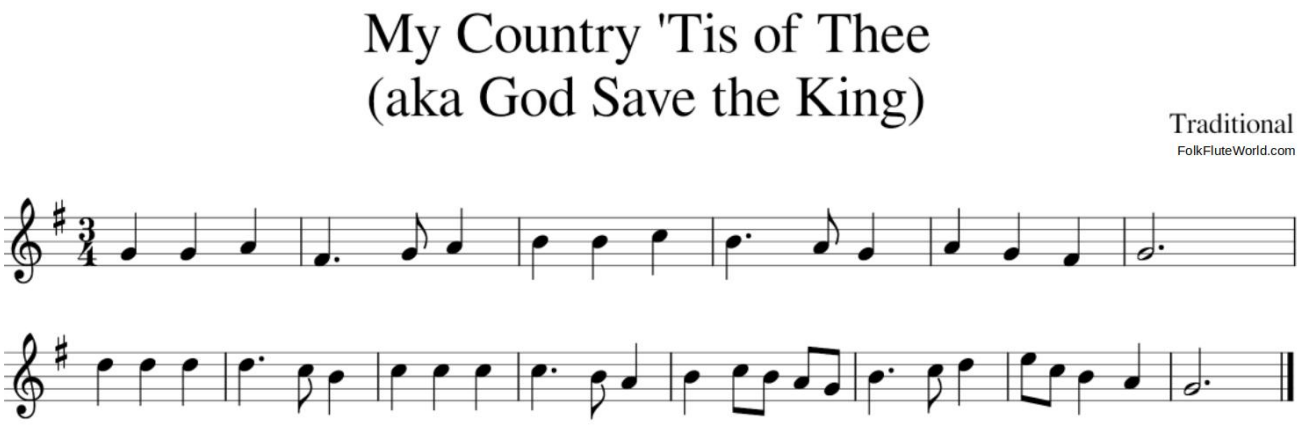
The point here is that the same song can sound significantly different to our ears, depending on the key in which it's written. Different keys evoke different emotions in the listener.

Composers know this well. Writing a score for a monster movie? Create something in a minor key, or with lots of accidentals. Sad scenes require the same techniques, perhaps paired with a slow melody. Descending notes convey somber, sad, or scary feelings.

Writing for a happy or celebratory scene? Create an upbeat song in a quick tempo in C major or other simple key.

Okay, here are the two versions of the song. First up is the F Major version. It's followed by the same tune in G Major.





Song: Let Me Call You Sweetheart
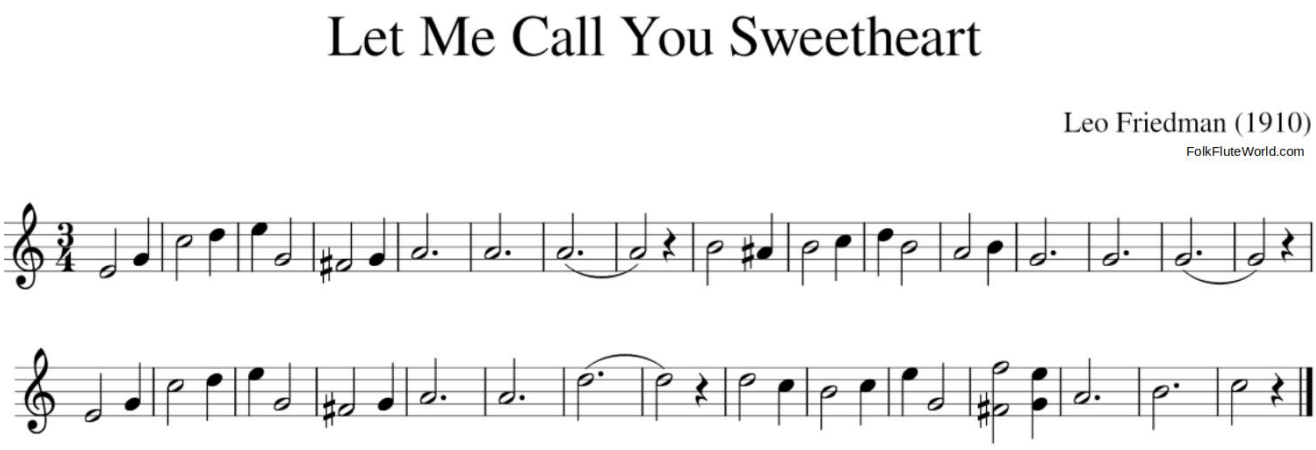
Here's a classic tune that was a huge hit for a long-ago vocal group named *The Peerless Quartet*. The song has since been recorded by a wide range of prominent artists, and has made numerous appearances in films and television shows.

In the popular mind, it's a romantic ballad associated with the good times of the early 20th century.

From the musical perspective, it offers a good opportunity to practice the high notes and two accidentals: F# and A#. You might wonder: A# ? What's up with that?

Recall that every accidental can be considered either by its name as a sharp, or by its name as a flat. A# is simply another name for B♭, with which you're already familiar. Finger it as B♭.

Get ready to reach for that high F near the end of the score. Then try playing the song a second time, with that note as a low F#. Which do you think better fits the melody?



Summary

That wraps it up for this lesson. You've learned about sharps and flats, and how to finger the two most common: F# and B♭. You'll see many more scores with these notes and get more practice with them in upcoming lessons.

Ever wonder where ocarinas came from? We'll answer that question in the next lesson.

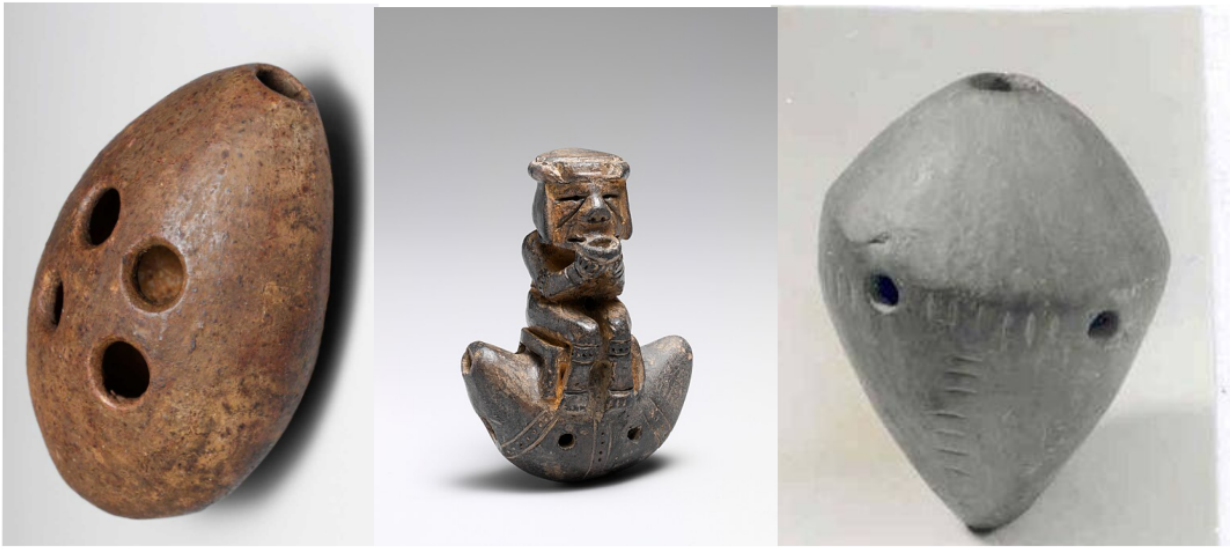
Lesson 17 -- How Ocarinas Evolved

Let's take a breather from practice to discuss where ocarinas come from. How did they evolve? How did they reach their present forms?

Antecedents to the modern ocarina stretch back some 10,000 years. These are often called **vessel flutes**. They're flutes that resonate sound waves within an enclosed chamber. This fundamentally differs from tube flutes like the recorder or tin whistle, which are essentially open-ended tubes with fingering holes.

Vessel flutes -- of which ocarinas are one type -- are enclosed and do not have open ends.

Here are three ancient vessel flutes:



Ancient Xun | Pre-columbian | Runik Ocarina

(Courtesy: First two images: Metropolitan Museum of Art/public domain. Third image: Instituti Arkeologik/public domain)

China

Some 7,000 years ago, the Chinese invented a kind of vessel flute called the **xun** (pronounced "shoon").

Like a blowing into a pop bottle, it was up to you to split your breath into sound waves by blowing across the lip of the opening. The above photo shows what an ancient xun looks like. Notice its simple bottle-like opening at the top.

The Chinese still play xun today, and they are considered an important part of Chinese culture.

Modern xun have more fingering holes and play a wider range of notes than their ancient counterparts. Nevertheless, many still feature the same simple mouthpiece. It's just a simple round opening, just like that of a bottle. Sometimes the opening is notched to aid the musician.

Modern ocarinas differ in that they feature a fipple that automatically directs your breath against a **splitting edge**. This invention makes ocarinas much easier to play.

With a xun you must minutely alter the angle of your breath against the blow hole according to the pitch of the note you're trying to voice. Also, many xun have relatively complicated fingering systems.

The bottom line is that many xun sound lovely but are difficult to learn how to play. A recent modern development called the **vertical ocarina** addresses this problem. We'll discuss it in an upcoming lesson.

Mesoamerica

The region we call Central America today developed a wide range of vessel flutes in the pre-Columbian era. Many of these are in animal shapes and are thought to have had religious significance. The center photo above shows one.

Mesoamerican "ocarinas" are not tuned to any scale, and indeed, any two of them sound different pitches. Thus it is likely they were used in religious practice rather than for playing music. As we mentioned earlier in this book, they are most accurately termed **whistles** rather than ocarinas.

Europe

On the right side of the above photo you see the 8,000-year-old "Runik ocarina". It was discovered in what is today Kosovo. Like many Mesoamerican ocarina antecedents, it sounds a few pitches rather than voicing notes arranged into a scale.

Thus several ancient civilizations independently developed the early vessel flutes that over time evolved into ocarinas.

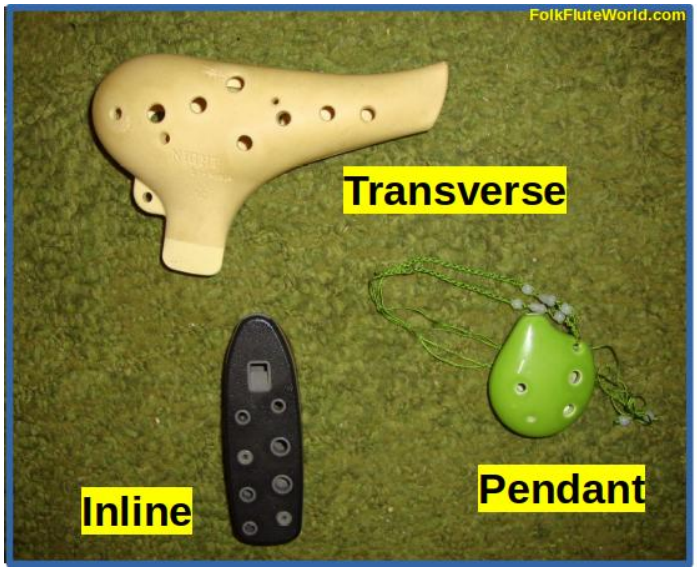
What distinguishes modern ocarinas are two features:

1. Their mouthpieces and fipples automatically direct the musician's breath to a splitting edge to produce sound.
2. They play a set of standardized pitches that conform to the western musical scale.

Modern Ocarinas

As you'll recall, today ocarinas classify into three kinds:

- Transverse (aka "submarine" or "sweet potato")
- Inline
- Pendant (aka "seedpod")



Let's talk a look at how each evolved.

Transverse Ocarinas

Modern transverse ocarinas owe their invention to Italian brick maker Giuseppe Donati. In 1853, he developed the first transverse ocs that voiced accurate pitches attuned to the modern scale.

Several innovators since Donati have increased both the pitch accuracy and the range of his original designs.

Prominent among them are the Japanese craftsman Takashi Aketagawa. In 1928, he took the standard 10-hole European transverse ocarina invented by Donati and further developed it by adding two tiny subholes. These add a couple more notes to the transverse oc's range and simplify fingering for a couple of the chromatics. Thus we have today's 12 hole transverse.

Inline Ocarinas

It's not clear exactly when inline ocs were invented, but it appears that they were concurrent with Donati.

As you know, inlines finger the same as transverses (with minor exceptions). So if you can play transverses, you can play inlines. We'll cover inlines in upcoming lessons.

One inline advantage is that so many are crafted by expert woodworkers. Some embody elegant wooden designs. One sees many more wood inlines than wood transverses because inlines naturally lend themselves to woodworking, whereas transverses require that difficult submarine shape.

Another advantage to inlines is that their shape makes them very comfortable to carry. Just slip it in your pocket. Most transverses only fit awkwardly into a pocket.

Pendant Ocarinas

In 1964, British instrument-maker and mathematician John Taylor took a radically different approach to making ocarinas. He devised a new fingering system that produced an entire chromatic scale based on only 4 tone holes. This heralded the birth of the pendant ocarina.

Taylor's invention is sometimes referred to as **English Fingering**. His contemporary Barry Jennings added the two thumb holes beneath the instrument that extend its upper range by two whole notes. Thus the 6 hole pendant as born.

The genius of Taylor's design is that accurate pitches depend on the sizes of the tone holes and the resonant chamber -- **they have little to do with the shape of the instrument**. The result was the profusion of intriguing pendant shapes and designs we enjoy today.

Even with their wildly different designs, all pendants finger the same. So if you can play one, you can play them all.

Here are a few examples of the thousands of fascinating, cute, and collectible pendants:



(Photos courtesy of Stein Ocarina, Songbird Ocarina, and STL Ocarina)

If you want to learn about the intriguing world of pendants, my companion book to this one will tell you everything you want to know. It's a complete 300 page tutorial with 25 lessons and 140 songs.

You can download the ebook version for free by clicking here. (Or paste this address into your web browser: *https://folkfluteworld.com/free_books.html*).

Or, order a print copy from Amazon. Its 8 ½" by 11" format makes it easy to read the scores.

One word of caution about pendants. Many are fully capable musical instruments with excellent pitch and tone. But many are not!

There's a large market for collectibles that are not intended as playable musical instruments. And many inexpensive, poorly-tuned pendants are produced en masse for elementary schoolchildren.

My free ebook will tell you what you need to know so that you buy a quality musical instrument, rather than a cute but ill-tuned whistle. It also gives you a full tutorial for how to play it, with 140 practice songs. It's entitled *The Ocarina Course: 6 and 4 Hole Pendants*.

Ocarinas Become Popular

Since their invention, ocarinas have always had a small role in popular culture. For example, they've appeared in Hollywood films. The "Road" movies from the 1940's with Bob Hope and Bing Crosby offer examples, as does the song *If I Only Had a Brain* in the film, *The Wizard of Oz*.

Two defining events brought ocarinas to the greater recognition they enjoy today.

In the 1980s, Japanese musician Nomura Sojiro popularized the 12 hole transverse when he unveiled his original ocarina compositions in the film, *The Great Yellow River*.

The film's impact was tremendous. Today the ocarina is considered a serious musical instrument in Japan, China, Taiwan, Korea, and other Asian nations. Many individual craftsman and several large ocarina manufacturers are based in these countries.

In the west, the explosive impact of Nintendo's *Legend of Zelda* video game series spurred interest in ocarinas. That game series is widely considered the most popular of all time.

LOZ features a hero named Link. He dresses in forest garb rather like Robin Hood. Link not only plays ocarina, it's his constant traveling companion. He often wears it on a lanyard around his neck or slung over his shoulder.

In the game, Princess Zelda gives Link the Ocarina of Time. Using it, he learns melodies that help him solve problems and puzzles. The songs also teleport him to various locations. The oc has a central role in the game.

The *Legend of Zelda* inspired many fans to explore ocarinas and greatly increased their popularity.

Summary

This lesson imparted a brief history of the ocarina. We discussed its evolution from ancient vessel flutes that played a few random pitches, to its present status as a fully capable modern musical instrument. We also explained how the instrument came to exist in its three predominant forms.

Perhaps this lesson will inspire you to explore other aspects of ocarinas after you finish this course.

You can find more information on these topics at FolkFluteWorld.com.

Lesson 18 -- The Low Accidentals

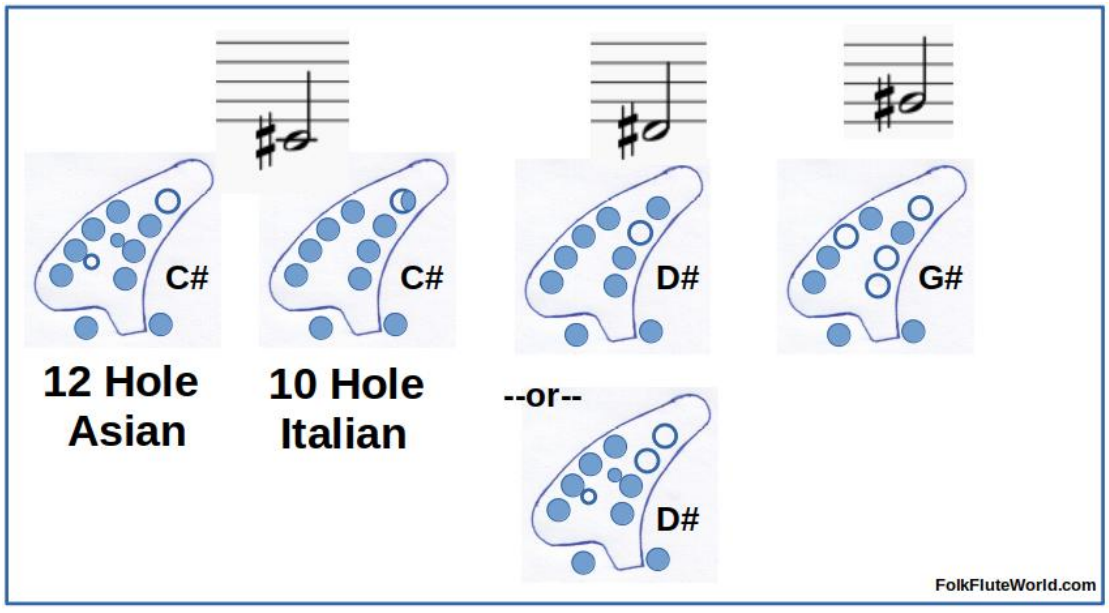
Five semitones sit between the notes in the standard seven note scale. They are:

C# / D♭ D# / E♭ F# / G♭ G# / A♭ A# / B♭

As shown by this list, you'll recall that each accidental can go be either of two monikers: its name as a sharp, or its name as a flat.

We've shown you how to finger F# and B♭. Below are the remaining fingerings for the low chromatics.

Remember that, since ocs are not all standardized, sharps and flats can vary a bit across instruments. These are by far the most common fingerings. Consult your specific instrument's fingering chart as the final authority.



You'll notice that if you have a 12 or 11 hole oc, you have options on how to finger low C# and low D#. Most of those instruments will play these notes either way.

If you have a 10 hole oc, your choices are more restricted. You must use the fingerings that don't require subholes.

Half-Holing

The above chart shows that for an ocarina that lacks any subholes (a 10 hole oc), low C# requires **half-holing**.

This is where you cover half of the hole with your right hand pinky finger.

How easy or hard this is depends on several factors:

- How comfortable you are with your oc
- How much you've practiced half-holing with it
- How big the hole is (lower-pitched instruments have larger holes that are easier to half-hole)
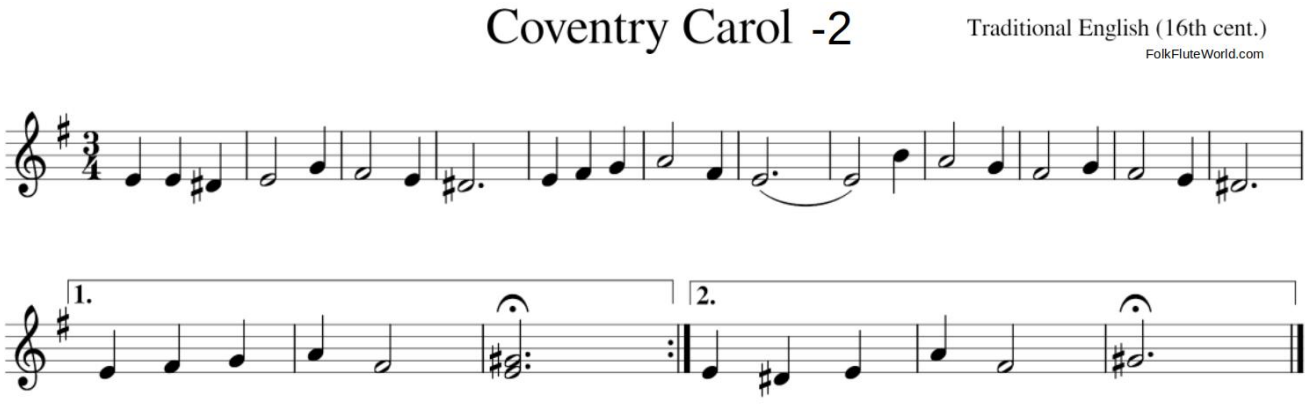
As the above chart shows, a 12 or 11 hole oc offers a subhole for playing low C#. You just cover that subhole (along with the regular hole nearest it) by extending your finger to close both holes at once. That's much easier than half-holing.

Song: Coventry Carol

This classic dates from 16th century England. It's a slow, somber tune with two sharps, perfect for learning accidentals.

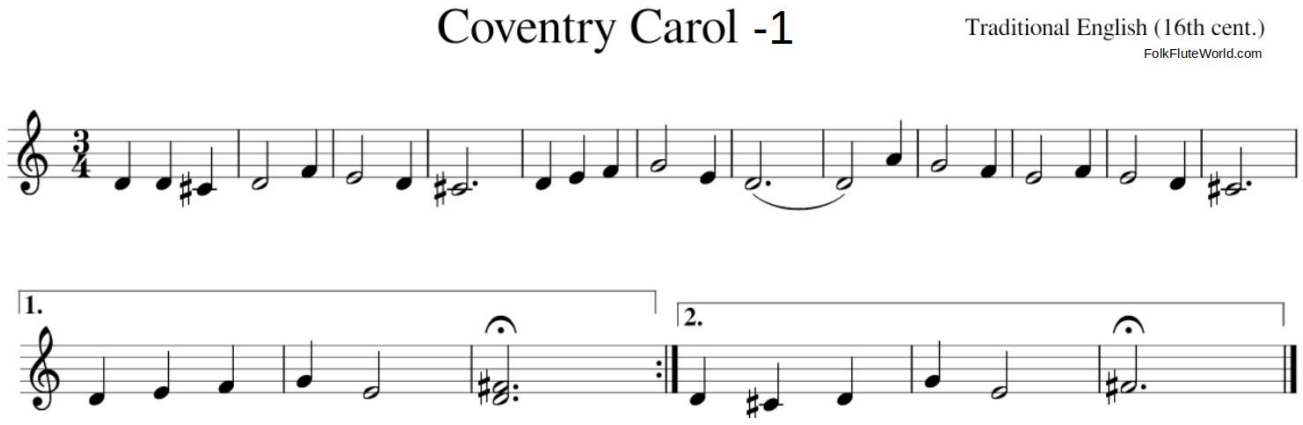
The carol refers to the "Massacre of the Innocents," whereby King Herod ordered all male infants in Bethlehem killed. Herod did this to forestall the prophecy that one of them would grow up to challenge his rule.

This first version in G Major gives you practice with low D# and G#. Play the tune slowly so that you hit these notes correctly, and try to voice them with somber beauty.



Now here's another version of the song. This one's in C Major. It prompts you to practice low C# and F#.

If you play a 10 hole oc, this score will be difficult because those low C#'s require half-holing. You may have to practice a good bit to develop consistent "half hole" dexterity.



Were you able to play the semitones in these two scores correctly? Here's a hint ...

Always inspect the key signature before you play any tune and memorize the key.

Then scan the score to see if any accidentals will pop up during play.

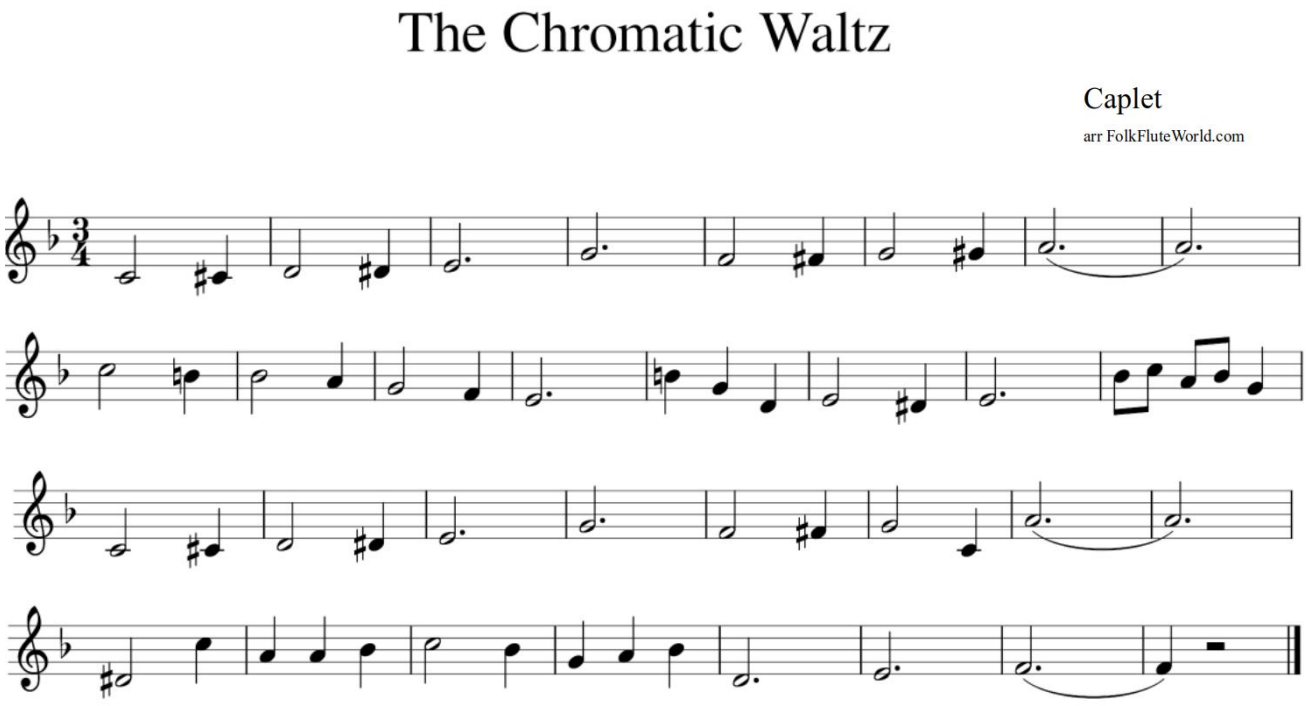
By doing this you'll be ready when you get to the accidentals in the score. It takes a pretty adept musician to successfully navigate accidentals on the fly. The best approach for sharps and flats is this: **Be prepared**. If you know what's coming, you'll be more successful.

Song: The Chromatic Waltz

Some consider this song the ultimate chromatic challenge. No surprise that it's called *The Chromatic Waltz*. It contains most of the accidentals in the scale. That concept is apparently so appealing that there are at least two entirely different songs that use the same title.

This score requires you to play low C#, D#, F#, G#, and B♭. Whew!

Notice the use of the natural sign (♮ **)** to ensure the you play B as a whole note in the second line of the score. That natural sign is required to override the key signature's dictate of B♭**.**



Were you able to get through this score? It's a tough one. Try playing it slowly to pick your way through all those chromatics. Then once you're comfortable with it, play it up to speed.

You may want to circle back to this score later to ensure you can play it correctly. It's a great vehicle for refreshing your memory of the most common accidentals.

If you play a 10 hole oc, this score forces you to half-hole low C#. Try to place your pinky finger halfway over the hole in the exact same manner every time. That way you'll develop muscle memory that will make it much easier for you to become consistent in your approach to the note.

Song: Beautiful Ohio
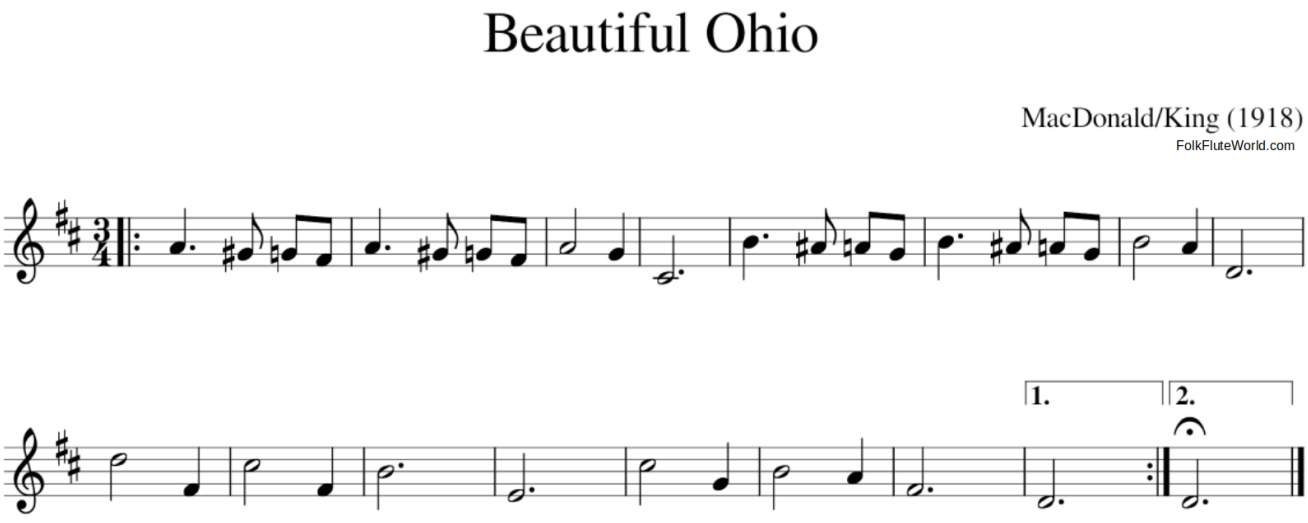
This song was written in 1918 and is the state song of Ohio. That confuses many people who have heard that the state song is *Hang On, Sloopy*, a rock hit from the 1960s. In fact, *Sloopy* is Ohio's official rock song while *Beautiful Ohio* remains its official state song. Both enjoy formal recognition.

This song is in the key of D Major, which has two sharps, C# and F#. D is a key you'll see in many free songs on the internet, because it's the natural key for the Irish flute and the tin whistle. Many tunes from the British Isles are scored in D.

G# and A# also appear in the song as accidentals. So this score is challenging. Fortunately, it's played as a waltz in 3/4 time, so you have a slow melody in which to handle those sharps.

Notice how, in the first measure of the score, the composer includes the natural symbol. This ensures that you play the measure as A - G# - G - F#. This is a good example of how scores indicate accidentals and whole notes in the same measure.

If you can manage this song, you can be proud that you're getting fluent in chromatics!

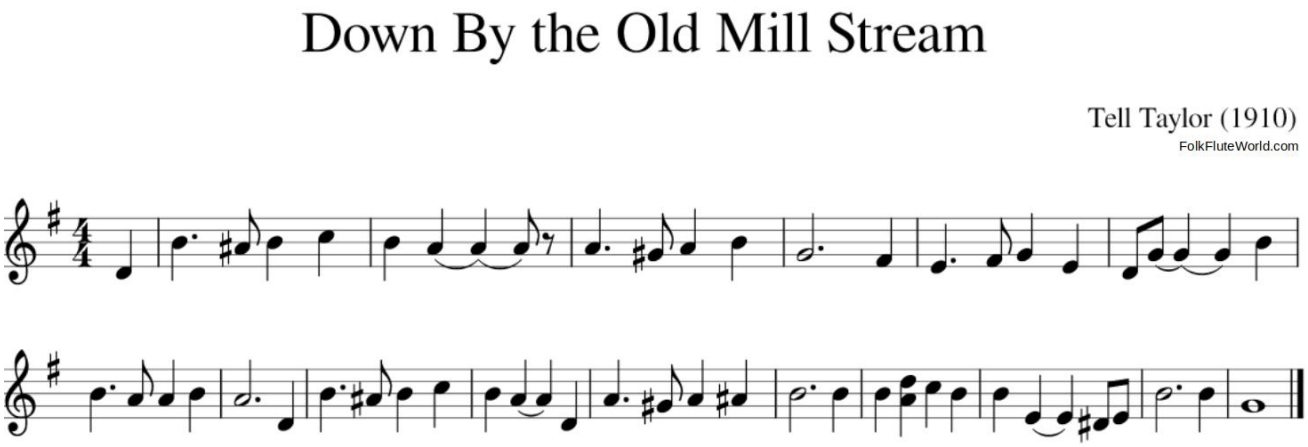


Song: Down by the Old Mill Stream

This song is a standby for barbershop quartets. It was one of the most popular songs of the early 20th century and sold some four million copies in sheet music. Today few recognize the title, but you likely recognize the tune.

F# is in the key signature, so it pertains all the way through.

Be prepared for when accidentals A#, G#, and D# pop up! Altogether you face the challenge of four sharps in this score. This is a useful score to help you master the accidentals.
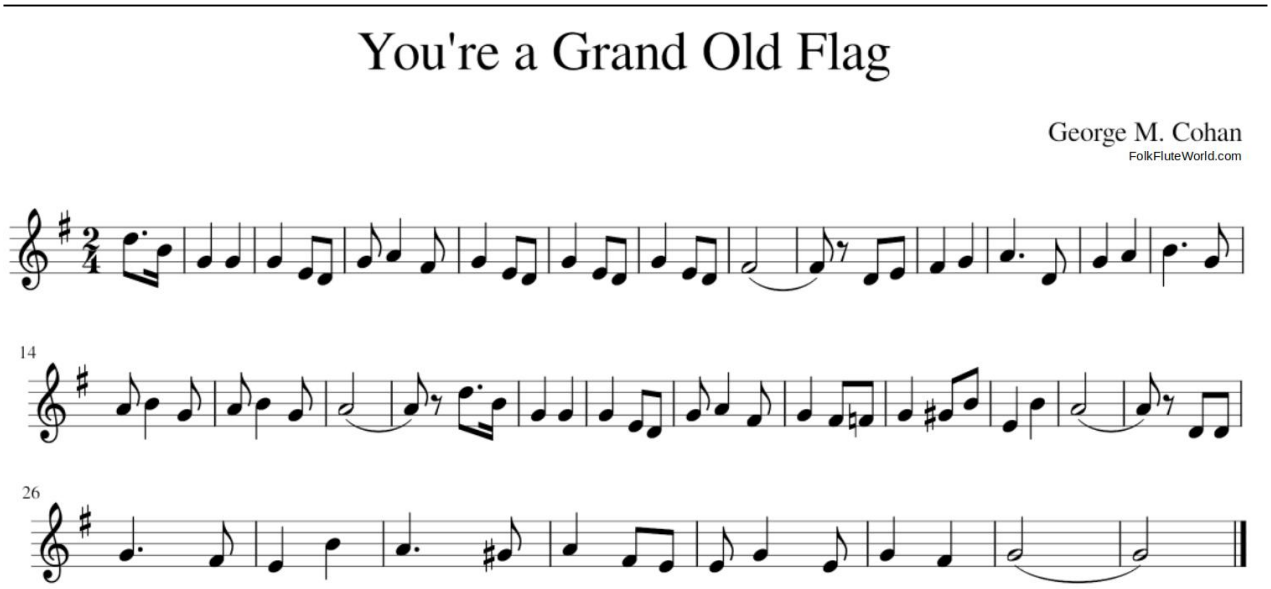


Song: You're a Grand Old Flag

This patriotic song dates from 1906 when it was penned by George Cohan. It's in the tradition of marching bands and John Philip Sousa.

From the musical standpoint, this score is a bit tricky. You'll notice it's in the key of G Major, with F# all the way through. But look more closely and you'll see F natural sprinkled in as well.

Given the accidentals, this is one of those songs that proves how useful it is to inspect a score before playing it. Otherwise you take a good chance of missing one.

Once you get the hang of it, see if you can play this melody up to speed. Project it as a proud, snappy march.
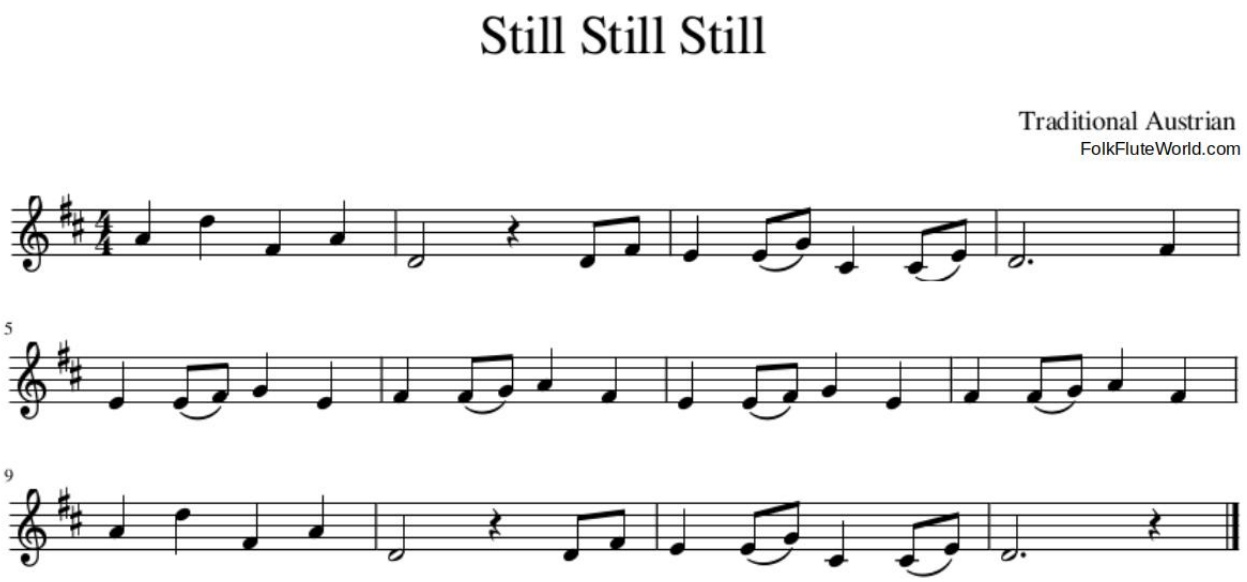


Song: Still Still Still

Here's a traditional Austrian Christmas lullaby. It offers you yet another chance to train on low C#.

If you play a 10 hole oc, are you getting the hang of low C# yet? It's difficult, I know. But it is possible to learn it with practice.

The song's enchanting lyrics include this …

Still, Still, Still,
One can hear the falling snow.
For all is hushed,
The world is sleeping.
. . .
Dream, dream, dream
Of the joyous day to come
While guardian angels without number
Watch you as you sweetly slumber
Dream, dream, dream
Of the joyous day to come.



Summary

That wraps it up for this lesson. You might want to return to it when you need a refresher on accidentals.

You'll find many more practice songs featuring these notes in the Songs Appendix.

Next up, we'll tackle the two high chromatics we omitted from this lesson: high C# and high D#.

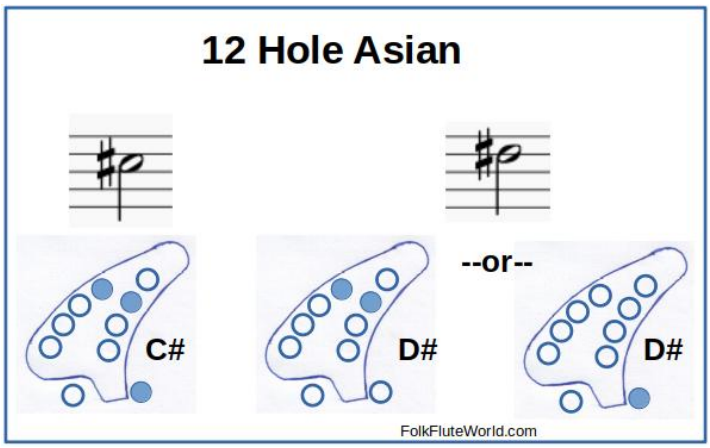
Lesson 19 -- The High Accidentals

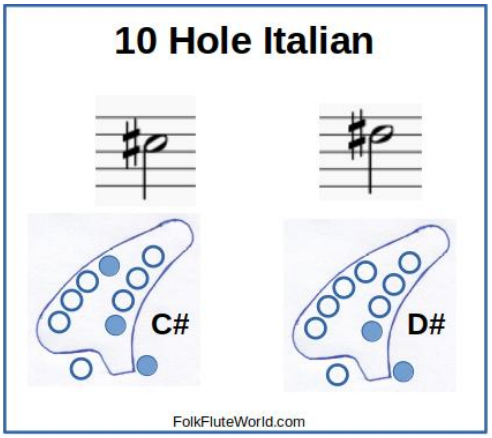
Previous lessons introduced the lower five semitones for transverses. Now we'll add the highest two:

low **C# / D♭** **D# / E♭** **F# / G♭** **G# / A♭** **A# / B♭** high **C# / D♭** **D# / E♭**

If you have a 12 hole oc, your subholes can be used to play one more accidental: the low B♭ that sounds below low C. We'll cover that in the upcoming lesson on the subhole notes.

For now, take a look at the two highest accidentals. They finger differently in the 12 hole Asian and 10 hole Italian systems:





You'll note that there are two popular alternatives in Asian fingering for high D#. Either works for most 12 holers. I've included them both here because your instrument's fingering chart could reference either. This is one of those situations where you want to refer to that chart.

If you don't have a chart for your ocarina, you could just play this sequence several times on your oc: high C, C#, D, D#, and F.

Finger the notes both ways to discover which sounds best with your instrument. Test the scale both going up and heading down.
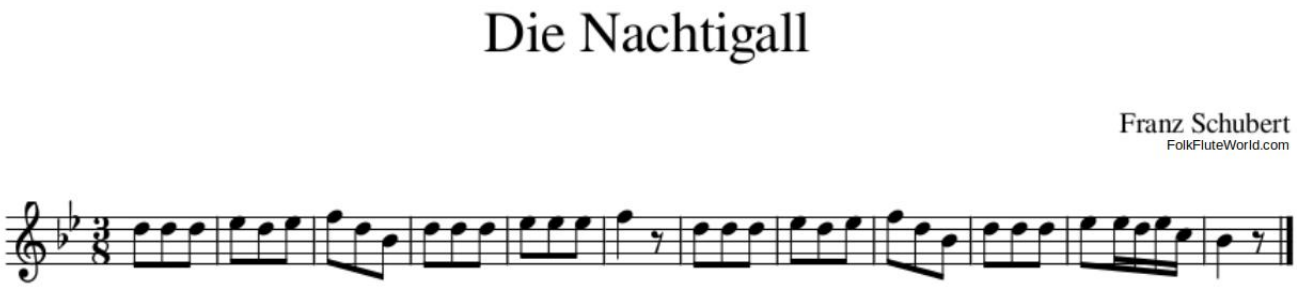
Then, once you select which fingering you prefer, **stick with it**. That's the best way to learn: consistent repetition.

Song: Die Nachtigall

Let's start with a snippet of one of Franz Schubert's famous pieces called *The Nightingale*. Schubert was the amazingly productive Austrian composer of the early 19th century who left behind thousands of master works -- even though he died at the early age of 31.

The melody is written in the key of B♭ Major. That key has two flats: B♭ and E♭. Of course, recall that E♭ is the same note as D#.

Note the **3/8** time signature. That's three beats per measure where each eighth note gets one beat. Rather unusual, but you know how to handle it.
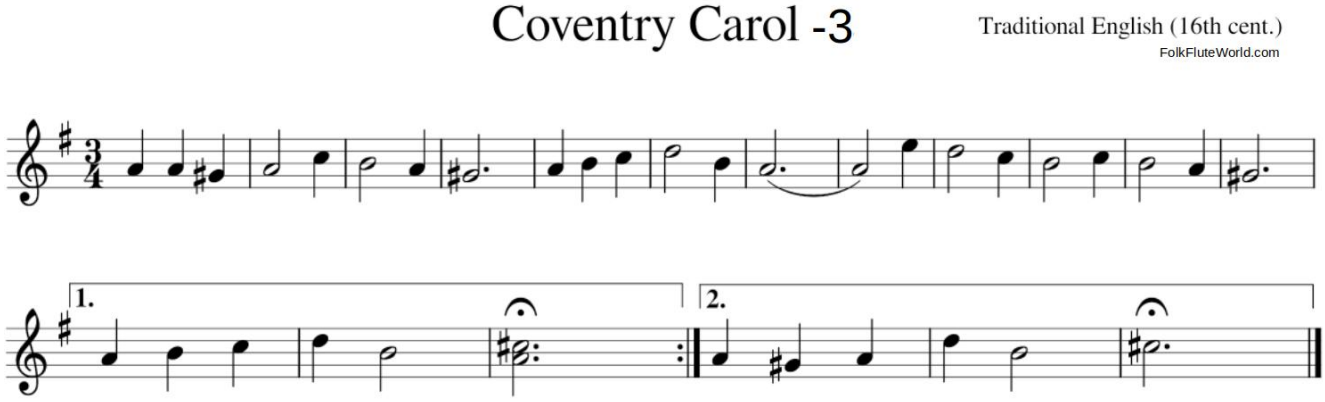


Song: Coventry Carol

Next up, another version of the *Coventry Carol.*

Previous versions were in the keys of C and G (one sharp, F#). This one is also in G Major, but it starts on a much higher note.

The two sharps you'll encounter in this version are G# and high C#. Try to develop a hold you can use all the time when hitting that extended high C#. It should be the same grip you use for other high notes. That will make it easier to hit it consistently every time you run encounter it.

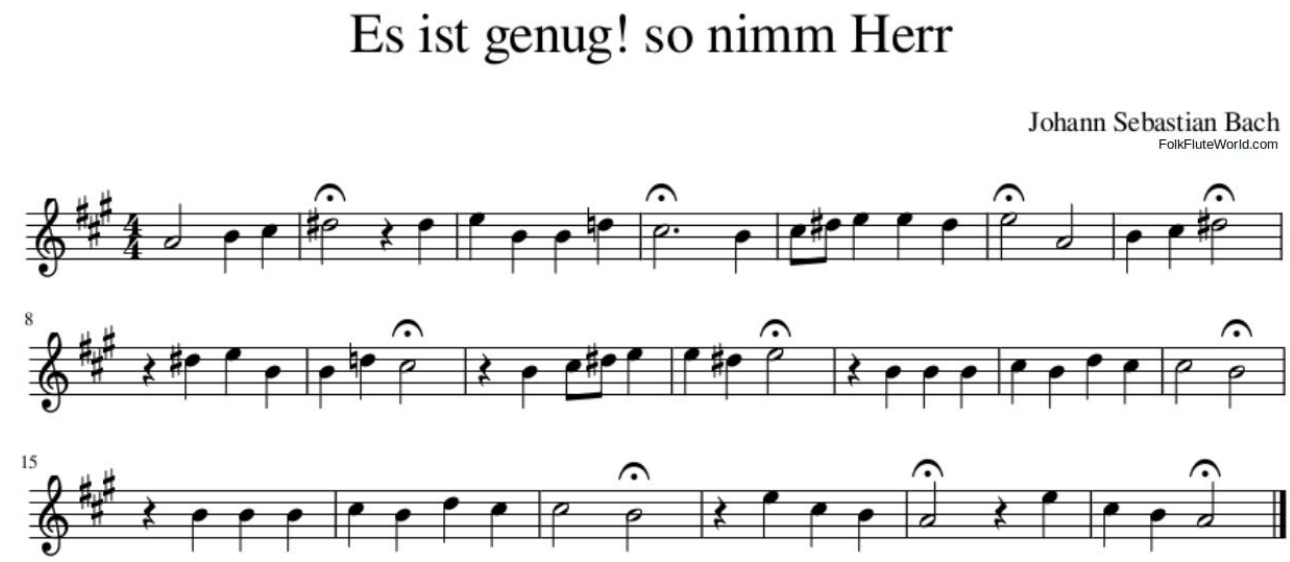
If you need a refresher on how to finger any of the accidentals, a complete chromatic fingering chart appears in the appendices of this book.



Song: Es ist genug! so nimm Herr

Though often attributed to Johann Sebastian Bach, this melody was written by German Johann Rudolph Ahle in 1662. Bach famously used the hymn's last stanza to conclude one of his cantatas.

Bach, of course, is one of the most recognizable composers of all time. He was a German musical genius of the late Baroque period of the early 18th century. He's noted for his success in working with many different musical forms.



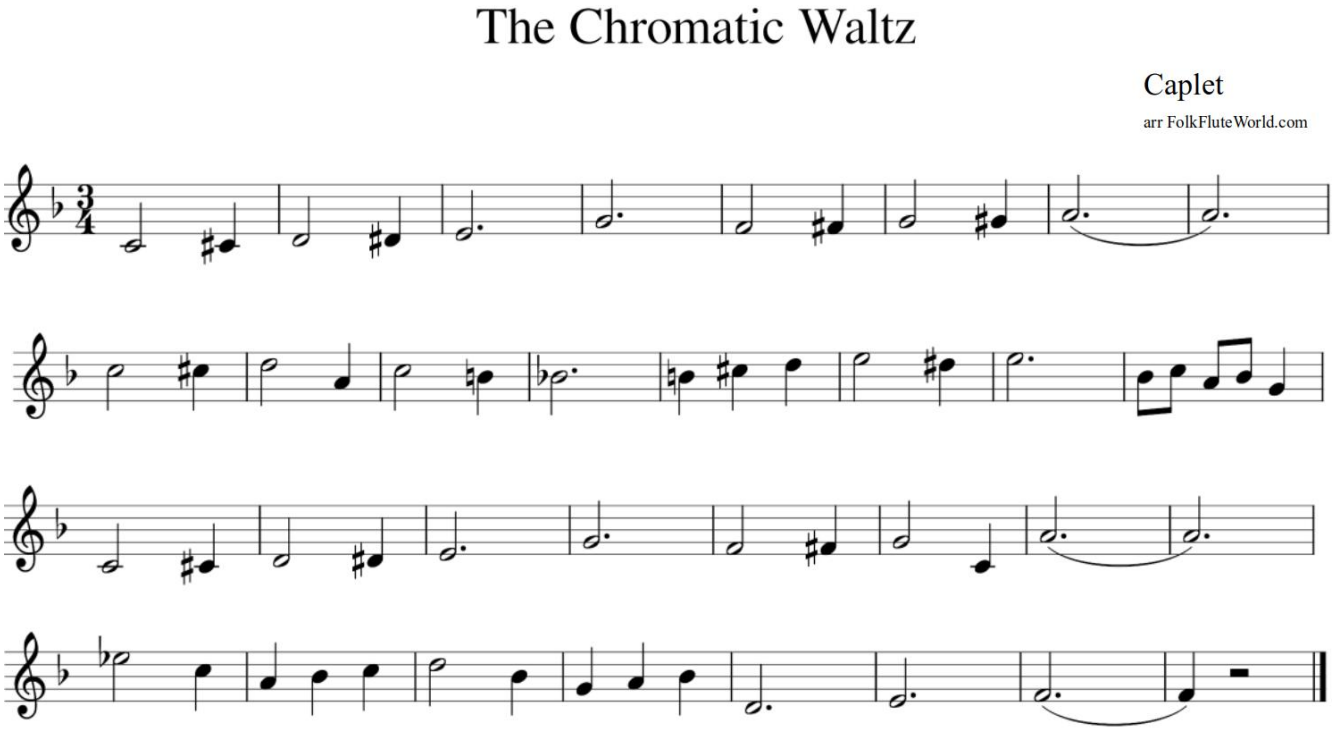
Were you able to keep track of all those sharps? This is a challenging score you may have to practice several times to get right. Once you play it correctly, be sure to play it several more times to embed the correct play in your mind. The tune itself is a beautiful if somewhat odd piece.

Song: The Chromatic Waltz

Here's our old friend *The Chromatic Waltz*. This version differs from that in the previous lesson in that it requires the high accidentals.

This F Major version features includes low C#, D# F#, G#, and B♭. And it adds high C# and D# into the mix. That's quite a selection of chromatics!

Here's the score:



Did you make it through that thicket of accidentals? The slow 3/4 time signature gives you plenty of time to grapple with all those accidentals. Practice this score until you've mastered it, and you'll have conquered semitones.

If you have an oc without subholes -- a 10 holer -- those low C#'s present a continuing challenge.

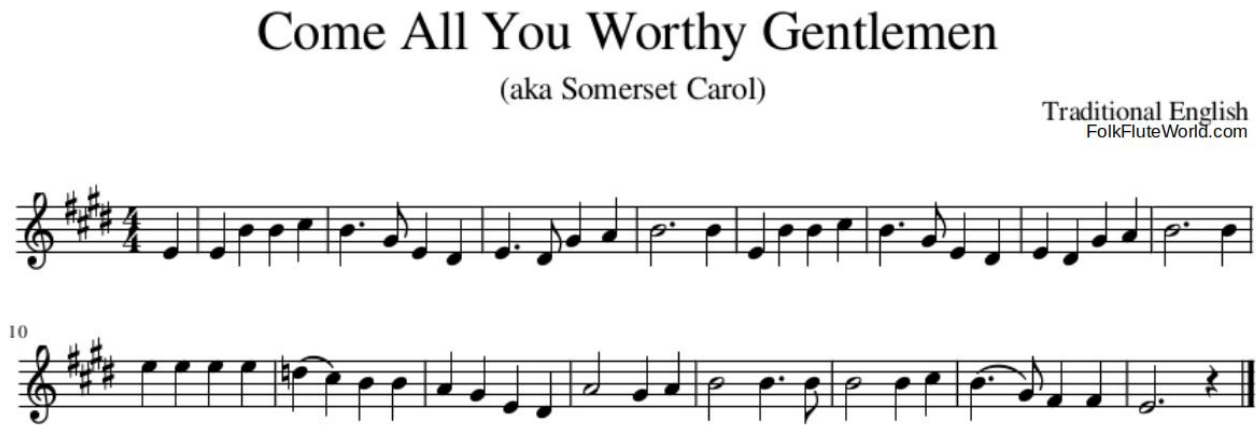
Depending on the size of your rightmost tone hole, that could be a difficult note to hit consistently unless you give it a lot of practice. Many find that it's not difficult to play a quick C# or two but that it can be challenging if you must hit the note accurately and then hold it for an extended time.

Song: Come All You Worthy Gentlemen

Here's an English Christmas carol of unknown provenance. It's at least a couple hundred years old. It's also known as the *Somerset Carol*.

This score demonstrates the importance of noting the key signature before you play, and then scanning through the score itself. By doing that you greatly increase the chances you'll play it correctly.

The major key with four sharps is E Major. You'll never see it in music scored specifically for ocarina, but if you source scores for other instruments you might run across it on occasion.



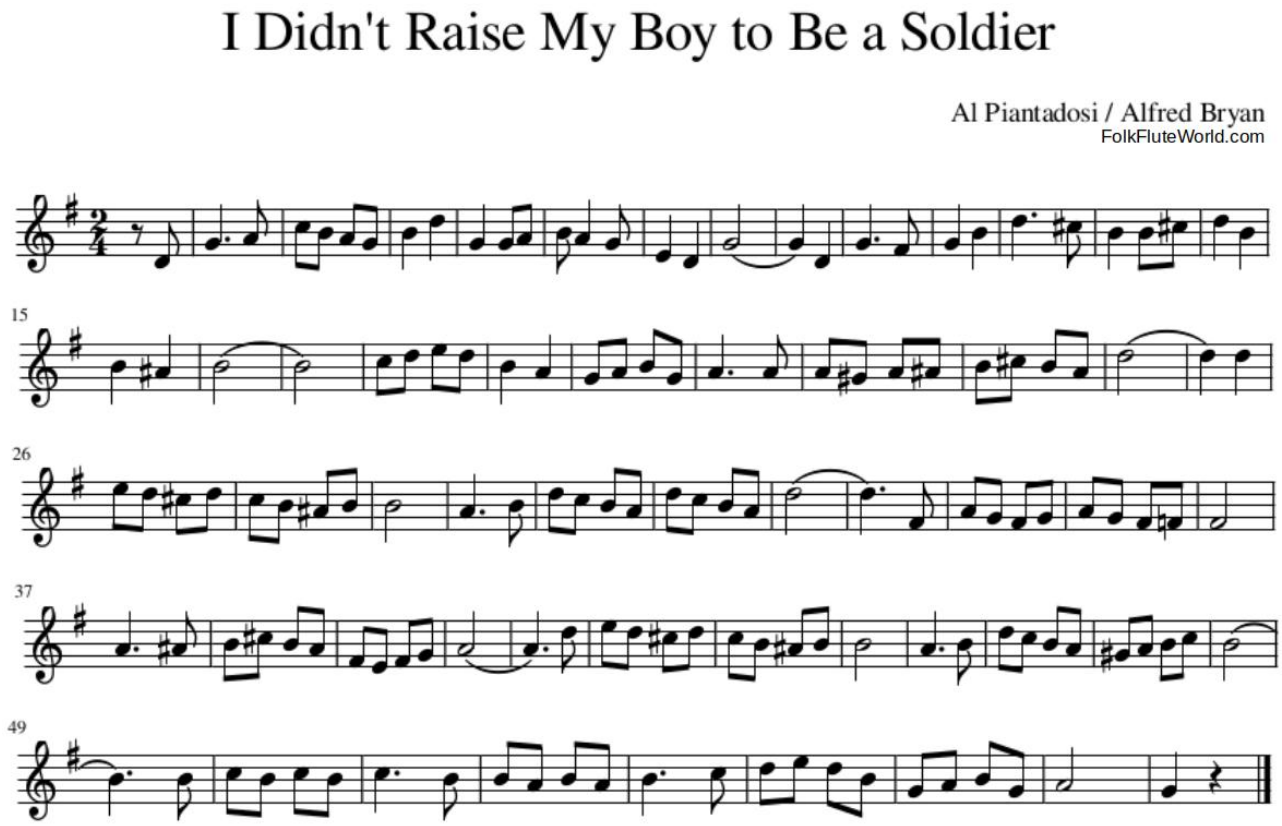
Song: I Didn't Raise My Boy to Be a Soldier

This tune became a popular anti-war song prior to American entry into the first World War. It was song by *The Peerless Quartet*, a popular group that also recorded such hits as *Let Me Call You Sweetheart*, *By the Light of the Silvery Moon*, and *I Want a Girl Just Like the Girl Who Married Dear Old Dad*.

The song's anti-war lyrics stirred up quite a controversy in its day. War hawk and former President Theodore Roosevelt opined that *"The foolish people who applaud a song entitled 'I Didn't Raise My Boy to Be a Soldier' are just the people who would also in their hearts applaud a song entitled 'I Didn't Raise My Girl to Be a Mother'."*

The melody features tricky timing because it's not as consistently repetitious as many melodies. That makes it musically interesting but difficult to get the hang of. Sound it out and play it slowly until you figure it out.

You'll encounter a flurry of sharps in the eighth note runs including high C#, G#, A#, and F#. Take a careful look at the score before you attempt it.



Conclusion

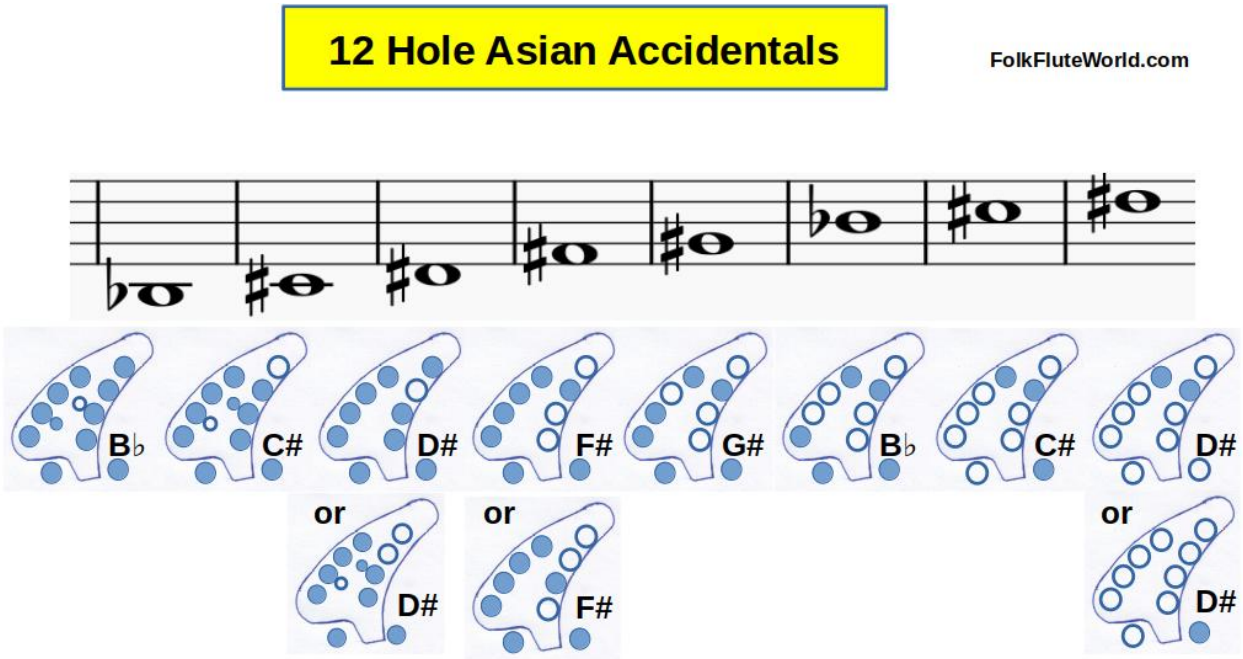
Let's summarize a few important points about playing sharps and flats on your transverse:

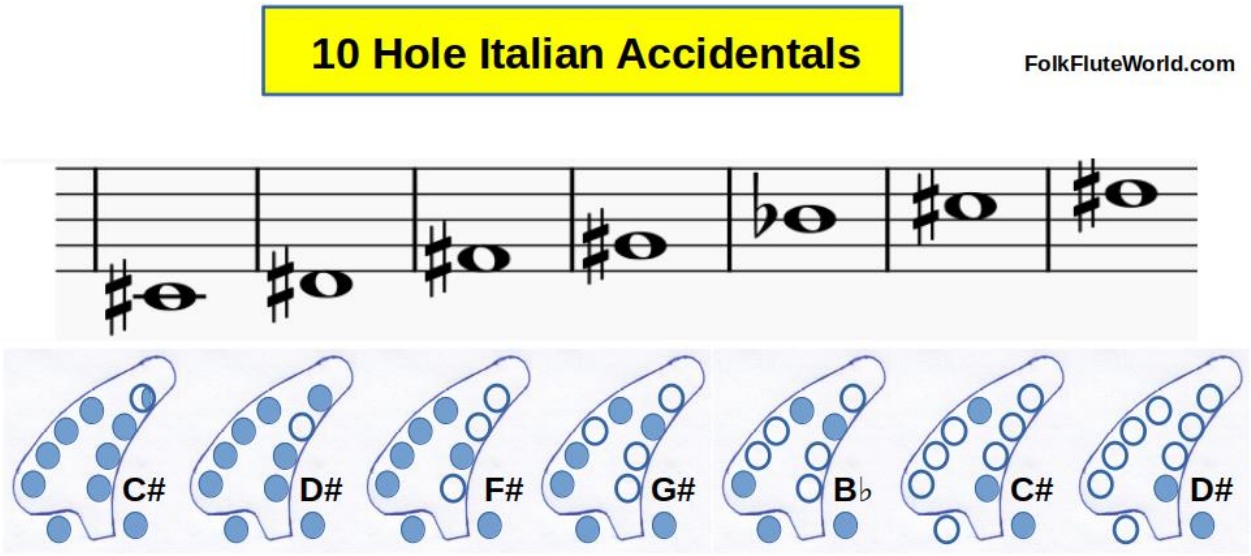
- In the range of low C to high F, there exist seven chromatics.
- Three finger differently between standard 12 and 10 hole transverses.
- The fingering chart that came with your oc is the ultimate authority for your instrument. Ocarinas do exhibit very minor discrepancies.
- Many notes have alternate fingerings. Becoming familiar with them can be useful for playing certain passages or songs. This is an advanced topic we'll cover in an upcoming lesson.

The Accidentals

To summarize the accidentals, here are how all are fingered in the 12 hole Asian system and the 10 hole Italian system. (The appendices contain complete fingering charts for both Asian- and Italian-fingered ocarinas.)

As always, since ocarinas are folk instruments, it's possible that the fingering chart that came with your instrument varies from these. In that case, consider your instrument's chart the authority.





Summary

This third and final lesson on the semitones concludes our coverage. At this point you should be able to recognize them and play them when needed.

If you're still uncertain of some them, come back to these lessons later and practice the songs again.

In the next lesson we'll tell how and where to find tons of free sheet music you can play on your ocarina.

Lesson 20 -- How to Find Free Sheet Music

In this lesson we'll take a break from practicing to talk about where to get free sheet music to play.

Given that ocarinas have a more limited range than many concert instruments, you have to know your way around to find playable songs. If you do, there's a myriad of free scores that are available. We'll tell you where to get them and everything else you need to know about that in this lesson.

We'll also explain how to alter scores so that they're easier to play on your ocarina.

Lead Sheets

When seeking suitable sheet music, it's helpful to know the term **lead sheet**.

A lead sheet is a score that contains only the melody. It dispenses with all harmonic and bass parts, as well as the chords one often finds in piano or guitar music. Lead sheets provide an easy-to-read melodic line, so they're often readily playable on ocarinas.

You could consider all the scores in this course lead sheets (except for those for rounds and duets).

Where to Find Free Sheet Music

One easy way to get free sheet music that is readily playable on ocarinas is to find music specifically scored for them. That assures that all notes are playable on your instrument and in easy keys.

Near the end of this book we provide an extensive list of websites that offer scores that are free for download. The websites contain more than one million free scores.

This list is kept updated online at the non-commercial website FolkFluteWorld.com. Go there for links to two dozen repositories of ocarina music. It's all free and contains tons of songs.

FolkFluteWorld also provides links to music libraries of public domain lead sheets, including free scores for similar instruments like recorders, tin whistles, concert flute, and voice.

For most people, the one million plus free songs are enough that they never need buy sheet music. The exceptions would be if you want to play specific copyrighted works. Those you have to pay for.

Let's talk about how that works.

Copyright

When you seek scores, it is important to understand about copyright. Copyright law is complicated. Different countries have different laws. Here are the simplified basics for the United States.

In the U.S., most sheet music is either:

- Public domain
- Copyrighted
- Open source licensed

Public domain -- A song in the public domain means that you have free, unrestricted use of the score. You can download the song, send copies to your friends, play it in public, etc. (But be aware that specific arrangements of public domain songs can be copyrighted.)

In the United States, works published or registered prior to 1978 automatically enter the public domain **95 years** after they are published. So you have free access to works that are at least 95 years old.

Most works newer than that are copyrighted.

Copyright -- Copyright means that you must pay the copyright owner for the sheet music. So you buy a copy of the sheet music from a reputable dealer, and they or the music publisher handle the required payment to the copyright holder.

Be sure you buy from a vendor that respects copyright law. Some internet scammers sell copyrighted scores online and don't pay the required copyright fees.

Be clear on what you're buying. Rights for personal use, for example, differ from performance rights. And those differ from rights to distribute the sheet music.

Finally, be aware that websites that sell copyrighted songs typically mix in public domain pieces in their inventories. Those you don't have to buy! You can get them for free through the internet links in this book's appendices, FolkFluteWorld.com, or public domain music repositories.

Open source licenses -- These licenses provide a way for composers to give you free access to their sheet music while still protecting their authorship. The most common open source licenses are those defined by Creative Commons, an international non-profit organization.

Generally speaking, you can download and play open source music for free. But you should read the license for any restrictions if you intend other uses.

This Course

An example of open source licensing is the digital ebook (PDF version) of this course.

Its Creative Commons license (BY-NC-ND) with **AI Restriction** states that you may --

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But you may not --

- Distribute this work other than in its entirety
- Change the content in any way
- Sell print copies
- Input it to AI

This course is free because I developed it for the satisfaction of creating something worthwhile, and I wanted to share the fun of ocarinas with as many people as possible. An open source license accomplishes this -- while retaining the integrity of the material and my authorship.

But the course can't include current sheet music because that's all copyrighted. And the license fees required to reproduce sheet music cost **far more** that than those you pay to download a score for your personal use. Those fees would be astronomical for this course.

The result is that you get this free course with sheet music for over 180 songs. All songs have all been verified as at least 95 years old. If you want to play current songs, most are under copyright, so you would have to purchase them.

Making Melodies Ocarina-Friendly

The appendices tell you where to get a million free scores. You can play many on your oc "as is".

But not all of them. After all, some were scored for instruments that have different capabilities.

The constraints that get in the way of playing tunes on ocarinas are songs that:

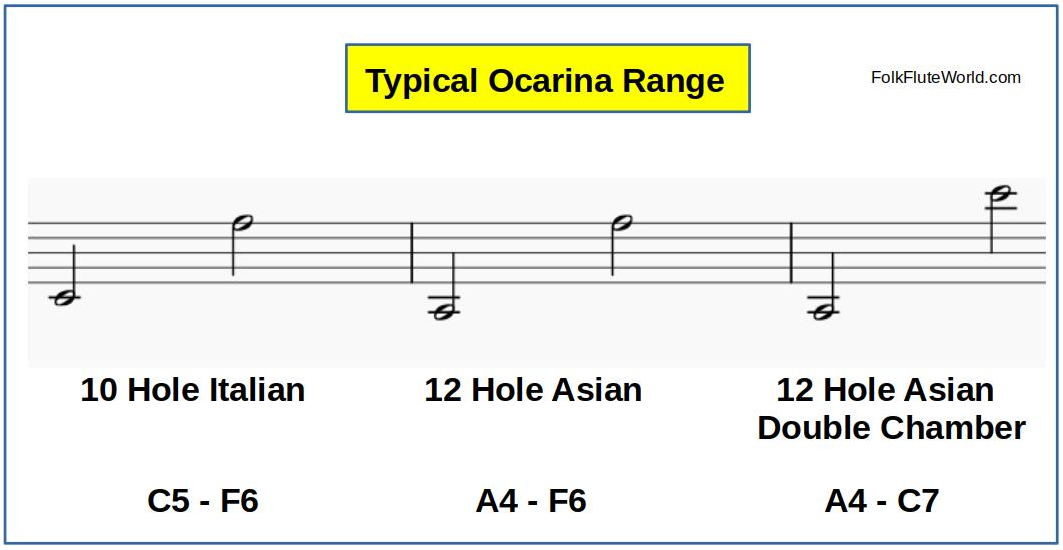
1. Stray out of range for a few notes
2. Contain large out of range sections
3. Contain many accidentals
4. Are scored in unsuitable keys
5. Are too densely written to easily read

Let's talk about these problems and how to solve them.

The Ocarina's Range

Several of the above problems stem from the ocarina's limited range. Whereas concert instruments like clarinets, flutes, and saxophones all range well beyond two full octaves, most ocarinas fall short of that. This more limited range is often what you need to address to make scores for these other instruments playable on your oc.

This chart expresses the typical score ranges for the Alto C and other C Major transverse ocarinas:



(Notes: Given the non-standard nature of some ocarinas, it's possible that your instrument does not conform to this chart. We'll discuss double chamber ocarinas in Lesson 26.)

Using this chart, you can scan any score to see if its notes are all in range for your instrument. If not, try some of the remedies below.
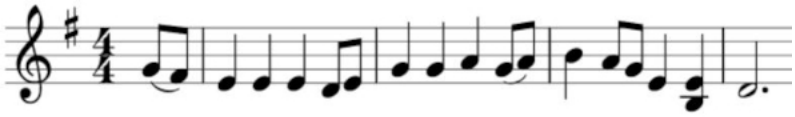
A Few Out of Range Notes

Let's say you chance upon a melody you'd really like to play that's not scored for ocarina.

You carefully inspect all the notes in the song and find one or two that are out of your oc's range.

In most cases, you can replace the unplayable note with a compatible playable one. You've seen us do this in several of our tunes in these lessons.

One example was in Lesson 16, with the song *Star of County Down*:



Altering a Note to Playable

The penultimate note was originally written as a low B. That's playable on 12 and 11 hole transverse ocarinas, but not on a 10 holer.

So we added a playable alternative to the same staff -- in this case, a low E. If you have a 10 hole oc this alternative note allows you to play this score.

This technique works well if you only need to change a couple notes in the tune. You probably won't even notice the change when you play the song. However, on rare occasions it won't work because the musical context doesn't allow it... the original note is too critical to the tune to replace.

To what new note should you alter the original? The best way to find out is to try a few alternatives and see what sounds best.

Often you'll find that two notes above or below the original sounds good. Change a low B up to a low D, or a high G down to a high E.

Ultimately, it all depends on the context. The surrounding notes dictate what sounds best.
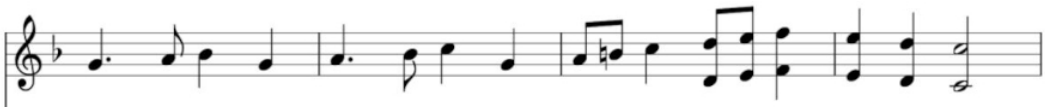
A Block of Notes Out of Range

Here's a related situation you might run into. A song is all within range except the notes within one section of the melody. Or perhaps those measures are too challenging to quickly play.

One solution is rather like providing an alternative note -- just rewrite those measures.

In the score for the song *Deck the Halls* we do just that.

This section of the score shows several high notes in a quick sequence that some might find challenging. A solution is simply to rewrite those measures an octave lower. Play it and you'll see that it doesn't detract from the song.



Transposing a Section

Sometimes you'll hear this technique called **folding**. That means that a block of measures -- or even an entire score -- has been dropped a specific pitch interval (often an octave).

Play a Multichamber Ocarina

If you find a score that strays out of the range of your ocarina, switching to a **multichamber ocarina** can often solve the problem.

Multichamber ocarinas have more than a single enclosed chamber. They typically have two or three. They're rather like two or three ocarinas fused into the body of one.

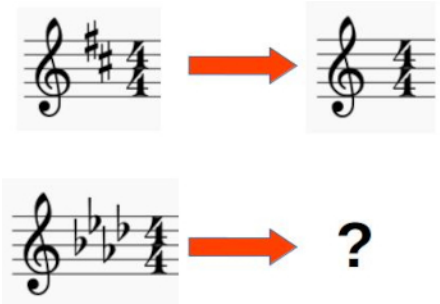
The big advantage of multichamber ocs is their increased range. Lesson 26 discusses multichamber ocs and how they work in detail.

Many Notes Out of Range / Too Many Sharps or Flats

Now let's say you happen upon a tune you'd like to play but it requires lots of out of range notes.

Or maybe the score is just cluttered with sharps or flats. That's difficult to play.

What to do?



Transposing Keys

One answer would be to change **all** the notes in the score to a different key. That's called **transposing**.

For example, you could rewrite a tune from the key of D Major to C Major, thereby eliminating D Major's low C#. That's a difficult note to play on an ocarina that requires half-holing.

The above diagram shows how this change looks. D Major is a very popular key for Irish flute and tin whistle songs. You'll find huge libraries of free D Major scores on the web. Transposing can make these songs more accessible to the ocarina.

The second example suggests transposing a melody from A♭ Major to some easier key. You can see how that could make such tunes easier to play.

