



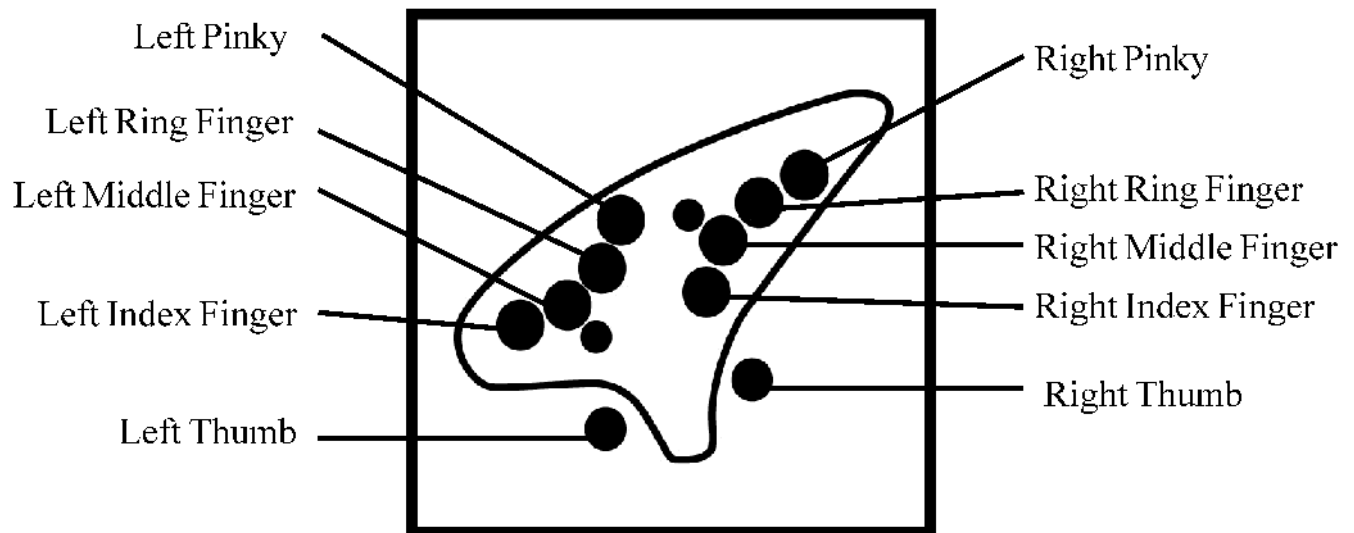
# The Art of Ocarina

## A Guide for Your New 12-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.



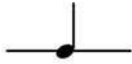







## Pitch

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.

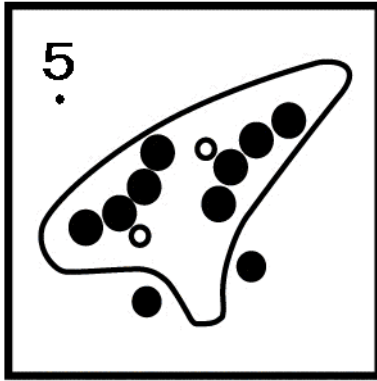
One way to make sure your high notes are in tune is to compare them to your low notes. For example practice by playing a low C (all fingers down) and follow it immediately with a high C (left thumb and pink, right thumb). If they don't sound like the same note an octave apart you may have to adjust your 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

