Examples of chamber mutation for the ocarina quadrupla

Giorgio Pacchioni

GENERAL RULES

MUTATIONS ON SCALES

• With no flats
Ascending from 1 to 2: C
Ascending from 2 to 3: A
Ascending from 3 to 4: D

Descending from 4 to 3: C
Descending from 3 to 2: G
Descending from 2 to 1: B

• With a flat
Ascending from 1 to 2: D
Ascending from 2 to 3: A
Ascending from 3 to 4: D

Descending from 4 to 3: C
Descending from 3 to 2: G
Descending from 2 to 1: C

MUTATIONS ON JUMPS OF THIRD

• With and without flats
Ascending from 1 to 2: E
Ascending from 2 to 3: A
Ascending from 3 to 4: D

Descending from 4 to 3: B
Descending from 3 to 2: F
Descending from 2 to 1: C

SIGLA

1 = main chamber

2 = chamber an octave above

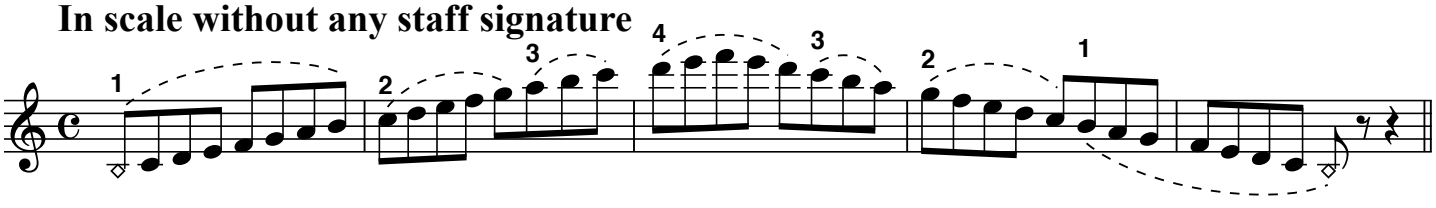
3 = chamber a fourth above the 2nd

4 = chamber a fourth above the 3rd

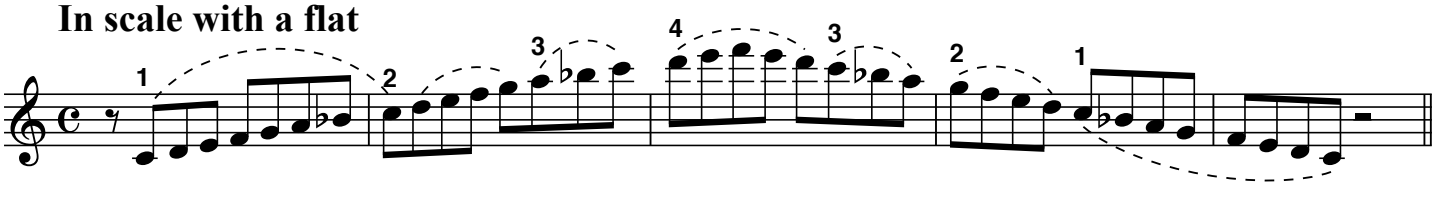
White squared noteheads are produced with the subhole of the interested chamber.

Dashed slurs show the chamber range.