There are a couple dozen different musical keys. While you'll almost never see some of them, others are popular -- and not always easy to play on ocarinas. Transposing is a great way to simplify them.

The other benefit to transposing is that you can move **all** the notes in a score either up or down on the staff. You can sometimes use this to eliminate out of range notes while preserving the melody.

How do you transpose a score? It can be very simple if you have the appropriate musical notation for computer transposing tools. On the other hand, it can be tedious if you have to do it by hand.

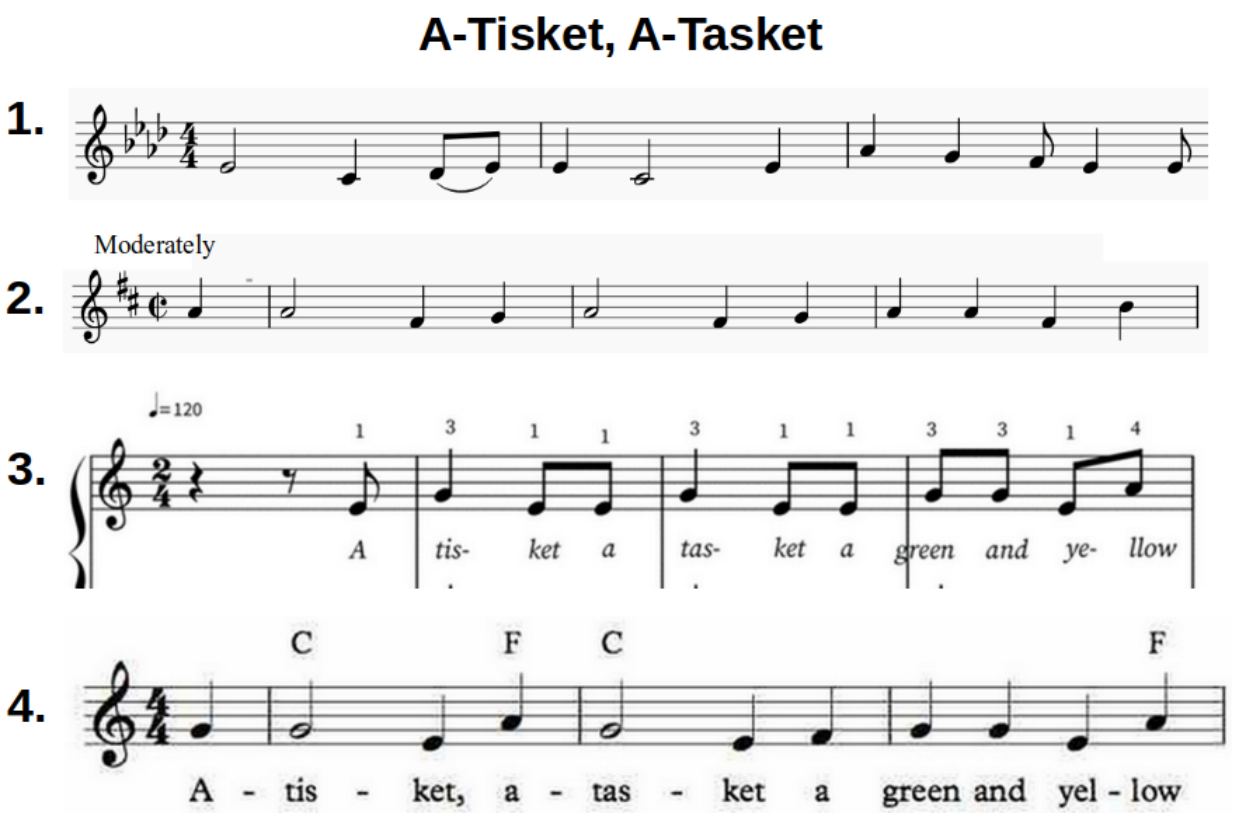
In Lesson 23 we'll explain how to easily transpose scores.

Use the Web to Find a More Suitable Score

Here's another way to avoid tough scores littered with accidentals or scored in difficult keys. Let the web do the work for you.

There are multiple variants of almost any popular song out on the internet. You just need to search diligently to find the best one.

Here's an example. For the traditional tune *A-Tisket, A-Tasket*, we found four different scores on the internet. Here is the first line of each version:



Look at the first line of each score. Which would you rather play?

Example 1 has four flats. That's something with which most of us don't have much experience. It looks pretty tough. (If you feel like taking on a challenge, enjoy!)

Example 2 looks clean and easy to play. But C#? That calls for half-holing if you play a 10 hole oc. A quick C# or two in the song may not be an obstacle. But if there are many of them, that's difficult for even for experienced 10 hole musicians.

Example 3 is better. It's in C Major and so has no sharps or flats.

Example 4 is even better than example 3. It's clearly written to help you figure out the timing of the song. That's why the timing is a standard, slow 4/4. You can easily figure out the timing in this simple time signature, then speed up the song later to suit.

My conclusion is that example 4 looks best. It's in a simple key and easy time signature.

The lesson is that a diligent web search will often unearth a score that is much easier to play than alternatives.

The Closing of the Web

Unfortunately, the web is closing. By that we mean that more and more websites are eliminating free access. They're erecting paywalls. That public domain song you used to be able to download for free? Now, many websites charge a monthly subscription or purchase fee to access it.

That's fine if you seek specific songs. But what if you want to play hundreds of songs? What if you like to try out lots of songs just to learn how to play them? Sheet music fees can really add up.

This is why this book's appendices and my website, FolkFluteWorld.com, list dozens of free, public domain music libraries. There's still an absolute ton of legally-free music out there. But you have to spend the time and energy to find it. I've spent the time so you don't have to.

(If you're reading this course years after it was written and FolkFluteWorld.com has disappeared, you can access it through The Internet Archive's Wayback Machine at https://web.archive.org/. Or just search the internet for libraries of public domain sheet music).

Summary

We briefly explained how the concepts of public domain, copyright, and open source apply to sheet music. This information is specific to the United States, as different countries have different copyright laws. It is provided with the legal disclaimer below.

We told you how and where to find tons of free sheet music on the web. But some of it is unsuitable for ocarinas. We explained a few ways to adjust scores so that you can more easily play them.

In the next lesson, we'll explain how to use the subholes on 12 and 11 hole transverse ocarinas.

Disclaimer

The information provided in this course and on website FolkFluteWorld.com is for general informational purposes only and should not be construed as legal advice. If you require legal advice about copyright or other matters, please consult a qualified legal professional.

Lesson 21 -- The Subhole Notes

Subholes are small tone holes adjacent to regular fingering holes. They are positioned such that you can either cover just the regular fingering hole, or you can extend your finger to cover both that hole and its adjacent subhole.

This invention enables you to cover a total of 12 tone holes at once, even though you have only 10 fingers.

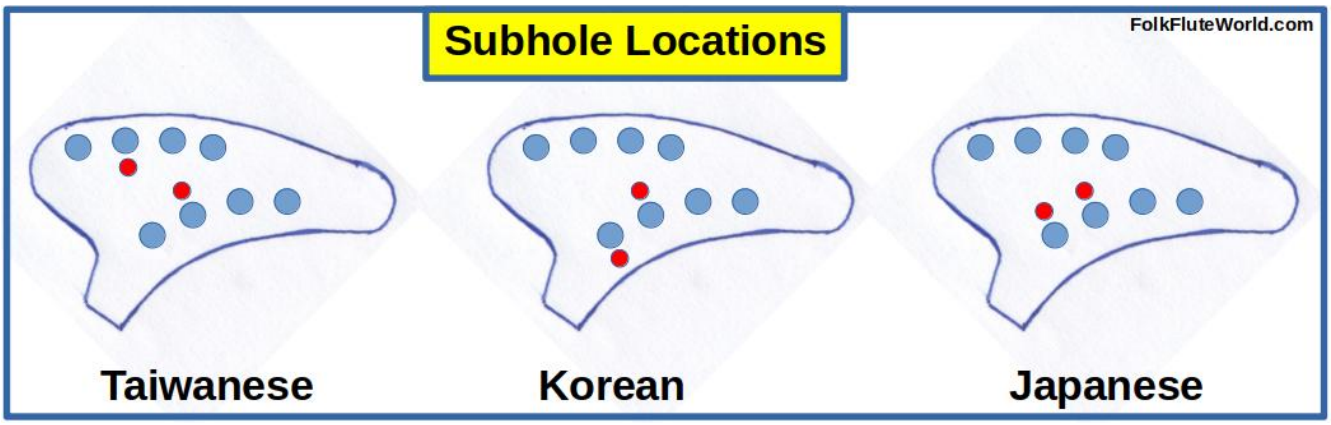
This photo shows how subholes look. You can see how extending your finger allows you to cover both a subhole and its matching tone hole at the same time:



Subholes have several advantages:

1. They play up to two whole notes and one accidental below the instrument's fundamental. On a C Major ocarina these additional notes are low B, B♭, and A.
2. They eliminate half-holing for low C#
3. They provide for alternate fingerings for many notes, which can sometimes be convenient

Although nearly every popular 12 hole ocarina you'll see in the United States positions subholes as above -- known as "Taiwanese style" -- there are other designs:



11 hole ocarinas typically position a single subhole for the right hand:

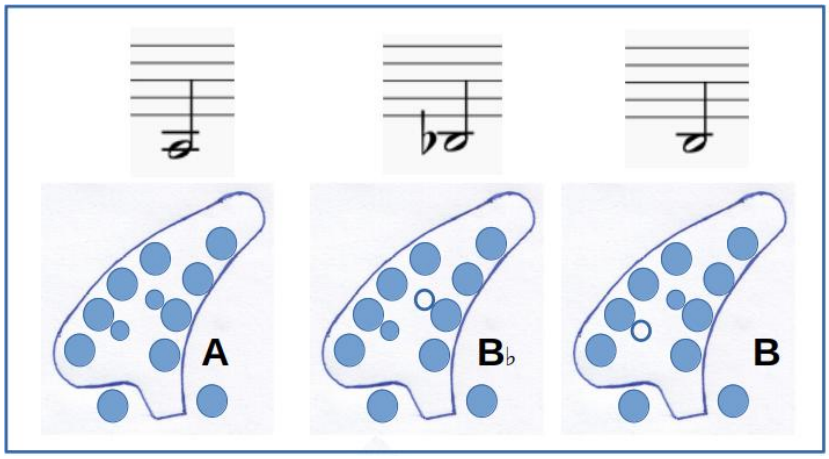


11 hole ocs play one note below the instrument's base note. For an Alto C or any other C Major ocarina, that would be the B below low C.

10 hole ocarinas have no subholes. They can not play the notes we'll cover in this lesson, so their range is two whole notes less than 12 holers. For an Alto C 10 hole transverse, the lowest playable note is low C.

The Subhole Notes

Here are the subhole notes. 12 hole Asian system ocs play all three, while 11 holers voice only low B:



Be sure to look to your oc's fingering chart if your subholes are configured differently.

Now, let's learn these notes by trying a few new melodies.

Song: Coventry Carol

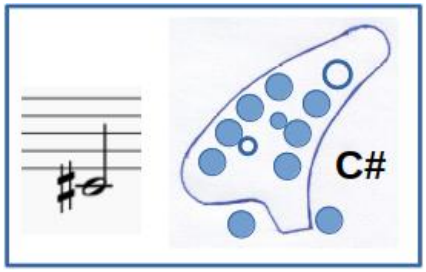
You've played this one before, in C and G Major. It's an excellent vehicle for learning semitones.

Here's a D Major version that requires both low B and low A# (aka low B♭**)**.

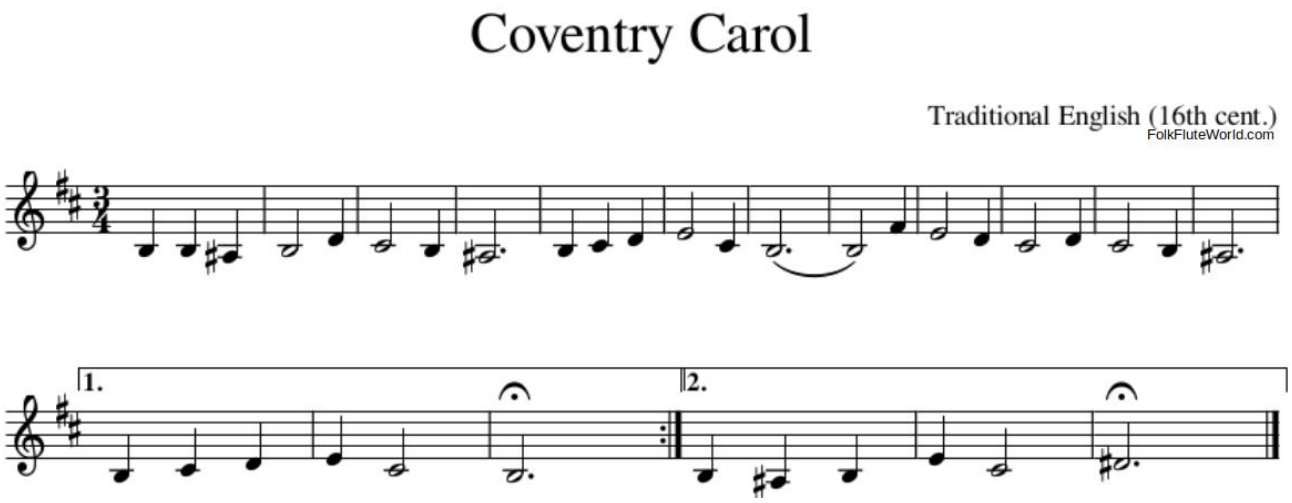
Hopefully you're not bored with this tune, because it's perfect for your first go-round with subholes. It's slow and melodic, so you have plenty of time to shift your fingers. Learning to do so dexterously is what you need to practice.

And everyone knows this melody, so you don't have to worry about its timing.

So here it is again. Don't miss those low C#'s! They are mandated by the key signature.



You'll notice that at first it's a bit difficult to identify the lowest notes in the score. Given that they're below the staff, they're harder to read. But practice a bit and you'll soon identify them as readily as any other notes.



Blow softly to voice the low notes. Just as the oc's highest notes require more breath pressure, the lowest notes are quieter and require less "air". **Playing them to accurate pitch requires fully covering the proper holes and subholes while you modulate your breath pressure appropriately for each note.** That requires some practice.

Make sure that your low notes sound pure and clear. If they sound muffled or suffocated, try blowing at different pressures into your instrument. A quality ocarina will sound pleasant, clear subhole notes if you blow properly … which usually means softly in comparison to higher pitched notes.
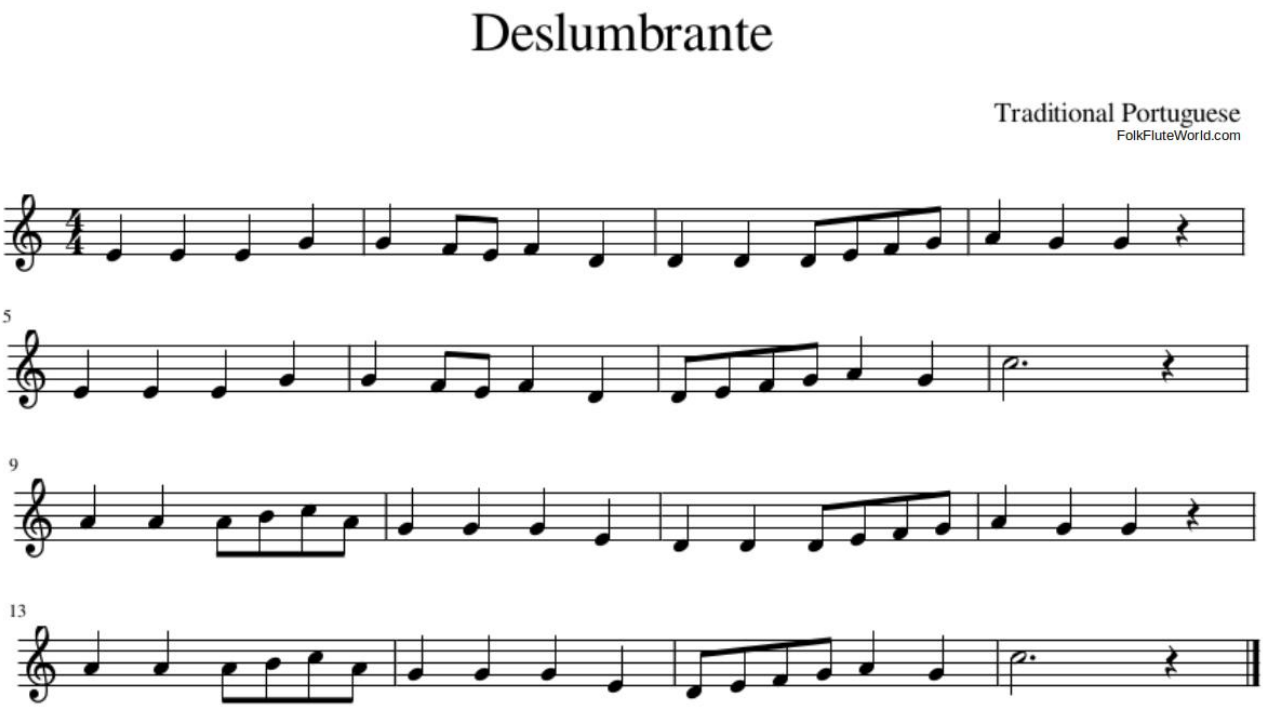
If you experiment at length and find you still can't get clear (though soft-spoken) subhole tones, your oc could be at fault. It's not unusual for cheaper ocarinas to voice the subhole notes poorly. In this case, you really need to seek a quality oc as we discussed in Lesson 2.
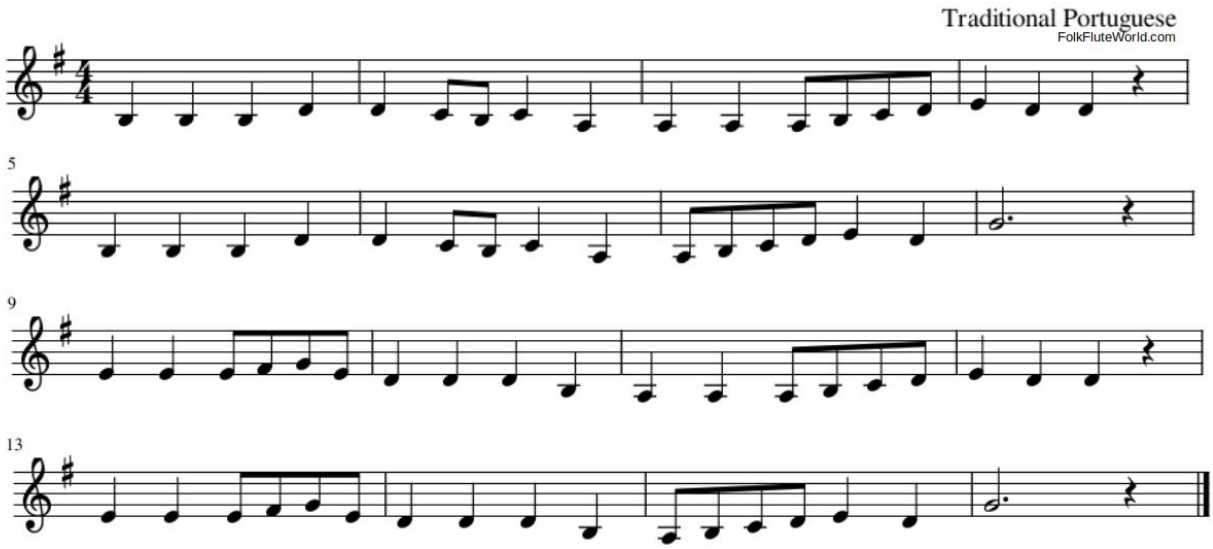
Song: Deslumbrante

For a challenging subhole workout, here's a traditional Portuguese song from the 19th century. The composer was Robert Lowry and the lyricist was A. J. dos Santos Neves. This version comes from the *Cantor Cristão* collection.

The title translates as "Dazzling" or "Brilliance". The words liken the coming of the Christian savior to the brilliance of the sun.

First we provide the song in the key of C Major. It presents notes in the range you've become used to. This will get you familiar with the melody. Once you're accustomed to the tune, try the second version. It ranges from low A and B up to G. If you can play this song at a good clip, you really know your subholes!



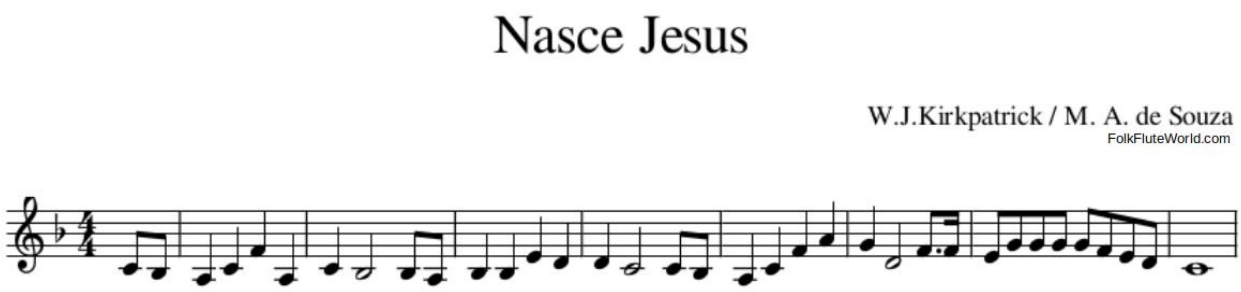


Song: Nasce Jesus

Here's a simple little song.

It demonstrates one reason composers locate most notes on the staff. Sometimes it's difficult to recognize notes like low A and B since they're below the staff.

With practice you'll become adept at recognizing them.
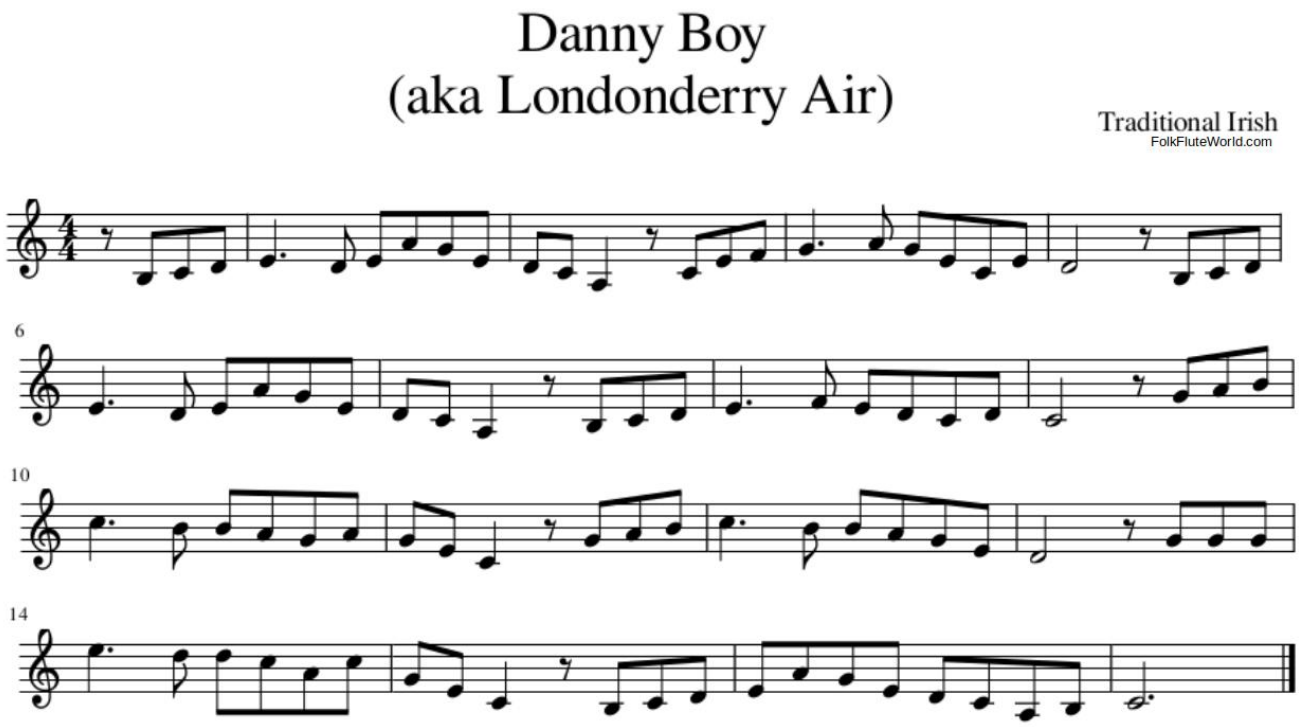


Song: Danny Boy (aka Londonderry Air)

Frederic E. Weatherly added lyrics to the traditional tune *Londonderry Air* in 1913. They lament the loss of a son by a father. Some believe that's due to the son dying in war, while others believe it's because the son permanently emigrated to America.

Vocalist Elsie Griffin popularized the song during the first world war. It has been recorded by many musicians since.

Today it is considered the informal anthem for the Irish in the United States.

This first version of the tune is in C Major. It requires low A, B, and C.

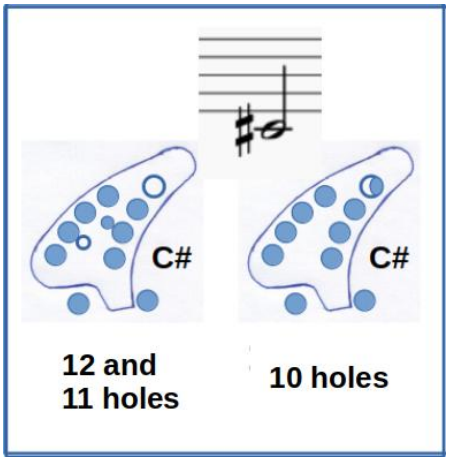


Eliminating Half-Holing
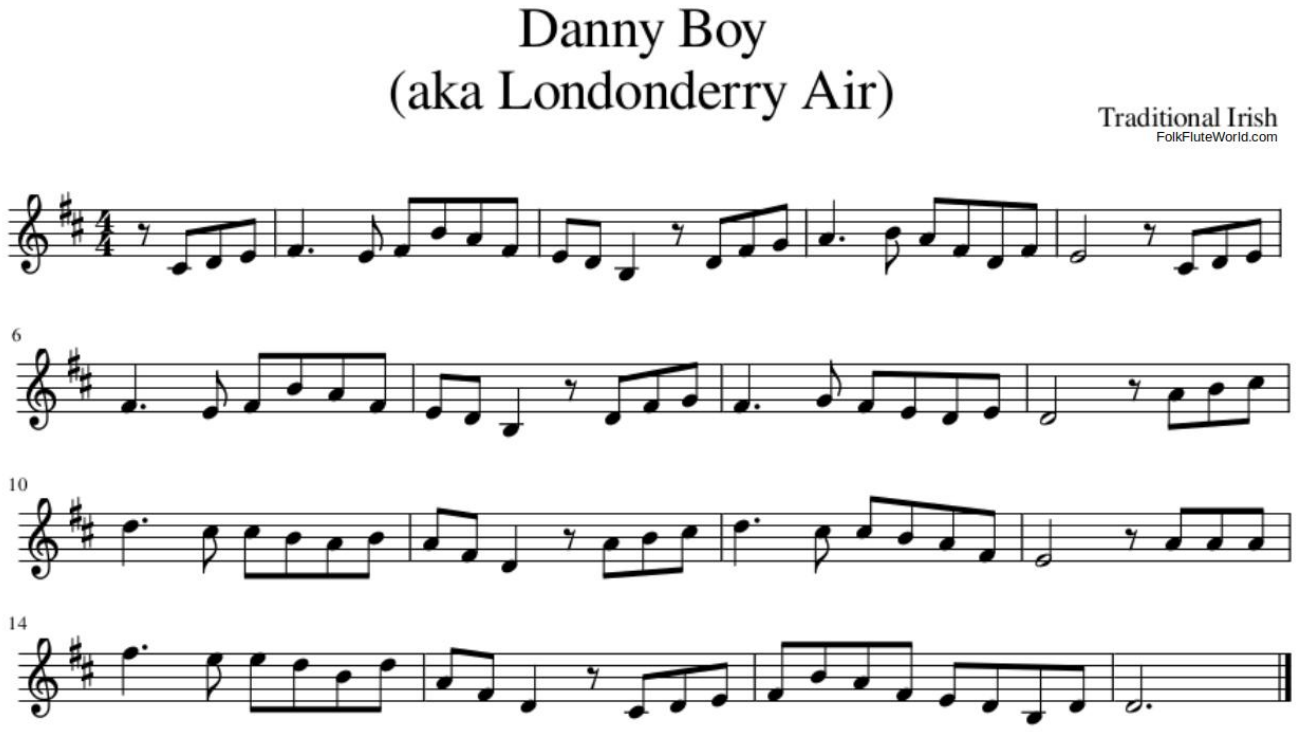
In a previous lesson, we explained how both 12 and 11 hole transverses eliminate the need to half-hole in playing low C#. They employ the right hand subhole to achieve this.

Given that half-holing can be difficult, eliminating it is a big advantage.

To review, here's how low C# looks with subholing, versus the half-holing that is required for 10 hole transverses.



With this in mind, here's another version of *Danny Boy.* This one is in the key of D Major. As you know, that means C# and F# all the way through. The song calls for both low and high C#, as well as low B.

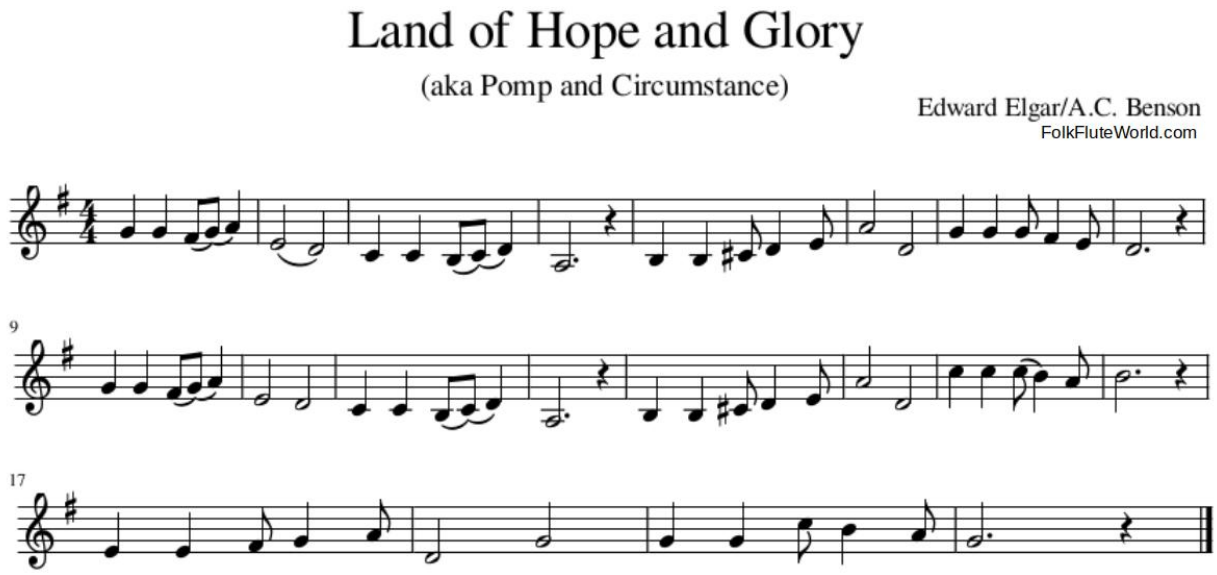


Song: Land of Hope and Glory

Let's try another popular song. Also known as *Pomp and Circumstance*, this patriotic British tune was penned by Edward Elgar in 1901. In America, it's colloquially known as "the graduation song" because it's played ad nauseam at high school and college graduation ceremonies.

This version in G Major gives you excellent practice with the subholes notes, including low C#.

We offer a version of this melody in C Major in the Songs Appendix. Compare it to this one with its low notes. Which do you prefer?



One More Low Note?

With a very few ocarinas, it's possible to play one note lower than you'll see in all the fingering charts. For a 12 hole oc, that would be the low G below low C. (On a 10 holer, that would be low B.)

To try this, cover all fingering holes and blow more softly than you normally would for the lowest note.

Sometimes it helps to "swallow" a bit of the mouthpiece when blowing. Or, point the oc downward toward your chest. (Pointing the oc downward in this manner is sometimes called the **fipple bend** or **acute bend** technique.)

Can your oc play this note? The only way to find out is to try it. It works for some ocarinas. Most won't voice a serviceable note.

Overblowing

With certain instruments -- for example, the tin whistle -- you can blow harder to attain higher notes. For example, with the tin whistle you jump from a lower octave to a higher one simply by blowing more forcefully into the instrument.

Sometimes people ask whether they can overblow their ocarina. While there may be rare exceptions, the design of a vessel flute like the ocarina is not amenable to overblowing.

Subholes Versus Split Holes

As well as subholes, you might occasionally run across **split holes**. A split hole is where the oc maker splits the hole you cover for low C with your right hand pinky finger into two separate holes. The two small holes are located right next to one another.

If you've ever played the recorder you may be familiar with this design. Most recorders have split holes for the last two fingers of the right hand.

The purpose of a split hole for your right hand pinky finger is to make it easier to hit low C#. To do that you cover only the nearest of the two split holes. Most people find this easier than half-holing to sound low C#.

Of course, to voice low C natural you cover both split holes at once with your smallest finger.

Split holes differ from subholes in that their **only** purpose is to make it easier to play low C#.

In contrast, subholes eliminate half-holing for C#, but they also enable playing notes below low C, as you've learned in this lesson.

While split holes are very common with recorders, they're somewhat rare with ocarinas. Most designers favor subholes because they fulfill the same function as split holes, plus they give you extra note(s) as well.

More Practice

Low B frequently appears in music scored in common keys. It's very useful to be able to play it.

You can practice low B and A with many scores that appear elsewhere in this book. As shown below, you can find them listed alphabetically in the Songs Appendix at the end of the book.

Most of these scores have but one or two low B's. *If You Were the Only Girl in the World* reaches down to a couple low A's:

Lesson 16:	*Star of County Down*	
Songs Appendix:	*Aiken Drum*	*Billy Boy*
	If You Were the Only Girl in the World	*Sakura*
	Sweet Betsy From Pike	*Wabash Cannonball*
	Yankee Doodle	

Summary

In this lesson we explained how subholes work and introduced the fingering for the three semitones playable with a standard 12 hole ocarina. And we reviewed how a subhole eliminates the need to half-hole low C#.

We concluded by practicing songs designed for learning the subhole notes.

In the next lesson, we'll explore playing your oc with one or more of your fellow ocarinists.

Lesson 22 -- Rounds

Let's have some fun playing your ocarina with others.

A **round** is a song that can be played by two or more musicians who play the same song, but start it at different times. They stagger their starts to the tune. Of course, each musician also ends playing at a different time. That's the traditional approach.

Alternatively, the musicians can all start playing at once, but they start at different points in the song.

In either case, indicators in the score show the points at which new musicians start playing.

Some rounds are designed for up to four ocarinists. But if you have only two or three on hand, they work fine with that number of players as well. We'll start with a few of those. Play them with a partner … or three!

Other rounds are for composed two players. They offer an alternative to traditional duets. We include them in this lesson following those for up to four musicians.

The scores in this lesson are all written for ocarinas of the same key. For example, for two, three, or four C Major ocarinas (C Soprano, Alto C, and C Bass). Or, for several G Major instruments (G Soprano, G Alto/Tenor).

They won't sound right if you mix ocarinas of different keys together, such as an Alto C and a G Soprano.

What if you don't have a partner? All these rounds play well for a single musician. They will be good practice for you if you solo. **So don't skip this lesson if you don't have companions available!**

Before we start, let's talk a bit about tuning. It's an important topic when you play your oc with others.

Tuning

Whenever you play your oc with someone else, you want to be sure your ocarinas are "in tune" with each other. For example, if you play the same note on two Alto C ocs, they should sound the same pitch.

This is problematic because ocarinas are not tunable. They don't have a mouthpiece you can adjust in or out like concert flutes, clarinets, or saxophones to raise or lower their pitch.

So what can you do? Step one is always to ensure that all ocarinas are at normal room temperature before you play. This gives them the best chance to all play in tune.

Secondly, buy quality ocarinas. As stated in Lesson 2, ocarinas are folk instruments. Many are poorly tuned. Buying a quality instrument reduces the chances of an ill-tuned dud.

If you're serious about tuning, test an ocarina before you buy it. You can gauge whether it's in tune by using a tuning app on your mobile phone, or with any of these online instrument tuners:

- Tuner Ninja (https://tuner.ninja/)
- Mussica (https://www.musicca.com/tuner)
- Band Mate Tuner (https://www.bandmatetuner.com/web)
- The Online Metronome (https://theonlinemetronome.com/instrument-tuner)
- Online Tuner (https://onlinetuner.org/)

Before playing, test the ocarinas participating against each other to see how in tune they are as a group.

Serious ocarinists who play together often use a set of ocarinas made by one manufacturer. A good maker will craft them all in tune with each other.

Professionally made ocarinas are typically tuned on the basis of **A440** (the audio frequency of 440 Hz). But some Asian products are tuned for **A442**. The difference is very slight but can be noticeable in some group situations. Be sure you know which you and your companions have if you play together. You want to ensure they all match.

Lastly, remember that you can raise or lower the pitch of your oc a bit by how hard (or softly) you blow. To some small degree, players can adjust their play to one another by this simple expedient.

How to Play Rounds

In a round, each musician plays a different part of a song at the same time.

The first time you try this, you might find it a bit disorienting. It can be difficult to keep your place in the music and uphold your part. You may find yourself listening intently to your own playing. You might even unintentionally play louder to try to drown out the others.

But practice a piece a few times, and you'll become more secure in your role. No need to overcome "competing" parts. It's all part of a whole.

The trick to rounds, duets, and ensembles is learning how to fit parts together. Coherence and harmony are the goals. Initially you may find yourself playing your part mechanically. Over time you'll learn how to play your part in concert with your partners.

Play with the same musicians for some time, and you'll develop a true partnership. You'll develop "ensemble instincts" and play more as a group, than as a set of individuals playing from the same score at the same time.

Key to this is that accurate timing is more important in group play than when you solo. Soloists have some leeway with timing. In ensembles you can't take the same liberties with timing and still have the tune sound coherent.

Song: Three Blind Mice

This simple song provides an excellent exercise for playing high notes. Especially if you take on the challenge of learning to play it very quickly! You don't have to play it with others to get in some worthwhile practice.
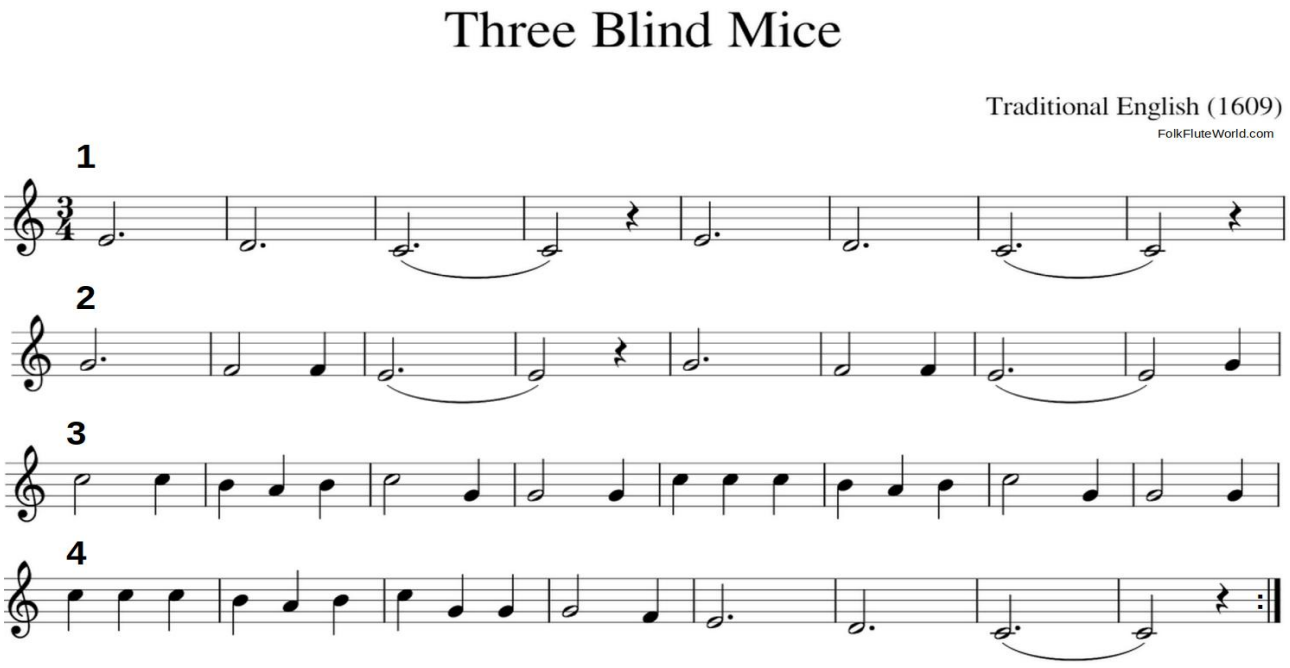
Like many simple rounds, this song is popular as a nursery tune. Yet it's fantastic fun for adults to play as a round.

It's a good place to start this lesson because you'll be able to uphold your part even if you're not used to playing in rounds. Everyone knows the tune.

So rustle up a friend or two or three and try it.

The large numbers above lines in the score tell when each player should start. One musician starts playing. The second starts when the first hits line two (signified by the big **2** above the staff). The third player starts when the first attains line **3**, and the fourth starts when the first player gets to the part labeled **4**.

If you only have yourself and a partner, you start the song, and your partner starts it when you reach the second line (that labeled **2**).



This score is scripted in the 3/4 time signature. Remember that means that there are three beats per measure, and that a quarter note gets one beat. It's more fun if you play this song fairly quickly, much faster than it's written.

Part of what makes a round work is that each section has the same number of measures. In this song, each section consists of 8 measures.

The **repeat** symbol at the very end of the piece is optional to keep the round going. You may want to have a group chat before playing to agree on when the song will end.

And mind the slurs. Those tie two notes together as one.

Song: Row, Row, Row Your Boat

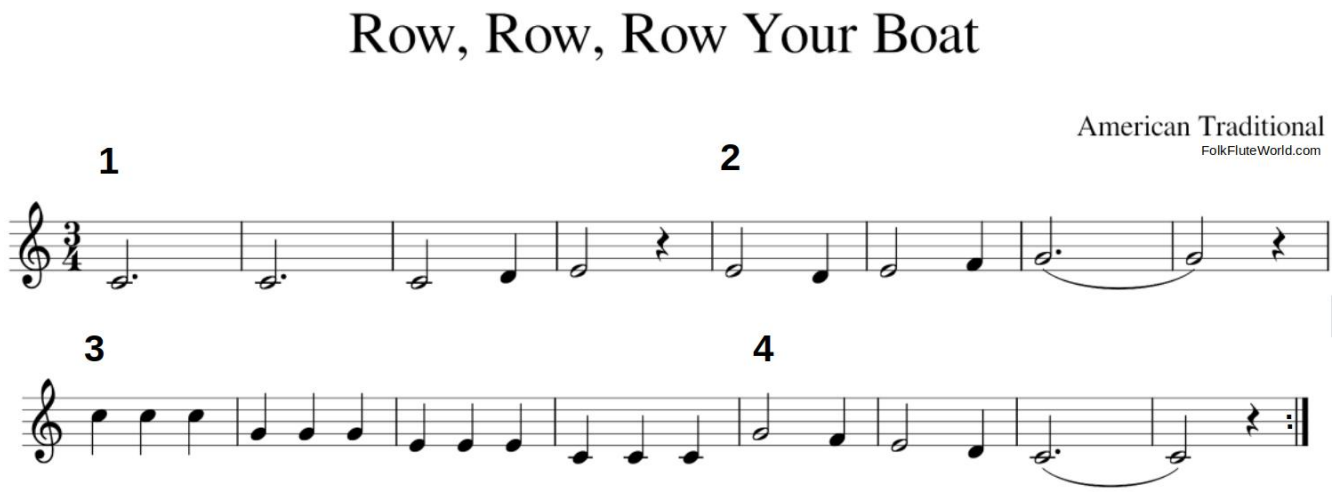
Here's another simple, fun tune everyone knows.

Like the previous round, this one can give you some practice even if you play it alone.

The song dates from 1852 and was composed by Eliphalet Oram Lyte. He was an American teacher and composer active in the 19th century.

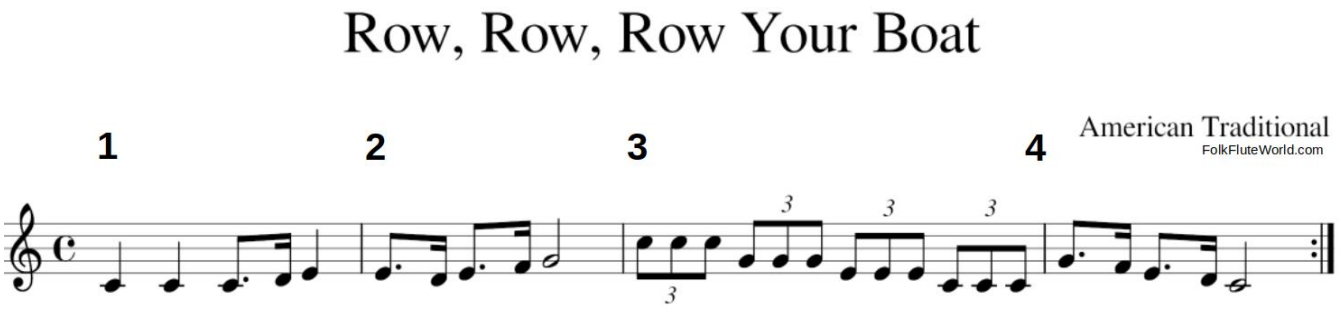
To familiarize you with reading music, we'll provide two versions of this song. The first is in a simple style, the second a bit more challenging. See if you can interpret them both.

Both versions define the parts in the round by a number above the staff at the proper locations.



The next version we will show you is in 4/4 time -- indicated by the **C** time signature -- instead of 3/4 time.

Notice the dotted eighth notes followed by sixteenth notes. You know the timing of this song from your childhood. So now, match up that timing with the way the score represents it. This is a common musical construct. You'll want to make sure you understand it and recognize how to play it when you encounter it in future scores.
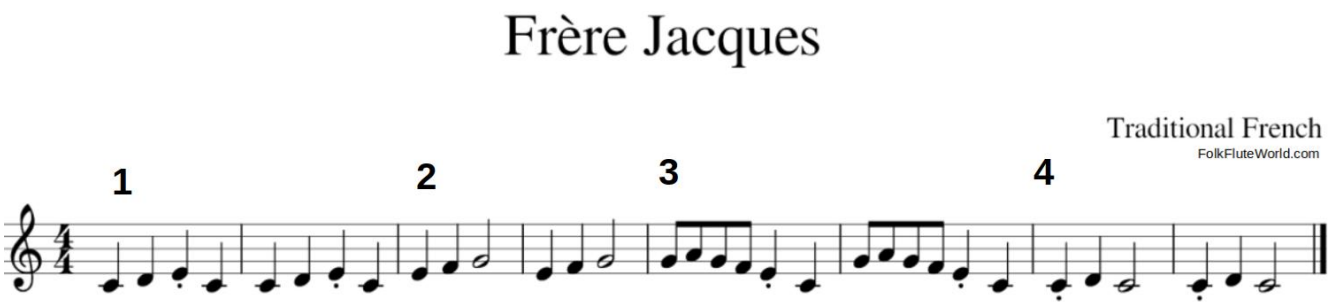


Another common device you see in this score are the sets of three eighth notes that have a number **3** superimposed above them. These are **triplets**.

These triplets tell you to play three notes in the timing space of a single beat. So in this 4/4 score, a set of three eighth notes consumes the same amount of time as a single quarter note.

You'll see triplets in lots in scores. Be sure to look at them in this song and match the way you know the tune goes with how these triplets are used to express that. Then you'll be able to play them properly next time you run across them.

Song: Frère Jacques

Here's a song you practiced back in Lesson 9. That should make it easy to maintain your part when you now play it as a round.



An important part of playing with other musicians is being in sync with them. In other words, your timing of the notes has to match theirs precisely. The staccato notes in this piece -- denoted by the dots beneath the notes -- require your timing to be spot on to make this piece sound harmonious when played as a round.
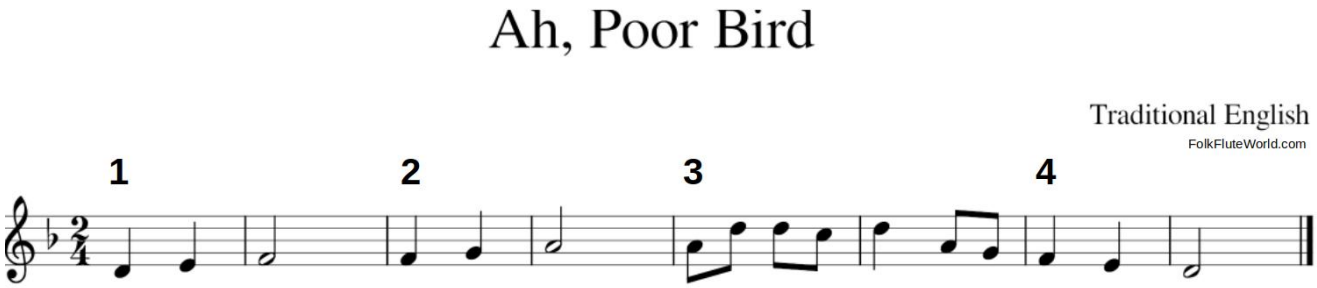
Unlike the previous three songs, this one does not have repeat sign at the end of the score. Some rounds are written without it. They assume you know to repeat the tune. It's often wise to agree amongst yourselves beforehand as to how many times you'll play through the score.

Of course, just as one musician starts the song solo, the ocarinist who starts playing last will also solo as he finishes his role.

Song: Ah, Poor Bird

Here's another simple but enjoyable round. It's an old folk song from England with these lyrics:

> *Ah, Poor Bird, take your flight, up above the sorrow of this dark night.*
>
> *Come to rest in my hand, may we fly together to a foreign land.*
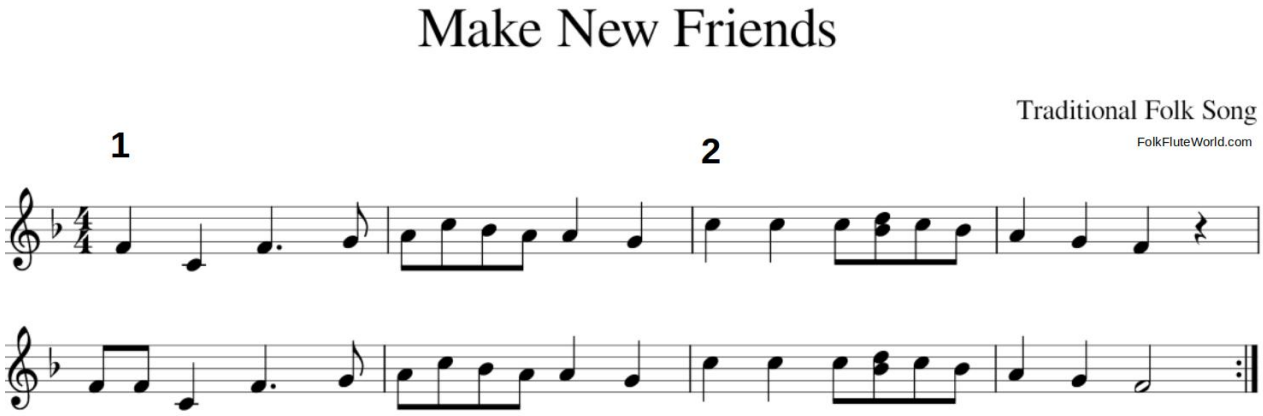


Rounds for Two Players

Song: Make New Friends

Let's turn our attention to rounds for two. Even if you don't have a partner available, you will still want to practice these songs by yourself.

This first song is popular for camping and other group activities for youngsters. Those who grew up as Girl Scouts may remember it.

Notice the double-stemmed notes in measures 3 and 7. Play the higher note, D.
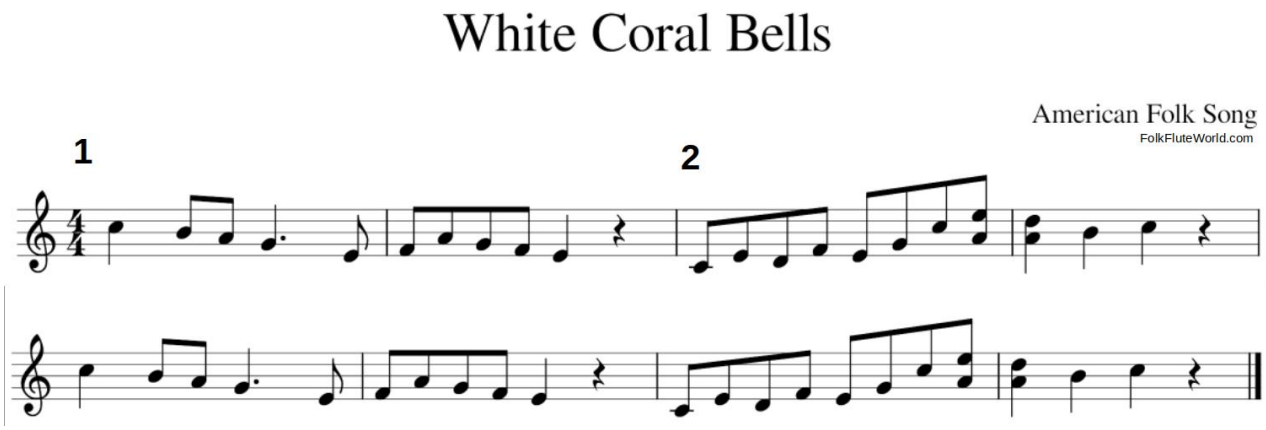


Song: White Coral Bells

Here's another campground favorite. It has appealing lyrics:

White coral bells upon a slender stalk,
Lilies of the valley dress my garden walk.
Oh, don't you wish that you could hear them ring?
That will happen only when the fairies sing.

(Lyrics courtesy of ScoutSongs.com)

As with the previous score, play the higher of the two alternatives for the double-stemmed notes. Or, have the first musician play the higher note, and have the second starter play the lower one.
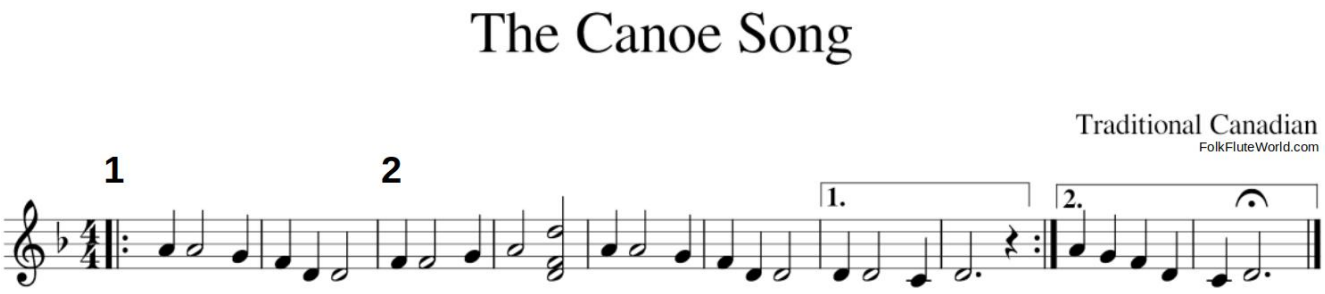


Song: The Canoe Song

Here's a traditional Canadian folk song. It also features captivating lyrics:

My paddle keen and bright,
Flashing with silver
Follow the wild goose flight
Dip, dip, and swing.

(Lyrics courtesy of ScoutSongs.com)

The triple-stemmed note at the end of the fourth measure can be played as high D. Or, have each musician play a different one of the two alternatives.



A Round for Three

Song: White Sand and Grey Sand

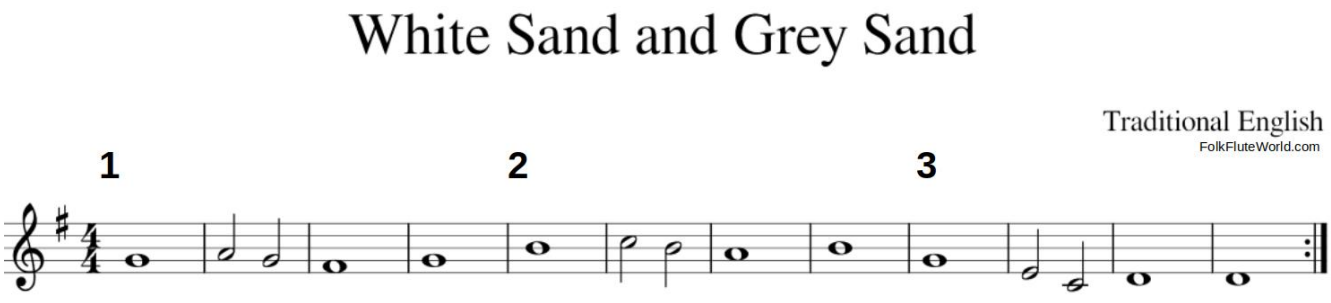
Here's an oddity... a round designed for three. Of course, you can also play it with two. (Or even alone, if need be.)

It's a very simple, slow melody, but is beautiful in its harmony.

This is a street vendors' song from the 18th century when writers used quill pens. People bought sand to dip their pens in to remove excess ink. White sand could absorb more ink and was therefore more expensive, while gray sand was less useful but also less expensive.

This round is slow and melodic. It relies on harmony between the three parts for its effectiveness.

Each ocarinist should endeavor to sing their part through the instrument. Render it melodic and expressive, and you'll be amazed how such a simple song could sound so beautifully. A touch of subtle vibrato might help.



Summary

We hope you enjoyed playing these rounds with friends. Or, if you played them solo, that you found them worthwhile to further developing your skills.

In a future lesson we'll offer duets for you to play with a single partner. In duets, both partners simultaneously play the score from the start.

In the next lesson, we delve into another kind of musical notation. It's used for computer processing of music. For example, it allows you to effortlessly transpose songs into new keys. You can also use it to let your computer sound out how a tune goes, thereby saving yourself the effort of interpreting it.

Lesson 23 -- ABC Notation

In lesson 6 we introduced two musical notations.

We discussed standard sheet music notation, and also the tabbed notation unique to ocarinas.

In this lesson we'll learn about a third notation. This one was developed for computer processing. Using it, computer programs can read songs, transpose them to different keys, help you edit them, and output standard sheet music notation.

They can even play the songs for you.

And while they do, they show where they are in the score, so that you can follow along. This is an excellent way to improve your ability to read scores.

So while it may at first seem like a burden to hear about yet another musical notation, you can see that this one is very useful.

Our explanation here will be simple and brief. We offer more detail with a few of the songs in the Songs Appendix.

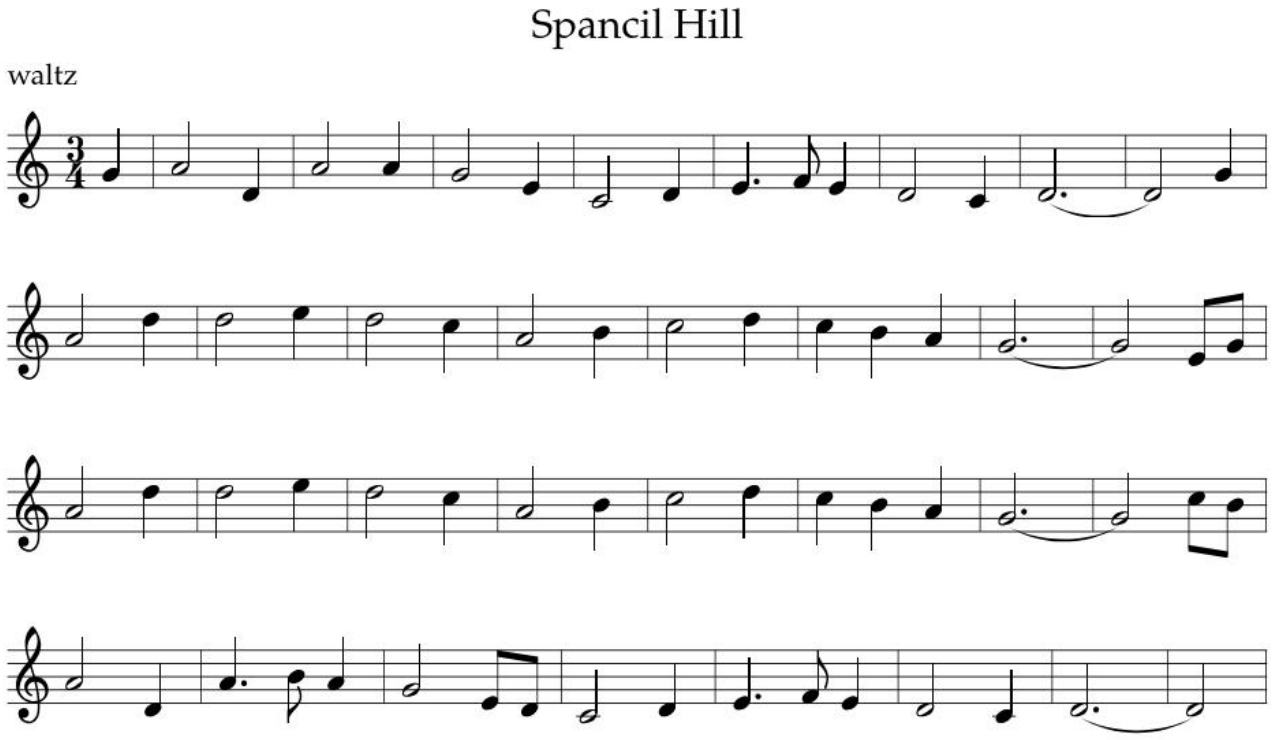
ABC Notation

ABC notation is an alternative to standard sheet music notation and tabbed ocarina notation. It was developed specifically for computer processing.

Computer programs can take songs written in ABC notation and:

- Convert them to standard sheet music
- Play them for you
- Show where they are in the sheet music while they play so that you can follow along
- Enable you to edit songs, then play back the changed version to you
- Instantly transpose a song to any key
- Analyze songs to recommend others that have similar musical characteristics

Here's an example of sheet music for a song called *Spancil Hill*.



(Courtesy of ABCNotation.com and MichaelEskin.com/abc)

Here's that exact same song in ABC notation:

```
X: 7
T: Spancil Hill
R: waltz
M: 3/4
L: 1/8
K: C
G2|A4D2|A4A2|G4E2|C4D2|E3FE2|D4C2|D6-|D4G2|
A4d2|d4e2|d4c2|A4B2|c4d2|c2B2A2|G6-|G4EG|
A4d2|d4e2|d4c2|A4B2|c4d2|c2B2A2|G6-|G4cB|
A4D2|A3BA2|G4ED|C4D2|E3FE2|D4C2|D6-|D4|
```

Without delving into coding details, you can see that ABC is pretty simple. There are a few lines of heading information that contain the song title, key signature, time signature, and so forth.

Then, each line of the standard sheet music results in one line of ABC notation. In this example, the sheet music score contains four lines, and so the ABC also contains four corresponding lines.

Each line names the notes in the order they appear in the score. Uppercase letters represent lower notes, and lowercase letters represent high notes. Numbers right after the notes tell about their timing. Vertical bars (|) separate each measure.

Reading ABC Notation

Let's take a closer look at this sample of ABC notation and decode its meaning. It's pretty simple, which is one of the reasons that ABC is so popular.

Some musicians even teach themselves to read and play directly from ABC notation, as an alternative to traditional scores.

Every ABC file starts with a series of lines that each have a single letter followed by a colon. These describe basic aspects of the melody. The notes to the right show what each of those lines mean:

```
X: 7                Reference Number: This is song #7
T: Spancil Hill     Title: Spancil Hill
R: waltz            Rhythm (aka type of song): waltz
M: 3/4              Meter (aka time signature): 3/4 time signature
L: 1/8              Unit Note Length (which note gets 1 timing unit):
                    1/8 means that each 8th note gets 1 timing unit
K: C                Key: C
```

Now look at the four long lines that follow this introductory material. Each corresponds to one line of the standard sheet music. So with four lines in the score, we get four lines of ABC notation:

```
G2|A4D2|A4A2|G4E2|C4D2|E3FE2|D4C2|D6-|D4G2|
A4d2|d4e2|d4c2|A4B2|c4d2|c2B2A2|G6-|G4EG|
A4d2|d4e2|d4c2|A4B2|c4d2|c2B2A2|G6-|G4cB|
A4D2|A3BA2|G4ED|C4D2|E3FE2|D4C2|D6-|D4|
```

Let's decode the first few notes.

Measures are separated from one another by vertical bars (|). So the first line of the score consists of 9 measures.

Look at the first measure. It contains just the single pick-up note into the song: **G2**. That's the note G, and we know it's low G because it's a capital letter (high G would be in lower case, encoded as **g2**).

The **2** following the note says that it gets two timing units according to the meter **L: 1/8**. That is, it's a quarter note because it gets two units in terms of the meter **L: 1/8,** where each 8th note gets 1 timing unit.

How about the next measure?

A4D2 means low A as a half note, then low D as a quarter note. The **4** indicates a half note, and the **2** means a quarter note (as defined by the meter of **L: 1/8**).

A dash following a note means to tie (slur) it into the next note. **|D6-|D4G2|** means to connect the D in the prior measure to the D that follows it in the next measure by a tie. This code snippet describes the final two measures of the piece.

That's about all there is to basic ABC notation! At this point you should be able to work through the rest of the ABC score if you care to.

Benefits

The benefit of ABC is that now computer programs can understand and manipulate this song for us.

What if we'd like to try it in a different key? We could compare versions and see which we like best.

With the song in ABC notation, it just takes a click of the mouse to transpose the song to any other key you want. You can just keep clicking and transposing between keys until you see a version you like.

Another click, and a computer program outputs the song in standard sheet music notation for you to play. Or, you can tell the computer to play the song for you.

Here's another option. We could edit the song and alter whatever notes we want. Then, a click of the mouse will play our changes back for us.

Don't like the result? Change those notes again and play the song back again. You can see how useful these tools can be. You can edit the score, and get instant feedback on your changes.

Here's another benefit: instead of busting your brain trying to figure out how the tune goes, you could just direct that a computer program play the song. You can see how the score matches the song as it's played.

This is a great way to improve your ability to read scores.

Besides your computer speakers or headphones, ABC tools can ship your songs to any number of electronically capable instruments for automatic play or analysis.

Most computer programs use the so-called **MIDI interface** for compatibility. MIDI stands for **Musical Instrument Digital Interface**. It's the standard protocol used to connect a wide variety of digital devices for music playback and manipulation.

A Transposing Example

Here's an example of how ABC notation and its transposing tools can help.
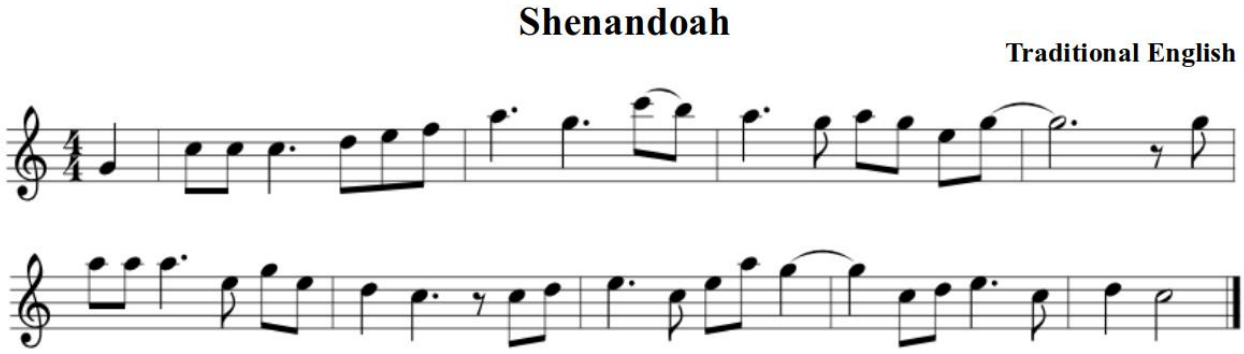
On the website **ABCNotation.com**, we used its **Search For Songs** feature to search its 750,000 tune public domain library for a song called *Shenandoah*. We retrieve about a dozen results. Some are different versions of the song, while others are the same version in different keys.

Most likely we can find one that's suitable for ocarina.

But let's pretend we can't. Let's say all we can locate is this version in C Major.

It's in a easy key (no sharps or flats), and an easy time signature (4/4 time). Perfect.

But whoa! Look at those high notes. That's way out of range for any single chamber ocarina.



(Courtesy of ABCNotation.com and MichaelEskin.com/abc)

One solution is to transpose the song to a more amenable key.

We copy the ABC notation provided with that sheet music, and paste it into any ABC transposing tool. There are several available.
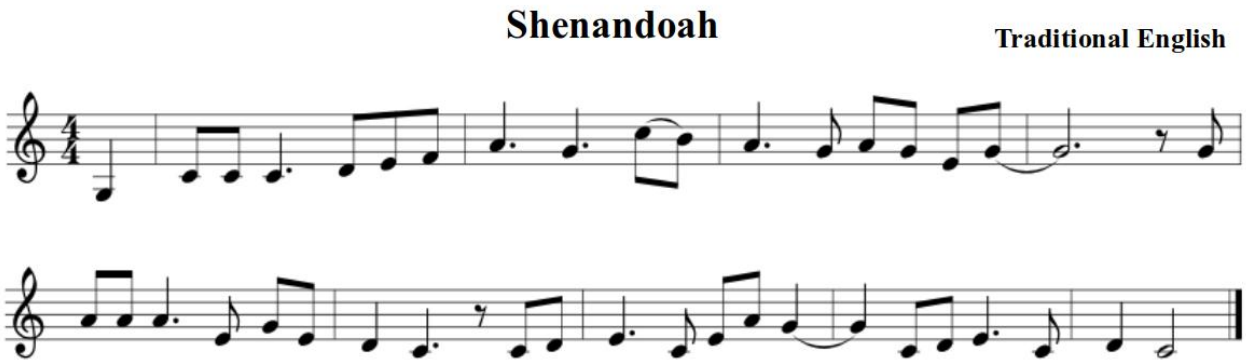
We like the one over at MichaelEskin.com/abc. The website has a complete and easy-to-use set of automated tools, as well as offering a huge collection of free music. It comes with better documentation than competing tools. So you can easily teach yourself about ABC and how to use it.

We paste the ABC notation in the tool. Then we click the **Transpose** button a few times. Each time you click the tool transposes the entire score to another key (either higher or lower, as per your direction).

We want to lower those high notes. So we transpose the entire score downwards.

After several clicks, *voilà!* We get a more playable version of the tune.

The version we select is also in C Major, but all the notes are one full octave lower. Here it is:



(Courtesy of MichaelEskin.com/abc)

That first low note in the tune is unnecessary, so you can just exclude it. The result is a nicely playable score for your oc. All the notes are in range and there aren't any difficult sharps or flats.

Resources

We've given you the barest introduction to ABC notation here. In the Songs Appendix, I'll walk you through several more ABC scores. You can learn more about ABC notation and its features.

To access huge libraries of free ABC tunes, use automated tools, and learn more about ABC notation, visit these websites:

- ABCNotation.com
- MichaelEskin.com/abc
- FolkFluteWorld.com

A quick internet search also returns several other useful ABC websites.

Summary

ABC notation applies computer power to your songs. You can edit them, play them back, transpose them, listen to them on your computer, and more.

Over a million free tunes exist in ABC -- and therefore in traditional musical scores, which ABC can output.

In our next lesson, we'll get back to hands-on practice with several duets.

Lesson 24 -- Duets

In this lesson we offer several duets you can try with a fellow ocarinist.

We'll start with some very simple songs so you can get used to playing duets. Then we serve up some more challenging ones. Along the way we'll offer advice and some playing tips.

The scores in this lesson are all written for ocarinas of the same key. For example, for two Alto C ocs; or, for two G Sopranos. They won't sound right if you mix two of different keys, as in an Alto C and a G Soprano.

If you don't happen to have an ocarinist partner available, don't skip this lesson! You can still benefit from practicing these songs on your own.

How to Play Duets

Let's start with a few tips for playing duets.

One concern is whether the two players are both at the same or different skill levels. Duets can work well either way, but it's best if you know what you're getting into.

Equally skilled players can learn and grow together. With partners at different levels, one can mentor the other.

Attitudes and expectations count, too. My own are to have fun, learn a bit, and increase my skills. That fit perfectly with several partners. But one prospect was very serious about practicing to performance level perfection, which to me isn't fun, so we amicably agreed to seek other partners. Duets work best when both players have complementary expectations.

It's often helpful to practice the tunes solo prior to getting together as a duet. That way you've got the basics down in advance. Play both parts, even if you already know that you'll just play one in the duo. That gives you a 360 degree understanding of the song, and it's more likely you'll be a successful partner.

When starting out with your partner, try playing songs slowly at first. This not only ensures playing accuracy but also gives you a chance to "jell" as a team.

You can pick up the tempo after a few iterations. Better to start out slowly and develop your teamwork than to assume you'll have that without practice.

Balance your parts. If you have a solo, project it and shine. If your part is secondary, the bass line, or a harmony part, hold back and let your partner lead. You're trying to create a cohesive whole, not

compete with one another. You don't want to sound like two ocarinists who happen to be playing from the same score at the same time. You want to sound like a compatible pair.

Duets are about perfect harmony. It's more than just synchronizing your timing, you ultimately want to sound like one person with two voices. Some of the most beautiful duets are simple tunes rendered as one.

Your timing has to be spot-on when playing a duet. Play solo and you have more leeway. Play together and poor timing immediately becomes apparent.

Sometimes a **metronome** -- a music clock -- will help in the early stages of learning a new piece or developing your partnership. Metronomes audibly tick off the timing of the beats. They help both partners keep in proper time.

As the old saying goes: *In duets, there's no prize for finishing first!*

You can access an online metronome or download a metronome app for your mobile phone or computer.

Another useful app is for tuning. Of course, you can't tune an ocarina like a concert instrument, but you can at least make slight breath adjustments if necessary. Be sure all ocarinas are at room temperature before starting. And check to ensure they're relatively in tune with one another.

If you're serious about tuning, play ocarinas from one vendor. That increases the likelihood that they'll be in tune with each other.

We recommend swapping parts during a session. That way both players get the chance to play both lead and harmony. It's fun to play both roles.