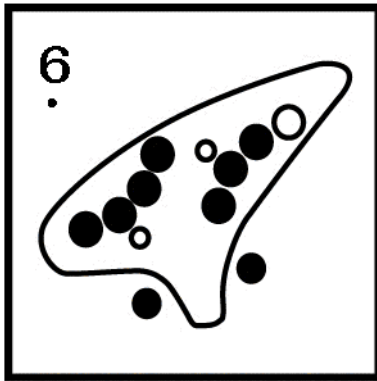


5 5 5 5 | 6 6 6 6 | 5 5 6 6 |

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

5 5 5 5 5 5 | 6 6 6 6 6 6 |

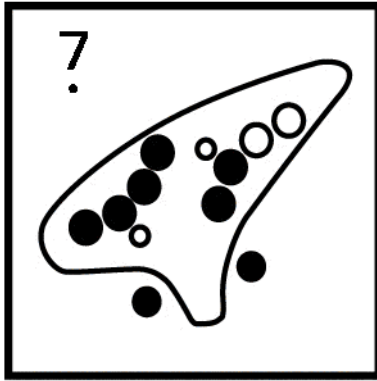
5 6 5 6 5 6 | 5 5 6 6 5 - |



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

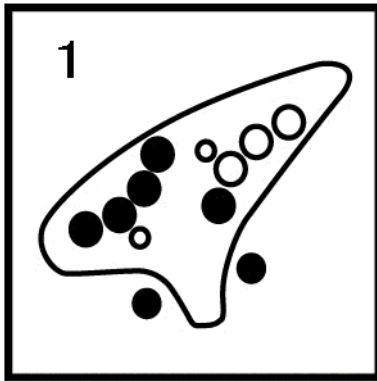
· Blow into the ocarina as if you are saying the word “two”

# 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 7 | 1 1 1 1 1 1 |



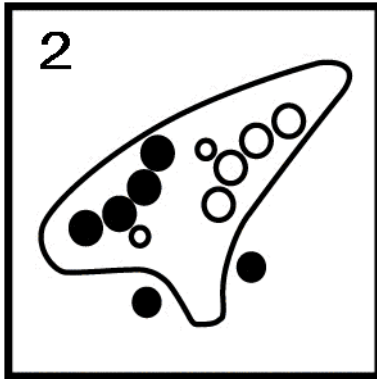
7 1 7 1 7 7 1 1 | 1 1 7 1 7 - |

1111 7711 1717 1171 | 7777 1177 7171 7771 ||

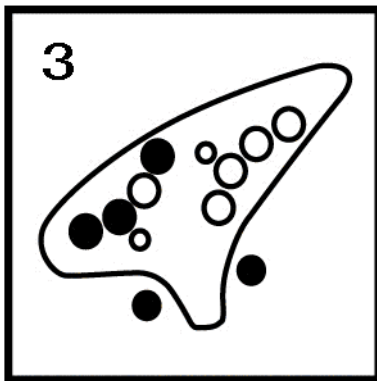
For faster articulation, use the syllables “du” and “gu”. By using the back of your tongue as well as the tip of your tongue you will be able to articulate twice as fast



# 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 |

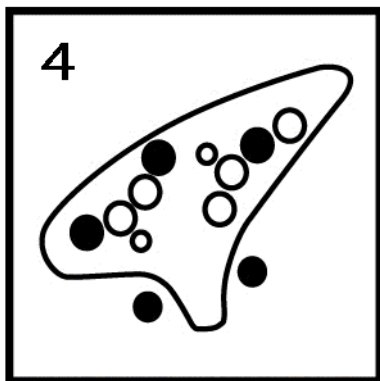


2 3 2 3 2 2 3 3 | 3 3 2 2 3 - |  
2222 3322 3232 2233 | 3333 2233 2323 2223 ||

Remember to leave your pinky down when you play 3 (A). Think of this as an anchor to keep your ocarina balanced as you start to move into the higher range of the ocarina.



# Lesson 4 - 4 & 5

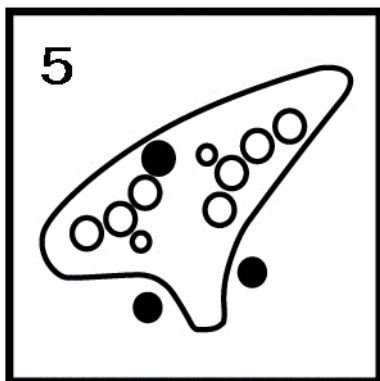


4 4 4 4 | 5 5 5 5 | 4 4 5 5 |

5 - 4 - | 5 - 4 - | 5 - 4 - |

5 5 4 5 5 4 | 4 4 5 4 4 5 |

4 4 5 5 4 5 4 5 | 5 5 4 4 5 - |



4444 5555 4455 5544 | 4445 5554 4545 5454 ||

· Let's consolidate what we have learned so far before playing some songs.



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 melody is characterized by its simple, rhythmic eighth-note pattern.

Happy Birthday

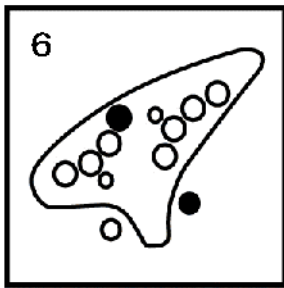
5 5 | 6 5 1 | 7 - 5 5 | 6 5 2 | 1 - 5 5 |  
 5 3 1 | 7 6 4 4 | 3 1 2 | 1 - - ||

Musical notation for Happy Birthday in C major, 3/4 time. The piece consists of two staves of music. The melody is a simple, well-known tune.