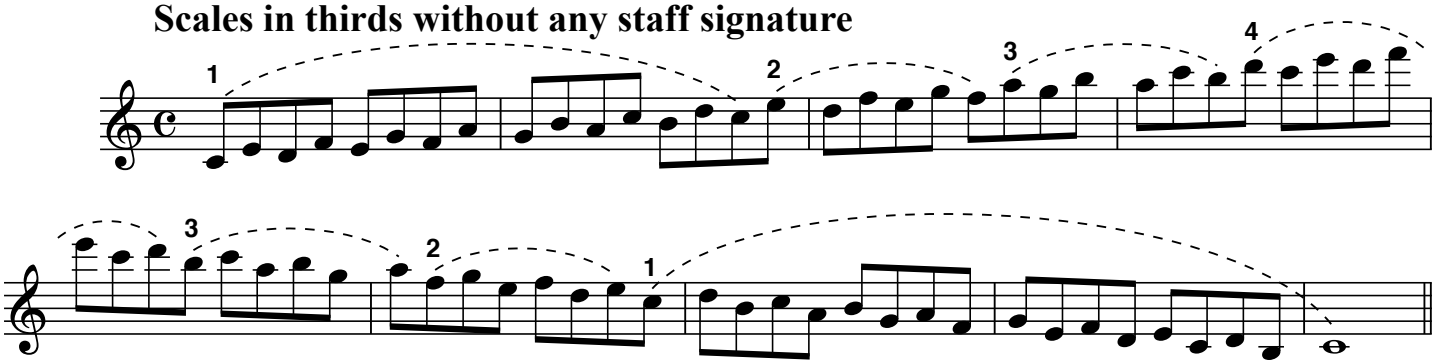
In scale without any staff signature



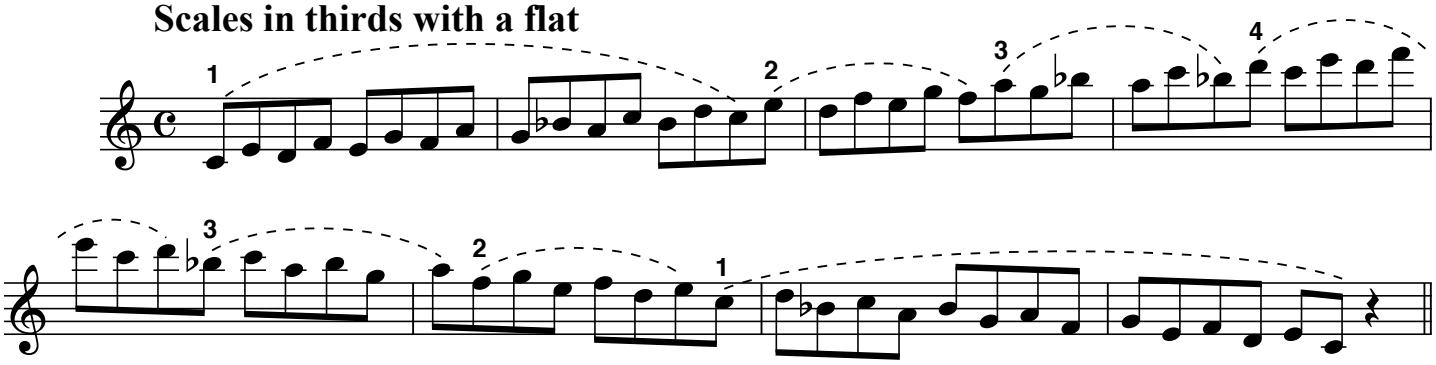
In scale with a flat