Lastly... have fun!
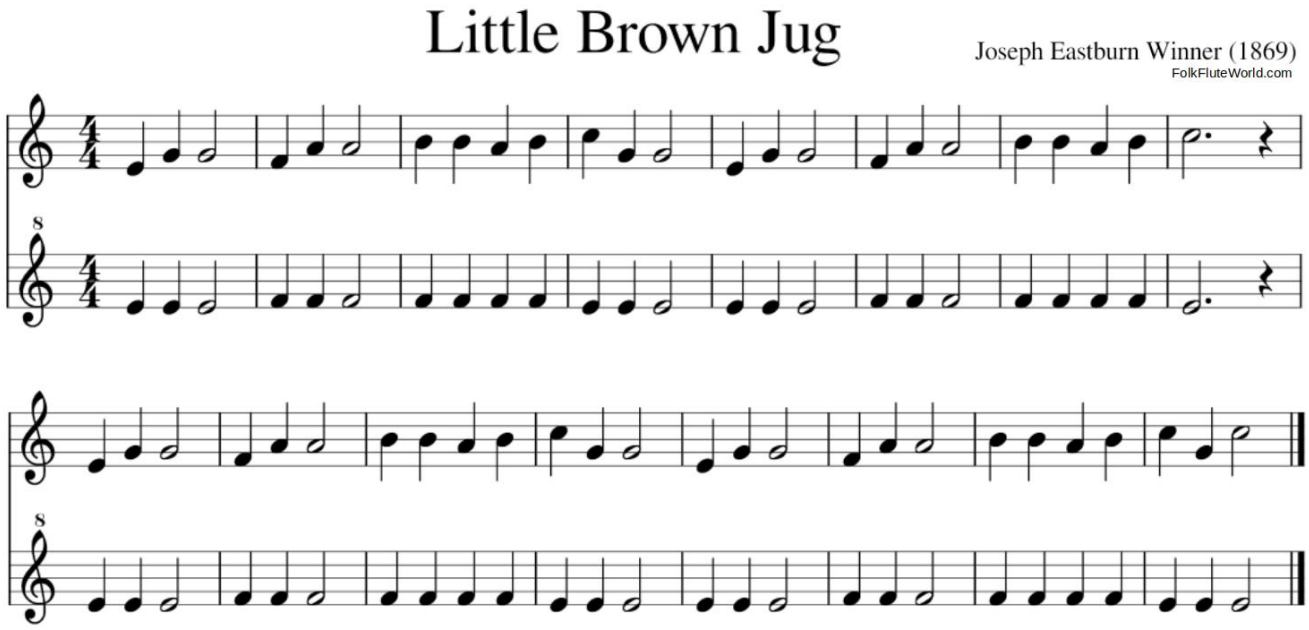
Song: Little Brown Jug

Let's start with a song from an earlier lesson. That way you'll know both the tune and the lead part.

This song is pretty simple in that the timing across both parts match 100%. That should make it easy to sync your timing with your partner.

You can see that the score is divided into paired lines. The "lead" ocarinist plays the top line while their accompanist plays the lower line. Duet parts are always scored in parallel in this manner.

So, now with each of you assigned to one of the two parts, try playing the duet version of *Little Brown Jug*.
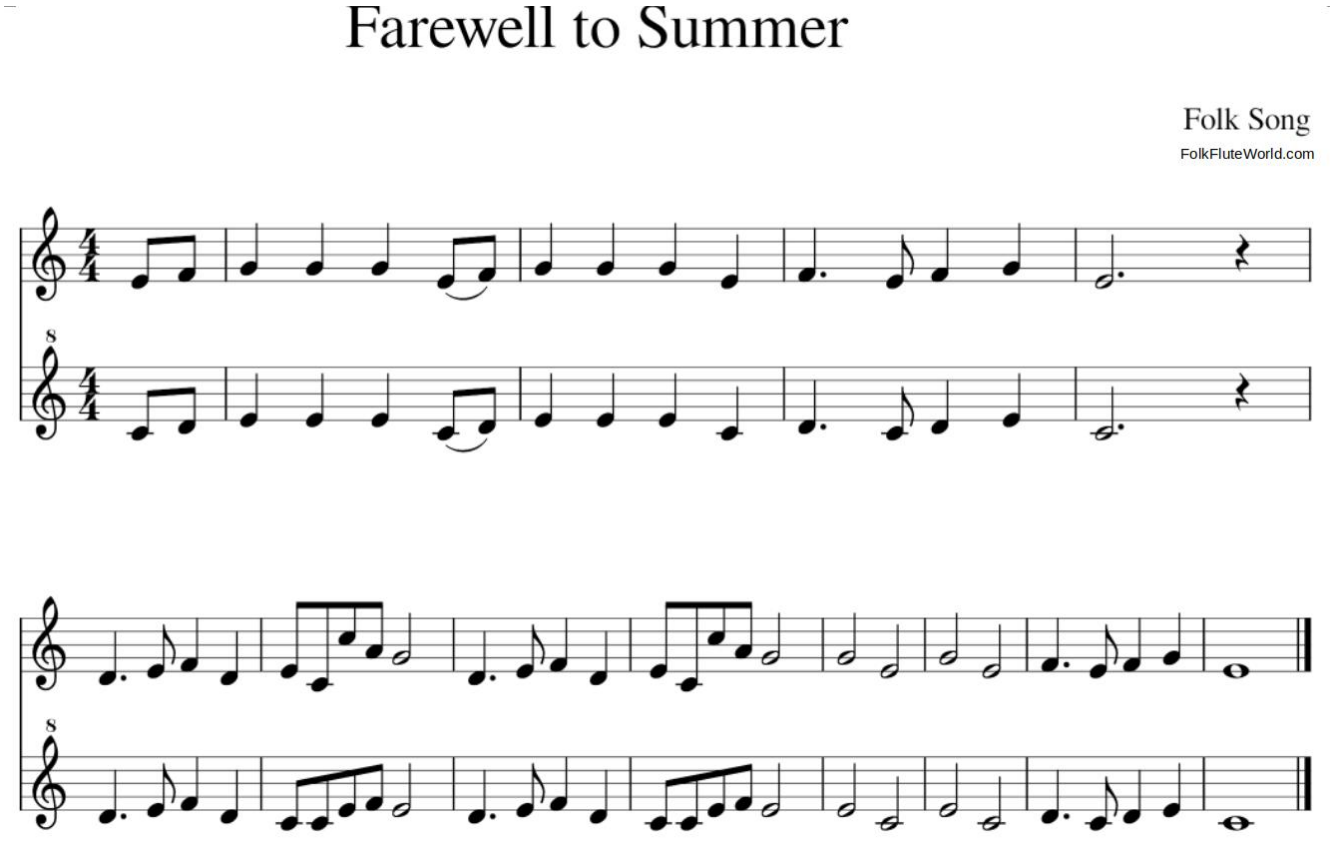


Were you both able to play at the same tempo? Did you keep "in sync" with one another? Oftentimes it helps to "count off" prior to starting play: *"One, two, three, four..."*. That sets the pace in advance.

As we've mentioned, another timing trick is to use a metronome to audibly tick off the beats. Just access a metronome website, or download the metronome app for your mobile phone or laptop computer.

Once you've got this tune down pat, switch roles. Have the lead play the second part, and vice versa. This gives each partner a chance to learn from both roles in the score.

Song: Farewell to Summer

This classic folk song shares with the previous duet common timing between the two staves. Songs with common timing are easier to play than those that separate the two participants into entirely different timing sequences.



Did you keep in sync with one another during those eighth note runs? If your timing is just the smallest bit off between the two of you, anyone who listens to you will notice it. Practice the song as many times as you need to to achieve perfect synchronization.

If you play a lot with a particular partner, eventually you'll develop an intuitive "partnership understanding" that keeps you synchronized.

How Harmony Works

Harmony refers to how two (or more) notes fit together in a way that sounds pleasing.

In our first two duets, you undoubtedly noticed that the **interval** or distance between the notes in the two parts often follows a pattern.

Here's how the intervals between the notes of the C Major scale look:

C	D	E	F	G	A	B	C
unison	2nd	3rd	4th	5th	6th	7th	octave

In C Major, an interval of **thirds** usually sounds harmonious to our ears. That's why when the upper player plays a C, the second musician plays either a E (two notes up), or an A (two notes down). Thirds sound naturally **harmonic** to our ears.

You can read the intervals chart to identify other pairings of notes in thirds.

Though thirds often predominate, other pairings can also sound good. For example, one musician might play a C, while the other plays a G above it. That's harmony in the perfect fifth.

Beyond intervals, another feature of appealing harmonies is **movement**. In some duets you witness instances where the top line melody moves up the scale while the secondary ocarinist remains static. Or perhaps the opposite occurs.

Or perhaps both the top and bottom lines move together in the same direction up the scale, or simultaneously they diverge in opposite directions across the staff.

Various modes of motion and their coincidence or contrast is another facet of intriguing harmonies.
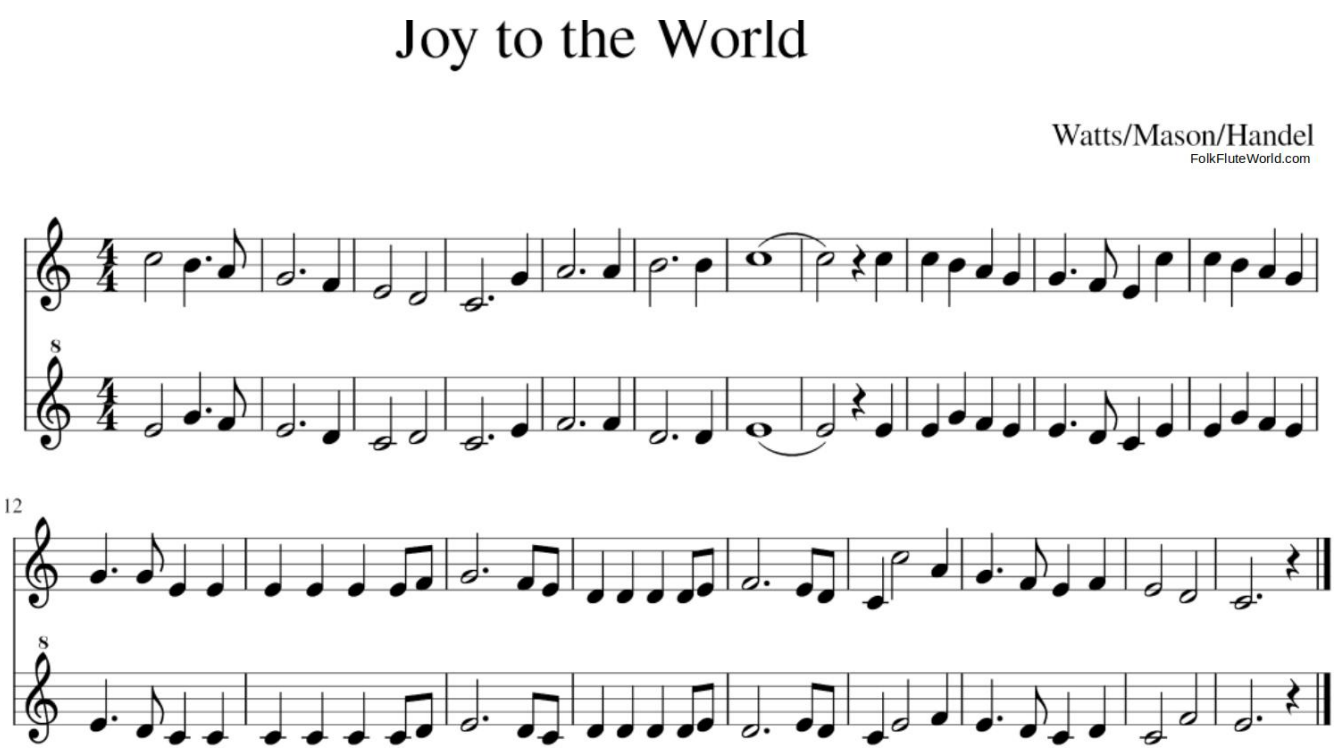
Lastly, you might encounter duets where the lead plays the melody, while the secondary part provides background with sweeping whole notes or sustained tones. In this case, the secondary part would normally be played softer to allow the lead to shine through.

There are many, many other aspects to harmony in duets than what we've mentioned here, but this is at least a bit of an introduction.

Song: Joy to the World

This Christmas classic makes a fine duet.

The lyrics were written in 1791 by English minister Isaac Watts, while the melody is thought to be an arrangement of a composition by George Frideric Handel. The words were originally intended as celebratory but ultimately came to be identified with the Christmas holiday.

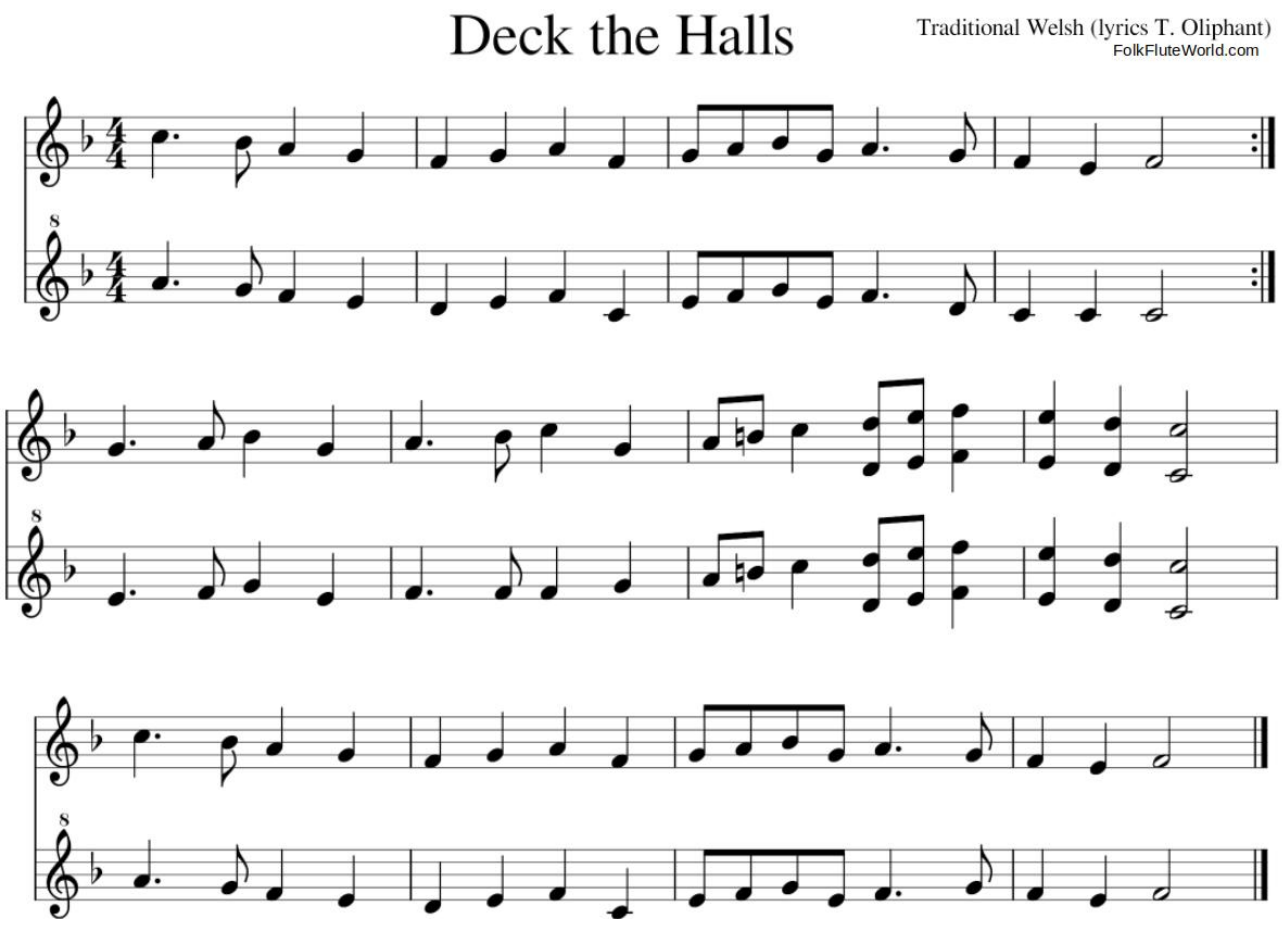


This song is a good example of the dotted-quarter-note-followed-by-an-eighth note construct. You can refer to this song to ensure you remember this timing sequence, as you'll frequently encounter it in other scores.

Song: Deck the Halls

This fun duet is today identified as a popular Christmas carol. In fact, the melody dates back to 16th century Wales.

Lyrics were written by Thomas Oliphant in 1862, which put it on track to its present day status as a Christmas classic.



Notice the double-stemmed notes towards the end of the second line. Both musicians should play the higher notes. But if either should have an oc that can't hit high F, he or she can play the lower sequence. We've seen this technique called **folding** previously to alter out-of-range notes so that they are playable.

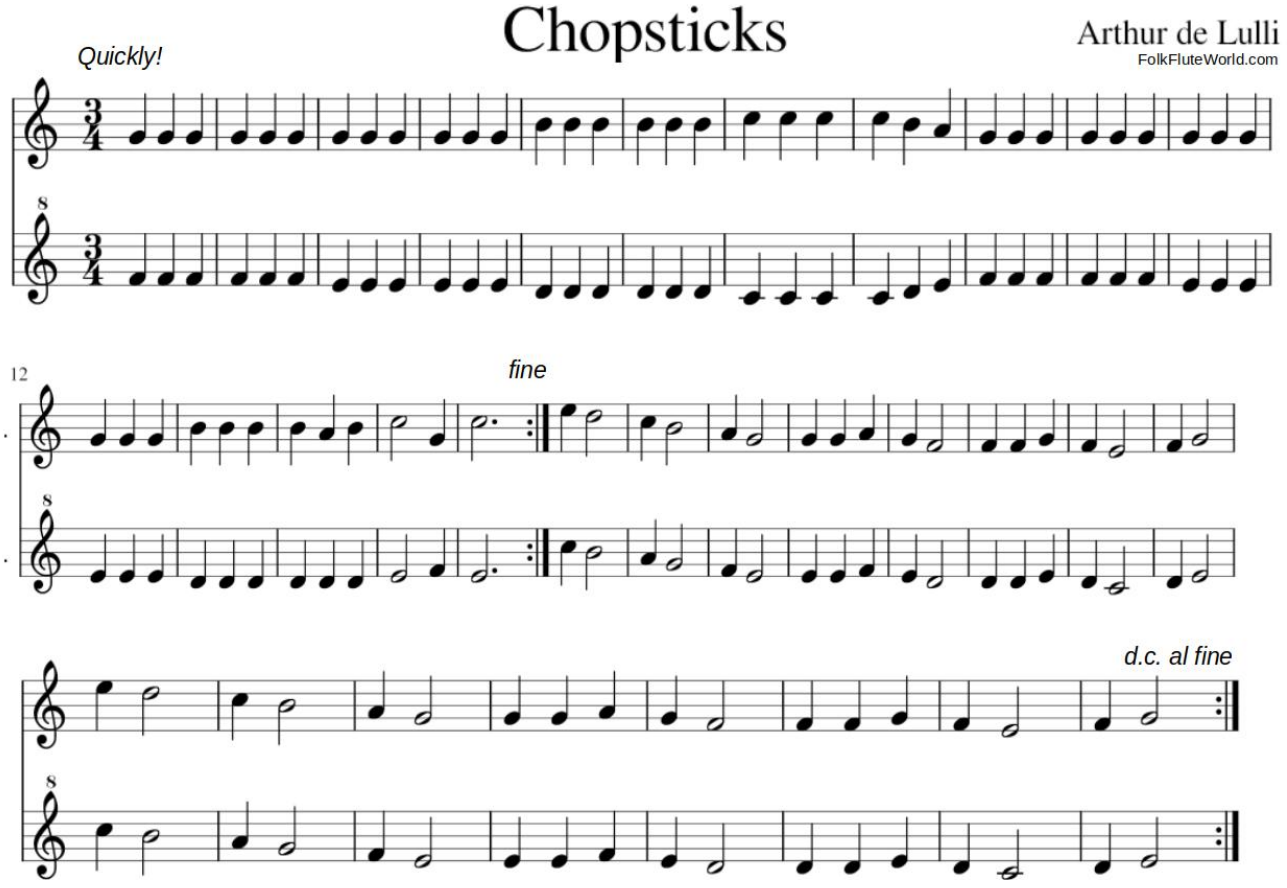
Song: Chopsticks

Time for a goofy fun one. *Chopsticks* was composed in 1877 in the UK by British composer Euphemia Alla. (He used the pen name of Arthur de Lulli.)

It has since become the one song that *everyone* can thinks they can play on the piano, regardless of how bereft they may be of musical ability. This piece makes a fun duet as shown in this rendition.

Many people aren't familiar with the song's intermediate chorus -- a catchy, pretty melody that neatly counterbalances the simplistic repetition of the main theme.

The musician who plays the upper line in the score is called the **lead player.** The other part is often referred to as the **harmony part** or the **secondary part**. If scored for a low pitched instrument, it may be called the **bass part**.



Do you recall how to follow the repeat signs in this composition? You play from the start to the 5th measure in the middle line. There you follow the repeat sign back to the beginning.

From the start, you now play all the way to the end. This time through you ignore that repeat sign in the middle of the piece, because you already followed its instruction previously.
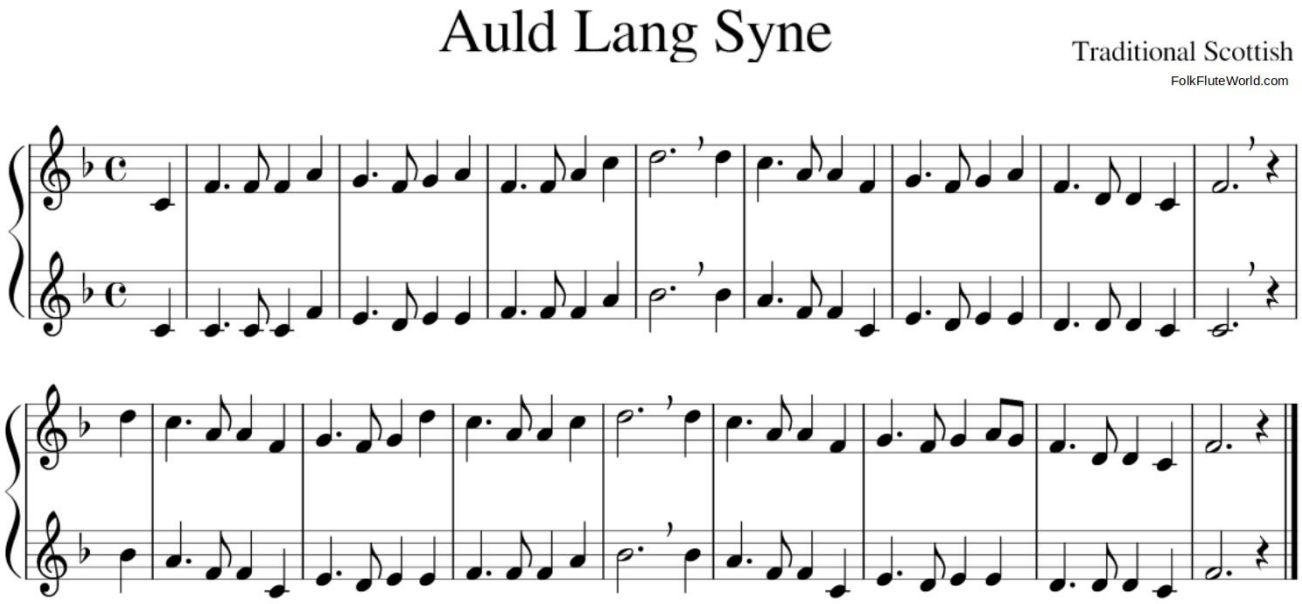
When you arrive at the end of the piece you see the instruction, **d.c. al fine**. That means to return to the start and play until you hit the end sign, **fine**. Get to that point and you're done.

Song: Auld Lang Syne

Auld Lang Syne makes a powerful duet. Everyone knows the tune yet the second part adds the depth needed to convert it into something more interesting.

Many people don't realize that Scottish poet Robert Burns wrote the lyrics. They're set to an old Scottish tune whose origins are lost to history.

The Scottish title of the song roughly translates to modern English as "days gone by", or "long long ago". Everyone associates the song with New Year's celebrations, but you'll also hear it at other occasions of farewell, such as graduations and funerals.

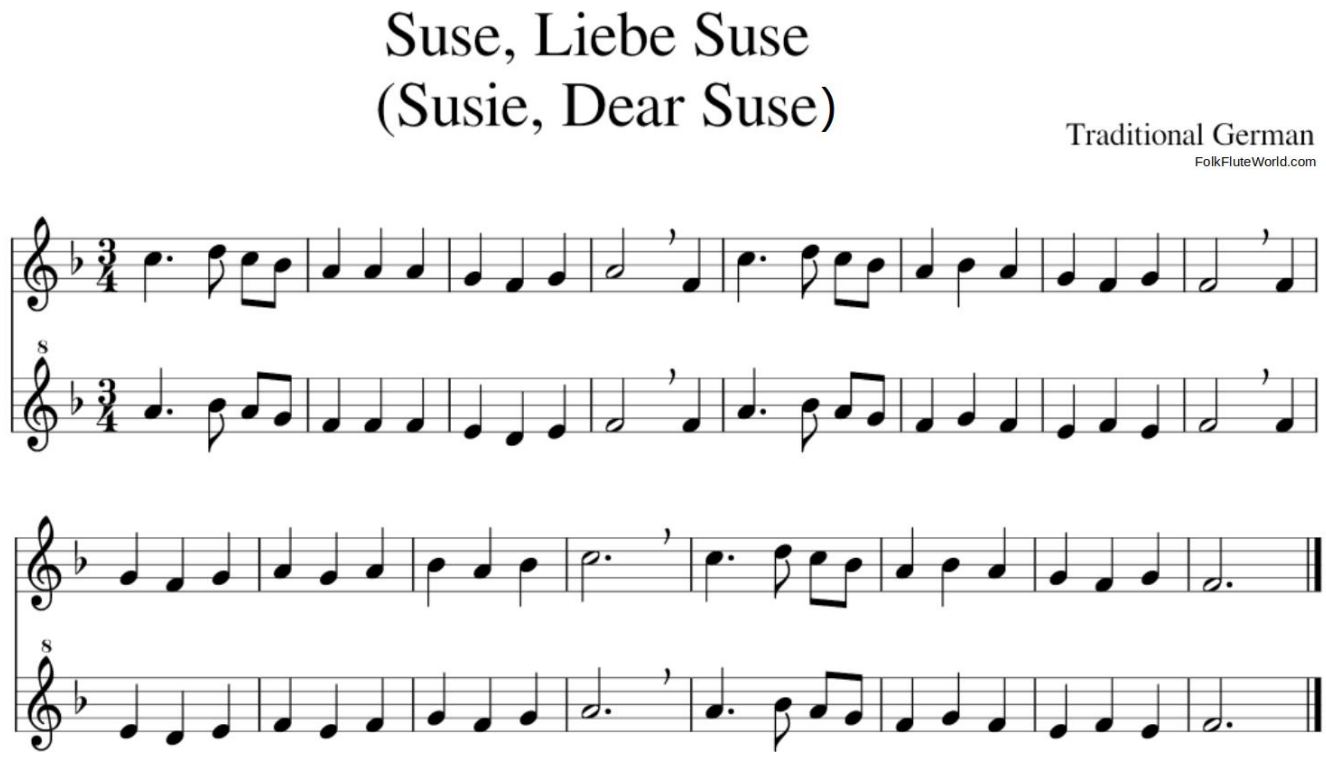


Song: Suse, Liebe Suse

The title of this song roughly translates to *Suzy, Dear Suzy*. It's an old German folk song brought to America by immigrants.

This version is in F Major (one flat, B♭). The Songs Appendix includes a solo version in C Major.

Hopefully, you'll find this a simple but fun duet. Like many tunes, this duet relies heavily on thirds for its harmony.



Summary

We hope you've enjoyed playing a few duets with a friend. Duets combine partnership and friendship with a mutual interest in ocarinas. They're a great way to learn from others and acquire a few good tips.

Even if you play the songs in this lesson alone, they're a good opportunity to improve your playing skills.

In the next lesson, we'll discuss the Italian ocarina. What makes it unique? And, what are the traditions behind it?

Lesson 25 -- Italian Ocarinas

Brickmaker Giuseppe Donati invented the modern transverse ocarina in 1853. He was only 17 at the time. He lived in the small town of Budrio, located in northern Italy a few miles from Bologna.

Donati was familiar with various kinds of vessel flutes circulating in Europe in his day. He experimented with them and ultimately improved them into the modern ocarina. He calibrated his new instrument to the western musical scale and named after its shape (*ocarina* means "little goose" in Italian dialect).



Donati at Work with His Ocarinas (public domain)

Donati's creation had 10 tone holes. He invented the Italian fingering system still in use today.

Critical to the ocarina's success was that Donati didn't stop with developing a new instrument. He also promoted it.

To do that, he created *The Budrio Ocarina Group* (*Gruppo Ocarinistico Budriese*, or *GOB*). This ocarinist ensemble played in towns through Italy. Eventually their fame spread throughout Europe, as did awareness of their new instrument.



The Budrio Ocarina Group (GOB) (public domain)



Modern Budrio Oc by Fabio Menaglio

Today, Budrio remains the spiritual home of the transverse ocarina.

Its Ocarina Museum presents a comprehensive collection of physical, video, and audio items. It includes some of Donati's earliest ocs along with hundreds of pieces tracing the ocarina's evolution.

Budrio also hosts the biennial International Ocarina Festival. The celebration welcomes ocarina enthusiasts from the world over. Events include performances, lectures, vendor demonstrations, concerts, and the big Ocarina Parade through the town's streets.

Ocarina art adorns Budrio. Among the pieces are the ocarina tree, the ocarina plaza, and several giant artistic ocarinas made from varied materials and techniques.



Budrio (Courtesy: emiliaromagnaturismo.it, lastampa.it)



A Budrio Festival Concert (Courtesy: emiliaromagnaturismo.it)

What's an Italian Ocarina?

There is no hard and fast definition as to what constitutes an "Italian ocarina". The photos above show how most look. They typically have these characteristics:

- **Ceramic terracotta -** never plastic
- **Color** - a natural earthen brown / tan, unpainted
- **Shape** - tends to be long and thin with sharp rather than rounded ends (see above photos)
- **Holes** - 10 tone holes for purists. Sometimes 11 holes, but never 12.
- **Fingering** - Italian fingering rather than Asian
- **Tradition** - adheres to the traditions of Italian makers over the past 175 years

The Naming Conventions

Many Italian ocs have their maker's name and their pitch stamped on their necks. They follow their own naming convention, as shown in this table:

Italian Name:	European Name:	Common Name:	Fundamental Note:
Do 1	C1	C Soprano	C6
Sol 2	G2	G Soprano	G5
Do 3	C3	Alto C	C5
Sol 4	G4	G Tenor (or Alto G)	G4
Do 5	C5	Bass	C4
Sol 6	G6	G Bass	G3
Do 6	C7	Contrabass	C3

You might also see Italian and other continental sources use the European Names.

Italian conventions also differ for naming the notes of the scale. It's called **solfège** or sometimes the **do re mi** scale.

Many children learn this scale from the famous *Do-Re-Mi* song by composed by Rogers and Hammerstein for the 1959 musical *The Sound of Music*.

Here's the solfège scale and its equivalent notes. It's used in the above chart in naming the ocarinas by key.

Note:	Solfège:
C	do
D	re
E	mi
F	fa
G	sol
A	la
B	ti

Accidentals are typically indicated by a sharp symbol before the note, such as **#Do** or **#La**.

Makers

Given the characteristics we've listed for Italian style ocarinas, several highly skilled makers today craft them. (Not all strictly adhere to the Italian fingering system.) Among them are:

- Fabio Menaglio (at ocarina.it)
- George Pacchioni (at GiorgioPacchioni.com)
- Claudio Colombo of Clacol Ocarinas (at Clacol.it)
- Oliver Grosslink of Musique de terre (at musiquedeterre.fr/en)

Fabio Menaglio of Budrio is famous for carrying on the tradition of the original ocarinas designed by Donati. One of his ocarinas is in the photo above.

Many individual European ocarina crafters will make an Italian style oc for you upon request.

How Many Holes Are Best?

Donati's Italian ocarina had 10 tone holes. It ranges across 11 whole notes and includes all accidentals.

In 1928, Japanese craftsman Takashi Aketagawa took Donati's invention and extended its range by adding two small subholes. These extend the instrument's range to 13 whole notes, as you learned in Lesson 21.

Subholes also eliminate the half-holing otherwise required to play low C#.

That's a huge win, right?

Actually, some very knowledgeable ocarina makers maintain that 10 or 11 hole designs are acoustically superior to the 12 hole Asian system.

As expert ceramic ocarina maker Richard Hamlett states in his article "*How Many Holes?*" -- "*[Eliminating the 12th subhole] makes an enormous difference in the strength and clarity of the ocarina through the entire range, not just on the high notes."*

Renowned ceramic crafter Robert Hickman agrees. He says that 10 and 11 hole ocarinas give oc makers much more flexibility in how they design their instruments. They better support differing breath pressures and project strong, sure tones for every note across the range.

Quite a few oc makers split the difference between 12 and 10 hole designs. This is the rationale for the 11 hole transverse. Some believe it retains the acoustical performance of the 10 hole oc while enabling low B. Look through the scores in this book and you'll see that low B is incredibly useful because melodies frequently require it.

And -- very importantly -- the single subhole in the 11 hole design allows you to play low C# without half-holing.

So which is best: 12, 11, or 10 holes?

The answer depends on your goals. Different musicians have different goals. This is why all three varieties successfully sell in the marketplace.

In Asia and the United States, 12 holers completely dominate. Hobbyists and amateurs prefer the extended range the 12 hole oc gives them. And they emphatically do not want to half-hole (although remember that 11 hole designs offer this same benefit).

If you listen to the very best 12 hole transverses, you may have difficulty discerning any acoustical difference between them and the best 11 and 10 holers. Example Asian system ocarinas that meet this criteria include the top ceramic and plastic models from Focalink, and the Night By Noble plastic Alto C.

Ultimately, which design you select is up to you. We've discussed what you need to consider.

If you get the opportunity, try each variety and decide for yourself which you prefer. Then go with whichever best meets your expectations.

Summary

Today, Italian and other European ocarina makers continue the proud traditions of their forebears. Some craft original Italian 10 hole ocarinas, while others focus on similar 11 hole designs.

If you ever get the chance to visit Budrio, be sure to go when the Ocarina Festival is in session. You'll marvel at the history and enjoy interacting with your fellow ocarinists.

In the next lesson, we'll introduce multichamber ocarinas. We'll explain how they work, why you might want to play one, and how to learn what you need to know.

Lesson 26 -- Multichamber Ocarinas

One shortcoming of ocarinas is their limited range. A 12 hole transverse plays just shy of two octaves (13 whole notes), while 11 and 10 holers fall either one or two notes short of that.

This is dictated by physics. You can only poke so many holes in a vessel flute before the sound deteriorates. And even if more tone holes would work, you only have 10 fingers with which to cover them!

Compare this to the range of concert instruments. The clarinet plays up to four octaves. Flutes range up to three, while saxophones and oboes attain two and a half. Isn't there some way to coax more notes out of the oc?

Actually, there is. It's called the **multichamber ocarina**. It's essentially two (or even three or four!) ocarinas combined into one body.

In this lesson, we'll explain how multichamber ocs work. We'll provide some advice about how to approach them, along with some practice songs.

Perhaps you'll decide to pursue the benefits and challenges of a multichamber transverse.

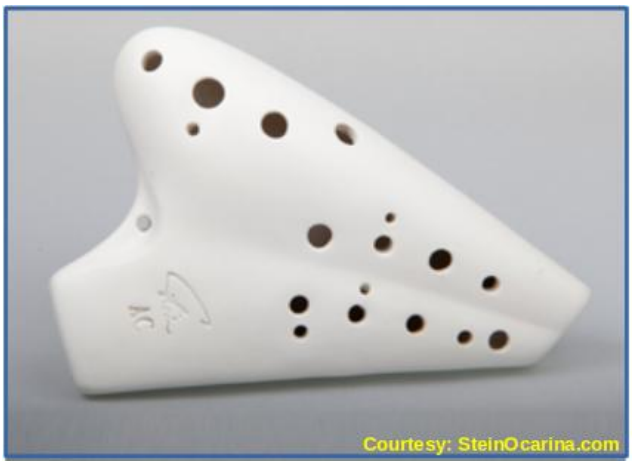
Multichamber Design

You'll see the word "multichamber" written with or without an internal dash (i.e., "multi-chamber"). Either spelling is acceptable.

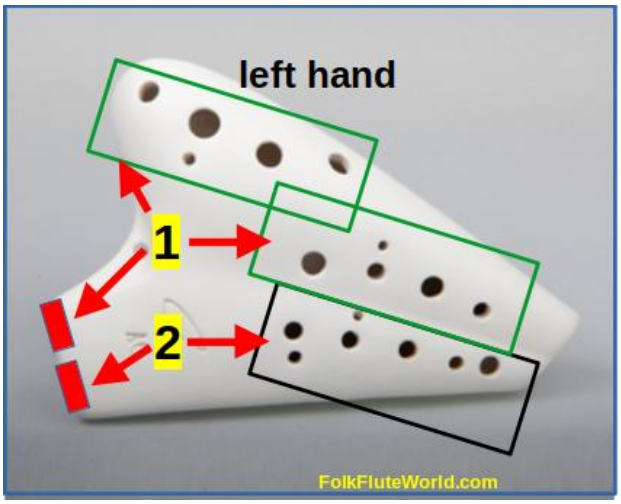
Dual chamber ocs are common, and triple chambered are not rare. Four or five chambers reach the limit of possibilities. You won't see many of them.

Below is a photograph of a typical **dual chamber** ocarina. It's also referred to as a **double ocarina** or **two chamber** ocarina.

You can identify it right off by the two sets of tone holes for the right hand. Note that there is one row of fingering holes for the left hand.



This looks pretty intimidating with all those holes. But look more closely, and you'll see the pattern:



The two small red rectangles over the mouthpiece denote the two breath slits. One is part of the chamber labeled **1**, while the other activates chamber **2**. Each chamber has its own fipple and windway.

By blowing into the correct breath slit, you use either one or the other of the two built-in ocarinas. They are essentially two separate ocarinas melded together into one instrument.

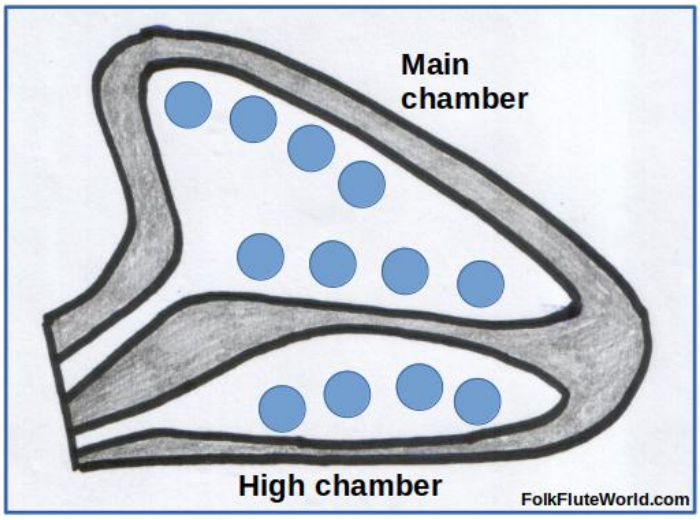
Your left hand remains with the same top row of tone holes regardless of which chamber you blow into.

Your right hand must cover the proper set of tone holes for the chamber into which you exhale.

The chamber labeled **1** is the lower pitched chamber. Some call it the **main chamber** or the **low chamber.** Or you may occasionally hear it referred to positionally as the "outer chamber" or the "far chamber". This chamber plays the lower pitched notes.

The chamber labeled **2** is the **higher chamber** or the "inner chamber". It plays the higher pitches.

Here's a cut-away diagram that shows how a double oc combines two ocarinas into one.



This figure shows the main chamber tone holes for your right and left hands. Playing the low chamber is just like playing a single chamber transverse. You can directly transfer your existing skills to play the lower chamber.

To play the higher pitches of the upper chamber, you move your mouth to the second breath slit in the mouthpiece. Then, you use the set of tone holes nearest you with your right hand. Your left hand is not involved.

The upper chamber will be new to you and something you must learn. It's essentially a one-handed ocarina, so it plays fewer notes than the lower chamber.

So, that's how you play a dual chambered oc. You blow into one of the two breath slits. Your left hand always stays with the same row of tone holes, but you only use it when playing the main chamber.

You position your right hand over the proper of the two rows of holes for the chamber you're playing.

Two Standards

With single chamber ocarinas you know that there are two predominant fingering systems: the 12 hole Asian system, and the 10 hole Italian system.

The same applies to dual chamber ocs. The multichamber **Vicinelli** or **Asian** fingering system yields the widest range of notes possible. Each chamber adds a unique set of notes.

The **Pacchioni** system features a couple notes in common between the two chambers. The ranges of the two chambers overlap. (You might hear this referred to informally as the **P system** or the **Italian** system.)

The Pacchioni design gives the musician more flexibility in switching between chambers. It facilitates playing fast or complex passages. The cost is a range that is lesser than that of the Asian system.

How much extra range does a multichamber oc offer? It depends on the number of chambers and the fingering system. For an Asian system oc, here are common ranges:

Type:	Whole Notes:	Range:
Single chamber	13	A4 to F6
Double chamber	17	A4 to C7
Triple chamber	21	A4 to G7

Bear in mind that multichamber ocs are less standardized than single chamber transverses. These ranges are typical but by no means universal.

P system ocs support a slightly reduced range. That's because some notes overlap between chambers to give the musician greater flexibility and convenience.

Due to the lack of standardization between multichamber ocs, we don't provide fingering charts for them in this book. It's best if you refer to the chart that came with your own instrument. That way you can learn its specific capabilities.

Finally, we should mention that it's sometimes possible to play both chambers of a dual oc at once to voice a harmonic chord. However, this is not the typical multi oc's primary purpose and this capability is usually very limited.

How Do You Play Them?

Obviously, it's more challenging to play a multichamber ocarina than a single chamber.

The lower or main chamber often fingers the way you've already learned. Using the low chamber is almost exactly the same as playing a single chamber oc.

This extends to subholes. They're used the same manner in a multichamber oc as they are in a single chamber.

Before you purchase a multichamber oc, you'll want to consider if it matches the fingering that you already know.

If you play an Asian oc today, choosing an Asian multichamber limits what you must learn. You already know how the lower chamber operates. On the other hand, if you play a 12 hole Asian single chamber today and you pick a Pacchioni design, you'll have to learn a bit about the lower chamber, as well as all about the upper.

Recognize that multichamber ocs are not as standardized as single chamber transverses.

This means that your training may not port between different multichamber ocs as readily as you're used to with your simple transverse. Once you develop some skill with a specific multichamber, you may want to stick with it rather than hop around among other multichamber ocs.

Check the specifications of any multichamber oc before you buy it. There are many slight differences among them, in fingering, subholes, weight, voicing, and other important characteristics.

Finally, a big part of learning to play multichamber ocs is developing the skill to fluently switch between chambers. This means moving your mouth to the alternate breath slit, as well as moving your right hand to the appropriate set of holes.

You can most easily transition between the two breath openings if you lightly press your lips to the oc. Don't "swallow" the mouthpiece or put it much into your mouth.

And remember that the Pacchioni system has a couple notes in common between the two chambers of a dual oc. You'll need to learn when best to deploy each chamber to leverage those choices.

Is a Multichamber For You?

Ultimately, whether you want to take on a dual or triple chambered oc is a personal decision.

Some like the challenge of extending their skills to these instruments while benefiting from a broader range of notes. More scores are playable without alteration.

For others, the capabilities of a single chamber flute fulfill their needs. Multichamber ocs cost more and tend to weigh more, too.

The beauty of a "multi oc" is that you can start by playing the lower chamber in the way you already know. Then gradually expand your skills to the upper chamber to take full advantage of the instrument.

Most musicians only take on a multichamber oc after they've gained some facility with traditional single chamber instruments. Multis are generally considered advanced instruments.

Three Chamber Ocarinas

To give you an idea of what a triple oc looks like, here's an example three chambered ocarina.

You see the single row of fingering holes for your left hand right near the top of the instrument.

There are three rows of tone holes for your right hand. Each manages a separate chamber.

Look closely at the mouthpiece and you can see the three separate breath slits. Which you exhale into determines which of the three chambers you play.



Courtesy: STL Ocarina

With a typical range of three full octaves, there aren't many scores a triple oc can't play "as is", without alteration. The downsides are greater complexity and higher cost than simple oc designs.

Cost

Multichamber ocarinas cost more than equivalent single chamber instruments.

Dual ocs start perhaps $100 USD and go on up from there. Most triples and the rather rare quadruple instruments cost more. As usual, ceramic costs more than plastic.

The higher prices are due to the complexity of making these more advanced pieces.

Also, it's generally assumed that they're purchased by serious musicians who are willing to pay more for quality. Many good instruments cost in the range of $100 to $300, while the best hand-made professional specimens command far more.

How to Practice

When you first try to play a dual or triple chambered ocarina, you want to start with scores that you could just as easily play on a single chamber instrument.

Your goal is to get used to playing the main chamber. Depending on which multi oc you've chosen, you may need no adjustment at all in this process, other than getting the feel of a differently shaped transverse than you may be used to.

Also, you'll find that multi ocs weigh more than their equivalent single chambers of the same key. This could fatigue your hands with a large ceramic multi oc.

You can practice any of the songs in this book to learn the low chamber. Start there.

Once you're confident with the main chamber, try the upper chamber. This involves learning:

- Upper chamber fingering
- How and when to best transition between chambers
- The breath curve for the upper chamber notes

We don't provide a fingering chart for your multichamber oc because they so frequently vary by the maker. So refer to the fingering chart that came with your instrument.

Once you've mastered the low chamber, try playing these multichamber songs ...

Song: Botany Bay

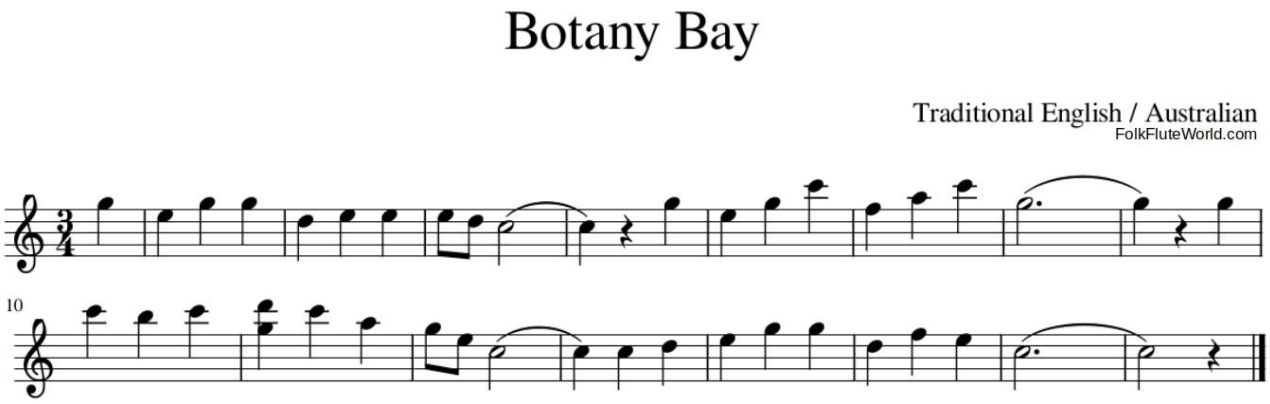
Here's an old tune that dates back to the 18th century. It rose to prominence when staged in Melbourne in the musical *Little Jack Sheppard* in 1886.

There are several versions of this traditional melody. Some are more peppy than ours, but this slow simple version is useful for practicing transitions between lower and upper chambers, and for learning how to finger the high chamber.

When you first approach your multi oc, you want to be sure you identify the transition point between chambers. For most Asian system ocs, high E is the first (lowest) note you play in the upper chamber. (This is typical although it can vary.)

For a Pacchioni system multi, you'll have your choice of chambers as you cross into the higher notes. **At first this can be challenging, so I recommend initially deciding on a hard-and-fast transition point.** Later when you become more fluent with your oc, you can experiment and get used to playing either chamber for those notes common between them.
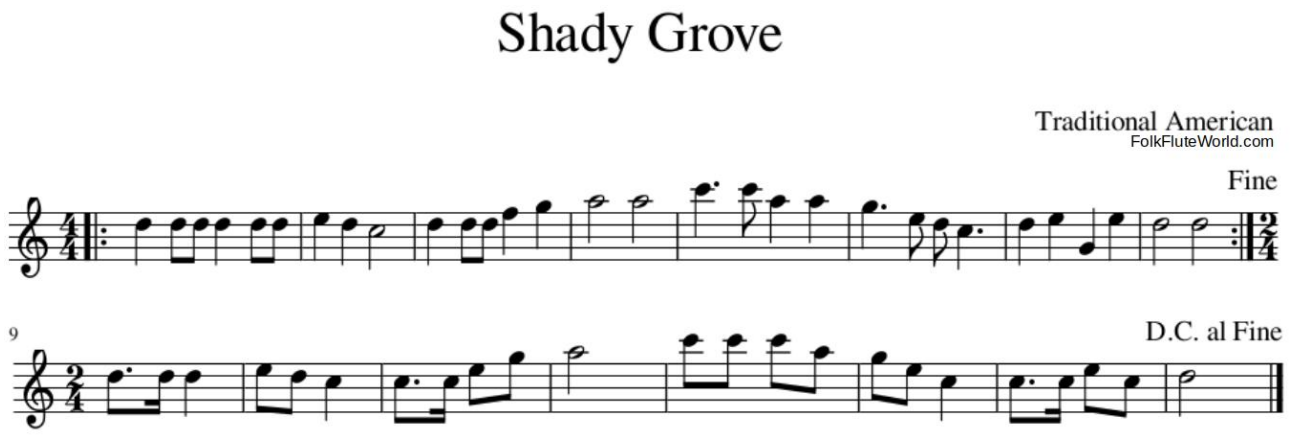
This score reaches the highest note playable on many double ocs, "high C above the staff". Note the "high D above staff" in the second line. Play this as a high G if necessary.



Song: The Shady Grove

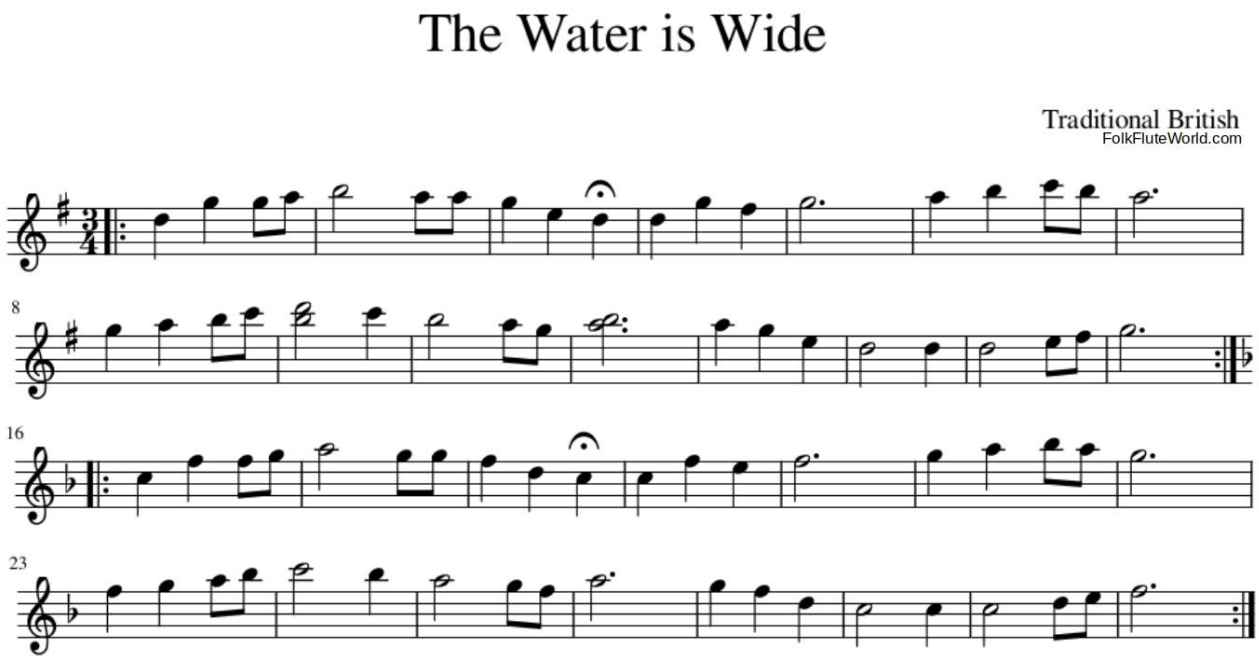
Here's another simple tune for learning the upper register and developing fluency in transition between chambers.

This folk song from the American Appalachians is thought to date from the first years of the 20th century. In its faster incarnation it's become a popular bluegrass tune. Nearly everyone's recorded it, from Bill Monroe and Ricky Skaggs to Patty Loveless and Quicksilver Messenger Service.



Song: The Water is Wide

This simple folk song hails from the British Isles, probably Scotland. It was first published in 1906 but predates that by many years.



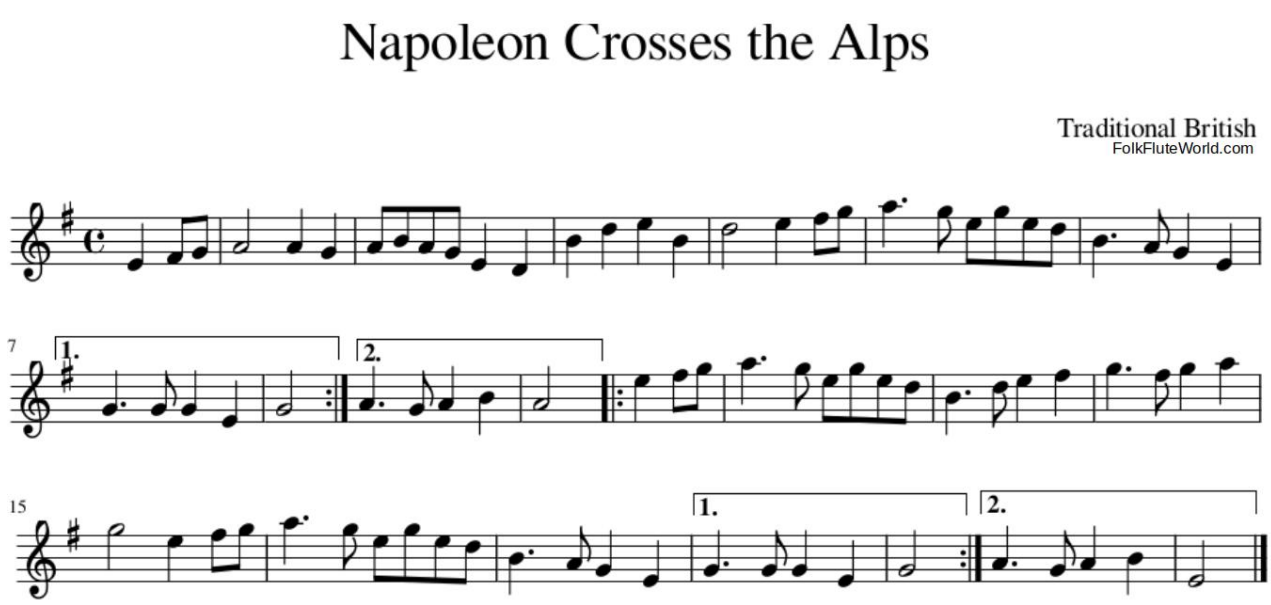
We provide two scores: in G Major and F Major. These give you the chance to practice high F# and high B♭ above the staff. You'll have to look up in your instrument's fingering chart for how to finger these accidentals, as they sometimes vary even among "standard" multichamber instruments.

In the first version of the score, either take both the double-stemmed notes high, or play them both low.

Song: Napoleon Crosses the Alps

This fine old tune goes by a variety of names. It's thought to commemorate Napoleon's crossing of the Alps through the Great St. Bernard Pass in May, 1800. It certainly does seem to describe a marching army.

Note that several measures don't conform to the time signature! That's not unusual in old scores. Just continue playing with each quarter note getting one beat.



Song: Swedish Song (FallingWater)

This song is unusual in that the number of beats per measure varies. Each beat remains a quarter note throughout, but instead of measures, notes are grouped into logical sections called **phrases**. As long as you play with the timing of each quarter note getting one beat, you'll play the song correctly.

The challenge in this piece is the extended slurs. They're vital to the melody. Try to develop a way to slur across chambers in that run that reaches high F# and high G.
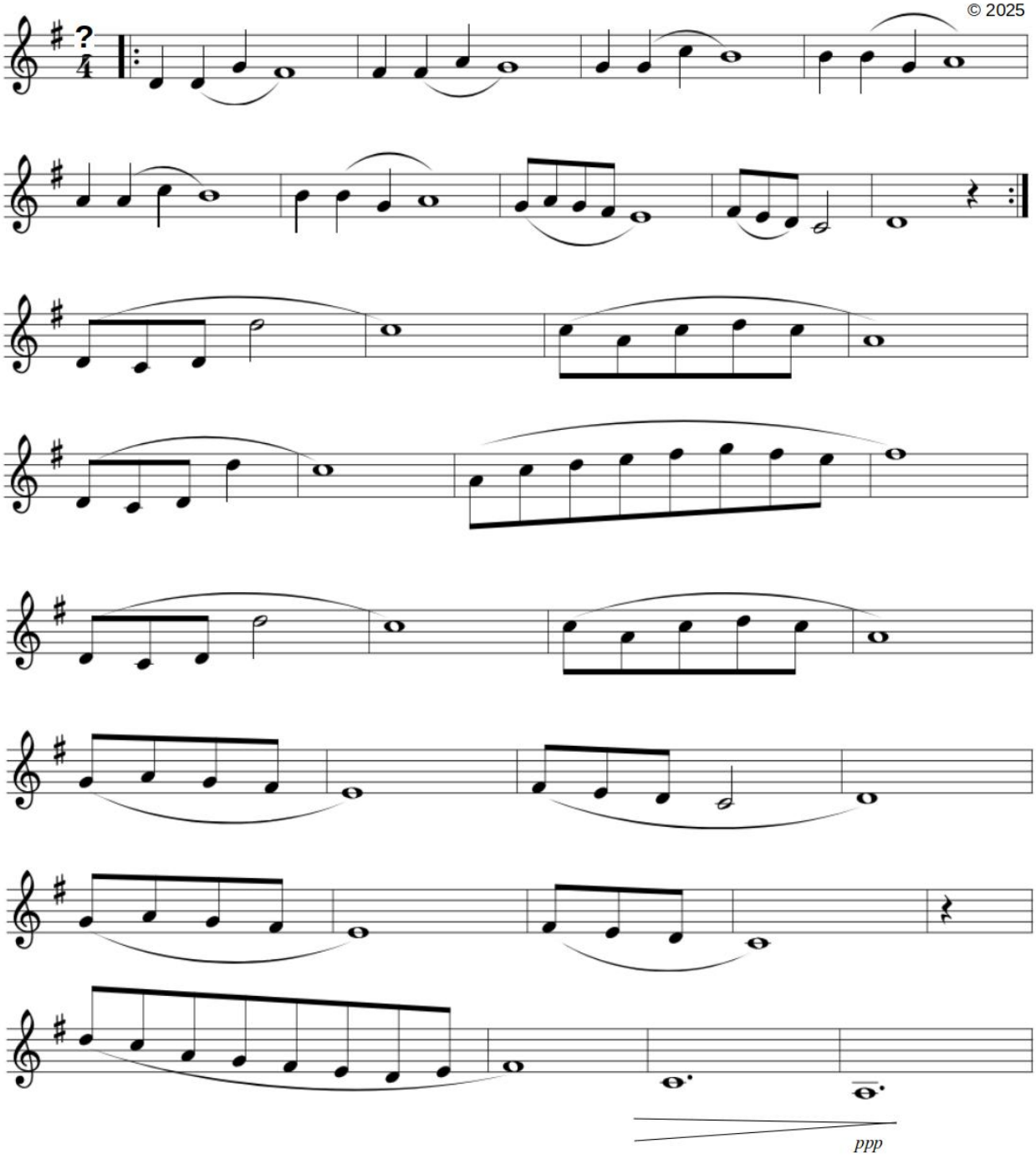
The last two notes in the score are dotted whole notes. They get 6 beats each.

Swedish Song

(Falling Water)

Howard Fosdick

© 2025



Song: Waltzing Matilda
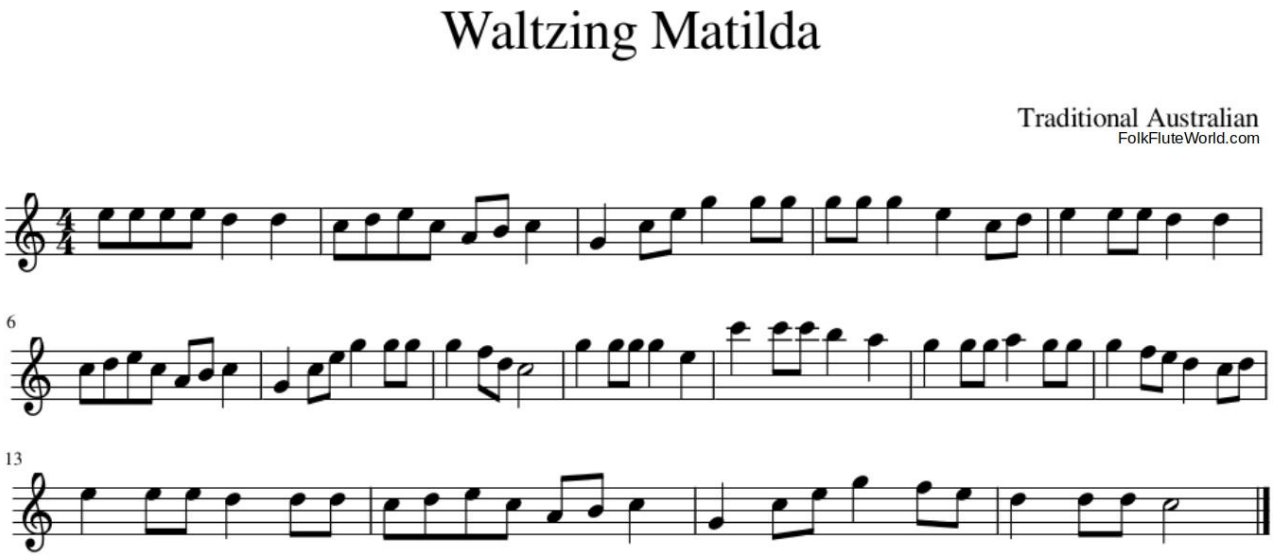
This bush ballad is often considered the unofficial anthem of Australia.

The lyrics were composed in 1905 by poet Banjo Paterson, based on a melody handed down through several generations. They tell the story of a itinerant laborer who is "waltzing" (wandering) across the land with his "matilda" (backpack).

The man captures a stray sheep for dinner. When the owner and several police chase the "swagman" for theft, he declares that "You'll never catch me alive!"

True to his word, the thief jumps in a pool and drowns rather than face capture. His ghost continues to haunt his pursuers ever after.

Play this song at a jaunty pace and you'll find it a good opportunity to practice your fluency with several upper chamber notes.



Summary

In this lesson we described what multichamber ocarinas are and how they work.

Pick up a double or triple ocarina that fingers in the low chamber as you've already learned, and much of what you must learn concerns the upper chamber(s) and how to switch between chambers.

Select your multichamber oc carefully. Skills aren't as portable between different models and makers as they are with single chamber ocs. These instruments are less standardized than simple transverses.

In the next lesson, we'll discuss inline ocarinas. They're a unique and important part of the ocarina universe. Best of all, now that you know how to play transverses, you can effortlessly pick up and play an inline.

Lesson 27 -- Inlines

The inline ocarina is end-blown. The mouthpiece is at one end of the instrument, and you hold the oc straight out from your mouth when you play.

Two styles of inlines predominate. One looks rather like a television remote, a round-edged rectangle with tone holes, mouthpiece, and windway.

The other appears as a short, stubby end blown flute, almost like a pygmy recorder. Here are examples in plastic:

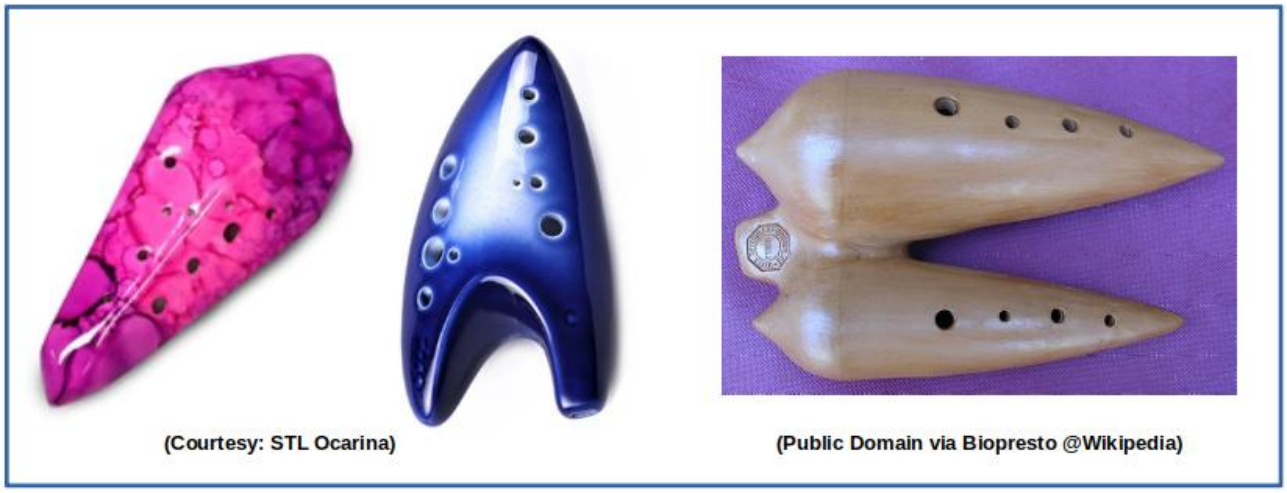


Many inlines are crafted by master woodworkers. Witness these beautiful examples by Charlie Hind:



Wood is more popular with inlines than with transverses because it's easier to shape wood into a rectangle than a submarine shape.

To round out the variety of the inline universe, here are three ceramic pieces. The two on the left are are beautifully innovative artistic expressions from STL Ocarina, while the one on the right is a "double ocarina" inline from Budrio.



(Courtesy: STL Ocarina)

(Public Domain via Biopresto @Wikipedia)

Fingering

Inlines vary, but most have either 10 or 12 fingering holes. Two of these are thumb holes. That gives inlines ranges similar to those of most transverses.

You finger inlines in the same way as you've learned with transverse ocs. On occasion you might see a variation in one of the accidentals. Subholes don't seem to be as common on inlines as transverses, but some certainly have them (see the above pink and blue ceramic inlines).

The definitive difference with inlines is that the instrument extends out from your mouth when you play.

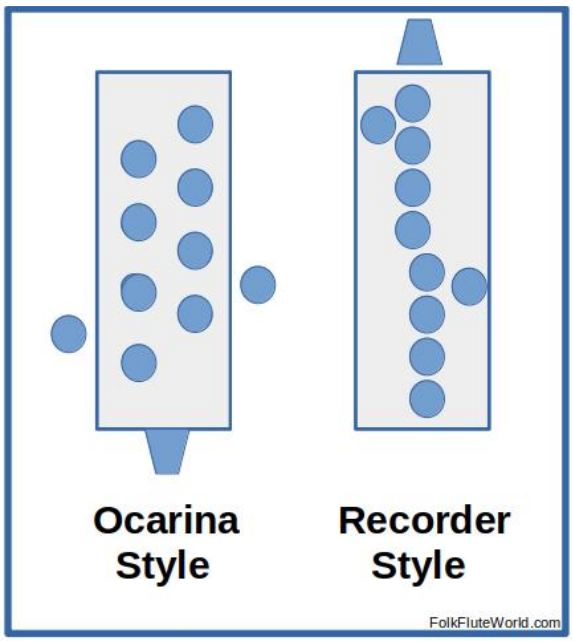
Inlines arrange their tone holes in either of two styles.

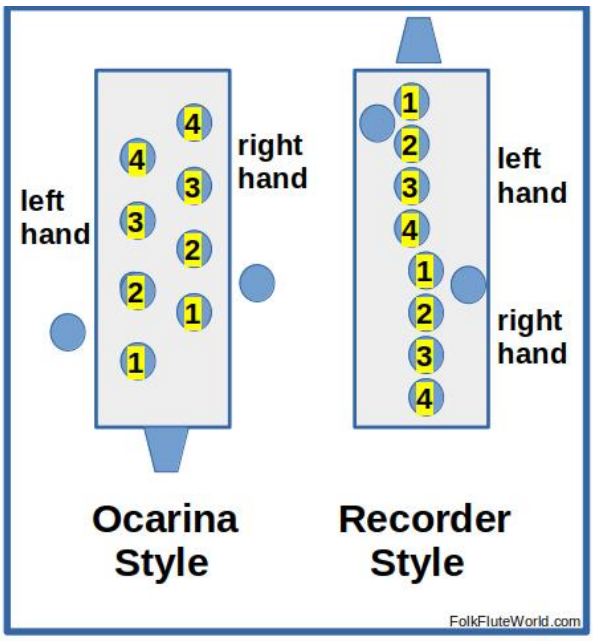
One places the tones holes for your left and right hands parallel to one another. Your left hand fingers the leftmost line of tone holes, and your right hand handles those to your right.

The diagram below labeled **Ocarina Style** shows how fingering charts often express this design.

The other approach arranges tone holes in a single line. In this case, your left hand manages the tone holes closest to your face, and your right hand fingers those further away.

Fingering charts for this design are called **Recorder Style** because most mimic those for recorders. The mouthpiece is normally at the top of the diagram, instead of at the bottom as in the ocarina style layout.





In the numbered diagrams, **1** indicates your first or index finger, and **4** represents your smallest or pinky finger.

Inlines finger very similar to transverses, but may vary in small particulars. These differences also extend to the inlines themselves, which is why we don't present a fingering chart in this lesson. It would be better for you to refer to your instrument's chart than a generic one here.

The Vertical Ocarina

A new kind of inline has made it appearance in the last few years. This is the **vertical ocarina**.

Recall that in Lesson 17 we mentioned the xun (pronounced "shoon"). The xun traces its history all the way back to the ancient China of thousands of years ago. It's an important historical instrument and integral to Chinese culture even today.

Xun have a breathy, resonant voice. The lower-pitched ones sound soft and spooky. When listeners first hear them, their ears perk up. Low-voiced xun attract immediate interest.

Three issues have kept the xun from wider use:

1. It has no fipple to automatically direct your breath to the splitting edge. Instead, just like blowing into a pop bottle, you must blow across the bottle's lip at the proper angle. This angle requires slight adjustments according to the pitch you're blowing. That's not easy.
2. There are several important fingering systems, so fingering is often inconsistent across various xun. These fingering systems are only roughly linear and must be memorized.
3. Traditional xun have a limited number of tone holes and therefore have a limited range.

Chinese ingenuity has recently addressed all three problems by inventing the **vertical ocarina**.

The vertical ocarina has a fipple mouthpiece, just like any other ocarina. You can play notes immediately. No need to spend time learning optimal "blowing angles," as required by a traditional xun.

Vertical ocarinas have 12 holes and play a range of 13 whole notes and their chromatics. They finger just like a transverse Asian system 12 hole oc. That's exactly as you've learned in this course. What could be easier?



Courtesy: Badagnani @ Wikipedia.org and Stein Ocarina

The left photo above shows a traditional xun. Note the primitive "bottle lip" blow hole and the few tone holes. That simple blow hole ensures that this instrument will require considerable practice to play well.

To its right is a modern vertical ocarina. While it's not visible in the photograph, this oc has a slit you blow into just like any other ocarina. It's fipple directs your breath to the splitting edge automatically.

Look closely at the photo and you can see two subholes. This is a modern 12 hole ocarina with a fipple mouthpiece, 12 tone holes, and all the same capabilities as any Asian 12 hole transverse. You finger and play it just like any 12 hole transverse oc.

Vertical ocarinas are not yet widely known in the west. You can order them though makers in Taiwan and China (such as Stein Ocarina at SteinOcarina.com and Imperial City Ocarina at ImperialCityOcarina.com).

Vertical ocs combine deep cultural and historical roots in ancient China with the playability of the modern 12 hole transverse ocarina. That's a winning combination. I would be surprised if they didn't become more widely known in the future.

Dual Chamber Inlines



Here's an example dual chamber inline. It's designed for the same purpose as any multichamber transverse: it yields a greater range.

This is the **Coda Everyday Carry Flute** -- or **EDC** -- from Mountain Ocarinas.

It offers a full 15 note range. That's two full octaves, C5 to C7, plus all chromatics in between.

The two chambers overlap. Each plays a range of 9 whole notes. With 3 notes in common between them, that yields the full 15 note range.

You'll notice a striking innovation in this instrument. Your fingers always cover the tone holes for both ocs **at once**. You don't move your right hand when switching between chambers. You only need move your mouth to the appropriate breath slit.

The Coda EDC capitalizes on some of the key benefits to inline design. With its small size, rounded rectangular shape, and light weight, it's highly portable. It fits your pocket in a comfortable way that most transverse ocs can't.

To give specifics: it weighs all of 2.4 ounces, and is 2 ¼" wide, 5" long, and 1 ¼" deep.

This little inline is *very* rugged. If you stick in your pocket, forget about it, and sit down on it later, it won't show the slightest damage.

Harmony Ocarinas

Besides dual chamber inlines designed for extended range, like the Coda EDC, you might also encounter some intended as **harmony ocarinas**. You blow into both internal ocs at once to play simultaneous two-part harmony.

Most harmony ocs are inlines. They're unusual and fun. But most offer very limited range and they're rather rare.

Practicing Your Inline

Given that inlines play all the same scores as transverse ocs, we don't provide separate practice scores for them. You can play all the songs in this book!

Many inlines have lesser range than 12 hole transverses. That's why some of the scores in this book offer double-stemmed alternative notes for the highest and lowest notes.

Double stemming gives you alternative notes to ensure you can play the tunes if your oc doesn't support the necessary pitch range.

If you have a dual chamber inline like the Coda EDC, try the scores for double chamber transverses in Lesson 26. Those will give you a good workout for notes above the range of the typical single chamber oc.

Please inspect your fingering chart before practicing to pick up any minor differences from standard transverse fingering.

Summary

This lesson briefly overviewed inline ocarinas. While their physical characteristics differ from those of transverse ocs, they finger in the same manner. You can readily transfer your skills from transverse to inline, and vice versa.

Inlines are made from plastic, ceramic, and various woods. Because the inline's rectangular profile is more amenable to woodworking than the transverse's submarine shape, wood inlines are more common than wood transverses. Some qualify as beautiful wooden objects.

In the next lesson we'll delve a bit deeper into a specific inline called the **tonette**. The tonette introduced tens of millions of schoolchildren to music in the 20th century.

Lesson 28 -- Tonettes

Tonettes are a specific kind of inline ocarina. They were invented in 1938 by Ziegner Swanson. His goals were to create a cheap, easy-to-play, cleanable plastic flute for children.

The genius of his creation is that the better specimens of this simple instrument can serve as vehicles for true musical expression.

Tonettes became a staple of early musical education in the United States between the late 1930's and the 1990's. They were ultimately replaced by inexpensive plastic recorders.

Tens of millions of tonettes were produced over a sixty year period. Some estimate that at fifty million sold.

One advantage to tonettes over other ocarinas is that they are tunable. They consist of two parts. One can move the mouthpiece in (to sharpen notes), or pull it out (to flatten them). That's useful when playing in ensembles. It was designed so that schoolchildren could play tonettes together in classes.

