



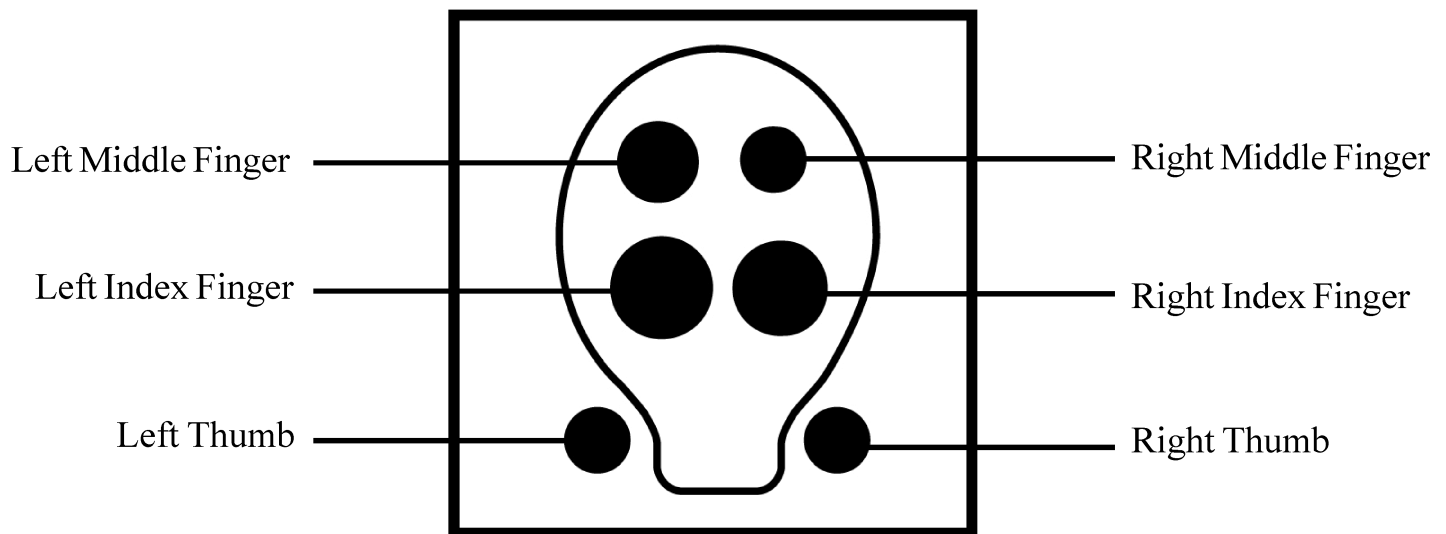
The Art of Ocarina

A Guide for Your New 4 or 6-Hole Ocarina

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How to Hold and Clean the Ocarina



- Place the neck strap around your neck
- Place your fingers according to the picture above, your left hand approaches the ocarina from below, your right hand from above.
- You can rinse the ocarina with water, but do not submerge the ocarina in water. Wait until the ocarina is dry before playing again.
- The neck of the ocarina can be cleaned with a pipe cleaner if necessary
- **Ceramic ocarinas are fragile. Please handle with care.**

How to Play the Ocarina

Blowing Technique

To achieve a nice sound on the ocarina create a small opening with your lips and blow using a fast, cool air stream (similar to how you would blow out a candle) as opposed to a wide, warm air stream (like when you use your breath to fog up a window).

Practice with a long steady air stream. Changes in your air speed will affect the pitch and tone of the ocarina, so consistency is the ultimate goal.

Something you can do for practice without your ocarina is to hold a piece of paper a few inches from your face and see how long you can blow to keep the paper elevated one inch without it floating back down. This will help you maintain a steady stream of air.

The speed of your air may need to vary from low notes to high notes. Generally low notes will require slower air than high notes, but the amount of air you will need to play in tune varies from ocarina to ocarina. Practice changing your air speed by setting your mouth in a position with a small opening and changing the amount of air without moving your lips. When you have your mouth on the ocarina use this same technique.

How to Play the Ocarina

Articulation

You can use your tongue to clearly start and stop notes on the ocarina. To start a note place your tongue behind your upper front teeth and articulate the syllable “tu” or “du”. To stop a note seal off the roof of your mouth with your tongue.

Because the ocarina does not play dynamics or taper at the ends of notes, it is important to end each note clearly. If the air stream tapers the pitch will sag, so using the tongue sealing method will help you to play in tune and to make every phrase sound clean and polished.

