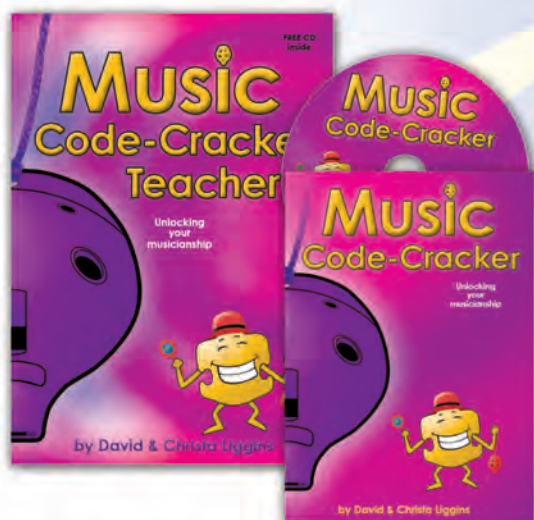


Whole-School Ocarina-Playing



David & Christa Liggins



Music Zero-to-Hero
'Countdown to take-off'
From first notes to impressive tunes,
first-time musicians soon become stars.

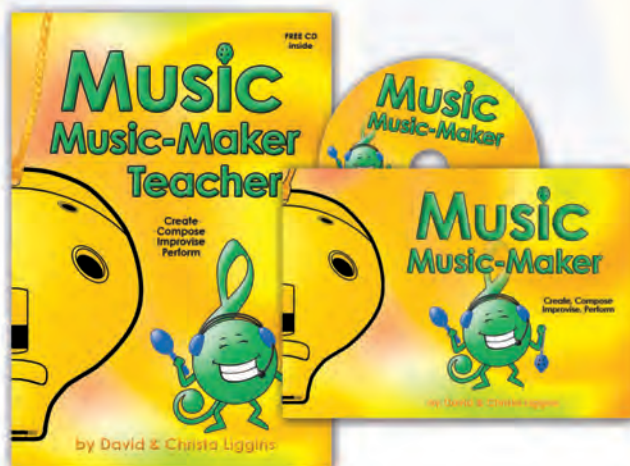
Music Code-Cracker
'Unlocking your musicianship'
Decode and create musical messages.
Explore notes, rhythms and musical sounds.

Music World-Explorer
'Around the world in 20 songs'
Explore each continent! Play to the beat of African
drums, Hawaiian guitars, snake charmer's pipes...

Music Time-Traveller
'21 songs from Stone Age to Space Age'
Play epic tunes of the Maya, Greeks, Ancient Egyptians
and of medieval minstrels, jazz jivers and disco divas.

Music Music-Maker
'Create, Compose, Improvise, Perform'
Put together rhythms and riffs, harmonies and lyrics
to create your own unique performances.

For English Ocarinas, voices, other instruments



Welcome to

Whole-School Ocarina-Playing

with English Ocarinas

Structuring a Music Curriculum
Facilitating Rapid Skill Acquisition
Giving Children an Instrumental Voice

Suitable for ages 5 to 14
in any Music Curriculum



www.ocarina.co.uk

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Whole-School Ocarina-Playing

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Music For Every Child and Every Teacher™

Introduction

Ocarina Workshop's strapline, Music for Every Child and Every Teacher, is a statement of intent. For over fifty years, David Liggins has explored every avenue for bringing music to the masses: from teaching to busking, manufacturing to publishing, exploring to composing. Why?

Up to the age of 11, David could not attend mainstream school because of life-threatening asthma. He only survived because of dedicated staff at Kettering's Kingsley Special School, who gave him one-to-one attention and stopped him from running around, playing football, or staying outside for any length of time. His main primary school achievement was to stay alive! During this time, David's head was filled with music and he had limited opportunities to express it.

Despite these limitations, David went on to mainstream education, gaining a Bachelor of Education honours degree. Once let loose into music classrooms, he innovated **whole-class instrumental teaching** through the 1970s and 1980s. He also busked through Latin America, and climbed to seventeen thousand feet in the Andes. Although still asthmatic, David's passion to help everyone make music remains undimmed, and he pursues this through Ocarina Workshop®.

Together with language teacher Christa, David prepares resources to offer Music for Every Child and Every Teacher:

The Oc® English Ocarina is created for **maximum accessibility**; and ocarina music is presented with **maximum clarity**. Pupils with the use of only one hand can play specially-adapted 4-hole music on one-handed ocarinas; those with moderate learning difficulties can read and play standard ocarina music. Publications are noted as dyslexia-friendly and helpful for early readers. And the sky is the limit for pupils and teachers alike. This handbook outlines unique and highly-successful instrumental music-teaching methods for 'Whole-School Ocarina-Playing', and for class singing.

Pre-School children can play tunes on ocarinas because pre-readers can follow ocarina tablature. Remove the string for under 3's to "play" safely; the Oc® 4-hole ocarina can even be floated in the bath, or filled with water and played, to explore different notes and sound effects! In **Early Years and Foundation Study (EYFS)**, a musical "play-for-fun" approach will introduce blowing, tapping, singing, stamping, clapping and using ocarinas in lots of experimental ways.

Simplicity aids creativity. With a limited number of holes to cover and a gentle sound to enjoy, all pupils can easily and safely experiment with ocarinas. 'Adventurous Music-Making' teacher books include composing and improvising projects suitable for all. Combine voices, ocarinas, and classroom instruments imaginatively to create original music.

From first notes and simple tunes through to graded music exams, the ocarina and its repertoire offer progression pathways with ready-made whole-class music resources: Ocarina Class Packs containing 'Beginner', 'Composer' and 'Explorer' materials are available from many educational suppliers. These, and more specific items such as 'Extension' materials and one-handed ocarinas, are available direct from www.ocarina.co.uk/shop with generous free resources. These free items are included in "bulk buys" to ensure that teachers are supported every step of the way.

The need to sterilise shared wind-instruments has become more evident in recent times. It is ideal for each pupil to have their own named ocarina. If the ocarinas belong to the school, allocate the same instrument to the same player every lesson, and sterilise it at the end of their course. See www.ocarina.co.uk/ocarina-acoustics for further details.

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Ocarina curriculum notes are being updated regularly, so keep in touch. Download freely at www.ocarina.co.uk/shop or email music@ocarina.co.uk to be included in our regular updates. We welcome your comments and requests. Thank you for reading, and thank you for helping your pupils make music; this gift should never be taken for granted.

*David and Christa Liggins
November 2022*

Musical Beginners and English Ocarinas

The plastic Oc® received the highest accolade of “Best Music Education Product” in the 2015 Music Teacher Awards For Excellence. Three decades of continuous development, re-designing, re-tooling and re-making have brought this 4-hole Ocarina to a pinnacle of perfection. It remains UK-made under the watchful eye of David and Christa Liggins, whose teaching expertise keeps the needs of both the child in the classroom, and the class teacher, in sharp focus.

David and Christa’s child’s-eye-view on the playing of the instrument, and their teacher’s-eye-view of methodology, give a perspective that has created robust, musical instruments with ready-prepared teaching materials. Here are some pointers as to why the English 4-hole Ocarina is so accessible for both children and teachers.

Child-friendly

- 👧 Ocarinas are lightweight – other instruments are bigger, heavier and more awkward to hold
- 👧 Finger-holes are positioned within reach of even the tiniest hands and are small enough to cover well
- 👧 Just the two strongest fingers on each hand are needed to play a full octave of notes
- 👧 Neither left nor right hand is dominant as the holes are side-by-side
- 👧 No special embouchure is required – a steady breath rewards the player with beautiful clear notes
- 👧 If the player blows too hard or too enthusiastically, the instrument cuts out and remains silent
- 👧 Pre-readers and those with reading difficulties can understand and follow ocarina tablature easily
- 👧 This ocarina ‘code’ is attached to the musical stave to make standard music notation accessible to all
- 👧 Tunes played immediately from a large repertoire ensure rapid progress, and keep motivation high
- 👧 Musical skills acquired through ocarina-playing are transferable to other musical instruments

Teacher-friendly

- 👩 Ocarinas have no moving parts: they arrive and remain fully set up, tuned and ready-to-play
- 👩 The 4-hole Oc® has no thumb-holes so the teacher can see exactly how each child is doing
- 👩 The unique round shape of the English Ocarina makes it the world’s purest-sounding instrument
- 👩 It is acoustically impossible to produce a second octave on an ocarina: this minimises squeaking
- 👩 When played in large groups, the sound of ocarinas blends well and remains at a safe decibel level
- 👩 The ocarina’s technical simplicity facilitates immediate music-making that is rewarding for everyone
- 👩 Music-reading can be taught through doing, even by teachers who don’t read music themselves
- 👩 All the class can play including those with English as a second language or Special Educational Needs
- 👩 All teachers can teach: teacher books, audio recordings and pupil books keep everyone on track
- 👩 Music remains the dominant language of the classroom, as everyone plays tunes together

The ocarina is simple. A steady breath into the mouthpiece rewards the player with immediate musical sounds. Teachers can explore the full-octave range of the 4-hole Oc® with children of any age, including those with special educational needs or physical disabilities. Anyone can read ocarina notation, including autistic, dyslexic and very young children, and go on to play tunes accurately, with correct fingering and a good sound.

Primary pupils like the fact that the ocarina is chunky, tactile and pleasant to hold. Available in six rainbow colours, each ocarina is worn on a matching string to signify ownership: this keeps the Oc® safe and accessible, and ready to play all day. Secondary pupils and adults find that the Oc® unlocks their latent musicianship.

The ocarina gives everyone a chance to make music to a high standard, whether just a handful of notes or many hundreds of tunes. Try it yourself! You will be amazed at the musical possibilities of this freshly developed and precision-designed 21st century instrument.

How to give your Pupils an Instrumental Voice

Singing, playing, listening and composing are all key elements of any music curriculum.

Our voice is the most portable musical instrument in the world and our most valuable musical asset. This is why every school should encourage singing. However, many adults and children feel more at home when playing instruments than when singing, since notes are fixed and do not have to be "found". So which instrument is as portable as a voice, as direct and as easy to use, and can be taught to whole classes at a time?

The English 4-hole Ocarina is that instrument. Its portability is beyond question. Many fail to recognise its immediacy, versatility and surprising scope. Pupils learn to play proper tunes straight away; they play in many styles and genres; and they play within a one-octave range of notes, D to D', that is perfectly pitched for young voices to sing as well.

Giving pupils an instrumental voice involves teaching them to **produce and control sound**, and to follow different sorts of **notation**. With an ocarina, this happens from the word "go". With no setting-up or tuning needed, pupils as young as six can play full-octave tunes in their very first lesson. This immediate success is **highly motivating**.

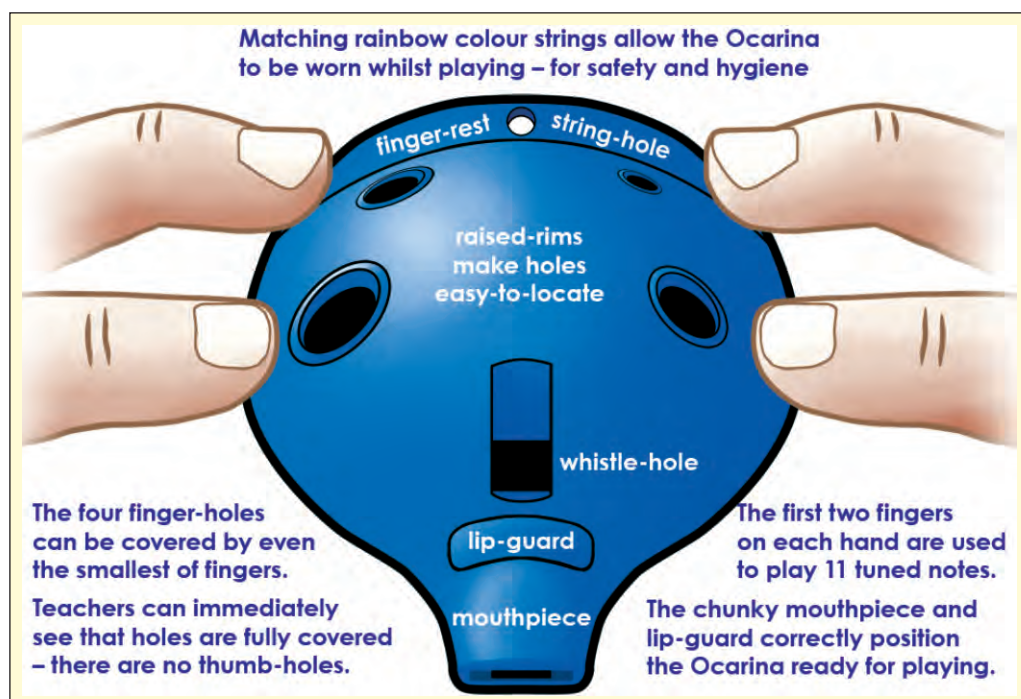
Music is not just about playing the notes; it is about **communicating**. With an instrumental voice, we need something to say. **Adventurous Music-Making** books provide messages from ancient cultures and far-off places as well as from works by great composers. Along with didactic lyrics, colourful illustrations, and cross-curricular facts, these pieces create a fully immersive musical experience for performers and audiences alike.

Confidence in both playing and singing grows simultaneously as children play through arrangements in ocarina music books. Composing is also part of the mix as pupils crack coded sound-sequences, explore aural communication, and create their own soundtracks and musical pieces. All this is possible, whether your pupils are aged 5, 7, 9, 11 or 14.

To a general class teacher, mobilising whole classes to play musical instruments may seem daunting. However, the ocarina is easy enough for any teacher to play themselves: reading music is not a prerequisite. Your general teaching and classroom management skills, plus Ocarina Workshop teaching resources, will get you started and be your guide. **Musically trained teachers** can use these resources to take playing and singing to a level far in advance of the norm.

Each music book has plenty to fill a year of lessons. These books progress incrementally, introducing new skills and musical elements at each turn of the page. Start each year group with a new book for a fresh challenge. Establish a virtuous spiral as pupils practise existing skills and then add new ones in mastering an ever-growing repertoire.

By introducing more and more challenging material from 'Adventurous Music-Making' and 'Play your Ocarina' books, you can broaden and deepen pupils' listening, composing and performing experience. The wonderful variety of songs provides a springboard for developing general musicianship and for growing a lifelong love of MUSIC.



