

MUSIC IS FUN

WITH THIS

GRETSCH OCARINA BOOK



PRICE
50¢

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ANYONE! EVERYONE CAN PLAY OCARINA
WITH THE ARMY METHOD!

HOW TO HOLD THE OCARINA



TOP VIEW BACK VIEW

As the picture shows, the two hands take opposite grips. The Left Hand with the fingers pointing TOWARD the player; the Right Hand with the fingers pointing AWAY from him. Hold the Ocarina with the firm grip—firm enough so that the holes make definite imprints in the balls of the finger. The hole must be entirely sealed so no air can escape.

HOW TO BLOW THE OCARINA

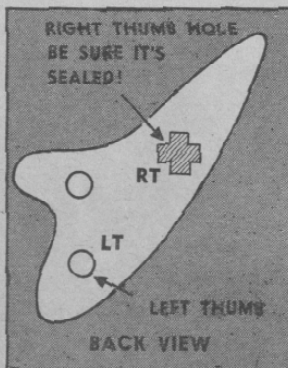


Holding the Ocarina as shown, with the fingers and thumbs covering the holes, blow into the Ocarina. Start the breath with a stroke of the tongue as if to say "TU"—or as if to spit a scrap of paper off the tip of the tongue. Start each new note the same way. And don't put the mouthpiece so far into your mouth as to hinder free tongue action.

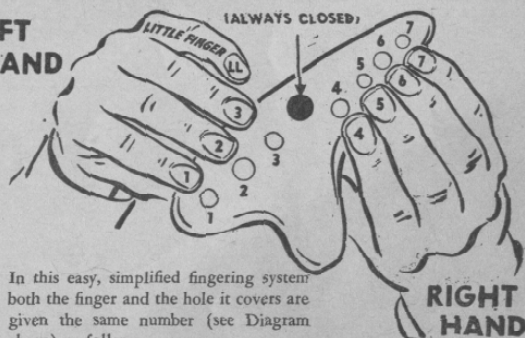
HOW TO FINGER THE OCARINA



IMPORTANT!
Cover the hole with the BALL of the finger, NOT the TIP. That's the only way of closing the hole airtight.



LEFT HAND



In this easy, simplified fingering system both the finger and the hole it covers are given the same number (see Diagram above) as follows:

Cover Hole No. 1 with Finger No. 1 (Left 1st Finger)
Cover Hole No. 2 with Finger No. 2 (Left 2nd Finger)
Cover Hole No. 3 with Finger No. 3 (Left 3rd Finger)
Cover Hole No. 4 with Finger No. 4 (Right 1st Finger)
Cover Hole No. 5 with Finger No. 5 (Right 2nd Finger)
Cover Hole No. 6 with Finger No. 6 (Right 3rd Finger)
Cover Hole No. 7 with Finger No. 7 (Right 4th Finger)
Cover Hole No. LT with the Left Thumb.

Note that Holes LL (Left Little Finger) and RT (Right Thumb) are left sealed until very much later in this course of instruction and are therefore entirely ignored for the present.

IMPORTANT! If the holes of your ocarina differ from the diagram disregard them and follow the diagram numbers.

TO THE STUDENT:

IT'S EASY — IT'S FUN TO PLAY OCARINA!

Even if you have never read or played a note of music in your life, with the help of this easy, simple instruction book you can soon be playing all the tunes in this book. And, what's more, you will be able to play correctly by note all the old favorites and the new popular songs as they appear. A little time a little patience — that's all.

TO TEACHERS, MUSIC SUPERVISORS AND GROUP LEADERS:

Whether you are using Ocarina as an instrument for adult groups or for pre-band musical instruction in schools, its practical and musical values are tremendously enhanced by the use of this well planned instruction method. The teacher literally needs no previous knowledge of the instrument — not even any previous musical experience — to conduct successful classes of all ages.

YOU CAN HAVE BEGINNERS ACTUALLY PLAYING TUNES IN 10 TO 20 MINUTES!

Every teacher knows how it encourages and stimulates a beginner to find himself playing real tunes during his very first lesson. This is easily accomplished by the use of the quick, easy "Number" System for Ocarina as taught in the U. S. Armed Forces. Pages 4 and 5 give full teaching information and it is recommended that all beginners, children and adults, be started on the "Number" System.

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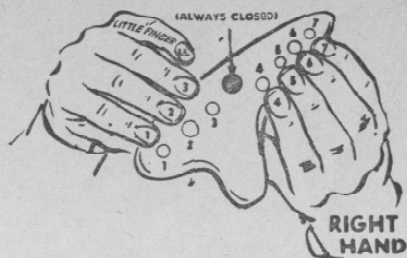
THE EASY "NUMBER" OR "ARMY" METHOD FOR OCARINA

The value of this quick, easy method for Ocarina (widely and successfully used by the Armed Forces) lies in its encouragement to the beginner. His interest and enthusiasm are redoubled when he finds himself actually playing familiar tunes at his very first Ocarina lesson.

INSTRUCTION PROCEDURE

First, a brief study of the Fingering Chart and the list of Fingering Positions. The student must learn them, of course. It comes easily when he grasps the fact that the Position Number is simply the number of the last finger that covers in producing the tone in question.