These photos show how tonettes look. All are plastic. They come in an assortment of colors, though black predominates:



Tonettes are ocarinas because they have enclosed chambers. They do **not** have an open end like a recorder, tin whistle, or concert flute.

The tonette box in the photo below shows that some instruments came with an attached bell. However, it's still an ocarina! The bell was only for show and had no open end. (It's fake.)

In fact, you could pull the bell off the instrument and it would look very similar to the yellow tonette pictured above.



To the above right is an instrument often mistaken for the tonette: its archcompetitor, the **song flute**.

Song flutes finger and play exactly like tonettes. But they have open ends. They're not ocarinas. Their identifying characteristics are the connecting ridges between the tone holes and the gently flared end. All are made of black plastic.

Key and Range

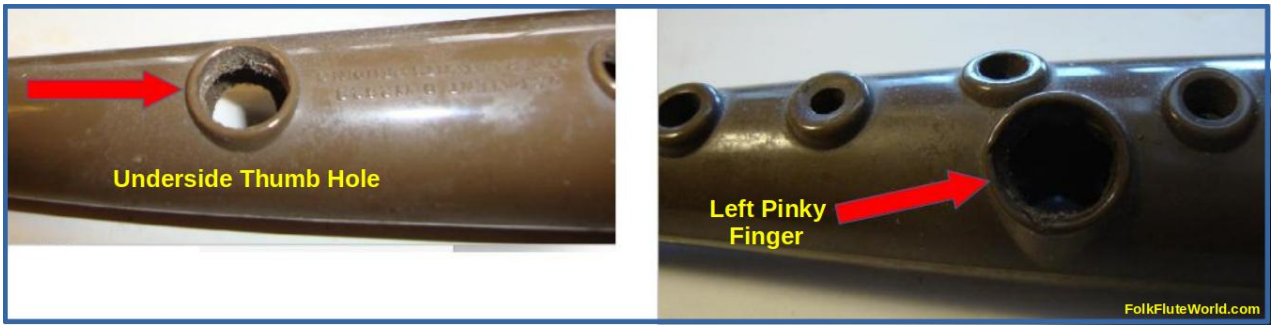
All tonettes are keyed to C Major. Their base note is the same as the Alto C ocarina and the soprano recorder (C5).

As purchased, the tonette's range is from C5 to D6. That's only 9 whole notes. Like all ocarinas, they play all sharps and flats within their range.

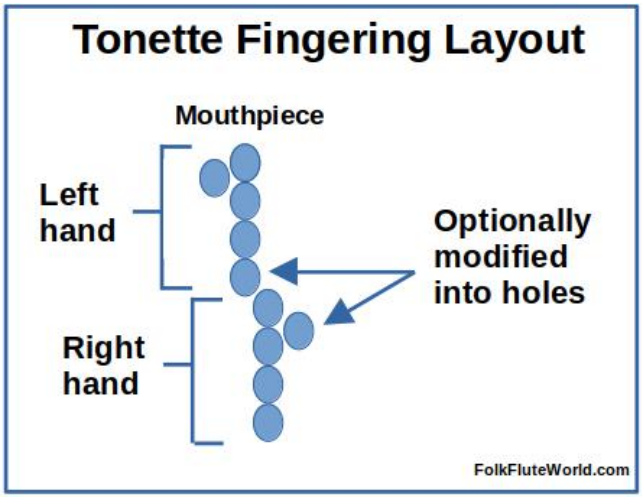
With a simple modification, you can extend that range by two whole notes (to C5 to F6).

Tonettes were sold with placeholders to rest the left hand pinky finger and the right hand thumb. This makes the instrument easier to play for beginners because they don't have to worry about those two fingers.

But you can alter those finger rests into useful tone holes. Just take a small penknife and hollow out the coverings for the left pinky finger, and the right thumb. These photos show how.



This diagram offers another view of where to hollow out the two holes. It also shows how to hold the tonette:



One Note Below the Fingering Chart

A skilled musician can further extend the range on the tonette to one note below low C. The technique used is called **shading** or **swallowing a note**.

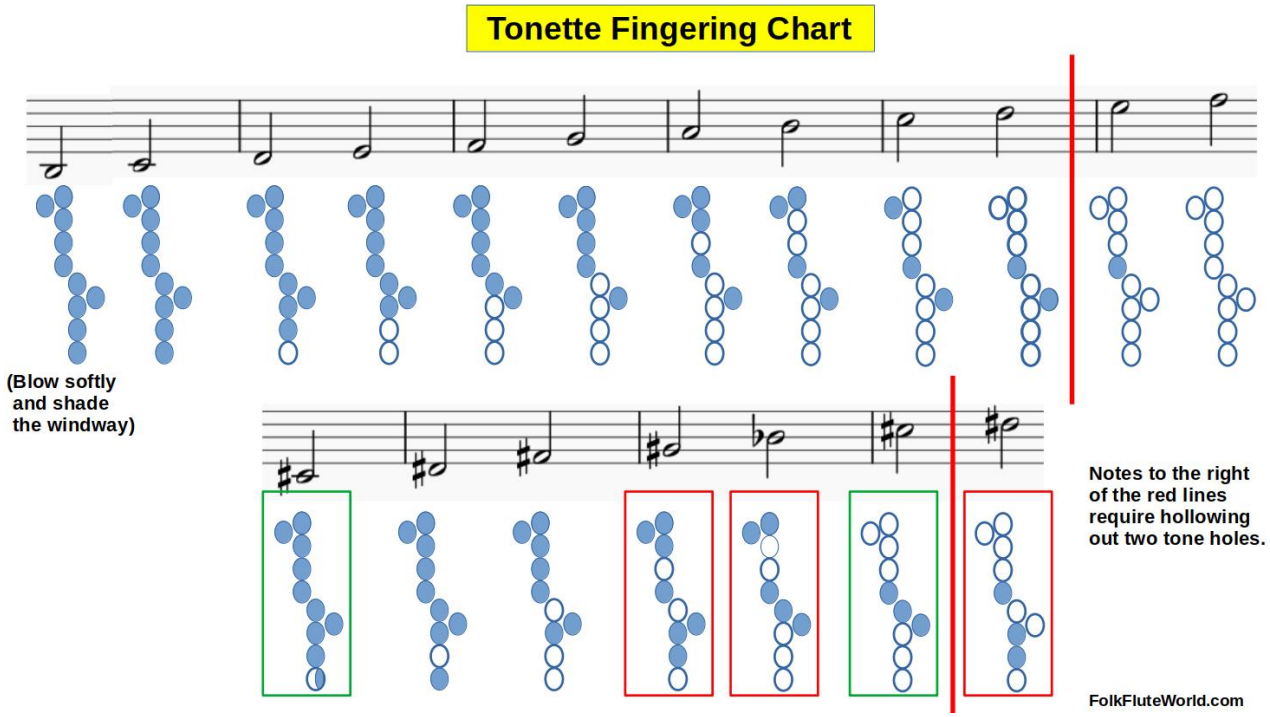
To do this, play a low C with all fingering holes closed. Move your lips forward to cover or "shade" a very small portion of the windway. Blow more softly than you normally would to play low C.

You have to position your lip very precisely over the edge of the windway hole. Done artfully, this technique enables you to play a passable low B. This extends the range of the instrument to 12 whole notes, from B4 to F6.

How to Play

You can finger a tonette the exact same way as a 10 hole Italian fingering system transverse ocarina. One exception -- you play high E as on an Asian system ocarina.

The fingering charts in the Appendices apply to the tonette. For purists and historians, I've reconstructed this tonette fingering chart from originals distributed with the instrument:



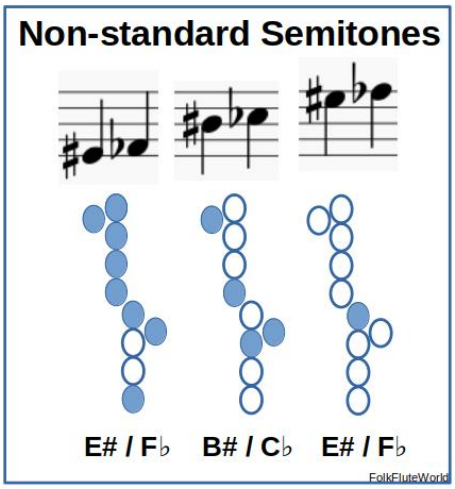
Accidentals that are fingered the same as for the 10 hole Italian transverse oc are enclosed in green boxes. Fingerings that are unique to the tonette and differ from both 12 and 10 hole transverses are surrounded by red boxes. All the notes not in boxes finger the same as standard transverse ocarinas.

Notes to the right of the vertical red lines require hollowing out the two tone holes to activate them.

It's not necessary to use this fingering chart unless you care to. **Your skills are more portable if you finger the instrument in the same way as a 10 hole Italian transverse ocarina (with the exception of high E, which plays as on an Asian system oc).**

Tonettes are very flexible when it comes to alternate fingerings and microtones. That's why you can finger them like 10 hole Italian transverses instead of using their own fingering charts.

This next figure shows how to play several half tones that aren't associated with the standard western musical scale. These pitches can be useful in playing music based on non-western scales, such as songs from the Middle East and India.



Acquiring a Tonette

No company currently manufacturers tonettes. However, tens of millions were produced over a 60 year period. It's easy to find specimens on Ebay or similar websites that sell used items. Prices are typically under $20 USD.

It's very important to understand that several different companies made tonettes over its six decade lifespan. As measured by their tonal quality, these products range from good to abysmal.

If you seek a tonette, you want to ensure it's a quality item, not one of the cheap kids' toys that many are.

How to do this? First, seek out an older piece. Many instruments made prior to the 1970 offer better sound. The reason is that the companies making tonettes decided the way to combat the arrival of the plastic recorder in the 1970s was to underprice the competition by cheapening their product. Many of these latter generation tonettes sound excessively airy, like the cheap plastic flutes they are.

If the seller displays the box their instrument came in, that can be helpful in determining when it was made. Copyright notices on either the box or instructions also tip you off as to the age of the instrument.

Look for tonettes made from shiny, glossy plastic. These smooth-looking, highly reflective flutes inevitably sound better than those with less-reflective or matte finishes. Perhaps the shiny plastic is harder or denser and reflects sound waves differently? Whatever the case, you'll immediately notice the difference in voicing.

Ignore pricing as an indicator of quality when seeking a used tonette. You'll often find that sellers ask the same price for a poor specimen as for a superior one.

Summary

Tonettes were a staple in music education in the United States for a half century. Tens of millions were produced and many survive today.

A great number of these flutes are inexpensive toys for children and project a poor, airy sound. However, the best among them offer a pleasant sounding, intriguingly different kind of ocarina.

This lesson summarized how to find a good tonette, how to modify it to extend its range, and how to play it.

For practice songs, you can play nearly any score in this book.

The next lesson explores mobile phone ocarina apps. These let you to play your cell phone as if it were an ocarina.

Lesson 29 -- Mobile Phone Ocarina Apps

Several ocarina apps are available for iPhone and Android. One was among most popular of all apps that simulate musical instruments. In fact, the first "oc app" won an Apple Top Ten Award.

Interest in oc apps reached fad proportions around 2010. It has since faded a bit but remains strong. Try a good oc app and you'll instantly see the appeal … they're fun!

Mobile phone ocarina apps offer several key advantages:

1. Many people carry their mobile phone everywhere they go. Thus the oc app is always available, right at hand.
2. Some who have never played an instrument find oc apps more accessible than handling a physical instrument (after all, they use their phone frequently throughout the day).
3. Electronic ocs offer some features and sounds not available with real ocarinas.
4. The better apps bundle accessories that would otherwise be separate items from your ocarina, such as tabs, song libraries, and tutorials. It's all conveniently right there in your phone.

We won't discuss any one app in specific detail here because there are several available. What follows is a general description.

Playing

To play your cell phone ocarina, hold the edge of the phone to your face and softly blow into the microphone. You finger the "tone holes" that display on the phone's face.

How hard you blow controls volume. Tilting the phone produces vibrato or alters the pitch.

Some find they must adjust the touch sensitivity of their phone to get the fingering to work accurately. Removing any phone cover may help. Even so, some prefer fingering a real ocarina to their phone screen.

You can play 4 hole pendant style, or with up to 8 fingering holes. The fingering systems duplicate those of actual ocarinas. So to some degree you can transfer your skills between a phone app and a real ocarina.

You can either compose your own songs or play well-known tunes. You can even follow scrolling tab notation on the phone's screen as you play.

Features

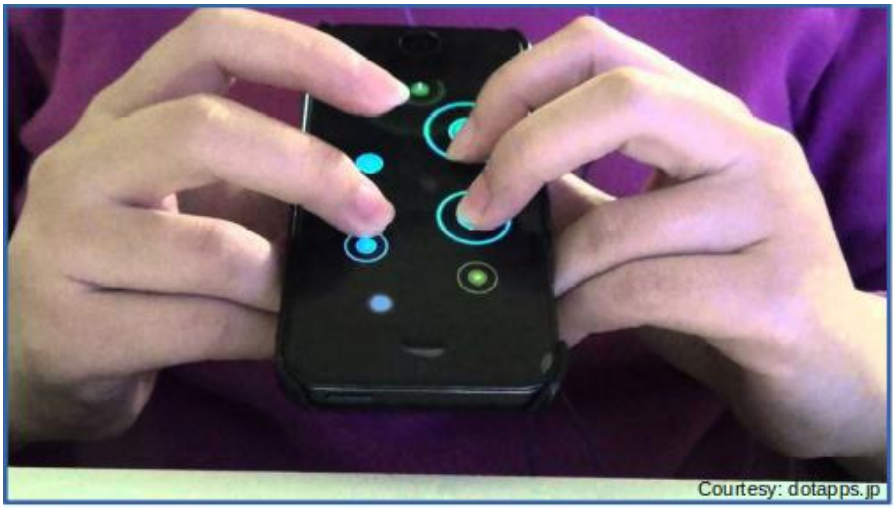
The apps are mature and offer a wide range of features: automatic harmony that mimics your play, vibrato with rate and depth, timbre control, tabs display, sound dynamics, and recording and playback. Apps include a selection of modes: Ionian, Dorian, Phrygian, and others, Zeldarian mode for *Legend of Zelda* fans, and whistle mode. They support scales such as diatonic, minor, and harmonic.

The biggest draw might be the song libraries, with tabs and scores, and interactive training.

Those enthused about the apps share their songs worldwide. With a few taps you can bring up a world map and listen in to songs in progress anywhere. You should understand that -- with most these apps -- by default your playing is broadcast.

The voice produced by the phones' speakers does not sound like a real ocarina. It's electronic. Many describe it as "futuristic" or "spacey". Some like it better than a real ocarina, while others dislike it. Most just see it as different. The same circuitry that produces that electronic voice also offers unique app features.

You can download oc apps from the Apple App Store, Google Play, or independent sources.



Summary

If you haven't tried any of the oc apps, you really should. They turn musicianship into a fun game.

While you may not find their electronic voices as pleasing as a real ocarina, the features that electronics make possible create an entertaining diversion.

For most of us, the big advantage is that our mobile phone is always with us, right at the ready. You can play even if you're not carrying your ocarina with you. Have oc, will travel!

Lesson 30 -- Alternate Fingerings

Many ocarinas allow more than one fingering pattern for a specific note. We refer to these as **alternate fingerings.**

Start with the fingering chart distributed with your oc. **That's what you really need to learn.**

Beyond that, you may discover that your oc supports more than a single way to finger some notes.

Whole notes are standardized across transverse ocarinas (with the exception of high E). Most alternate fingerings apply to the accidentals, since those are **cross-fingered** rather than linear. Cross fingering often offers more than a single way to play a specific pitch (or at least close to it).

The subholes of 12 hole ocs also allow for a variety of alternatives.

Why?

Alternate fingerings can be useful for several reasons:

1. They can be helpful when you switch between ocarinas. An alternate fingering for one oc may function as the primary on another.

2. Sometimes you'll find one fingering superior to another for a fast passage or for playing a specific sequence of notes. This is because it's easier for us humans to move our fingers in some ways than others.

3. Pitches may vary just the tiniest bit between the different fingerings. You may find that one pitch suits you better than another (either in general, or just for a specific ocarina or a particular score).

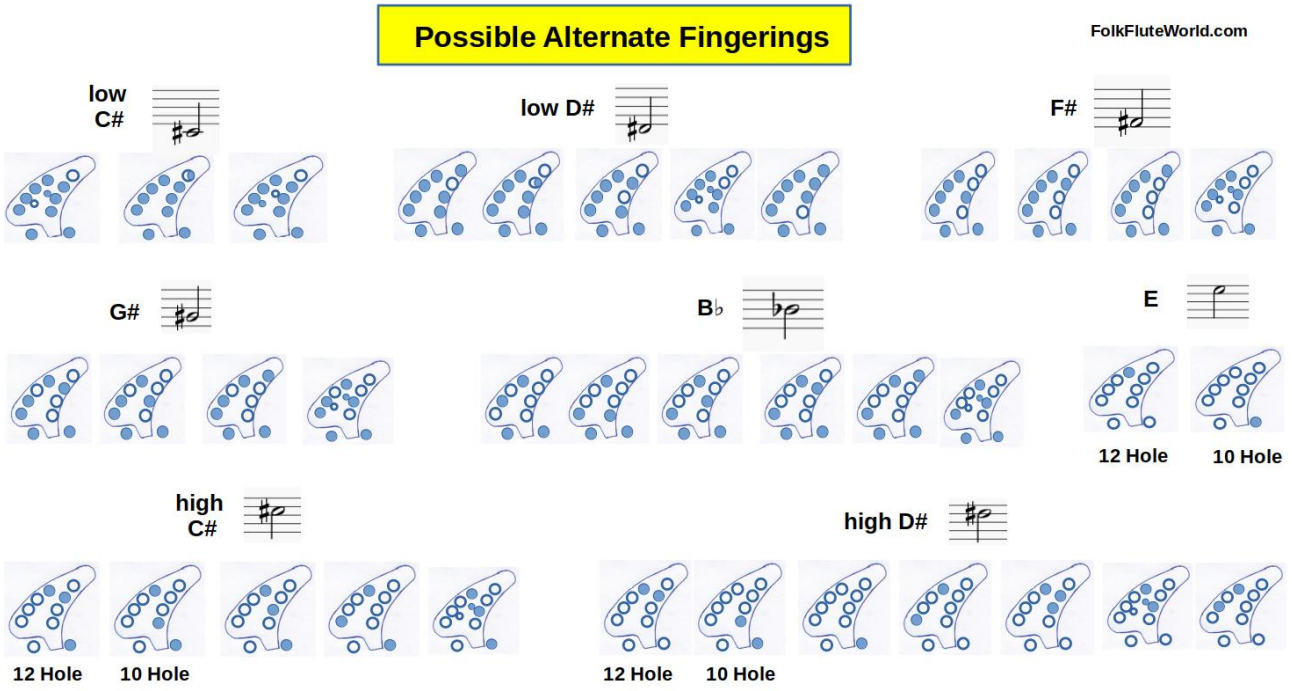
4. Because pitches vary slightly between different fingerings, alternate fingerings are useful for playing the **microtones** that exist between the whole notes and accidentals in western music. You might find these useful for playing music that is based on scales other than the standard western scale, or for experimental musical forms.

Examples

The chart below suggests some alternate fingerings.

You'll find some of these alternate fingerings useful for your ocarina. Others won't work at all. The only way to know is to experiment with your instrument and test them. Results are specific to each make of ocarina.

You may also discover alternate fingerings not included in this chart, as it displays only the most common.



Summary

Alternate fingerings are an advanced topic that will only be of interest to you once you've thoroughly mastered the standard fingering for your ocarina.

When you're ready for them, though, they can enhance your play for certain difficult passages. They can also expand your musical horizons to new kinds of music.

To that end, we'll discuss musical scales outside the western tradition in the next lesson.

Lesson 31 -- Scales

The ocarina is a truly international instrument. It's played throughout Asia, the Indian subcontinent, North America, Latin America, the Middle East, and Europe.

You can play music from an incredibly wide range of cultures on the instrument.

This lesson briefly discusses how ocarinas relate to these different musical traditions.

What's a Scale?

An **octave** is the interval between two notes, where one has twice the frequency of the other.

For example, high C is exactly one octave higher than low C. It sounds at twice the frequency of low C.

A **scale** is an ordered set of notes that span one octave.

As you have learned, the standard western scale consists of these 7 notes:

C, D, E, F, G, A, B, (high C)

The western scale also contains 5 semitones situated between these whole notes. These are the notes:

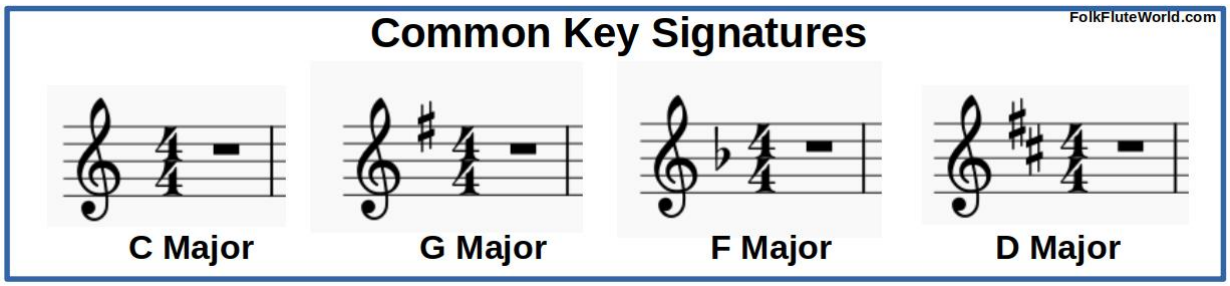
C# / D♭, D# / E♭, F# / G♭, G# / A♭, A# / B♭

You can view a scale as a musical palette from which notes are selected to create songs.

Common Scales

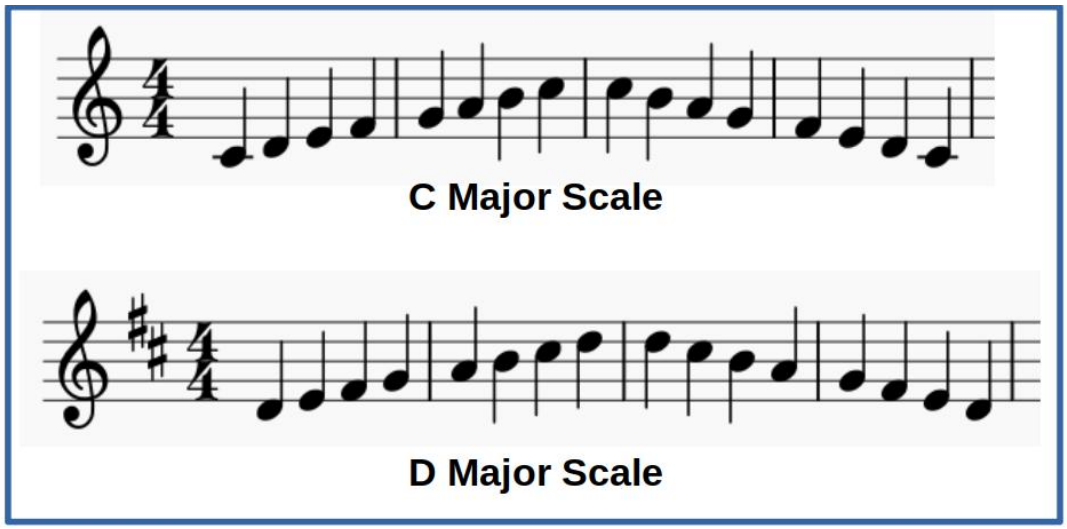
Remember how in Lesson 15 we discussed **key signatures**?

We explained that each key signature has its own set of sharps or flats that persist throughout the score, as assigned at the start of the score. Here are the four very common key signatures we discussed:



Another way to look at key signatures is in terms of the scales they define.

Each scale starts with the base note of its name, and contains the accidentals of its key signature. Here are a couple examples:



As you learned in Lessons 20 and 23, an easy way to ensure you can play songs scored in scales that are difficult to play is to transpose them to different keys. Computer programs make it as simple as a click of a button to transpose scores. This can:

1. Eliminate out-of-range notes
2. Convert difficult accidentals into easier-to-play whole notes
3. Change unusual or difficult time signatures into those with which we are more familiar

Non-western Scales

Many cultures around the world use scales other than our standard western scales. These may employ different frequency intervals between the notes other than what we are accustomed to in western music. They may contain a different number of pitches in their scales.

The result is music that features its own unique flavor or sensibility. In this way, cultures have evolved their own musical traditions. Examples include various Asian, Middle Eastern, and eastern European scales.

With your chromatic ocarina, you can play these non-western scales and the melodies based on them. This opens up an entire universe of songs and scores from various cultures, countries, and musical traditions.

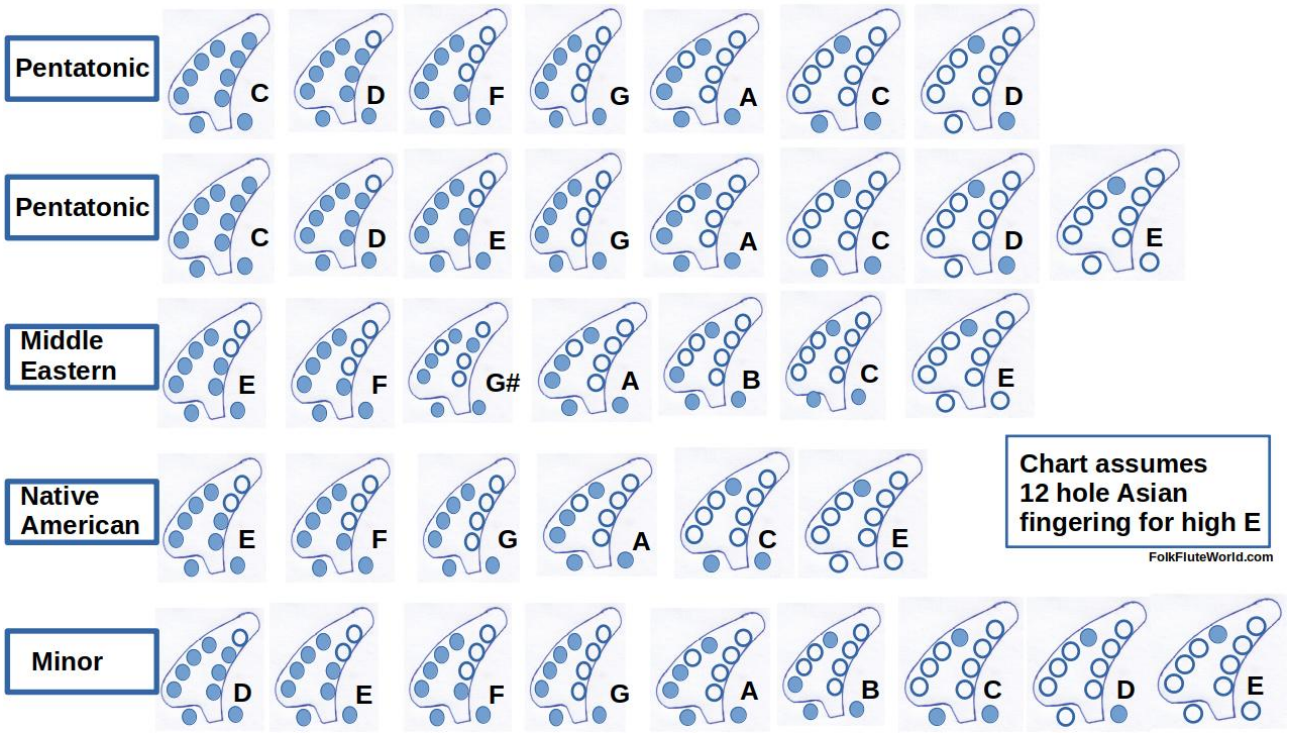
For example, you'll notice that the song *The Snake Charmer* in Lesson 16 contains only 5 different whole notes. The melody is thought to have derived from an Algerian folk song that used a Middle Eastern scale.

The melody came from a different musical palette than our standard western scales. That's why it sounds unusual or exotic to our western-trained ears.

Another example is the Japanese song *Sakura* in the Songs Appendix. It, too, contains only 5 different whole notes. Though provided here in western music notation, the melody is actually based on one of the five note -- or **pentatonic** -- Asian scales.

Should you choose to explore the music of other cultures, we provide fingering for some common non-western scales below.

Be aware that there are many other scales (and variants) beyond the few we list here.



You might also find that **microtones** -- pitches that sit between the notes of the standard western scale -- can be useful in playing music from other traditions. The alternate fingerings of Lesson 30 might be useful in this respect because they enable you to play various microtones.

Summary

In this lesson we briefly described how different cultures have evolved their own musical sounds and styles, and the way in which different scales underlie these unique traditions. You can have a lot of fun and learn much by pursuing music from cultures outside of the western European musical tradition.

You can find more information on international scales and ethnic flutes at FolkFluteWorld.com. The website includes a tutorial on how to read Asian musical notation, which opens up an entire new world of traditional Chinese songs for your ocarina.

Next up, let's take the second and final self test in this course. This self test ensures you're absorbing the material, and it can help you identify anything you missed or need to review.

Self Test #2

Here's a final quiz to see how well you're absorbing the material. For any questions you miss, you'll be able to learn more by reading the explanations of the correct answers in the appendices.

For each question, select the **best** answer. Record your answers on a piece of paper or in an online notepad.

1. What is the "base note" of an ocarina?

A. The lowest note an ocarina plays in its key
B. A note that is flatter than normal
C. A note that sounds poorly
D. A simple note rather than a complex one

2. Which is a disadvantage to tabbed notation?

A. It shows you how to finger the notes
B. The lyrics make it difficult to read
C. It is specific to transverse and inline ocarinas
D. It includes the timing of the notes

3. Which statement is true?

A. Sopranos require less breath than bass ocarinas, and bass usually cost more
B. Sopranos are smaller than bass ocarinas, and bass usually cost less
C. Sopranos finger more simply than any other ocarinas, and bass usually cost more
D. Sopranos are harder to finger than any other ocarinas, and bass usually cost more

4. D# is the same note as?

A. E♭
B. F♭
C. C#
D. None of the above

5. Which accidental requires half-holing on a 10 hole transverse but not a 12 hole oc?

A. C♭
B. D#
C. E♭
D. C#

6. Which key has two sharps?

A. C Major
B. F Major
C. E♭ Major
D. D Major

7. What does it mean to play a note "natural"?

A. Play it as a flat
B. Play it as a sharp
C. Play it as a whole note (neither sharp nor flat)
D. Play it as a rest (no note at all, just silence)
E. Playing the note however seems most natural to you

8. If a note has a sharp sign immediately in front of it, what do you do?

A. Play the note as sharp
B. Play the note as dictated by the key signature
C. Play the note as natural
D. Play the note as a whole note

9. Which statement is NOT true about 12 hole transverse ocarinas?

A. They are also called "submarines"
B. They play a wider range of notes than pendants
C. They finger the same way as inlines
D. They always cost more than pendants

10. Why does a dual chambered ocarina have two mouthpiece slits to blow into?

A. So you can play two notes at once in harmony
B. So the instrument sounds louder
C. So you have a spare chamber if one wets out
D. So you can select which chamber to blow into and which notes to play

11. If you have a score that is very difficult to play because of its accidentals, what are two possible solutions? (Select two answers)

A. Transpose the score to a better key
B. Play all the chromatics as natural whole notes
C. Change all each accidental to its closest whole note
D. Find a score in a more suitable key on the internet

12. Which statement is true about rounds and duets?

A. In a round, musicians all play the same melody but starting at different times
B. In a duet, musicians all play the same melody but starting at different times
C. In rounds, it doesn't matter if the musicians' timing gets off relative to each other
D. In duets, it doesn't matter if the musicians' timing gets off relative to each other

13. Which of the following is NOT a capability of current ABC based computer tools?

A. They can transpose the score to a better key
B. They can play the score for you
C. They allow you to edit a score and play back the changes to you
D. They can output a traditional score from ABC notation
E. They can convert a traditional score into ABC notation

14. What's a metronome?

A. A device or app that automatically transposes scores
B. A device or app that audibly ticks to a set time signature
C. A device or app that can tell you if your playing is sharp or flat
D. None of the above

15. Which notes are harmonic thirds to E?

A. D and F
B. G and B
C. C and G
D. C and B

16. Which of these is an advantage to a ceramic ocarina over a plastic one?

A. It plays a wider range of notes
B. It sounds louder
C. It doesn't get wet from your breath as quickly
D. It can better be stored in hot, humid attics

17. What's the fundamental of an Alto C ocarina?

A. C4
B. C5
C. C6
D. A4

18. Assuming a C Major ocarina, which two notes are these?





A. G and B
B. F# and B♭
C. F and B
D. G# and B♭

19. If you play a long run of quick sixteenth notes on a bass ocarina, what can happen?

A. The bass might "swallow" some notes or poorly articulate them
B. The bass will brightly pop out the notes in a noticeable way
C. The bass will squeak
D. The bass will wet out

20. Grace notes, cuts, strikes, flips, are examples of what?

A. Decrescendos
B. Dynamics
C. Ornamentation
D. Intonation

21. Which statement is NOT true?

A. All pendants finger the same way
B. All transverse and inline ocarinas finger the same way
C. All bass pendants finger the same way as all soprano pendants
D. All pendants and all transverse ocarinas finger the same way

22. What's the biggest advantage to a double chambered oc?

A. It plays louder so the audience can hear better
B. It plays a wider range of notes
C. It weighs more
D. Its notes are more pitch accurate
E. It plays two notes at once, in harmony

23. Which strategy can help you to half-hole better?

A. Get a lower pitched oc with larger tone holes
B. Get really familiar with the specific oc you want to half-hole
C. Practice half-holing a lot
D. All of the above

24. Which two notes are fingered differently on a 12 hole Asian transverse versus a 10 hole Italian system oc?

A. C# and low D
B. F# and B♭
C. C# and high E
D. F# and high D

25. How many semitones are in the standard western scale, and what are they?

A. There are 7. They are C, D, E, F, G, A, and B
B. There are 5. They are C#, D#, F#, G#, and A#
C. There are 4. They are C#, D#, F#, and B♭
D. There are 4. They are D♭, E♭, G♭, and B♭

Answers with explanations are in the appendices.

Summary

We hope you found this self test useful. Please review the rationale underlying the correct answers for any questions you missed.

Next up is the final lesson in this course.

Following that is an appendix full of new songs for you to learn and enjoy, sources for over a million freely downloadable scores, topic and song indexes, and several fingering charts.

Lesson 32 -- Where to Go From Here

Congratulations! You stuck with it and have reached the end of this course.

You are now a true ocarinist. You can play slow songs and imbue them with feeling. You know how to sound out fast songs to get started, and later to play them up to speed.

You can read and understand basic sheet music. You can also read tabbed songs written for ocarinas.

You learned about ABC notation and how useful it can be with its computer-based tools, and you know how and why to transpose songs.

That's quite a lot to be proud of! I hope you feel it's been a fun and worthwhile journey.

So, where do you go from here?

More Songs To Play

We've provided some 95 more scores for you to play in the Songs Appendix that immediately follows this lesson. Songs are listed alphabetically by title.

Each song comes with an explanation of its background, along with playing tips. Just like the songs in our lessons, these were selected as good vehicles for self-improvement. And for enjoying yourself, too!

Some of the scores include double-stemmed notes to ensure you can play them on any transverse or inline ocarina.

You already know you can access over one million free scores through the websites listed in the appendices and by visiting FolkFluteWorld.com. These provide links to libraries that offer sheet music specifically for ocarina.

You'll also find links to huge libraries of scores for other instruments. For those tunes that are unplayable on your oc, you now know how to adjust or transpose them as necessary.

You'll find all kinds of songs. Some of the categories include:

- Celtic and Irish tunes
- American folk songs
- Folk melodies from many nations
- Classical music
- Christmas songs
- Waltzes and dance melodies

- Marches and military and college anthems
- Tunes from the Renaissance and middle ages
- Morris dances
- Asian melodies from Japan and China
- Children's' songs and nursery rhymes
- Songs scored for recorder, tin whistle, concert flute, and voice

The one category you won't find are songs under copyright. Those scores you must purchase.

Possibilities

So where do you go from here? There is so much more to explore.

You've learned how to play **any** transverse or inline ocarina. What a universe that opens up!

Some folks like to pick out their favorite fancy, cool, cute, or intriguing design.

There's lots to choose from! Here are just a few examples …



1st row SteinOarina.com 2nd row STLOcarina.com 3rd row SongbirdOcarina.com

Ceramic Versus Plastic

If you bought a ceramic oc, you might like to try a plastic one. They're more portable because they're unbreakable, and they're easier to clean. They don't cost as much as ceramic.

If your first oc is plastic, try a ceramic one. You may enjoy its more mellow, traditional ocarina sound. And ceramic ocs don't wet out as quickly as plastic.

Try Different Sizes, Pitches, and Keys

You might like to explore different sizes of instruments. Each has its own personality.

Tiny C Sopranos almost sound like birds. Lightweight plastic ones wear well on necklaces. Play your friends a tune when they ask about what you're wearing.

Perhaps you'll take up "bird fluting", teaching your pet bird to sing by fluting to him. This hobby was quite fashionable a few hundred years ago. You'll find that your play will inspire certain birds to song.

The Alto C is pitched the same as the soprano recorder. Tons of sheet music is written in the key of C.

The tones from these high-pitched instruments carry further than those of lower ocarinas. They project well over lower-voiced background instruments and cut through the clutter of background noise. So if you play outside or perform before an audience, you might want to choose them.

The deep tenor and even deeper pitched bass offer quieter, more mellow tones. They're perfect if you have roommates or housemates your playing might disturb. Get a bass and you're not likely to bother others.

Many fall in love with the soft, spooky sounds of the ceramic bass. Its ethereal tone can be otherworldly.

These lower voiced instruments also make ideal accompaniments for duets and ensembles. Instead of a duet consisting of two Alto C's, try playing the same piece with an Alto C on lead and a bass for the second part.

Ocarinas come in almost any key. The chart on the next page lists the most common, along with how they're referred to around the world.

Remember that not every vendor uses terms like "Alto" or "Tenor" in the same way. So when shopping, the definitive things to look for are the Base Note (or "fundamental") and the Key.

We provide this chart so that you can understand the different names you might run across:

Common Ocarina Naming Schemes

Common Name:	STL Ocarina Name:	Asian Abbreviation:	Italian Name:	European Name:	Base Note:	Key:
C Soprano	Soprano	SC	Do 1	C1	C6	C Major
G Soprano	Alto	SG	Sol 2	G2	G5	G Major
Alto C	Tenor in C Major	AC	Do 3	C3	C5	C Major
G Tenor or Alto G	Tenor in G Major	AG	Sol 4	G4	G4	G Major
Bass	Bass	BC	Do 5	C5	C4	C Major
G Bass	Contrabass	BG	Sol 6	G6	G3	G Major
Contrabass		CC	Do 6	C7	C3	C Major



C Soprano, Alto C, Tenor, and Bass

Now that you know how to play, I'll bet you'll really enjoy exploring the unique voices offered by ocs of various pitches, keys, and shapes.

Try Ocs From Different Makers

Explore ocs from different makers, too. Given its origins as a folk instrument, you'll find significant differences in timbre and playability. Many musicians develop a decided preference for a particular maker or brand.

The instrument's composition, its size and shape, the size and shape of its wind hole and splitting edge … all these and more give ocs by different makers incredibly different tonal qualities. Some are loud and others voice softly. Some sound sharper and others, more rounded or mellow. You'll find ergonomics vary across the lot, too.

It's fun to test and compare ocs. Perhaps you'll discover your personal "dream oc" in the process.

Go Multichamber

Why not expand your repertoire to a multichamber oc?

You know now how they work, and you've already learned how to finger the main chamber. So the transition to a dual or even triple chamber ocarina should be pretty easy.

With two or three chambers, you'll gain the extra range needed to play wider ranging scores. You'll find less need to transpose songs to specific keys to match the more limited range of the single chamber oc. You'll have a "full power" ocarina at your fingertips.



Left: SteinOarina.com **Center:** STLOcarina.com **Right:** SongbirdOcarina.com

Explore Pendants

With their 6 or 4 hole English fingering system, pendant ocarinas can be made in almost any shape. You'll encounter animals, fruits and vegetables, fantasy figures, artworks … even a tea cup that you can both drink from and play music with!

You know, of course, that you have to learn a new fingering system to play pendants. But it's not hard. After all, in the U.K. they use pendants to introduce grade school children to music!

And you won't have to buy a tutorial or search for information on the web.

Instead, you can download my companion book to this one for free in ebook format. Just **click here.**

(Or copy and paste this web address into your web browser:
https://folkfluteworld.com/free_books.html)

Or you can order a hard copy from Amazon **by clicking here**. Or, go to Amazon and search for the book under its title: *The Ocarina Course: 6 and 4 Hole Pendants.*

That book is similar to this one in size, style, and design. It's in 8 ½" by 11" format so the scores are easy to read. You'll learn how to play some 140 songs on your 6 hole or 4 hole pendant.

Remember, just like transverses and inlines: **Once you know how to play one pendant, you can play them all!**

The pendant universe is staggering in its diversity. The reason is that **the pendant's shape doesn't affect the pitches it plays**. Pitches are determined by:

- The size of the enclosed chamber
- The sizes of the tone holes
- Which tone holes are covered or open

Both 6 and 4 hole pendants have four top fingering holes. The difference is that the 6 hole variety adds two thumb holes beneath.

6 holers play 10 whole notes, while 4 holers play 8 whole notes. Pendants play all accidentals within their range -- although just like some transverses, it's sometimes difficult to half-hole that low C#.

Take a look at just a few of the thousands of pendant designs available:



1st row STLOcarina.com 2nd row SongbirdOcarina.com 3rd row SteinOarina.com

Some enthusiasts wear a small C Soprano pendant as a necklace. You'll be the life of the party when someone asks you about it, and you respond by playing them a tune!

Beyond the fun of different pendant designs, you'll find that their different shapes affect their tonal qualities. You'll have fun discovering which you like best to display and play.

Try Inlines

If you've taken this course with a transverse oc, here's another option: try an inline. You already know how to finger them, so the transition is effortless. Inlines come in a variety of sizes, styles, and materials. Here are a few examples:



A Variety of Inlines

Many inlines come in beautiful woods you'll rarely find in transverses. Just look at those artworks by Charlie Hind in the left side of the photo.

Another inline advantage: their shape makes them robust and comfortable in your pocket. Slip one into your jeans for your next hike or trip to the beach. No case needed. Carrying an inline in your pocket is as convenient as carrying your wallet. Transverses can be a little awkward that way.

Fun with Mobile Phone Ocarina Apps

Mobile phone ocarina apps share fingering, tabs, and music with their physical counterparts.

But beyond that, they're a different breed. They sound entirely different, and they provide for electronically-based special effects unavailable with real ocarinas.

The better apps conveniently package tabs, scores, and instruction with the phone oc.

Best of all, it's all available with your phone. So wherever you go, it goes. No need to carry anything else.

You can download oc apps from the Apple App Store, Google Play, or independent sources.

Explore a Vertical Ocarina

How about trying a vertical ocarina? As mentioned in Lesson 27, these are a relatively new development. They're sourced from China and Taiwan.

Many fall in love with the soft, ethereal voice of the lower pitched xun. A vertical ocarina gives you a simple transition to this fascinating instrument. These finger the exact same as 12 hole Asian ocs, subholes and all. Be certain the fingering system matches what you expect before you buy.



A Beautiful Vertical Ocarina

Become a Virtuoso

Thus far we've emphasized the adventure of exploring the variety of the ocarina universe. But some opt for a very different path.

They prefer to focus solely on one instrument. That is the best path to fully mastering it and becoming an expert musician. You may discover true enjoyment in becoming a virtuoso. Perhaps you'll give a public performance. That often requires concentrating solely on your "performance" ocarina.

Make Your Own Ocarina

Some enthusiasts take on the challenge of creating their own ocarina. It's fun to mold your own oc and do it exactly the way you prefer.

If you like to work in clay, search the internet and you'll find many websites and videos that tell you how to make ocs. The projects range from fun beginner projects to sophisticated pieces that require detailed instructions and expertise.

The How-to's address both transverse and pendant ocs.

You might enjoy Robert Hickman's definitive book, *The Art of Ocarina Making*.

Duets and Ensembles

Playing in groups offers another avenue to explore.

Most ocarinists start out solo as they learn the rudiments of the instrument. But at a certain point you might like to play duets, rounds, or ensembles with others. We've provided a few scores to get you started on this path in Lessons 22 and 24. The Songs Appendix offers a few more.

You get the pleasures of music and the joys of companionship all in one. You might also learn a lot and find a good opportunity to exchange playing tips.

If you and your companions are at different points in your musical journeys, you might gain a mentor. Or, you might enjoy mentoring a more junior partner.

As we've discussed earlier, tuning can be a challenge with ocarina ensembles. Lesson 22 offers suggestions on how to manage this.

It doesn't matter whether the ocarinas in your duets or ensembles are all transverses, inline, or pendants (or some mix of all these). All that counts is their keys and whether they are in tune with one another.

If you don't know companions with whom to play, you can find some online through websites designed to match people with similar interests for local meetings. The classic website is called Meetup.com, but if you search for these websites, you'll find many more. Some are free while others require paid membership.

Some musicians just use general-purpose social media websites to arrange their sessions. Options include Facebook, Instagram, Discord, Bumble, Nextdoor, Classmates, TikTok, and many others.

Play with Background Tracks

Don't have a partner for a duet? Want to play lead in your own ensemble?

Another option is **backing tracks.** These enable you to play the lead to prerecorded background accompaniment created by others. So you can enjoy playing with a band simply by downloading some background recordings.

Search the internet for a term like "download background tracks" and you'll find many royalty-free recordings created for just this purpose. Or, you can pay for individual tracks or a subscription service.

In either case, you can download background for almost any kind of music and then play it back while you play the lead part on your oc.

Recording

Try recording yourself as you play your ocarina. Computers and laptops with inexpensive microphones, speakers, and headphones make it all very easy. Or use your mobile phone.

If you prefer, you can invest in sophisticated, specialized equipment, such as a high quality computer microphone. These are better for recording music than computers and phones, which are designed for the less rigid requirements of the human voice.

Play back how you sound, and you'll quickly identify where you need to improve. Make adjustments, record the same song again, and see if you've enhanced your play.

Recording also allows you to play duets by yourself. Record one part, then play it back while you play the other. You can even record and mix several parts to create your own ensemble or "one-man band."

Music editing computer programs -- **audio editors** and **digital audio workstations** (DAW) -- allow you to alter your original recordings. You can "clean up" background noise, edit out disruptive breaths, merge parts, add reverberation, and perform all sorts of audio feats.

Both free and commercial products are available. Just search the internet for "audio editors" or "digital audio workstations".

Recording also gives you an easy way to capture any melodies you compose.

Composing

Ever tried your hand at writing your own songs? Many find it enjoyable and satisfying.

A very simple instrument like the ocarina enables you to become instinctive with fingering. As you gain this proficiency you'll discover that this intimacy with your instrument helps you concentrate on the creative aspects of pitches, timing, rhythms, and their interrelationships, rather than on the mechanics of playing. The oc's simplicity makes it an ideal composing companion.

The simple oc is also perfect for improvising your own melodies on the fly.

In Lesson 31 we mentioned the five note or pentatonic scale. That's an excellent place to start improvising because all the notes sound good together. In other words, you can't play a wrong note! Try it and you'll see. You might enjoy composing your first pentatonic tunes.

Some even take on the challenge of composing their own multipart songs. You can use higher ocarinas like the Soprano G or Alto C for melodies, while you record background parts on the tenor or bass.

Modern technologies enable you to record several individual parts and combine them. You can "be your own band."

Some like to use different instruments for background and rhythmic parts. Keyboards and guitar are popular.

The ukulele has gained some prominence in this role on Youtube. Its 4 strings render it simpler than the 6-stringed guitar. Many don't realize that ukes come in soprano, concert, tenor, and baritone pitches… which gives the instrument true versatility in backgrounding.

Search on Youtube or similar video websites and you'll find many examples of how individuals have created multipart ensembles with ocarina lead.

Whichever way you choose to go in your future exploration of ocarinas, a world of fun, discovery, and good music awaits you.

Course Summary

I hope you've enjoyed this course and found it useful. I developed it for the love of creation, and to share the fascinating world of ocarinas with others.

If you found the course worthwhile, please tell your friends about it on social media. Spread the word!

A positive Amazon review would be especially helpful. Without reviews, a book like this gets buried beneath all the AI generated titles, many of which their creators don't even proofread for errors.

You can learn lots more about ocarinas at FolkFluteWorld.com. That website links to many free resources including articles, sheet music, videos, product reviews, and more.

It also covers many other kinds of simple flutes that might interest you, including all kinds of ocarinas, tin whistles, recorders, xuns, flageolets, Native American flutes, and ethnic flutes of all sorts from around the world.

Your Feedback, Please

I'm very interested in any comments, corrections, or suggestions for improvement. My goal is to make this book as useful as possible. You can find my current contact information at the website FolkFluteWorld.com.

Your Next Steps

Next up, we offer a Songs Appendix with some 95 more songs for you to play. Accompanying each tune is a few words about its origins, as well as playing tips. Scores are arranged alphabetically.

After that are the answers to the two self-tests.

Then you'll find an extensive list of websites that offer free scores you can play on your ocarina. These lists provide access to over one million free tunes.

Next come two indexes. The first is a traditional topical index, while the second alphabetically lists all the songs.

The last pages of this book contain a series of fingering charts:

- Alternate Fingerings
- 12 Hole versus 10 Hole Differences
- 12 Hole Asian Fingering Chart
- 10 Hole Italian Fingering Chart

You might want to print the chart for your ocarina and keep a copy with it. Then you'll have it wherever you go.

So, don't stop now. Keep on learning, playing, and enjoying!

Print Copies

Order a print copy of this book at Amazon.

Nice large format -- 8 ½" by 11" -- so the scores are easy to read.

FREE Recorder book at FolkFluteWorld.com

* 400 pages -- the most complete recorder book
* Written by an expert musician (**not** AI)
* 30 lessons
* 220 songs
* Access to 1 million more!
* Also available at Amazon in easy to read 8 ½" by 11" format

Free Pendant Book

To get the free ebook companion to this one on pendant ocarinas, **click here**.

Or copy and paste this web address into your browser:
https://folkfluteworld.com/free_books.html

Order a hard copy from Amazon by **clicking here.** The title is -- ***Ocarina Course: 6 and 4 Hole Pendants***.

300 pages, 140 songs, 25 lessons, **not** AI written.

Nice large format -- 8 ½" by 11" -- so the scores are easy to read.

Songs For Practice
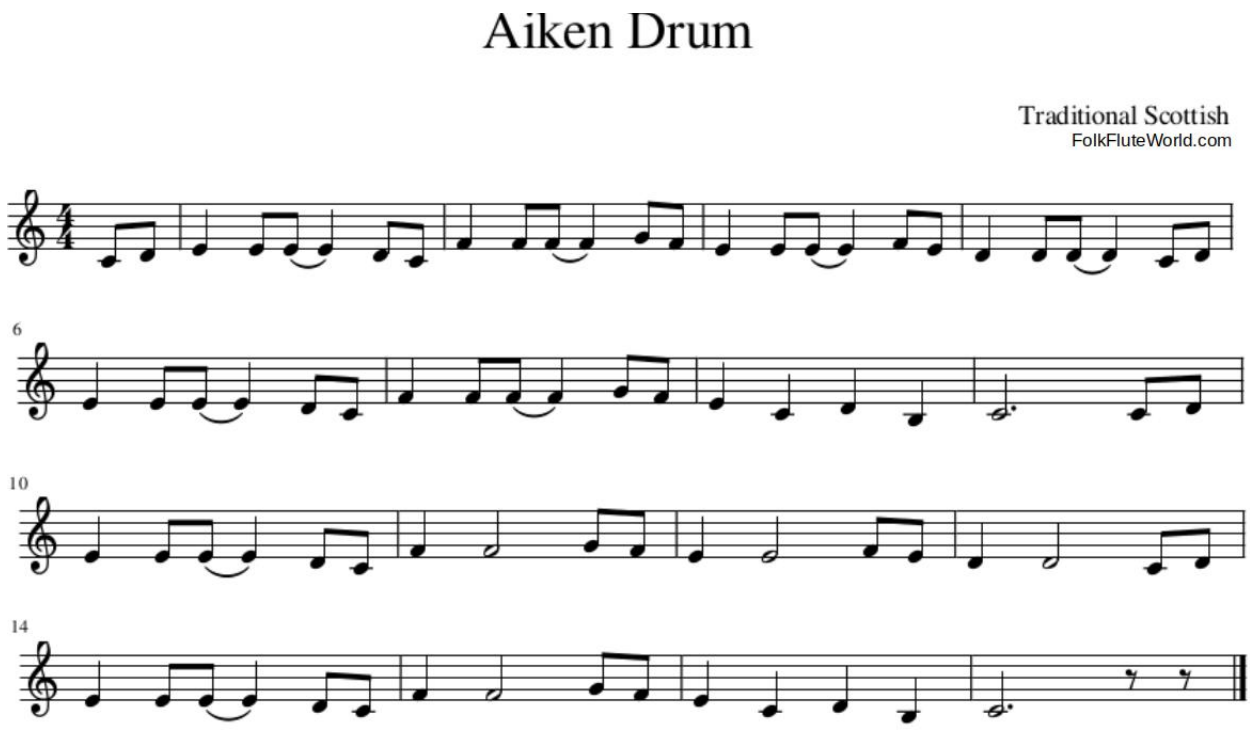
This appendix provides 95 more practice scores of all levels of difficulty. All are playable with any transverse or inline. A few provide alternative notes where appropriate.

For each song we'll give a little background and suggest what to concentrate on when you practice.

Songs are listed alphabetically.

Aiken Drum
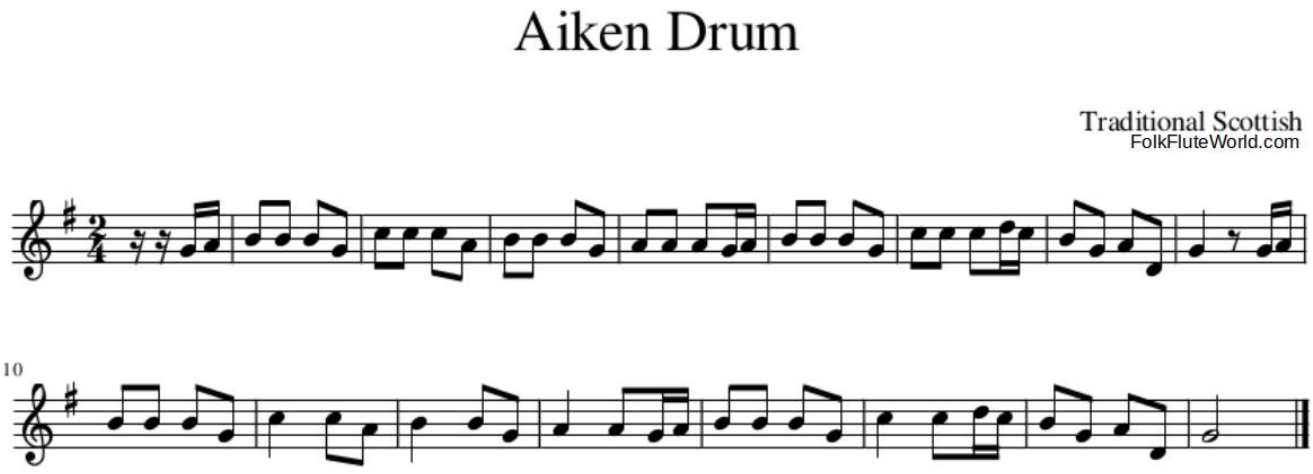
This is an old Scottish tune dating back to the early 1700's. We offer two versions. The first is in C Major at 4/4 time, while the second is in G Major at 2/4 time. Which version do you prefer? And why?



Practice: In the C Major version, low B occurs in lines two and four. If you have a 10 hole oc, which note would you substitute here? Remember that harmony in thirds often works. So pick a note two above low B, and you have low D. Try it, and you'll see it fits the tune.

Notice the small numbers above each line in the score. These indicate with what measure number each line starts. Measure numbers can be useful for referring to specific parts of a score.

The second version below is all within range for 10 hole ocs. The timing is a little faster. The sixteenth notes at the start of the score act as **lead-in** or **pick-up notes**, as do those in the last measure of the first line.



Ain't She Sweet

Many consider this the theme song for the Roaring Twenties. It emerged from that song-writing complex called Tin Pan Alley in New York City in 1927, penned by the team of Milton Ager and Jack Yellen.

Ager and Yellen wrote many other popular songs of the era including *Happy Days Are Here Again*, *I'm Nobody's Baby*, and *Hard Hearted Hannah*. Both were inducted into the Songwriters Hall Of Fame.

Practice: The timing in this score is a little tricky, but since you probably know how the tune goes, it shouldn't present a problem.
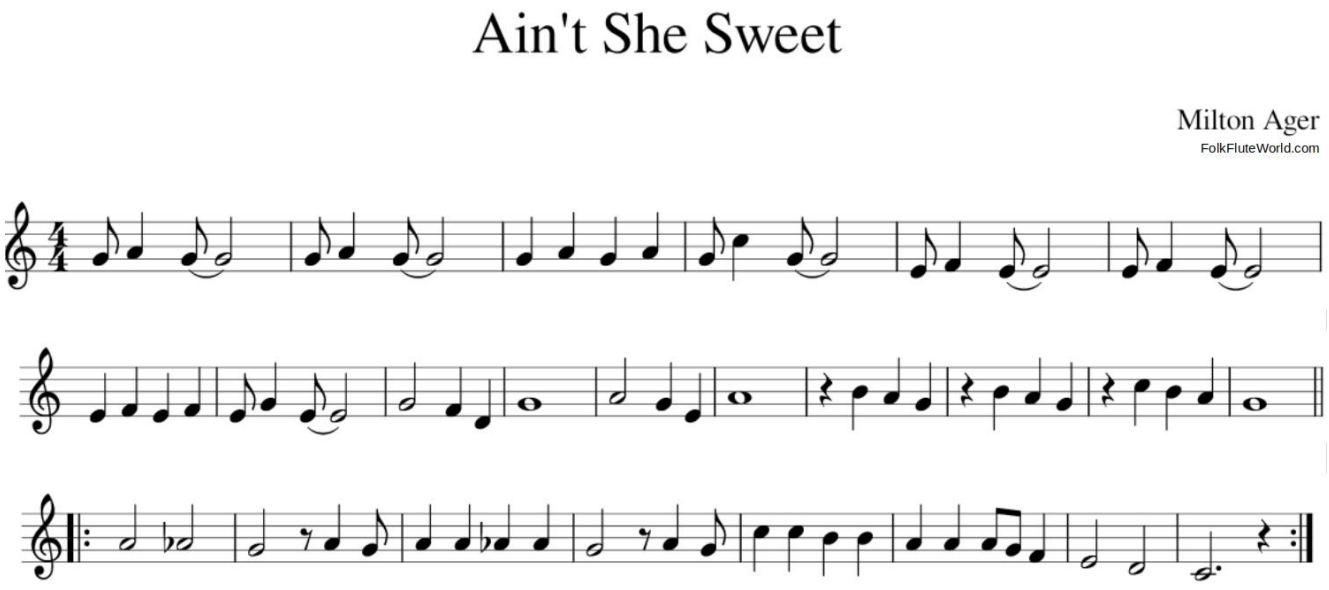
Note the A♭'s in the third line. A♭ is the same note as G#. The flat symbol applies to the note to which it's adjacent, and also to all subsequent A's in the same measure.

That's a general rule: **a sharp or flat symbol immediately next to a note applies to that note and all following occurrences of the same note in the same measure.**

Once you get to the next measure, the key signature again applies.

In all cases, a sharp, flat, or natural sign that immediately precedes a note should be applied to that note.

If a composer wants the same note to occur twice in a measure, first as a sharp, and then as a natural, he will normally place the natural symbol in front of the second note.



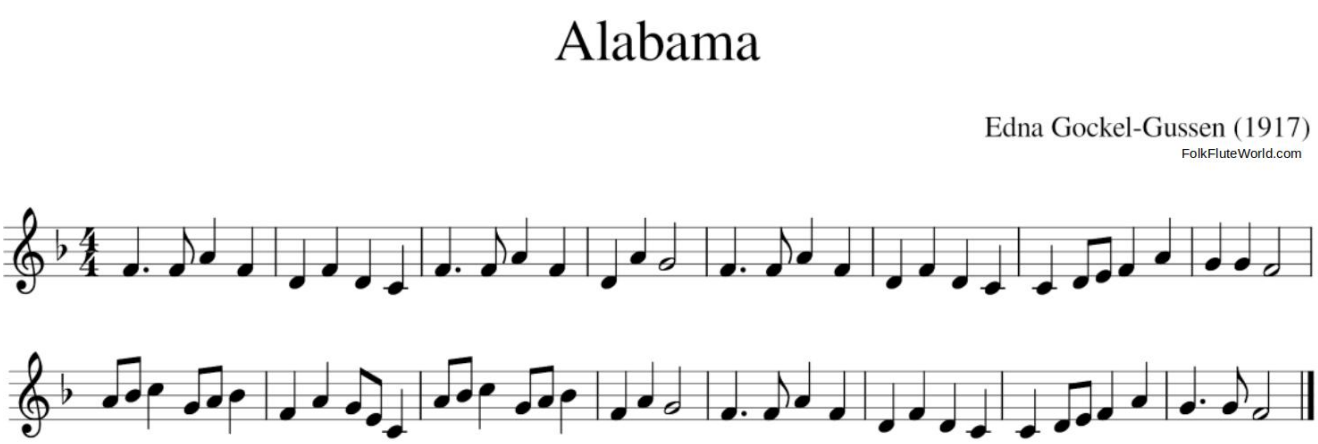
Alabama

This is the official song of the state of Alabama.

The lyrics were written by Julia Tutwiler, a 19th century advocate for education and prison reform.

Organist Edna Gockel Gussen scored the tune in 1931. Shortly thereafter, the legislature approved it as the Alabama state anthem.

Practice: As always, carefully inspect the score's key signature *before* you start playing. In this case you'll note the B♭ and remember to play it correctly when it pops up several times late in the score.



All Things Bright and Beautiful

This Anglican hymn from 1887 was composed by William Henry Monk and is set to lyrics from 1848.
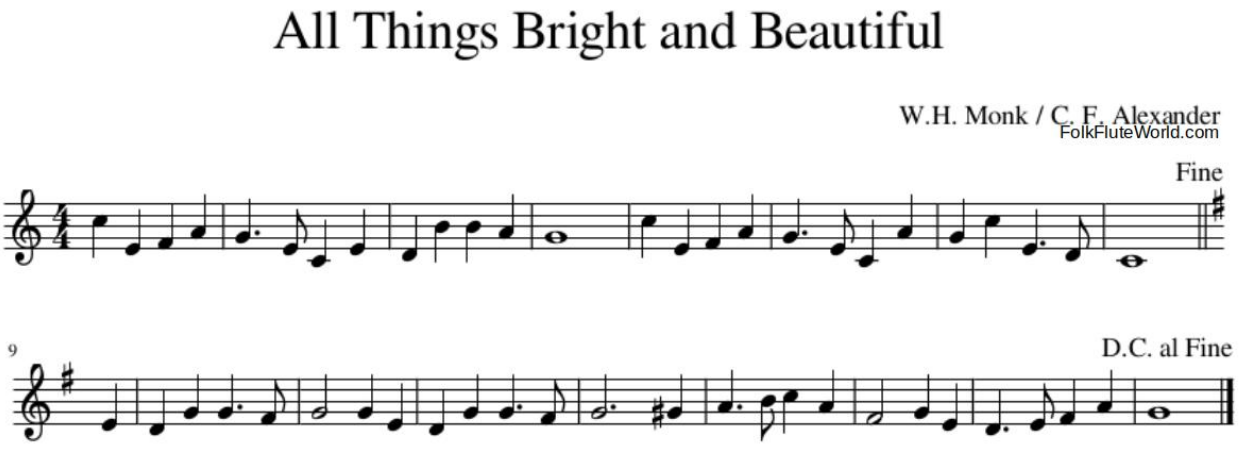
In the 1970's, English author James Herriot used the lyrics to entitle his series of autobiographical books on his veterinary practice in the Yorkshire hills.

Practice: This simple 4/4 melody changes key going into the second line. Be sure you play F natural throughout the first line, then pick up F# in the second line.

When the **D.C. al Fine** notation sends you back to the start of score, you again play F natural in the first line.

This simple tune is a good opportunity to project strong, pure notes from your ocarina.

Though the score lacks breath marks, appropriate points are likely after measures 4 and 8 in the first line, and 5 and 9 in the second line. Of course, if you have the wind capacity to breathe only after the ends of the two lines, that's preferable. Any time you can minimize the number of times you interrupt a melody to breathe, it enhances the effect.



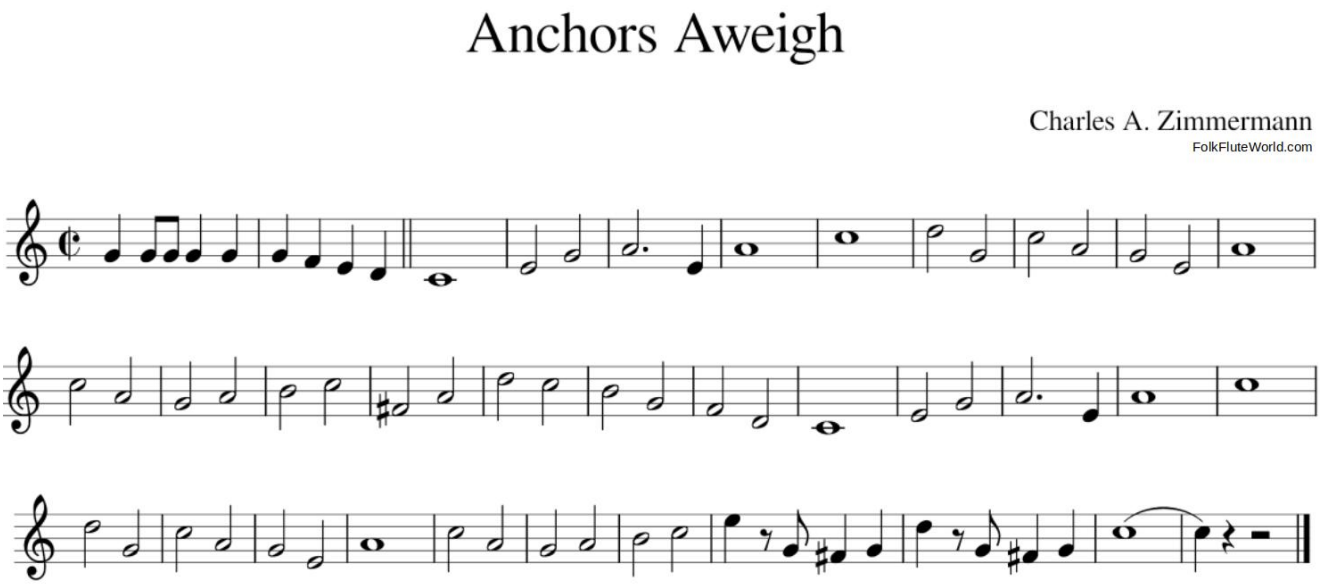
Anchors Aweigh

A young naval lieutenant named Charles Zimmermann wrote this song in the 1906. Its first public performance was at the Army-Navy football game in December of that year.

Today, it's the fight song of the U.S. Naval Academy, and the unofficial anthem of the U.S. Navy.

Practice: This song is scored in **cut time**. That's denoted in the time signature by a capital "C" with a vertical line drawn through it. It's the same as the 2/2 time signature. It means two beats per measure, with each half note getting one beat. In practical terms, that usually means to play the song at a fast clip.

Cut time is formally called ***alla breve***.



The Arkansas Traveler

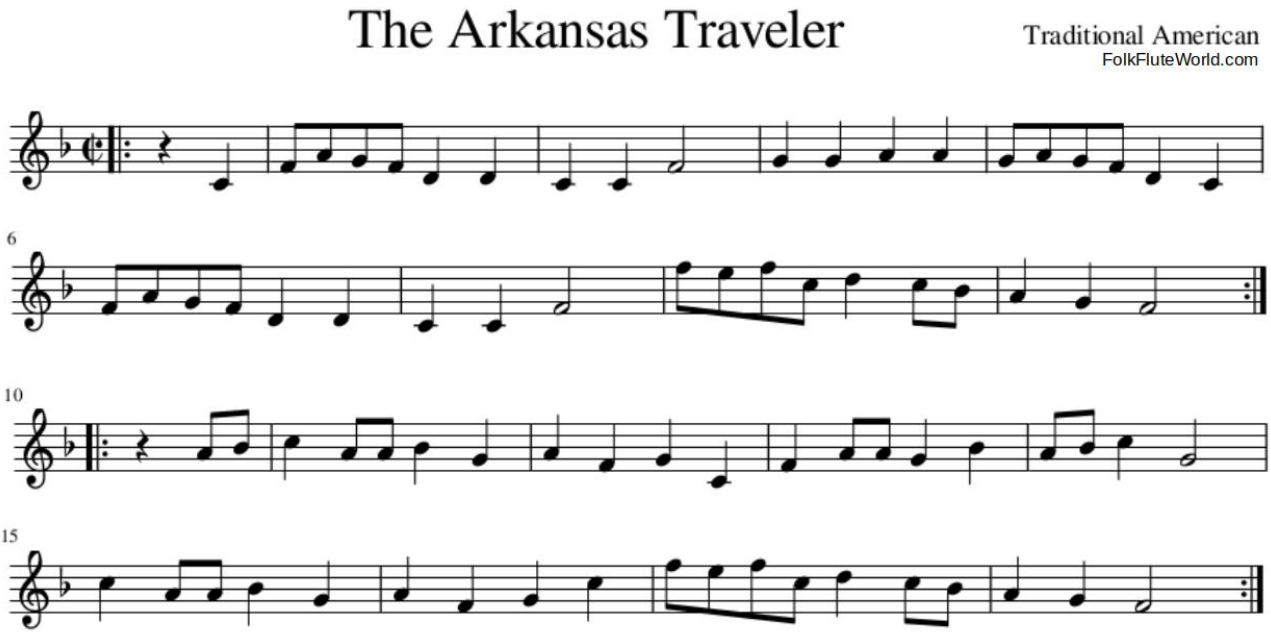
This tune dates from 1863. It's since become the state song of Arkansas.

It tells the story of a weary traveler who asks for assistance at the home of a suspicious man. The homeowner is trying to play his broken fiddle without much luck. The traveler grabs the fiddle and flawlessly plays this tune. In response, the homesteader becomes friendly and bids the traveler to stay the night.

This peppy tune makes a fantastic fast march for a high-pitched soprano oc.

Practice: Play this song slowly to figure it out. Then get it up to speed, which is a quick 2/2 time. Be prepared for all the B♭'s along the way.

You may wonder what those little numbers are above the start of each line of the score. Those number the measures. They can be handy when referring to a specific measure within the score.
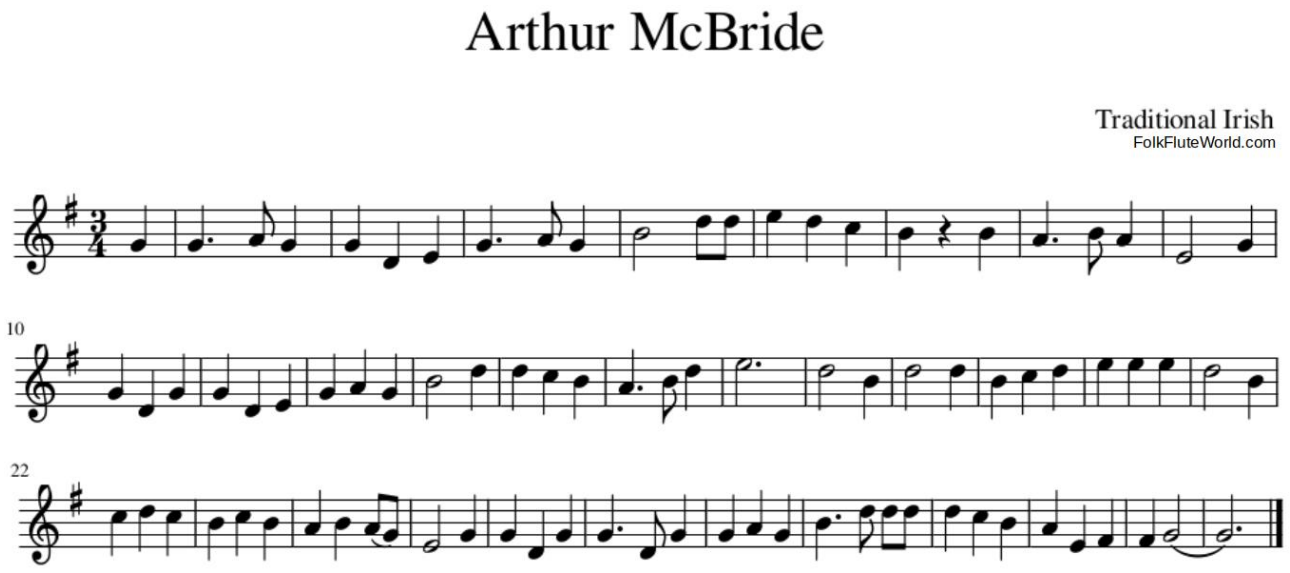


Arthur McBride

This old Irish tune tells the story of how two Irishmen were approached by recruiters for the British army. The recruiters don't like the Irishmen's tone in their response and draw their swords. In response, the Irish attack the British with their shillelaghs and throw the British arms into the sea.

The song is sometimes interpreted as an expression of Irish nationalism, or other times taken as an anti-war anthem.

Practice: There's nothing especially challenging in this score. Be careful to sound out the timing with its mix of dotted quarter notes and regular quarter notes. Though in G Major, you won't encounter an F# until the last measures of the score. Don't miss them!

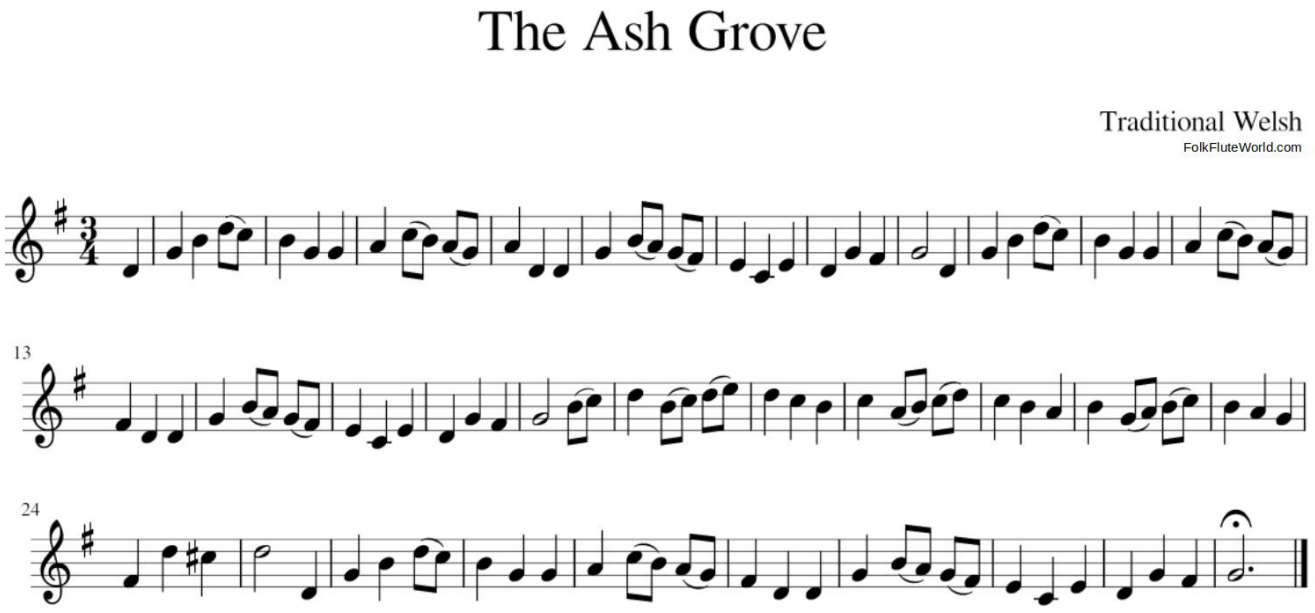


The Ash Grove

This Welsh tune is several hundred years old. Its best-known lyrics were written by Thomas Oliphant, a 19th century Scottish musician, artist, and author.