Whole-School Ocarina-Playing – with English Ocarinas

Reasons for using ocarinas with the whole school

- 1) The ocarina is simple enough for anyone to play from the age of five to seventy-five
- 2) Any teacher can introduce ocarina-playing at any point in primary and secondary music lessons
- 3) The ocarina introduces musical techniques that can still be worked on and improved after many years of playing
- 4) The pitch and sound of the ocarina matches children's voices; ocarina music is presented to sing as well as to play
- 5) Ocarina techniques transfer well to playing other instruments, and prepare the way for orchestral and choral work
- 6) The repertoire in ocarina music books fills at least six years of continuous learning, with ever-increasing challenges
- 7) The speed of initial progress motivates pupils to want to go further; a well-planned curriculum can harness this

How to structure a well-planned music curriculum with ocarina-playing at its heart

The ocarina is an all-age instrument; its music can be played by children and adults alike. Everyone starts at the same place, as they learn to make a good sound and read simple music. Ocarina music is accessible for pre-readers and for anyone who is afraid of musical notation and is suitable for musicians as well. The aim at the end of each year should be for pupils to become **more fluent and more confident in playing, singing, reading and understanding music**.

Each ocarina book contains at least 20 arrangements: enough to fill a course of music lessons – its duration depending on available time and age/ability of students. The books are prepared for learning a new song each session, practising and revising previous songs, and rehearsing. **Perform in public to demonstrate progress and celebrate success.**

The list below suggests age-suitability of books; younger children usually take longer to learn to play than older pupils. Choose a book at a time, or in partnership, to develop wider learning, and consolidate skills. Explore sound sources and experiment with timbre of voices and ocarinas in up to 4-part harmony as you start composing. Progress can be measured in **depth of understanding and quality of performance, as well as in breadth and range of music played**.

Beginner Books

Music Zero-to-Hero
1-2-3 Ocarina
Book 1 – Starting off

Pupil Ages

5 to 11
5 to 11
6 to 14

Content and Focus

One- two- and three-note tunes lead to full-octave arrangements
Step-by-step approach to playing the ocarina and reading music
Familiar tunes that work the fingers and develop musicality

Composer Books

Music Code-Cracker
Music Music-Maker

6 to 14
7 to 14

Discover the secrets of code-cracking as you invent and play tunes
Explore elements of music through performing and composing

Explorer Books

Music World-Explorer
Music Time-Traveller

7 to 14
8 to 14

Authentic "catchy" music with both geographic and musical input
Recreate music through time, learning about music and its history

Performer Books

Book 2 – Moving on
Book 3 – Going for it
Book 4 – Finishing touches
Ocarina Carols
Ocarina Songs of Praise

7 to 14
7 to 14
9 to 14
6 to 14
6 to 14

Develop instrumental skills to a higher level on 4- and 6-hole Oc®
Perform 2-part arrangements of classical, folk and world music
Challenging pieces in different styles from many cultures and eras
Christmas carols to play and sing at traditional celebrations
Life-affirming music to perform in class and school assemblies

The ocarina is an all-age instrument and ocarina books contain all-age music. 'Music Code-Cracker', for example, has easy tunes for beginners and yet introduces sophisticated composition ideas, from video soundtracks to symphonies; it is up to the teacher to decide how far to take each song, using ideas in both the pupil and teacher books.

Evocative backing tracks transport classes back into historic eras and geographic locations. Ocarina-players learn the "nuts and bolts" of music through playing; they gain an appreciation of music and its meaning beyond crotchets and quavers as they learn to communicate in sound, with the ocarina giving them their first instrumental "voice".

Ocarinas in Whole-Class Music Lessons – age 5 to 14

Examples of continuing school programmes

Select your class music books and play through them a title at a time, or two side-by-side to add variety, or in rotation with colleagues. For example, Years 1 and 2 can play early songs in 'Music Zero-to-Hero' and '1-2-3 Ocarina', and then return a year later to repeat them, moving on to more challenging songs as they mature. Years 5 to 8 may start with 'Music Code-Cracker' and progress more adventurously, linking music with topics and other curriculum areas.

The examples below are just suggestions to enable year-on-year progression with all classes. **All players need to start at the beginning to acquire the same basic skills.** Each book revises the basics, whilst providing new challenges and a broader repertoire. Try each book yourself and select the ones you think will be most appropriate for your pupils. See page 32 and the inside back cover for ideas of where to start, as you create progression routes for your whole school.

Primary school continuous progression example:

Years 1 & 2: Music Zero-to-Hero, 1-2-3 Ocarina, Book 1

Years 3 & 4: Music Code-Cracker, Music Music-Maker

Years 5 & 6: Music World-Explorer, Music Time-Traveller

Infant school-only continuous progression example:

Year 1: Music Zero-to-Hero, 1-2-3 Ocarina – early songs from each

Year 2: Music Zero-to-Hero, 1-2-3 Ocarina, Book 1, Music Code-Cracker

Junior school-only continuous progression example:

Year 3: Music Zero-to-Hero, 1-2-3 Ocarina, Book 1

Year 4: Music Code-Cracker, Music World-Explorer, Book 1

Year 5: Music World-Explorer, Music Music-Maker, Books 1, 2

Year 6: Music Music-Maker, Music Time-Traveller, Books 1, 2, 3

Secondary school continuous progression example:

Year 7 & 8: Music Code-Cracker, Music-Maker, Music World-Explorer, Music Time-Traveller, Books 1, 2, 3, 4

General learning outcomes

The aim of all ocarina projects is to **totally immerse** students in music through **listening, singing, playing, improvising, composing** and having a positive experience of "can-do" activities. Pupils develop confidence in singing and playing as they explore an expanding repertoire every year. Principles of playing wind-instruments and of singing are embedded in the learning as they discover how to make and control a good sound and read a variety of music notations. Pupils should be expected to make more music, more musically, every year.

Specific learning outcomes

As pupils learn to read and follow music on the page, they learn to control sound and phrase their playing and singing to make sense of music and lyrics. Tonguing, slurring and finger-control develop naturally. Different songs introduce new techniques such as playing in harmony, using trills, and playing staccato, legato and with dynamics. By mastering the ocarina and the art of singing, pupils learn to communicate musically, and really connect with their audiences.

Topics

When studying the Great Fire of London, Ancient Egypt, the Maya, or Natural Disasters, embed the learning by singing and playing relevant songs. 'London's Burning' (Book 1), 'Ancient Egyptians', 'Song of the Maya' (Music Time-Traveller) and 'Pacific Ring of Fire' (Music World-Explorer) are just a few examples of songs that fit topics well. Performing these songs will add impact to any class presentation and make the topic more memorable for all.

Pupils "own" their music

When so much learning is screen-based and ephemeral (visually here one moment, gone the next), pupils gain a real sense of achievement from physically handling an ocarina and turning the pages of a music book. They control their own sound acoustically and absorb the pages by reading and playing. They can return to tunes to play again and, as they master each one, go on to write their own, record their performances and develop a real sense of "ownership".

Ocarina Skill Acquisition and Progression

Musical skills grow through regular practice. The ocarina is simple enough for first-time players to play tunes straight away, and yet challenging enough to take those skills up to a Grade 5 (GCSE) level. This is what to expect...

Skills Starting Point – A

- 1) Not yet playing a tune on a musical instrument.
- 2) Not yet singing confidently or accurately.
- 3) Not yet aware of how to tap rhythms.
- 4) No experience of creating harmony.
- 5) Not used to making any form of music alone, in groups, or as a whole-class.
- 6) Not yet reading music.
- 7) Not yet trained in listening discriminately.

Depending on age and background, some children may already have some skills, interests in, and ideas about, music. They do not arrive as empty vessels to fill. However, others may start with few skills, and no idea of how or why to acquire them. The aim of developing skills with classes over a period of time is to keep reaching the following point...

Skills End Point – Z

- 1) Able to play the ocarina and sing tunefully, rhythmically, confidently, in unison and in harmony.
- 2) Able to practise effectively, and perform movingly and appropriately for different audiences.
- 3) Able to make music independently, and in a variety of different-sized ensembles, including whole-class groups.
- 4) Able to read and follow a variety of musical notations, and also perform from memory and by ear.
- 5) Be able to compose simple pieces of music by making full and intelligent use of all the elements of music.
- 6) Have an increasing desire to listen both discriminately and for enjoyment.
- 7) Understand a broad range of musical styles from different cultures and historical eras.

How do we get from A to Z?

Everyone begins at the same place: adults and children all need to cover finger-holes, breathe into the mouthpiece and produce the **right sounds at the right pitch in the right order**. Whilst Year 6 pupils may move fluently on, ticking off lots of the points in Z above, Year 3 children will need more time to reach each goal. Celebrate the achievements of every child as they happen. There are different levels of success to experience at each age and stage of playing.

Skill Acquisition Process

Some physical and musical skills involved in playing an ocarina are listed on the next page. Learning to play musical instruments is similar to acquiring any new skill, such as learning to drive a car, and the process develops like this...

Unconscious Incompetence	– Unable to do something and don't know how
Conscious Incompetence	– Unable to do something but understand the processes involved
Conscious Competence	– Able to do something with continuous effort and attention
Unconscious Competence	– Able to do something unconsciously with minimal effort

The final stage describes a driver arriving at a destination without having thought about changing gear or controlling the car. It describes when players have mastered a tune and perform it easily, without being put off by distractions.

Success at every level

Ocarina music books support progress over years of music-making, updating and improving previous achievements, skills and knowledge through regular practice and performance. **With every activity, there are levels of mastery.** A seven-year-old may play a tune perfectly from memory. That same child, at ten, may be less fluent when faced with complicated rhythms, and will have to progress through the same levels of competence again, though this time with greater experience and confidence, having done it before: success breeds success. **Aim for mastery at every level.**

Skills are perfected with repetition. It is said: "practice makes perfect". More accurately: "practice makes permanent". If you repeat the same mistake, it becomes ingrained and difficult to unlearn. **"Intelligent practice with evaluation makes perfect"** and teachers should pick specific points to work on, to improve skills. Record before and after so you can all hear the difference when, for example, everyone comes in on the first note and ends exactly together, holding the last note on for the correct number of beats. **The purpose of repeating is to get into good habits; be able to play on "automatic pilot" with unconscious competence; and perform with maximum relaxation and enjoyment.**

Skills acquired through Ocarina-playing

Physical

- **Practise putting on and wearing** an ocarina, and cleaning and returning it for safe storage
- **Learn how to hold** the ocarina and be ready to play, without making a sound
- **Experiment** to find the best strength of breath for producing a beautiful sound with good intonation
- **Develop dexterity** and finger control, along with control of body position for playing and singing
- **Learn to tongue** each note on the ocarina to make a clear, distinctive, separate sound for every note
- **Practise** each new note and piece – it won't be perfect first time – learn to practise effectively
- **Move fingers** fluently between notes as the tunes become more adventurous
- **Tap, stamp and clap** rhythms with hands and feet; then hear the same rhythms silently in your head
- **Enunciate lyrics clearly** when singing, with controlled use of mouth, lips, tongue and breath
- **Play** long phrases with a deep breath to maintain a steady, even sound
- **Learn** how to slur notes and phrases, and how and when to trill, pause, or remain silent
- **Sing** long phrases, taking breaths at appropriate places, to make sense of the lyrics and the music
- **Present** yourself in performance looking good, ready to start, and remain composed at the end
- **Smile** at the end of performances, whether you are happy or not, for your audience's enjoyment
- **Look** for opportunities to share your music by playing and singing at every opportunity

Musical

- **Listen** to the music starting and stopping; know when to sing and play, and when to rest or be silent
- **Count** the bars and beats to come in accurately after musical introductions, and to end together
- **Join in** vocally, humming or singing with the music, and match the lyrics to the rhythm of the notes
- **Tap or clap** rhythms in advance of playing; practise a piece silently to familiarise yourself with it
- **Watch, listen and play** ocarina notes for each song, beginning with just one note and gradually adding to it
- **Keep together** with the rest of the group when playing the ocarina, singing, and playing other instruments
- **Read** from a variety of different musical notations, including ocarina charts and stave music notation
- **Play and sing** short and long notes, high and low notes, slurred and staccato notes
- **Sing increasingly in tune** as a result of **listening** to each track and **playing** each tune instrumentally
- **Sing and play** together in whole-class, in smaller groups, and solo
- **Perform** in unison and harmony with ocarinas, voices, and mixed forces of instruments + voices
- **Practise silently** by 'miming' on the ocarina, moving fingers as if playing out loud
- **Hear the notes** in your head before playing them
- **Perform** with increasing vocal and instrumental control and expression
- **Present** your rehearsed performances to varied audiences in different settings
- **Compose music** by making up and then notating or recording the results in different ways
- **Conduct** groups, arranging the order of pieces to play, and deciding how they are to be played

Ocarina Music Curriculum: modular music learning

Purpose of Study – National curriculum in England – age 5 to 14

"Music is a universal language that embodies one of the highest forms of creativity. A high-quality music education should engage and inspire pupils to develop a love of music and their talent as musicians, and so increase their self-confidence, creativity and sense of achievement. As pupils progress, they should develop a critical engagement with music, allowing them to compose, and to listen with discrimination to the best in the musical canon."

Aims – National curriculum in England – age 5 to 14

"The national curriculum for music aims to ensure that all pupils:

- perform, listen to, review and evaluate music across a range of historical periods, genres, styles and traditions, including the works of the great composers and musicians
- learn to sing and to use their voices, to create and compose music on their own and with others, have the opportunity to learn a musical instrument, use technology appropriately and have the opportunity to progress to the next level of musical excellence
- understand and explore how music is created, produced and communicated, including through the inter-related dimensions: pitch, duration, dynamics, tempo, timbre, texture, structure and appropriate musical notations."

Singing plus playing instruments are two key elements in any music curriculum. Everyone has a voice; tuned musical instruments come in many shapes and sizes. This handbook aims to clarify the place of ocarina-playing within any music curriculum and demonstrate the ocarina's effective use in whole-class music. Whilst referring specifically to statutory English National Curriculum programmes of study, this handbook is relevant for music teachers everywhere.