After 5 minutes drill to make sure that every student understands the positions we are ready to play a tune. Take "Good Night, Ladies" first. Everyone hums it through to make sure he remembers the tune. Then, reading the positions as shown by the numbers appearing directly over the words, the class plays the tune in the same rhythm that one would sing it. Reminder: Each new tone is started with the syllable, "TU"



THE "NUMBER" METHOD FINGERING POSITIONS

- Position 0 — All holes open (except "LL" and "RT" which are sealed of course.)
 Position 1 — Cover Left Thumb only
 Position 2 — Cover Holes T, 1, 2
 Position 3 — Cover Holes T, 1, 2, 3
 Position 4 — Cover Holes T, 1, 2, 3, 4
 Position 5 — Cover Holes T, 1, 2, 3, 4, 5
 Position 6 — Cover Holes T, 1, 2, 3, 4, 5, 6
 Position 7 — Cover Holes T, 1, 2, 3, 4, 5, 6, 7

THESE TUNES ARE EASY—TRY THEM!

Mary's Lamb

1 2 3 2 1 1 1
 Ma-ry had a lit-tle lamb,
 2 2 2 1 0 0
 Lit-tle lamb, lit-tle lamb.
 1 2 3 2 1 1 1
 Ma-ry had a lit-tle lamb
 1 2 2 1 2 3
 Its fleece was white as snow.

Row Your Boat

7 7 7 6 5
 Row, row, row your boat
 5 6 5 4 3
 Gent-ly down the stream.
 T T T 3 3 3 5 5 5
 Mer-ri-ly, mer-ri-ly, mer-ri-ly,
 7 7 7
 mer-ri-ly,
 3 4 5 6 7
 Life is but a dream.

Old Black Joe

7 5 4 3 3 3
 Gone are the days when my
 2 T 1 2 3
 heart was young and gay;
 7 5 4 3 3 3
 Gone are my friends from the
 2 3 4 5 6
 cot-ton fields a-way;
 7 5 4 3 3 3 2 T
 Gone from the earth to a bet-ter
 1 2 3
 land, I know,
 T 1 T O 1 T 2
 I hear their gen-tle voices
 3 2 5 6 7
 call-ing "Old, Black Joe."
 3 5 3 3 5 3 3
 I'm com-ing, I'm com-ing, For
 3 2 T 1 2 3
 my head is bend-ing low;
 T 1 T O 1 T 2
 I hear their gen-tle voices
 3 2 5 6 7
 call-ing, "Old Black Joe".

The Marine Hymn

7 5 3 3 3 3 3 T 3
 From the halls of Mon-te-zu-ma,
 5 4 3 3 4 6 7
 To the shores of Tri-po-li
 7 5 3 3 3 3
 We will fight our coun-try's
 3 T 3
 bat-tles,
 5 4 3 3 4 6 7
 On the land as on the sea.
 T 1 2 4 2 T
 First to fight for right and
 3 2 3
 free-dom
 T 1 2 4 2 T 3
 And to keep our hon-or clean,
 7 5 3 3 3 3
 We are proud to claim the
 3 T 3
 ti-tle
 5 4 3 3 4 6 7
 Of "U-nit-ed States Ma-rines."

For He's a Jolly Good Fellow

7 5 5 5 6 5 4 5
 For he's a jol-ly good fel-low,
 5 6 6 6 7 6 5 7
 For he's a jol-ly good fel-low,
 7 5 5 5 6 5 4 2
 For he's a jol-ly good fel-low,
 2 3 3 4 6 7
 Which no-body can de-ny.
 5 3 3 2 2 3
 The kind you like to meet.
 5 3 3 2 2 3
 The kind that's hard to beat!
 7 5 5 5 6 5 4 5
 For he's a jol-ly good fel-low,
 5 6 6 6 7 6 5 7
 For he's a jol-ly good fel-low,
 7 5 5 5 6 5 4 2
 For he's a jol-ly good fel-low,
 2 3 3 4 6 7
 The kind you like to meet.

43810

Swanee River

5 6 7 5 6 7 T
 Way down up-on the Swa-nee
 2 T
 Riv-er
 3 5 7 6
 Far, far a-way,
 5 6 7 5 6
 There's where my heart is
 7 T 2 T
 turn-ing ev-er,
 3 5 7 6 6 7
 There's where the old folks stay.
 1 T O 3 3 2 3 T
 All the world is sad and drear-y
 T 2 4 2 3
 Ev-ery where I roam
 5 6 7 5 6 7
 Oh, darkies, how my heart
 T 2 T
 grows wea-ry
 3 5 7 6 6 7 7
 Far from the old folks at home.

The Farmer in the Dell

7 4 4 4 4 4
 The farm-er in the dell,
 3 2 2 2 2 2
 The farm-er in the dell,
 T T O T 2 4
 Heigh-oh the Mer-ry-oh,
 3 2 2 3 3 4
 The farm-er in the dell.

Reuben and Rachel

7 7 7 7 7 2
 Reu-ben, Reu-ben, I've been
 3 5
 think-ing,
 7 7 7 7 7 2
 What a grand world this would
 3
 be,
 T T 1 3 2 2 3 5
 If the men were all trans-port-ed,
 7 6 5 7 2 1 T
 Far be-yond the North-ern Sea.

In the Evening by the Moonlight

6 3 1 1 1 1 1 1
In the Ev'-ning by the moon-light,
2 3 2 3 5
You could hear those dar-kies
5 6
sing-ing,
6 3 1 1 1 1 1 1
In the Ev'-ning by the moon-light,
2 3 1 2 2 1
You could hear those ban-jos
1 2
ring-ing;
6 3 1 1 1 1
How the old folks would en-joy
1
it,
2 3 T T 3 2
They would sit all night and
1 1
list-en
3 2 1 T 1 1 2
As we sang In the Ev'-ning,
1 2 2 3
By the Moon-light.