Practice: The timing of this song is consistent and thus pretty easy. But with its eighth note runs, the tune will certainly keep your fingers busy. It challenges you in the upper range as it frequently reaches into high C, D, and E. You'll need to have your grip for the high notes down pat.

Take heed of the high C# in the first measure of the last line.
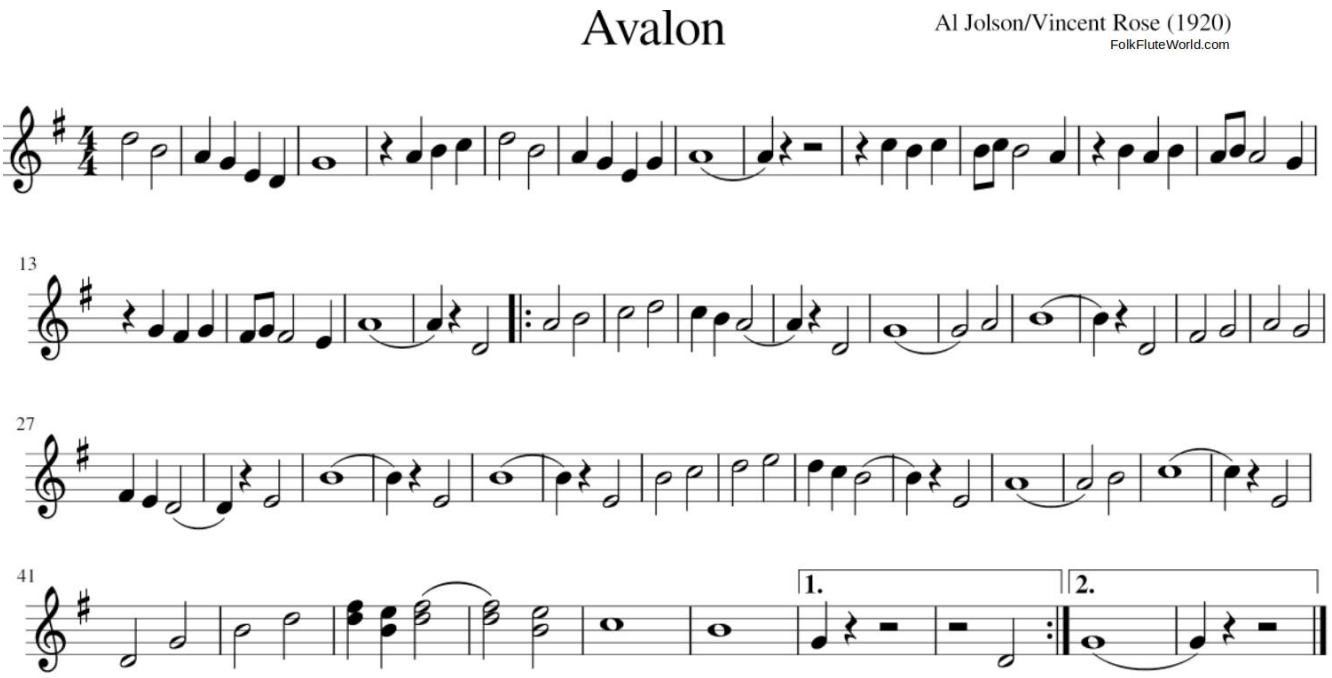


Avalon

Al Jolson wrote this tune in 1920.

Jolson was one of most popular and highest paid singer/actors of his era. He starred in the first ever talking film, *The Jazz Singer*, and was featured in many musicals up until World War II. His career was on the wane by that time, but he perked up and spent much time and effort entertaining the troops in the war and also in the subsequent Korean War.

Practice: This song requires that you play the slurs correctly. Playing tied notes as one is critical to the correct melody. For the double-stemmed notes in the last line, play the high notes if possible.

This is a very pretty song to emote through your ocarina.
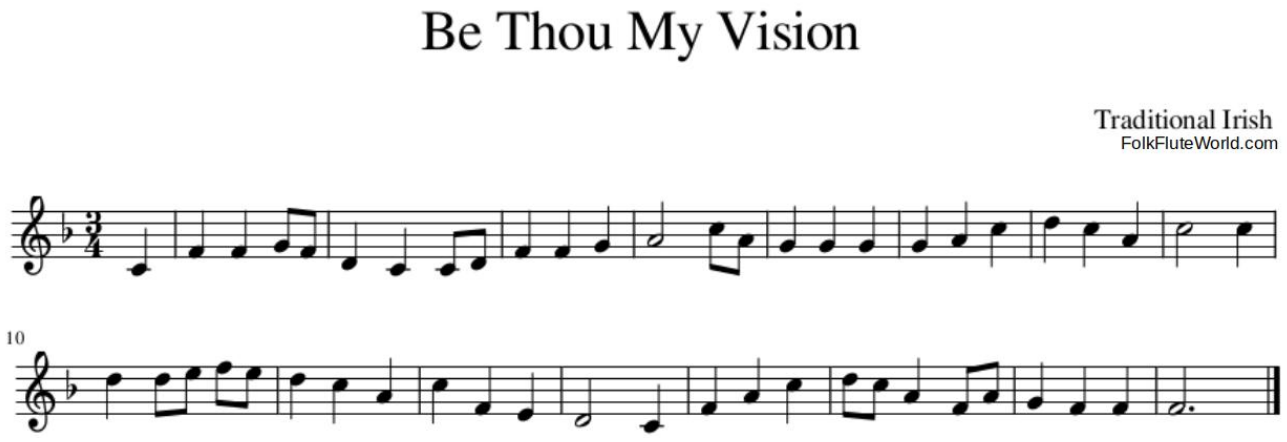


Be Thou My Vision

This is a traditional Irish tune thought to go back several hundred years. It was converted to a church hymn in the early 1900's with lyrics that trace their origins to the 1500's, and possibly much earlier.

Practice: This is an easy one, consisting of only eighth, quarter, and half notes. It's in F Major with 3/4 timing.

Concentrate on projecting this pretty melody in your best "ocarina voice." Make it truly sing, so that if anyone overhears you, they will remark what a lovely tune it is.
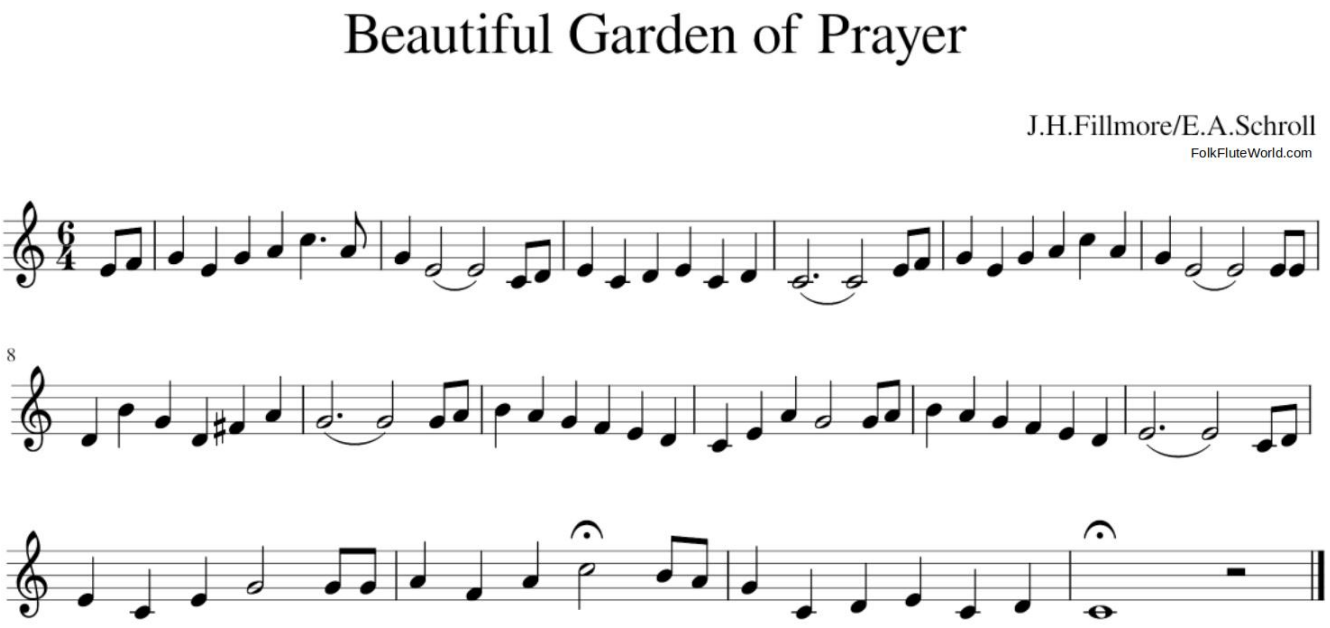


Beautiful Garden of Prayer

Christian hymns are an excellent source of free scores that feature beautiful melodies that are often very easy to play. Most are in the public domain. This one is typical.

This melody is also known under the title *There's a Garden Where Jesus is Waiting*. Eleanor Allen Schroll wrote the most popular lyrics for the tune in 1920.

Practice: There are two **fermata** or **holds** in this song, both in the last line. In an orchestra, the conductor indicates to the musicians how long to hold the note. In your solo play, it's up to your own best judgment.

Try to imbue this simple yet lovely melody with true expression.
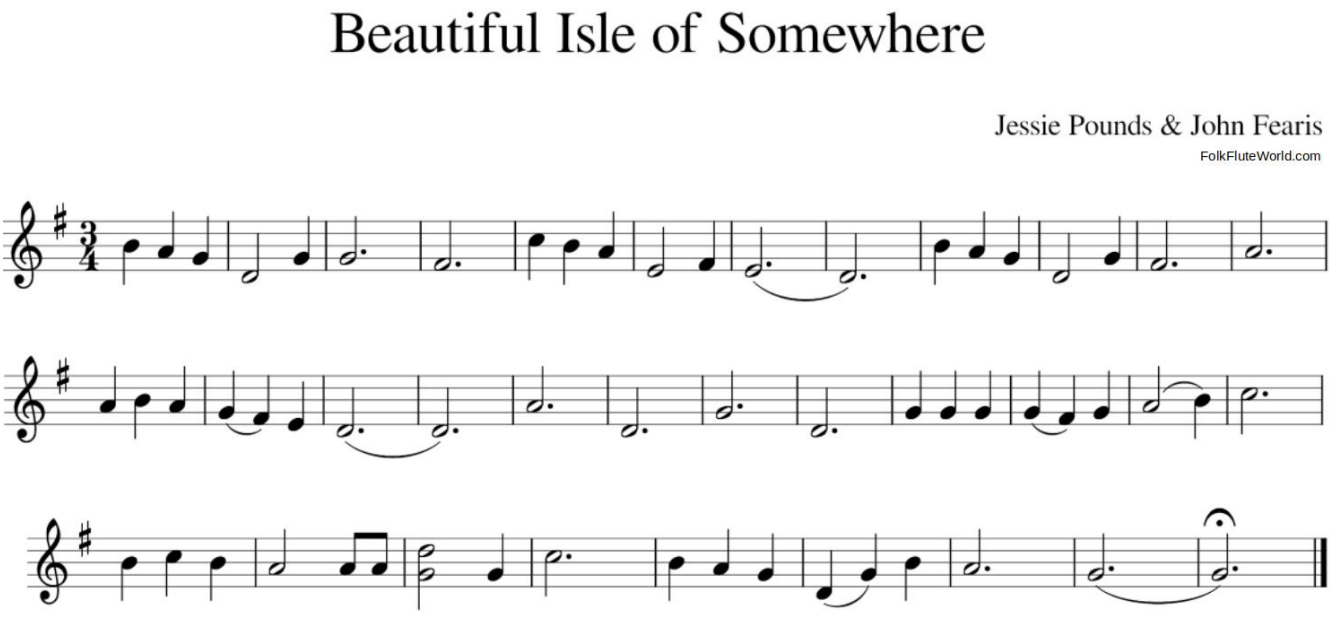


Beautiful Isle of Somewhere

This song depicts an imaginary paradise somewhere beyond this earth. It gained great popularity when played at President McKinley's funeral after his assassination in 1901. It's still played at funerals today.

McKinley had been shot by an anarchist, a follower of what was then a minor political movement. It's alleged that the President died due to the unhygienic practices of his physicians. Today he undoubtedly would have survived.

Practice: Musically speaking, this is an easy song. Play it for a beautiful tone and try to make it live up to its title.

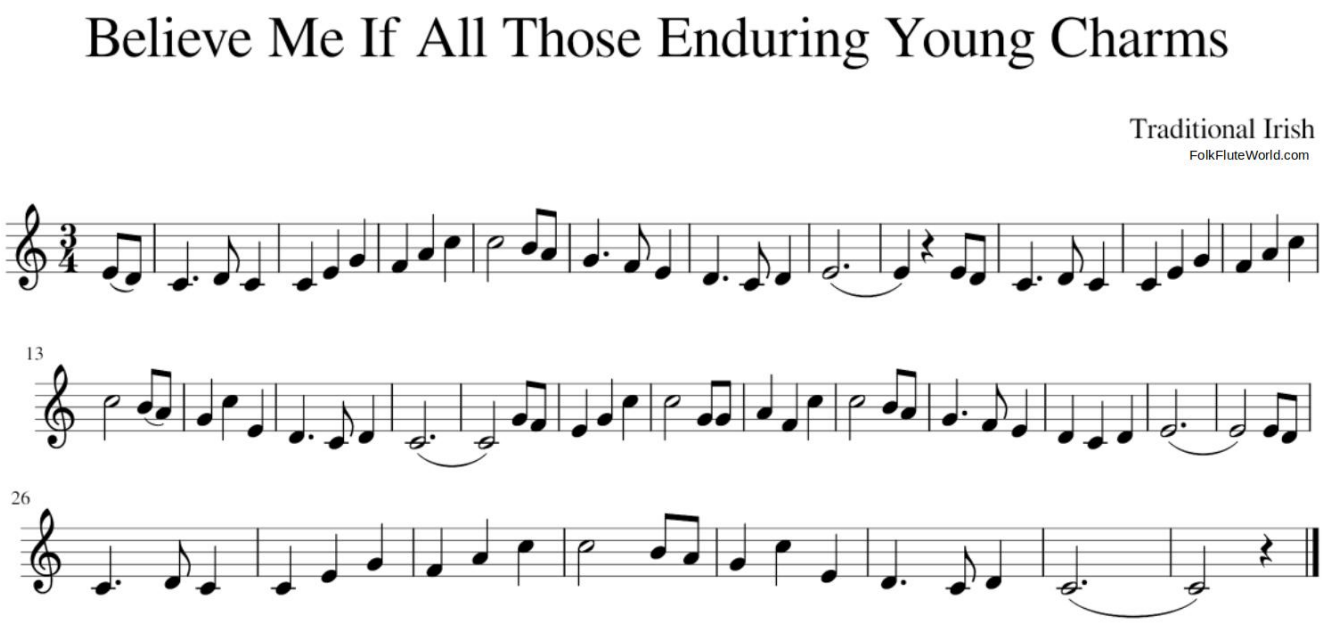


Believe Me If All Those Enduring Young Charms

This Irish tune can be traced all the way back to the 17th century. Poet, composer, and writer Thomas Moore famously wrote lyrics for it.

The melody was also adopted for the Harvard University alma mater theme by Reverend Samuel Gilman (class of 1811). With new lyrics it bids the university a fond farewell.
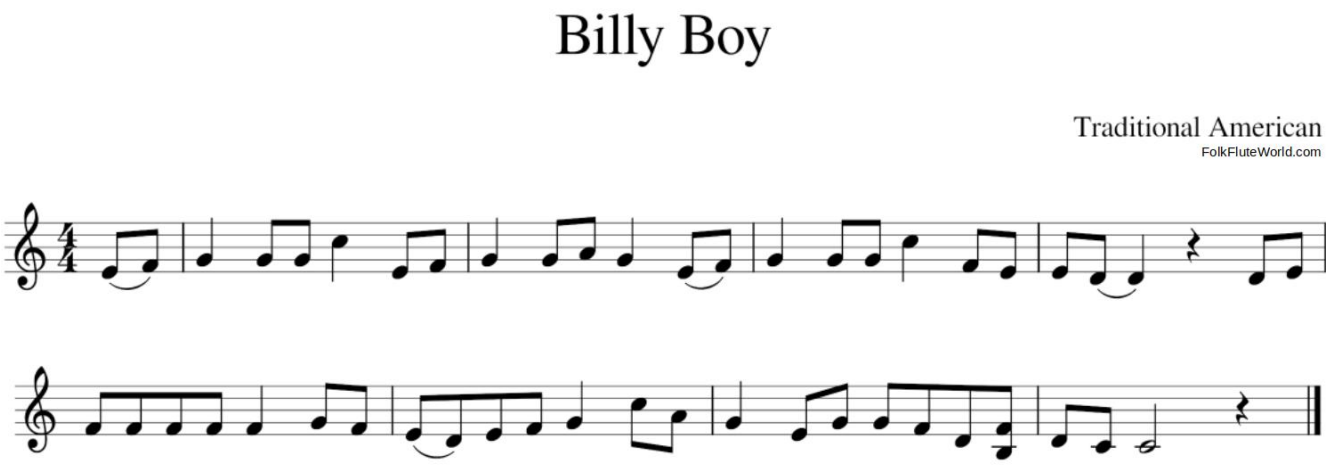
Practice: This song ranges from low C to high C, and mixes all kinds of notes and timing. While there's not some specific item you should focus on in practice, if you can play this song well, you can feel confident that you're well on your way to being able to play most of the popular songs you'll encounter.



Billy Boy

The lyrics of this American folk song question young Billy about why he should be allowed to marry his intended. Both suitors are considered too young for marriage -- although legal age limits were in the early teens when the song was current in the 1800's.

Practice: This score presents you with mostly eighth notes. You'll want to articulate them clearly, but don't overdo the tonguing.



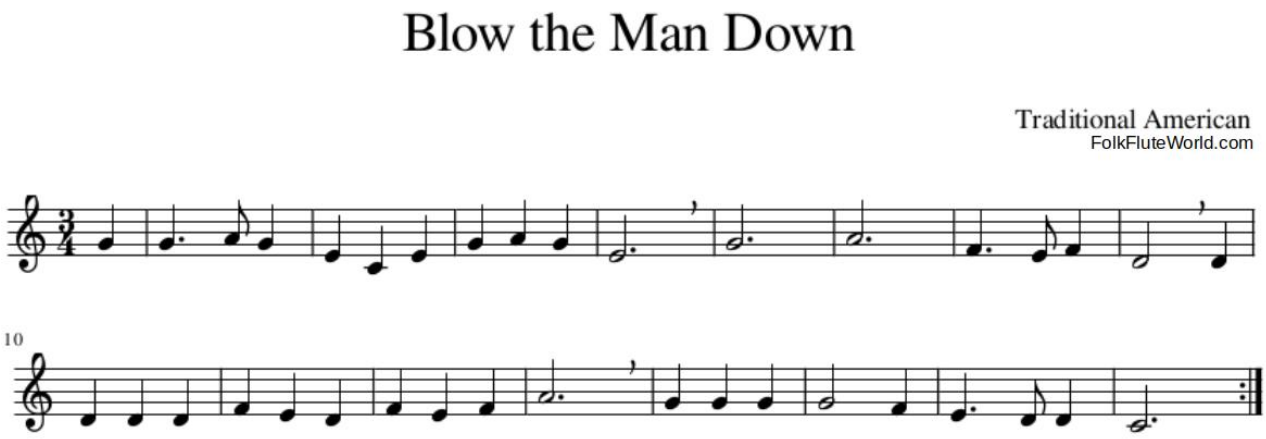
Blow the Man Down

Here's a **sea shanty**, a song sung by sailors while they work. Shanties are typically highly repetitious simple melodies. A lead singer shouts out the words to each new verse, then the rest of the sailors chant the refrain. Take all the verses together -- and there are often many -- and they create a story in song.

This particular shanty dates to the 1860's and is thought to be American in origin.

Practice: This simple song needs little explanation. Note the breath marks. They indicate the phrasing of the song. Once you've mastered this tune, play it at a jaunty tempo, reflecting how sailors would likely sing it.

Perhaps you can play this lusty tune at a party while your friends sing along.
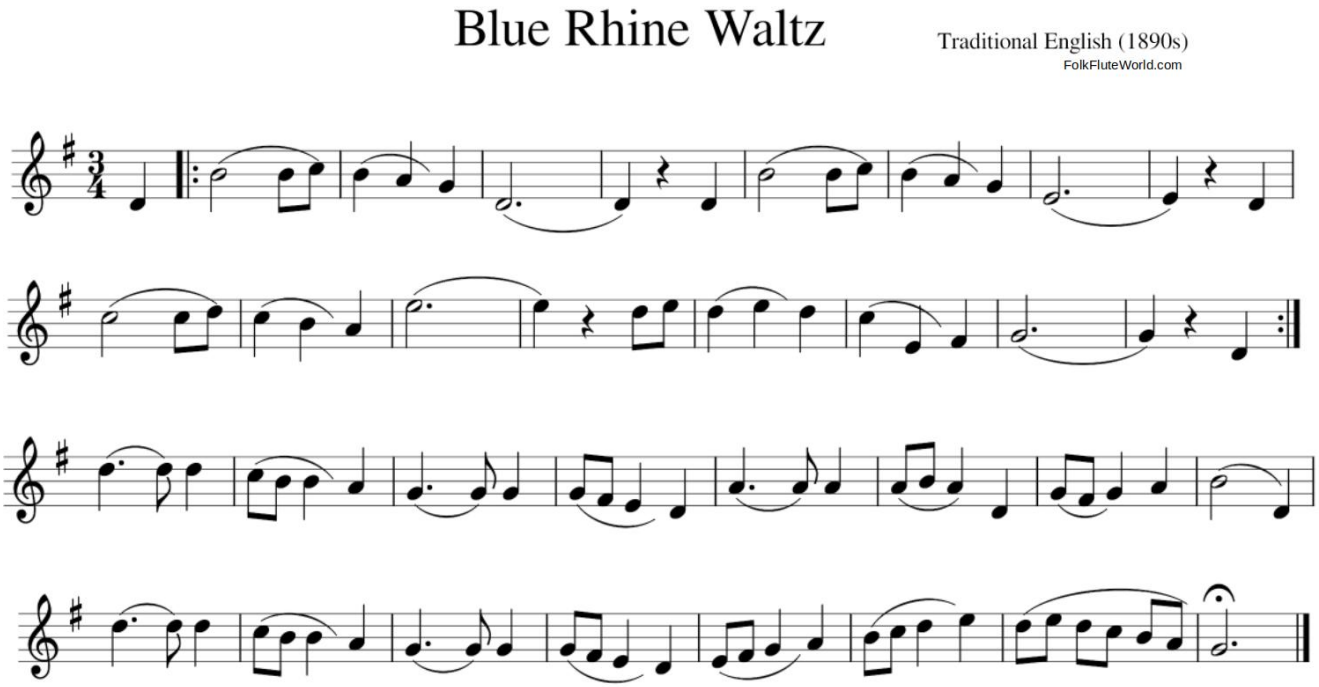


Blue Rhine Waltz

Though you might assume it German, this popular waltz had its origins in 1890's England.

People often confuse it with the *Blue Danube (Waltz)*, from composer Johann Strauss II in 1866. The two songs are unrelated.
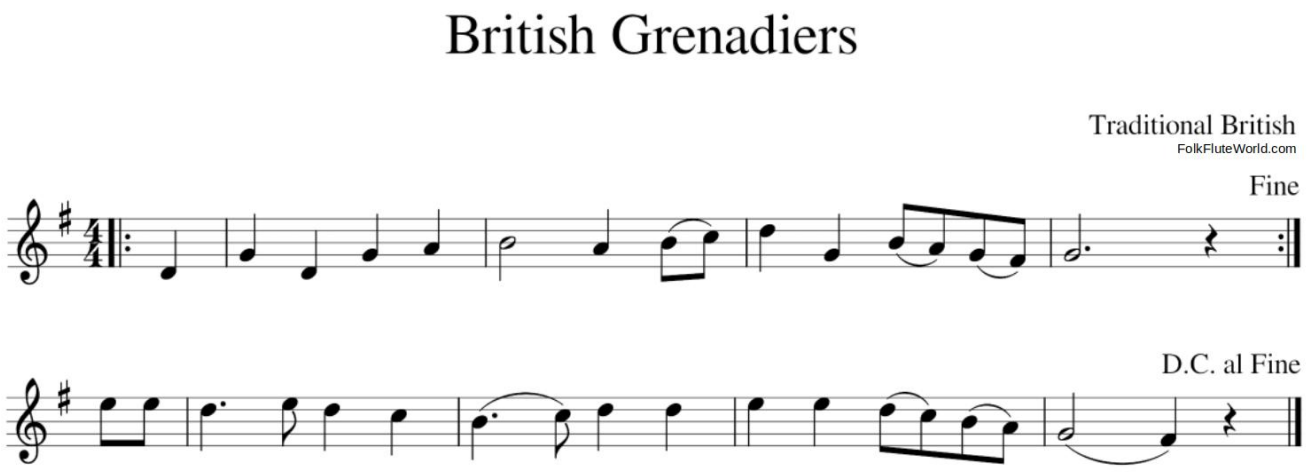
Practice: The outstanding feature of this score is all the slurs (or ties) between notes. They must be played correctly to properly render the tune. Remember that a slur between notes of different pitches means you shift from one to another without separately tonguing the latter note(s) in the tie.



British Grenadiers

You've undoubtedly heard this marching song in the background of historic and military movies. The tune dates from the 17th century and was used by the British military… and the American film industry.

Practice: This is a simple tune, but to play it up to lively speed you'll need to have your fingering down pat. The repeat symbols show to repeat the first line of the score, but not the second.
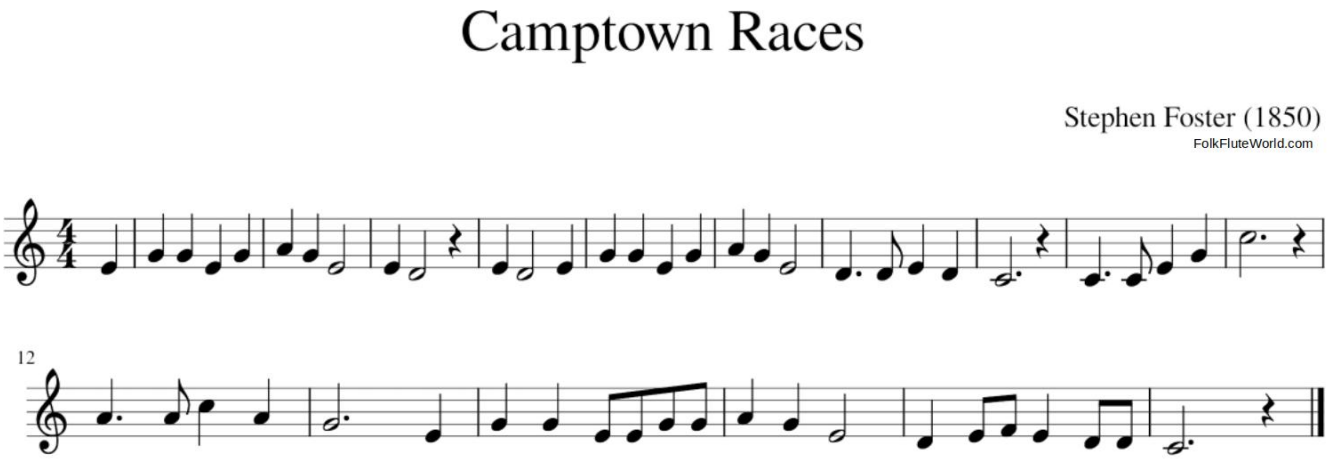


Camptown Races

Stephen Foster wrote this song in 1850. The Camptown, Pennsylvania horse races were his inspiration. The tune became widely popular within just a few years.

Although Foster died young -- at age 37 in 1864 -- he was the first truly prominent American composer. He's sometimes called "the father of American music."

His other famous tunes include *My Old Kentucky Home*, *Old Folks at Home* (better known as *Swanee River*), *Jeanie with the Light Brown Hair*, and *Nelly Bly*.

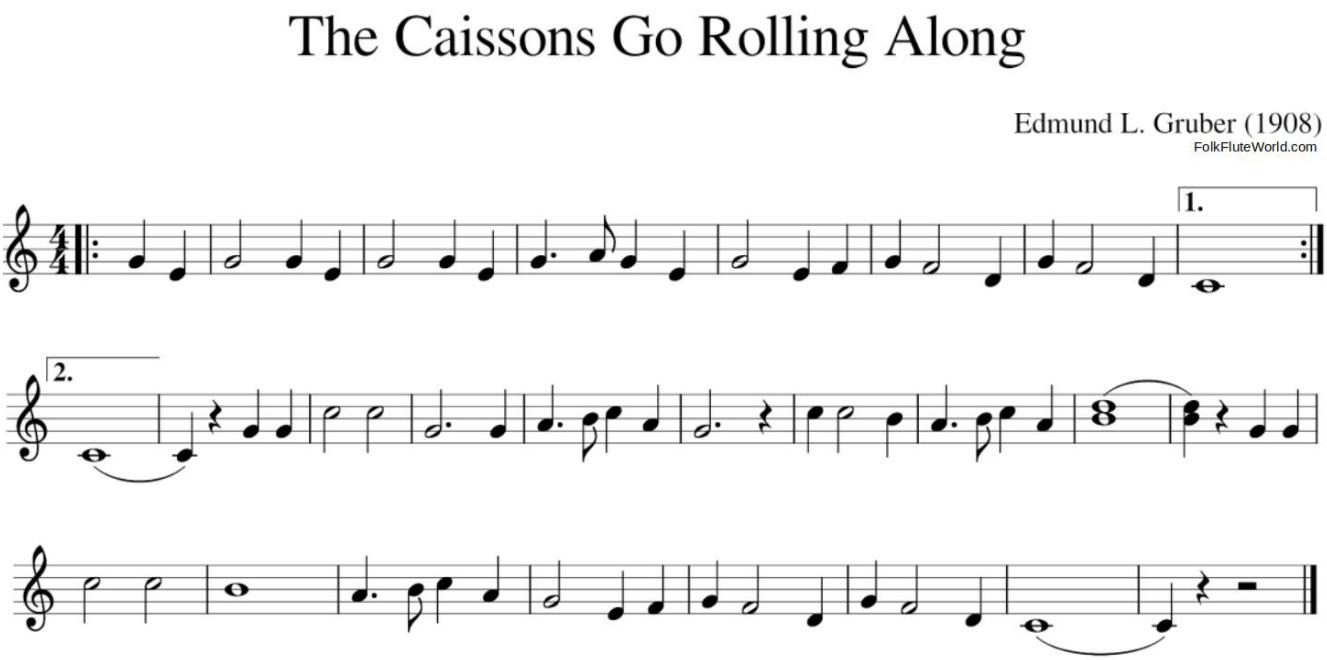
Practice: This score should be an easy one if you first practice it slowly before picking up the tempo. When you master it, you'll want to play it at a jaunty tempo.



The Cassions Go Rolling Along

This song was penned in 1908 by Edmund Gruber. "March Master" John Philip Sousa transformed it into a march called the *US Field Artillery March* in 1917. At that time it became the unofficial theme song for the US Army. It will surprise many Army veterans to hear that it wasn't until 1956 that it became official, with new lyrics by Harold Arberg.

Practice: This is a confident, upbeat song, usually played at a fast clip. Favor the high D in the double-stemmed notes.

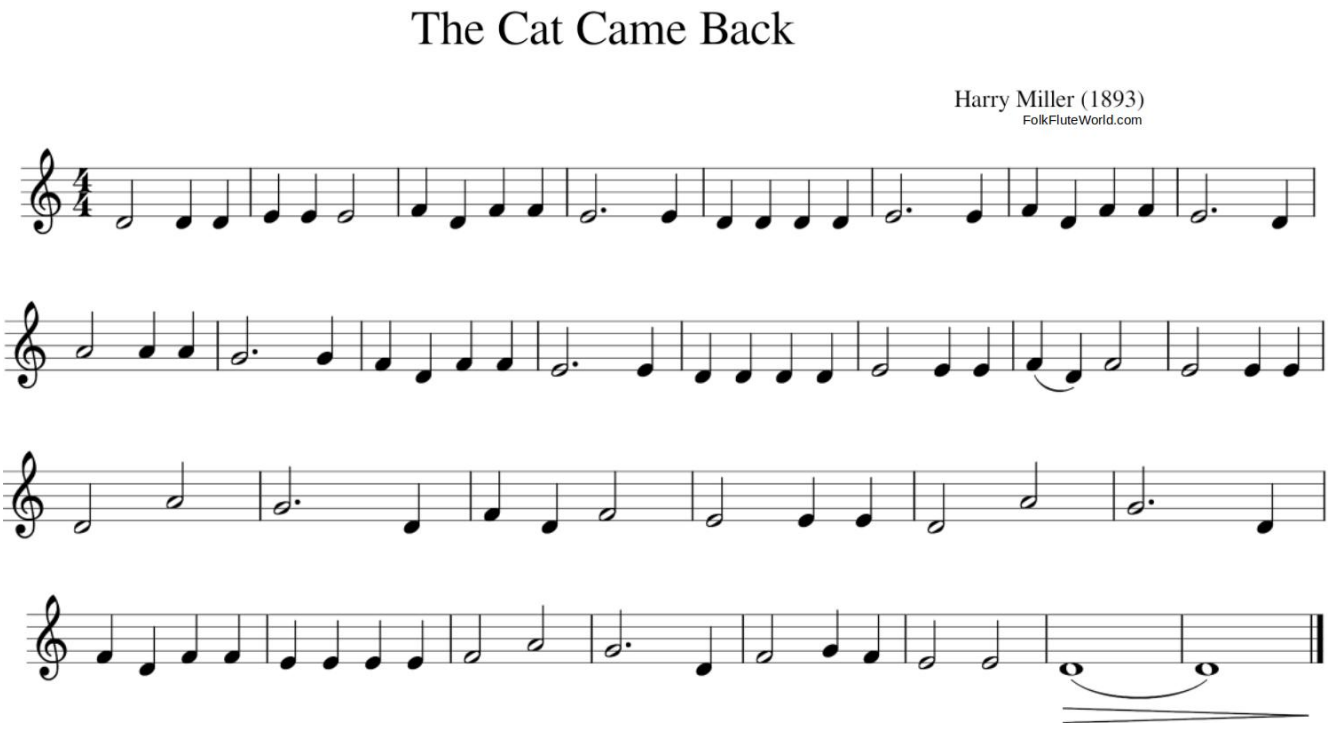


The Cat Came Back

Harry Miller wrote this song about ol' Mr. Johnson who had a cat that came back to haunt him after he tried to get rid of it. It's since became a popular children's' song with that scary edge that youngsters enjoy -- a tad frightful but not too serious.

Practice: This is a simple tune, good for repetitive practice with the notes in the low range of the scale. A key goal should be to intersperse your breaths at optimal points in the song. You don't want to disrupt the ominous mood by taking breaths at inappropriate times. You might experiment a bit to see where breathing is least intrusive. Then write in your own breath marks to improve this score.

The last two measures of the song require you to hold a note and slowly decrease its loudness, as indicated by the **decrescendo** symbol. Doing this with an ocarina requires some skill because you don't want to soften the note such that it goes flat. You'll have to have enough breath to hold that last note for 8 beats.
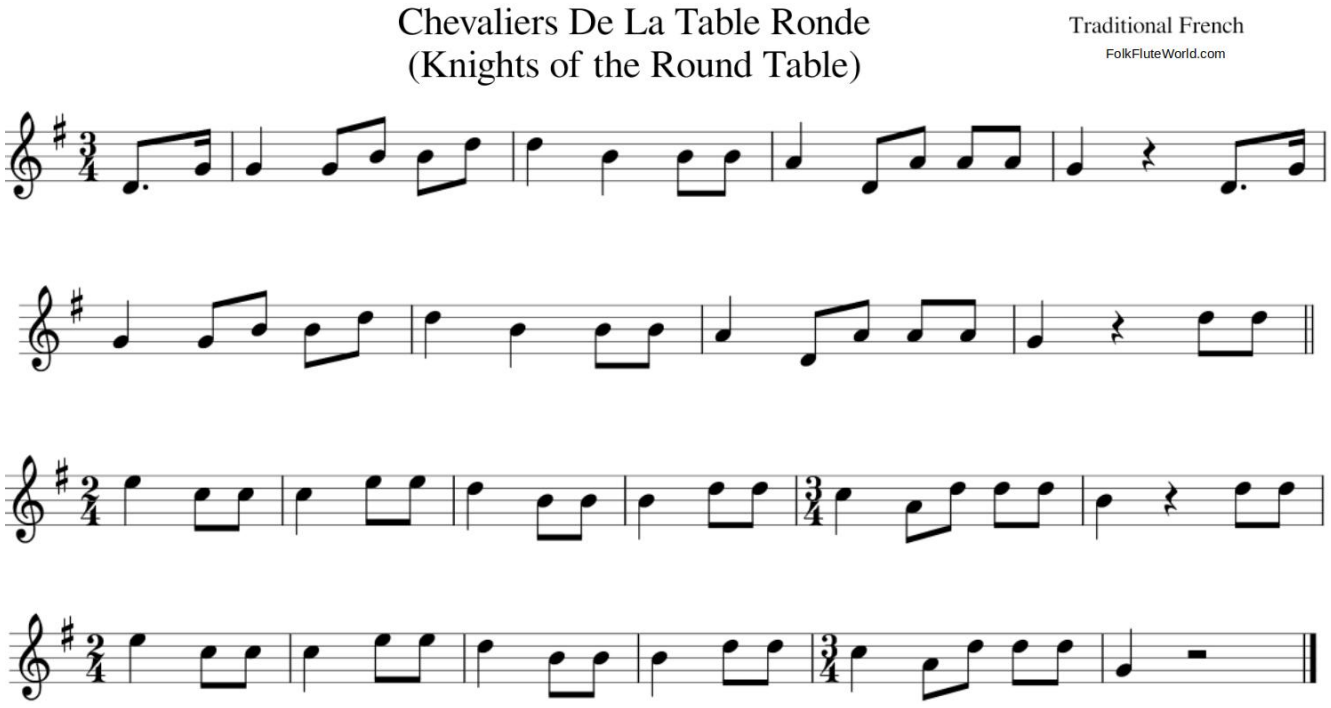


Chevaliers de la table rounde

This is a popular drinking song in the French speaking areas of Europe in France, Belgium, and Switzerland.

It's rather bawdy and encourages unhealthy drinking with its last lines stating that *"The moral of this story is to drink before you die"*.

Practice: The song shifts back and forth between the 3/4 and 2/4 time signatures. But this shouldn't cause difficulty as the quarter note retains one beat throughout. Just stick to one beat per quarter note and play right through those time signature changes.



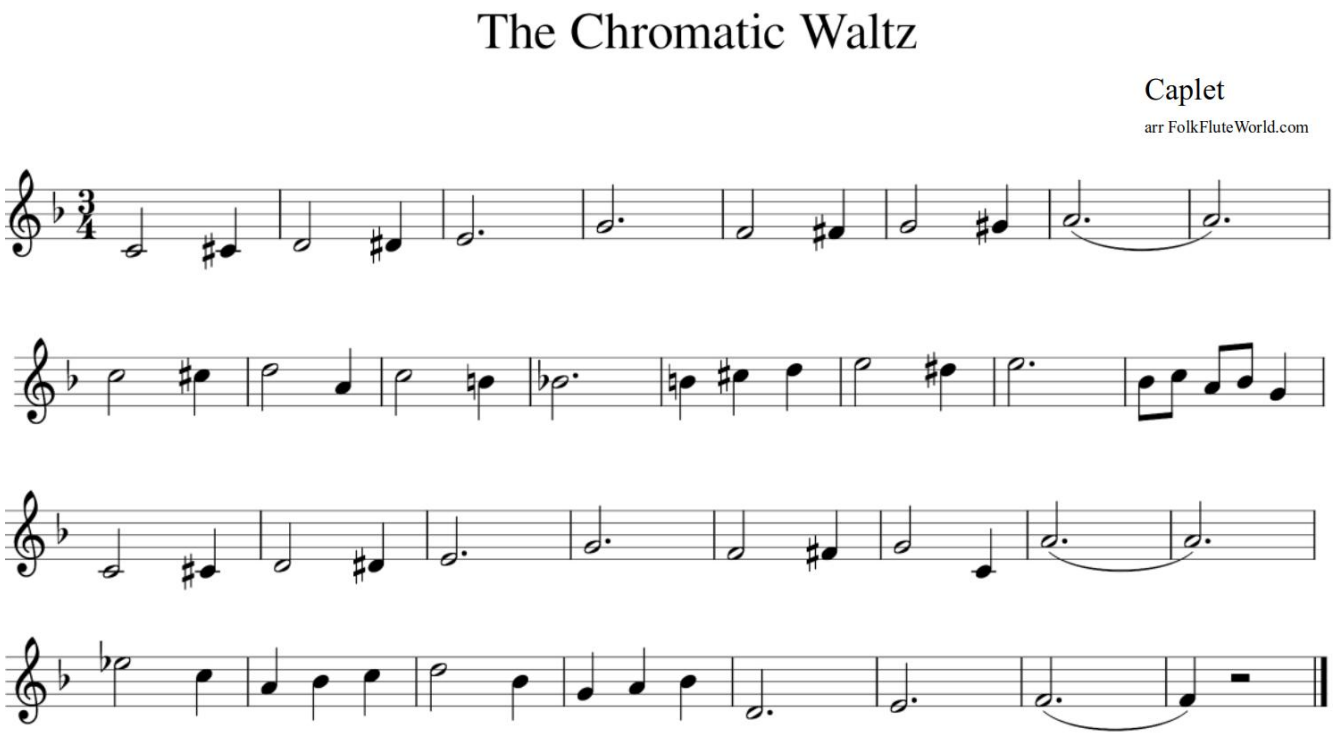
The Chromatic Waltz

You've seen this tune before in earlier lessons in this book. Here it is again in a slightly modified version, the perfect exercise to learn all the semitones.

With its slow climb up the scale, this tune sounds almost spooky when played on a soft-spoken, low voiced bass oc. Try it, if you have access to a bass.

Practice: This is a challenging song to play on an ocarina regardless of the key. It forces quite a few accidentals on you.
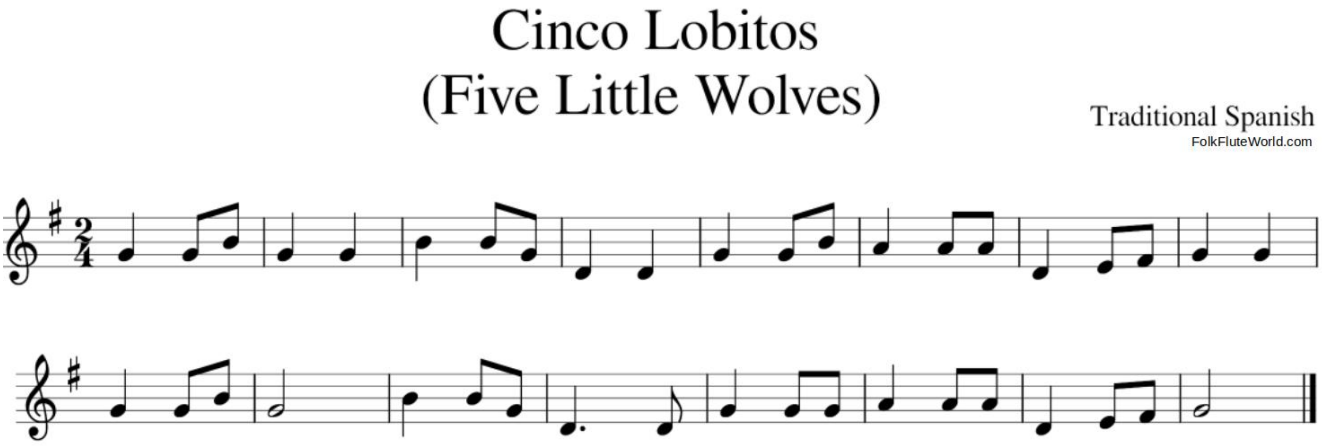
Worse, if you play a 10 hole oc, you'll have to half-hole those low C#'s. The larger holes of the bass ocarina makes it easier to accurately half-hole those notes than if you play an Alto C or C Soprano.



Cinco Lobitos

The title of this song translates as "five little wolves." It's a Spanish folk song that is popular among children, and is sometimes used to teach counting.

Practice: This G Major tune should be fairly easy to play. It's in 2/4 time -- 2 beats per measure, with each quarter note getting 1 beat. 2/4 time is often used in upbeat scores and marches.



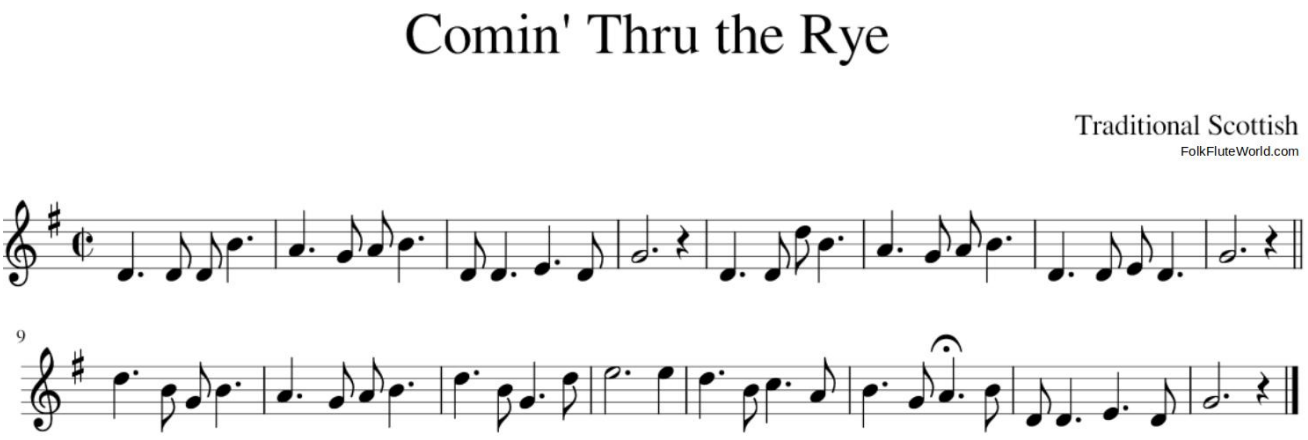
Comin' Thru' the Rye

Common' Frae The Town is an ancient Scottish tune. Scottish Poet Robert Burns (1759–1796) wrote new words for it in 1784 and it became better known as *Comin' Thro' the Rye*.

No one really knows what "coming through the rye" refers to. Some think it means walking through a field of rye, while others believe it means wading across the river Rye. Still others claim that the phrase refers to walking across a cobblestone road prone to puddling.

Practice: The rhythm of this song relies heavily on the dotted-quarter-note-followed-by-an-eighth-note combination. Get that down and you've got this song mastered.

The time signature calls for **cut time**. That means fast. So once you've mastered the fingering, play this song at a quick tempo.
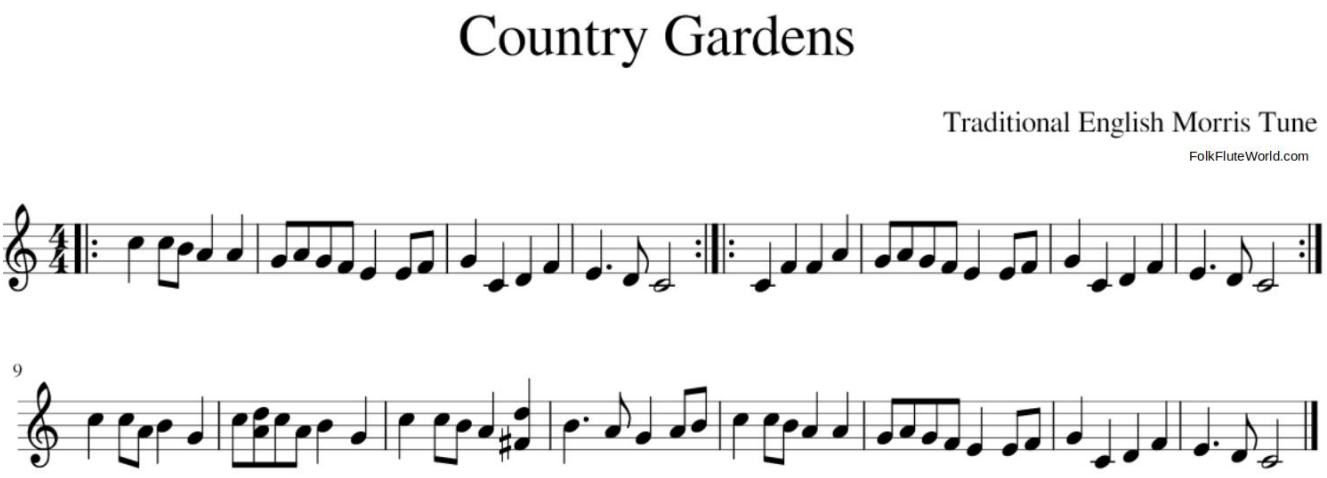


Country Gardens

Here's a lively tune often associated with Morris dancing and May Day festivals. It's also been titled *Echoes of the Trees*.

Country Gardens can be traced back to at least 1728. Cecil Sharp famously collected it along with hundreds of other English folk songs to formally preserve them. He was central to the revival of traditional music in the British isles in the Edwardian period.

Practice: Be sure to properly interpret the repeat signs. You play the first four measures, then you repeat them one time. Then you play the next four measures, and repeat them one time. Only after all that have you played the first line to its conclusion.

For the double-stemmed notes, play the higher of the alternatives.
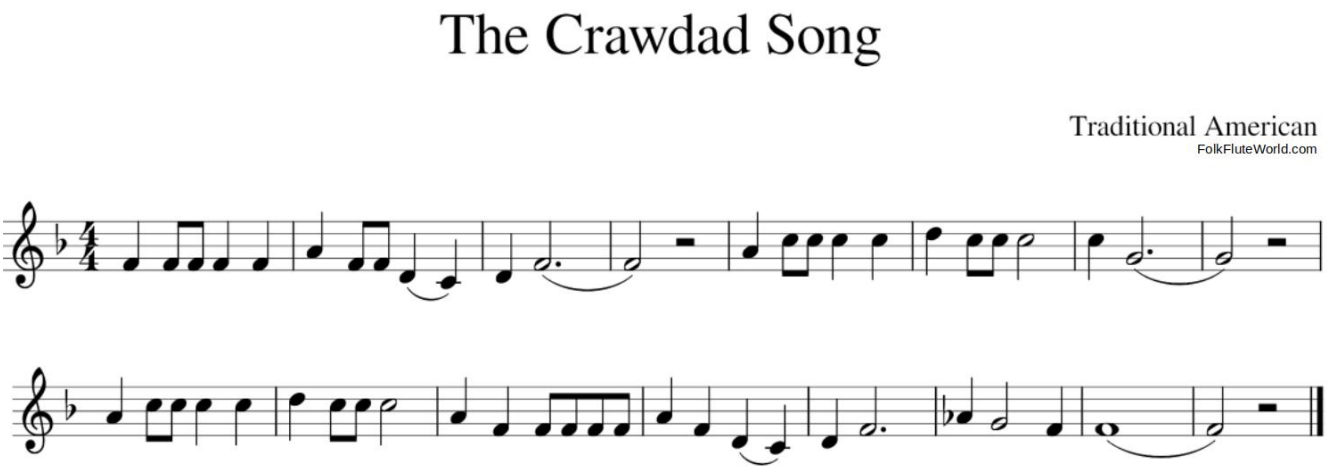


The Crawdad Song

This is an American folk song thought to have originated among African Americans in the tradition of singing while working. Many believe it evolved among railway workers in the South.

Practice: Be sure to catch the A♭ near the end of the song. Its presence -- and its importance -- show why you should always scan a score prior to playing it for the first time.

That unexpected slide into the last two measures give the song a jazzy aura.



The Cuckoo

The cuckoo bird symbolizes the arrival of spring in the English countryside. That's what this song is about. It has since become a popular folk song in all Anglophone countries under a variety of titles.

Practice: The challenge in this song is the timing of the measures containing the dotted eighth -- sixteenth note combination. Once you've got that deciphered, you can readily play the song.

If you need a refresher, look ahead to the score for *Tip-Toe Thru' the Tulips.* You surely know how that song goes and its score will help you understand the timing in this one.
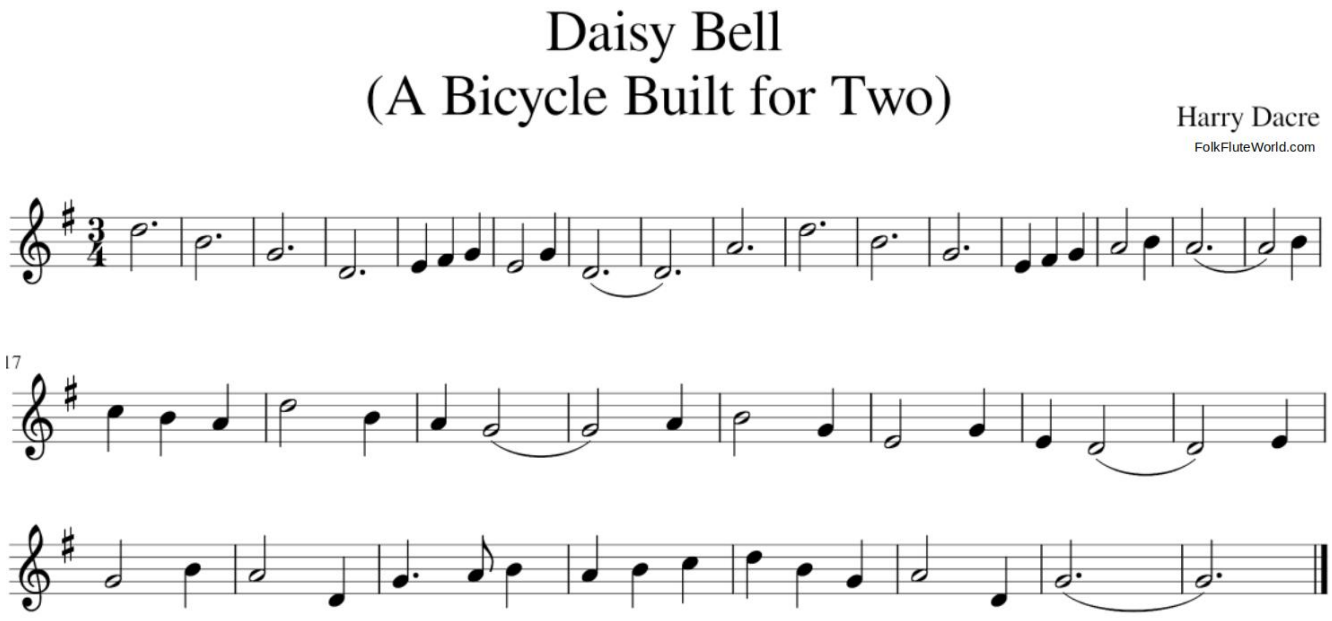


Daisy Bell (aka "A Bicycle Built for Two")

In the popular mind, this song from 1892 represents the "gay nineties". When it was penned, bicycles were all the rage. And for good reason. For the first time in human history, people could move quickly about without horses.

The irony, of course, is that the hoopla about bicycles quickly faded as automobiles took center stage just a few years later.

Practice: Both the timing and fingering of this song are pretty easy. Try to give the song the feel of a lilting waltz.

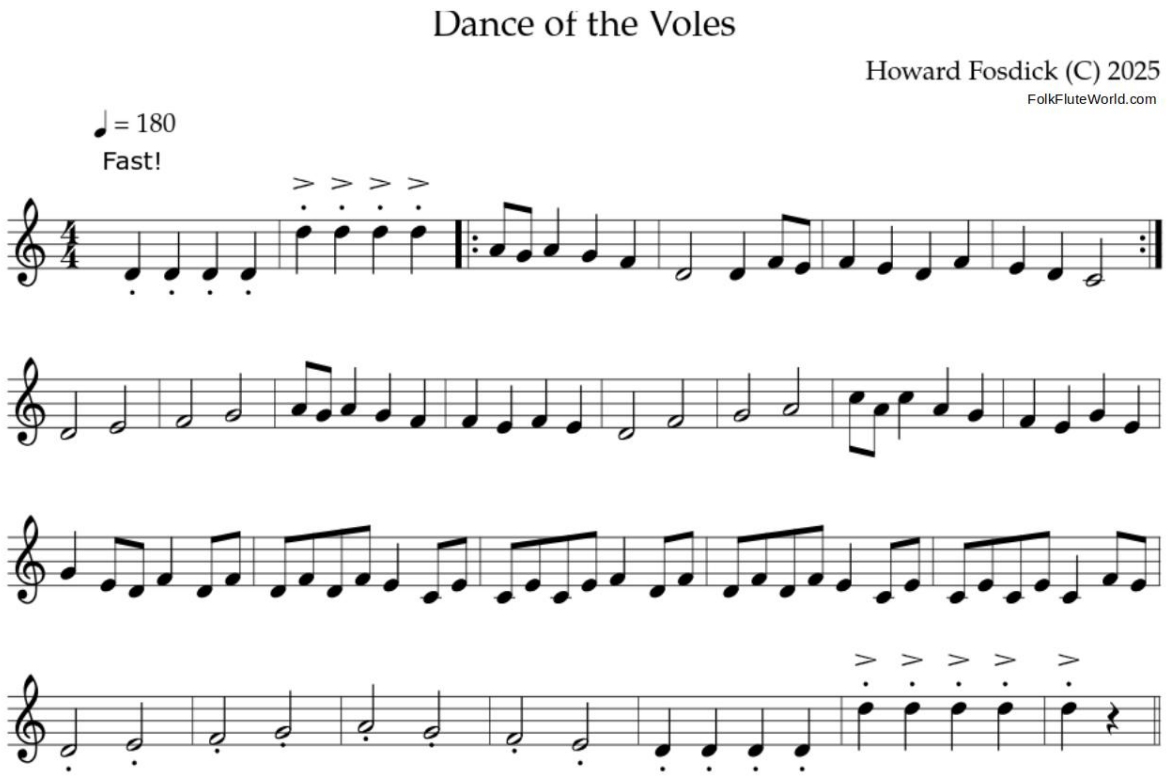


Dance of the Voles

This is a dancing tune for the voles from the novel *The Moon and Remembrance*.

Practice: The first four notes are staccato, and the next four are to be "attacked". They're the lead-in for a quick dance tune. This is one of those songs you may have to practice slowly before trying at its intended speed.

The notation at the start of the score indicates that it should be played at 180 beats per minute, with each quarter note representing a beat.
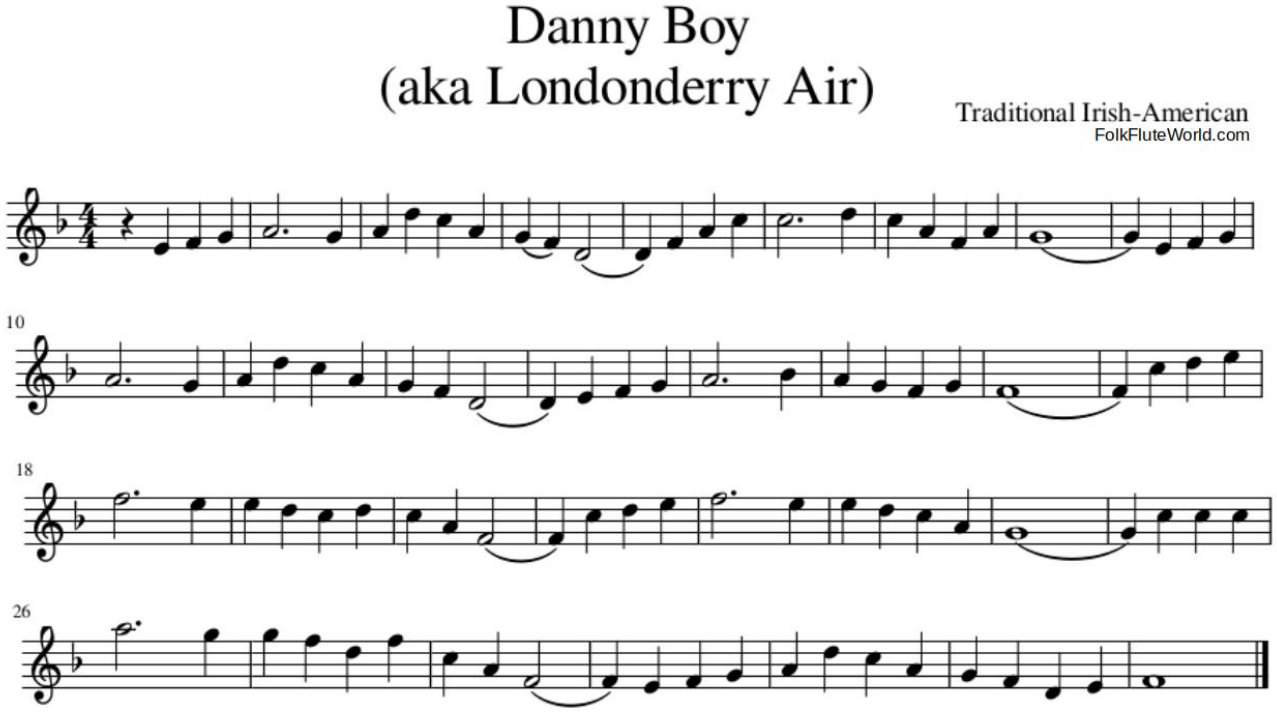


Danny Boy -- For Multichamber Ocarina

Recall that Lesson 21 included two versions of *Danny Boy*, a traditional Irish-American anthem. Those were scored in C Major and D Major, with lots of low note practice for the 12 hole ocarina.

Practice: This version is in F Major and ranges up to a high A. It is scored for extended range ocarinas, such as multichamber double and triple ocs.

If you try this score with a single chamber oc, you won't be able to hit that high A and the high G's right after it. You could replace these notes with lower alternatives, but it kills the dramatic escalation in the melody.

Thus, if you play this on a single chamber oc, the best solution is to play it in a lower key, such as those in Lesson 21.
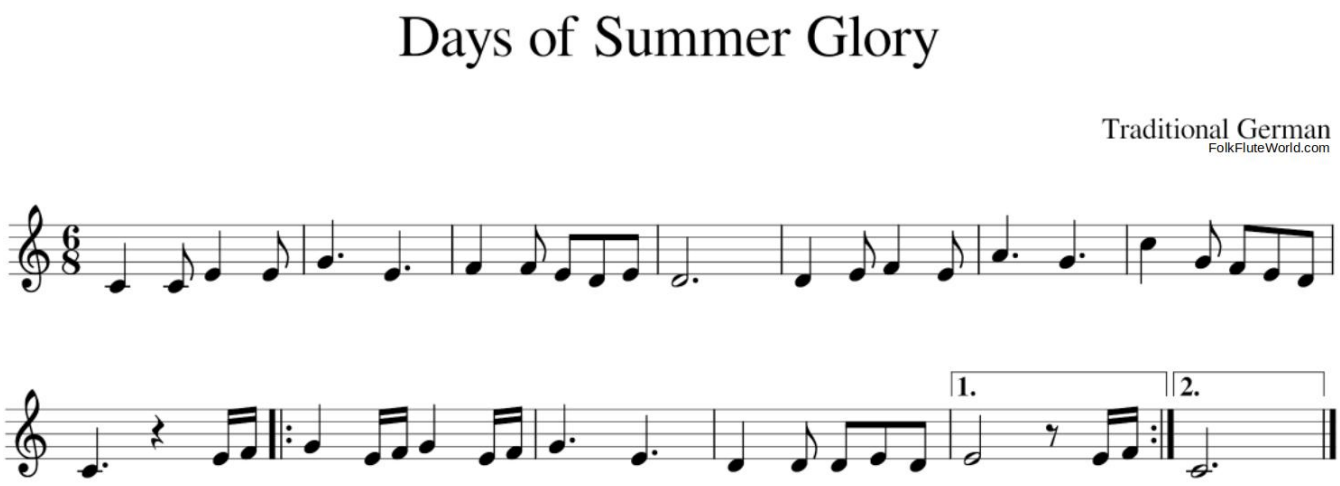


Days of Summer Glory

The first lines of this German folk song voice a universal hope:

Days of summer glory
Days I love to see
All your scenes so brilliant
They are so dear to me.

Practice: Be sure you understand the timing of the sixteenth notes in the second line. In this 6/8 score, each eighth note gets 1 beat. So the sixteenth notes each get 1/2 of a beat (just the same as an eighth note in 4/4 time).



Ding Dong Merrily On High (aka *Branle de l'Official*)

This traditional French tune dates back to the 1500's. Like many ancient melodies, it's since been put to many uses. Perhaps it's best known as a Christmas carol, after Englishman George Radcliffe Woodward added appropriate lyrics in 1924.
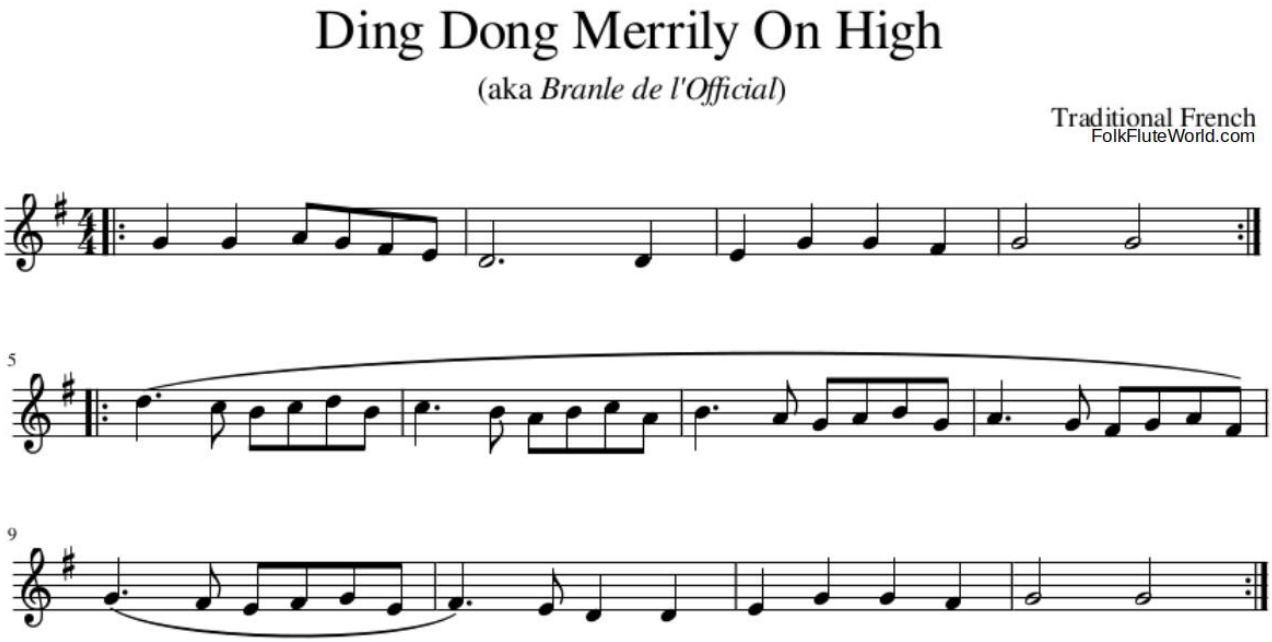
Many recording artists have since included the song on their Christmas albums. They include Roger Whittaker, Celtic Woman, and too many church choirs to name.

Many Christmas pageants present this tune as an instrumental featuring chimes (aka bells). It's a perennial favorite that provides a change of pace in any holiday program.

Practice: The outstanding feature -- and challenge -- to this score is the single long slur that starts in the second line and extends all the way into the first two measures of the third line.

Take a big breath at the end of the first line to ensure you'll make it through. The slur is integral to the melody so it really must be played correctly to express the song.

Another challenge are the runs of eighth notes in that slur. You'll want to play them fairly quickly and that might take practicing at a slower speed before you master them.

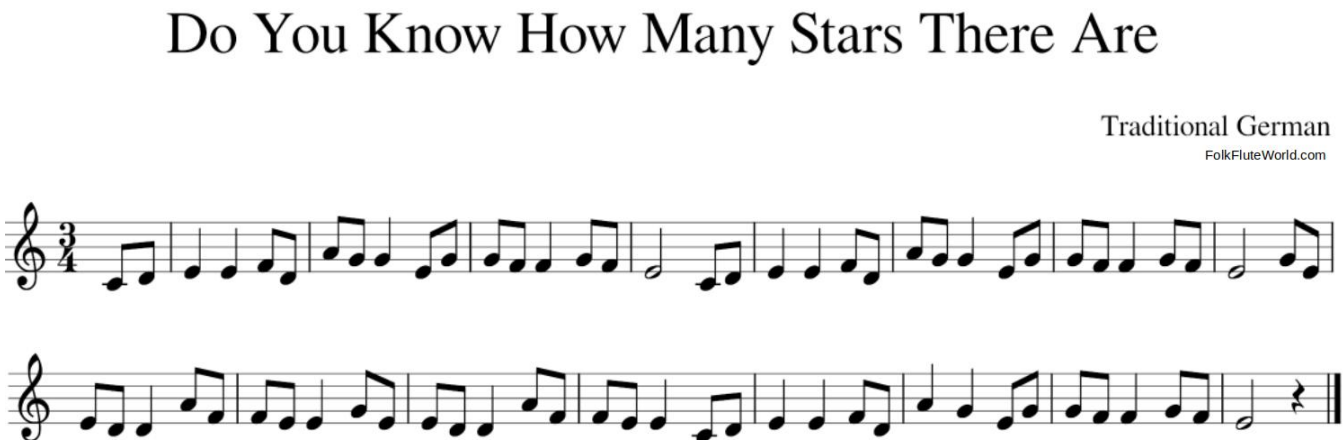


Do You Know How Many Stars There Are

Here's a German folk song whose original title is *Weißt Du, Wieviel Sternlein Stehen*. Its melody was first published in 1818, while the most popular lyrics were printed by pastor Johann Wilhelm Hey in 1837.

Practice: The first measure in the score illustrates how "pick up" notes can start a song off in a measure that doesn't conform to the time signature. That measure contains only 1 beat instead of the 3 called for by the 3/4 time signature.
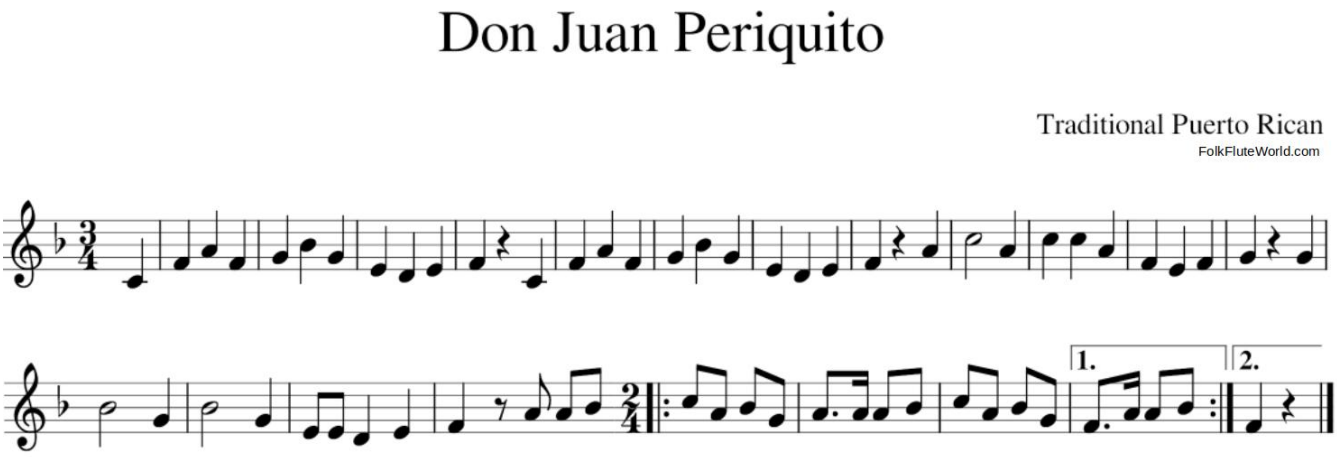
You might also see this song in scores that lack the final rest at the end. Thus, the first and last measures of scores sometimes break the rule that all measures should conform to the number of beats dictated by the time signature.



Don Juan Periquito

This traditional Puerto Rican folk song is the basis for a children's' dance. The lyrics are pretty much nonsensical. My my favorite line translates as *"Little sea snail, you left without dancing!"*.

Practice: If you play the measures after the 2/4 time change quickly, it will give you a good workout ranging between high C, B♭, A, and G.
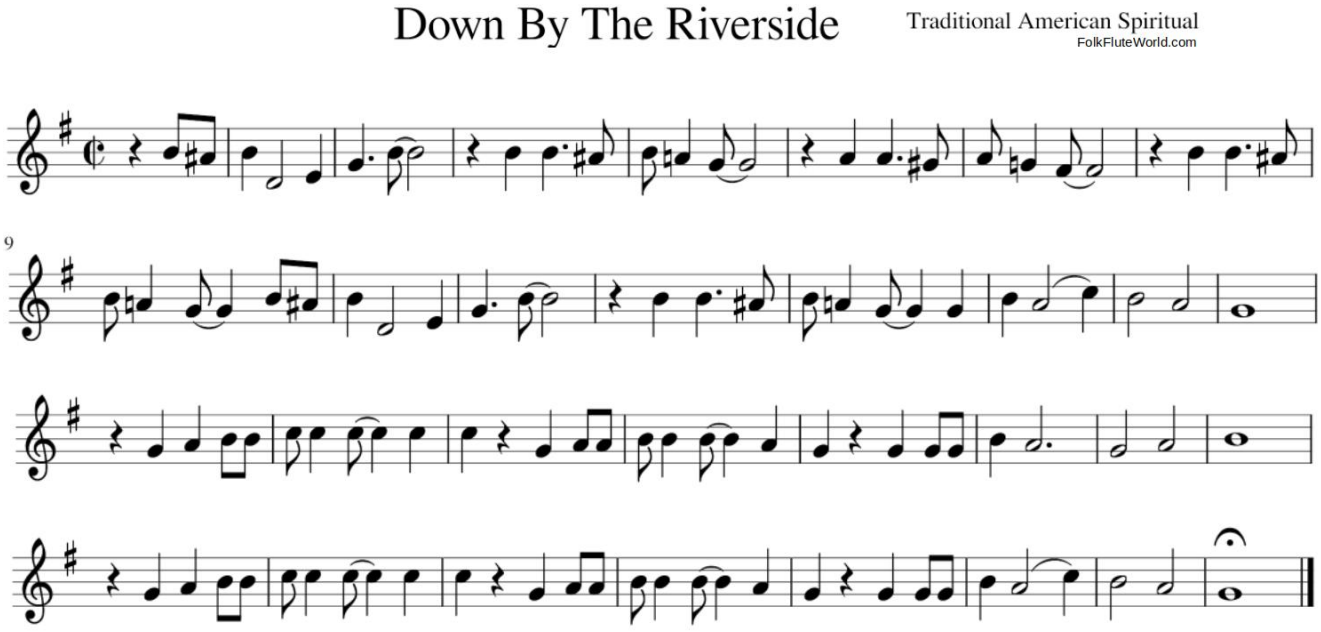


Down By the Riverside

This American spiritual dates from before the Civil War. It's also been adapted as an antiwar protest song, due to its pacifist imagery.