Scales in thirds without any staff signature



Scales in thirds with a flat

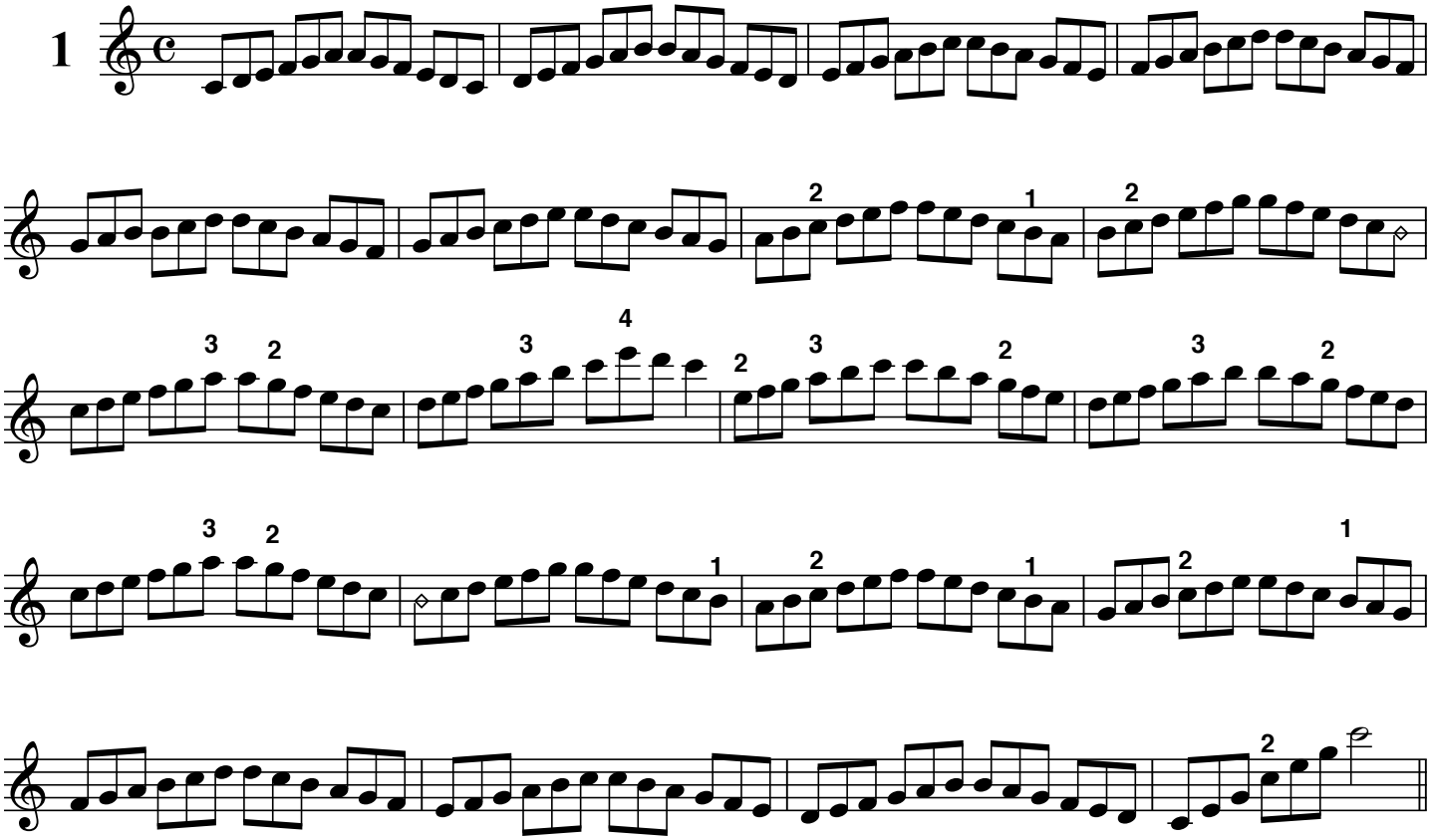


Studies by Lefèvre with