

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

Whole-School Ocarina-Playing

with English Ocarinas

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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 upwards
- 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 those who may be afraid of musical notation. The aim at the end of each year should be for pupils to be more fluent and confident in playing, singing, reading and understanding music.

Each ocarina book contains at least 20 arrangements: enough to fill a course of music lessons – the duration of the course depends on available time and age/ability of students. Each lesson can include learning a new song, practising and revising previous songs, and rehearsing. Perform pieces in public to evaluate progress and celebrate success.

The list below suggests age-suitability of books; younger children usually take longer to progress than older pupils. Choose a book at a time, or in partnership, to develop wider learning, and consolidate skills. Progress can be measured in depth of understanding and quality of performance, as well as in breadth and range of music played.

Beginner Books

	Pupil Ages	Content and Focus
Music Zero-to-Hero	5 to 14	One- two- and three-note tunes lead to full-octave arrangements
1-2-3 Ocarina	5 to 14	Step-by-step approach to playing the ocarina and reading music
Play your Ocarina Book 1	6 to 14	Familiar tunes that work the fingers and develop musicality

Composer Books

Music Code-Cracker	6 to 14	Discover the secrets of code-cracking as you invent and play tunes
Music Music-Maker	7 to 14	Explore elements of music through performing and composing

Explorer Books

Music World-Explorer	7 to 14	Authentic "catchy" music with both geographic and musical input
Music Time-Traveller	8 to 14	Recreate music through time, learning about music and its history

Performer Books

Book 2 – Moving on	7 to 14	Develop instrumental skills to a higher level on 4- and 6-hole Oc [®]
Book 3 – Going for it	7 to 14	Perform 2-part arrangements of classical, folk and world music
Book 4 – Finishing touches	9 to 14	Challenging pieces in different styles from many cultures and eras
Ocarina Carols	6 to 14	Christmas carols to play and sing at traditional celebrations
Ocarina Songs of Praise	6 to 14	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. Explore sound sources and experiment with timbre of voices and ocarinas in up to 4-part harmony as you start composing.

Evocative backing tracks transport pupils 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 instrumental "voice".

Examples of continuous school programmes

Use class music books individually, side-by-side, or in rotation. For example, young pupils can play the easier 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 material later in the books as they mature. With older pupils, a term of 'Music World-Explorer' could balance with a term of 'Music Time-Traveller', linking specifically chosen music with Geography and History lessons.

The suggestions below 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.** Structure your route through the material by first becoming familiar with each book yourself.

The following are examples only. Choose any one or two books per year.

See the 'Stages of Playing Chart' at the end of this document for progression pathways in all the books:

Primary school continuous progression

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

Years 3 & 4: Music Code-Cracker, Music World-Explorer

Years 5 & 6: Music Music-Maker, Music Time-Traveller

Infant school-only continuous progression

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

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

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

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

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

Secondary school continuous progression

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. Pupils can perform as a whole class and in smaller groups to learn the principles of playing wind instruments and singing, how to make and control a good sound, and how to read music from a variety of music notations. Pupils should be expected to make more music, more musically, each year.

Specific learning outcomes

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

Topics

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

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 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. What many fail to understand is its immediacy, versatility and scope. Pupils learn to play proper tunes straight away; they play in many styles and genres; and they can perform to an externally verified Grade 5 instrumental standard, or just for fun.

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**.

However, music is not just about playing 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 from the works of great composers. Along with didactic lyrics, colourful illustrations, and cross-curricular facts, these pieces create a fully immersive experience for performers and audiences alike.

Confidence in both playing and singing grows simultaneously with the arrangements in these books; **composing** is an added bonus as pupils crack the musical code of sound sequences, explore the meaning of aural communication, and create their own sound tracks and musical works. All this is possible, whether your pupils are aged 5 or 14.

To a **general class teacher**, mobilising whole classes to play musical instruments may seem challenging. 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 with a new book for a fresh challenge, and to establish a virtuous spiral as pupils practise existing skills, add new ones, and master an ever-growing repertoire.

Tackling **more and more challenging** material in the Adventurous Music-Making books broadens and deepens pupils' listening, composing and performing skills. In turn, this introduces them to a wonderful variety of music and provides a springboard for developing general musicianship and a lifelong love of, and interest in, MUSIC.