English Ocarinas are relatively new instruments. Evolving over millennia from bone-flutes and vessel-flutes, the Oc® is made in the UK using cutting-edge technology, to maximise pupils' success in class music. English 4-hole Ocarinas have been played in schools since 1983, using bespoke all-age music books. Ocarina music immerses players in the music of different eras and cultures, providing a surprisingly extensive repertoire for 21st century learning.

The first discovery any teacher makes when using ocarinas is their practicality. By wearing ocarinas, pupils can swap seamlessly between listening, singing and playing. Entire lessons can focus on pupils making music rather than getting instruments out of cases, putting them together, tuning them, and putting them down again every time they are not being played. **Wearing the ocarina maintains instrumental-readiness throughout.**

Playing ocarinas has engaged and inspired generations of pupils to love music. This is because ocarinas are...

- inclusive – everyone can join in
- intuitive – children and teachers know what to do
- inexpensive – schools and parents can afford them
- impressive – children can play full-octave tunes straight away
- interactive – for listening, learning and performing

The modular ocarina teaching materials can be put together in different ways, leading classes incrementally through stages of skill acquisition, reading music, composing, and performing. When playing ocarinas, pupils experience music from many times and places: 'Music Time-Traveller' opens up a world history of music "from Stone Age to Space Age"; 'Music World-Explorer' uncovers the music of many cultures, and includes works by "great composers and musicians".

Each song provides a new musical experience to build knowledge and develop pupils' vocal and instrumental skills simultaneously. Composing projects in 'Music Code-Cracker' help pupils to create music individually and communally. They involve experimenting with sound-patterns and codes in order to create meaningful musical messages.

Through listening, playing and singing, pupils also explore and use the "inter-related dimensions" of music.

'Music Music-Maker' systematically introduces musical elements such as harmony, structure, tempo and texture as elements to identify and use, rather than as a list of abstract terms. All ocarina books develop pupils' understanding of music as a language and encourage playing, composing and communicating using "appropriate musical notations".

Ocarina Music Curriculum (KS1) age 5 to 7

Music Key Stage 1 (KS1) – National curriculum in England

Programme of study: content

"Pupils should be taught to:

- use voices expressively and creatively by singing songs and speaking chants and rhymes
 - play tuned and untuned instruments musically
 - listen with concentration and understanding to a range of high-quality live and recorded music
 - experiment with, create, select and combine sounds using the inter-related dimensions of music"
-

Key Stage 1 – age 5 to 7

Involve KS1 pupils actively in music by singing, moving, chanting, clapping, listening, and playing instruments. At KS1, pupils are often only given opportunities to play **untuned** instruments, as it is assumed that learning to play tuned instruments at this age is too demanding. This may be true of whole-class lessons on orchestral instruments, ukuleles or recorders; **with ocarinas, the learning process is different.**

The 4-hole Oc® is small enough for little fingers to handle, and easy enough for young children to play. Its sound is gentle, even when large groups play together. Most importantly, pupils at KS1 are able to follow ocarina-charts and play music, even before they have learned to read: OcPix™ tablature promotes reading-readiness, and helps pupils to identify and play a full octave of notes, performing a wide variety of songs and tunes.

A seven-year-old will normally learn new skills far more quickly than a five-year-old. The bespoke teacher and pupil books guide classes into learning to play the ocarina at every age. They help pupils identify and play notes, make high and low sounds, and start and stop together. They also introduce intonation, expression, pitch, rhythm and all the "inter-related dimensions of music" through doing.

Warm up games spring naturally out of learning to play the beginner tunes in any of the ocarina books. Sing the songs, clap the rhythms, and play the tunes bit-by-bit, line-by-line and all the way through, with or without backings. Most importantly, enjoy music with a great sense of fun as you **learn to play together.**

The Beginner books to consider are 'Music Zero-to-Hero' and '1-2-3 Ocarina' for five- and six-year-olds and 'Play your Ocarina Book 1' for six- to seven-year-olds. Key stage 1 pupils can progress to any of the following in any order: 'Music Code-Cracker' 'Music World-Explorer' 'Music Music-Maker' 'Music Time-Traveller' 'Play your Ocarina Book 2'

We know of four-year-olds who can play whole books of ocarina music with parental encouragement and support. In whole-class music lessons, there is usually a broad range of abilities. Each child will develop at a different rate. Give time for the whole class to play. Allow quick-learners the chance to shine; give those who "get it" opportunities to demonstrate their skills to the class. Keep everyone together by singing. Use some of the easier-to-play tunes to showcase the playing abilities of those who are not often chosen. Keep everyone actively involved and engaged.

Baseline skills gained are: **dexterity** through holding and playing the ocarina using the first two fingers of each hand; **breath-control** for creating a steady stream of breath, rather than just blowing; and **eye movement** through reading a variety of notations. Control of the first two fingers of each hand is well-developed from 12 months onwards; reading ocarina charts predates alphabetic reading; following music down the page **promotes reading-readiness**. These are all essential skills for Key stage 1.

By playing ocarinas, Key stage 1 pupils develop general musicianship and skills in listening, singing, and performing. They can carry on playing throughout KS2 and into KS3 years using extended repertoire, and those who wish to can take external Music Teacher Board (MTB) exams, from pre-Grade to Grade 5, at any stage in their school career.

Ocarina Music Curriculum (KS2) age 7 to 11

Music Key Stage 2 (KS2) – National curriculum in England

Programme of study: content

"Pupils should be taught to sing and play musically with increasing confidence and control. They should develop an understanding of musical composition, organising and manipulating ideas within musical structures and reproducing sounds from aural memory."

"Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with increasing accuracy, fluency, control and expression
- improvise and compose music for a range of purposes using the inter-related dimensions of music
- listen with attention to details and recall sounds with increasing aural memory
- use and understand staff and other musical notations
- appreciate and understand a wide range of high-quality live and recorded music drawn from different traditions and from great composers and musicians
- develop an understanding of the history of music"

Key Stage 2 – age 7 to 11

Singing is fundamental to any music education; playing tuned musical instruments goes hand-in-hand with singing.

Of all wind-instruments, the ocarina is the most practical. It is small and portable. It is pitched from D to D', to match children's vocal range. And pupils play recognisable tunes on the ocarina straight away, using a full octave of notes.

The ocarina is deceptively versatile. Pupils with limited physical dexterity can handle the four finger-holes to play all the notes, and recognisable tunes, from the outset. All pupils can perform solo and in ensembles using skills gained in whole-class ocarina lessons. Students with any form of reading difficulty gain confidence by following the tablature in ocarina music books. And the content of these books is suitable for singing as well as whole-class ocarina-playing. Gifted and talented pupils can go on to higher level performing, including taking MTB music exams up to Grade 5.

Pupils should progress musically over several years, not just one. To play instruments "with increasing accuracy, fluency, control and expression", the same instrument should be played year-on-year. If pupils have played ocarinas at KS1, then continue this work into KS2. If pupils are new to the ocarina, then there are several ways to get started.

Pupils aged 7 and 8 will find security in starting with 'Music Zero-to-Hero', '1-2-3 Ocarina' or 'Play your Ocarina Book 1' which help to develop the initial skills needed to go on to a more advanced level. Each book lays a firm foundation for music-making, with ocarina notation and staff notation preparing an easy transition to fluent music-reading.

Pupils aged 9 and 10 can start with the beginner books mentioned above, or may like to try 'Music Code-Cracker', 'Music Music-Maker', 'Music World-Explorer' and 'Music Time-Traveller'; titles that are full of cross-curricular projects.

Composition and improvisation can be caught and taught using 'Music Code-Cracker' and 'Music Music-Maker'.

These two books focus on exploring and creating music using all its "inter-related dimensions" and include practical ideas for creating and notating music. 'Music World-Explorer' and 'Music Time-Traveller' dynamically introduce "music drawn from different traditions" and help pupils understand the "history of music" through performing.

The Oc® and its music have been developed by teachers for teachers: all the material is aimed at giving children the best possible music education and at supporting class teachers to deliver lessons that are well-structured, musical and enjoyable for all. When using ocarinas and voices in whole-class music lessons, the curriculum bullet points above can become a tick list of achievements for all the pupils in your classes.

Ocarina Music Curriculum (KS3) age 11 to 14

Music Key Stage 3 (KS3) – National curriculum in England

Programme of study: content

"Pupils should build on their previous knowledge and skills through performing, composing and listening. They should develop their vocal and/or instrumental fluency, accuracy and expressiveness; and understand musical structures, styles, genres and traditions, identifying the expressive use of musical dimensions. They should listen with increasing discrimination and awareness to inform their practice as musicians. They should use technologies appropriately and appreciate and understand a wide range of musical contexts and styles."

"Pupils should be taught to:

- play and perform in solo and ensemble contexts, using their voices and playing musical instruments with musically, fluently and with accuracy and expression
- improvise and compose; and extend and develop musical ideas by drawing on a range of musical structures, styles, genres and traditions
- use staff and other relevant notations appropriately and accurately in a range of musical styles, genres and traditions
- identify and use the inter-related dimensions of music expressively and with increasing sophistication, including use of tonalities, different types of scales and other musical devices
- listen with increasing discrimination to a wide range of music from great composers and musicians
- develop a deepening understanding of the music that they perform and to which they listen, and its history"

Key Stage 3 – age 11 to 14

Pupils often arrive at KS3 with **wildly differing levels of musical knowledge and skill**, depending on the quality and extent of their KS1 and KS2 experience. Building on "previous knowledge and skill" may be challenging for a KS3 music teacher who has to draw pupils together from diverse backgrounds.

Pupils can learn to play the ocarina in a short space of time: start with this brand-new instrument as a first activity. Those with limited musical experience will gain an early sense of achievement, and those who already play other instruments will enjoy the unique challenge of this new one. Following ocarina tablature is equally easy for all, and particularly helpful for those who do not yet read music. An understanding of staff notation develops quickly as more tunes "get under the fingers".

Ocarina-playing fulfils all the curriculum criteria shown above: playing and performing, improvising and composing, reading notations in different styles, making use of all the elements of music, listening to a wide range of music and developing a deep understanding of the music that they listen to and perform. It can also take any individual up to a Grade 5 Exam performance standard, should they wish to pursue ocarina-playing beyond the classroom.

Ocarina music books are published for all-age playing: 'Music World-Explorer' and 'Music Time-Traveller' introduce a "range of musical styles, genres and traditions" and give insight into the history of music through performing. Pupils can listen with discernment to the authentic sounds of music from many world cultures and historic eras. Playing Vivaldi's 'Spring', Handel's 'Water Music' and Pachelbel's 'Canon' go hand-in-hand with performing early music such as 'Orientis Partibus' and 'La Mousisque', and modern music in styles such as Tango, Ragtime and Disco.

'Music Code-Cracker' and 'Music Music-Maker' explore **communication through music**, helping students to create their own musical codes, signature tunes, and enigmatic pieces for others to decipher. These books also introduce minimalism, a wide variety of scales, and many practical ways for composing rhythms, melodies and harmonies.

The ocarina is a simple instrument. Its pure "chameleon" sound blends well within any musical genre. It is not loud and is therefore easily manageable when whole classes / year groups play together. The Oc® also fits any ensemble so that pupils can add their instrumental voice to any group and develop a deeper understanding of the music they perform. **The ocarina repertoire is broad, exciting and fun, even for secondary school students and adults.**

Intent, Implementation, Impact

What age can pupils play ocarina music? How well should they play? What music should they listen to and create? What do we expect pupils to achieve in curriculum music lessons? How will we know when they have achieved it?

Any child from the age of 5 to 14 and their teachers can play the ocarina. All children can sing. The more they listen, play and sing, the more experienced, competent, and "in tune" they become. Individual and group achievements will vary according to age, ability and experience. How much they can play, and at what age, is outlined in descriptions of each book, and also on page 32 of this handbook. Ocarina music books will guide you every step of the way.

You may find the following points helpful in your planning:

Intent...

- ✓ teach all pupils to play tuned musical instruments, and specifically ocarinas
- ✓ use instruments and voices to explore, create and recreate music
- ✓ learn to communicate, using the language of music
- ✓ discover the breadth and depth of the world of music through listening to and playing a broad repertoire
- ✓ prepare and perform music to entertain others
- ✓ read and record music using a variety of methods and musical notations

Implementation...

- ✓ use ocarina books to teach whole classes to play the English Ocarina, building a repertoire for singing and playing
- ✓ play and sing through a book or more each year with increasingly challenging, age-appropriate, music
- ✓ explore music from the past and from around the world through listening, practising and performing
- ✓ start a "class band" with voices, ocarinas, and other instruments, including class percussion, ukuleles, recorders, etc
- ✓ listen to each other, and to a variety of live and recorded musical performances

Impact... all pupils can...

- ✓ demonstrate their singing and ocarina-playing skills
- ✓ play great music from the past and from around the world
- ✓ create their own musical pieces individually and/or in groups and record it
- ✓ give concerts and public performances to audiences
- ✓ understand, read, and use a variety of musical notations
- ✓ gain a sense of achievement, a love of music, and a desire to do more each year

Immersion

"Music is a universal language" and the best way to learn any language is through full immersion: hearing and copying the sound of the language frequently, and repeating short, simple, everyday phrases until they build into sentences. To communicate in any language, a voice is needed. In music, this is both a singing and an instrumental voice.

Music lessons therefore need to be full of listen-ing, sing-ing and play-ing: the "do-ing" informs the "learn-ing" and not the other way around. We are not cramm-ing children's minds with knowledge but rather activat-ing their brains. Activation happens through the process of music mak-ing, when pupils are given opportunity to hear and make music frequently, collaboratively, intentionally, and non-judgmentally.

When learning a language, we need... a voice | something to say | someone to say it to

Ocarina songs have didactic lyrics, evocative musical backings, and catchy melodies and harmonies. For example, the Hawaiian words-of-welcome in 'Sing Aloha' are interspersed with descriptions of life in these tropical, volcanic, Pacific islands. The sound of Hawaiian guitar, steel pans and ukulele is redolent of sun, sand and sea. When you perform the long, gently chromatic, flowing phrases on ocarinas, you will whisk audiences far away on a relaxing musical holiday.