Jingle Bells

0 1 2 3 6
Dash-ing thru the snow,
6 6 6 1 2 3 5
In a one horse o-pen sleigh
5 T 1 2 4
O'er the fields we go,
0 0 T 2 1
Laugh-ing all the way.
0 1 2 3 6
Bells on bob-tail ring,
6 1 2 3 5
Making spi-rits bright
5 T 1 2 0 0 0
Oh, what fun it is to sing
0 T T 1 2 3
A sleigh-ing song to-night.
1 1 1 1 1 1
Jin-gle Bells, Jin-gle Bells,
1 0 3 2 1
Jin-gle all the way!
T T T T T 1
Oh! what fun it is to ride,
1 1 0 0 T 2 3
In a one horse o-pen sleigh!

Good Night, Ladies

1 3 6 3
Good Night, la-dies!
1 3 2 2
Good Night, la-dies!
1 3 T T
Good Night, la-dies!
T 1 1 2 2 3
We're going to leave you now
1 2 3 2 1 1 1
Mer-ri-ly we roll a-long,
2 2 2 1 0 0
roll a-long, roll a-long,
1 2 3 2 1 1 1
Mer-ri-ly we roll a-long,
2 2 1 2 3
O'er the dark, blue sea.

Oh Susanna!

7 6 5 3 3 2 3 5
I came to Al-a-ba-ma
7 6 5 5 6 7 6
With my ban-jo on my knee,
7 6 5 3 3 2 3 5
I'm goin' to Lou-si-an-a,
7 6 5 5 6 6 7
My true love for to see.
7 6 5 3 3 2 3 5 7
It rained all night the day I left,
6 5 5 6 7 6
The weather it was dry,
7 6 5 3 3 2 3 5 7
The sun so hot I froze to death,
6 5 5 6 6 7
Su-san-na, don't you cry,
4 4 2 2 2 3 3 5
O Su-san-na, oh don't you cry
7 6
for me,
7 6 5 3 3 2 3 5
For I'm goin' to Lou-si-an-a
7 6 5 5 6 6 7
With my ban-jo on my knee.

To the Instructor: When the beginner (or the class) can play the above songs readily, he should be convinced that he CAN play and that it's FUN to play the Ocarina. At this point, the "Number" method has served its purpose and it is now time for him to learn to read music and play by note. The pages that follow make the transition easy and interesting.

And Now We Learn To Play By Note

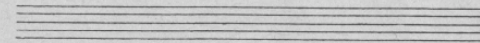
Let's start with these six useful hints to make Ocarina playing still easier for you:

- 1—Don't put the mouthpiece too far into your mouth so as to hinder free tongue action;
- 2—Don't forget to start each new tone with "TU" as explained on Page 1;
- 3—Blow gently for the low notes—more strongly for the high notes;
- 4—Listen to the tone as you produce it and try, by breath control, to make each tone clear and uniform in pitch. When a note doesn't sound just right, check your fingering and make sure each finger is completely covering the hole it is supposed to cover;
- 5—Cover the tone holes with the ball of the finger, NOT with the tip;
- 6—In the fingering diagrams used in this book ○ means that the hole is to be left open; ● means that the hole is to be closed.

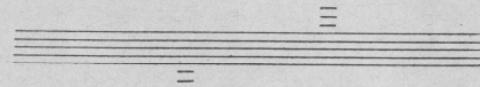
Musical Tones and the Staff


Musical tones possess pitch and length. The pitch of a musical tone is indicated by its position on the staff.

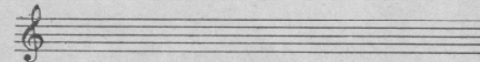
A staff is made up of five parallel lines,



Short lines, sometimes called leger lines are added above and below the staff to indicate the pitch of tones which sound higher or lower than those written within the staff.



The staff must be distinguished by a clef sign to make it complete. Since music for the Ocarina is written in the treble clef, we use this sign:  called the treble clef sign or "G" clef sign. It is placed at the beginning of the staff. The complete treble clef staff looks like this:



Notes

The length of musical tones are indicated by notes:

- is called a whole note and represents a tone which sounds for four beats or counts.
- ♩ is a half note and represents a tone which sounds for two beats.
- ♪ is a quarter note and represents a tone one beat in length.
- ♫ is an eighth note and is just one half as long as a quarter note.

Lesson I

Our First Tones



Our first tone is "B".
It is located on the third line of the staff.
Cover with the left thumb and first finger.
(Refer to finger positions on page 1)

Ex. 1 Sing "Too. . . ." "Too." "Too." "Too."



Our next tone is "A".
It is located on the second space of the staff.
Cover with the left thumb, and 2 fingers.

Ex. 2 Sing "Too. . ." "Too." "Too." "Too."

Lesson II

All Fun

"B"

Cover with left thumb and finger No. 1

Half Note

Half Rest

Sound for two beats

No sound for two beats

TRAIN WHISTLE

Ex. 1 "Too-oo" "Too-oo" "Too-oo" etc

"A"

Cover with left thumb and 2 fingers

Quarter Note

Quarter Rest

Sound for one beat

No sound for one beat

DRUMS

Ex. 2

MARCHING MEN

Ex. 3

Lesson III

A NEW NOTE AND A NEW REST

"G"

Cover with left thumb and Fingers 1, 2 and 3.