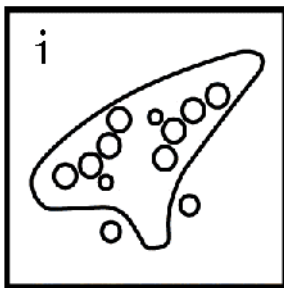
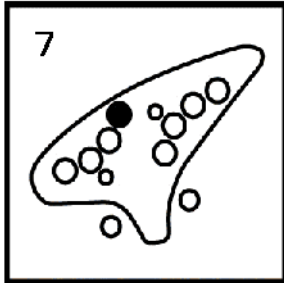
Bird Song

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 G major, 3/4 time. The piece consists of four staves of music. The melody is a simple, rhythmic pattern.



# Lesson 5 - 6 , 7 , & i



6 6 6 6 | 7 7 7 7 | i i i i |

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

6 6 6 7 7 7 | i i i 7 7 7 |

6 7 i 6 7 i | 7 6 i 7 6 i |

6677 66ii 77ii 7766 | ii77 6677 67i6 i767 ||



The three highest notes on the 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 right hand pinky to the right of the pinky hole and rest your left hand index finger on the left side of the ocarina. When you reach the two highest notes you won't be able to support the ocarina with your thumbs covering the holes, so try pivoting your right thumb so that the ocarina balances on the inner knuckle. At first this may feel uncomfortable, but with practice it will become an automatic reaction.

By changing your airspeed or bending your ocarina towards your chest while playing the high notes will sound more clearly. The pictures in the next page demonstrate the different blowing positions.



Normal Playing Position



Position for playing high notes

## Studies

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

Study 1

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

### Study 2

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

Study 4

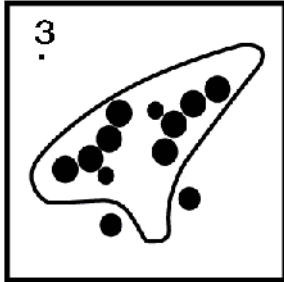
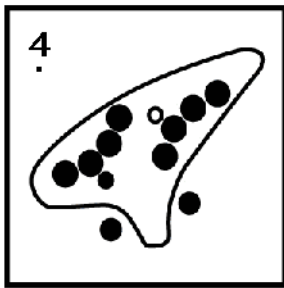
5̣ - 5 - | 6̣ - 6 - | 7̣ - 7 - | 1 - i - |  
i - 1 - | 7̣ - 7̣ - | 6̣ - 6̣ - | 5 - 5̣ - ||

Musical notation for Study 4, consisting of two staves in 4/4 time. The first staff contains a sequence of quarter notes: G4, A4, B4, C5, B4, A4, G4. The second staff contains a sequence of quarter notes: F4, E4, D4, C4, B3, A3, G3. The piece concludes with a double bar line.

Study 5

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

Musical notation for Study 5, consisting of two staves in 4/4 time. The first staff contains a sequence of quarter notes: C5, B4, A4, G4, F4, E4, D4. The second staff contains a sequence of quarter notes: C4, B3, A3, G3, F3, E3, D3. The piece concludes with a double bar line.



# Lesson 6 - 4 & 3

## Subholes

The twelve hole ocarina includes two smaller holes next to the middle finger holes on each hand. These will allow you to extend the range of your ocarina an extra three notes.

It is important not to over-blow these low notes, so practice with a very gentle air stream.

5	5	5	5		4	4	4	4		3	3	3	3	
4	4	4	4		3	-	3	-		4	-	4	-	
5	-	5	-		5	-	5	-		4	-	4	-	
3	-	3	-											

If you find it difficult to slide between the big and small holes try putting a small amount of oil on your fingertips.

# 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 - ||

Musical score for Minuet (Bach) in 4/4 time, consisting of three staves of music.

Minuet  
(Bach)

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

Musical score for Jingle Bells in 3/4 time, consisting of four staves of music.