The English National Curriculum states that students need to **develop singing and playing "with increasing accuracy, fluency, control and expression"**. This happens when the same instrument is used regularly each week, year-on-year. Playing a different instrument every year does not make a "jack-of-all-trades" but rather a "master of none"; learning to play any new musical instrument takes time. **With the ocarina, mastery is possible at every stage of playing.**

Pupils can learn to play the English Ocarina quickly, and continue playing competently over many years, from KS1 through KS2 to KS3, with growing skill, a broadening repertoire, and ever-increasing musical understanding.

Whole-Class Ensemble Teaching (WCET) **First Access**

Playing instruments is key to any music curriculum. It is also key to Music Hub WCET projects. A Research Report into "Whole Class Ensemble Teaching" (Birmingham City University, 2017) identifies two main functions of whole-class instrumental work: *"music learning starting with the instrument"* and *"music via the instrument"*.

In 2008, the first full year of 'Wider Opportunities', ocarinas were the third most popular instruments to be supplied: teachers found them accessible, portable and practical. As an instrument in its own right with its own repertoire, the Oc[®] can be played for **instrument-only learning** and its versatility and voice-like quality mean that class teachers can include ocarina-playing in lessons for pupils to **learn music via playing the ocarina**, fulfilling both main hub-identified functions. Ocarina-playing is included in some WCET projects. Lessons can also be led by class teachers themselves.

Hub comments in the BCU Report Section 6 "Progress in WCET" refer to an expectation that: pupils play and read at least five notes in their first year; play a small number of pieces; acquire instrumental skills and general musicianship. In their first year of ocarina lessons, pupils normally: play and read eleven notes; play at least twenty pieces; develop physical and musical skills (see page 9 of this handbook). As Oc[®] are easier to play than orchestral instruments, pupils' playing progresses more quickly and confidently. Professional musicians claim that ocarina-playing prepared them for orchestral careers on violin, cello and French horn. Others have gone on to careers in singing and teaching, as a direct result of early ocarina-playing. Ocarina skills are transferable to other instrumental and music-making activities.

Music Teacher Board (MTB) Ocarina Exams

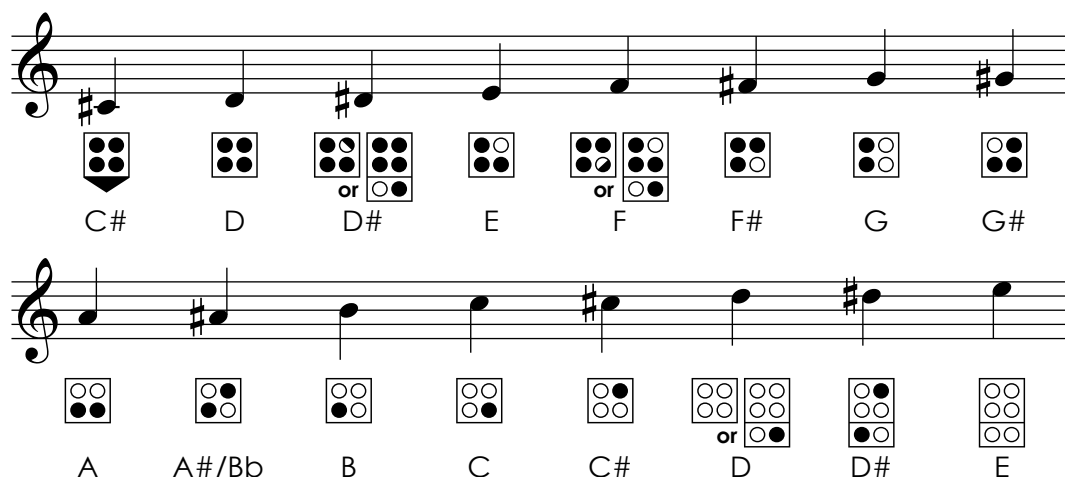
Instrumental exams give individuals the opportunity to perform scales, exercises and pieces to an external examiner. With the MTB, the examiner is always a specialist in the instrument being played; the teacher sends recordings of the pupil's playing for assessment. To record a pupil in a friendly environment, at a time that suits them, offers the best introduction to instrumental music exams. All the details can be found here: www.mtbexams.com/syllabus/ocarina

Students are assessed on: **accuracy** of rhythm, pitch, and fluency of their playing; **expression** through phrasing, use of dynamics, articulation, style, and musicality; and **technique** regarding tempo, control, tone and overall technical skill. 4-hole and 6-hole Oc[®] can be played up to and including Grade 2. In Grades 3 to 5, a 6-hole Oc[®] is required in order to play the extra 6-hole notes that appear in the increasingly challenging scales, exercises and pieces of these exams.

Instrument choice

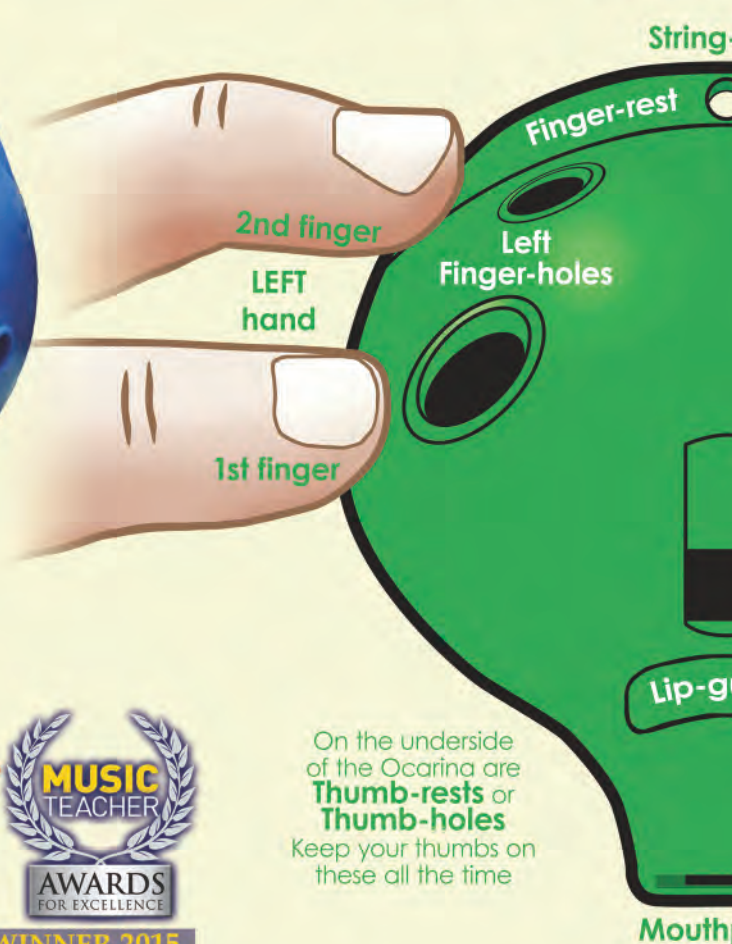
Most first-time players are supplied with a 4-hole Oc[®] because it is simple and low-cost. It has 4 finger-holes and no thumb-holes underneath. Extra 6-hole notes needed from Grade 3 onwards are played by opening thumb-holes. They are explained in 'Book 2' and appear occasionally in 'Ocarina Carols', 'Songs of Praise', 'Book 3' and most of 'Book 4'.

Teachers who intend to pursue ocarina-playing long-term may like to invest a little extra in 6-hole Oc[®] from the start: covering thumb-holes turns it effectively into a 4-hole Oc[®]. Pupils can therefore start simply and continue seamlessly through the more advanced books, opening thumb-holes as needed. Finger-charts below are for 4-hole & 6-hole Oc[®].



If pupils are unlikely to go on to play 'Book 3' and 'Book 4', then the 4-hole Oc[®] is most suitable. Just having four finger-holes makes the ocarina more inclusive; whole-class teaching is easier when all finger-holes are visible with no out-of-sight thumb-holes to check. All 'Adventurous Music-Making' songs can be played on the 4-hole Oc[®].

The English



ocarina
workshop®

Ocarina Workshop
www.ocarina.co.uk
music@ocarina.co.uk

"The 4-hole Oc® combines creative potential ease of use affordability and practicality"



AWARD WINNER 2015
Best Music Education Product

On the underside of the Ocarina are **Thumb-rests or Thumb-holes**. Keep your thumbs on these all the time

Oc® English Ocarinas by Ocarina Workshop

The English 4-hole Ocarina was invented in 1963 by John Taylor. Since 1988 it has been manufactured in plastic for school use. The chunky design, precision tuning, ergonomic features and rainbow colours were first introduced in 2005.



Adventurous Music-Making | Play Your Ocarina

Ocarina Music books have sequenced learning from first notes to sophisticated performance pieces. Whether playing the Oc® as your first musical instrument, or teaching whole-class music in school, there are songs and tunes for all to enjoy.



Ocarina Playing Sh



- The Oc® English Ocarina is re... It is portable, pocket-sized, re...
- Each note is equally easy-to-p... to cover and uncover with th...
- There is no left- or right-hand... ensure an airtight seal: use th...



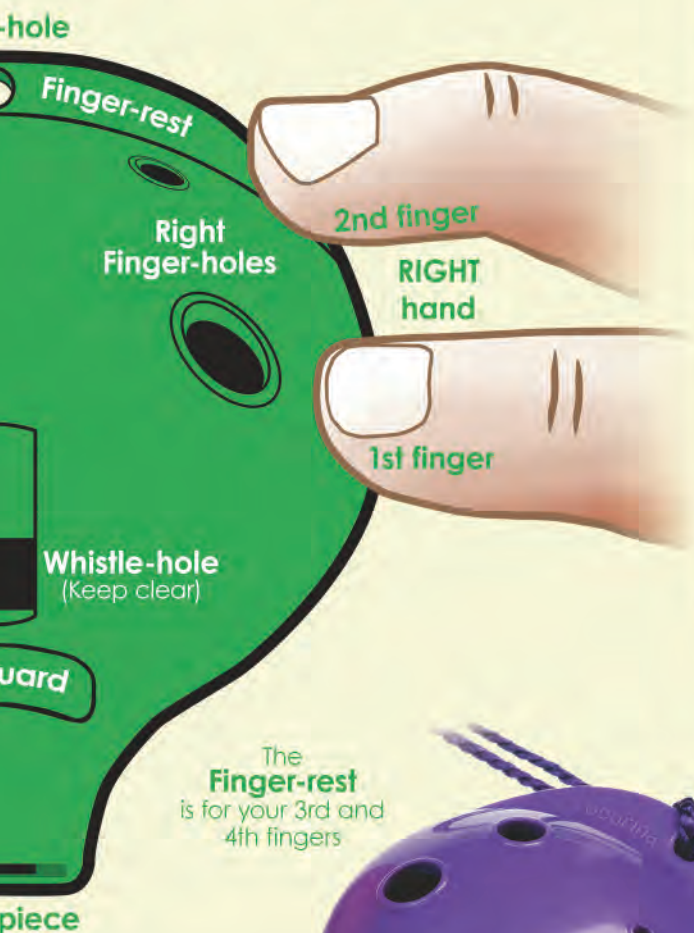
- A steady warm br... semitones, all pre...
- Everyone can play... using the music b...

Music Zero-to-
Music Code-Cr
Music Music-M
Music World-E
Music Time-Tra
1-2-3 Ocarina
Play Your Ocar
Carols
Songs of Praise

Music for Eve

Book 1 - Starting off

English Ocarina



Skills

Ready-to-play, ready-to-wear and easy-to-clean. Robust, sweet-sounding, and needs no setting up.

Play: all finger-holes are within easy reach of the first two fingers of each hand.

Left dominance. Raised rims around the finger-holes allow the fleshy pad of the finger to cover these holes.

One breath produces a full-octave of notes, including precision-tuned to play with other instruments.

Play the Ocarina; tunes can be played immediately from books which are for children and adults alike:

Hero Tracker Explorer Traveller

Countdown to take-off
Unlocking your musicianship
Create, Compose, Improvise, Perform
Around the world in 20 songs
21 songs from Stone Age to Space Age
Play, read and learn notes on the stave

Four titles: Books 1, 2, 3, 4, and also
To play and sing
For everyday living

Every Child and Every Teacher™

Ocarina Notes

 D	 E	 F#	 G
 A	 B	 C#	 D
 G#	 A#	 C	

OcBox™ and OcPix™ notation copyright ©1984 and ©1989 David and Christa Liggins

Chromatic Scale

Chromatic Scale: C# D D# E F F# G G# A A# B C C# D D# E

Ocarina: [ok-ar-ee-nä]
round-shaped wind instrument; its technical name is 'vessel flute'

Tuned: plays notes at an accurate pre-determined concert pitch.

Octave: specific distance of 8 notes; eg: from A to A' or from D to D'

Scale: a group of notes moving up or down stepwise. Types of scale include major, minor, chromatic and blues.

Chromatic: notes a semitone apart; eg: A to A# or B to C as above.

Tonguing: use tongue to begin notes cleanly, whispering "doo" as you play.

Slurring: play note-to-note smoothly on a single breath without tonguing.

OcBox™ **OcPix™** **tablature:** for English Ocarinas showing which finger-holes are open ○ or ● covered.

Notation: music written as symbols, tablature or dots on a musical stave.

Stave: lines and spaces for musical notes showing pitch (high and low) and rhythm (note duration).

Nose-shade: by tilting string-end upwards to lower pitch from D to C#

Half-cover: for low semitones, or use thumb-holes on the 6-hole Oc®

6-hole Ocarinas: are 4-hole Ocarinas with thumb-holes.

Tempo, harmony, melody: musical elements to discover as you play.

National Plan For Music Education (NPME2) 2022

Published in June 2022 under the heading "**The power of music to change lives**", this plan updates the first National Plan for Music Education published in 2011. The updated plan gives an overview of music provision for all children and young people in England. It includes references to the English National Curriculum, the Model Music Curriculum, and to Ofsted research findings (Research review series: music; Ofsted, 12 July 2021).

Quotes in blue are from the "Executive summary" followed by consideration of how ocarinas relate to the plan:

"Our vision is to enable all children and young people to learn to sing, play an instrument and create music together, and have the opportunity to progress their musical interests and talents, including professionally."

Most school-aged children and young people can learn to play the ocarina. Ocarina music is composed and arranged to sing as well as to play, and to use in ensembles with voices and different combinations of instruments. Professional musicians have acknowledged the formative influence of early ocarina-playing on their musical progress and careers.