Whole Note

Whole Rest

Whole Note

Whole Rest

Sound for four beats — No sound for four beats

Our new note "G" is located on the third line of the staff.

Ex. 1 Count 1, 2, 3, 4. 1, 2, 3, 4. etc

DOWN BY STEPS

Ex. 2

REVIEW

Ex. 3

WATCH YOUR STEP

Ex. 4

FIRST SONG

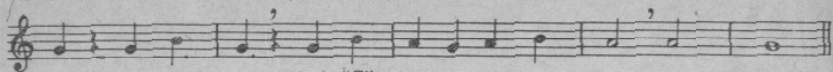
Lesson IV

FOLK SONG

RHYTHM

Ex. 1

Lesson IV (Continued)

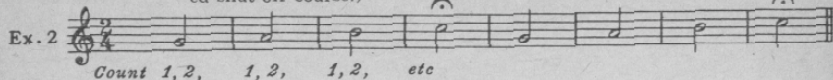


Our new note is "C"

It is located on the third space of the staff.

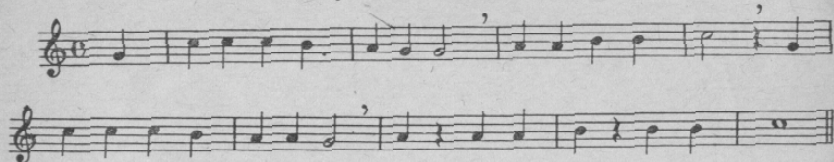


Cover Hole No. LT with Left Thumb; all other holes open. (But Holes LL and RT are still sealed shut off course.)



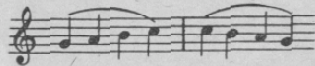
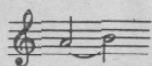
Count 1, 2, 1, 2, 1, 2, etc

THE JOLLY WORKER



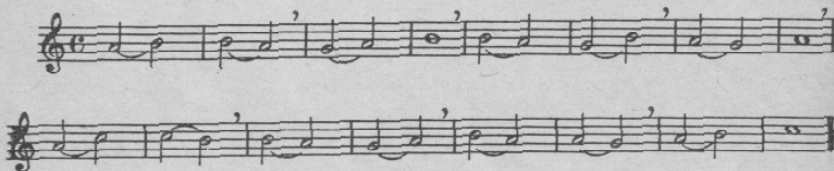
Lesson V

The Slur



The slur is a curved line used to connect two or more notes of different pitches. A slur means continuous tone. Commence the first tone of a slur with the tongue, using the syllable "tu" or "ta," then continue blowing a smooth and even column of breath until the slur is completed.

SILVER SKATES



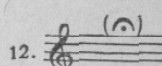
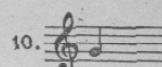
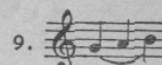
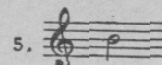
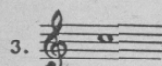
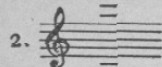
CAPERS



Lesson VI

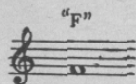
TEST

Each of the following symbols or signs used in writing music have appeared in your previous lessons. Write the meaning of each symbol given below on a separate piece of paper.

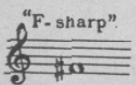
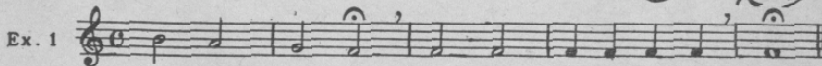
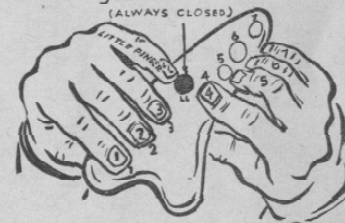


Lesson VII

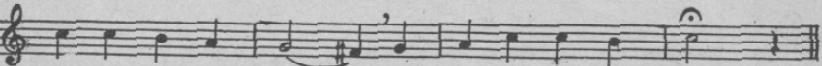
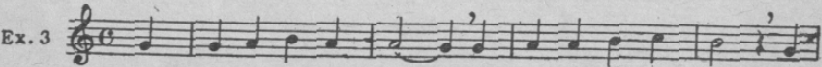
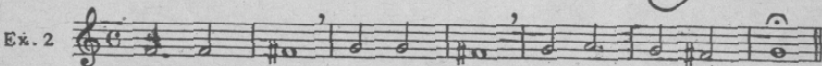
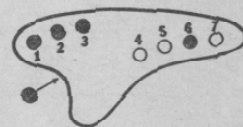
A New Note and Its Neighbor



The new note is "F" It is located on the first space of the staff. Cover with Left Thumb and Fingers 1, 2, 3 and 4



"F-sharp" is a close neighbor tone to "F". It occupies the same position on the staff as "F" does, but sounds one half-step higher. Cover with Left Thumb and Fingers 1, 2, 3 and 6.



Lesson VIII MELODY FOR REVIEWING

Ex. 1

The Tie

The TIE resembles the slur in appearance
 A tie means continuous tone
 A tie connects two notes of the SAME pitch

TIES AND SLURS

Ex. 2

Lesson IX The New Note Is "E"

"E" is located on the first line of the staff.
 Cover with Left Thumb and Fingers 1, 2, 3, 4 and 5.
 The tone holes must be firmly covered. And blow more gently on the low notes

DOWN SCALE PRACTICE

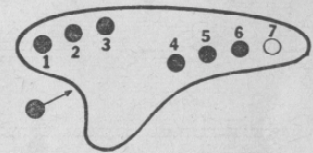
Ex. 1

FIRST WALTZ

A dotted half note (d.) receives three beats.