To plan whole school music with ocarinas, voices and other instruments, go to www.ocarina.co.uk/instrumental and download the following:

Ocarina Music Curriculum:	Modular Approach to Music Teaching
Beginner Progression:	Music Zero-to-Hero 123 Ocarina Book 1
Composer Progression:	Music Code-Cracker Music Music-Maker
Explorer Progression:	Music World-Explorer Music Time-Traveller

And handle all the pupil resources here:

www.ocarina.co.uk/amm

www.ocarina.co.uk/adventurous

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, redesigning, retooling and remaking 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 to why the English 4-hole Ocarina is so accessible to 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 the tiniest hands, and are small enough to cover fully
- 👤 Just the two strongest fingers on each hand are needed to play a full octave
- 👤 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 music stave to make standard music notation accessible to all
- 👤 Playing tunes immediately from a broad repertoire ensures rapid progress, and keeps motivation high
- 👤 Musical skills acquired through ocarina-playing are fully 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 "hidden" thumb-holes, so teachers can easily observe 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, as 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 notes. You can explore the ocarina’s chromatic octave-range and enjoy its many pitched notes with children of any age, including those with special educational needs or physical disabilities. Anyone can follow 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, and worn on a matching string to signify ownership: this keeps the Oc® safe and accessible, 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.

www.ocarina.co.uk/adventurous

Ocarina Skill Acquisition and Progression

Musical skills are acquired 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 discriminatingly.

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 alone and in a variety of different-sized ensembles, including whole-class performing.
- 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 discriminatingly 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 older pupils may move fluently on, ticking off lots of the points in Z above, Year 2 children will need more time to reach each goal. Celebrate each achievement by 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 six-year-old may play a simple tune perfectly from memory. That same child, at ten, may be less fluent when faced with complicated rhythms, and 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 a point or two 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 Beginner and the Curriculum

As previously stated in 'Ocarina Skill Acquisition and Progression', **everyone has to start at the beginning**. For this reason, the Beginner books 'Music Zero-to-Hero', '1-2-3 Ocarina' and 'Play your Ocarina Book 1' are suitable for all ages. They show how to handle and play the ocarina, to read and play from different sorts of written music, and how to perform together in groups of any size. These books facilitate unison and harmony playing, and introduce **many of the basic elements of music**.

In most whole-class wind and string lessons, **it takes pupils a year** to produce an acceptable sound, play the first four or five notes, and begin to read music notation. **With the ocarina, this is all possible in the first few months**. After a year, ocarina players can play up to 11 notes and lots of full-octave tunes by reading tablature that even the youngest of pupils, and any with reading difficulties, can follow. The sound of whole-classes playing ocarinas blends well and is easy on the ear.

As playing the ocarina is relatively simple and accessible to all, 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 of acquiring a full knowledge of music will only be accomplished over years. The Beginner books start this process, and other books take pupils on to higher levels of achievement, skill and understanding year-on-year. Continuity of playing the **same instrument** and of singing, playing, and listening to, an ever more challenging repertoire mean that **progress is built-in throughout**.

Each Beginner book has a slightly different focus. 'Music Zero-to-Hero' and '1-2-3 Ocarina' both introduce notes slowly and logically to **develop playing skills steadily and incrementally**. The former uses tablature, for children as young as four years of age to follow; the latter introduces stave notation from the start, with supportive visual cues throughout. 'Book 1' uses a wider range of notes from the start to play familiar tunes, following OcPix™ and OcBox™ tablature as well as stave notation.

Many teachers are (rightly) concerned that they fulfil all **curriculum obligations**. In England, Ofsted does not endorse any single music scheme, although inspectors will look to see what material you are using. They want to see that your music curriculum content is ambitious, well-sequenced and implemented well, leading to good musical outcomes for all pupils. They do not require that you follow the Model Music Curriculum or any other particular scheme (see below).

Ofsted do want to see that pupils "**make more music, think more musically and consequently become more musical**" (Ofsted Research review: Music 2021). At the beginner stage, pupils need to play a lot in order to become competent and confident. This process requires plenty of practice and cannot be hurried. Slow and steady initial progress will pay dividends in subsequent years. In the early stages, the saying "less is more" is very true. **Aim for excellence in doing simple things**.

As pupils play and sing the contents of the Beginner books, they are exposed to styles of music that appear in later books, and learn to follow simple music on the page in preparation for reading more complex musical scores later. Allow time to enjoy music. **Give time for success** at every stage and **celebrate those successes** in your class and wider community.



The Department for Education's non-statutory Model Music Curriculum (MMC) sets out a clear intention and ambition for music education in key stages 1-3 that is both welcome and much needed.

As with any published or self-created scheme of work, however, the effectiveness of the MMC in any individual school that follows or draws upon it will depend on the way it is implemented and the impact that it has on pupils' learning in that school.

Ofsted's expectation is that

- schools and academies have clear, well-sequenced plans for the music curriculum that at least match the ambition set out in the National Curriculum (and for the Early Years, key stage 4 and the sixth form, where appropriate)
- these plans are delivered with sufficient time and resources, and good teaching, with teachers supported well through quality CPD
- this all has good impact as seen by secure and incremental learning of the technical, constructive and expressive knowledge that pupils need for their future participation in and enjoyment of music.