"We want to see music valued and celebrated in every early years setting and school. Schools should deliver high-quality curriculum music for at least one hour a week in key stages 1 to 3, supported by co-curricular learning, and musical experiences."

Teachers comment that children play English 4-hole Ocarinas more easily than other tuned instruments and from an earlier age. Pupils soon become sufficiently skilled and confident to celebrate their ocarina-playing in public and, with good teaching, can demonstrate higher levels of musical skill incrementally over several years of curriculum lessons.

"Music is a cornerstone of the broad and balanced education that every child should receive. It touches hearts and minds, it celebrates and challenges, and it connects us and moves us."

English ocarinas connect players physically with music. Players touch the music pages and the music touches them through repetition, engagement and ownership. They control sound on their ocarina with increasing skill, through physical coordination of breath, fingers, eyes and ears, embedding skills in the unconscious mind for long term use.

"In the same way that we teach children literacy and numeracy to prepare them for adult life, we must also give them the musical tools they need for a lifetime of music-making and enjoyment."

Ocarina-playing skills transfer to the whole of life. For example, developing fine motor-control of the first two fingers prepares young children to tie shoe laces and hold a pencil in either hand; it also gives confidence for going on to play orchestral instruments. Practising fine motor skills is vital for medical students, who increasingly lack the dexterity required to become surgeons (BBC, October 2018). Reading, counting and ocarina-playing all work together as one.

"Music education must be more than a set of activities. It should provide young people with knowledge and understanding of the music they will encounter throughout their lives. As Ofsted's recent research review states: 'A central purpose of good music education is for pupils to make more music, think more musically and consequently become more musical'."

The text and illustrations in pupil and teacher ocarina books give context to the music. They encourage pupils to be inquisitive and to discover that there is much more to music than just the notes. Most importantly, students become motivated to play more and more on the ocarina, as it is so accessible, portable, inviting, and challenging.

"It is our ambition, captured in the national curriculum, that every child should have the opportunity to learn a musical instrument... all children in the class... should focus on instrumental learning, to start to build pupils' confidence and knowledge playing instruments... focus on developing fluency, which may be best achieved through a focus on one instrument..." (NPME pages 53 and 54)

Building confidence and developing fluency are both characteristic outcomes of ocarina-playing in whole-class music lessons. A common sense start with a simple, easily handled, first instrument such as the ocarina begins the process. This handbook shows how any teacher in any school can grow pupils' musical skills and fluency on one instrument consistently, year-on-year, to achieve high-quality playing and musicianship over the long term.

Ocarina Workshop's Oc® English Ocarina is "**equitable, accessible and affordable**" and, because of its UK manufacture "**sustainable**" (quotes from NPME page 55). It is inclusive, offering potential to develop musicianship with whole classes at a time, in line with curriculum requirements and the National Plan for Music Education as shown above.

"People had no idea what an ocarina was in our last topical questions – I have bought one along to demonstrate. That, Mr Speaker, is an ocarina." (UK Parliament, 28/01/2009, Minister of State for Children, Schools and Families)

Model Music Curriculum (MMC) 2021

The Model Music Curriculum was published in March 2021 for use with the **statutory** English National Curriculum (see details at the top of pages 10 to 13). The MMC is free to access online, with helpful music teaching ideas. Suggestions are **non-statutory** and are **exemplars only** of what may be achieved in music lessons with 5- to 14-year-olds.

The MMC advice on singing, listening, composing and performing is helpful and the composition ideas can be adapted for ocarinas, to add to the many ocarina-specific composing ideas in the 'Adventurous Music-Making' Teacher books.

The MMC document also has an interesting *Appendices* section for reference. *Appendix 1* is a *Glossary* of terms and *Appendix 2* is a *Chronology* of recommended listening. These are broad listings. 'Adventurous Music-Making' Teacher books have targeted lists that class teachers and music specialists may find more helpful when using ocarinas.

For example, the MMC reference to "tremolo" is general, and does not refer to wind-instruments at all. The ocarina reference to "tremolo" in 'Music Time-Traveller' Song 9 '*Song of the Maya*' gives pupils opportunity to play tremolos in response to hearing them on audio tracks and seeing them notated on the page. **This direct approach is holistic, putting terms into action immediately to make them memorable, relevant and understandable.**

The MMC *Appendix 2 - Chronology* is extensive, and is for listening-only. Ocarina books feature similar pieces to listen to, and these are presented as pupil-friendly bitesize musical arrangements. Pupils can therefore listen, sing and play the great works. Through this practical activity, pupils gain a working knowledge of the music to add to their listening. **This is another example of the holistic experience that pupils gain with ocarinas and ocarina music.**

Below are just a few examples of works recommended in the MMC Appendix that also appear in ocarina books. The ocarina arrangements are renamed to accommodate new lyrics that add historical context and colourful background information. Pupils learn the tune's rhythm through the rhythm of the lyrics and, as a result of singing, go on to play the pieces more accurately. **Thus both music and meaning are internalised intuitively, and remembered.**

Example pieces in both the MMC and 'Adventurous Music-Making'

1000 <i>Orientis Partibus</i>	Song 10 ' <i>From the East</i> '	'Music Time-Traveller'
1551 <i>La Mourisque</i>	Song 12 ' <i>Minstrel Mayhem</i> '	'Music Time-Traveller'
1680 <i>Canon in 'D' (Pachelbel)</i>	Song 19 ' <i>Turning</i> '	'Music Music-Maker'
1808 <i>Symphony No 5 (Beethoven)</i>	Song 16 ' <i>V is for Victory</i> '	'Music Code-Cracker'
1822 <i>Symphony No 9 (Beethoven)</i>	Page 27 ' <i>Ode to Joy</i> '	'Play your Ocarina Book 1'

Ocarina arrangements are recorded to a high standard for listening and accompanying. The MMC recommend their listening pieces for particular curriculum years: '*Orientis Partibus*' is for Year 8. If Year 4 pupils are ready to listen, sing and play Song 10 '*From the East*', then they can enjoy the fun, colour and sound of medieval music in this same piece, playing four years earlier, and singing in Latin as well. **Ocarina music can be pupil-specific rather than age-specific.**

The ocarina repertoire covers many periods and styles including ragtime, tango, jazz, blues, minimalism, rock & roll, and disco. Some songs in 'Music Time-Traveller' predate MMC examples by 2,500 years, with ancient music that was originally written in cuneiform on tablets, and by scribes on papyrus. These are adapted for pupils to perform, backed by lyre, harps and gongs. Song 9 '*Song of the Maya*' even includes the actual sound of 2,000-year-old Maya ocarinas.

This **authentic musical experience** continues in 'Music World-Explorer' with music representing different cultures and traditions. Songs include '*Kalinka*' from Russia and '*Siyahamba*' from South Africa, ready to sing in English, and play on ocarinas in Years 3 to 8 and beyond. These ocarina books relate well to primary curriculum History and Geography, as do 'Music Code-Cracker' and 'Music Music-Maker' to Numeracy and Literacy. Enhance your cross-curricular projects by adding music. **'Adventurous Music-Making' titles are designed to help the whole school become musical.**

The English inspection agency, Ofsted, does not favour any instrument, music method, or scheme. However, it does **recommend that pupils play the same instrument** over a longer period than a year, to reach higher levels of skill, and to avoid needless repetition. It also recognises that no single scheme can fulfil all music-teaching requirements.

Ocarina-playing and singing using ocarina-teaching materials ✓ fulfil the statutory curriculum, ✓ are consistent with MMC non-statutory guidance, and ✓ enable every pupil to learn to play a musical instrument competently.

Singing and ocarina-playing provide pupils with a rich, dynamic, hands-on experience of music. Musicians can take an ocarina and run with it. When general class teachers introduce ocarinas to curriculum lessons, they find that pupils really can learn to play, filling lessons with active music-making and establishing music as the dominant language.

Ocarina BEGINNER

Ocarina beginners need the right instrument, the right music, and the best teaching methods, to learn to play well.

Ocarinas appear in many shapes and styles around the world. This booklet refers to English 4-hole and 6-hole Oc[®] manufactured in the UK in six rainbow colours with a lip-guard, finger-rest, and rims around the finger-holes. They are award-winning and designed with children and whole-class teaching in mind. They are safe, robust and long-lasting.

Some teachers choose to prepare their own teaching resources and supply just ocarinas to pupils. The benefit of using the ready-made materials is two-fold: 1) they save teachers hours of preparation; 2) Ocarina Workshop's ready-to-use high-quality visual and audio material is well-sequenced, fully-structured, accessible and inclusive, with a proven capacity for promoting rapid musical progress.

Beginner books are suitable for all ages and abilities, from pre-reader to adult. They show: how to handle and play the ocarina; read and play different types of written music; and perform together in groups. 'Adventurous Music-Making' and 'Play your Ocarina' books facilitate unison and harmony playing, and introduce the basic elements of music.

Each beginner book has a slightly different focus. 'Music Zero-to-Hero' and '1-2-3 Ocarina' introduce notes slowly to develop playing skills steadily and incrementally. The former uses tablature, that children as young as four can read; the latter introduces stave notation from the start, with supportive visual cues throughout. 'Play your Ocarina Book 1' helps pupils play familiar full-octave tunes straight away by following both tablature and stave notation.

As playing the ocarina is relatively simple and accessible, so **singing, playing and reading music are realistic aims** that can be fulfilled simultaneously in a time-limited curriculum. Mastering the skills of ocarina-playing and acquiring a full knowledge of music takes years. Beginner books start this process; Composer, Explorer and Extension books move pupils on to higher levels of achievement, skill and understanding, year-on-year. **The continuity of playing the same instrument regularly** and tackling an ever more challenging repertoire over time means that **progress is guaranteed**.

Many teachers are rightly concerned that they fulfil all their **curriculum obligations**. In England, Ofsted does not endorse any single music scheme. Inspectors will want to see what material you are using, to check that your music curriculum is ambitious, well-sequenced and implemented well, leading to good musical outcomes for all.

Ofsted also expect pupils to "**make more music, think more musically and consequently become more musical**" (Ofsted Research review: music 2021). At an early stage, pupils need to play lots to become competent and confident. This requires plenty of practice and cannot be hurried. Slow, steady, initial progress will pay dividends in subsequent years. **Have high expectations for all pupils and, in the early stages, aim for excellence by doing simple things well.**

In most whole-class wind and string lessons, it takes Year 4 pupils a year to produce any sort of sound, play the first four or five notes, and begin to read music. **With the ocarina, this is achieved in the first few weeks.** In the first year, most ocarina players can play 10 notes and 20 full-octave tunes, because the teaching methods are so effective.

Ofsted state they would like pupils to develop musical skills continuously over several years rather than repeat early stage learning of a handful of notes on a new instrument each year. **A sequenced whole-school ocarina curriculum** builds on beginner achievements and develops more advanced musical skills. See page 32 and inside the back cover.

The sound of thirty beginners playing ocarinas from scratch in a small classroom is easy-on the-ear and squeak-free. Turn that flattering sound into a sublime one by practising breath control, and tonguing and slurring. Honing skills to an advanced level will make better use of time and resources than starting again from scratch on other instruments.

Pupils from the age of five or six upwards can play the first half of 'Music Zero-to-Hero' and '1-2-3 Ocarina'. From the age of six or seven upwards, they can continue with both books and/or start 'Book 1'. Nine- to twelve-year-olds can start with 'Music Code-Cracker' or other slightly more challenging titles, as these also include basic tuition.








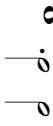


Beginner Books

Music Zero-to-Hero
1-2-3 Ocarina
Book 1

Content and Focus

One- two- and three-note tunes lead to full-octave pieces with OcPix™ tablature + music
Step-by-step approach to playing the ocarina and reading stave notation + illustrations
Familiar tunes to enjoy, developing musicality with OcPix™ and OcBox™ + stave notation

See pages 21 to 23 for further details of skills and knowledge attained through each of these three beginner books.

Song Number	1 – 3	4 – 6	7 – 9	10 – 12	13 – 16	17 – 20
New Notes	2 = D' B	2 = A D	1 = G	1 = E	2 = C F#	3 = C# A# G#
Fingercharts						
New Rhythms						
Time Signatures	4/4	4/4	3/4 4/4	4/4 2/2 2/4	3/4 4/4	4/4
Harmony					Play Songs 13 and 14 together for 2-part harmony	Practise descant in Song 18 and add it over the melody
Skills	Hold the Oc® Count and come in Play long / short notes Play and sing rests! Read 2 types of Oc charts	Sing & play musical phrases Play high and low notes Read Oc® charts under staff Balance the Oc to play Sing with understanding	Count 3/4 time Play rhythmically/accurately Enunciate lyrics well Make up your own lyrics Compose 3-note tunes	Listen carefully Count each different rhythm Play each note in time Tongue notes clearly Slur smoothly/expressively	Move fingers for running quavers Tongue quavers accurately Mime before playing! Perform each song confidently Sing and play in public	Follow repeat signs, keep together Copy dotted rhythms; listen first Enjoy meaning/nonsense in lyrics Make up lyrics & simple tunes Evaluate group performances
Knowledge	Recognise parts of the Oc® Understand how to play Recognise cuckoo/bird calls Symbols represent sound	Alphabet and its origins Greek culture and words Sounds can be high and low Pitch is shown on the staff	Each note has its own name Lyrics can be nonsensical Time signatures vary Tonguing separates notes	Music is a language Lyrics can carry meaning Sounds carry messages Each tune paints a picture	Melodic phrases ascend/descend Songs can tell stories Music is functional (lullaby/games) Music is all around us	Songs tell of life experiences Making music is an achievement Music is for marching and dancing Genres: folk, jazz, rock & roll

Comments

listen carefully; sing and play by ear; come in at the right time; know when to be silent; make a good sound vocally and instrumentally; learn the song lyrics; cover the holes completely for a good ocarina sound; control fingers and breath for an even sound; tongue notes; learn to follow Ocarina fingercharts when playing the Ocarina, one per picture, and follow the lyrics when singing; perform in public as often as possible; begin at the speed of the slowest in the class; work up to a performance speed, as on the audio tracks; introduce dynamics, playing & singing quietly or loudly, to add variety to each piece; start and finish together!