Lesson X

"D" is located on the first space below the staff. To play it—
 Cover with Left Thumb and 6 Fingers.



And remember to close each tone hole with the BALL, not the tip, of the finger.

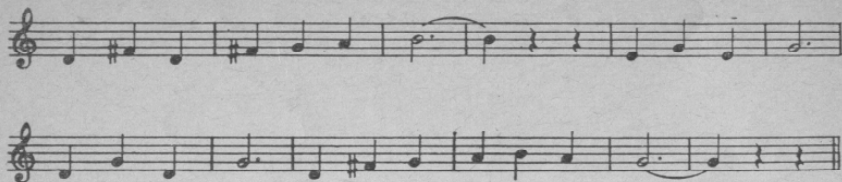
Ex. 1

TECHNICAL EXERCISE

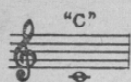
Ex. 2

SWING WALTZ

Lesson X (Continued)



Lesson XI Low "C" and the Complete Scale

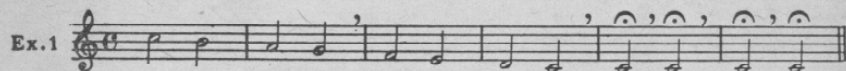


"C" is located on the first added line below the staff.

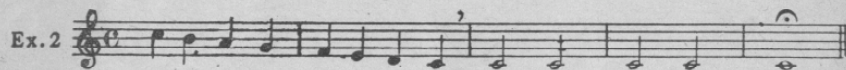
All the tone holes on the Ocarina are covered to produce this tone.

Be sure to cover the tone holes securely. Blow gently for the low tones.

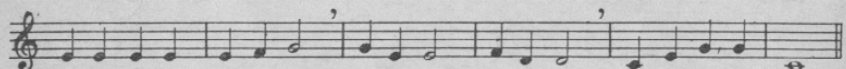
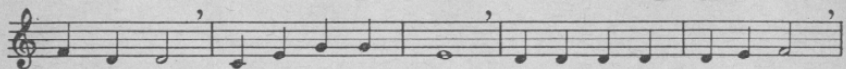
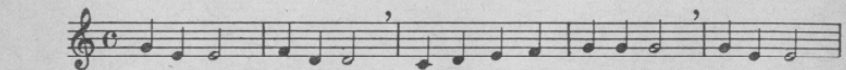
BELLS



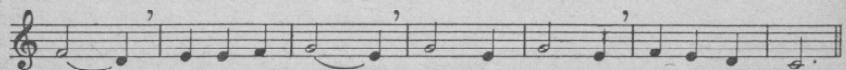
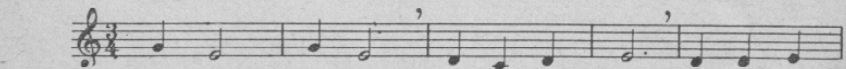
THE "C" SCALE



LIGHTLY ROW

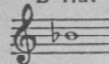


CUCKOO



Lesson XII The First Flat

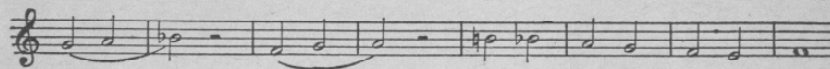
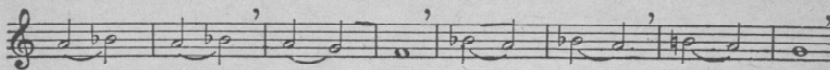
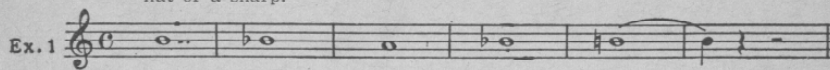
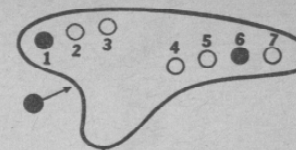
"B-flat"



To make B-flat, cover with Left Thumb and Fingers 1 and 6.

The flat sign (b) causes a given note to sound one half-tone lower. Like the sharp, the flat is a close neighbor tone.

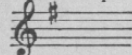
The natural sign (♮) restores the original sound of a note and cancels a flat or a sharp.



Lesson XIII

The Key Signature

F-sharp

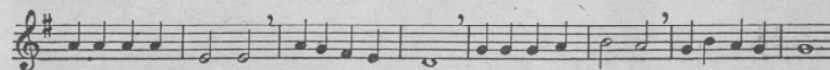
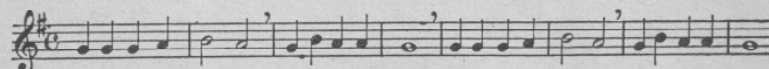


Key of "G"

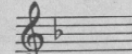
A sharp sign (#) placed at the beginning of a tune makes what is called a key signature.

When an "F-sharp," fifth line of the staff, is placed at the beginning of a song, the song is said to be in the key of "G." In the key of "G" every "F" must sound one half-step higher.