Jingle Bells

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



Four staves of musical notation in 4/4 time. The first staff contains a melody with eighth and quarter notes, including a flat. The second staff provides a similar melodic line. The third and fourth staves feature a rhythmic accompaniment with eighth and quarter notes, including a flat.

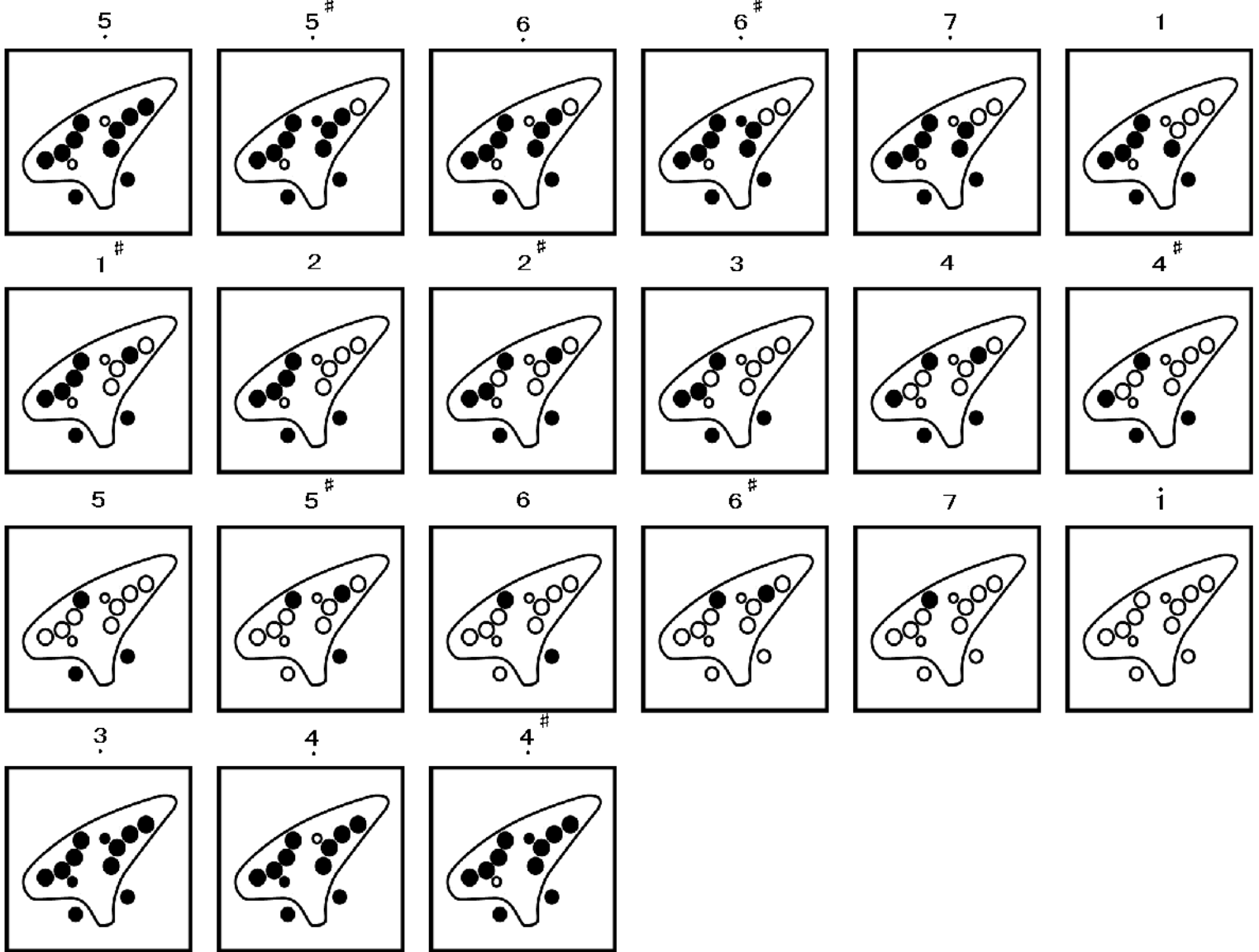
The Farmer's  
Daughter  
(English)

In 6/8

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

Three staves of musical notation in 6/8 time. The first staff shows a melody with eighth and quarter notes. The second and third staves provide a rhythmic accompaniment with eighth and quarter notes.

# Finger Charts



Please visit <http://stlocarina.com/fico.html> to use our free Fingering Composer