Practice: You see several occurrences of A# in this song. Remember that each halftone can be labeled in either of two ways: as a sharp, or its equivalent name as a flat. A# is actually B♭, so you're well familiar with this note.

After you play an A#, the score helpfully employs the natural sign to show that subsequent occurrences of A are to be played as natural, rather than sharp.

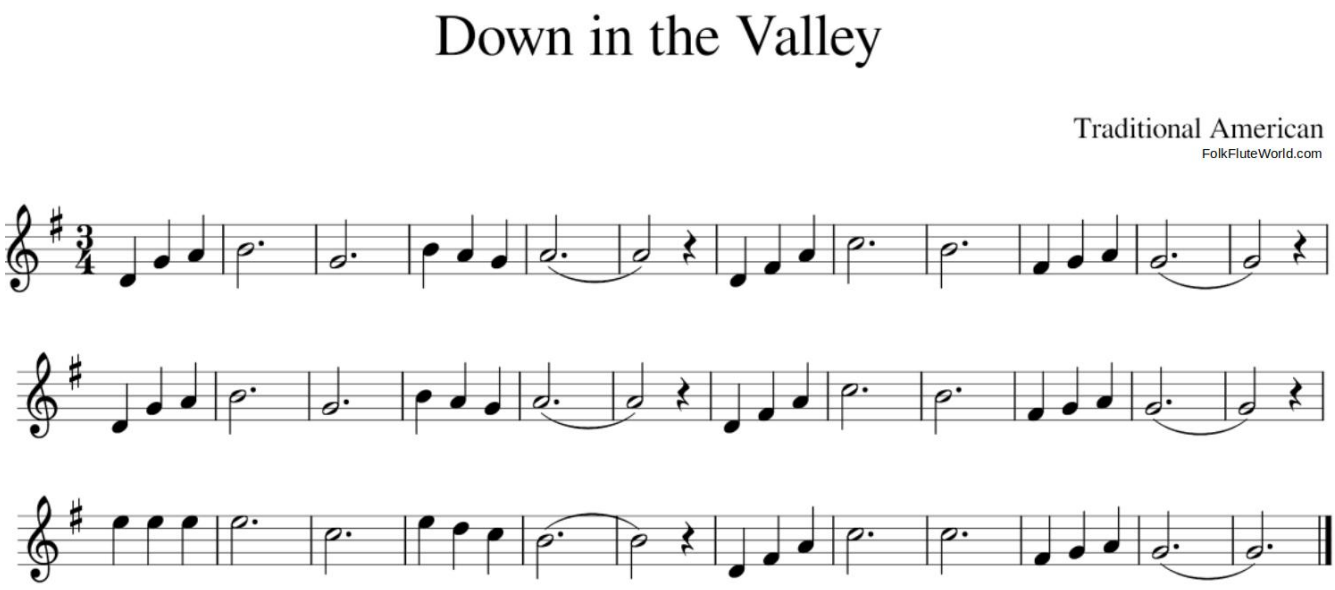


Down in the Valley

This traditional American folk song became especially popular in the 1920's, when many early recording artists produced their own versions. One was released as the *Ballad of Birmingham Jail*, with lyrics said to have been written while their author awaited trial for moonshining.

This tune has appeared frequently in films, television shows, plays, and even an opera.

Practice: This score is fairly easy and repetitive, just the sort of song that demands the pure tone of the ocarina for its beauty to emerge.



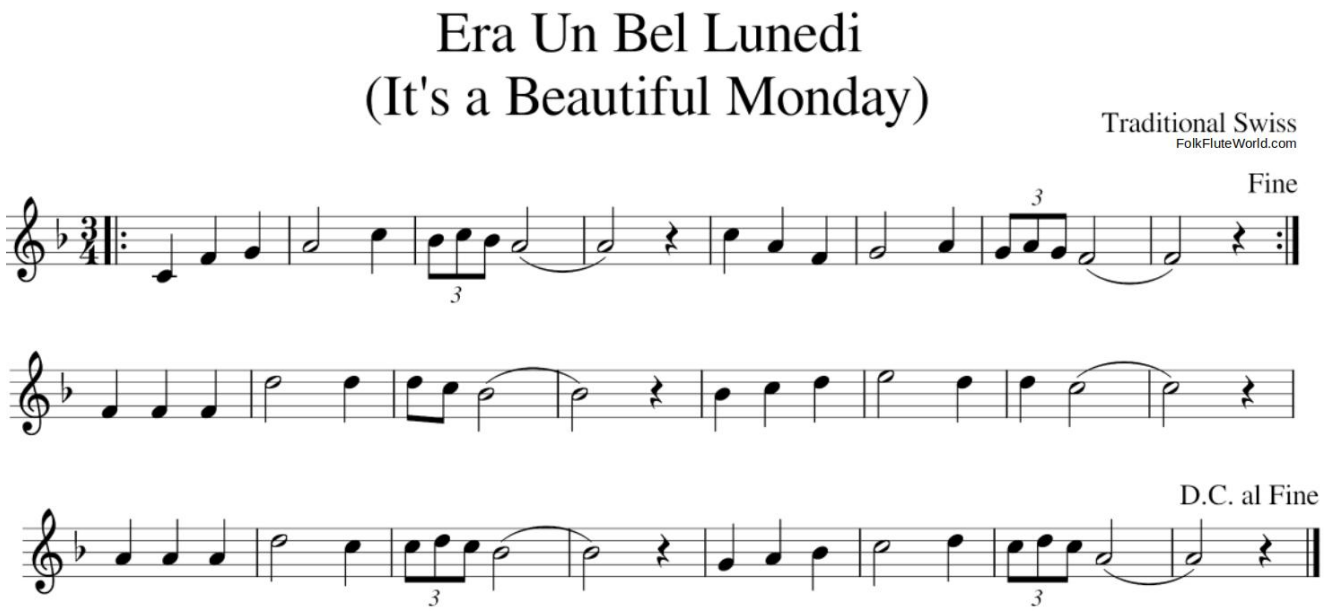
Era un Bel Lunedi

This traditional Swiss folk song reminds one of clear vistas and alpine valleys. It's a happy song... a waltz of the type one associates with the mountains and the outdoors.

The title translates as "It's a Beautiful Monday."

Practice: Remember that those eighth notes grouped in three's and labeled **3** are **triplets**. You play the three eighth notes within a single beat. So those three eighth notes fit into the time duration otherwise consumed by two.

Mind the repeat signs. The way you progress through this song is to play the measures of the first line and repeat them one time. The second time through you play right past the repeat sign to the end of the score. Now you encounter **D.C. al Fine**. That tells you to return to the beginning of the score and play until you see the word telling you to stop, **Fine**.



Ev'ry Night When the Sun Goes In

Here's an old Appalachian mountain tune that likely traces its roots back to early British immigrants.

It's a weeper. Though like many old melodies several sets of competing lyrics exist, those most widely known emphasize the loss of a deep love.

In some older versions, it's a mother weeping for her dead child. In more modern lyrics, it's often a lover mourning her beloved.

In every case, it's what one could call a "Died for Love" theme, where the narrator pleads to pass away to join a loved one, or perhaps asks that she should have died in place of the departed.

Here's a sample set of lyrics:

> *I wish to the Lord my babe was born,*
> *A-sitting upon his pappy's knee,*
> *And me, poor girl, was dead and gone,*
> *And the green grass growing over me.*
> *True love, don't weep, ...*

This song has been widely recorded by bluegrass, country, and folk performers. Perhaps best known is the version by folk balladeer Joni Mitchell, recorded in the 1960's.

Practice: We provide this song in two keys, D Major and F Major, in order to show how vital the key is in setting the tone of a song.

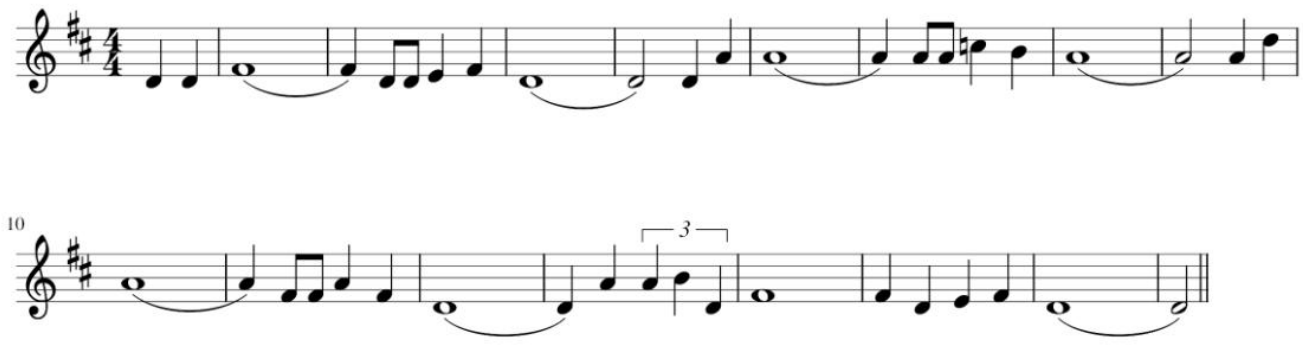
The D Major version seems happier or at least less somber. The score in F imparts a more mournful feeling to the melody that better matches its sad lyrics. Would you agree?

Look for the quarter note triplets in the second lines of the scores. Just as an eighth note triplet consumes the time of two eighth notes, so does a quarter note triplet fit into the time required by two quarter notes.
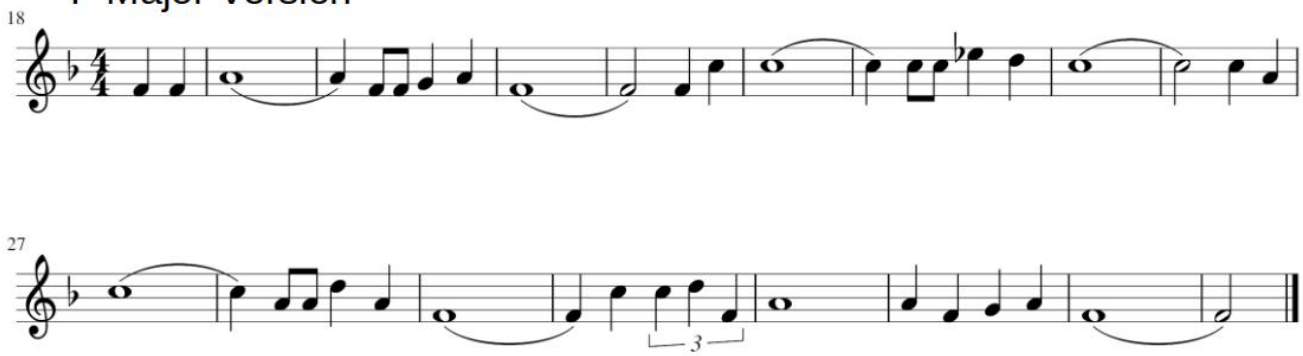
Ev'ry Night When the Sun Goes In

Appalachian Folk Song
FolkFluteWorld.com

D Major Version



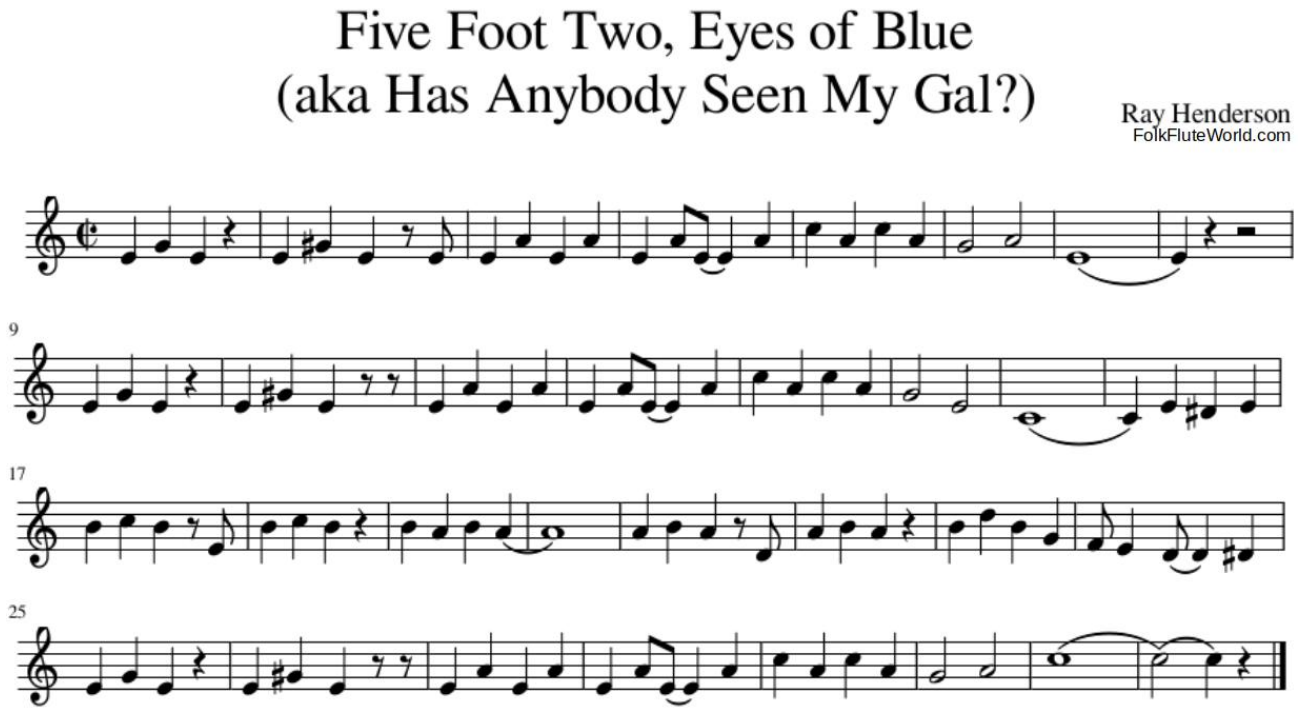
F Major Version



Five Foot Two, Eyes of Blue (Has Anybody Seen My Gal?)

This became a popular hit song in the mid 1920's. It's been recorded by dozens of artists since, a virtual who's-who of the music world up until the 1960's.

Practice: You know how this melody goes, so you probably won't have to worry about figuring out the timing. Be prepared for the G#'s and D#'s along the way. Practice the score until you get it up to the quick speed demanded by cut time.
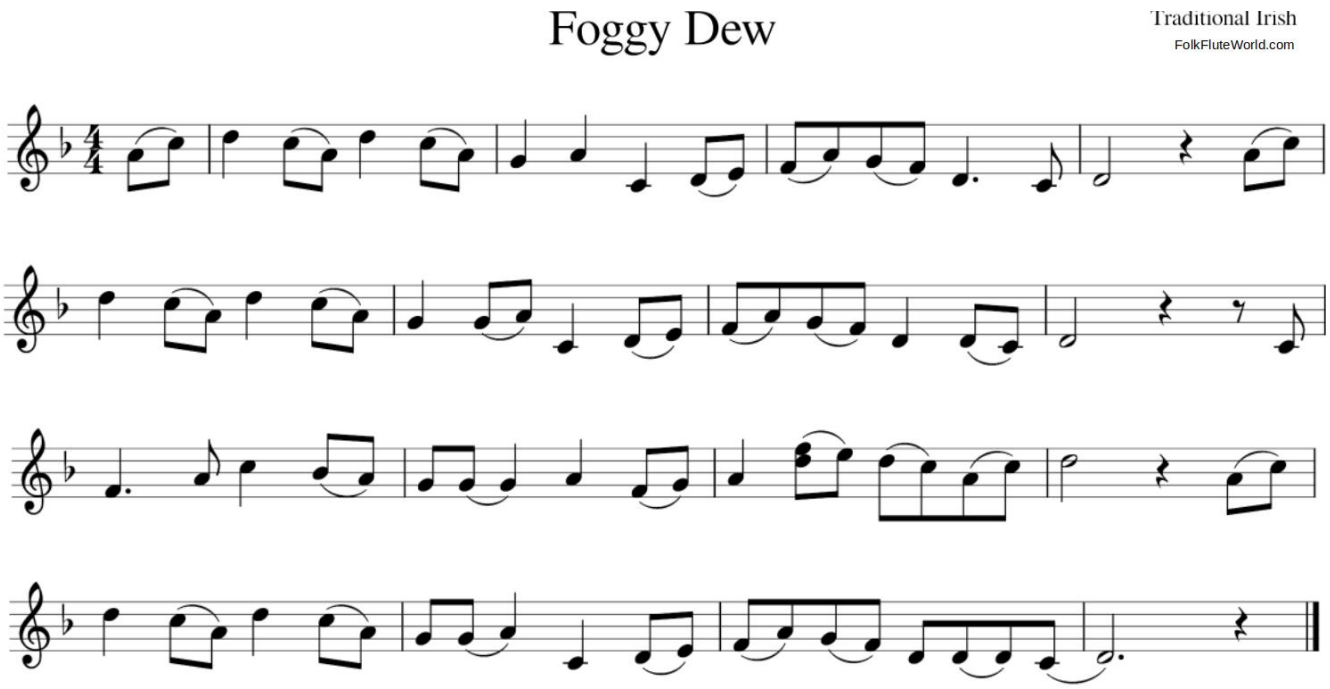


Foggy Dew

Here's an Irish national tune. It commemorates the Easter Rising of 1916. Written during the first world war, it urges Irishmen to fight for Irish independence rather than for Britain in the world war.

Practice: This song spans the ocarina's range and offers a good workout for ascending and descending the scale.

This song is a lament. It's meant to be played slowly in spite of the fact that it contains mostly eighth notes.
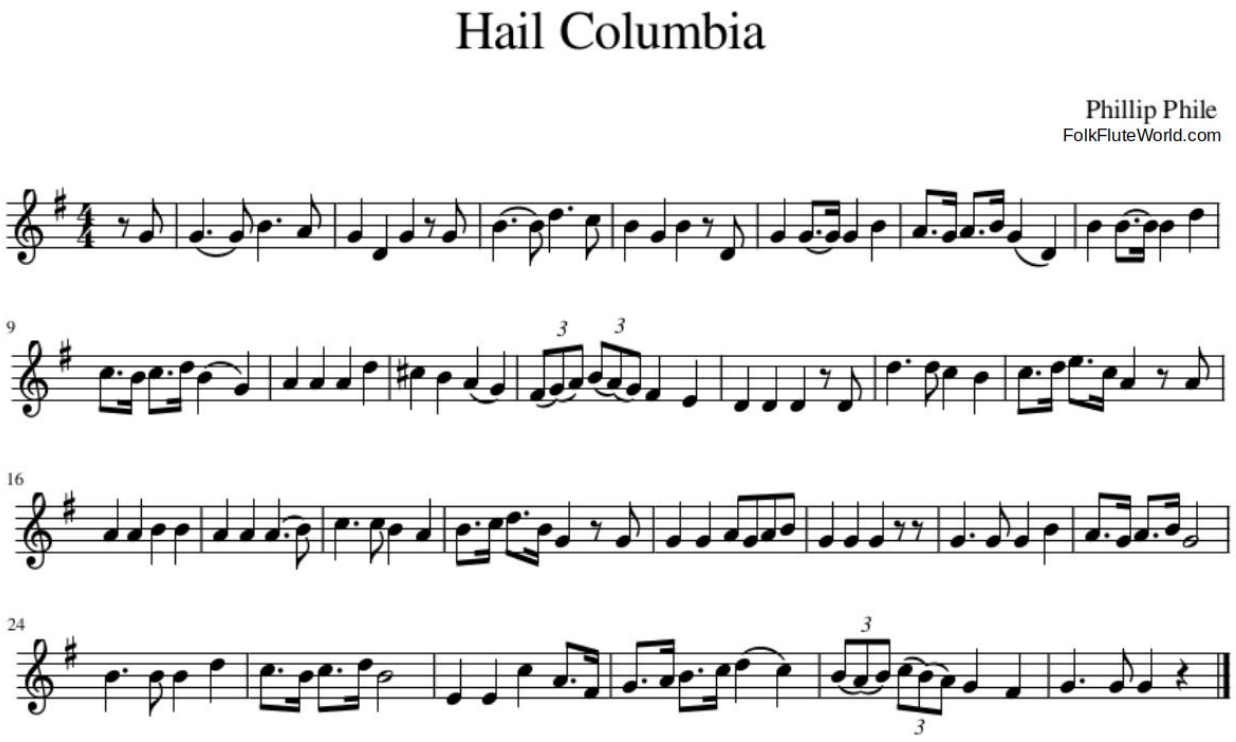


Hail Columbia

This song was written by Phillip Phile for the first inauguration of George Washington in 1790. He titled it *The President's March*. It was retitled *Hail Columbia* when Joseph Hopkinson added lyrics in 1798 -- "Columbia" being a now-forgotten symbolic name for the United States.

Most Americans don't know that the *Star Spangled Banner* -- though composed in 1814 -- did not became the official anthem of their country until 1931. Until that time, *Hail Columbia* often served as the country's theme.

Today, *Hail Columbia* is the official song of the Vice President of the United States. It is played for him or her at times when *Hail to the Chief* would be played for the President.

Practice: The timing of this melody is a bit tricky. It contains dotted-quarter-eighth-note combinations, as well as dotted-eighth-sixteenth-note combinations. Note also the triplets in lines 2 and 4. Recall that this requires three eighth notes to be played within the normal duration of two.



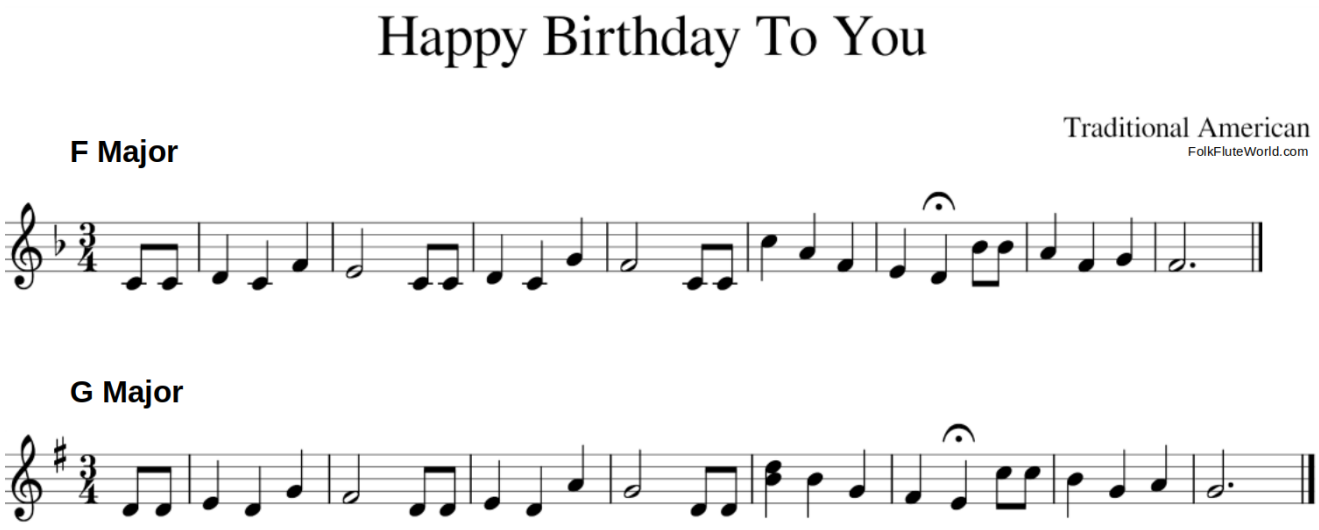
Happy Birthday To You

Well, here's an easy one! Everyone knows the tune, and it's not difficult to play. Many attribute the melody to sisters Patty and Mildred J. Hill back in the 1890's, but others dispute this. The *Guinness Book of World Records* claims that this is one of the most recognized of all songs among English speakers.

Although the tune dates to the 1890's, a company called Warren Chappell claimed its copyright in the early 2000's and collected fees from television and film producers for its use. The company charged up to $5,000 for each use by a television program, and up to $50,000 for use in a film.

The courts ruled against Warren Chappell in 2013 and forced them to pay back $14 million they had collected. Today the song is considered to be in the public domain.

Practice: We provide the song in two different keys. For the first version, mind the B flats and the hold in the third to last measure. The second version transitions up a note throughout. Choose the high D for the double-stemmed note in the second version.



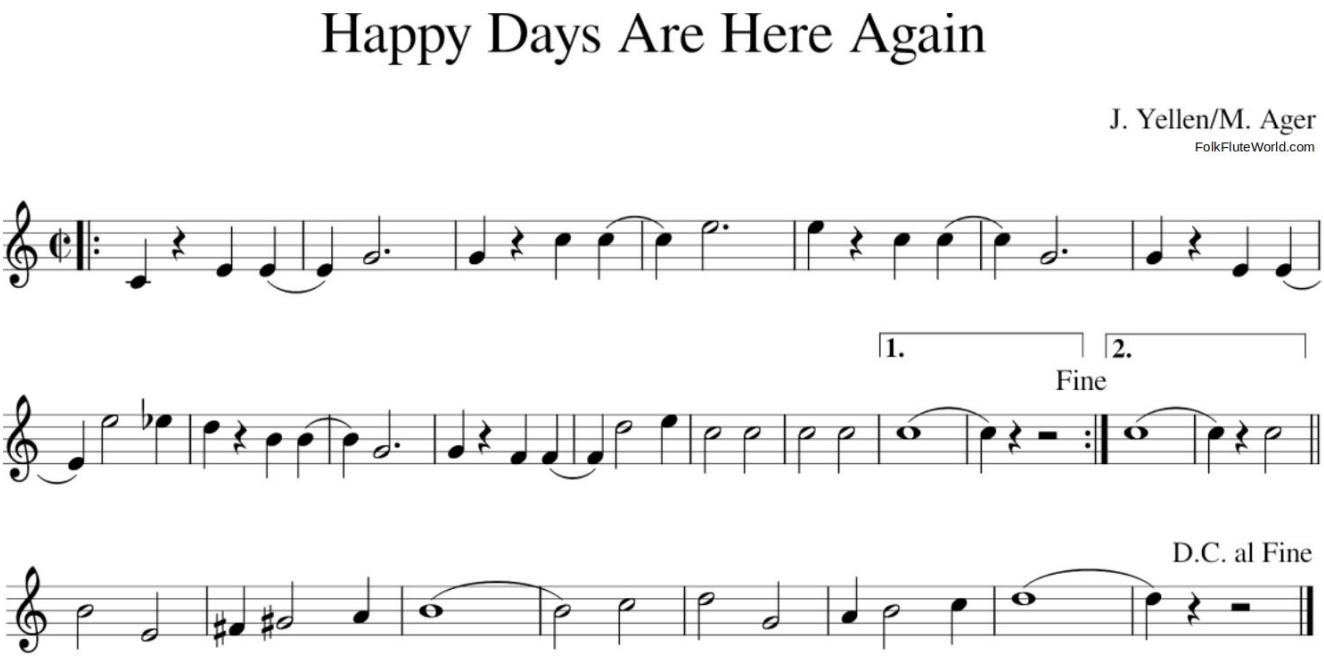
Happy Days Are Here Again

Here's another Tin Pan Alley song by the composer-lyricist team of Milton Ager and Jack Yellen. They composed the piece in 1929 and it made its debut the next year in the film, *Chasing Rainbows*.

When the tune really came into its own was at the 1932 Democratic National Convention. The story is that the orchestra kept playing a somber, plodding version of *Anchors Aweigh*, over and over. (Candidate Franklin Roosevelt had been Assistant Secretary of the Navy.)

Somebody on the floor finally shouted, "For God's sake, have them play something else!" The band struck up this boppy tune to instant applause. A campaign song phenomenon was born. Today many of us associate the song with attempts at false cheer during the Great Depression.

Practice: Watch for the high E♭ (aka D#) in the first measure of the second line, and the sharps in the second measure of the third line.



Havah Nagila
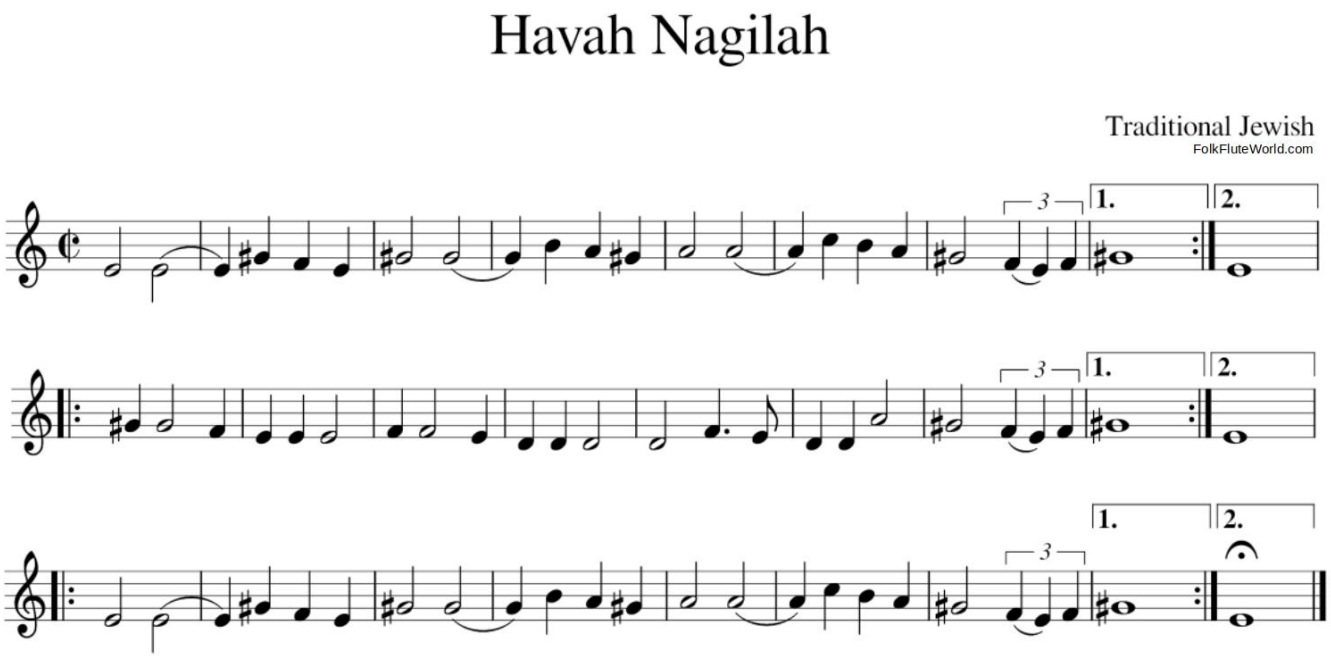
The *Havah Nagila* (or *Havah Nagilah*) was composed in 1918 to celebrate the Balfour Declaration and a British victory over the Ottoman Turks. It was based on an old Hasidic religious chant.

Today it's sung at various celebrations including weddings, bar and bat mitzvahs, and Jewish holidays.

Practice: Notice how the repeat brackets tell you to repeat each line one time. For each line, play the first ending the first time through, and the second ending the second time through. The volta notation shows which ending to play.

See the triplets in this tune? They occur just before the 1st and 2nd endings. These triplets consist of three quarter notes. That means that you play three equal notes within the time otherwise required to play two quarter notes.

Be prepared for all those G#'s!
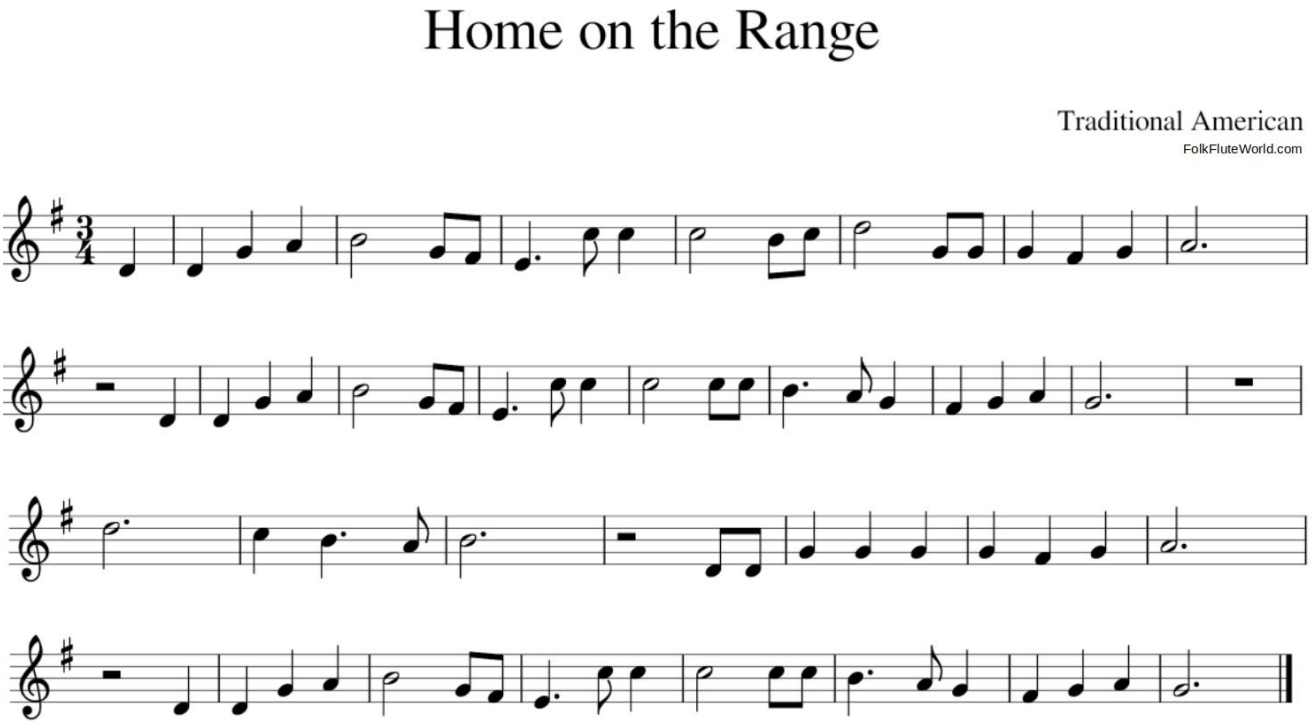


Home on the Range

Everyone knows this western ballad. Some call it the "anthem of the west". Few also know that it is the state song of Kansas. The origins of both the melody and its lyrics are disputed, but its popularity remains unchallenged.

Many artists have recorded the song, most notably Bing Crosby, who laid its tracks three times in the 1930's. Others include Frank Sinatra, Gene Autry, Pete Seeger, and of course, Boxcar Willie.

Practice: Here's a good workout for high C's and D's. Have fun with this simple but classic tune.
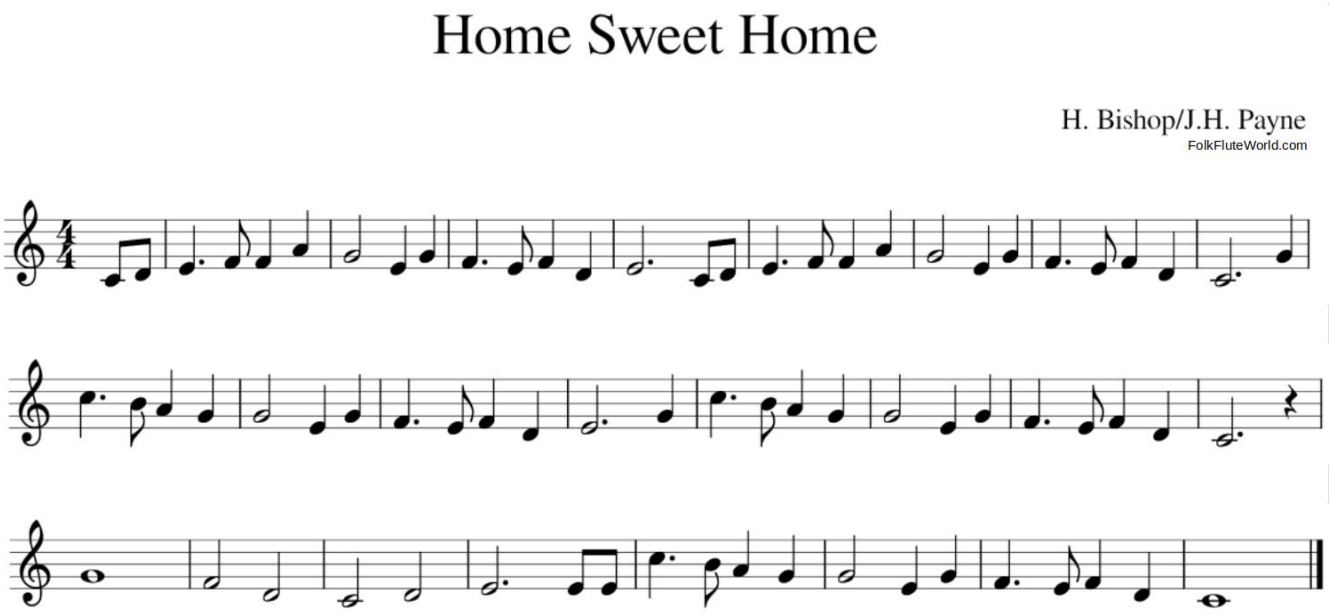


Home Sweet Home

This song was written by Englishman Henry Bishop but found its greatest popularity in the United States. During the American Civil War, it was banned from Union army camps as likely to incite desertion. Its paean to "home sweet home" was thought too enticing to play around the campfires.

The tune has appeared in many films, but is probably most closely associated with *The Wizard of Oz* from 1939. It was quite popular among recording artists from the turn of the century to the second world war.

Practice: This pretty tune doesn't present any new obstacles. It relies heavily on the dotted-quarter-note-eighth-note combination.



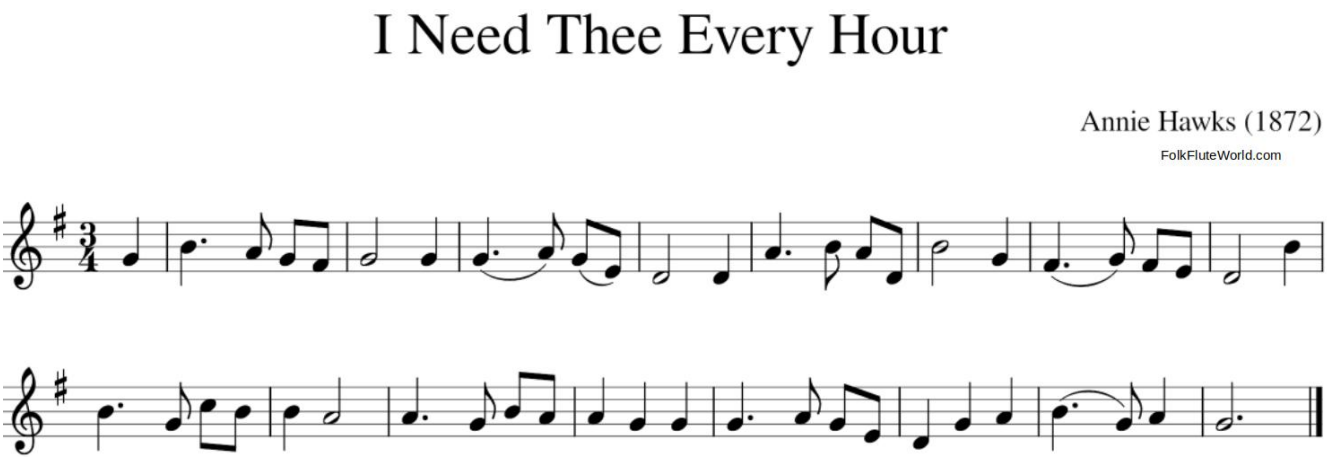
I Need Thee Every Hour

This is probably the best-known composition by hymnist and poet Annie Hawks. The song dates from 1872 and is included in many church hymnals.

Hymnals are an abundant source of free public domain scores, many of which feature beautiful melodies. Interestingly, a large percent of them start their lives in other contexts before settling down with new lyrics in church hymnbooks.

Practice: It's important to get the slurs right to make this song sound the way it's intended. Remember, a slur between two notes of equal pitch really means to play one long note. A slur between two notes of different pitches means that you seamlessly glide from one to the next, without using your tongue.

Some musicians like to distinguish between ties and slurs, where a **tie** connects notes of the same pitch, and a **slur** connects notes of differing pitches. Others use these two terms interchangeably.



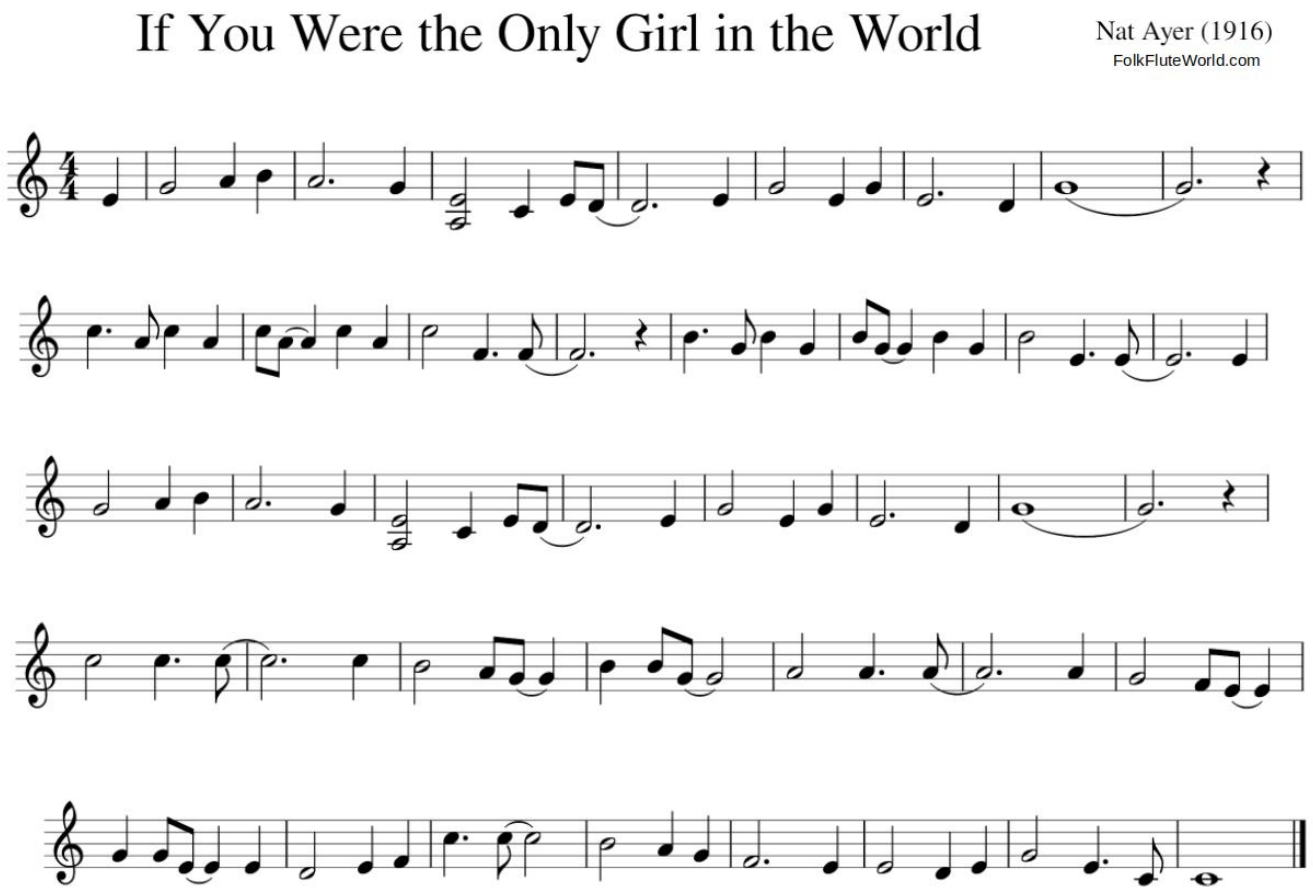
If You Were the Only Girl

This song epitomizes the style of popular songs between the turn of the twentieth century and the 1920's. It was written during the first world war and performed in London as part of the musical *The Bing Boys are Here*.

The tune has great staying power: it titled one episode of *Upstairs, Downstairs* in the 1970's and was famously sung on *Downton Abbey* upon the return of Matthew Crawley from the first world war.

Crooners recording it have included Perry Como, Peggy Lee, Doris Day, Bing Crosby, Dean Martin, and more.

Practice: This is a beautiful song. Your goal as an ocarinist is to bring that beauty into every note. Don't just pedantically follow the timing but imbue it with emotion to which any listener would respond.

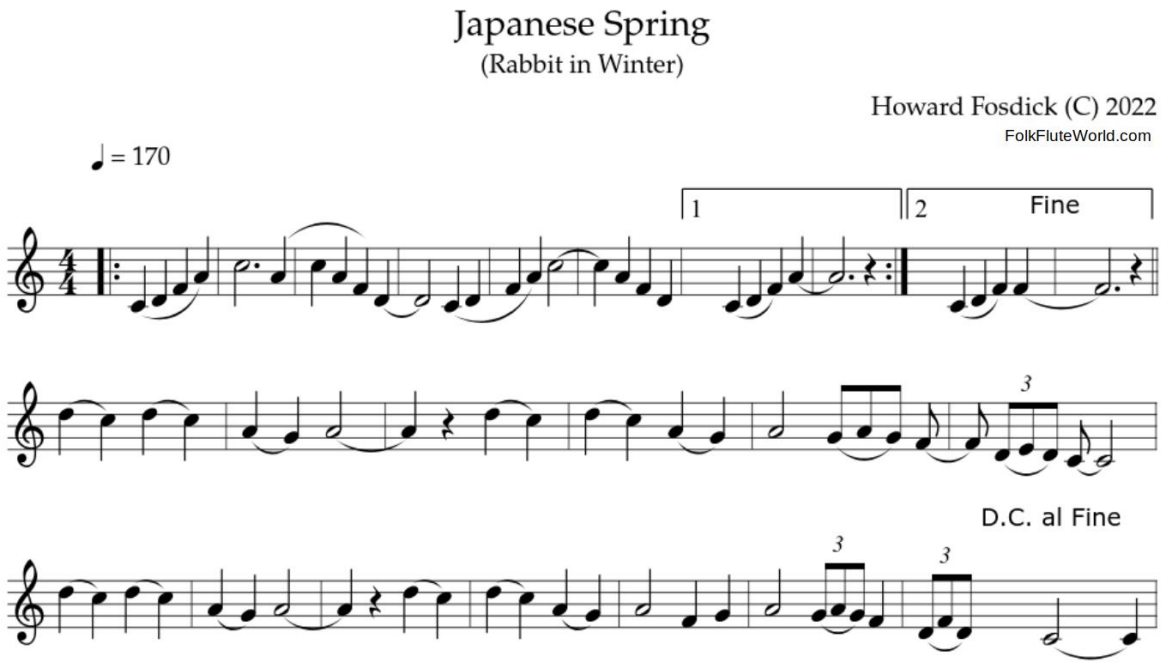


Japanese Spring (Rabbit in Winter)

The first line of this simple tune is based on a **pentatonic** -- five note -- scale. Traditionally, scales for Japanese, Chinese, and other Asian cultures are pentatonic.

Practice: Once you sound out this song, try playing the quarter notes quickly and extending the dotted half notes for as long as you like. See if you can develop your own expressive style for the melody.

Note the difference between the eighth notes in the penultimate measure of the 2nd line, versus the triplets that occur in the next measure, and also in the last two measures of the score.



ABC Notation: Here is the exact same score as above written in ABC notation:

```
X:1
T:Japanese Spring
T:(Rabbit in Winter)
C:Howard Fosdick (C) 2022
M:4/4
L:1/4
K: C
Q: 1/4=170
|: (CDFA) | c3 (A | c AF) D- | D2(CD | FA) c2- | c  AFD | [1(CDF) A- | A3 z :|  [2 (CDF) F-  "Fine"
| F3 z||
(dc) (dc) | (AG) A2- | Az (dc) | (dc) (AG) | A2  (G/A/G/) F/- | F/ (3(D/E/D/) C/- C2 |
(dc)(dc) | (AG) A2- | Az(dc) | (dc) (AG) | A2  FG | A2  (3(G/A/G/) F | (3(D/F/D/)
"D.C. al Fine" C2-C |
```

You see the same conventions we imparted in Lesson 23:

- **T:** for the Title
- **C:** for the Composer
- **M**: for the Meter (or time signature). The time signature here is **4/4**
- **L:** is for which kind of note gets one beat. **L:1/4** means a quarter note gets 1 beat
- **K:** for the Key of **C**

Then you see one line of ABC notation for each line in the score. Capital letters mean low notes, while lower case letters indicate high notes. Notes are grouped into measures by vertical bars (|).

This score introduces several ABC features that will be new to you:
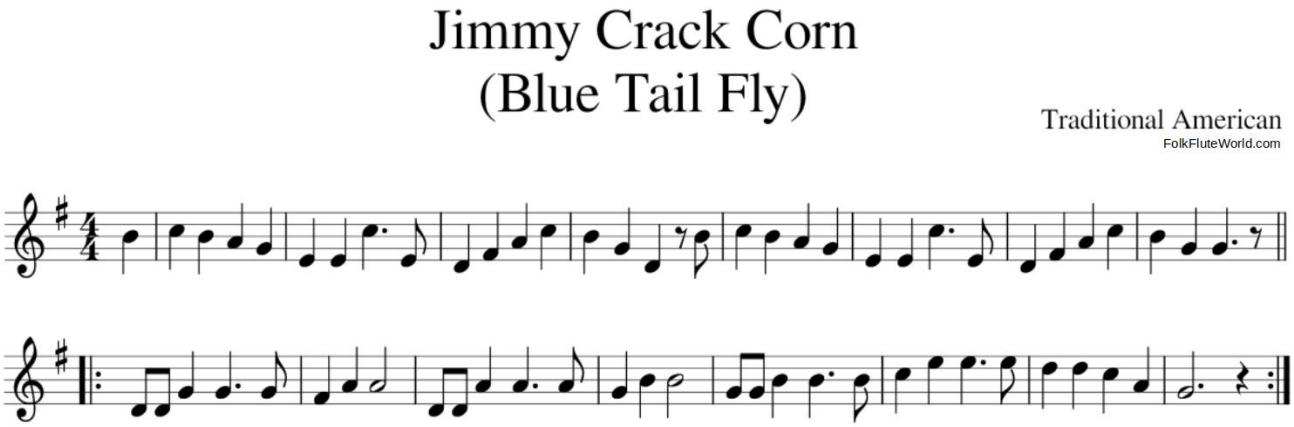
- **Q:** sets the tempo in terms of beats per minute (BPM). It's 170 in this score.
- **|:** and **:|** are **repeat brackets**. These group measures in the score that are to be repeated
- **[1** and **[2** indicate the first and second endings in the first line of the score.
- **(** and **)** group two or more notes into ties or slurs. Dashes (**-**) can tie notes together.
- **(3** indicates triplets. (Three eighth notes to be played within the time of two).
- **||** These two vertical bars together make a double bar appear in the score.
- **z** indicates a rest.
- "D.C. al Fine" and "Fine" are indicated simply by inserting these text strings .

Jimmy Crack Corn

This is a minstrel show song from the 1840's in the United States. It became popular about one hundred years later during the folk revival of the 1940's.

The original words were a lament by a slave over his master's death. But many believe they had a hidden subtext that the enslaved person was pleased over that death and may have even contributed to it.

Practice: Eighth note rests appear in every fourth measure in the first line in the score. These are always good, non-disruptive points at which to take breaths. The quarter note rest at the end of the second line can serve the same function. Always view rests as potential breathing spots.



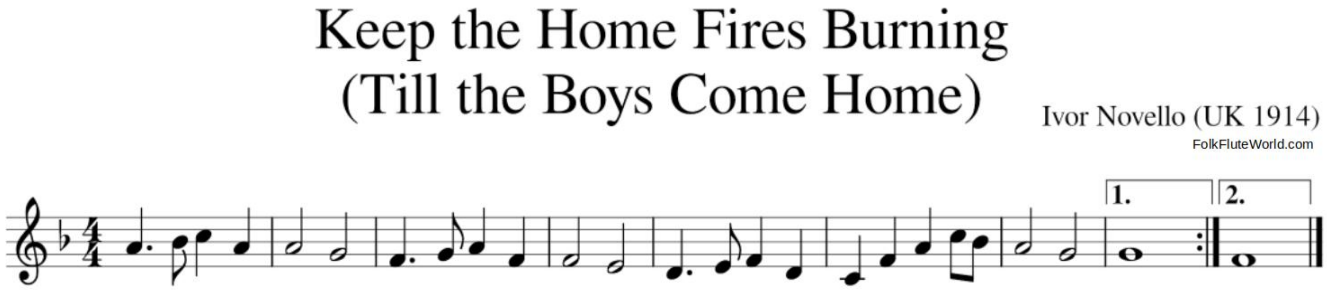
Keep the Home Fires Burning

Here's another popular tune from the first world war. It's a patriotic exhortation to "keep the home fires burning" until the return of the King's men from the Great War.

Its composer, Ivor Novello (1893-1951) was a multi-talented singer, composer, actor, and playwright. This was his first widely popular composition.

Ironically, the song's lyricist, Lena Guilbert Ford, was killed in 1918 by a German air raid on her town of Warrington Crescent, UK.

Practice: Hopefully you feel this is an easy tune at this point.
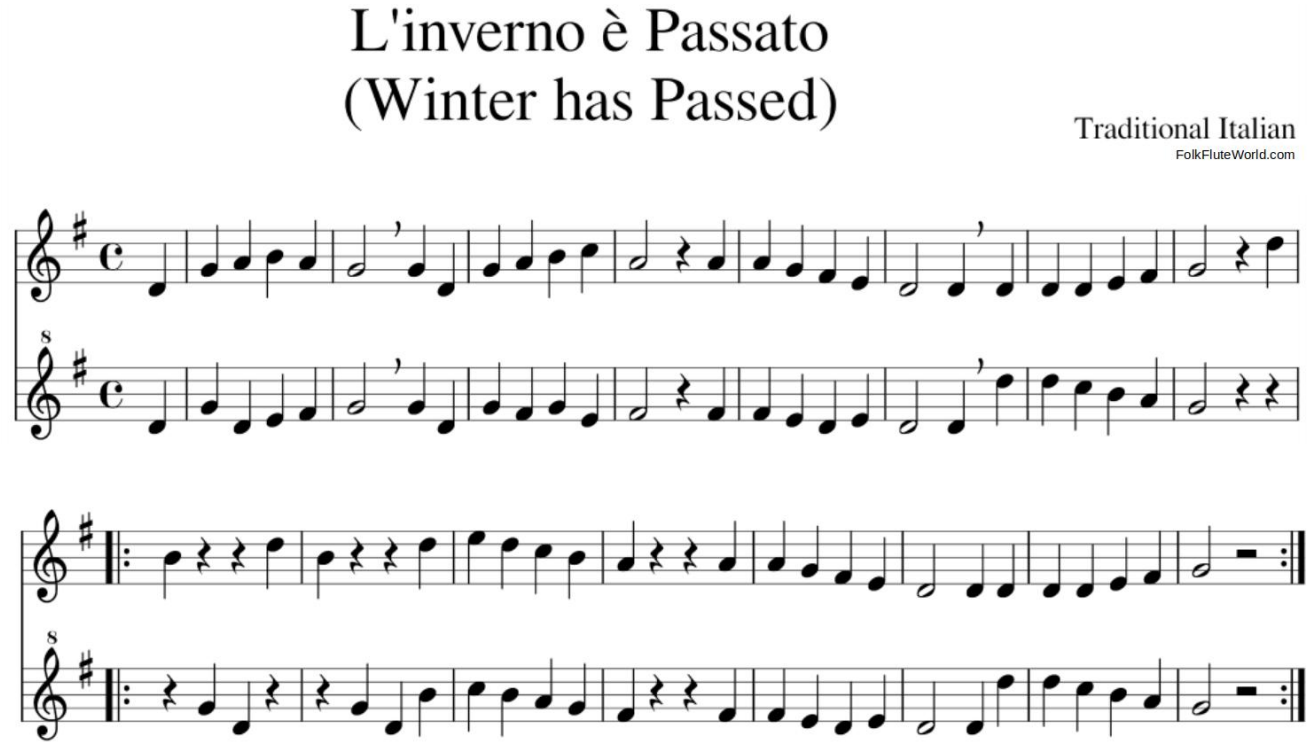


L'inverno è passato (Duet)

This simple, happy duet is easily played by any two ocarinas. It's an Italian folk song that celebrates the passing of winter.

Practice: You'll want to follow the timing closely so that you stay synchronized with your partner. That's especially important because of the rests (it won't do to have either musician violate them).

The score helpfully includes breath marks as a means to ensure the musicians remain synchronized.

Even if you don't have a partner with whom to play, you'll still enjoy this song.
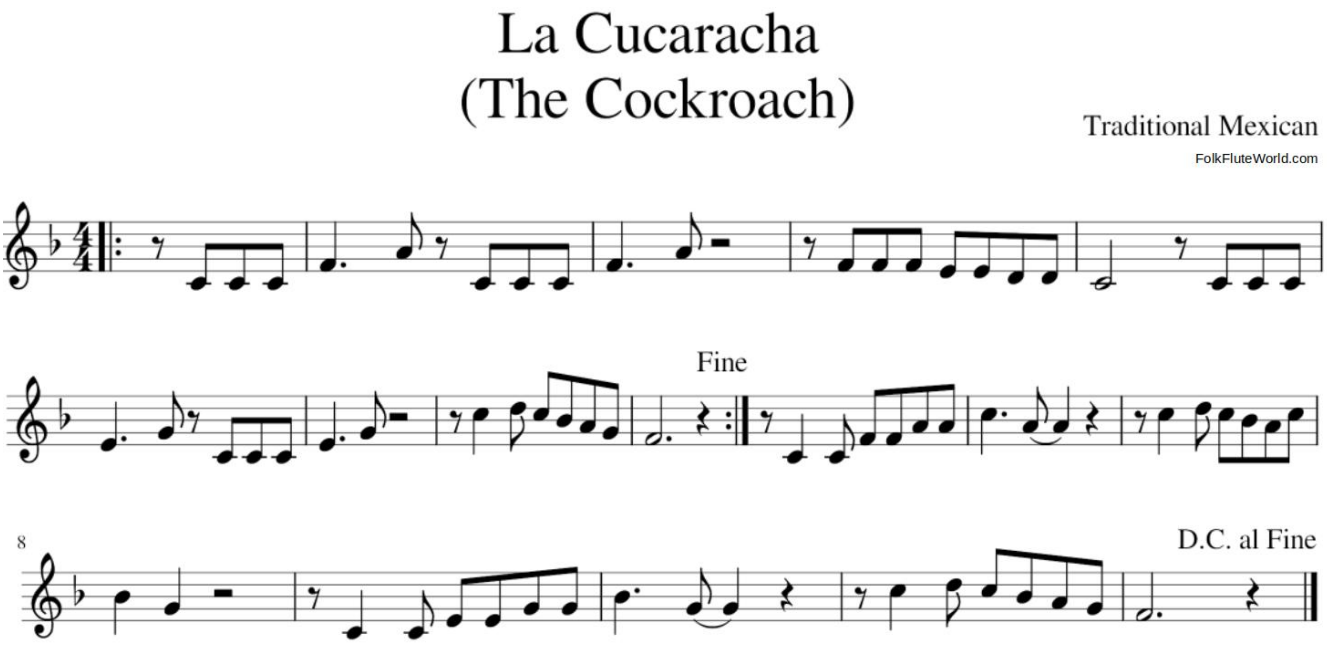


La Cucaracha

The origins of this Mexican song are uncertain. It had become popular by the time of the 1910 Revolution. Today it's intimately associated with Mexican culture.

American films stereotypically employ this tune for every Mexican festival and party.

Practice: This is one of those songs you'll want to play very slowly at first. If you're ambitious, step it up to full throttle after you learn it.

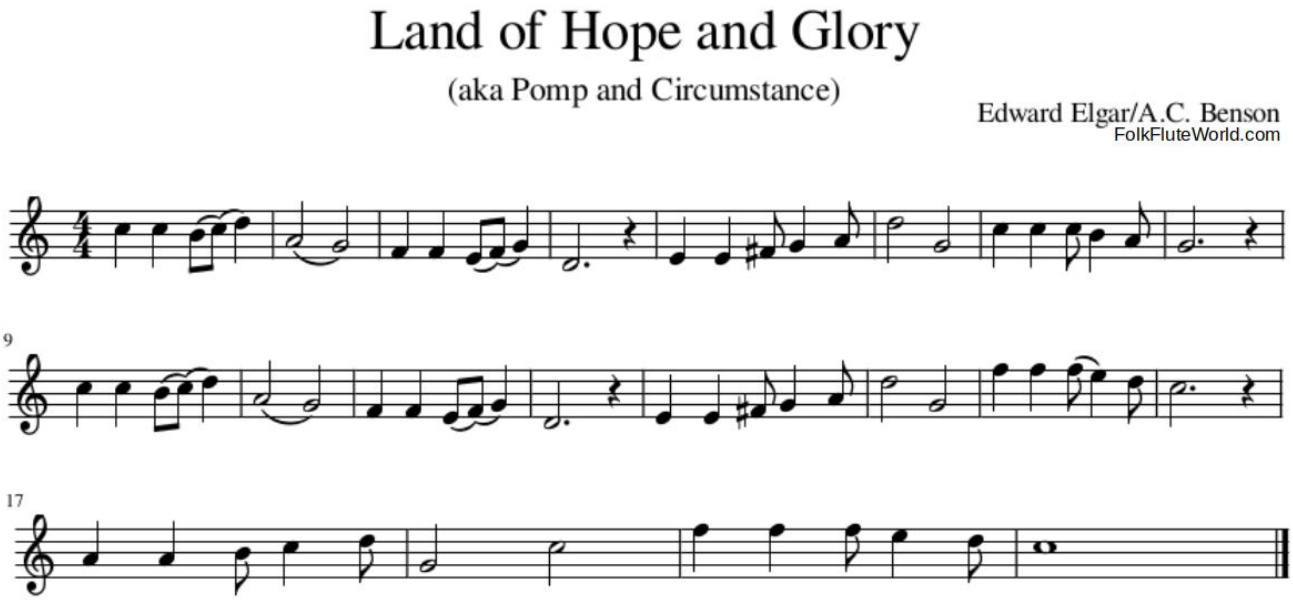


Land of Hope and Glory (aka Pomp and Circumstance)

This tune appeared in the lesson on subhole notes in the key of G Major. Here it is again in C Major.

Practice: This version avoids the lowest notes and sounds more upbeat to most listeners. It requires you to hit high F in the penultimate measures of the second and third lines of the score.

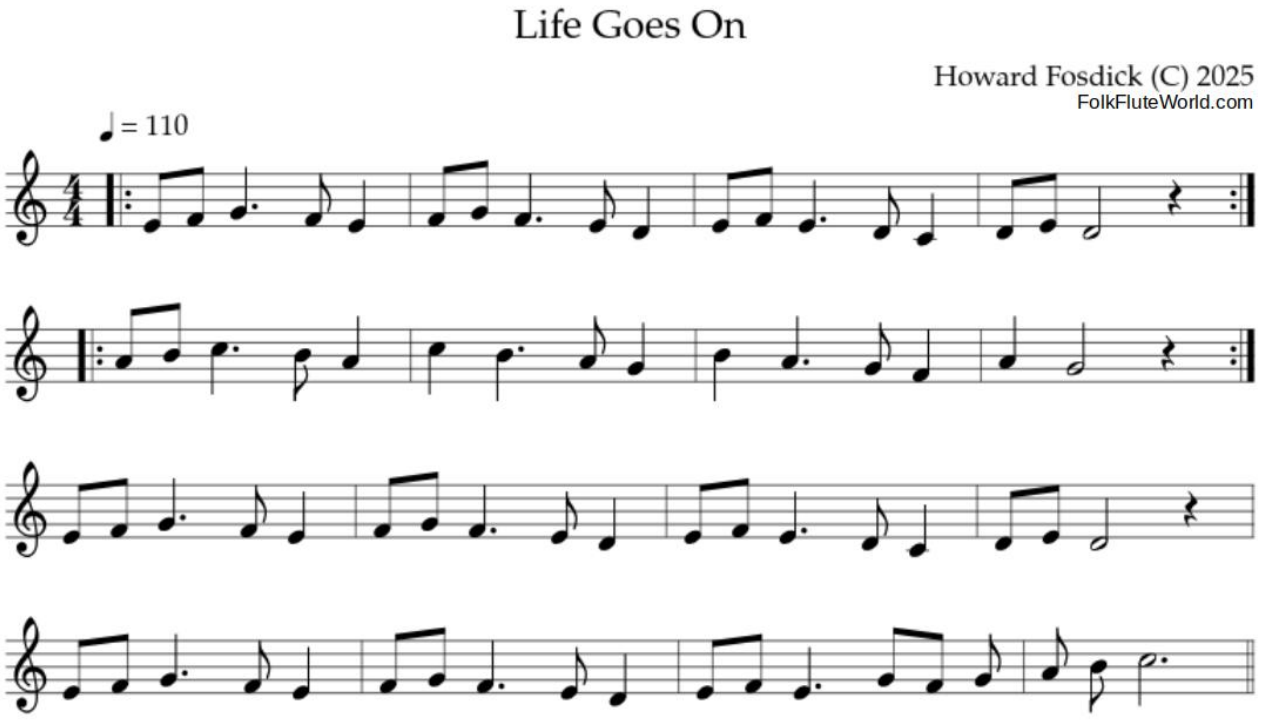
Try to make that high F sound pure and clear rather than airy. If necessary, you can use the acute bend with sharp breath pressure to hit it accurately and in tune.



Life Goes On

Here's a simple song that musically expresses its title.

Practice: There's not much new in this score. Be sure to play the dotted-quarter-note-eighth-note combination in the correct timing. That feature dominates this score.

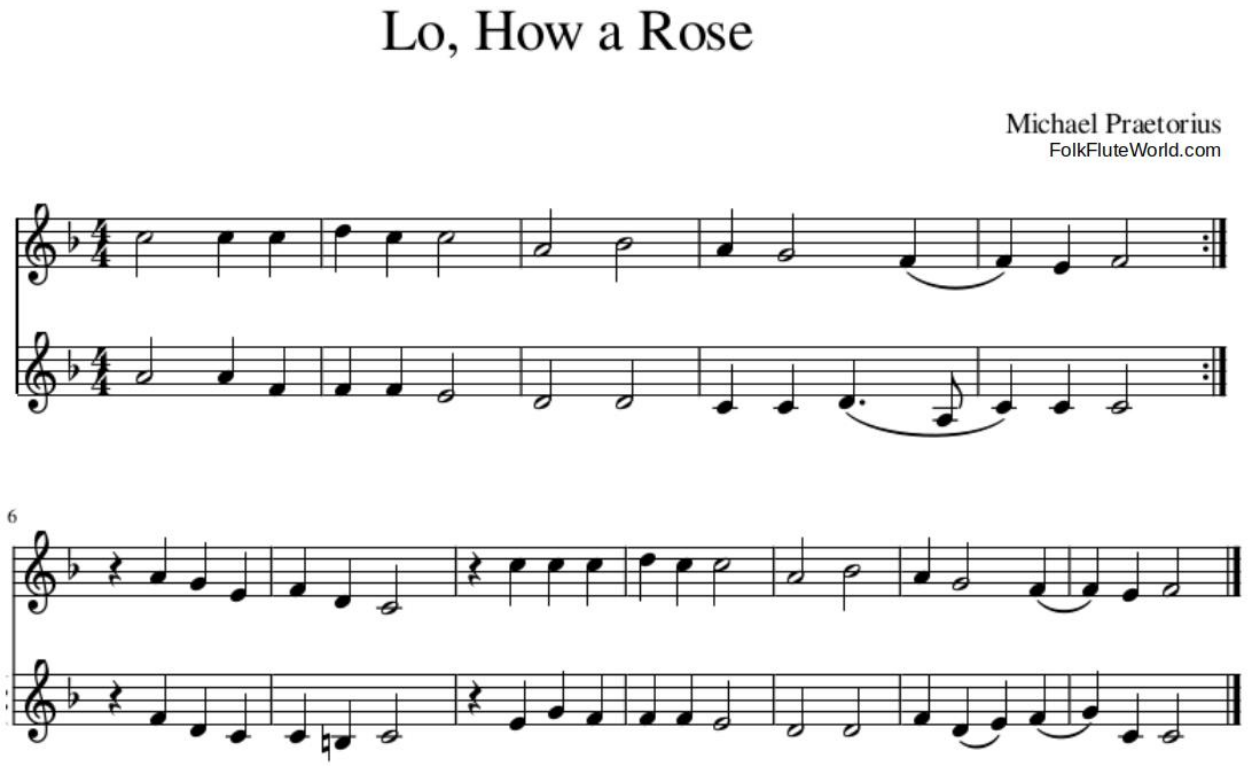


Lo, How a Rose (Duet)

Here's a duet composed by Michael Praetorius (1571-1621). Praetorius was a very prolific German composer of hymns and choral compositions. He was also an organist, music theorist, and academic.

Many would consider this score a **madrigal**, a composition for unaccompanied choral voice. Madrigals originated in Italy and spread throughout Europe in the fifteenth through the seventeenth centuries.
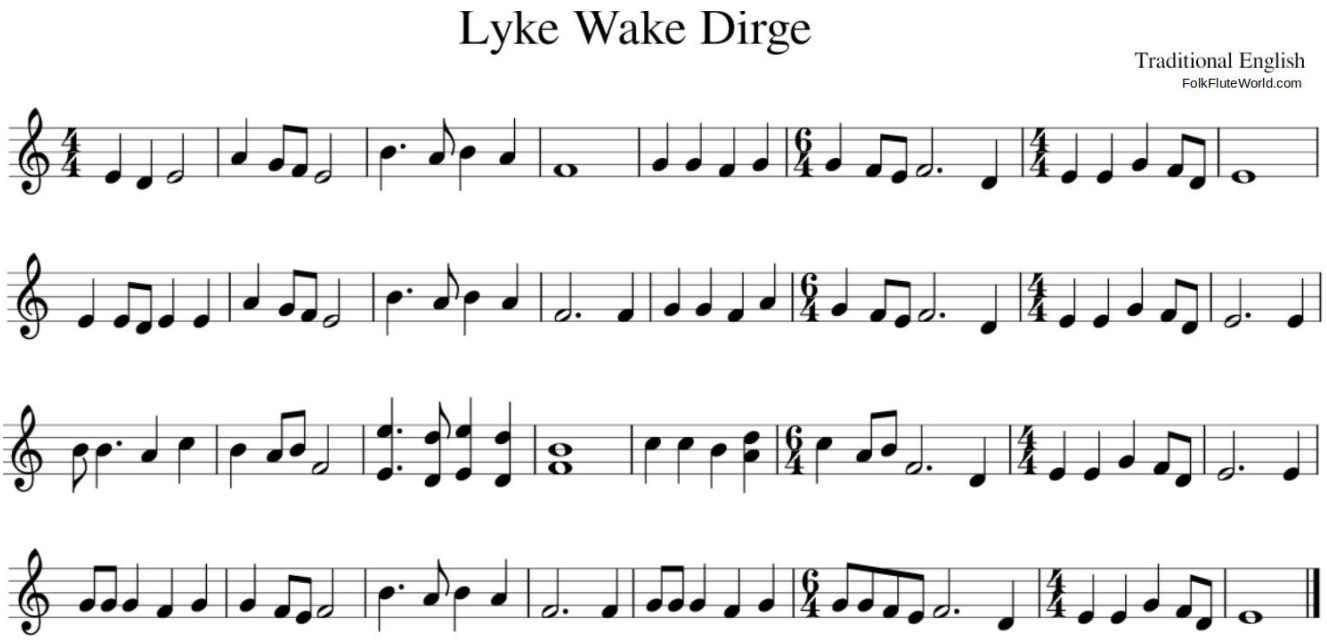
Practice: As a duet, the emphasis here is on the two musicians being perfectly synchronized in their play. This extends to when they take breaths. Ideally that would be at the conclusion of each line in the score.



Lyke Wake Dirge

Let's slow it down... way, way, down. This somber tune is a **dirge**, a song for funeral processions. Sonorous and rather odd, it perfectly captures grief and the unknowns of our existence. "Lyke" is a now-obsolete term for a corpse.
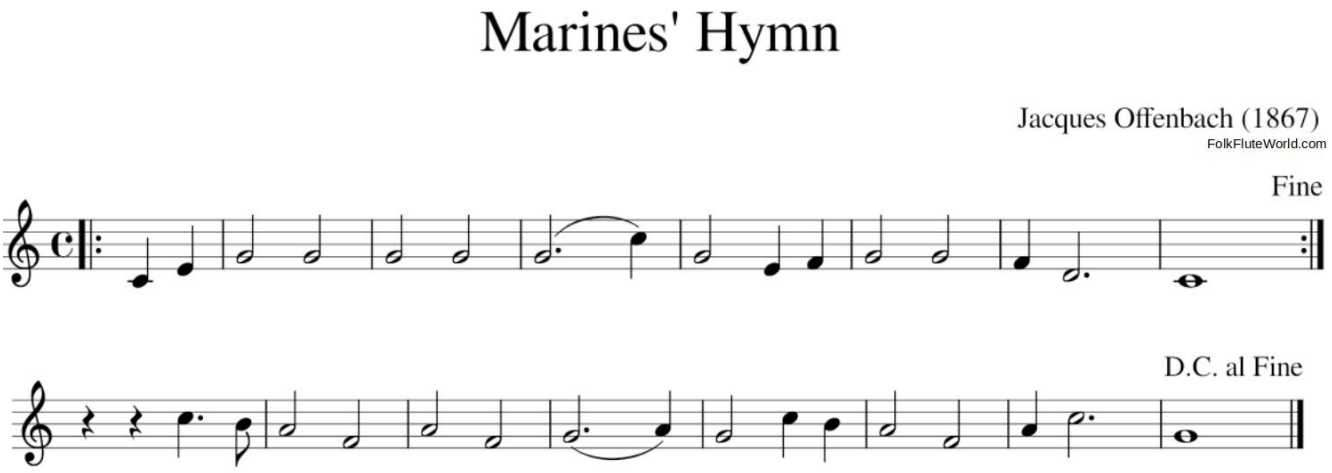
Practice: Notice how this song shifts -- right in the middle! -- between 4/4 and 6/4 time signatures. Don't let that throw you. Since both time signatures give a quarter note one beat, you can seamlessly transition between the two without difficulty.