SONG IN "G"



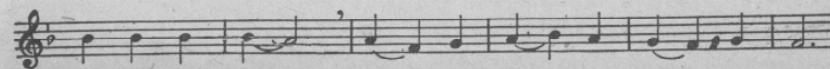
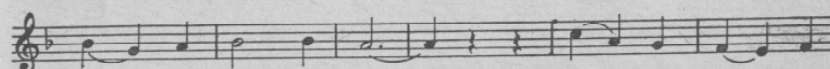
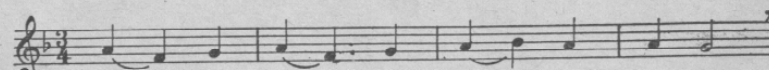
B-flat



Key of "F"

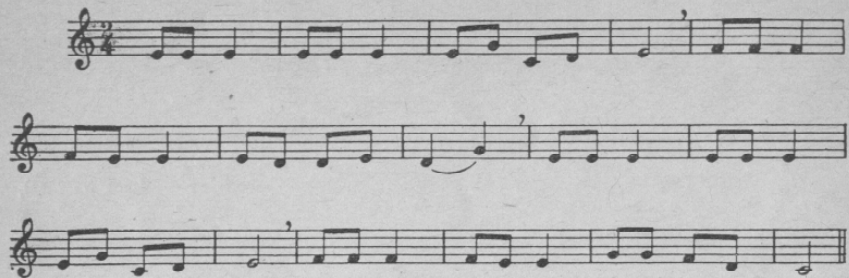
When a "B flat," third line of the staff, is placed at the beginning of a song, the song is said to be in the key of "F." In this key every "B" must sound one half-tone lower.

SONG IN "F"

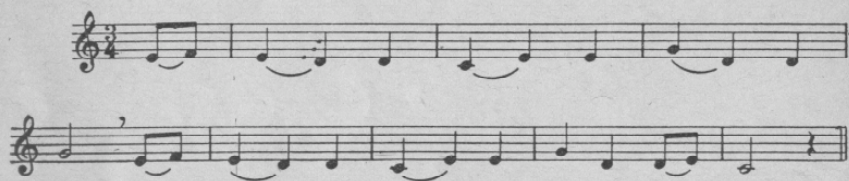


Lesson XVI

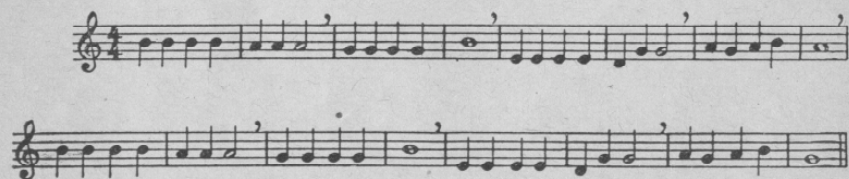
JINGLE BELLS



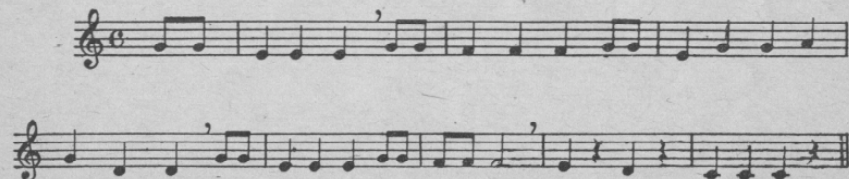
BY THE RIVER



JOLLY OLD SAINT NICK



TIN SOLDIERS



Lesson XVII (♩.) The Dotted Quarter Note (♩.)

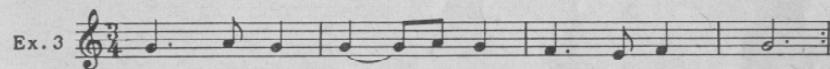
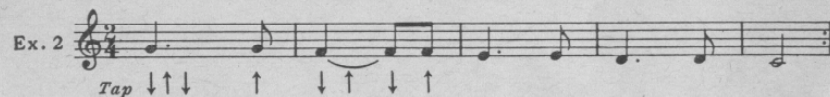
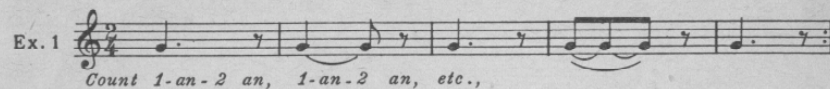
In lesson IX we learned that a dotted half note (♩.) received three counts or beats. It equals the time value of a half note (♩) plus a quarter note (♩). It also equals the combined values of three quarter notes. (♩ + ♩ + ♩)

The dotted quarter note (♩.) equals the combined time values of three eighth notes (♩ + ♩ + ♩), or a quarter note (♩) plus an eighth note (♩).

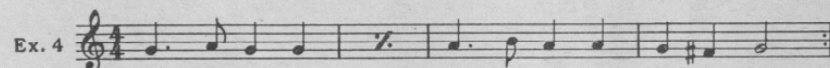
The dotted quarter note may be counted one-an-two, or, down-up-down. (↓↑↓)

REPEAT EACH OF THE FOLLOWING EXERCISES FIVE TIMES.