Try playing with different articulations:

1. Blowing continuously with a “du” sound will give you a smooth, legato articulation
2. Use a “tut” articulation for a crisp, upbeat sound.
3. Stopping your air stream between articulations can be used for effect, but should be avoided between every note.











Pitch

Because there is so little resistance on the ocarina, the pitch for each note will change dramatically depending on how much air you use. Check with a tuner to make sure you are not too sharp or flat.

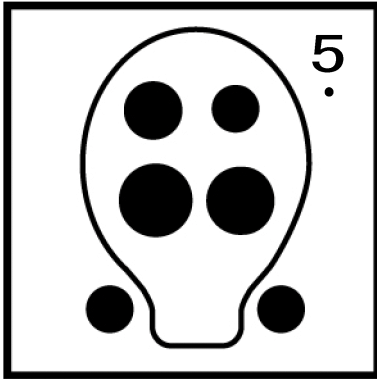
One way to make sure your high notes are in tune is to compare them to your low notes. For example practice by playing a low C (all fingers down) and follow it immediately with a high C (left thumb and pink, right thumb). If they don't sound like the same note an octave apart you may have to adjust your air speed. After you have gotten used to playing these notes in tune, you will find playing them in music will be much easier. Exercises for this can be found later in this guide.

Notation

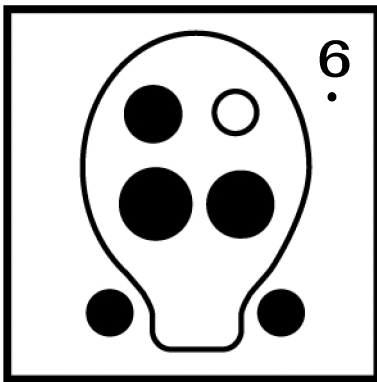
There are many different types of ocarinas with different keys and fingerings. We have adopted this easy-to-read notation system so that every ocarina player can use this songbook. In addition we have also included sheet music in C for the same songs. If you have a twelve hole ocarina in F or G, you can still use this sheet music, but know that the pitches will sound a fourth or fifth lower than written. Also note that a tenor ocarina sounds an octave above the written pitch and a soprano ocarina will sound two octaves higher.

1 - - -	Whole Note (4 Beats)	
1 -	Half Note (2 Beats)	
1	Quarter Note (1 Beat)	
<u>1</u>	Eighth Note (Half Beat)	
<u>1</u>	Sixteenth Note (1/4 Beat)	
1 ·	Dotted Quarter Note (1 1/2 Beat)	
1 - 1	Tie	
o	Rest (1 Beat)	
<u>o</u>	Eighth Rest (1/2 Beat)	
<u>o</u>	Sixteenth Rest (1/4 Rest)	

Lesson 1 - 5 & 6



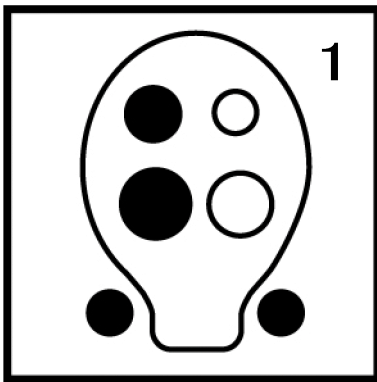
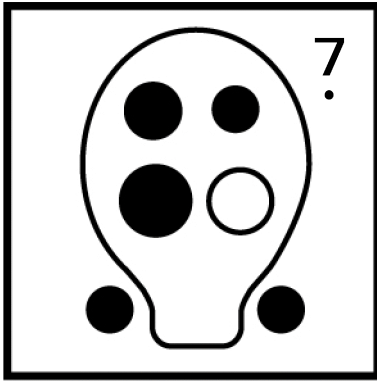
5 5 5 5 | 6 6 6 6 | 5 5 6 6 |
 5 - 6 - | 5 - 6 - | 5 - 6 - |
5 5 5 5 5 5 | 6 6 6 6 6 6 |



5 6 5 6 5 6 | 5 5 6 6 5 - |
5555 6666 5656 5565 | 6666 6656 6655 65 6 ||

· Blow into the ocarina as if you are saying the word “two”