There will be no pre-requisite from inspectors that schools should adopt the Model Music Curriculum – as the MMC foreword states, it is designed to assist rather than prescribe. However, there remains every expectation that schools have in place a music curriculum that is ambitious, well-sequenced, implemented well, and which leads to good musical outcomes for all pupils.

Ocarina Composer and the Curriculum

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 practise.

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 4 '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 **knowledge and skills** build within a single book. 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 World War 2. 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 many 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'. KS2 pupils can perform this song together as a whole-class activity.

The ocarina is like no other class musical instrument, and 'Ocarina Composer' like no other music. The points below show just some benefits of using Ocarina Composer titles with ocarinas at all Key Stages. Any teacher can teach pupils to play the ocarina. The National Curriculum and Model Music Curriculum rely on pupils actively playing TUNED musical instruments and singing, to be totally immersed in the processes of making music. With Ocarina Composer, pupils listen, sing, and PLAY.

A Performing: skills

- pupils sing and play in every lesson, as each song is prepared for both singing, and for playing on instruments
- players practise tunes by tapping/clapping rhythms, feeling a pulse, singing/playing intervals, and echoing phrases
- children sing more accurately "in tune" after first playing ocarinas in a variety of major, minor and blues scales
- small groups/whole-class ensembles learn to play in harmony, balance parts, observe dynamics, and keep together
- singers and players develop controlled breathing, phrasing, tonguing, slurring, and clear enunciation of lyrics
- they sing and play confidently because of the easily accessible D to D' one-octave range of all music and parts

B Creating: sounds

- sound is the material of music, and these books encourage exploring and ordering sound in many creative ways
- 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 practically introduced in pupil-friendly ways

C Listening: understanding and knowledge

- listening to music in many styles and genres is part of learning to sing and play. **Style examples** are listed below:
- **Code-Cracker** (Song No.): Calypso (3), Film (8), Folk (15), Minimalism (10, 11), Classical (16, 19) + listening quiz (41)
- **Music-Maker** (Song No.): Bossa Nova (4), Jazz (3, 12), Blues (11), 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 **musical terms** and follow **notations**, connecting music across the curriculum, relating it to the world

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

Ocarina Explorer and the Curriculum

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 music examples from history and around the world FOR LISTENING ONLY. The two 'Ocarina Explorer' books contain many of these pieces and other similar ones that are adapted for **SINGING AND PLAYING, as well as for LISTENING**. Pupils are fully immersed in the music when 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 joining in, to **experience** the authentic flavour and smell of the music's place and time, rather than to just learn the 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 ocarina is like no other class musical instrument, and 'Ocarina Explorer' like no other music. The points below show just some benefits of using Ocarina Explorer titles with ocarinas at all Key Stages. Any teacher can teach pupils to play ocarinas. The National Curriculum and Model Music Curriculum rely on pupils actively playing TUNED musical instruments and 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 D¹, is good for exercising voices and is suited to many first-access instruments
- players practise tunes by tapping/clapping rhythms, feeling a pulse, singing/playing intervals, and echoing phrases
- children sing more accurately "in tune" after first playing ocarinas in a variety of major, minor and oriental scales
- harmony pieces introduce part-playing, balance, dynamics and polyrhythms to groups and whole-class ensembles
- 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 and from a range of cultures, genres, historical periods, including:
- **World-Explorer:** Offenbach, Brahms | Pacific Islands, Africa, Japan, Russia, Andes, China, Italy, Hungary, et al.
- **Time-Traveller:** Handel, Vivaldi | ancient civilisations, medieval, renaissance, baroque, ragtime, jazz, disco, et al.
- pupils learn about countries, peoples, lifestyles | ancient cultures, writing technology, costume, customs, et al.
- listening and reading go together as pupils hear, read and then play works by great composers/world musicians
- they learn musical terms and follow notations, connecting music across the curriculum, relating it to the world

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

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	2 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

The 'Ocarina Stages of Playing' chart represents the above information 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.

The area **between levels 1 and 12** is where most pupils will play in whole-class lessons: at **KS1**, pupils should all reach **level 3**, with **many going beyond**; **KS2** pupils will reach **level 8**, with **some going beyond**; and at **KS3**, pupils may reach **level 12**, depending on the length and quality of their playing experience.

Ocarina Stages of Playing																
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				
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	
Adventurous Music-Making																
Music Zero-to-Hero	[Red]															
1-2-3 Ocarina	[Orange]															
Music Code-Cracker		[Purple]														
Music Music-Maker		[Yellow]														
Music World-Explorer		[Green]														
Music Time-Traveller		[Blue]														
Play Your Ocarina																
Book 1		[Light Green]														
Book 2			[Light Orange]													
Book 3				[Light Purple]												
Book 4				[Dark Purple]												
Ocarina Carols				[Light Blue]												
Songs of Praise				[Light Yellow]												
Instrument Choice	4-hole Oc® pieces															
	6-hole Oc® preparation					6-hole Oc® pieces										