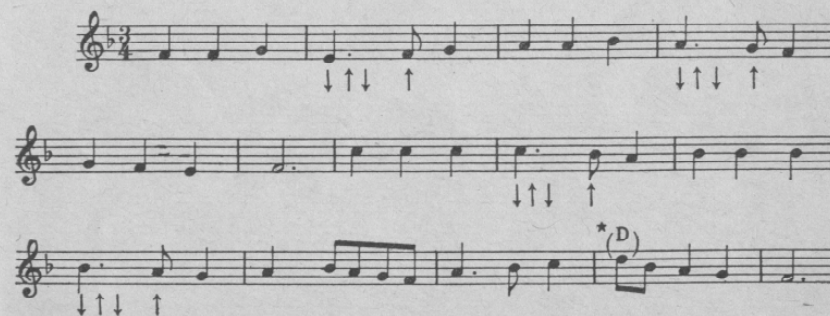
The repeat bar (:||) means to play the exercise over.



The repeat sign (↻) means to repeat the preceding measure



AMERICA



To finger high "D", remove the Left thumb, leaving all tone holes open.

Lesson XVII-a Three Familiar Rounds

The playing of Rounds is a very delightful game. It is also an effective method of introducing two and three part ensemble playing to the students.

Divide the class into as many groups as there are parts in the Round. Start group one at number ONE of the Round. When it has reached number TWO start another group at number ONE. When group one has reached number THREE start another group at the beginning and so on until all groups have started and have played the Round through once.

LOVELY EVENING

Musical notation for 'Lovely Evening' in 3/4 time, key of B-flat major. The piece consists of three staves, each starting with a circled number (1, 2, 3) indicating the beginning of a round. The melody is simple and consists of eighth and quarter notes.

ARE YOU SLEEPING?

Musical notation for 'Are You Sleeping?' in 3/4 time, key of B-flat major. The piece consists of three staves, each starting with a circled number (1, 2, 3) indicating the beginning of a round. The melody is simple and consists of eighth and quarter notes.

MULES

Musical notation for 'Mules' in 4/4 time, key of B-flat major. The piece consists of three staves, each starting with a circled number (1, 2, 3) indicating the beginning of a round. The melody is simple and consists of quarter and eighth notes.

Lesson XVII-b

Duets

DECK THE HALL

Musical notation for 'Deck the Hall' in 4/4 time, key of B-flat major. It consists of two parts, Part A and Part B, each on a separate staff. The melody is simple and consists of quarter and eighth notes.

Musical notation for the piano accompaniment of 'Deck the Hall' in 4/4 time, key of B-flat major. It consists of two staves, each with a treble and bass clef. The accompaniment is simple and consists of quarter and eighth notes.

AULD LANG SYNE

Musical notation for 'Auld Lang Syne' in 4/4 time, key of B-flat major. It consists of two parts, Part A and Part B, each on a separate staff. The melody is simple and consists of quarter and eighth notes.

Musical notation for the piano accompaniment of 'Auld Lang Syne' in 4/4 time, key of B-flat major. It consists of two staves, each with a treble and bass clef. The accompaniment is simple and consists of quarter and eighth notes.

Musical notation for the piano accompaniment of 'Auld Lang Syne' in 4/4 time, key of B-flat major. It consists of two staves, each with a treble and bass clef. The accompaniment is simple and consists of quarter and eighth notes.

SUSIE, LITTLE SUSIE

HUMPERDINCK

FAREWELL TO SUMMER

Folk Song

Ex. 1

Ex. 2

Ex. 3

March "FINALE"

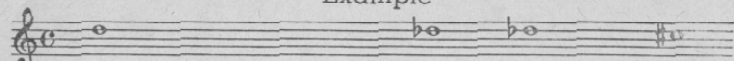
Lesson XIX

The Chromatic Scale

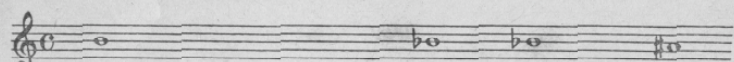
The Chromatic Scale is a scale made up solely of half-steps. It is introduced here not as a technical study but as a reference chart for the student, who, at this point in his process will have sufficient technical facility to play many songs in a variety of keys.

RULE I. To flat "D" (fourth line), "B," "A," and "G," use the regular fingering for each tone and, in addition, cover Hole No. 6.

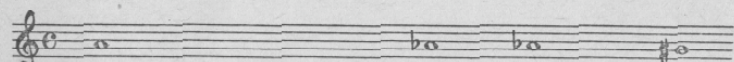
Example



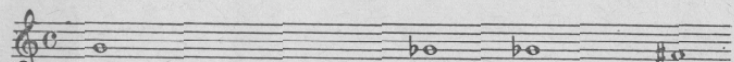
Play "D," and add Finger No. 6 to make "D-flat" "D-flat" equals "C-sharp"



Play "B," and add Finger No. 6 to make "B-flat" "B-flat" equals "A-sharp"



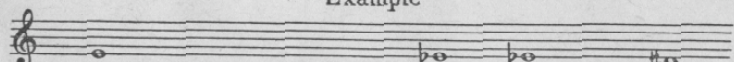
Play "A," and add Finger No. 6 to make "A-flat" "A-flat" equals "G-sharp"



Play "G," and add Finger No. 6 to make "G-flat" "G-flat" equals "F-sharp"

RULE II. To flat "E," use regular fingering for "E" and also cover Hole No. 7.

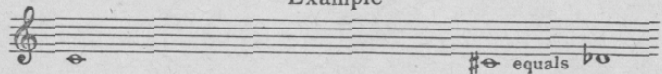
Example



Play "E," and add Finger No. 7 to make "E-flat" "E-flat" equals "D-sharp"

RULE III. Low "C-sharp" or D-flat is made by covering one-half tone hole No. 7 with Finger No. 7. The student should practice until he can play this note in pitch.