Lesson 2 - 7 & 1



7 7 7 7 | 1 1 1 1 | 7 7 1 1 |

7 - 1 - | 7 - 1 - | 7 - 1 - |

7 7 7 7 7 | 1 1 1 1 1 1 |

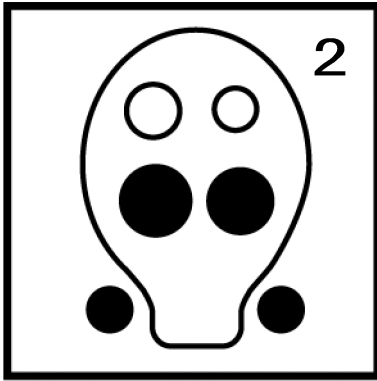
7 1 7 1 7 7 1 1 | 1 1 7 1 7 - |

1111 7711 1717 1171 | 7777 1177 7171 7771 ||

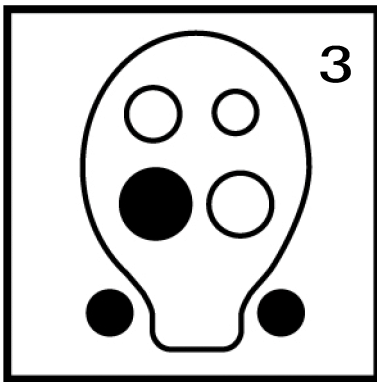
For faster articulation, use the syllables “du” and “gu”. By using the back of your tongue as well as the tip of your tongue you will be able to articulate twice as fast



Lesson 3 - 2 & 3



2 2 2 2 | 3 3 3 3 | 2 2 3 3 |
 2 - 3 - | 2 - 3 - | 2 - 3 - |
2 2 2 2 2 2 | 3 3 3 3 3 3 |



2 3 2 3 2 2 3 3 | 3 3 2 2 3 - |
2222 3322 3232 2233 | 3333 2233 2323 2223 ||

For faster articulation, use the syllables “du” and “gu”. By using the back of your tongue as well as the tip of your tongue you will be able to articulate twice as fast!



Ode to Joy (Beethoven)

3 3 4 5 | 5 4 3 2 | 1 1 2 3 | 3 2 2 - |
 3 3 4 5 | 5 4 3 2 | 1 1 2 3 | 2 1 1 - |
 2 2 3 1 | 2 3 4 3 1 | 2 3 4 3 2 | 1 2 5 - |
 3 3 4 5 | 5 4 3 2 | 1 1 2 3 | 2 1 1 - ||

Musical notation for Ode to Joy in G major, 4/4 time. The piece consists of four staves of music. The first staff is the melody, followed by three staves of accompaniment. The notation includes treble clefs, a key signature of one flat (B-flat), and a 4/4 time signature. The melody is characterized by its simple, repetitive eighth-note pattern.

Happy Birthday

5 5 | 6 5 1 | 7 - 5 5 | 6 5 2 | 1 - 5 5 |
 5 3 1 | 7 6 4 4 | 3 1 2 | 1 - - ||

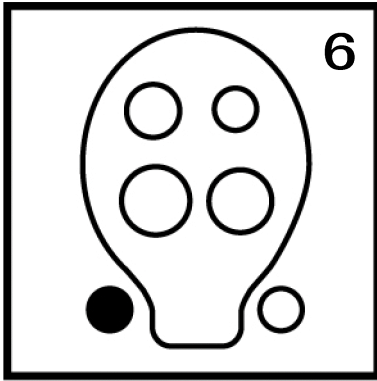
Musical notation for Happy Birthday in C major, 3/4 time. The piece consists of two staves of music. The first staff is the melody, and the second staff is the accompaniment. The notation includes treble clefs, a key signature of no sharps or flats, and a 3/4 time signature. The melody is a simple, well-known tune.

Bird Song

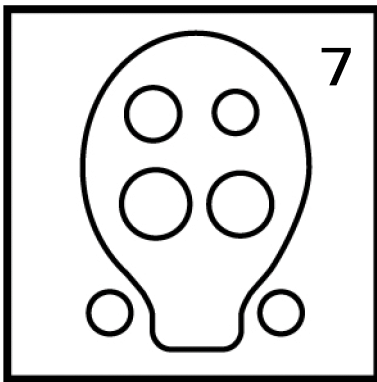
5 3 0 | 5 3 0 | 2 1 2 | 3 - - | 5 3 0 |
 5 3 0 | 2 1 2 | 1 - - | 2 2 3 | 4 - 2 |
 3 3 4 | 5 - 3 | 5 - 3 | 5 - 3 | 4 3 2 |
 1 - - ||

Musical notation for Bird Song in C major, 3/4 time. The piece consists of four staves of music. The first two staves are the melody, and the last two staves are the accompaniment. The notation includes treble clefs, a key signature of no sharps or flats, and a 3/4 time signature. The melody is a simple, repetitive eighth-note pattern.