no flats, with mixed melodic and rhythmic passages

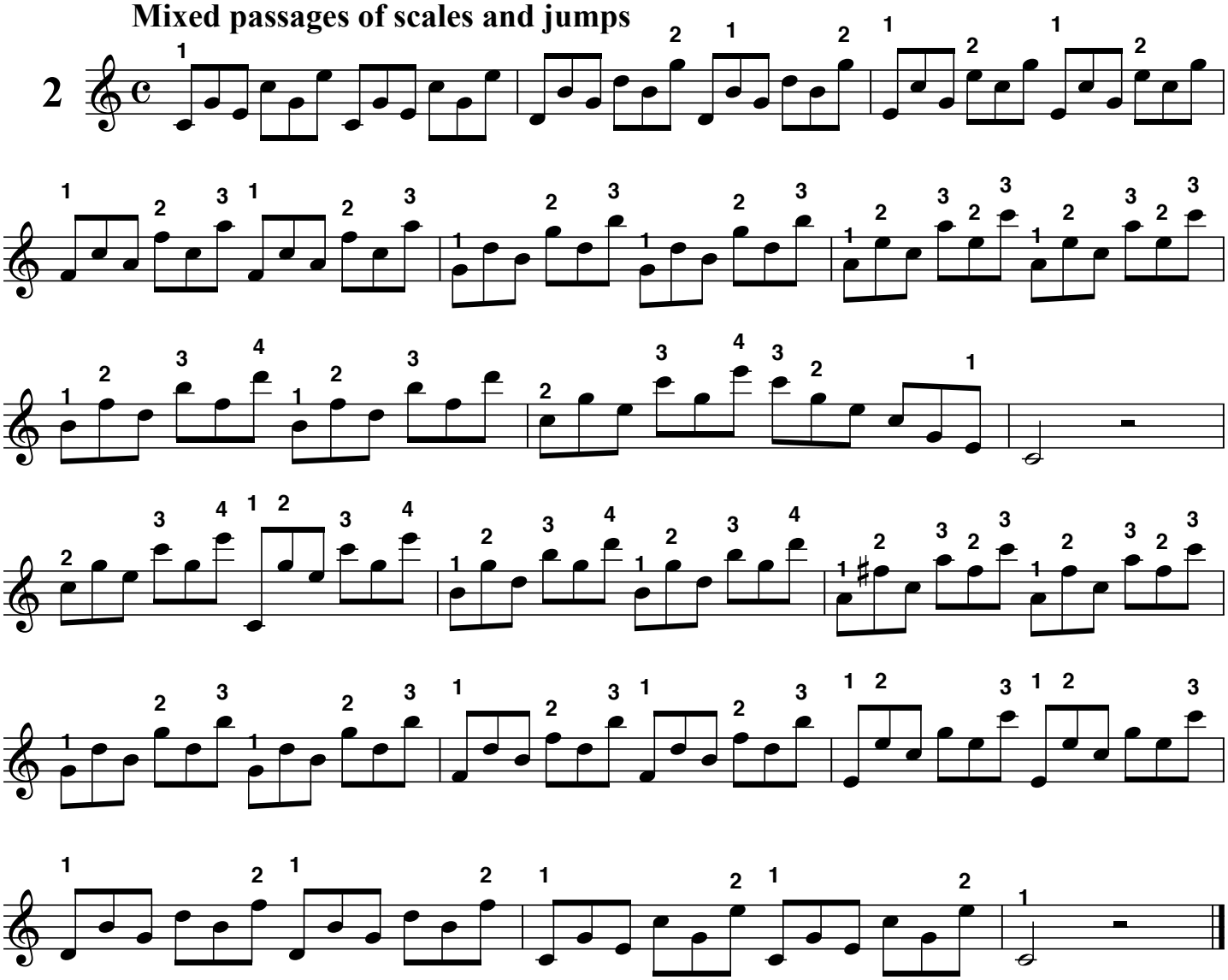
The indications of chamber mutations are editorial