Resources

The 'Music Zero-to-Hero' class music book is available with and without audio CD. When each child in the class has a book, they are able to take ownership of the music and see where it is going. They are also able to take it home, if appropriate, to practise there and show off their skills to family and friends. The **notes** at the foot of each **class music book** page are designed to be helpful for pupils and for teachers. 'Music Zero-to-Hero Teacher' is designed as a guide that is suitable for any teacher to use, with specific teaching notes for every song and ideas for extension materials. It also contains piano accompaniments for each song and includes the **Music Zero-to-Hero audio CD** with both performance and backing tracks. **Flashcards** showing the D major scale are also available to assist in whole-class teaching.





Song Number	1 – 5	6 – 9	10 – 14	15 – 20	21 – 28	29 – 31
New Notes	2 = D' B	1 = G	2 – E D	2 = C A	2 = C# F#	1 = = G#
Fingercharts						
New Rhythms						
Time Signatures	4/4	3/4 4/4	3/4 4/4	3/4 4/4	2/4 3/4 4/4	4/4
Harmony	Song 7: play parts A and B in unison + 2-part harmony					
Skills	Hold the Oc® Count and come in Play notes & observe rests Play & sing pieces together Read OcPix™ and notation	Play phrases, not just notes Count 3/4 time Play high and low notes Tongue and slur notes Keep together with others	Balance the Oc on high notes Play phrases musically Slur smoothly/expressively Play staccato notes Perform to an audience	Play rhythmically/accurately Learn rhythms from lyrics Learn rhythms by listening Read music for rhythm Speed up playing as needed	Improvise to 12-bar-blues Make up your own lyrics Create rhythms and compose Play quietly and loudly Perform to an audience	Read OcBox™ and play from them Improvise tunes and harmonies Play musically with backings Use dynamics Perform to an audience
	Stave music notation Features of the Oc® Methods of playing Notes, rests, tablature Crotchet, semibreve	Sounds can be high and low Notes are high & low on stave Slurs and pause signs Repeat signs Minim, dotted minim	Meaning of staccato, slur Low pitch, high pitch Ascending and descending Note names on the lines Dotted crotchet, quaver	Meaning of unison, harmony Tempos can change Quavers can be in pairs Dotted quaver, semiquaver Waves carry sound in the air	Time signature, key signature Waltz is a dance in 3/4 time Note names in the spaces 12-bar-blues is a musical form Chromatic notes, semitones	Fingering for 10 Ocarina notes There are many forms of notation Meaning of dynamics, crescendo Music is for celebration Many instruments can play 1-2-3
Knowledge						

Comments

listen carefully; come in at the right time; know when to be silent; make a good sound vocally and instrumentally; learn the song lyrics; cover the holes completely for a good Ocarina-sound; control fingers and breath for an even sound; tongue notes; learn to refer to Ocarina fingercharts when playing the notes on the stave, one sound per note, and follow the lyrics when singing; perform in public as often as possible; begin at the speed of the slowest in the class; work up to a performance speed as on the audio tracks; introduce dynamics, playing & singing quietly or loudly, to add variety to each piece; start and finish together!

Resources

The '1-2-3 Ocarina' class music book is available with and without audio CD. When each child in the class has a book, they are able to take ownership of the music and see where it is going. They are also able to take it home, if appropriate, to practise there and show off their skills to family and friends. '1-2-3 Ocarina Screens' can be displayed on whiteboards for whole class lessons, with sound and screens, as in the books. '1-2-3 Ocarina Teacher' is designed as a guide for any teacher to use, with specific teaching notes for every song and ideas for extension materials. It also contains two '1-2-3 Ocarina' audio CDs: one with each song performed first with Ocarina then with voice; the other with backing tracks. Piano accompaniments are also included. Notes on pages of the class music books are also a helpful quick reference for teachers.

Song Pages	4 – 8	9 – 12	13 – 17	18 – 21	22 – 26	27 – 32
New Notes	9 = D' C# C B A G F# E D					
New Rhythms	 (aural only)  (aural only)  					
Time Signatures	3/4 4/4 3/2 (aural only)	3/4 4/4 (aural only)	4/4	4/4	3/4 4/4	3/4 4/4
Harmony	London's Burning p.8 is a round in 2, 3 or 4 parts	Frère Jacques p.9 is a round in 2, 3 or 4 parts				
Skills	Hold the Oc® Follow visual instructions Play scale of D major Play tunes reading OcPix™ Balance Oc® (p.8)	Read OcPix™ and OcBox™ Can tongue repeating notes Can recognise a mystery tune Play high and low notes Can repeat tunes as required	Read a page of stave music Identify and tap rhythms Play phrases musically Sing lyrics meaningfully Make up rhythmic patterns	Read/play dotted rhythms Read/play dotted quavers Tongue and slur as needed Can tell stories through song Can play to varied backings	Play and sing chromatic notes Read new notes fluently Count in 3/4 time Hold long sustained melodies Sing and play in public	Add dynamics to performances Select music for varied occasions Perform to audiences Play and sing simpler pieces effortlessly and from memory
Knowledge	Understand "Do..." (p.6) Understand "Don't..." (p.6) Low and high pitch + scales Rounds and how they work Great Fire of London (p.8)	French words and meanings Sounds can be high and low Tunes can carry messages Tonguing separates the notes Notice guitar/ukulele chords	Ocarina invention & history Crotchets, quavers, minims Recognise song form A B A Lyrics paint pictures Slurring joins notes/phrases	Traditional songs are about real people/places in history Songs can be written for popular entertainment Music tells us about the past	Scales, keys, key signatures Chromatic notes & semitones Beethoven and Dvořák both composed symphonies for orchestras to play	Music can mark historical events Fingerings for 11 Ocarina notes Recognise 11 notes on the stave Notations represent sounds Know a range of different rhythms

Comments

Learn to play a scale of D major by reading OcPix™; listen carefully to the backings; come in at the right time; make a good sound vocally and instrumentally; cover the holes completely to play at the right pitch; control fingers and breath for an even sound; tongue notes; learn to follow Ocarina fingercharts, one note per picture, when playing tunes, and follow lyrics when singing; perform in public as often as possible; begin at the speed of the slowest in the class; work up to a performance speed as on the audio tracks; introduce dynamics, playing & singing quietly or loudly, to add variety to each piece; start and finish together!

Resources

'Play your Ocarina Book 1 – Starting Off' is available with and without **audio CD**. When each child in the class has a book, they are able to take ownership of the music and see where it is going. They are also able to take it home, if appropriate, to practise and show off their skills to family and friends. **Whole-Class Ocarina Teaching** notes are supplied with Class Packs of Ocarinas and Book 1 and also with **Flashcards** for the scale of D major. The 'Book 1 CD-ROM' has an animated Ocarina, four different music displays and backings at three different speeds, all for whiteboard display of all 22 songs in Book 1. The rehearsal and performance speeds for each song help with whole-class lessons, along with Ocarina-only, backings-only and full accompaniments to play along with.

Ocarina COMPOSER

'Ocarina Composer' pieces in 'Music Code-Cracker' and 'Music Music-Maker' support the playing of ocarinas, singing, composing and listening at KS1, KS2 and KS3. They are designed to fulfil the STATUTORY National Curriculum and to put all the key components of the non-statutory Model Music Curriculum into practice.

The Model Music Curriculum lists four essential activities: Singing, Listening, Composing and Performing. The songs in both 'Ocarina Composer' titles fulfil these simultaneously. For example, audio backings in 'Music Code-Cracker' use actual sirens to introduce the melody for Song 1 'A&E Emergency'. Pupils listen to the audio whilst following the music in their books, then sing the song and play the tune by following two forms of musical notation. They then make up their own siren sounds and note them down graphically, or record them in other ways: see 'Music Code-Cracker Teacher' pages 30-31.

In this one song, pupils learn to read tablature and stave music notation, tongue and slur notes, make instrumental and vocal siren sounds in time with backings, and freestyle as they compose their own. They become familiar with crotchets and minims, time signatures, bar lines, rests, and repeat signs on the stave. This fully immersive experience introduces the language of music in an active and participatory way; this is typical of all 'Ocarina Composer' materials.

Song 1 'A&E Emergency' is the first of 40 songs in 'Music Code-Cracker' and 'Music Music-Maker'. A second example in 'Music Code-Cracker' shows how you can build **skills and knowledge** simultaneously. In Song 16 'V is for Victory' pupils play themes from Beethoven's 5th Symphony. They learn about composing with rhythms and motifs, and about the use of Morse code in WW2. They listen intently, like Morse code operators, in order to create their own coded musical messages.

In this second example, pupils have progressed step-by-step over several months from Song 1 to Song 16, from playing two notes to seven, using an increasing variety of rhythms. They have sung lyrics to Beethoven's music, to learn the rhythm of the tune, and the meaning of the music, in preparation for playing it instrumentally. An ocarina player can gain Grade 3 in MTB exams with a performance of 'V is for Victory'. Pupils aged 8 to 12 can perform this together as a whole-class activity.

The ocarina is like no other class musical instrument, and 'Ocarina Composer' like no other music. Points below illustrate just a few benefits of using 'Ocarina Composer' titles with ocarinas and voices at all key stages. Any teacher can teach with ocarinas, and develop improvising, composing and performing with these ready-made arrangements and audio tracks.

A Performing: skills

- each song is also an instrumental piece allowing pupils to sing and play in every lesson and to practise technique
- the one-octave range of songs, D to D', is good for voices and fits the range of many first-access instruments
- ensembles practise: tapping & clapping rhythms, feeling a pulse, singing & playing intervals and echoing phrases
- playing ocarinas in many keys and scales, including major, minor and blues, improves the ability to sing in tune
- pupils playing in up to 4-part harmony have to learn to listen carefully to each other in order to keep "in sync"
- communicating each piece requires good breathing, phrasing, tonguing, slurring and clear enunciation of lyrics

B Creating: sounds

- treating music as code, and sound as material to explore, opens up possibilities for genuine musical creativity
- sound production involves experimenting with body percussion, vocalising, playing ocarinas + other instruments
- imaginative pieces help to generate pupils' own ideas for creating soundtracks, layers, loops, riffs, theme-tunes
- supportive frameworks prepare groups and soloists to improvise in the style and form of the piece being played
- theme & variations, 12-bar-blues, binary, ternary and song form are introduced practically, in pupil-friendly ways
- these activity-based projects give pupils the chance to explore sound creatively in a guided, structured way

C Listening: understanding and knowledge

- listening to music in many styles and genres is part of a broad music education: style examples are listed below
- 'Code-Cracker': Calypso - Song 3; Film 8; Minimalism 10, 11; Bells 13, 14; Folk 15; Classical 16, 19; Quiz page 14
- 'Music-Maker': Jazz - Song 3; Bossa Nova 4; Blues 11; Ragtime 12; Rock and Roll 14 to 17; Classical 19, 20
- pupils identify musical elements such as dynamics, timbre, texture, harmony, structure, form, instrumentation
- listening and reading go together as pupils hear, read and then play works by great composers / world musicians
- they learn about musical terms, notation, and how music connects across the curriculum and into the wider world

Full instructions, facts, cross-curricular links & spin-off activities are included for every song in the Teacher Books.



The reduced-size pages above illustrate some of the notations explored in the 'Ocarina Composer' titles.

As well as playing from tablature and stave notation, students learn when to repeat phrases and how to follow music around the page, reading left to right, right to left (as in Arabic script), and even upside down. This creative approach encourages children to experiment as they put together sonic jigsaws and mosaics, and sketch graphic scores.

At their normal size, these pages are suitable for young children to follow. Musical backings support the whole class, and guided composition activities inspire pupils at both primary and secondary levels. Teacher books for both 'Code-Cracker' and 'Music-Maker' have reproducible ocarina-manuscript with stave and ocarina tablature.

Ocarina-teaching videos

www.ocarina.co.uk/playing-tips
and www.YouTube.com/OcarinaWorkshop

Tips 1 – Your Ocarina

Tips 2 – First Notes / OcPix™

Tips 3 – Ocarina Sound / Tonguing

Tips 4 – Twinkle Twinkle

Tips 5 – Old MacDonald

Tips 6 – Composing

Tips 7 – Melody

Tips 8 – Harmony

Tips 9 – Rhythm

Ode to Joy – Lesson

New World – Lesson

The Oc® School Ocarina

What are Ocarinas?

Where do Ocarinas come from?

Did you know about Ocarinas?

Ocarinas in Parliament

National Festival of Music for Youth

Guinness World Record

In addition to these teaching videos, both www.ocarina.co.uk and www.youtube.com/ocarina-workshop show examples of good practice, with 6- to 11-year-old children playing ocarinas in whole-class music lessons.

Ocarina EXPLORER

'Ocarina Explorer' pieces in 'Music World-Explorer' and 'Music Time-Traveller' support singing, listening and the playing of ocarinas and other instruments at KS1, KS2 and KS3. They fulfil STATUTORY National Curriculum and non-statutory Model Music Curriculum requirements, introducing great music from world cultures, past, present and future.

The Model Music Curriculum lists musical examples from history and around the world for listening. 'Ocarina Explorer' books contain many of the MMC selected pieces readily-adapted for **singing and playing, as well as for listening**. Pupils are fully immersed in music as they **listen, sing and play**. They also hone their performing skills and understanding by singing didactic lyrics that introduce the cultural and historical context of the music.

The Ocarina Workshop® strapline Music for Every Child and Every Teacher™ describes the main aim of 'Ocarina Explorer'. Each **class music book** has bright illustrations and **accessible music with a variety of notations**. Books are designed for pupils to handle so they can "own" the music that they perform. They can monitor their progress throughout the book and look back on each geographical place or historical time, to replay highlights for themselves, and for family and friends.

Each **audio track** is individually arranged and orchestrated to give pupils a **full and immersive experience**. Richly diverse sounds range from those of sitars to balalaikas and from crumhorns to synthesizers. Listening involves actively participating, to **experience** the authentic flavour and smell of the music's place and time, as well as to learn interesting musical facts.

Teacher Books have performance tips for each song: how to sing it; how to play it; how to present it. There is also a full explanation of each song and its context, to give extra content for each lesson. Extension materials in 'Wider-World' and 'Extra Time' sections show how to relate the song to other music, with web search suggestions to extend your knowledge.