Marines' Hymn

This tune was written by German-French composer Jacques Offenbach in 1867. Lyrics were later updated and it became the official anthem of the U.S. Marine Corps.

Practice: This song should be pretty easy. It's a bouncy melody that expresses a can-do optimism. Try to express that jaunty, confident mood in your play.



Morning Has Broken
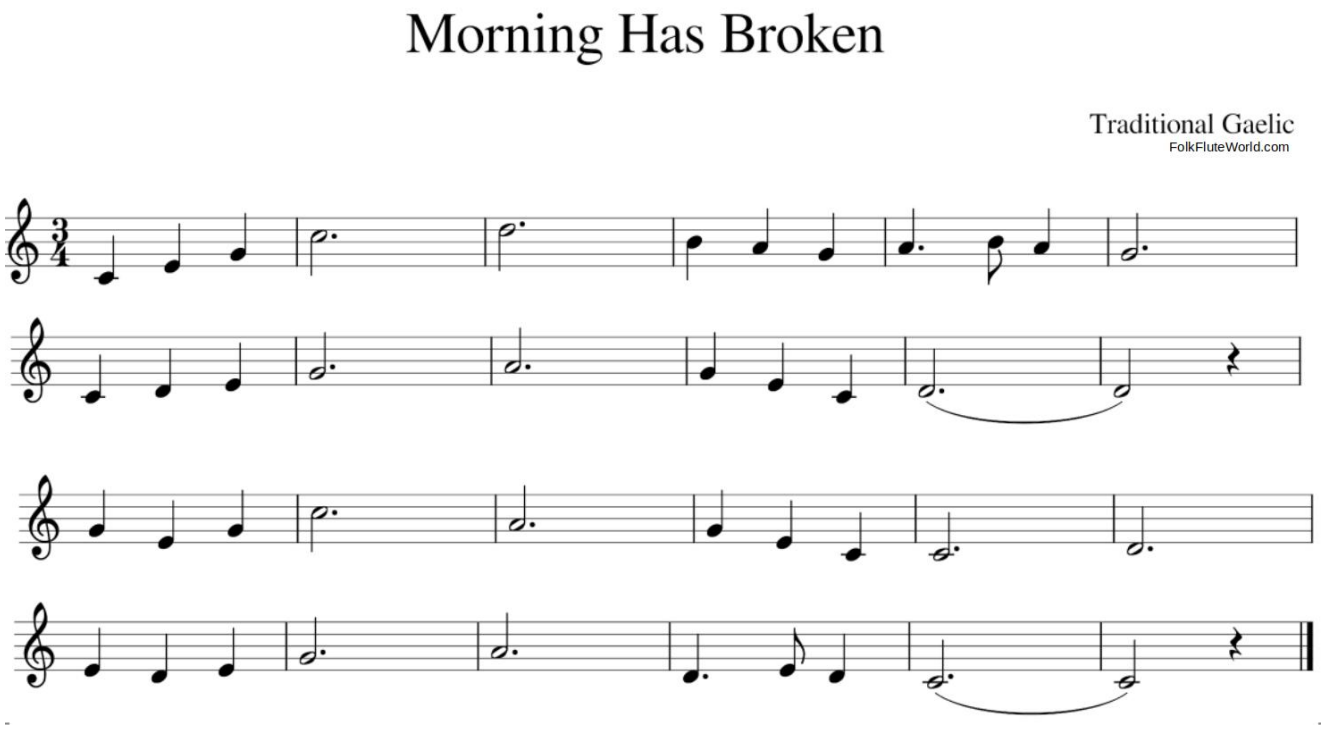
This song is a traditional Scot-Gaelic melody. Màiri Dhòmhnallach wrote lyrics for it in the early 1800's that popularized the tune.

In 1981, Yusuf Islam released a version with English lyrics that become a bestselling pop record. At the time, the singer was better known by his stage name, Cat Stevens.

Practice: This C Major version of the score ranges from low C to high D.

When we talked about expressing yourself in Lesson 12 (aka **espressivo**), this is the kind of song we had in mind. It's easy to play, slow, and melodic... a great place to apply your developing abilities to bring out all the beauty of the song.

Make that high D sing .. and voice those low C's and D's as lovely low tones. Try to play them clear and pure, not muffled or too softly.



My Singing Bird

This Irish folk song is a homage to the beautiful song of the lark. The melody hails from Munster, while the most popular lyrics are those written by poet Edith Wheeler in the early 1900's.

Practice: We provide two different scores for this song.

The first shows how densely notation can be compressed by use of repeating sections.

You play the first line twice, then the second line, and then the first line once again (by following the *D.C. al Fine* to *Fine* directions).

Thus the score expresses this entire song in a mere two lines. If the repeating sections weren't used, it would instead require four lines.

The downside to this compressed notation is that repeating sections are all played exactly the same.

The second score shows how forgoing a compact score in favor of very slight alterations in the song can increase interest in the melody.

The small changes you'll notice in the expanded version are:
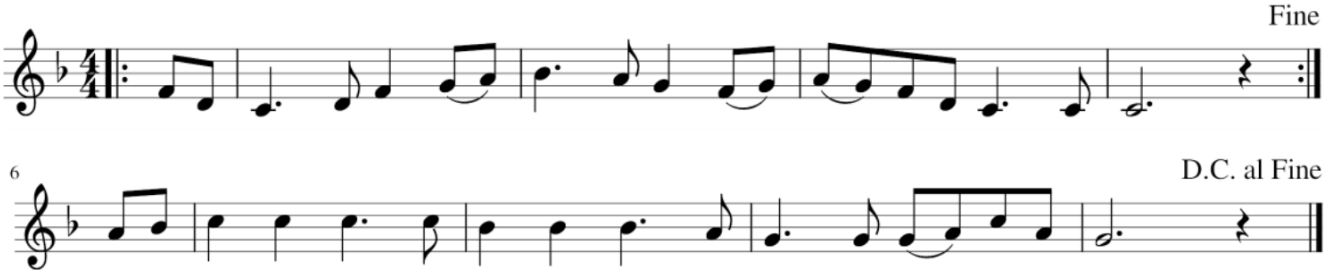
- The introduction of more slurs in the final line of the score
- The last note in the score is held for an extra beat versus the prior lines
- The *dotted quarter note / eighth note* pattern in the 3rd measure of the first line is altered to straight quarter notes in the corresponding measure in the 2nd line
- The pick-up notes going into the last line vary from those in lines 1 and 2

Such small changes have subtle but important impact on how the song sounds. Thus, the expanded version takes more space on the page but provides more variation on the basic tune.

You'll find that many folk scores from the British Isles don't use compression because they vary the tune in small ways such as those we've mentioned.
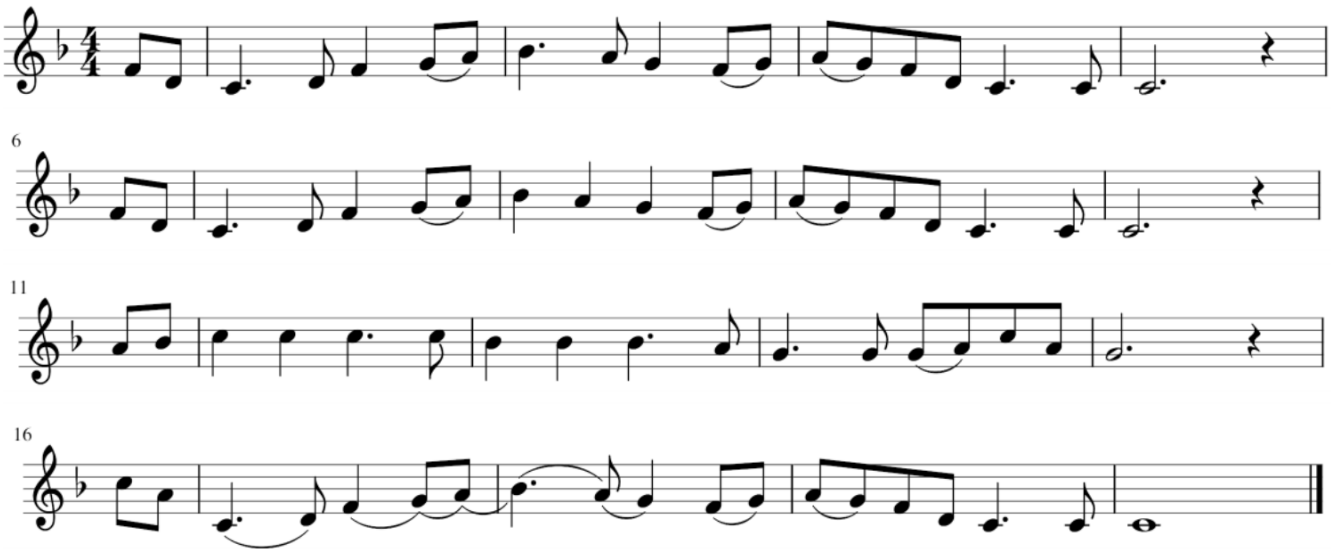
My Singing Bird

Traditional Irish
FolkFluteWorld.com



My Singing Bird (Expanded Version)

Traditional Irish
FolkFluteWorld.com



Now Westlin' Winds

Famed Scottish poet Robert Burns composed this song and its lyrics. It frequently appears in compilations of tunes from the British Isles.
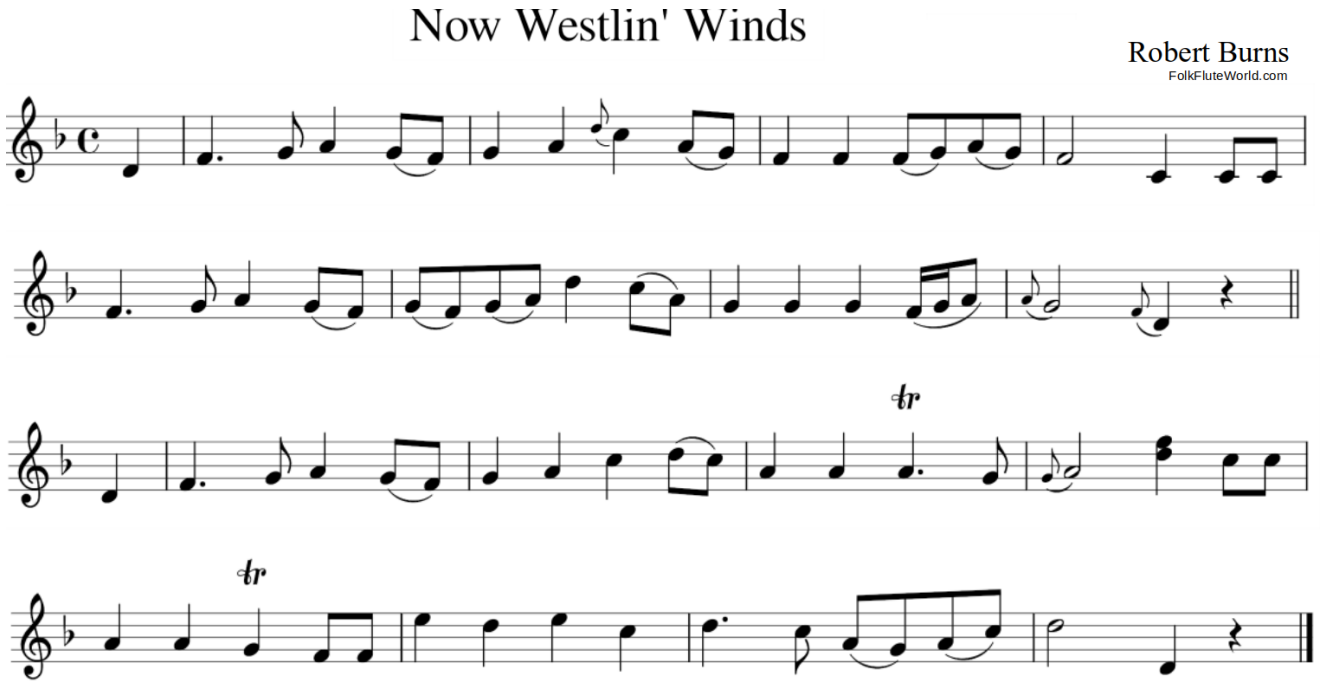
Practice: The notation introduces several new features. First, notice the symbol ***tr*** above certain notes. This means to **trill**. A trill is where you very quickly shift back and forth between two notes. The "dominant" or base note is shown in the score.

The very quick trill note is usually either one note higher or lower than the base note. By default, you should assume it's one note higher.

So in the third line, you would trill between A and B, and in the fourth line, you would trill between G and A.

Since trills are quick waffling between two notes, they could alternatively be written as a series of 32nd notes going back and forth between the two notes. But that would look awkward in the score, so instead composers employ the ***tr*** convention.

Another new feature: those tiny little notes that you see slurred into dominant notes. Whether you play the song with or without these **grace notes**, the measures should add up to their required four beats. These very quick grace notes lead into other notes and shouldn't disturb the timing of the piece. That's why grace notes are always shown in very small typeface.
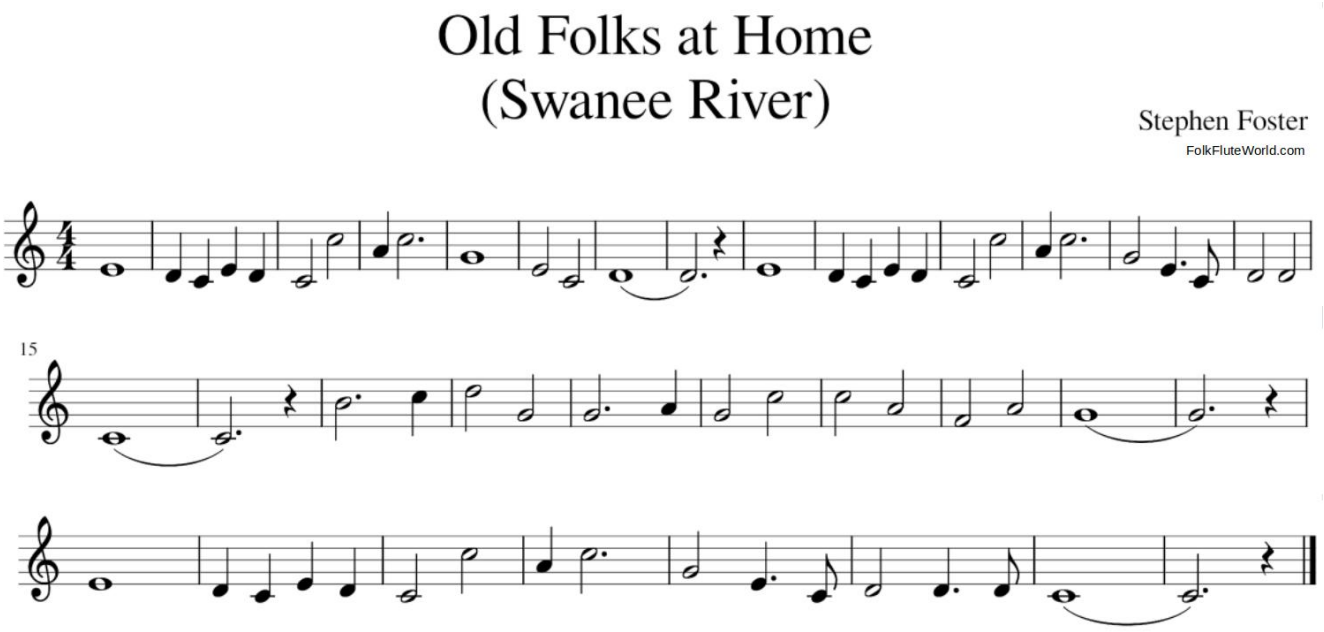


Old Folks at Home

This is one of many famous Stephen Foster tunes. Among others, he composed *Oh! Susanna*, *Camptown Races*, *Jeanie with the Light Brown Hair*, *My Old Kentucky Home*, and *Beautiful Dreamer*. It's an amazing output for a man who died at the early age of 37. No wonder Foster is sometimes called the "father of American music."

This particular song is better known as *Swanee River*, than under it's true title, *The Old Folks at Home*.

Practice: This is a beautiful melody that should be played at a leisurely pace. It's a good opportunity to really make your ocarina sing and enjoy a pleasant tune.
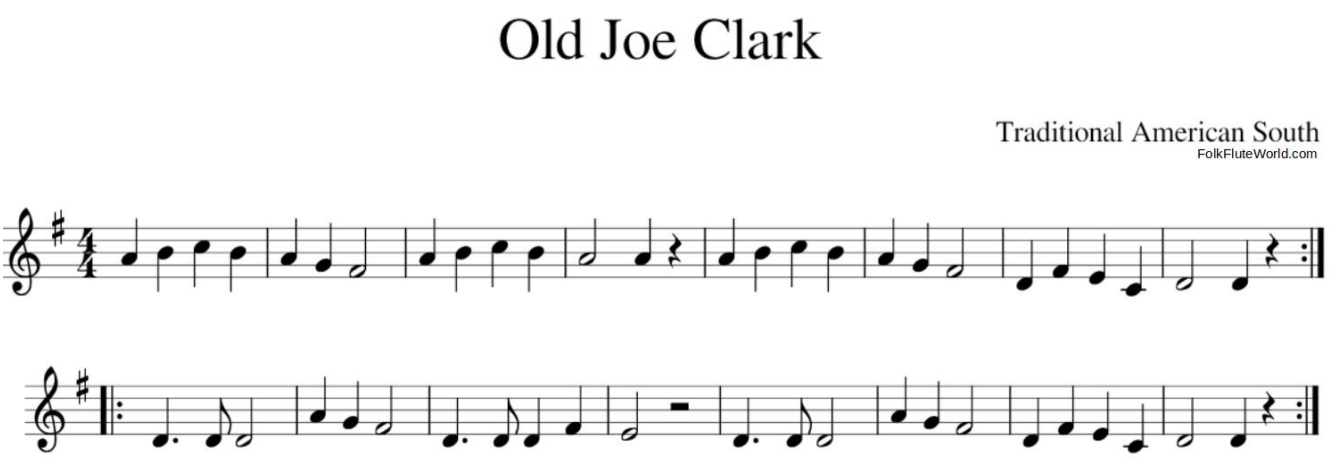


Old Joe Clark

Here's a classic from the hill folk of Appalachia. Probably from the late 1800's, it gained popularity during the first world war among southern troops. Today it's often heard at bluegrass festivals and country fairs. It's an surprisingly jazzy song that always gets a rousing reception from the crowds.

There must be a hundred different lyrics to this tune. Many are humorous and known by heart to fans.

Practice: Don't be afraid to take liberties with the timing to jazz this song up a bit. Convert those strings of placid quarter notes into the dotted-quarter-eighth-note combination you know well by now. That will give it some swing.

Converting from quarter notes to dotted-quarter-eighth-note combinations is a common device to enliven otherwise staid melodies.
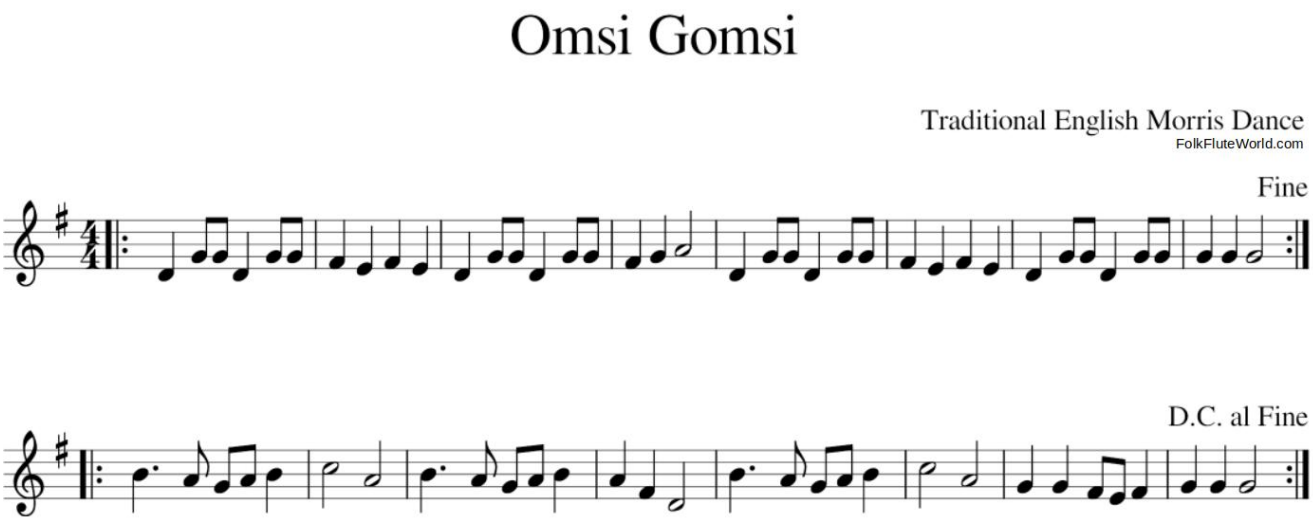


Omsi Gomsi

This quick, fun song with the goofy title is a **Morris dance**. Morris dancing is a form of English folk dance performed at various local festivals and May Day celebrations. Dancers wear period costumes and parade through the streets while stepping to lively tunes that date back to the middle ages.

Morris tunes tend to be quick and repetitive. Nearly always you'll see multiple "repeat signs" in their scores.

Practice: Morris dances should be played at fast tempo. After you give it some practice, you should step this one up to the pace of a slappy, happy dance tune.
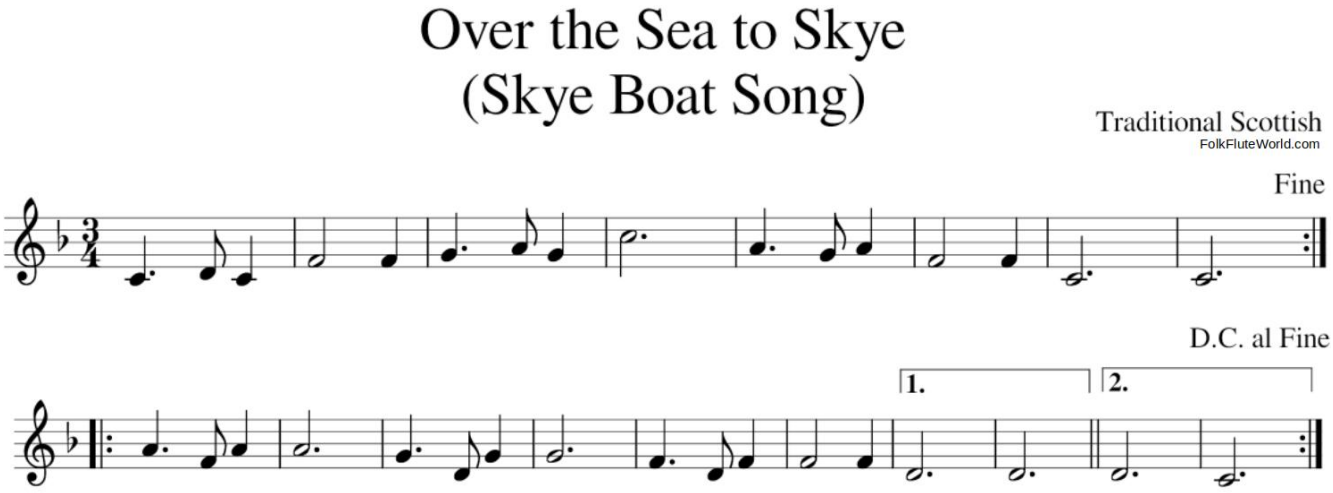


Over the Sea to Skye

Also known as the *Skye Boat Song*, this tune has had several sets of lyrics since it emerged in the 1700's. Robert Louis Stevenson famously tried his hand at writing some lyrics in 1885.

Stevenson, incidentally, played the **flageolet**. This was a small end-blown woodwind that had either few or no keys. It eventually faded out of use, losing out in competition to modern tin whistles, metal flutes, clarinets, and the recorder. You can learn more about flageolets at FolkFluteWorld.com.

You'll find this tune in nearly every compilation of folk songs from the British isles.

Practice: This song is usually played as a leisurely lullaby or waltz. This score illustrates how using repeat signs and the volta with their different endings can greatly compress the space required to score a song.
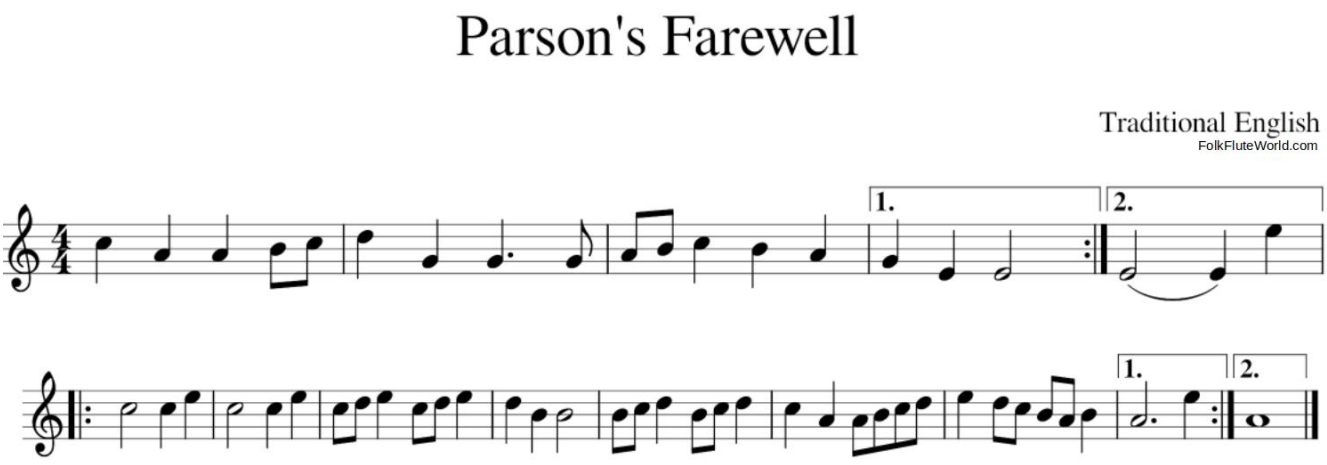


Parson's Farewell

This is a traditional English dance tune from the 1600's. One often hears it at Morris Festivals and in Renaissance recitals.

Like all Morris tunes, it's usually played at a lively pace, with several repetitions of each refrain.

Practice: Here's some practice for playing high C, D, and E. If you play it at a fast tempo, you can improve your ability to quickly switch between these high notes.

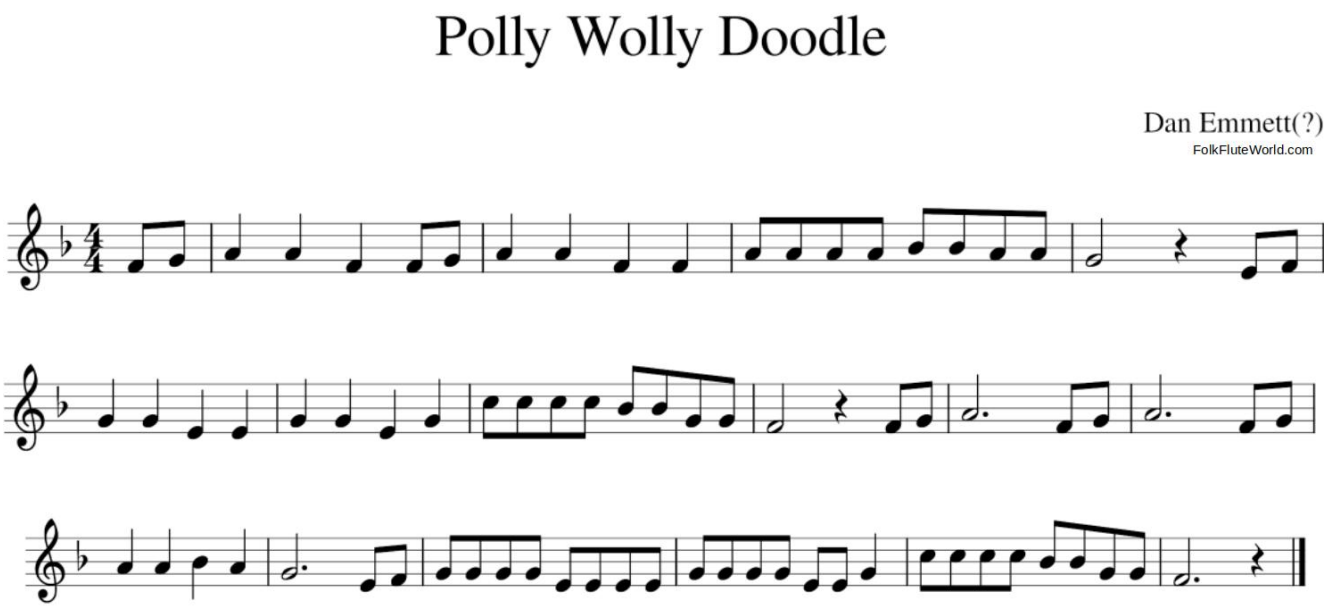
Better grip your ceramic oc securely, or use the necklace for safety. This is good practice for holding your oc while playing runs of high notes.



Polly Wolly Doodle

This tune first appeared in the 1840's. It rapidly gained popularity and has been reworked with many lyrics for varied uses. Today one often hears it in children's shows.

Practice: Here's a tonguing challenge, with long strings of eighth notes. You want to distinctly tongue these notes but not so hard that they detract from the melody.
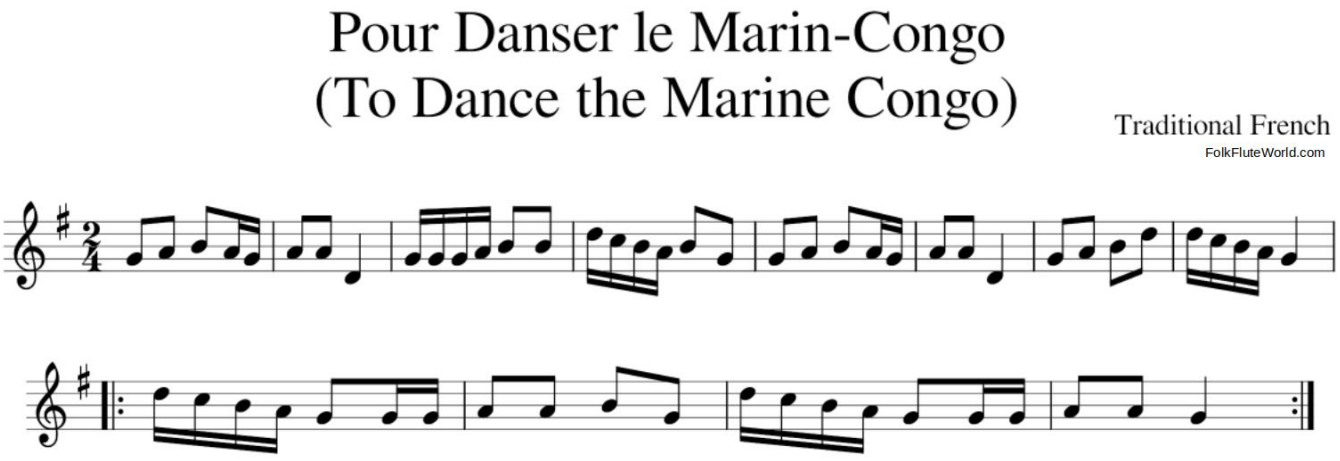


Pour Danser le Marin-Congo

This tune accompanies dancers of the "Marine Congo". It's thought to be a congo dance brought to France by sailors, hence the word "marine".

Practice: This song confronts you with a blizzard of sixteenth notes. But you know what to do.

Play the song very slowly at first, as if the sixteenth notes were quarter notes. Once you get used to the timing and the relationship in the score between the sixteenth and eighth notes, you can speed up the tempo and play this song with alacrity.



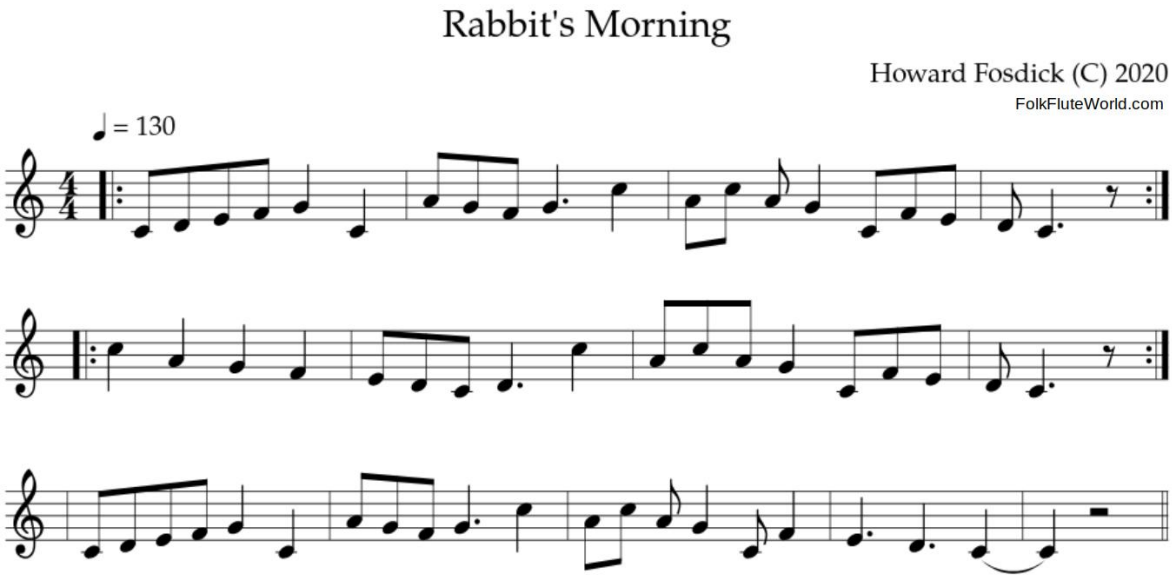
Rabbit's Morning

Here's a simple tune that expresses rabbit's joy during his morning silflay.

Practice: The start of the score indicates the tempo in terms of beats per minute (BPM). For this score, 1 quarter note gets 1 beat and there are 130 beats per minute. That's a fairly fast pace.

Notice how the last measure in each line does not conform to the time signature's declaration of four beats per measure. It's not unusual to encounter discrepancies like this, especially when working with older scores. Just play through such measures by maintaining one beat per quarter note.

The ABC notation follows the score. You can see that the keyword **Q:** sets the tempo for the piece, the symbols **|:** and **:|** indicate repetition, and the dash (**-**) dictates a tie of two notes.



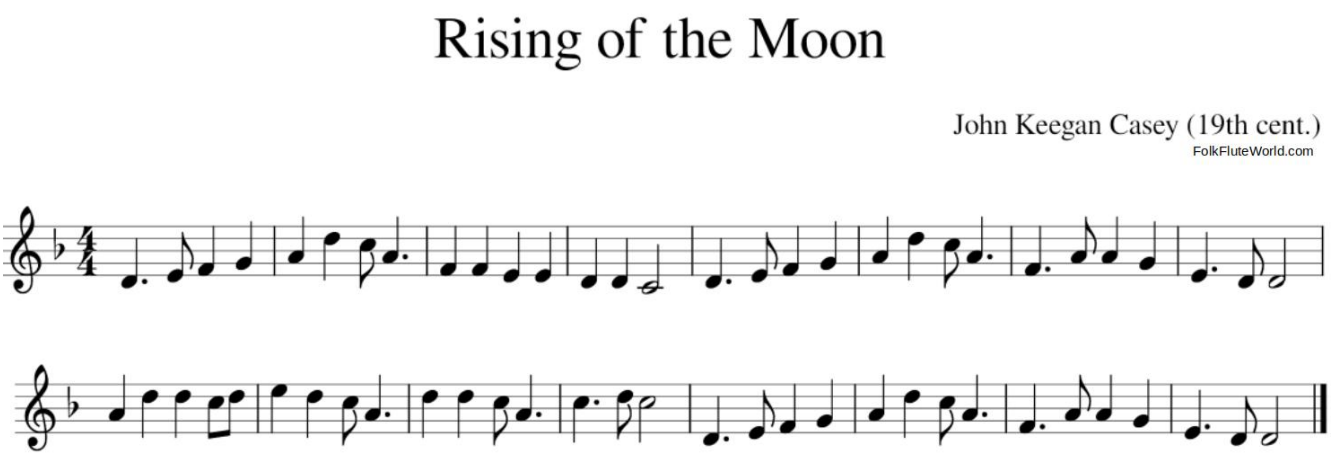
X:1
T:Rabbit's Morning
C:Howard Fosdick (C) 2020
M:4/4
L:1/8
K: C
Q: 1/4=130
|: CDEF G2 C2| AGF G3 c2| Ac AG2 CFE| DC3 z :|
|: c2 A2G2F2| EDC D3 c2| AcAG2 CFE| D C3 z :|
| CDEF G2 C2| AGF G3 c2| Ac AG2 CF2| E3D3 C2-| C2z4 ||

The Rising of the Moon

This song commemorates the unsuccessful Irish Rebellion of 1798 against the British.

It remains a popular tune in Ireland to this day. You'll often hear it in schools, and at festivals and sporting events.

Practice: This score is an oddity in that its F Major key signature calls for B♭. Yet the note never occurs in the score.
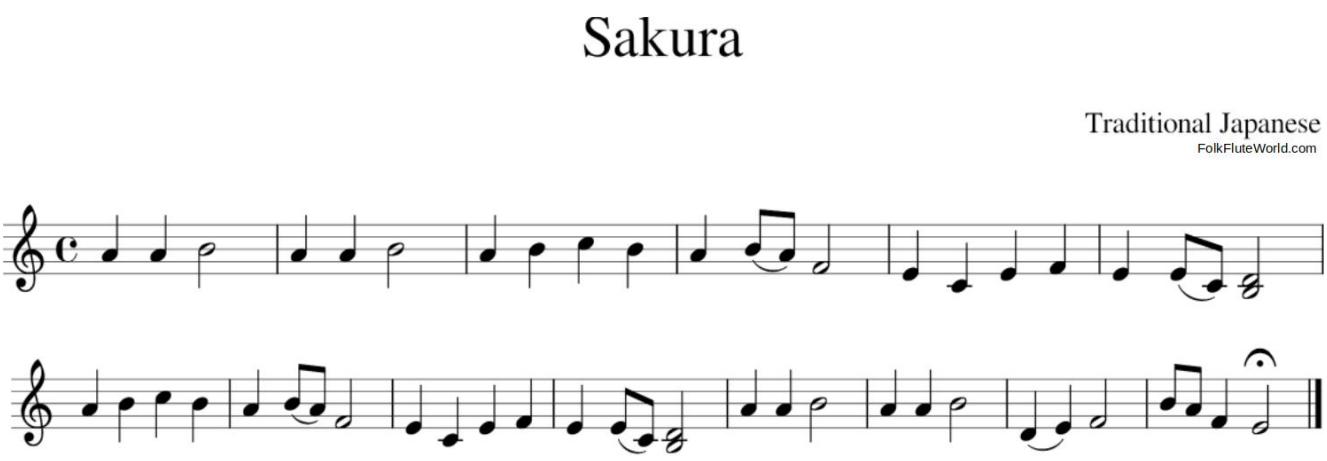


Sakura

"Sakura" means "Cherry Blossoms" in English. This traditional folk song has been popular in Japan since the Meiji period of the late 19th century. The song was originally written in an Asian five-note pentatonic scale.

While many assume this melody is ancient, it likely dates from the Edo period (1600's to 1800's).

Practice: For the two double-stemmed notes, play the low B if you have a 12 hole or 11 hole ocarina. If you have a 10 hole instrument, you'll need to play the higher alternative note, low D.
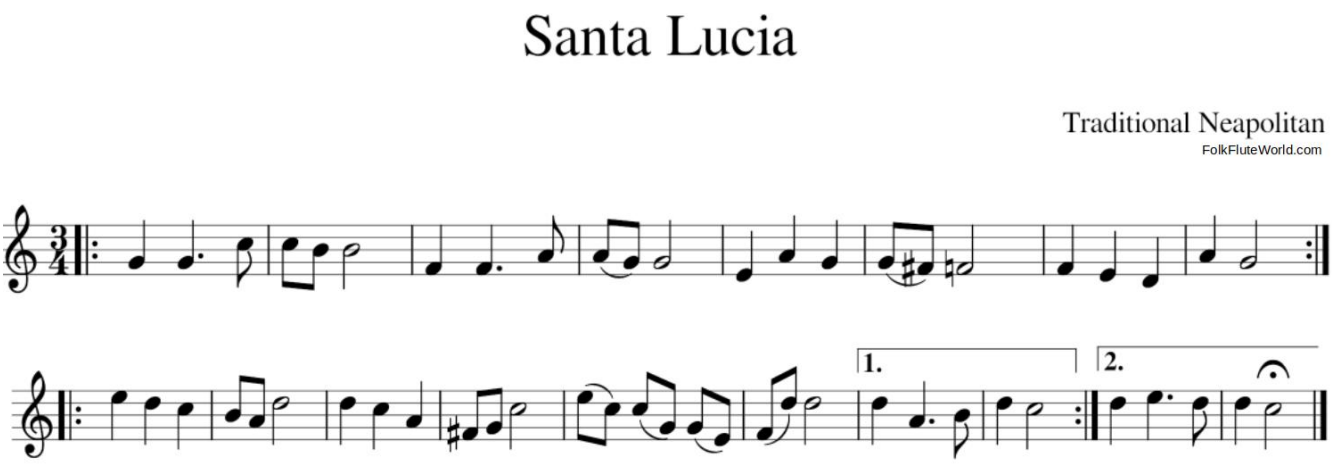


Santa Lucia

Santa Lucia is the classic song from Neapolitan Italy. It's appeared in countless films and television shows to evoke the feeling of southern Italy.

The melody is versatile. You might hear it crooned in slow, dramatic "opera style" or in faster, happier cadence.

Practice: Notice how this song repeats. You play the first line of the score twice, as indicated by its enclosure in repeat brackets.
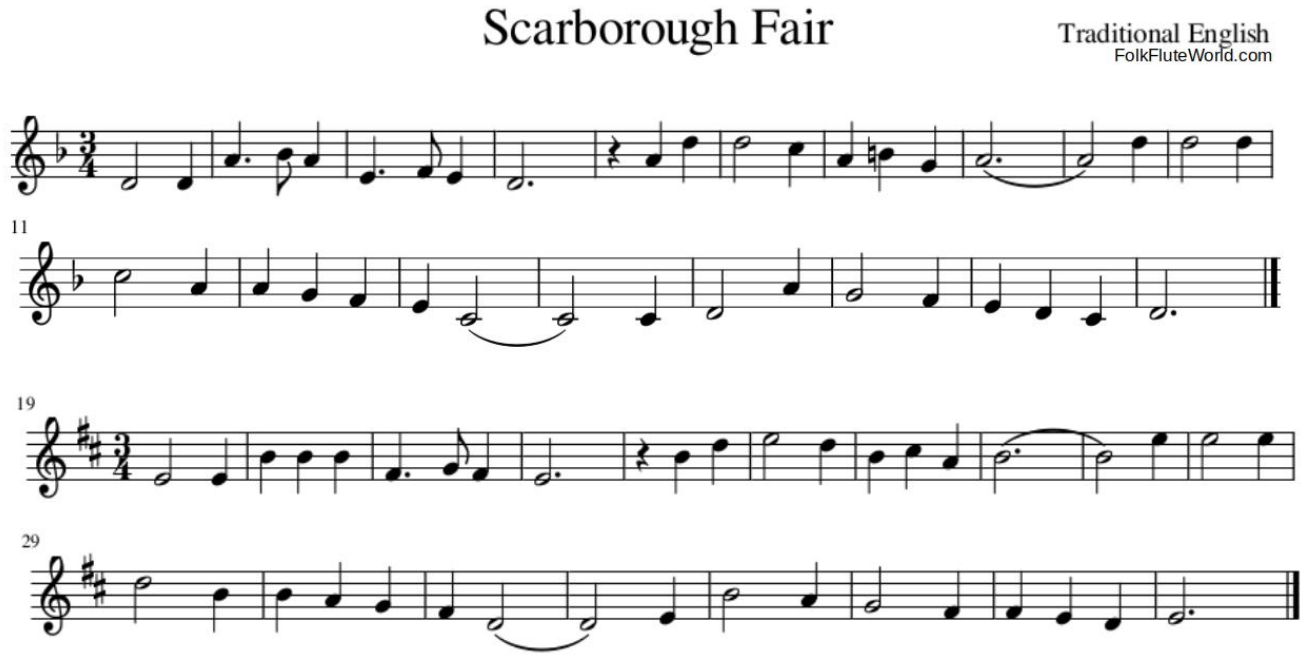
Next, play the second line one time along with its first ending (**1.**). Then, repeat the second line and conclude playing its second ending (**2.**)



Scarborough Fair

Scarborough Fair is a traditional English ballad that dates back several hundred years. The popular folk singers Simon and Garfunkel made it known to modern listeners when they recorded their version in 1966.

Practice: Here it is in two versions: in the keys of F Major and D Major. You'll often find that the timing on this melody varies a bit, so play it how you know it.

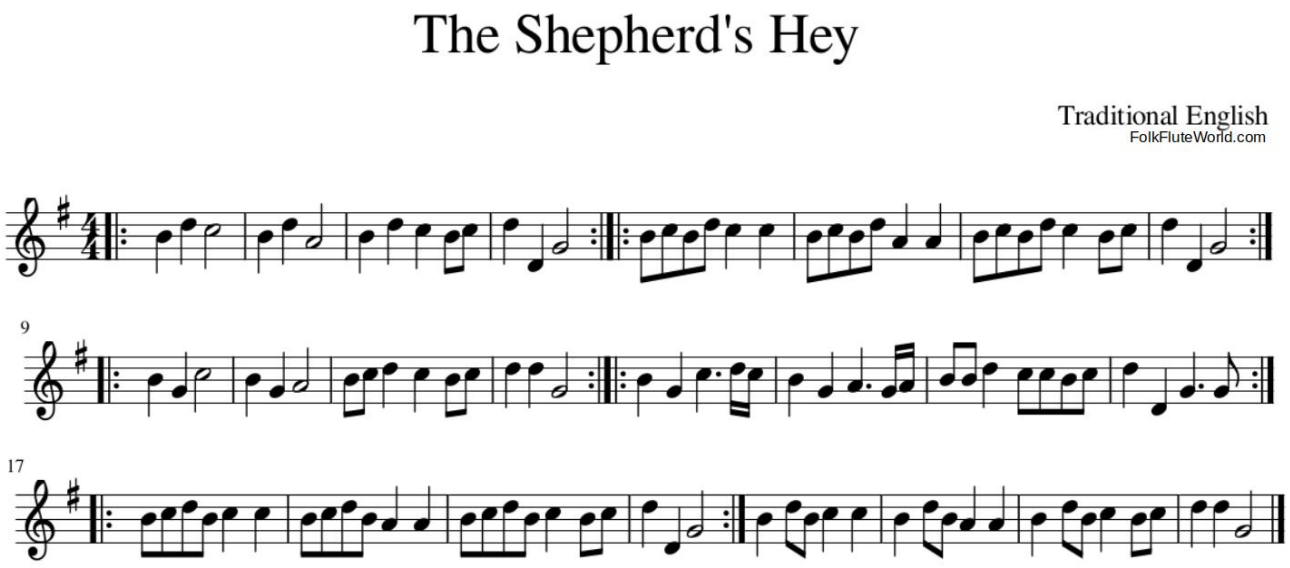


The Shepherd's Hey

This is a Morris tune, one of those happy-go-lucky dance songs that trace their lineage back to 15th century England. Morris dances are choreographed street dances performed by costumed enthusiasts.

The songs are typically fast and repetitious. This score is typical: repeats occur every fourth measure.

Practice: The score is simple. Yet if offers a good opportunity to play your oc at speed. Try playing it all slowly at first, then speed the tempo up for dancing.

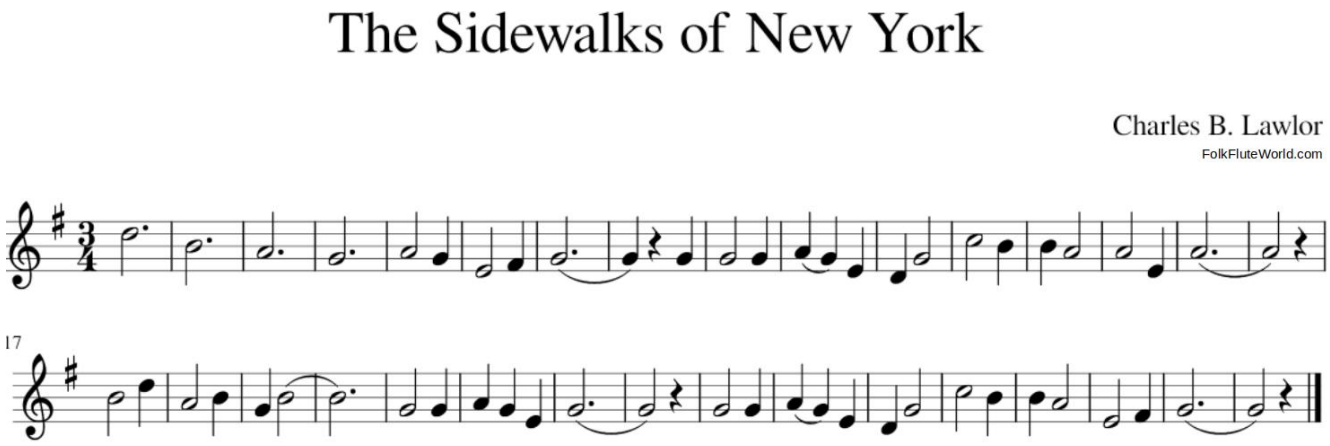


The Sidewalks of New York

Sometimes you'll find this tune titled *East Side, West Side*. It's been popular since it was composed in the 1890's.

Along with Frank Sinitra's rendition of *New York, New York*, it's identified as a theme song for the city.

Practice: Played at a leisurely to moderate pace, this score doesn't present any unusual challenges.



Silesian Folk Melody
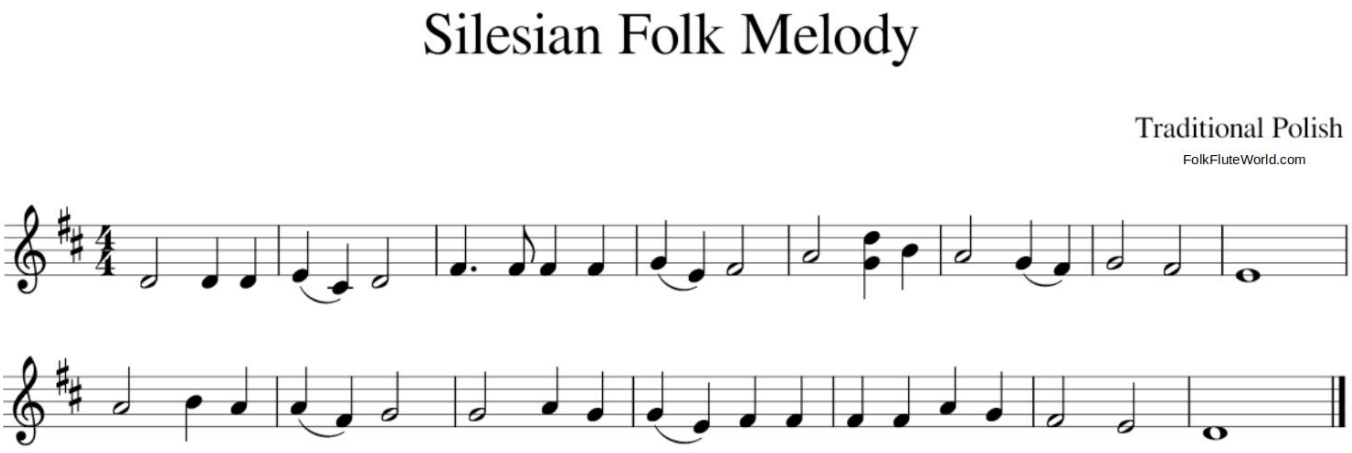
This is a folk melody from Silesia, a western region of Poland with its capital of Wrocław. Like many traditional folk songs, it has been put to many uses including the melody for the Christian hymn *Fairest Lord Jesus*.

Practice: This song is in the key of D Major. That key has two sharps, C# and F#. In this score you'll see many occurrences of F#, but only one of C#. If you're playing a 10 hole oc, see if you can manage to half-hole your way past that single low C#.

You'll find many free D Major tunes on the web. It's the primary key for songs scored for the Irish flute and the tin whistle (aka the "penny whistle").

If you find a D Major tune in ABC Notation, it becomes a simple matter to feed it into an automatic transposing tool. Often that will result in a score you'll find easier to play on your ocarina.

But first take a close look at the score. You might find it only has one or two quick C#'s that you can manage. Or, it might not have any at all, in which case D Major presents no challenge.



Skip to My Lou (Duet)
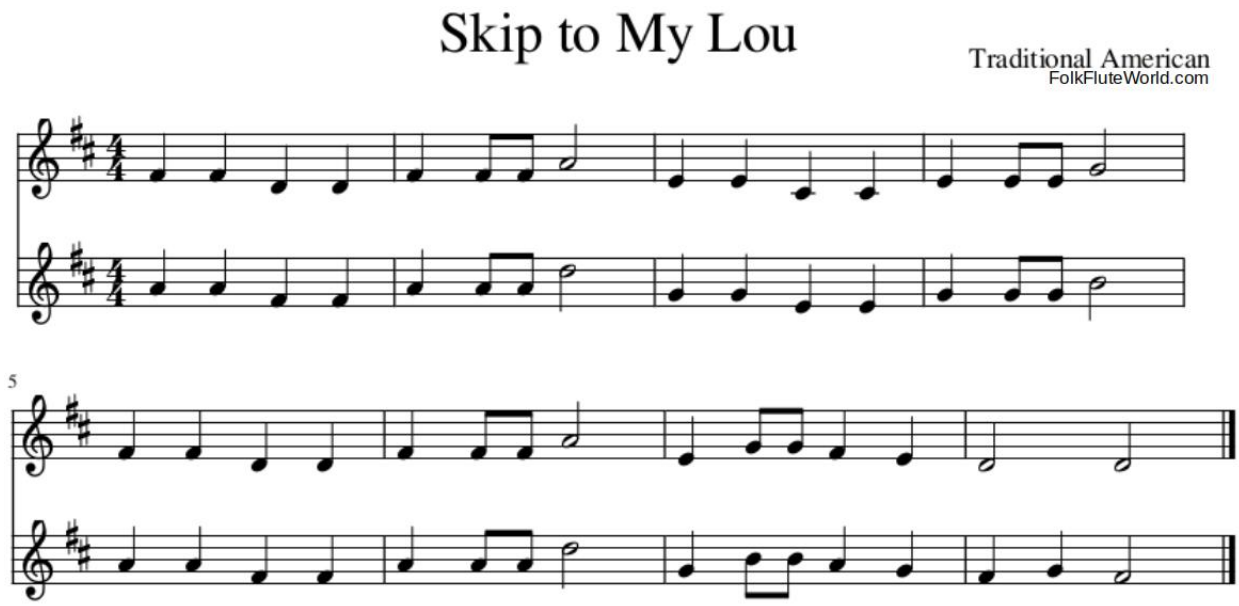
This song was a popular dance tune in the 1840's. It mandated partner-swapping and was said to be young Abraham Lincoln's favorite party tune. Today it's usually identified as a children's song.

Practice: We've provided this lively duet in two keys, D Major and F Major.

The D Major version includes low C# for the lead player, which could be challenging on a 10 hole transverse. This is where first subhole really comes in handy if you play an 11 or 12 holer.

The F Major version includes high F.
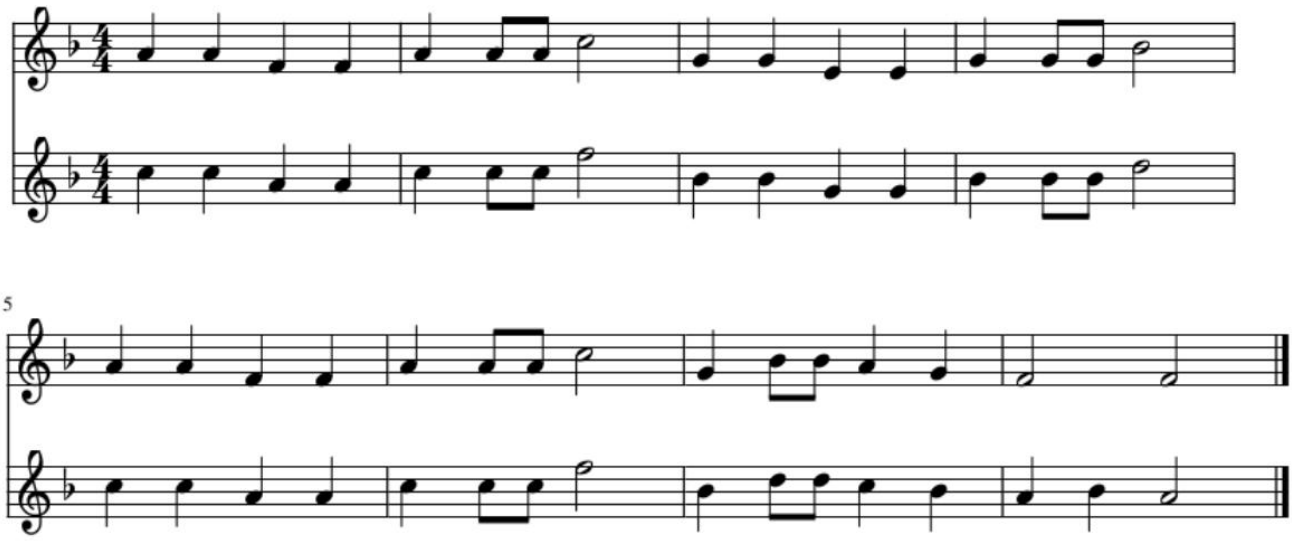
Both versions feature simple but appealing harmony in thirds.



Skip to My Lou

Traditional American

FolkFluteWorld.com



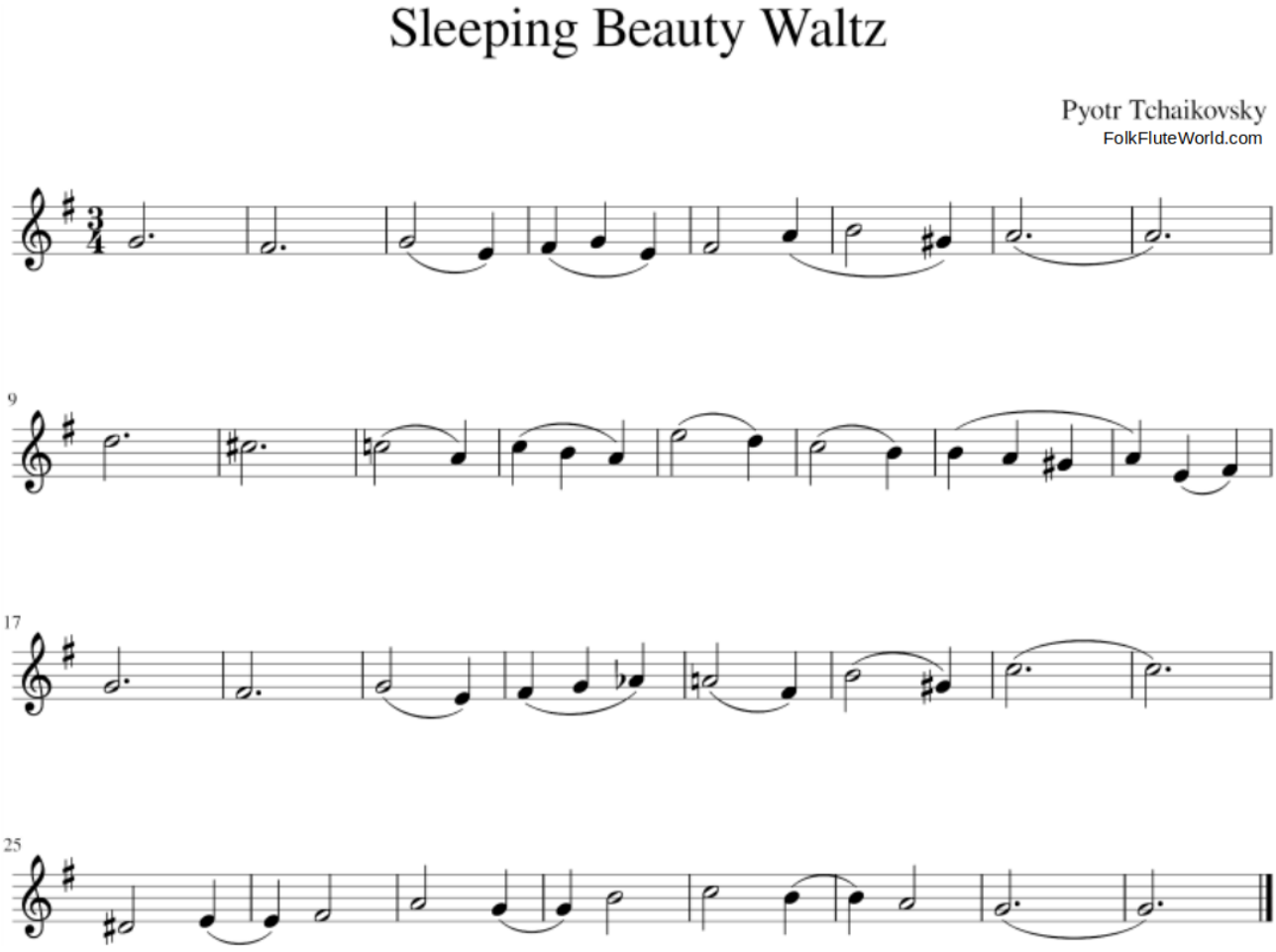
The Sleeping Beauty Waltz

Pyotr Ilyich Tchaikovsky was one of the world's great composers. He was probably the first Russian to achieve international acclaim for his music. He's usually considered representative of the Romantic period of the mid to late 19th century.

Even those who know little of orchestral music will recognize his compositions such as *Swan Lake*, *The Nutcracker*, and the *1812 Overture*.

Here's a portion of his *Sleeping Beauty Ballet*.

Practice: This score is pretty simple, though its several chromatics introduce some complexity. Try to give it the lilting feel of a sweeping ballet.



Song of Seikilos

Here's a thrill! You can play the world's oldest song.
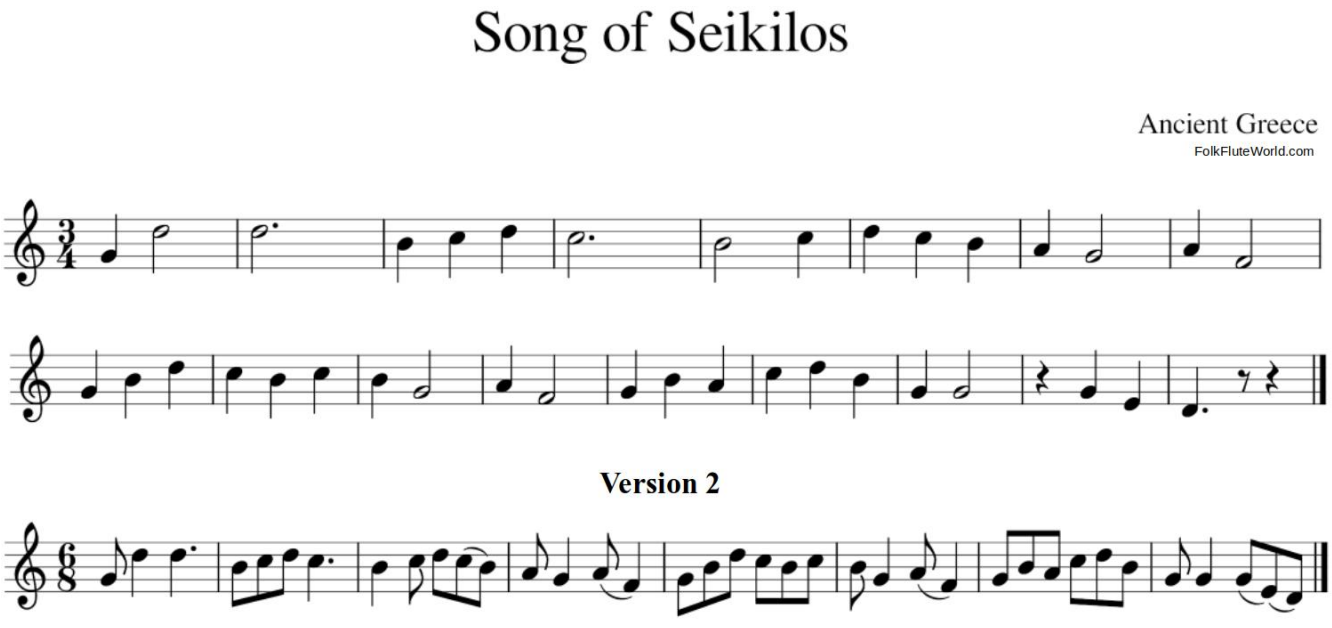
This song is the world's oldest that is known in its entirety. It was found on a stone pillar engraved in ancient Greek. It dates from between the 1st and 2nd centuries AD.

The carved stone is thought to be a memorial from a man named Seikilos to his wife Euterpe, after her death. If Seikilos meant it as a timeless memorial, he certainly achieved his purpose.

These plaintive lyrics accompany this melody:

While you live, shine
dance and sing, be joyful
Life is but a short while
And time will take its toll.
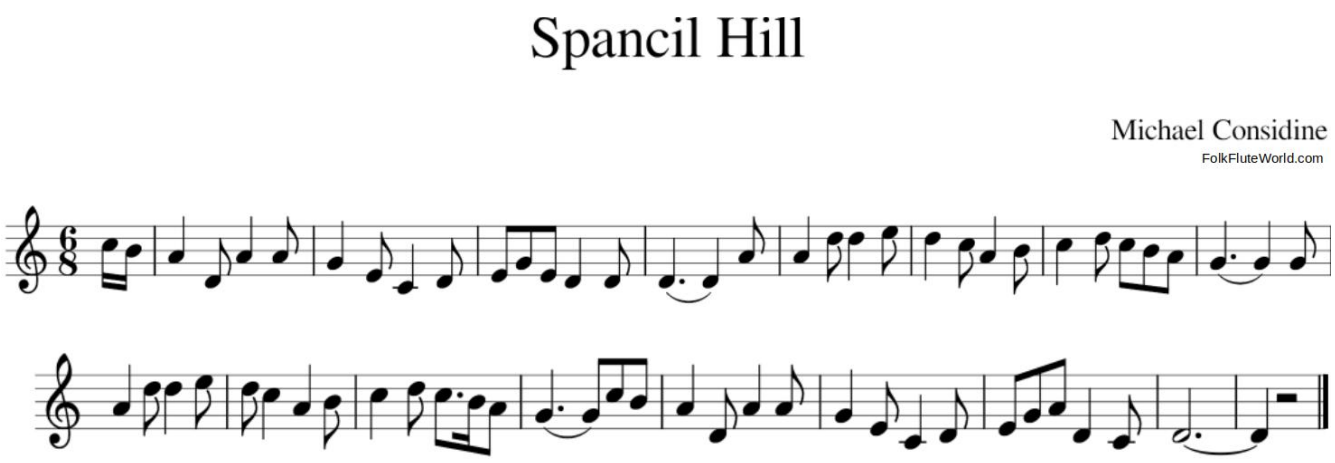
Practice: We've provided two different scores for this song, one in 3/4 time, the other in 6/8 time. Try playing both. Does the melody differ between the scores?



Spancil Hill

Spancil Hill was composed by Michael Considine in remembrance of his Irish hometown. Due to the poverty of the region, Considine immigrated to United States. Only in his early twenties, he penned the song and sent it to his nephew back in Ireland. He died shortly thereafter, at the age of 23.

Practice: Contrast this version with that included in Lesson 23 on ABC Notation. This is the same song scored in 6/8 time instead of 3/4 time. Play them one after the other and you'll notice many minor differences in how the tune is rendered, as well. This is pretty common with folk songs. You'll often find minor differences in the melody between different scores.

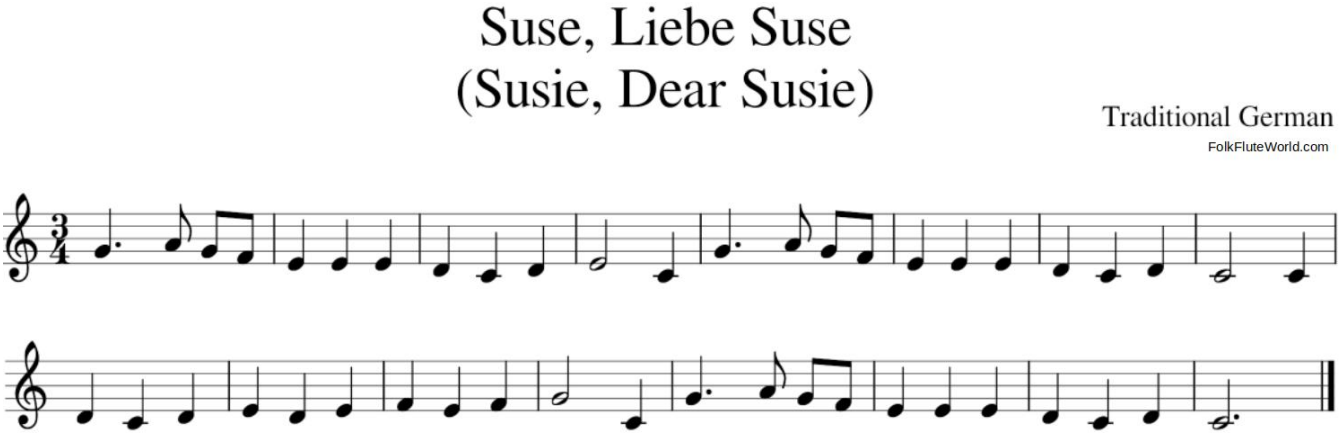


Susie, Dear Susie

This is a traditional German cradle song popular from the 17th century. It was probably brought to the United States by German immigrants. 19th century composer Engelbert Humperdinck included it in his famous opera, *Hansel and Gretel*.

Practice: Be sure to play the dotted-quarter-note-followed-by-eighth-note combination with the correct timing. If you need a refresher, refer back to Lesson 7 and the way this construct sounds in songs like *Michael, Row the Boat Ashore* and *London Bridge Is Falling Down*.

The *Arran Boat Song* near the top of this appendix relies almost completely on this timing construct.
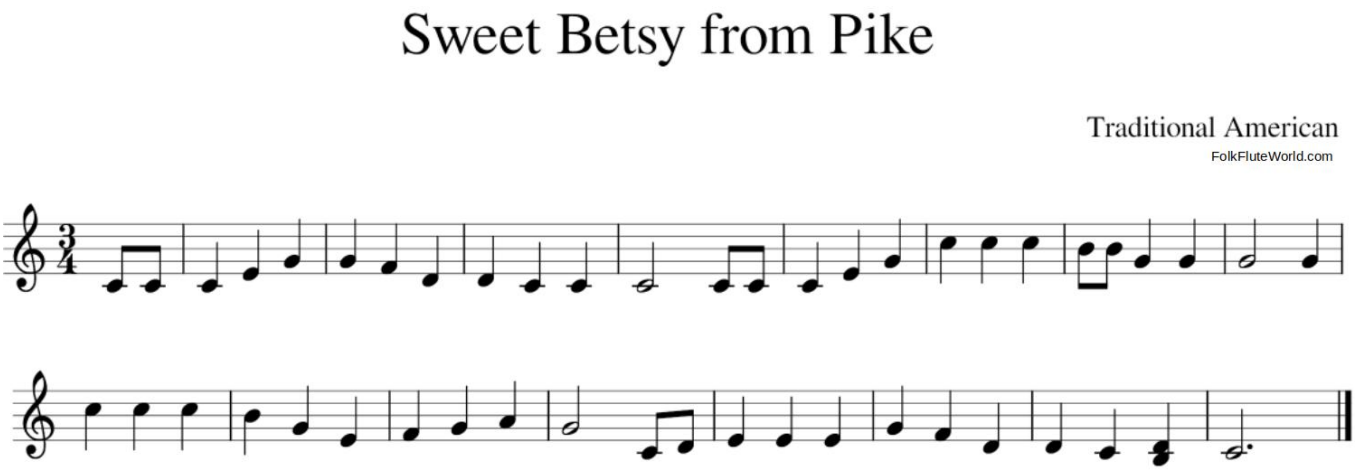


Sweet Betsy From Pike

This American folk ballad dates from the days of the California gold rush. It relates the trials of a pioneer named Betsy and her lover Ike who migrate from Pike County, Missouri to California. Each verse relates a different adventure they endure.

The song was first published in 1858 and is often cited as a representative western folk tune.

Practice: This is one of those classic songs everybody knows, so it makes for a good sing-along session. Play it on your ocarina while your friends sing along.



Szla dzieweczka

The title translates to *The Girl Was Walking*. The simple lyrics follow a girl as she wanders through the forest and greets a hunter.
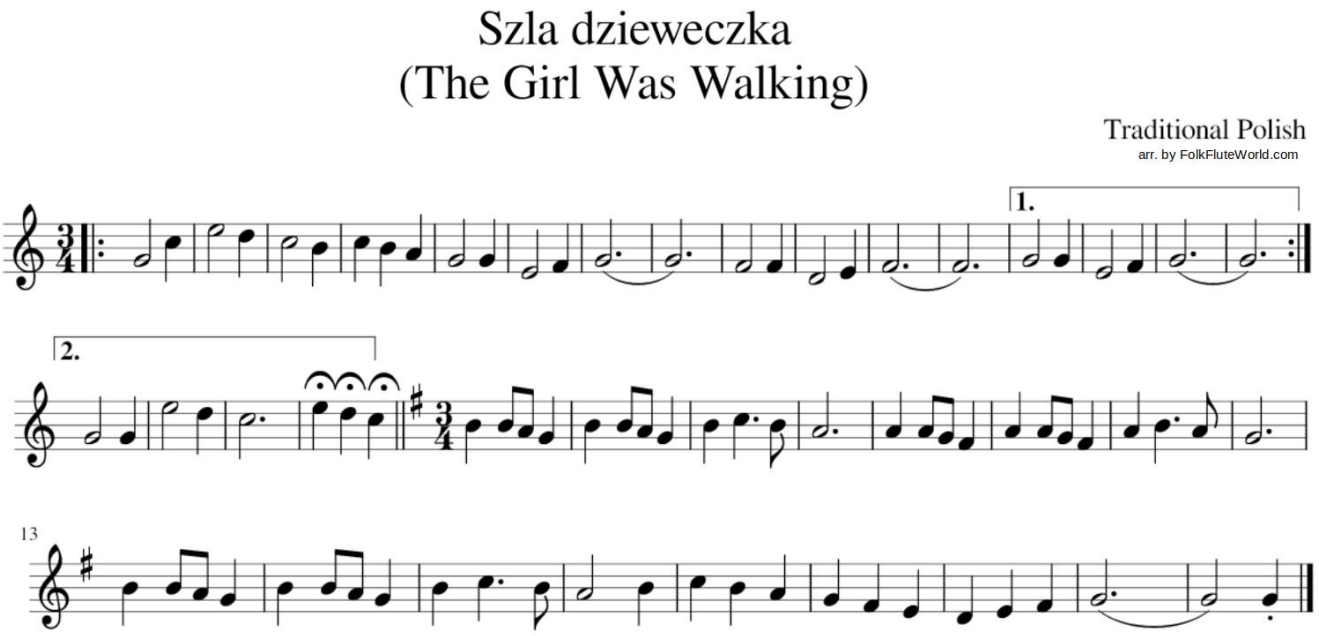
This is a popular Polish folk song from the early 19th century. It's often sung at celebratory occasions like weddings and festivals.