Mainly passages in scales

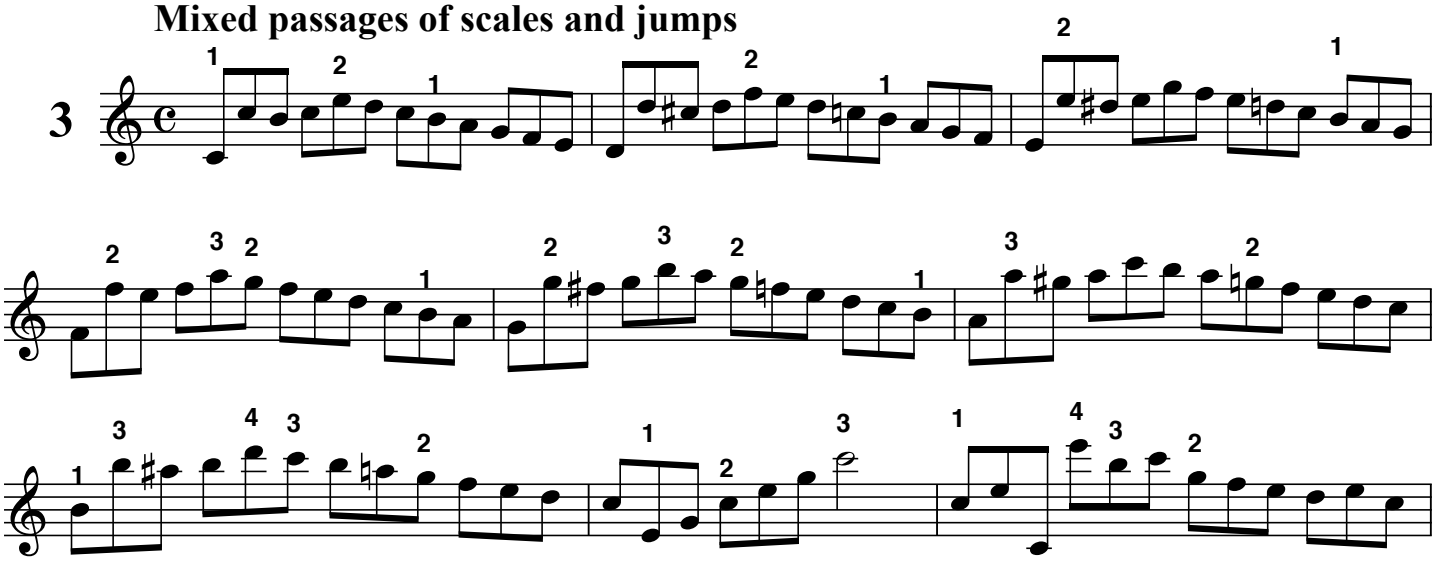
1

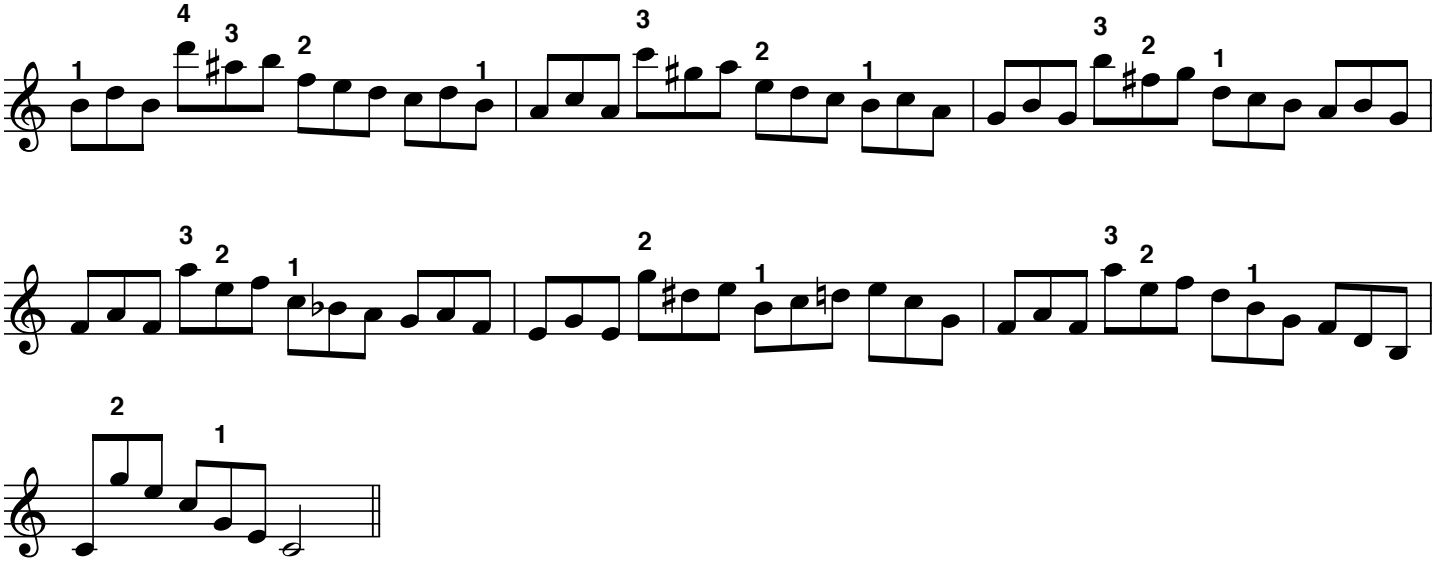