Example



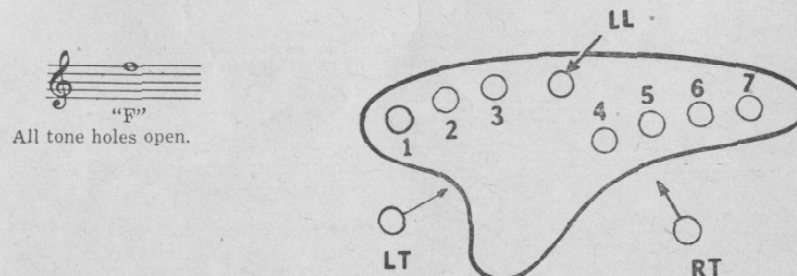
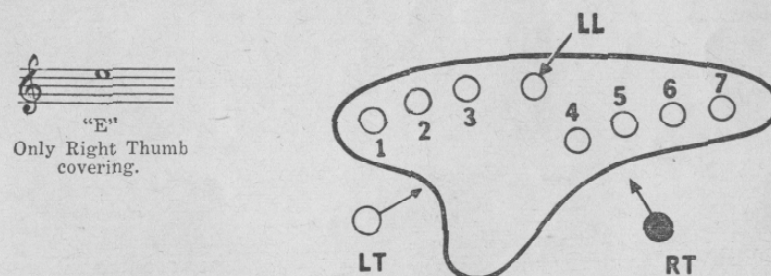
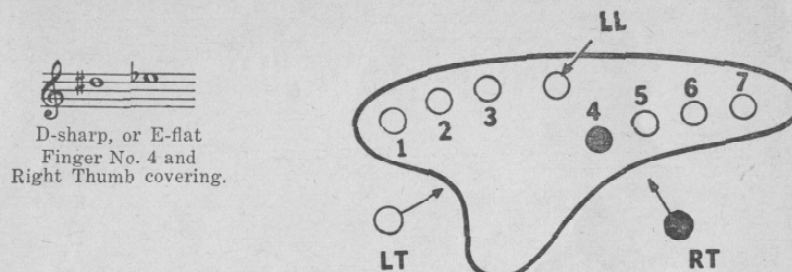
Play low "C," but withdraw Finger No. 7 (Right Little Finger) half way off the tone hole.

Remember, if the tone holes of your Ocarina are not numbered in accordance with the Fingering Chart on Page 3, disregard them and follow the diagram in this book.

LESSON XIX (Continued)

The remaining notes of the complete chromatic scale, D-sharp, "E," and "F," necessitate the opening of the two tone holes which were sealed in the beginning for the convenience of the student. These were the tone holes for the Left fourth finger, and the one for the Right thumb.

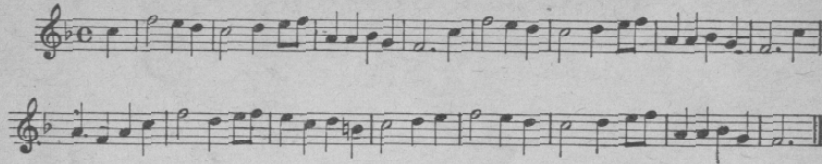
The fingerings are as follows:



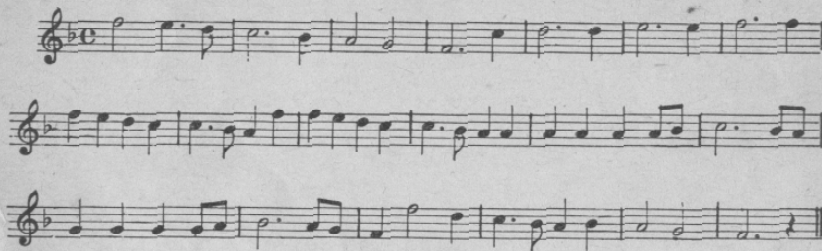
The Complete Range of the Ocarina

Let The following songs afford practice playing the high E and F, which are produced only after the sealed holes are opened.

BLUE BELLS OF SCOTLAND



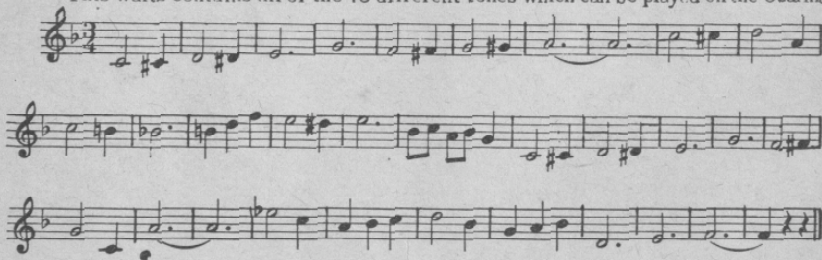
JOY TO THE WORLD



CHROMATIC WALTZ

CAPLEW

This waltz contains all of the 18 different tones which can be played on the Ocarina.



The student is reminded that C sharp and D flat, D sharp and E flat, F sharp and G flat, G sharp and A flat, A sharp and B flat, etc. are played exactly alike and sound the same. (See page 23)

The next advancement in ocarina playing is quartette work. Gretsch ocarinas are available in three keys: "C" Soprano, "G" Soprano, and "C" Alto.

Play the composition on the following page as an example of the possibilities.

See back cover for information about the Gretsch Ocarina Quartette Book.