In preparing this ground-breaking material, the only missing component is you: your willingness to go on an adventure with your classes; to leave your comfort zone and learn something new. Everything is prepared for success. The ocarina has been notably successful in schools over the last forty years. **These materials will help you take that success further.**

The **National Curriculum and Model Music Curriculum** rely on pupils actively playing TUNED musical instruments and also singing, to be totally immersed in the processes of making music. **With 'Ocarina Explorer', pupils listen, sing, and PLAY.**

A Singing and Playing: skills

- each song is also an instrumental piece allowing pupils to sing and play in every lesson and to practise technique
- the one-octave range of songs, D to D', is good for voices and fits the range of many first-access instruments
- ensembles practise: tapping & clapping rhythms, feeling a pulse, singing & playing intervals and echoing phrases
- playing ocarinas in many keys and scales, including major, minor and oriental, improves the ability to sing in tune
- polyrhythms, exotic sounds and unusual intervals all make extra demands on pupils' listening and interpreting skills
- communicating each piece requires good breathing, phrasing, tonguing, slurring and clear enunciation of lyrics

B Performing: more than music











- pupils put musical skills to work to communicate messages to audiences about peoples, places, historic times
- they consider/explore performance spaces such as caves, dance halls, beaches, churches, royal river barges
- add other media to enhance musical performances: costume, story-telling, food, paintings, dance, drama, lights
- realise, through performing, that music is all around in every culture, time and place, in a multiplicity of forms
- discover that we can play shells, stones, coconuts, gourds, clay pots, gongs and bones, all as musical instruments
- and that music can be recorded on clay tablets, papyrus, paper and print using various hieroglyphs and symbols

C Listening: understanding and knowledge

- listen to music: by great composers & musicians | from a range of cultures, genres, historical periods, including:
- 'World-Explorer': Offenbach, Brahms | Pacific Islands, Africa, Japan, Russia, Andes, China, Italy, Hungary...
- 'Time-Traveller': Handel, Vivaldi | ancient civilisations, medieval, renaissance, baroque, ragtime, jazz, disco...
- pupils learn about countries, peoples, lifestyles | ancient cultures, writing technology, costume, customs...
- listening and reading go together as pupils hear, read and then play works by great composers / world musicians
- they learn about musical terms, notation, and how music connects across the curriculum and into the wider world

Full instructions, facts, cross-curricular links & spin-off activities are included for every song in the Teacher Books.

Welcome to this musical journey through time.
Have your Ocarina ready to play the tunes and enjoy singing the songs.
Climb on board...

1	Time Traveller page 4		40,000	Travel through time, from Stone Age to Space Age with music and instruments for each time and place.
2	Stone Age Hands page 6		40,000 BC – 5,000 BC Stone Age	Cave dwellers made flint tools and spearheads so they could hunt wild animals for food.
3	Bone Flutes page 7		40,000 BC – 1,500 AD Stone Age onwards	They painted colourful pictures on cave walls and played music to echo in the darkness.
4	Ancient Sounds page 8		4,500 BC – 1,365 BC Sumerian, Hurrian	Sumerians invented writing and Hurrians were first to write music, inspiring this piece.
5	Ancient Egyptians page 10		3,500 BC – 30 BC Ancient Egyptians	Rhythmic drumming and shells-blown-as-whistles gave musical accompaniment to pyramid-building.
6	Chinese Emperor page 11		1,600 BC – 146 BC Shang Dynasty	From 6,000 BC onwards, egg-shaped ocarinas were among the most important of Chinese instruments.
7	Song of the Sun page 12		776 BC – 476 AD Greeks, Romans	Hadrian's Wall was built in England at the same time as songs like this were sung in sunny Crete.
8	Island Invaders page 14		43 AD – 1135 AD Saxon, Viking, Norman	AD 43, 597 and 1066 are all significant years in the formation of the British Isles.
9	Song of the Maya page 16		1,800 BC – 900 AD Maya	The Maya successfully inhabited the rainforests of Central America for nearly 3,000 years.
10	From the East page 17		500 AD – 1400 AD Medieval	Medieval songs sound strange to our ears, as if from another world. This one celebrates a donkey!

2

These songs may be performed as a musical narrative of 42,050 years of history and music-making.

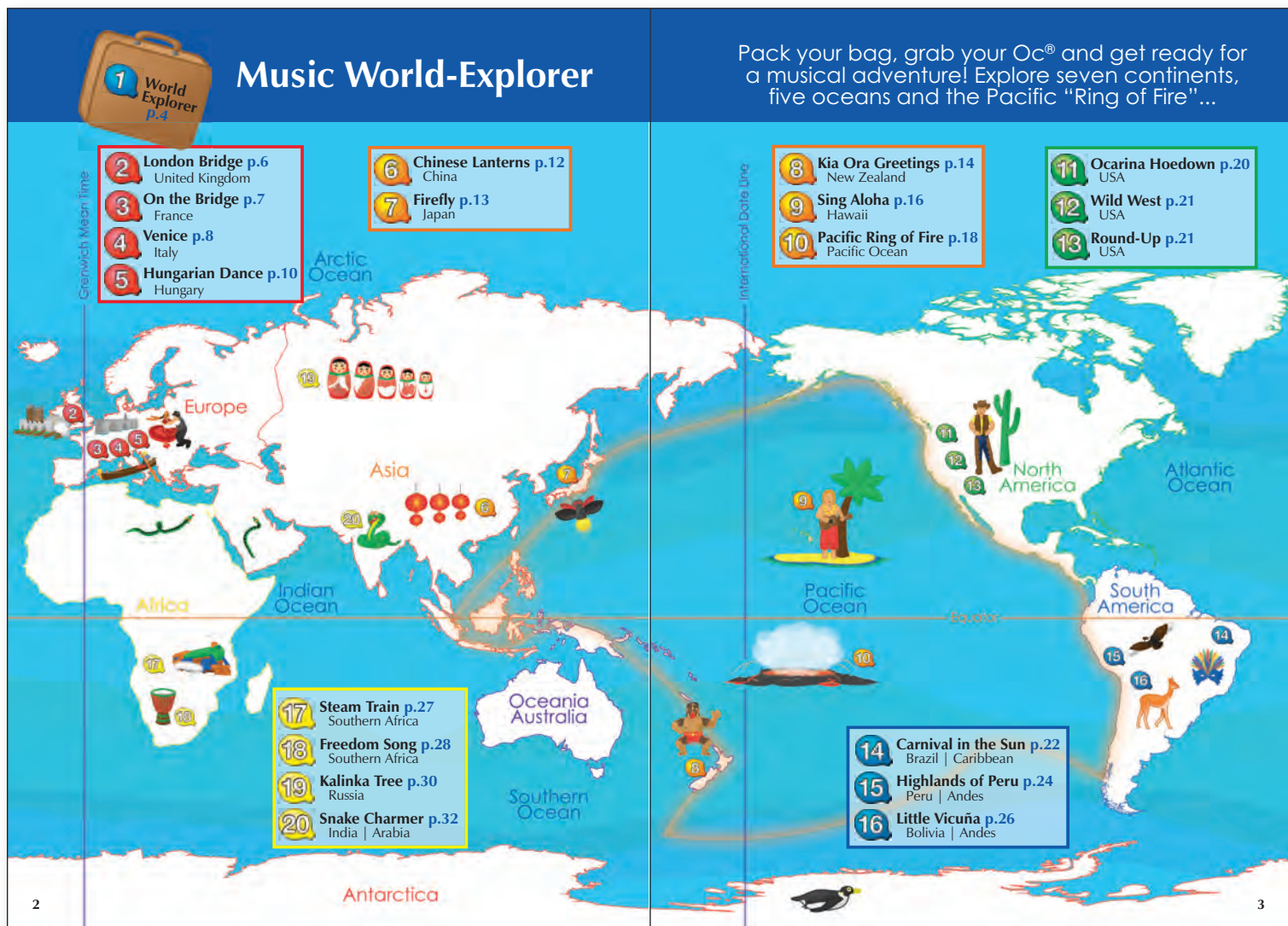
These reduced-size content pages are from 'Music Time-Traveller' – one of two 'Ocarina Explorer' titles.

David and Christa Liggins' collection of ocarinas, and of recorded and printed ocarina music underpins the ocarina repertoire. The ocarina's story is told here, from Stone Age bone flutes to the present day Oc®.

11	Street Party page 18		1400 – 1600 AD Renaissance	1400	Celebrations in ancient days were colourful, noisy, and full of fun, filling the streets with people.
12	Minstrel Mayhem page 20		1485 – 1603 AD Tudor	1500	Susato was a minstrel who composed many tunes. He pioneered the commercial printing of music.
13	Singing through History page 22		1603 – 1714 AD Stuart	1600	Sing and play in 3-part harmony 'Long Live Music' which in Latin is 'Viva La Musica!'
14	Royal Hornpipe page 23		1714 – 1837 Georgian	1700	Play Handel's Hornpipe steadily (CD tracks 14/34) or more quickly (CD tracks 43/44) for a challenge.
15	Spring page 24		1600 – 1750 Baroque	1800	These themes from Vivaldi's masterpiece fit the Ocarina perfectly, putting the Oc into Baroque!
16	Sweet Victorian Home page 26		1837 – 1901 Victorian	1800	New lyrics make this sentimental Victorian song as relevant as ever. The tune is most popular in Japan.
17	Ocarina Tango page 28		1895 – 1929 Popular Tango	1900	The distinctive rhythm and mood of the Tango made it a dance and music craze, still alive today.
18	Ocarina Ragtime page 29		1895 – 1917 Popular Ragtime	1900	Ragtime revolutionised Victorian marches, infusing them with Afro-American vitality for a new century.
19	Good Enough for Jazz page 30		1920 onwards Jazz and Blues	1900	Playing with a swing and improvising are elements of jazz that have influenced music over 100 years.
20	Showtime! page 31		20th Century Musicals	1900	From 'Mama Mia' to 'Chicago' and 'The Lion King', everyone loves a musical. Perform this with style.
41	Disco Party 2050 page 32		1970 – 2050 Disco to Modern	2000 2050	1970's disco morphed into techno, house, rave and trance music. Where will it take us by 2050?!

The CD tracks feature authentic instruments and sounds. Tracks 1-20 are performances; 21-40 backings only; 41-44 bonus.

3



The reduced-size content pages above are from 'Music World-Explorer'. Take a holiday with your classes! Sing to the beat of African drums, play along with Hawaiian guitars, snake-charmer pipes, and more...

Each A5 Pupil Book has 32 pages and 20+ songs. Audio CDs / downloads include performance and backing tracks. A4 Teacher Books contain up to 80 pages of teaching tips for class teachers and musicians: your personal CPD.

Lesson Planning

Planning begins with the pupils. How old are they? What skills do they have? How long is your lesson time? How frequent will those lessons be? Will singing, playing and music-making be end-results in themselves? Will lessons also focus on numeracy, history, geography, or projects in which music can be a key element?

In your lessons, you might like to plan a 'beginning', 'middle' and 'end' something like this:

Beginning

Warm up by playing familiar tunes, patterns of notes, and scales. Listen to a new song and read the words together; talk about the lyrics, clap their rhythms, and then sing the song. Introduce new topics by looking at timelines and illustrations, stories and instruments. Recap historic eras or geographic regional features referred to in the lyrics.

Middle

Focus on the new song, become familiar with it, and get ready to play; chant the lyrics to the rhythm, identify, isolate and practise any tricky bits (rhythms, finger-movements, tongue-twisters); consider breathing, phrasing and when to tongue or slur notes; count introductions carefully to start accurately; keep together to the end when playing both with or without backings; when confident, combine voices and instruments to create a performance.

End

Perform the new piece together; play previously learned pieces to show how far you have progressed musically; add trills, harmonies, dynamics, or try to play from memory. Recap musical and cross-curricular learning points.

Assessing Music: Criteria and Methods

Each music book has a **range of playing levels** (see page 32 and inside back cover). For example, 'Music Zero-to-Hero' progresses from **level 1 to 6**. Most pupils will enjoy playing all the way through this book. Whole-class groups of KS1 pupils playing ocarinas together in curriculum lessons may achieve a **baseline level 3**; individuals may play to a **much higher performance level** with practice. To reach level 6, individuals have to be able to play all the pieces well.

The **MTB Exam Grades** shown in the chart are: **A** (Pre-Grade Introductory), **B** (Pre-Grade Higher) and **Grades 1 to 5**. The Ocarina syllabus was prepared by David Liggins, at Ocarina Workshop, assisted by other experienced instrumental teachers. The standard of each piece was carefully cross-referenced with those selected for other instruments such as flute, clarinet, recorder and trumpet in ABRSM, Trinity and MTB exams. Exam grades give fixed points of achievement that are universally understood and accepted in music education circles and are **Ofqual-approved**.

Further support materials available from Ocarina Workshop include a '**Progress Chart**' for each book which lists the pieces with their levels, and the exam grades of any that are in the MTB Syllabus. This will guide you to appropriate books and pieces that match the performing experience of your classes, and will help you to plan for progression.

There is no formal requirement for assessment in curriculum music lessons. However, there is a need for teachers to see pupils' musical skills and knowledge develop year-on-year through well-planned lessons. Here are some ideas...

- perform as a whole-class to audiences, and demonstrate improving skills and a wider repertoire every year
- play through each book in sections, ticking all the things the whole-class can do in the Progress Chart
- listen to each pupil play an "own choice" tune individually from time-to-time so they can play solo and you can hear them – you may be surprised!
- give pupils opportunities to play in groups, and give groups time to perform to the class; encourage all helpful observations and comments, and develop positive critical listening within your classes
- record audio/video of whole-class performances and create a portfolio of whole-class musical achievement
- record some of the composing that individuals/groups and whole classes have been involved in
- showcase individual and whole-class musical successes as often as possible
- keep a note of music listened to: from own compositions, to great works, and concerts by visiting performers
- encourage pupils who hope to take instrumental exams to record, self-assess and "mark" their own playing
- listen to "before-and-after" recordings of whole-class playing and ask pupils to assess, using your criteria or their own: accurate rhythms, silence in rests, singing/playing together smoothly and/or dramatically, etc.