Practice: Be sure to repeat the first line, as indicated by its enclosure inside repeat brackets.

The ending for the first time through -- the **first ending** -- is marked by the **1.** and its extended line. So you play those four measures as the ending the first time you play the first line of the score.

After you've repeated that first line, you play the **second ending** denoted by the **2.**. After you play those four measures, you play the remainder of the song to the end.

Note that the key signature shifts from C Major (no sharps) to G Major (one sharp) after the second ending. The lead-in to this key change is three descending **fermatas** or "holds".



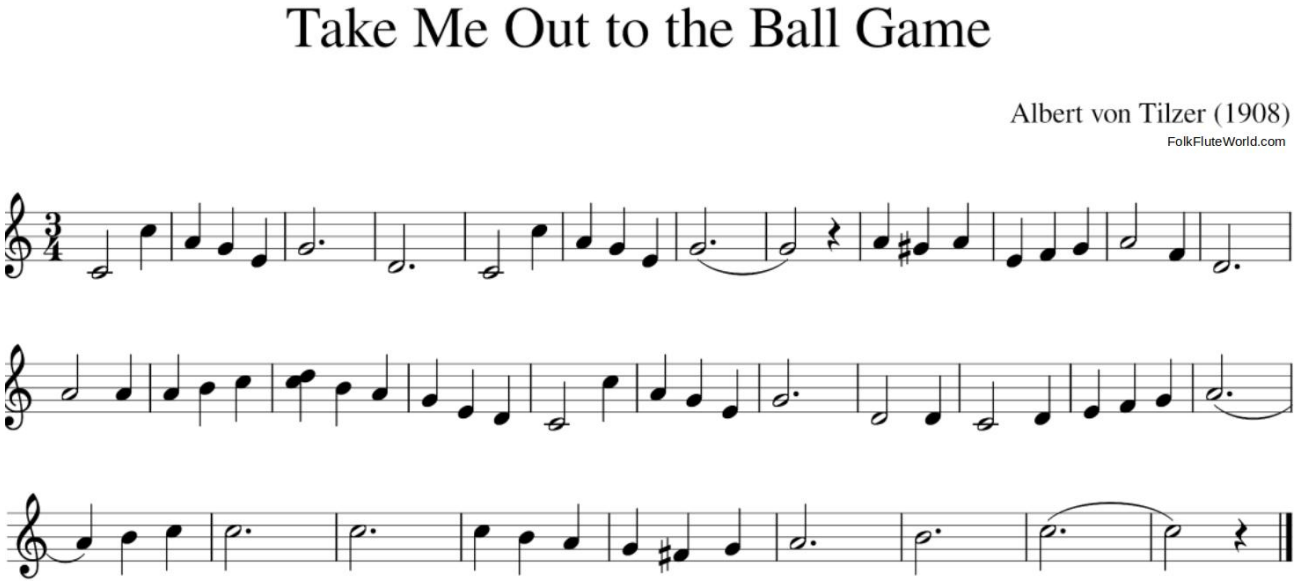
Take Me Out to the Ball Game

Here's one of those few songs to which nearly all Americans know the words.

Composer Jack Norworth was inspired to compose it when he saw a sign reading "Baseball Today -- Polo Grounds" while riding the New York subway.

Baseball may no longer be "America's game" in the way it was back when he wrote this song in the early 1900's, but the tune remains a timeless classic.

Practice: Be prepared for when accidentals G# and F# appear. These embedded sharps remind you that it's a good idea to scan a score prior to playing it. Beyond that, this is an easy tune with no tricky timing and an easy key signature.
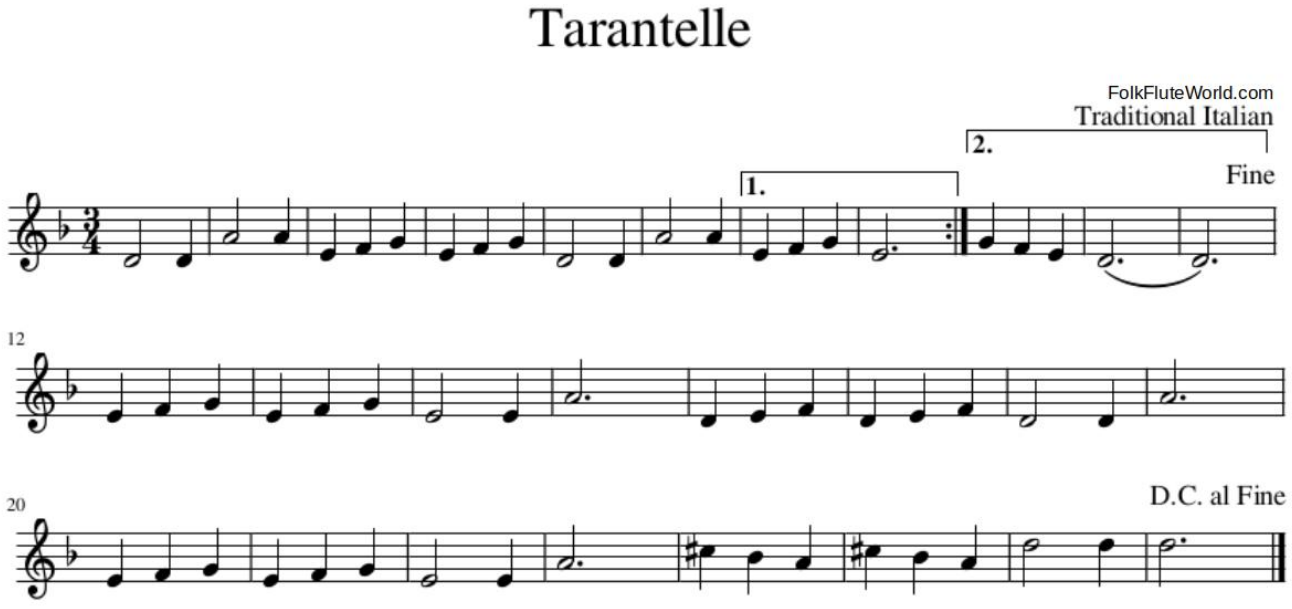


Tarantelle

This traditional melody is one of several used for tarantella or "spider" dances in southern Italy. Most of the dances are quick 3/4 or 6/8 tunes accompanied by tambourines.

Practice: This is a simple tune, and a good opportunity for trying to convey the happiness and joy of dance. Once you become familiar with it, play it at a quick pace.

If you're lucky, maybe you can find someone to play tambourine while you play the melody, and your friends dance to the tune. Try it at your next backyard barbeque or on-the-road campfire party.
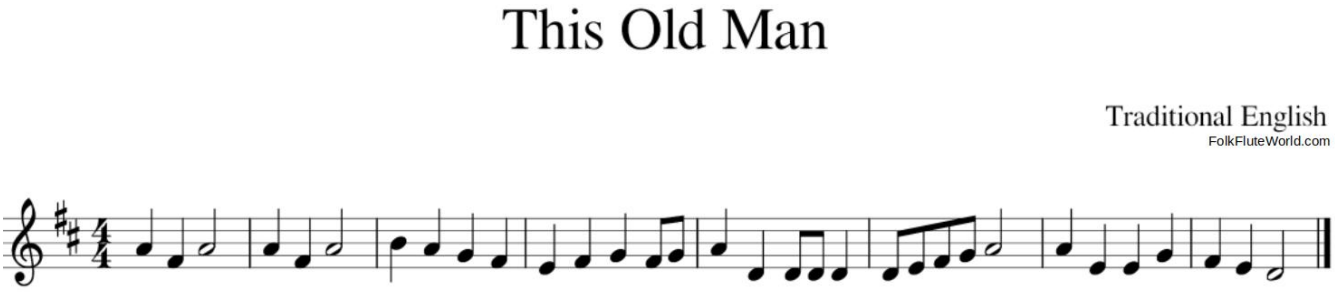


This Old Man

This vintage tune is a nursery rhyme sometimes used to teach children how to count.

Like many ancient melodies, this one has been widely adapted for commercial use. It was employed in modified form in the 1958 film *The Inn of the Sixth Happiness*.

Rocker Ritchie Valens released it as *The Paddi-Wack Song* in 1959, and the Snowmen had a minor popular hit with it under the name *Nik Nak Paddy Wak* in 1986.

Practice: Try to speed this tune up to the speed schoolchildren might chant it.
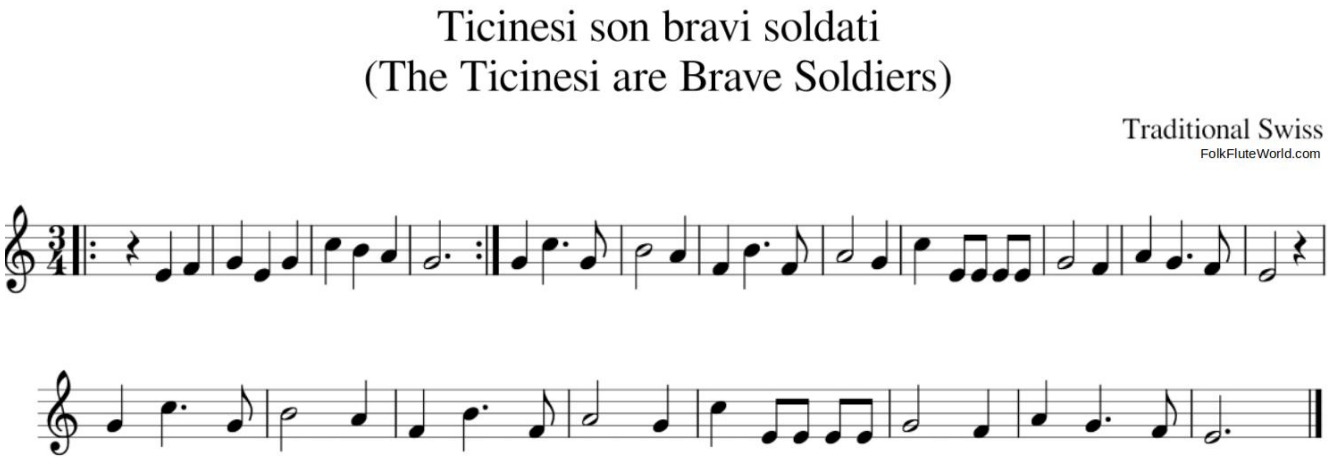


Ticinesi son bravi soldati

The title of this song translates roughly as *The Ticinesi are Brave Soldiers*. It's a folk song from the Swiss province of Ticino. That's the predominantly Italian-speaking province that geographically juts into north-central Italy. The song is used as the military anthem for the region's soldiers.

Practice: Notice that the first four measures are enclosed within repeat brackets. So you play them twice before continuing with the remainder of the score.

You'll have to take care to keep proper time in this song. It intermixes quarter notes, dotted quarter notes, eighth notes, and half notes in a unique way. It's not difficult … but you must stay alert and count the timing to perform it properly.

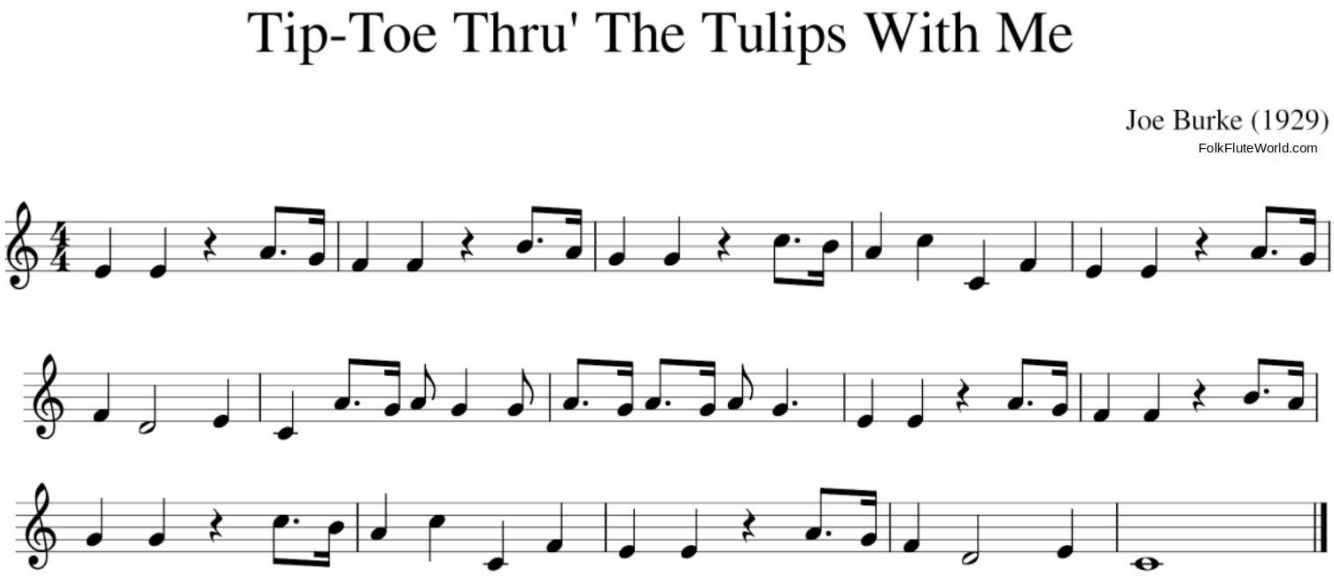


Tip-toe Thru the Tulips With Me

This song was composed for a 1929 film entitled *Gold Diggers of Broadway*. That movie was among the earliest "talkies."

The song found renewed fame when pop singer Tiny Tim crooned it on the television show *Rowan and Martin's Laugh-In* in 1968. Tim went on to star in the most-widely viewed TV event in the 1960's (after the moon landing) -- his on-screen marriage to Miss Vicki. The marriage lasted eight years, about as long as Tim's fame. But he truly loved performing and continued even as his audiences dwindled, until his passing at age 64 in 1996.

Practice: A prominent feature in this song is the dotted-eighth-note-followed-by-a-sixteenth-note combination. This is similar to a combination with which you're already familiar, the dotted-quarter-note-followed-by-an-eighth-note. The difference is that this new combination is faster, consuming only the total time of two eighth notes.

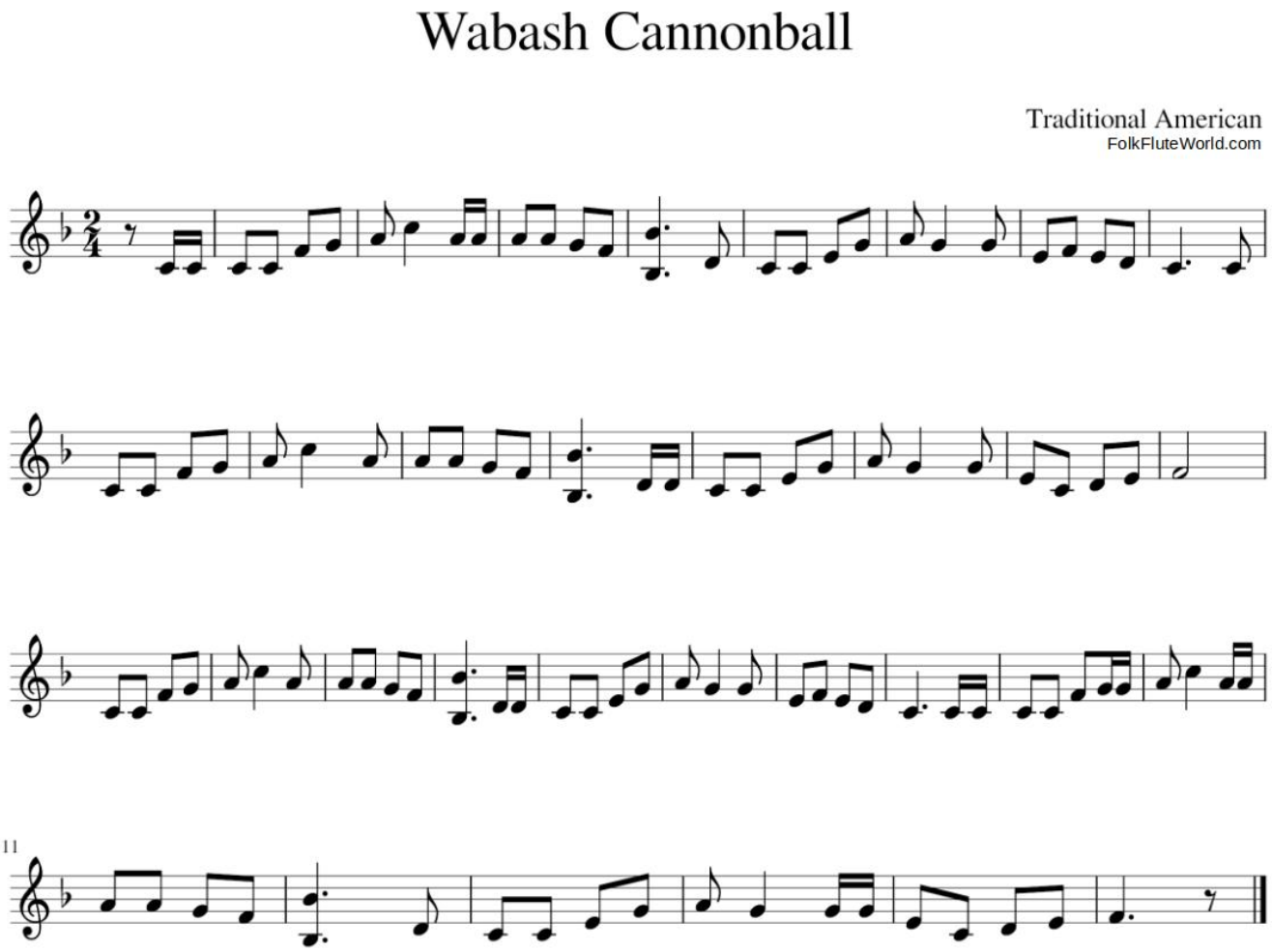


Wabash Cannonball

This traditional folk song became a country music staple after it was recorded by the Carter Family in the 1920's and then by Roy Acuff in 1936. Acuff had a major hit with it and it became his theme song.

Acuff was a central figure in country music in the 1930's and 1940's. His appearances at the Grand Ole Opry spanned four decades. Fans frequently hollered for him to perform *Wabash Cannonball*.

Practice: The song is in 2/4 time. That's two beats per measure, with each quarter note getting one beat. This is one of the few songs we've seen that contains sixteenth notes. Two of those would comprise one eighth note, so they're very quick. The sixteenth notes as used as **pick up** notes to start the main tune. Try to match how you know this melody goes with its representation in this score.



Wayfaring Stranger

This song is a classic American folk tune. Like many, its origins are obscure. It was popular prior to the American Civil War.
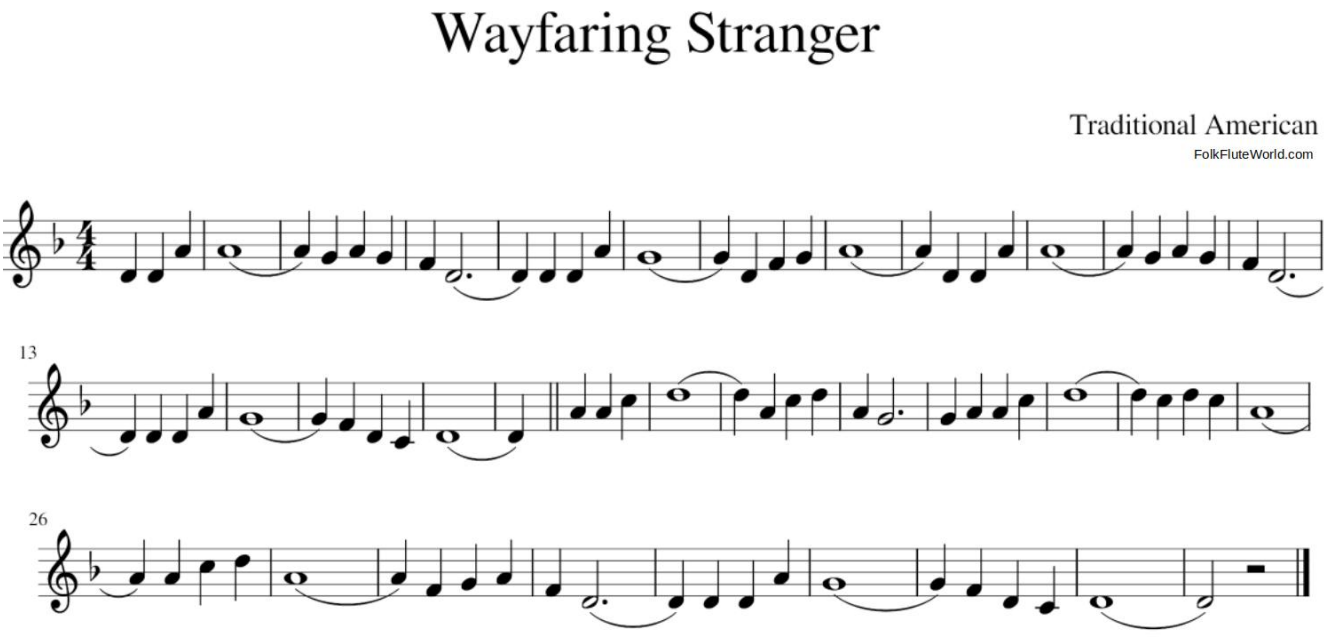
You'll find many versions of this tune on the web, and they significantly differ from one another.

Practice: Try to imbue this song with the longing it represents. It's a good opportunity to try for a mild vibrato on the extended notes.

You'll recall that vibrato is a very slight wavering or pulsation during a whole note. You've heard opera singers do it.

You can learn vibrato by exaggerating how you make your breath pulse. Vary your breath slightly at a constant, rhythmic pace. Then gradually reduce the degree of the differential in the pulses.

If you have difficulty, look up "how to vibrato on flute" on the internet and you'll find lots of advice and exercises on how to achieve a good vibrato. The technique takes a bit of practice to learn but is well worth your time -- its effects in a song like this are dramatic.



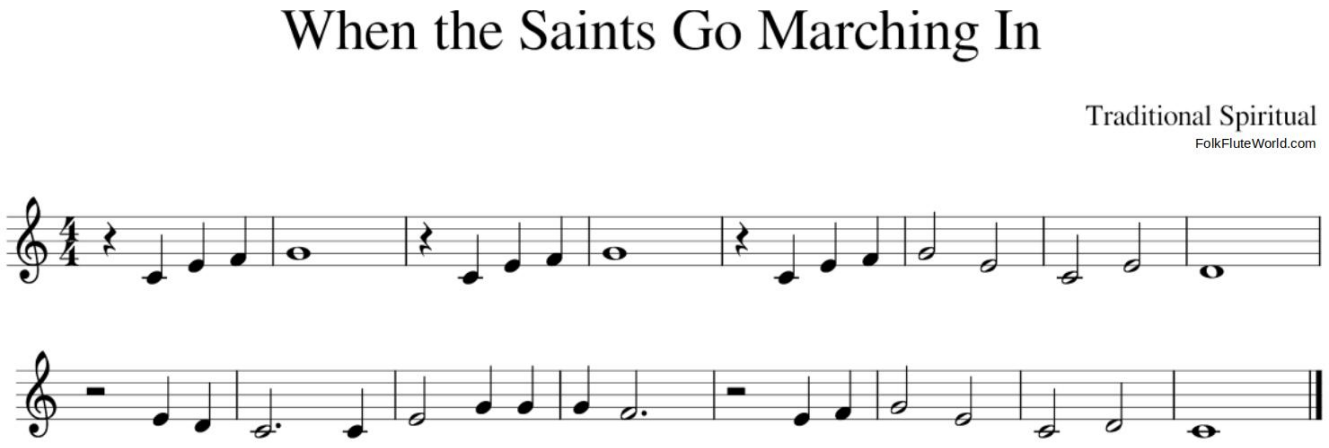
When the Saints Go Marching In

This song likely evolved from African-American gospel songs in the late 1800's. It's often played up tempo as a jazz standard and is considered the classic New Orleans anthem.

At the turn of the twentieth century, the song was typically played slow and stately, often as a funeral dirge. It evolved into the snappy jazz rhythm we know today by the time of the second world war.

Practice: The song plays easily and is repetitious. It's best played at accelerated tempo. Jazz it up by altering the timing however feels right to you. Take some liberty and "make that swing your thing".

As you can imagine, you can find scores for this song on the internet that are much more complicated than this one. That this one is so simple demonstrates the benefits of web searching for the easiest to play. Once you've got the song down pat you can always enliven it with greater complexity.



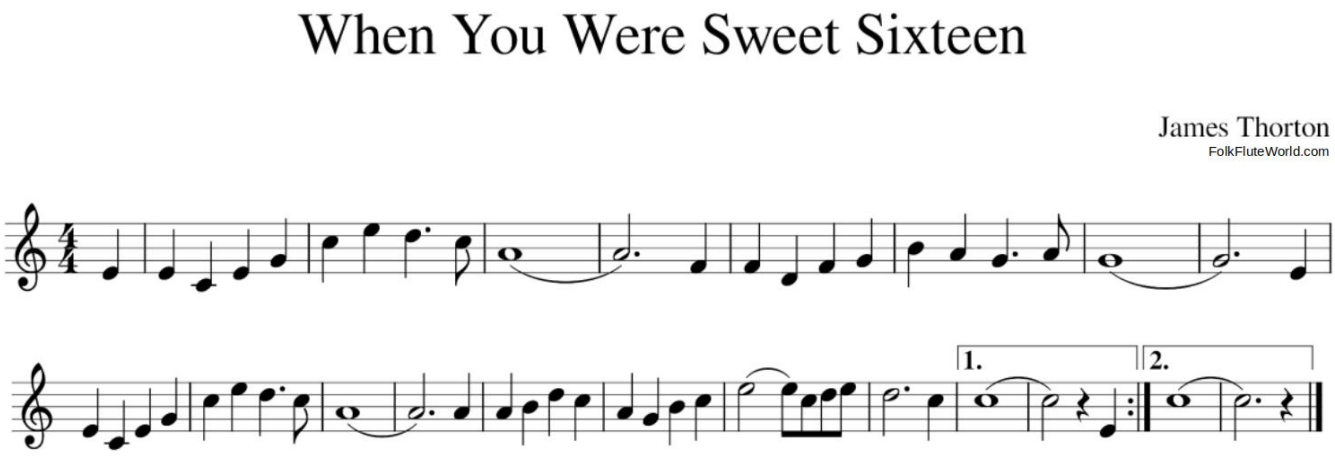
When You Were Sweet Sixteen

When composer Jim Thornton's wife asked if he still loved her, he replied, *"I love you like I did when you were sweet sixteen."*

The exchange inspired this song, which -- sung by Mrs Thornton -- quickly became a vaudeville hit.

Practice: The repeat sign in the "first ending" tells you to repeat the entire song. The second time through, play the "second ending", then stop.
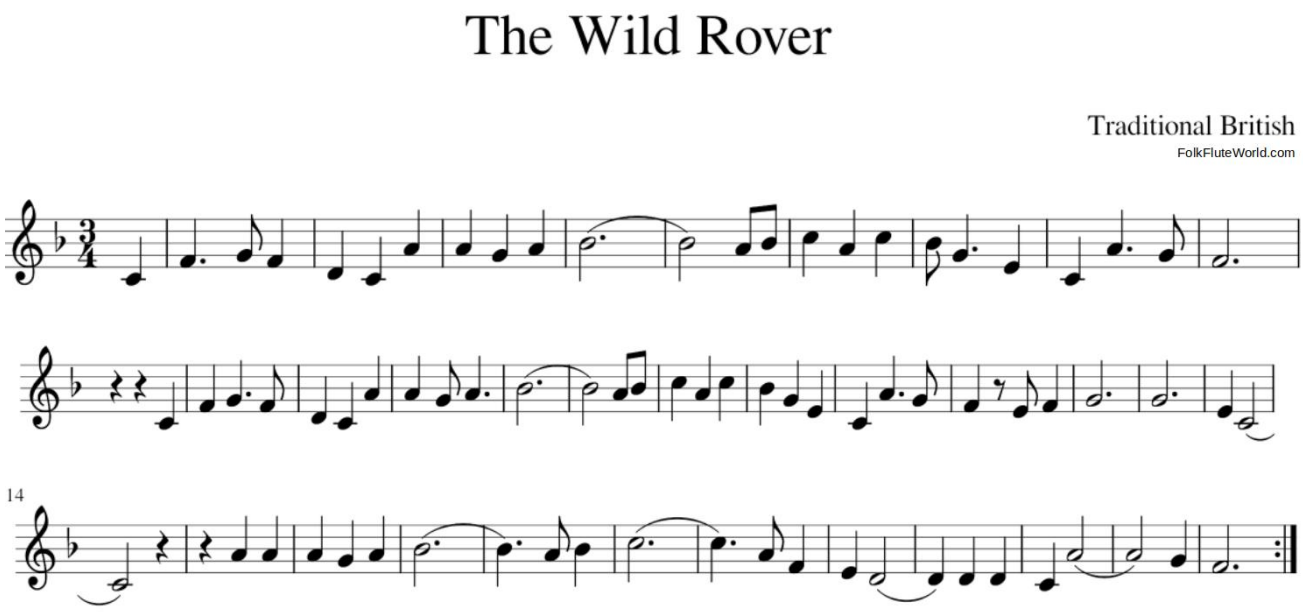
This song is good practice for hitting the high E towards the end of the score, and that run of high eighth notes that lead to the song's conclusion.



The Wild Rover

Numerous claims have been made regarding the origins of this tune. About all one can say for certain is that it's from the British Isles and is several hundred years old. It's quite popular.

Practice: The timing of this song is a little tricky. It's a good test of how well you can follow a mix of quarter, eighth, and half notes, plus their dotted equivalents. Sound it out slowly first if you need to.



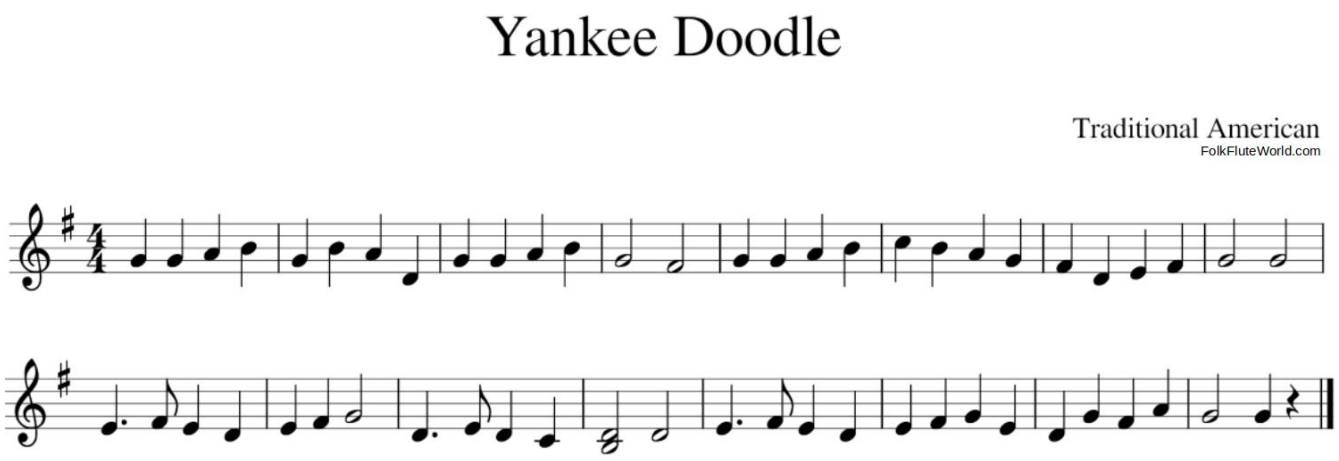
Yankee Doodle

The origins of this old tune are lost to time. Most likely it's Irish. It was brought to America during the colonial era and promptly became a favorite.

Today most Americans think of *Yankee Doodle* as a patriotic folk song. They associate it with the American Revolutionary War of 1775 to 1783.

Practice: This is an easy song to play, unless you play it at challenging speed. It contains a single low B in the second line. That's playable on 12 and 11 hole transverses, but not on a 10 holer. In that case just play the low D instead.

As a general rule, that's a good strategy with a 10 hole oc. Confronted by a low B, try substituting a low D for it. In most cases, that will work adequately.



Self Tests -- Answers

Here are the answers to the two self tests.

If you get any wrong, make sure you understand why the given answer is correct. Or, go back to the relevant lesson and refresh your memory on the correct answer.

******** Self Test #1 ********

1. What are the three kinds of ocarinas?

ANSWER: C is correct. The three kinds of ocarinas are Seedpod, Transverse, and Inline. Remember that seedpods are also known as pendants.

This book teaches you how to play all transverse and inline ocarinas.

A is incorrect because "Transverse" and "Submarine" are the same thing. B is incorrect because "Pendant" and "Seedpod" are the same thing. D is incorrect because "Submarine" and "Sweet Potato" are the same thing. E is incorrect because C is a correct answer.

2. How many whole notes can 12, 11, and 10 hole transverse ocarinas play, respectively?

ANSWER: C is correct. 12 holers play 13 whole notes, 11 holers can play 12, and 10 holers play 11.

The general rule for most ocarinas is that they play one more whole note than the number of tone holes they offer.

3. Which of the following is NOT an advantage of plastic ocarinas over ceramic ocs?

ANSWER: C is the correct answer. Plastic ocarinas do not necessarily sound better than ceramic. It all depends on the ocarinas compared.

A is incorrect because it's true that plastic doesn't break as easily as ceramic. B is incorrect because it's true that plastic ocs are generally less expensive for the same size of ocarina than ceramic. D is incorrect because it's true that you can clean a plastic oc by submerging it in water.

4. What does a dot over (or below) a note mean?

ANSWER: D is correct. A dot above or below a note means to play it *staccato*, short and distinct.

Answer C is incorrect because it's a dot after a note that extends its duration by half, not a dot above or below the note. Answers A and B are incorrect because they have nothing to do with the term *staccato*.

5. What's the advantage to tabbed notation?

ANSWER: A is correct. Tabbed notation's big benefit is that it visually shows you how to play each note.

B is incorrect because a big disadvantage of tabbed notation is that it gives you no idea of the timing of notes. C is incorrect because tabs are unique to transverse ocarinas. D is incorrect because many tab scores come with lyrics, but many others do not.

6. What's the proper order of these notes, from highest to lowest?

ANSWER: C is the correct order of these notes from hightest to lowest.

A and D are incorrect because they list the notes from lowest to highest. B is incorrect because it repeats C twice.

7. How many eighth notes could be played in the time of one half note?

ANSWER: C is correct, there are 4 eighth notes per half note. Remember, there are two eighth notes per quarter note, and two quarter notes per half note, thus there are four eighth notes per half note.

8. What's the difference between 3/4 and 4/4 time?

ANSWER: B is correct. 3/4 time has three beats per measure, as shown by its numerator.

A is incorrect because the time signature doesn't tell you how many notes there are per measure, it tells you how many beats there are per measure. The two could be different. C and D are incorrect because these neither of these two time signatures tell you how fast to play a tune.

9. Which is an advantage to a 12 hole transverse ocarina?

ANSWER: B is correct. The 12 hole transverse plays two whole notes below Low C. That's one more note than an 11 hole transverse, and two more than a 10 holer.

A is incorrect because the 12 hole oc plays more low notes than 11 or 10 holers, not high notes. C and D are incorrect because the number of fingering holes has nothing to do with how quickly an ocarina wets out, or how loud it sounds.

10. One whole note consumes the same amount of time as how many sixteenth notes?

ANSWER: D is correct, there are 16 sixteenth notes per whole note note.

A is incorrect because 4 sixteenth notes equal 1 quarter note. B is incorrect because 8 sixteenth notes equal 1 half note. C is incorrect because 12 sixteenth notes equal 1 half note plus 1 quarter note (or 1 dotted half note).

11. Which note is this on any C Major ocarina?

ANSWER: D is correct, this is the fingering for the note E.

This tabbed notation includes the two small subholes. It's an alternative to the one we've typically used in this book, which is simpler to understand because it excludes the clutter of the subholes.

When tab notation excludes the two subholes, it is understood that if you have either or both of them present on your ocarina, you leave them open and do not cover them.

12. For how long do you play a note immediately followed by a dot?

ANSWER: C is correct. The rule is that you play a dotted note for its normal time plus half of its normal time. For example, in 4/4 time, you would play a dotted half note for its time (2 beats), plus

half that value (1 beat). So in 4/4 time a dotted half note gets 3 beats.

All other answers are incorrect because they violate the rule that a dotted note consumes its normal time plus half of its normal time.

13. If you blow a note too hard, what happens?

ANSWER: B is correct, blowing a note too hard causes it to go sharp.

A is incorrect because blowing too little causes a note to go flat. C and D are incorrect because blowing too hard does not necessarily alter a note by exactly one tone.

14. You've been playing awhile, and suddenly your ocarina starts sounding muffled or garbled. What should you do?

ANSWER: D is correct. Your instrument is "wetting out". Its windway is blocked by moisture from your breath. You need to remove that moisture to continue playing.

A is incorrect. Blowing harder won't remove the accumulated moisture (though a very sharp blow could help). Answers B and C are incorrect because they also do not solve the moisture issue.

15. Why might you keep the box in which your ocarina was shipped to you?

ANSWER: B is correct. The box could be very handy for safely transporting or storing your oc in the future.

Answers A and D are incorrect because the box might make a nice keepsake and it might be a collectible, but the real reason you want to save it is to have a safe, secure place to store and transport your ocarina. Answer C is incorrect because you can certainly play your oc without its box.

16. Why might the first measure in a score contain fewer beats than all the other measures?

ANSWER: D is correct. The first measure often contains a note or two that lead into the main melody. These are often called "pickup notes" or "the lead-in".

Answer A is incorrect because it's not unusual to see the first (and possibly the last) measures of a score have a different number of beats than directed by the time signature. B and C are incorrect because the first measure neither establishes the speed of the tune nor its key.

17. What is vibrato and why should you learn how to do it?

ANSWER: C is correct. Vibrato is where you hold a note and make it wobble or pulsate the tiniest bit. It makes long notes sound more pleasant.

Answer A is incorrect because it better describes staccato. Answer B is incorrect because you can play vibrato on any ocarina. Answer D is incorrect because vibrato is about pulsating a note, not playing it softly.

18. Which statement is true?

ANSWER: D is correct. D. Dynamics are about how loudly you play, and intonation is about playing in tune (your pitch accuracy).

Answers A and B are incorrect because intonation has nothing to do with how fast you play, it's about whether you play in tune. C is incorrect because vibrato is not about how playing in tune, it's a technique to make a long note sound better by introducing a very slight waver or pitch waffle into the note.

19. Why are double stemmed notes useful?

ANSWER: A is correct. "Double notes" give you two alternate notes you can play, and you pick the one you like. With ocarinas they can be used to supply an alternate note if one is unplayable or out-of-range for your instrument.

Answer B is incorrect because double notes have nothing to do with saving space in the score. C is incorrect because they're not intended to give composers more flexibility. D is incorrect because ocarinas are physically incapable of playing more than one note at a time. D might be correct if you're playing an instrument that can do that by playing chords, such as a piano or guitar, but you can't do that with an ocarina.

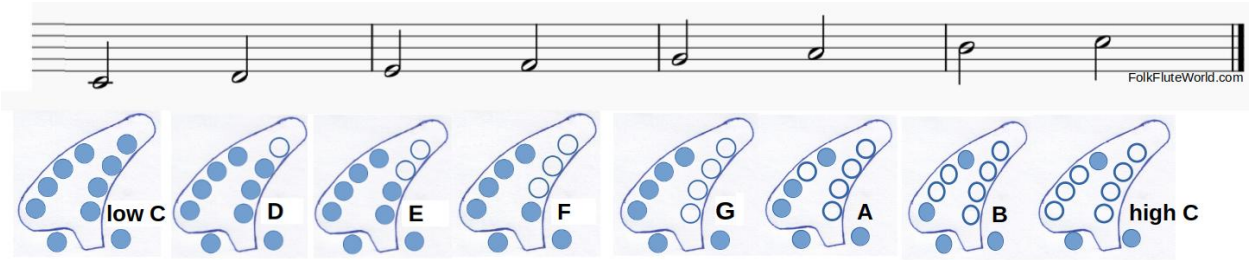
20. Which statement is not true?

ANSWER: D is the correct answer. A trill involves very fast movement between two notes either one whole note or one semitone apart.

All the other possible answers are true statements, so none of them is a correct answer to the question.

21. These are the fingerings for what notes (assuming a C Major ocarina)?

ANSWER: B is correct. See this fingering chart:



22. Which statement is not true?

ANSWER: C is the correct answer. An underscore beneath or above a note means to play it **tenuto**, maximum length with very gentle tongue. It does **not** mean to play it short with hard tonguing. That would be staccato.

Answers A, B, and D are all incorrect because they are true statements, and the question asks for the statement that is not correct.

23. What is a fipple?

ANSWER: B is correct. The fipple is the mouthpiece of a woodwind that automatically directs your breath to a sharp splitting edge where it is split to create sound waves.

Answer A is incorrect because a fipple is a part of an ocarina. C is incorrect because the term "fipple" does not apply to the hole where you string a necklace. D is incorrect because it defines the base note of a C Soprano ocarina, not a part of an ocarina.

24. How many notes are the in the standard western scale?

ANSWER: C is correct. There are 7 notes in the scale. From lowest to highest they are: C, D, E, F, G, A, B

Answer A is incorrect because there are 5 notes in many Asian scales, but there are 7 in the standard western scale. B and D are just incorrect numbers.

25. Which of these three tabs is the correct representation for the note F?

ANSWER: Assuming an Alto C or other C Major ocarina, B is the correct answer. The first and third diagrams represent low F. The only difference between them is that the first tab includes the subholes, while the third tab excludes them.

The second tab represents the note G.

******** Self Test #2 ********

1. What is a "base note" of an ocarina?

ANSWER: A is correct. An ocarina's *base note* or *fundamental* is the lowest note it plays in its key.

For a 12 or 11 hole transverse this is the note it plays with all tone holes closed -- except for its sub-holes. For any ocarina that lacks subholes, this is the note it plays with all fingering holes closed.

The other answers are incorrect because a base note has nothing to do with how a note sounds.

2. Which is a disadvantage to tabbed notation?

ANSWER: C is correct. If you have a song in tabbed notation, the fingerings are specific to a transverse or inline ocarina.

Answer A is incorrect because that's the main advantage to tabbed notation. B is incorrect because whether the tabs include lyrics have little effect on their readability. Lyrics are desirable because they help you better understand how the tabs match the timing of the song. Answer D is incorrect because tabbed notation does **not** include the timing of the notes.

3. Which statement is true?

ANSWER: A is correct. Sopranos are smaller than bass and bass usually cost more.

B is incorrect because it makes the untrue claim that "bass usually cost less". C and D are not true because sopranos and bass finger the same.

4. D# is the same note as?

ANSWER: A is correct. D# and E♭ are the same note. Both are 1/2 tone above D and 1/2 tone below E. Remember that every accidental can be called by either its name as a sharp, or by its name as a flat.

5. Which accidental requires half-holing on a 10 hole transverse but not a 12 hole oc?

ANSWER: D is correct. You must half-hole to play C# on a 10 hole transverse. (You do not have to half-hole on 11 or 12 hole transverses because a subhole provides for playing C#).

No other answer is correct because no other accidental requires half-holing on a 10 hole transverse.

6. Which key has two sharps?

ANSWER: D is correct. D Major has two accidentals, F# and C#.

A is incorrect because C Major has no sharps or flats. B is incorrect because F Major has one flat, B♭. E♭ Major is incorrect because it has three flats.

You'll often see tin whistle and Irish flute music scored in D Major. So it's a common key and important to be aware of.

7. What does it mean to play a note "natural"?

ANSWER: C is correct. When you play a note as a natural, that means it is a whole note, not a sharp or flat.

A and B are incorrect because a natural note is neither sharp nor flat. Answer D is incorrect because this has nothing to do with rests. Answer E is incorrect because this is a specific instruction on how to play a note.

8. If a note has a sharp sign immediately in front of it, what do you do?

ANSWER: A is correct. Regardless of the key signature, when a note has a sharp sign right in front of it, you play it as sharp. In other words, a sharp symbol adjacent to a note overrides whatever the key signature might call for.

B is incorrect because the immediate sharp sign takes precedence over the key signature. C is incorrect because the sharp sign tells you not to play the note as a natural. D is incorrect because the sharp sign tells you to play an accidental, not a whole note.

9. Which statement is NOT true about transverse ocarinas?

ANSWER: D is the correct answer. There is no general rule or tendency that says that transverse ocarinas cost more than pendants.

A is incorrect because transverse ocs are often called submarines. B is incorrect because it is true that 12 hole ocarinas play a wider range of 13 notes, compared to the 4 hole pendant's range of 8 whole notes and the 6 hole pendant's range of 10 notes. C is incorrect because it is a true statement -- transverse ocarinas and inlines finger alike (with occasional minor exceptions).

10. Why does a dual chambered ocarina have two mouthpiece slits to blow into?

ANSWER: D is correct. The purpose of two breath slits is so that you can blow into the chamber of your choice. One chamber gives you a range of lower notes, while the other chamber gives you a range of higher notes.

A is incorrect because you can't play two notes at once (or perhaps it's more accurate to say that dual chambered ocarinas are not designed for this purpose). B is incorrect because having dual chambers has no relationship to loudness. C is incorrect because the purpose of two chambers is to extend the instrument's range, not to manage wetting out.

11. If you have a score that is very difficult to play because of its accidentals, what are two possible solutions? (Select two answers)

ANSWER: A and D are correct. You can either transpose the score or find a more playable version on the internet.

B and C are incorrect because these change the score in ways that will make it sound incorrectly.

12. Which statement is true about rounds and duets?

ANSWER: A is correct. In a round, musicians all play the same melody but starting at different times. Or, they all start playing at the same time but at different places in the score.

B is incorrect because it's true for rounds, not for duets. C and D are incorrect because musicians playing together must all be in proper timing to sound correctly. Synchronized timing is required for both rounds and duets.

13. Which of the following is NOT a capability of current ABC based computer tools?

ANSWER: E is correct. Computer tools that work with ABC Notation can perform all the tasks listed except for converting a traditional score into ABC Notation. (Note that some such tools do exist but don't work very well at the time of writing. Perhaps this will change in the future).

All the other answers are incorrect because computer tools can perform all those tasks for you.

14. What's a metronome?

ANSWER: B is correct. Metronomes audibly tick off the beats for you. This can help musicians stay in proper timing. To get a metronome, you can either buy a physical box called a metronome, or you can download a metronome app for your mobile phone or computer.

B and C are incorrect because these are not functions of metronomes. D is not the answer because A is.

15. Which notes are harmonic thirds to E?

ANSWER: C is correct. Harmony in thirds requires notes that are either two notes above or two notes below the melodic note. G is two notes above E, and C is two notes below it.

The other answers are all incorrect because they are not two notes above or below E.

16. Which of these is an advantage to a ceramic ocarina over a plastic one?

ANSWER: C is correct. In general, ceramic ocs don't wet out as fast as plastic ones.

A is incorrect because an ocarina's range depends on how many tone holes it has, not whether it's made of plastic or ceramic. B is incorrect because there's no general rule that ceramic ocs are louder than plastic. D is incorrect because you do not want to store a ceramic oc in a hot, humid attic.

17. What's the fundamental of an Alto C ocarina?

ANSWER: B is correct. The "fundamental" is the lowest note an ocarina can play in its key. For a transverse, that's the lowest note it can play with all tone holes closed, except for any subholes, which should be left open.

A is incorrect because that's middle C on the piano. It's the fundamental of the C Bass ocarina. C is incorrect because that's the base note of C Soprano ocarinas. D is incorrect because A is not a base note for any C Major instrument.

18. Assuming a C Major ocarina, which two notes are these?

ANSWER: B is correct. These are F# and B♭. These are the two accidentals you really need to learn for playing the ocarina because they appear so frequently.

Note that for many transverse ocs, the fingering chart specifies that you close the 3rd hole of your right hand for F#, instead of the 2nd as shown in this question.

19. If you play a long run of quick sixteenth notes on a bass ocarina, what can happen?

ANSWER: A is correct. Given the large size of the bass and the large amount of air held in its enclosed chamber, it doesn't respond very quickly to changes in breath pressure. Thus it is possible that it can "swallow up" notes that are played very quickly, such as sixteenth notes.

B is incorrect because it's the opposite of what might happen. C and D are incorrect because the size of an ocarina is not relevant to these two events.

20. Grace notes, cuts, strikes, flips, are examples of what?

ANSWER: C is correct. These are all examples of ornamentation.

A is incorrect because "decrescendo" means to reduce loudness over some period of time. B in incorrect because "dynamics" describes how loudly one plays. D is incorrect because "intonation" refers to playing in tune.

21. Which statement is NOT true?

ANSWER: D is correct because it is not true that pendants and transverse ocarinas finger the same. They finger differently because they have different fingering systems. The transverse systems are often referred to as **linear fingering**, while pendants use **English fingering**.

A is incorrect because it is true that all pendants finger the same way. B is incorrect because it is true that all transverses and inlines finger the same way. C is incorrect because it is true that bass and soprano pendants finger the same way.

22. What's the biggest advantage to a double chambered oc?

ANSWER: B is correct. The purpose of having more than one chamber is to play a wider range of notes

A is incorrect because loudness is not the motivation behind more than one chamber. C is incorrect because although a dual chamber pendant will typically weigh more than a single chamber pendant of the same size, this is not why people play dual chamber ocarinas. D is incorrect because the accuracy of pitches is not necessarily any better with a dual chambered oc than with a single chambered one. E is incorrect because while it may sometimes be possible to play two notes at once on a dual oc, that's not its primary purpose, nor is that typically possible.

23. Which strategy can help you to half-hole better?

ANSWER: D is correct because all the strategies listed may help.

Answers A, B, and C are all true statements, so the best answer is D, "all of the above".

24. Which two notes are fingered differently in a 12 hole Asian system ocarina versus a 10 hole Italian one?

ANSWER: C is correct.

The other answers are incorrect because the other notes finger the same in both systems. See the

appendices for a chart that shows the major differences between the 12 and 10 hole systems.

25. How many semitones are in the standard western scale, and what are they?

ANSWER: B is correct. There are 5 semitones in the standard western scale. This answer correctly lists them.

Answer A is incorrect. It lists the 7 whole notes of the scale, but the question is asking about semitones. C and D are incorrect because there are 5 semitones, not 4.

One Million Free Scores

Over a million free scores are available from a variety of websites. We list some of them here.

If you're reading a digital copy of this book, just click on the website name in the left column.

If you're reading a print copy, the website name is spelled out in full in the right column. Copy and paste it into your web browser. (On a few browsers, you may need to add **www.** or **http://** before the website name.)

Websites come and go, so we can't guarantee which are still active when you read this book. Visit website **FolkFluteWorld.com** for the current, updated list.

If a website has disappeared, you can often find it by using the Internet Archive's **Wayback Machine** at **Archive.org**. Just enter the website name in the Search Box and you'll see a copy of the website and all its material at the time it was last archived.

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STL Ocarina	STLOcarina.com
Ocarina Songbook	OcarinaSongbook.com/12-hole
OcarinaTabs	OcarinaTabs.org
Japanese folk songs	codaedc.com/japanese-folk-songs
Christmas carols	codaedc.com/coda-carols
8Notes for Ocarina	8notes.com/school/search_fsm.asp?keyword=ocarina
IMSLIP library	imslp.org/wiki/Category:Scores_featuring_the_ocarina
Riffspot for Ocarina	riffspot.com/music/12-hole-ocarina
Legend of Zelda Music	ninsheetmusic.org/browse/series/TheLegendofZelda
Mixing a Band	Mixingaband.com/12-hole-ocarina-tabs-sheet-music-scales-and-lessons
4 Hole Ocarina Tabs	OcarinaTabs.org/category/4-hole
Easy Music	Easymusic.altervista.org/easymusic-home
TON Songbook	FolkFluteWorld.com/free_sheet_music/TON_Songbook.pdf
BBC/UK Schools	Ocarina.co.uk/inclusive-and-accessible-ocarinas/bbc-ten-pieces
Michael Eskin's tunes & tools	MichaelEskin.com

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ABC Notations HUGE library	ABCnotation.com/tunes
IMSLP HUGE tune library	imslp.org
Public Domain Sherpa	Publicdomainsherpa.com/free-sheet-music.html
Free-scores.com	Free-scores.com/index_uk.php
Public Domain Music Project	PDinfo.com
Michael Eskin -- Many libraries	MichaelEskin.com/tunebooks.html
Michael Eskin -- Tune websites	MichaelEskin.com
Jack Campin -- ABC Scores	Campin.me.uk
Jack Campin's 9 Note Tune Book	Pureocarinas.com/music_books/9_note_tune_book.html
Morris Tunes - ABC Library	https://www.ucolick.org/~sla/morris/music/abclib.html
FolkInfo.org Huge Tune Library	joe-offer.com/folkinfo/index.html
FolkTune Finder Library	FolkTuneFinder.com
Trad Music UK 10k Tunes	TraditionalMusic.co.uk
Mandolin 10k Tunes	Mandolintab.net/index.html
Flageolet Tunes	Flageolets.com/music
Bainbridge's 40 Flageolet Tunes	FolkFluteWorld.com/free_sheet_music/Bainbridges_Flageolet_40_Tunes.pdf
Christmas Songs (Catalonia)	FolkFluteWorld.com/free_sheet_music/Nadal_web_Catalonia_Xmas_songs.pdf
Christmas Tunebook-Paul Hardy	FolkFluteWorld.com/free_sheet_music/pgh_xmas_tunebook.pdf
Capotastomusic library	Capotastomusic.com
XmasMusicSongs	Christmasmusicsongs.com/index.html
Celtic Music Archives	Tinwhistler.com/Sheet
Morris Dance Tunes -- C. Sharp	FolkFluteWorld.com/free_sheet_music/Morris_Dance_Tunes_Sharp.pdf
The Session -- traditional songs	TheSession.org
The Bird Fancyer's Delight	FolkFluteWorld.com/free_sheet_music/bird_fancyers_delight.pdf
Free Lead Sheets (M Kruvchuk)	MichaelKravchuk.com
Christian Hymns library	SongsAndHymns.org
Family Radio Library	FamilyRadio.org/fr-library/hymns
NameThatHymn.com	Namethathymn.com/christian-hymns/come-thou-fount-lyrics.html
SacredSheetMusic.org	SacredSheetMusic.org
Public Domain Hymns	PDhymns.com
Hymn Charts	HymnCharts.com
Hymnary.org	Hymnary.org
RiffSpot collection	riffspot.com
Mama Lisa's Music World	MamaLisa.com
Mutopia Project library	ibiblio.org/mutopia
Johns Hopkins Music Library	levysheetmusic.mse.jhu.edu
Song Society Tune Books	efdss.org/vwml-digitised-resources/historic-dance-and-tune-books
River of Song website	RiverOfSong.uk
Singing Games for Children	SingingGamesForChildren.com
Miriam Berg Folk Songs	FolkSongCollector.com

Free Tunes Scored for Recorder

You'll find that recorder scores are an abundant source of sheet music for your ocarina. As the recorder has a greater range than a single chamber ocarina, you may sometimes have to transpose scores to ensure that all notes are within your oc's range.

Another solution is to adopt a multichamber oc. A double oc will usually cover all recorder music without any changes to the scores.

8Notes for Recorder	8notes.com/recorder
Capostasto Music	CapotastoMusic.com/soprano-recorder-sheet-music/easy.htm
Solo Recorder	SoloRecorder.wordpress.com/about
Philadelphia Recorder Society	PhiladelphiaRecorderSociety.org/links2.php
Recorder music at Pinterest	Pinterest.com/search/pins/?q=recorder%20sheet%20music&rs=typed
Free-Scores.com Recorder music	Free-scores.com/free-sheet-music.php?CATEGORIE=130
Making Music Fun	Makingmusicfun.net/htm/soprano_recorder_sheet_music_index
Virtual Sheet Music / Recorder	VirtualSheetMusic.com/recorder
MuseScore for Recorder	Musescore.com/sheetmusic/recorder
Choral Public Domain Library	cpdl.org/wiki
Serpent Publications	SerpentPublications.org/drupal7
IMSLP for Recorder	imslp.org/wiki/Category:For_recorder
MuseOpen	musopen.org/music/instrument/recorder
Music All the Time	MusicAllTheTime.com/recorder/sheet-music-and-educational-materials-for-recorder.html
Music Notes	Musicnotes.com/sheet-music/instrument/woodwinds/flute-family/recorder
English Folk Songs by C. Sharp	FolkFluteWorld.com/free_sheet_music/english_folk_songs_sharp.pdf
Recorder Homepage Scores	RecorderHomePage.net/repertoire/scores-on-line
Dolmetsch Sheet Music	Dolmetsch.com/sheetmusic.htm
Blokfluit.org huge database	BlokFluit.org

Free Tunes Scored for Tin Whistle (aka Penny Whistle)

Tin whistle libraries also contain many good scores for ocarina. Since the most popular key of whistle is the D Whistle, many songs are scored in D Major. Recall that D key has two sharps: F# and C#.

Some D Major scores you can play "as is". Others are best transposed to a more ocarina-friendly key. Lessons 20 and 23 explained how to automatically transpose D Major scores to more easily playable keys.

Irish-Folk-Songs.com	Irish-folk-songs.com/tin-whistle.html
FluteTunes.com	Flutetunes.com/composers.php?id=6
WhistleTabs	Whistletabs.com
TinWhistler	Tinwhistler.com
8Notes for Tin Whistle	8notes.com/tin_whistle/all
8Notes for Irish Flute	8notes.com/school/search_fsm.asp?keyword=irish+flute
Learn Tin Whistle	LearnTinWhistle.com/tabs
The Session -- Irish songs	TheSession.org
Tin Whistle music at Pinterest	https://www.pinterest.com/lucent62/tin-whistle-music/
Irish Flute music at Pinterest	Pinterest.com/liselov/irish-flute
Riffspot for Tin Whistle	Riffspot.com/music/tin-whistle
TradSchool Tunes	TradSchool.com/en/10-tin-whistle-tunes-sheet-music-and-tabs
Whistle Away	WhistleAway.com/tin-whistle-notes-sheet-music
Whistle Away Christmas Songs	WhistleAway.com/tin-whistle-christmas-songs
Tin Whistle Tabs	TinWhistleTabs.wordpress.com/author/cutiepietinwhistle
Funky Whistle	FunkyWhistle.com
Irish Tunes	FreeSheetMusic.net/music/most-recorded-irish-tunes
More Irish Tunes	FreeSheetMusic.net/music/worldfolk/popular.html
Free Sheet Music.net	FreeSheetMusic.net
Celtic Scores.com	CelticScores.com/instrument/Flute
Free-Scores	Free-scores.com/free-sheet-music.php?CATEGORIE=120&genre=Celtic
Jack Campin's ABC Scores	Campin.me.uk
Morris Tunes - Dartington	Dartingtonmorris.uk/tunes
Morris Tunes - ABC Library	https://www.ucolick.org/~sla/morris/music/abclib.html
O'Carolan Collection	FolkFluteWorld.com/free_sheet_music/carolan_collection.pdf
16th Century Songs Collection	FolkFluteWorld.com/free_sheet_music/16th_century_songs_collection.pdf
Tipple's Irish Tunes	TippleFlutes.com/tunebook-with-sheet-music-and-mp3-audio
Montreal ABC Tunebook	MontrealSession.ca/index.html

Videos and Other Learning Resources

Here are several Youtube channels that focus on ocarina tutorials and music. If you're reading a print copy of this book, simply go to Youtube.com and enter the search terms "how to play ocarina".

Popular ocarina channels include those by David Erick Ramos, Andy Cormier, Gina Luciani, OcarinaOwl, Freckled Zelda, and others. These feature a mix of product reviews, tutorials, and performances.

Vendor channels include those by Stein Ocarina / Zack Shih, Songbird Ocarina, and STL Ocarina. They're excellent sources of song samples for their products.

Several websites cover ocarinas. As they frequently come and go, we refer you to FolkFluteWorld.com for an up-to-date list.

Summary

There are over a million free scores you can download to play on your ocarina, plus many free videos. This appendix lists many of the websites that host them.

Since books are not as easy to keep updated as websites, we urge you to visit FolkFluteWorld.com for the current lists.

FREE Pendant Ocarina book

and... **FREE** Recorder book

Free downloads at FolkFluteWorld.com

Print copies are at Amazon, search for "Ocarina Course" or "Recorder Course"

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Fingering Charts Explained

The following pages present fingering charts for all transverse and inline ocarinas.

Because ocarinas are folk instruments, you could encounter a discrepancy between these fingering charts and that for your instrument.

Always consider the fingering chart that came with your instrument as the ultimate authority.

You may also discover alternate fingerings for some notes, as related in Lesson 30 and shown in the chart below.

If you don't have the fingering chart that came with your instrument, we recommend that you print a copy of the appropriate chart from these. Then you can take it along with your ocarina, wherever you go.

For more fingering charts, visit FolkFluteWorld.com.

Sources for 12 Hole Asian System, 11 Hole Ocarinas, Alternative Fingerings, Double Ocarinas

Hamlett Ocarinas, Imperial City Ocarina, Pure Ocarinas, Night Ocarina / Noble Ocarina / Otsuka Musical Instrument Mfg, OcarinaWind, Songbird Ocarina, Stein Ocarina / Focalink, STL Ocarina, and TNG.

Sources for Inline Ocarina Fingering

Hind Musical Instruments, Mountain Ocarinas, STL Ocarina, Swanson Tonettes (from several manufacturers).

Sources for 10 Hole Italian Fingering

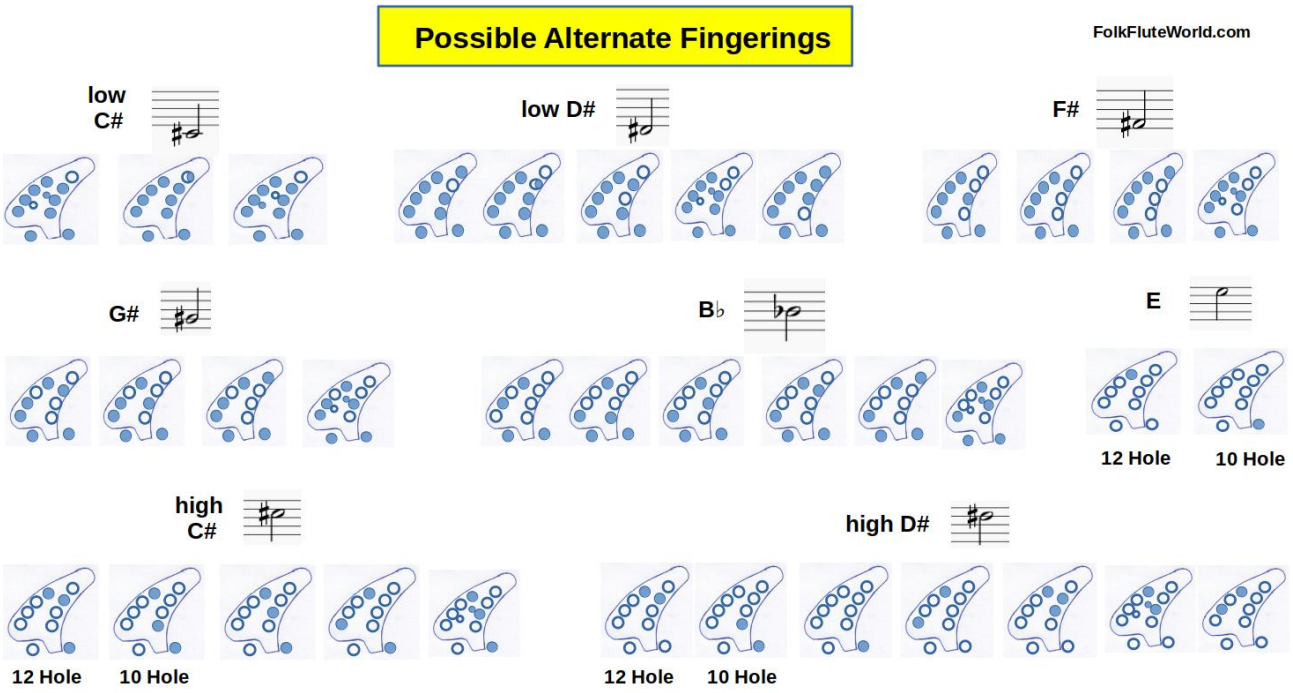
Ocarine da Concerto by Fabio Menaglio, Budrio, Italy, Clacol Ocarinas, and Giorgio Pacchioni.

Alternate Fingerings

You'll find some of these alternate fingerings useful for your ocarina. Others won't work at all. The only way to know is to experiment with your instrument. Results are specific to each make of ocarina.

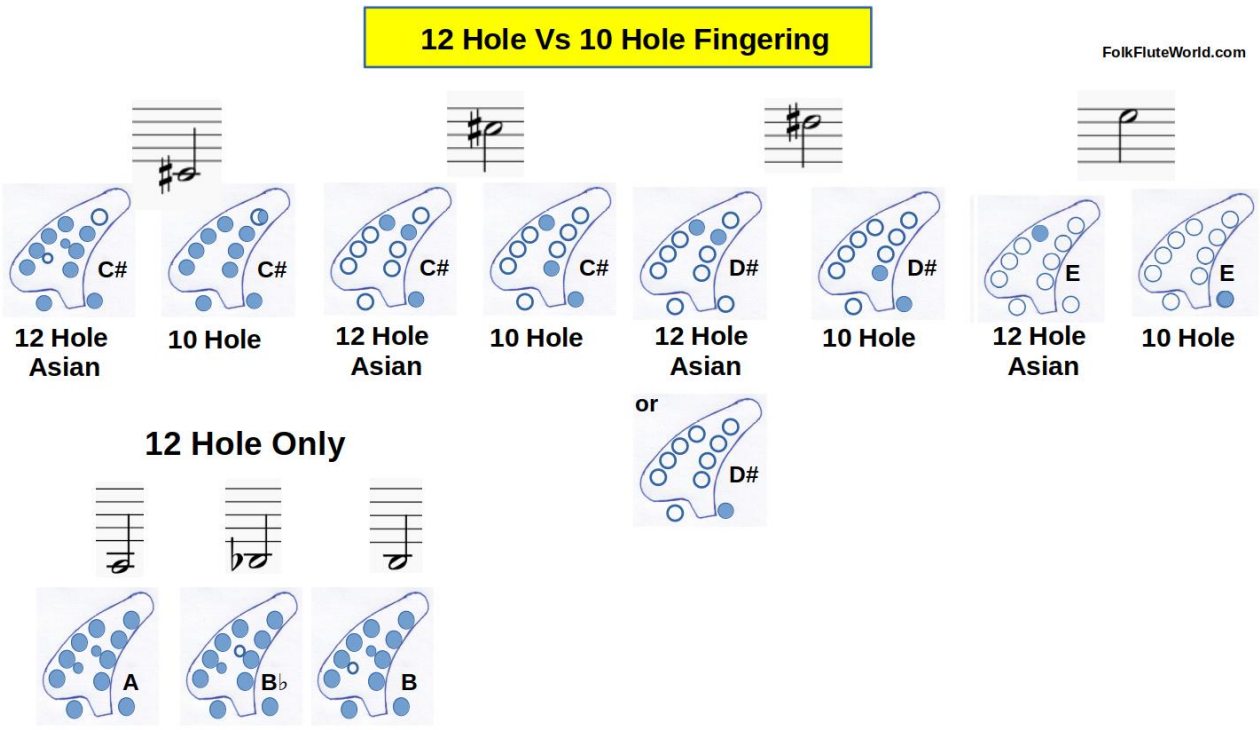
Most alternate fingerings are for accidentals, as their cross-fingering naturally lends itself to different fingering patterns that voice near-identical pitches. The subholes of 12 hole ocs also enable a number of alternate fingerings.

You may also discover alternate fingerings not included in this chart. The figure displays only the most common.



12 Hole Asian Versus 10 Hole Italian Fingering

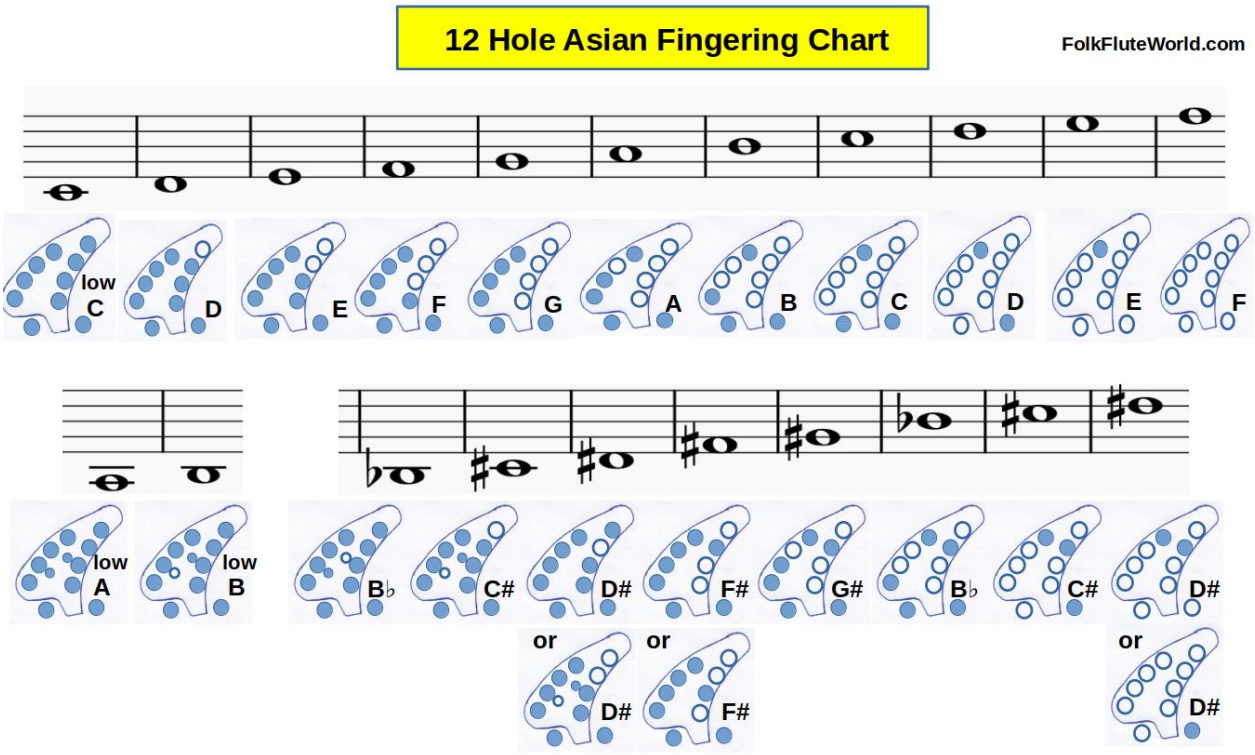
This chart summarizes the major differences between the 12 hole Asian system and the 10 hole Italian system.



- 12 hole ocarinas can play three tones below low C: low B, low B♭, and low A.
- 11 hole ocs can play low B, but not low B♭ or low A.
- 10 hole ocarinas can't play any of these three low notes.
- 12 and 11 hole ocs offer a subhole for playing low C#. 10 hole ocs require half-holing.

12 Hole Asian Fingering Chart

Here is a complete fingering chart for all 12 hole Asian system transverse ocarinas.



We've included two fingerings for low D#, F#, and high D#, as you might see either in the fingering chart that came with your 12 Hole Asian system ocarina. Most ocs sound the alternate fingerings at very nearly identical pitches.

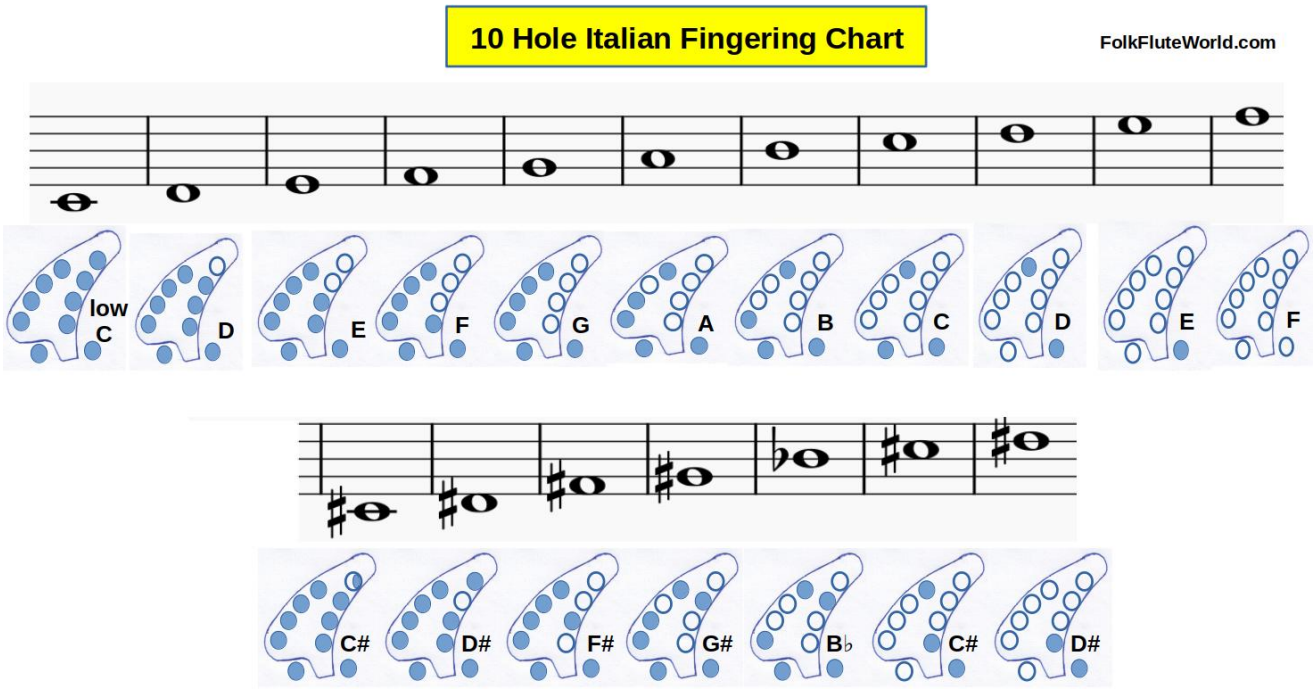
The associations between the notes and fingerings shown are those for all C Major ocarinas (the C Soprano, Alto C, and C Bass).

Fingering is the exact same for all G Major ocarinas. However, the note that voices with all holes (except subholes) closed is low G, the next note up is A, etc., on up the scale. So the notes and their associated pitches in the G Major scale are: G, A, B, C, D, E, F#, (high G).

The Alto C voices one octave higher than written in a standard musical score.

10 Hole Italian Fingering Chart

Here is a complete fingering chart for 10 hole Italian system transverse ocarinas.



The associations between the notes and fingerings shown are those for all C Major ocarinas (the C Soprano, Alto C, and C Bass).

Fingering is the exact same for all G Major ocarinas. However, the note that voices with all holes closed is low G, the next note up is A, etc., on up the scale. So the notes and their associated pitches in the G Major scale are: G, A, B, C, D, E, F#, (high G).

The Alto C voices one octave higher than written in a standard musical score.