Lesson 5 - 6 & 7



6 6 6 6 | 7 7 7 7 | 6 6 7 7 |
 6 - 6 - | 7 - 7 - | 6 - 7 - |
6 6 6 7 7 7 | 6 7 6 7 6 7 |
6 7 7 6 7 7 | 7 6 6 7 6 6 |



6677 6676 7767 7766 | 6777 6677 6776 6767 ||



The two highest notes on the six-hole ocarina can often prove challenging, but here are some tips to get them to sound their best.

Balancing your ocarina on the high notes will help you feel more secure. Try resting your two ring fingers on the ocarina below the lowest holes. Use the pressure of your mouth on the ocarina and your ring fingers to keep the ocarina in place when you can't use your thumbs. Depending on the shape and size of your ocarina you may have to experiment with finding the best placement for your resting fingers.

By changing your airspeed or bending your ocarina towards your chest while playing the high notes will sound more clearly.

Studies

Use the following exercises to practice the different air speeds needed to make the high notes speak clearly and in tune.

Study 1

5̣ 6̣ 5̣ 7̣ | 5̣ 1̣ 5̣ 7̣ | 5̣ 6̣ 5̣ - | 1̣ 2̣ 1̣ 3̣ |
 1̣ 4̣ 1̣ 5̣ | 5̣ 4̣ 3̣ - | 4̣ 3̣ 4̣ 2̣ | 3̣ 2̣ 3̣ 1̣ |
 6̣ 1̣ 5̣ - | 5̣ 6̣ 7̣ 1̣ | 2̣ 3̣ 4̣ 3̣ | 5̣ 3̣ 1̣ - ||

Study 2

5 5 4 3 - | 4 5 4 3 2 - | 3 4 5 1 | 7̣ 1̣ 2̣ - |
 5 5 4 3 - | 4 4 3 2 - | 1 7̣ 6̣ 7̣ 1̣ | 2 - 1 - ||

Study 3

1 2 3 4 | 5 5 4 3 - | 4 4 3 2 - | 3 3 2 1 - |
 1 2 3 4 | 5 5̣ 5 4 3 - | 2 4 3 2 1 7̣ 6̣ 7̣ |
 1 1 1 - | 3 3 1 5̣ - | 2 2 7̣ 5̣ - | 4 4 3 2 1 |
 3 - - - | 5 4 4 3 - | 4 3 3 2 - | 3 4 5 3
2 4 3 2 |
 1 5̣ 1 - ||

Musical score for Study 3, 4/4 time signature, four staves. The first staff contains a melodic line with a key signature of one flat (Bb) and a repeat sign after the second measure. The second staff contains a bass line with a key signature of one flat (Bb). The third and fourth staves continue the melodic and bass lines respectively, with the fourth staff ending with a double bar line.

Study 4

Musical score for Study 4, 4/4 time signature, two staves. The first staff contains a melodic line with a key signature of one flat (Bb) and a repeat sign after the second measure. The second staff contains a bass line with a key signature of one flat (Bb).

Study 5

Musical score for Study 5, 4/4 time signature, two staves. The first staff contains a melodic line with a key signature of one flat (Bb) and a repeat sign after the second measure. The second staff contains a bass line with a key signature of one flat (Bb).

Lightly Row

5 3 3 - | 4 2 2 - | 1 2 3 4 | 5 5 5 - |
 5 3 3 3 | 4 2 2 2 | 1 3 5 5 | 3 3 3 - |
 2 2 2 2 | 2 3 4 - | 3 3 3 3 | 3 4 5 - |
 5 3 3 3 | 4 2 2 2 | 1 3 5 5 | 3 3 3 - ||

O Come, Little Children

5 | 5 3 5 | 5 3 5 | 4 2 2 | 3 0 5 | 5 3 5 |
 5 3 5 | 4 2 2 | 3 0 3 | 2 2 2 | 4 4 4 |
 3 3 3 | 6 0 6 | 5 5 5 | 3 5 3 | 4 2 2 | 1 . ||

Twinkle, Twinkle, Little Star

1 1 5 5 | 6 6 5 - | 4 4 3 3 | 2 2 1 - |
 5 5 4 4 | 3 3 2 - | 5 5 4 4 | 3 3 2 - |
 1 1 5 5 | 6 6 5 - | 4 4 3 3 | 2 2 1 - ||

Finger Charts