These are just ideas for assessing and recording progress. Think of them as forming a scrapbook of highlights to look back at and enjoy, and to draw on for school parent evenings and other special occasions. Use them to punctuate a term of music-making with a moment of quiet and thoughtful evaluation. Continuous improvement is made possible by regular practice and evaluation; keep this fresh by using many different approaches; keep your classes guessing!

Ask pupils questions that lead to evaluation: What couldn't we do at the start of the year that we can do now? What did you notice about that group as they played in 4-part harmony? How did we create dynamics in 'Skye Boat Song' when we played it in class; why didn't it work as well when we played in assembly? Why did you choose this particular piece? What was your favourite piece to play/listen to this term and why? Encourage critical thinking/understanding.

When you listen to individuals, you may want to note something about their playing, **to inform your further teaching**. For example, one pupil may make a naturally beautiful sound and another a "huffy-puffy" one. To improve this, you could teach the whole-class to hold sustained notes and create a long steady sound. Then ask everyone to copy a short phrase played by the first pupil, if he/she is happy to demonstrate, and imitate this. Peer-to-peer teaching can be very effective. At a more advanced level, a pupil may seem anxious when playing solo. Let them play to a friend rather than the teacher, or let them record their playing for you to listen to later. Reproducible Progress Charts for each book can be used to list the accomplishments of individuals, groups and whole-classes, as you go along.

Instrumental exams test accuracy, expression and technical proficiency. In curriculum lessons, an important purpose of study is that pupils should "develop a love of music". This is not dependent on technical proficiency but in the joy of creating and making music together. This is why the Ocarina Music Curriculum includes a broad, lively repertoire with instrument-playing, listening, singing and composing at the centre. This varied approach increases competency, keeps everything fresh with each new piece, and leads to continuous incremental progress by playing the same instrument. **A lifelong love of music depends on first experiences; make these challenging, fun, and enjoyable for all!**

Time, Attitudes and Expectations

How much time should we give to music? The Model Music Curriculum suggests an hour a week for pupils aged 5-14, plus extra for instrumental and ensemble lessons. You may have more or less time available for music in your school. Rather than ask "how much time do you have?" the better question is "how well can this time be used?"

Those who use purpose-made ocarina teaching-resources and books know that pupils achieve more with an ocarina in a much shorter time than with other instruments. For example, **eight-year-olds** play an octave in two keys (9 notes) in their first **few weeks**, when using Book 1. This normally takes a **few years** of whole-class wind-instrument lessons. The Model Music Curriculum states that pupils in brass ensembles will reach this standard by the age of **thirteen**. Not only do pupils learn the "nuts and bolts" of instrument-playing more quickly and at a younger age with ocarinas, they also make beautiful sounds more easily. For example, creating convincing bird-song on an orchestral flute takes years, as the flute is mechanically complex, and its sound production notoriously difficult. Whilst flute players are still huffing and puffing to produce any sort of sound, ocarina players are trilling like birds and making "sweet music".

Why do pupils achieve so much, so quickly, when playing ocarinas? The answer is two-fold. English 4-hole Ocarinas have been designed with simplicity and easy access in mind. And ocarina tablature and teaching resources have been developed by ocarina-teaching experts for speed-teaching from the outset.

Having the right instrument is important. UK-made English Ocarinas have rims around the finger-holes. These rims are effective in helping young, and partially sighted players to feel and cover the holes completely. Manufactured in six popular rainbow colours, the 4-hole Oc® won the 2015 "Best Music Education Product" award. Cheaper imported ocarinas have none of these advantages and are consequently less easy, or even impossible, to play: so beware!

Having the right music is also important. All ocarina books have rapid progress built-in. They are "page-turners" in the best sense of the word. Children cannot wait for their next lesson. The books promote reading-readiness in the very young, and are dyslexia-friendly for pupils with reading difficulties. Playing from a book demonstrates reading skills as well as musical ability. Choose a new book each year to give pupils a fresh musical challenge and a real sense of progress. Some books naturally partner with, and lead on to, others: see page 32 and inside back cover for details.

The principle of "little and often" is true for younger pupils. With ocarinas and music ready to play in the classroom, four fifteen-minute sessions per week is better than one whole hour. When pupils listen, sing and play in each lesson, time passes quickly. Composing and other projects will mean that all time spent on music will be well used.

Learning to play the ocarina introduces a "can do" attitude. The principles of playing the ocarina can be grasped in just a few minutes by pupils and they can see, from the word "go", that playing the ocarina is an attainable goal. This "can do" attitude is valuable; many children learn more in school of what they "can't do" rather than of what they "can". As pupils perform for the first time on ocarinas, the sound is more pleasing than anyone might anticipate. This is because ocarinas blend well together, with no shrillness, when played in large numbers. Pupils soon learn that they can surprise audiences with well-practiced skills, and be applauded for their achievement.

When we give pupils large, shiny, and relatively expensive instruments to learn to play, their initial excitement and enthusiasm is high. However, this does not necessarily translate into long-term progress over several years. With an ocarina, pupils learn that it's **"not what you've got, but what you do with it that counts"**. They get into music more quickly, play "proper" recognisable tunes straight away, and develop higher level musical skills early. The effect of all this is motivating. **Music becomes a subject in which pupils do things – things they can demonstrate to an audience.**

Because the ocarina is not orchestral, expensive or shiny, it promotes humility. This small, portable flute has a gentle attractive sound. When pupils work together in class to make a pleasing group sound, they learn team-playing lessons for life, and that the music they make is more important than the instrument. An instrument is just an instrument: a means to an end. **And the "end" is music-making, and the enjoyment that this brings to players and audiences alike.**

Expect high standards of pupils learning to play the ocarina. When "playing" is the key activity in lessons, music is "caught rather than taught". Children don't realise they are achieving "curriculum targets" or "developing skills". They come out of lessons with a smile, thinking they did no work! Let pupils learn effortlessly and really enjoy making music together. Teachers often tell us that ocarina-playing is their happiest activity of the week!

Teachers

Teaching whole-class music with ocarinas need not be the preserve of any particular teacher. Just as the ocarina and its music are inclusive, so is its teaching. General class teachers, music specialists and visiting peripatetic teachers all teach successfully with ocarinas in mainstream schools at KS1, KS2 and KS3 and in some special schools.

Musicians have the natural advantage of knowing how to teach music. **Class teachers** know their children from day to day and have general teaching and class management skills that may not be second nature to visiting music teachers. **Therefore, everyone has something to learn when they start teaching whole-class music.**

Pick up an ocarina and work out how to play. The music in any ocarina book will guide your fingers. Note the teaching points in the books and experiment to find your best sound. Once you can play a few tunes yourself, you are ready to teach. With pupil and teacher books to hand, you will be able to keep one step ahead of your pupils at all times.

Some of your pupils may eventually play more fluently than you can, so ask them to demonstrate their playing in your lessons. This is exactly the same as teachers pointing out examples of good practice amongst students in swimming and PE lessons, where it is the pupils that demonstrate the swimming or gymnastic moves, rather than the teacher.

On the subject of swimming, the first time you teach 30 pupils to play the ocarina will be like the first time you swam. It happened by getting wet and by splashing around! You eventually sink or swim. If you think too long about teaching whole-class music, you will never do it. If you plan well and take the plunge, it can be exhilarating.

And if you don't consider yourself "musical" yet are daring enough to play a few notes on the ocarina to show your pupils, they will reward and surprise you. Expect great things from yourself and your pupils: great things will happen.

Teachers in some schools encourage peer-to-peer teaching. For example, 10-year-old players can teach 7-year-olds to play a piece and then perform it together. It is a well-known fact that the best way to learn something is to teach it. When ocarina-playing spreads through your school, revisit simpler music with older children in large all-age groups to give a new dimension to their music. When 120+ pupils perform together, they feel as if they are in an orchestra.

As ocarina-playing and singing progress, add other instruments to your class band. Play repeating rhythms on class percussion and tunes on glockenspiels and xylophones. Generalists can ask peripatetic teachers to help them add the other instruments that children play. Guitar chords above the stave can be used with ukuleles. Stave notation works with non-transposing (sometimes called 'C') instruments such as recorders, flutes, violins, etc. Pupils with transposing instruments such as clarinets and trumpets will need to learn how to play from 'C' rather than 'B flat' music, so this is their chance to learn to read at sight, or for their instrumental teacher to transpose the music for them.

Some ocarina material is supported by whiteboard teaching resources. This lifts pupils eyes to the screen and keeps them together. It is helpful, but not essential. There can be a digital disconnect when pupils see music on the screen one moment, gone the next. Turning the physical pages of a book and playing methodically through it gives them ownership of the music, and a tangible sense of progression. When pupils handle acoustic instruments to produce and control the sound themselves, and follow music on the page, they are learning to perform like "professionals".

Teacher books for 'Adventurous Music-Making' titles are supplied free of charge in Class Packs. Introductory teaching notes with progress charts are also available free of charge (see page 32). These notes are supplied with Class Packs that are named after individual book titles, and also grouped as 'Beginner', 'Composer' and 'Explorer' packs.

Practical teaching considerations include whether pupils have their own ocarina and music book, and if they can take them home or leave them in class. Ocarinas are easily stored in storage boxes, 12 per box. Each Oc® can be numbered with a label on the string, or indelible pen mark on the body. A shared ocarina must be sterilised before a new player uses it. In some schools, pupils are allocated their own numbered school ocarina and return it to their tray or storage box each lesson. These only need to be sterilised at the end of the term or year in which they are played, before the next new player begins. The best solution, of course, is when each pupil can keep their own ocarina and book.

As teachers ourselves, our goal is to enable **all teachers to succeed with ocarina-teaching** and to enable **all pupils to succeed in ocarina-playing**. We are happy to help over the phone, by email, and with online trainings/in-person CPD. Please contact us on 01536 485963 or email music@ocarina.co.uk with any comments and requests.

Ocarina-Playing Stages and Levels

Beginner	Levels	Series	MTB Exam Grade
Music Zero-to-Hero	1 to 6	Adventurous Music-Making	A to 1
1-2-3 Ocarina	1 to 7	Adventurous Music-Making	A to 2
Book 1	2 to 8	Play your Ocarina	A to 2
Composer			
Music Code-Cracker	2 to 10	Adventurous Music-Making	A to 3
Music Music-Maker	3 to 11	Adventurous Music-Making	A to 2
Explorer			
Music World-Explorer	3 to 12	Adventurous Music-Making	A to 4
Music Time-Traveller	3 to 13	Adventurous Music-Making	B to 4
Extension			
Book 2	4 to 12	Play your Ocarina	1 to 4
Ocarina Carols	4 to 11	Play your Ocarina	B to 3
Songs of Praise	4 to 11	Play your Ocarina	none
Book 3	6 to 15	Play your Ocarina	2 to 5
Book 4	8 to 15	Play your Ocarina	3 to 5

Stages of Playing

'Ocarina Stages of Playing' (opposite) represents the information above visually. It shows that ocarina-playing levels progress from 1, when pupils learn to hold the ocarina, make a sound, and read music for the first time, to level 15, where Grade 5 pieces require considerable musical ability and skill, and are suitable for GCSE music performance.

Most pupils will play between levels 1 and 12 in whole-class lessons: **pupils aged 5-7** should all reach level 3, with many going beyond; **pupils aged 7-11** will reach level 8, with some going beyond; and **pupils aged 11-14** may reach level 12, depending on the length and quality of their playing experience.

Progression pathways

Record your pupils' progress...

Ocarina Workshop have prepared **FREE progress charts** for each of the music books listed below.

A full set of these is supplied with class packs of ocarinas and music books. You may also download them today from the 'Teacher Resources' section of www.ocarina.co.uk and also from www.ocarina.co.uk/instrumental

The following are available in print as 4-page booklets:

Beginner Progression: **Music Zero-to-Hero | 1-2-3 Ocarina | Play Your Ocarina Book 1**

'Music Zero-to-Hero' Introduction ISBN 978 1 871210 62 0

'1-2-3-Ocarina' Introduction ISBN 978 1 871210 63 7

Play Your Oc® 'Book 1' Introduction ISBN 978 1 871210 64 4

Composer Progression: **Music Code-Cracker | Music Music-Maker**

'Music Code-Cracker' Introduction ISBN 978 1 871210 65 1

'Music Music-Maker' Introduction ISBN 978 1 871210 66 8

Explorer Progression: **Music World-Explorer | Music Time-Traveller**

'Music World-Explorer' Introduction ISBN 978 1 871210 67 4

'Music Time-Traveller' Introduction ISBN 978 1 871210 68 2

Celebrate progress by playing to others – in school, at home, and in the community. Enjoy music for its own sake, both in and out of lessons. Bring joy to those who listen as well as to those who play. Have Fun!

<div>Ocarina</div> <div>Stages of Playing</div>														
KS1 (age 5–7)	KS1 playing			KS1 extension										
KS2 (age 7–11)	KS2 preparation		KS2 playing			KS2 extension								
KS3 (age 11–14)		KS3 preparation		KS3 playing			KS3 extension							

Adventurous Music-Making														
Music Zero-to-Hero														
1-2-3 Ocarina														
Music Code-Cracker														
Music Music-Maker														
Music World-Explorer														
Music Time-Traveller														

Play Your Ocarina														
Book 1														
Book 2														
Book 3														
Book 4														
Ocarina Carols														
Songs of Praise														

LEVEL	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15
MTB Exam Grades			A	B		1		2		3		4			5

Instrument Choice	4-hole Oc® pieces													
	6-hole Oc® preparation							6-hole Oc® pieces						



Note Reference for 4-hole Oc®

 D 	 E 	 F# 	 G 	 A 	
 C# 	 D 	<p>The first 8 notes are the D major scale. Three more notes are shown here: You can also play F natural by half covering and low C# by 'nose-shading' </p>	 C 	 A# 	

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Whole-School
Ocarina-Playing

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ocarina
workshop®

Music for Every Child
and Every Teacher™

Ocarina Workshop
serving education

English Ocarinas

The English 4-hole Ocarina was introduced to schools in 1983 by music teacher David Liggins. The first ocarina music books were written soon after, as a direct result of his music teaching in Primary, Secondary and Adult Education. Ocarina Workshop® exists to facilitate school music for class teachers and their pupils. More than a million children have played the ocarina as their first musical instrument. This handbook has been written to help and guide teachers in preparing whole-school ocarina programmes for ages 5 to 14.