

## PREFACE.

**M**EZZETTI'S OCARINAS (the original and only Italian Instruments of the kind) having become so popular on account of their beautiful voice-like tone, facility of manipulation, and their special adaptability to the Drawing-room, the following pages have been written with the view of bringing the performance upon these musical instruments within the reach of those, who, knowing Tonic Sol-Fa, have neither time nor inclination to commence the study of Old Notation.

Copious Hints on Manipulation have been given, which it is hoped will be of considerable service to the student. These, together with the Exercises, if conscientiously studied, will be found sufficient to make any person taking up Mezzetti's Ocarina an accomplished performer.

The list of Tunes might have been extended, but so much depends upon the taste of the performer in the selection of airs, and moreover, Tonic Sol-Fa music being obtainable at such ridiculously low cost, the Author has felt himself justified in including only a sufficient number to illustrate his work in as interesting a manner as possible.

The *Waverley School Song Book*, price 2d., cloth 3d., the *Musical Star*, 1d. monthly, and numerous other Tonic Sol-Fa publications, which may be had from Messrs. E. KÖHLER & SON, 11 North Bridge, Edinburgh, are, on account of their interesting and instructive contents, highly recommended to persons taking up this book.

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### The Tuning Slide.

The Tuning Slide is used for the purpose of tuning the Ocarina to other instruments. To lower the pitch draw out the slide gradually until the desired pitch is obtained, and *vice versa* in order to raise it.

### How to Blow the Ocarina.

The mouth-piece of the Ocarina should be held against the lips (not in the mouth) and the wind should come directly from the chest; filling out the cheeks is, therefore, to be deprecated.

To produce a good balance of tone, let the blowing be firm and well regulated. The blowing should also be slightly increased in proportion as the notes ascend, care being taken not to unduly force any note.

### Breathing.

Let the breathing be quite natural, and while guarding against overcharging the lungs, the injurious practice of trying to play with too short breath should be carefully avoided.

Endeavour to cultivate the habit, as much as possible, of breathing through the nose. In short, the same rules for breathing should be observed in playing the Ocarina as in Singing.

### How to Stop the Holes.

To properly stop the holes, the fingers must be placed well over them. Cover the holes with the fingers at about the middle of the first joint (not with the tips), otherwise the holes are liable to become partially opened by any slight movement of the hand, or the raising of other fingers, and false tones produced.

To produce Doh (Key C) hold the Ocarina in the position shown in the accompanying illustration.

This position is indicated by 0 (*i.e.*, no fingers raised).