2 Mixed passages of scales and jumps

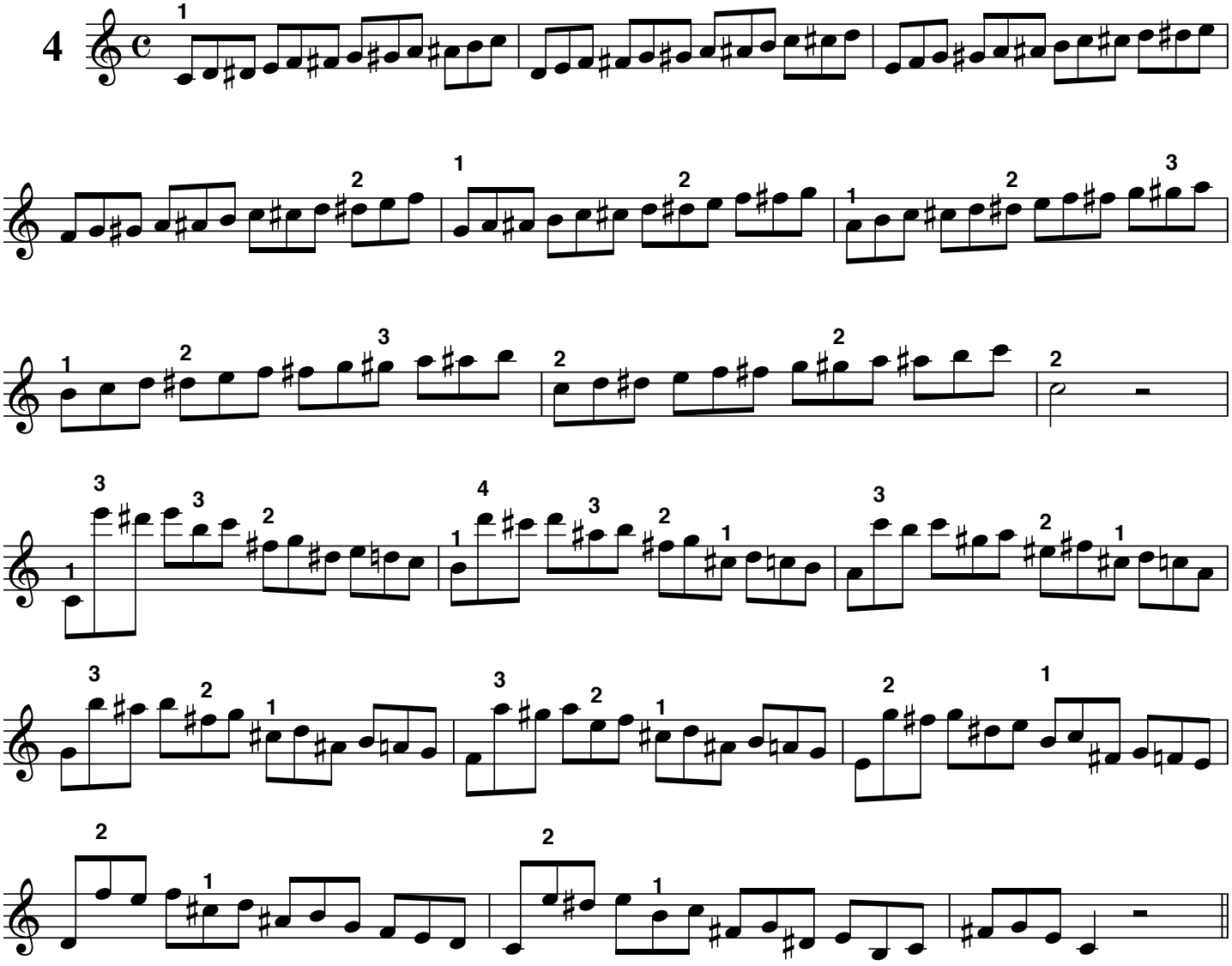


3 Mixed passages of scales and jumps



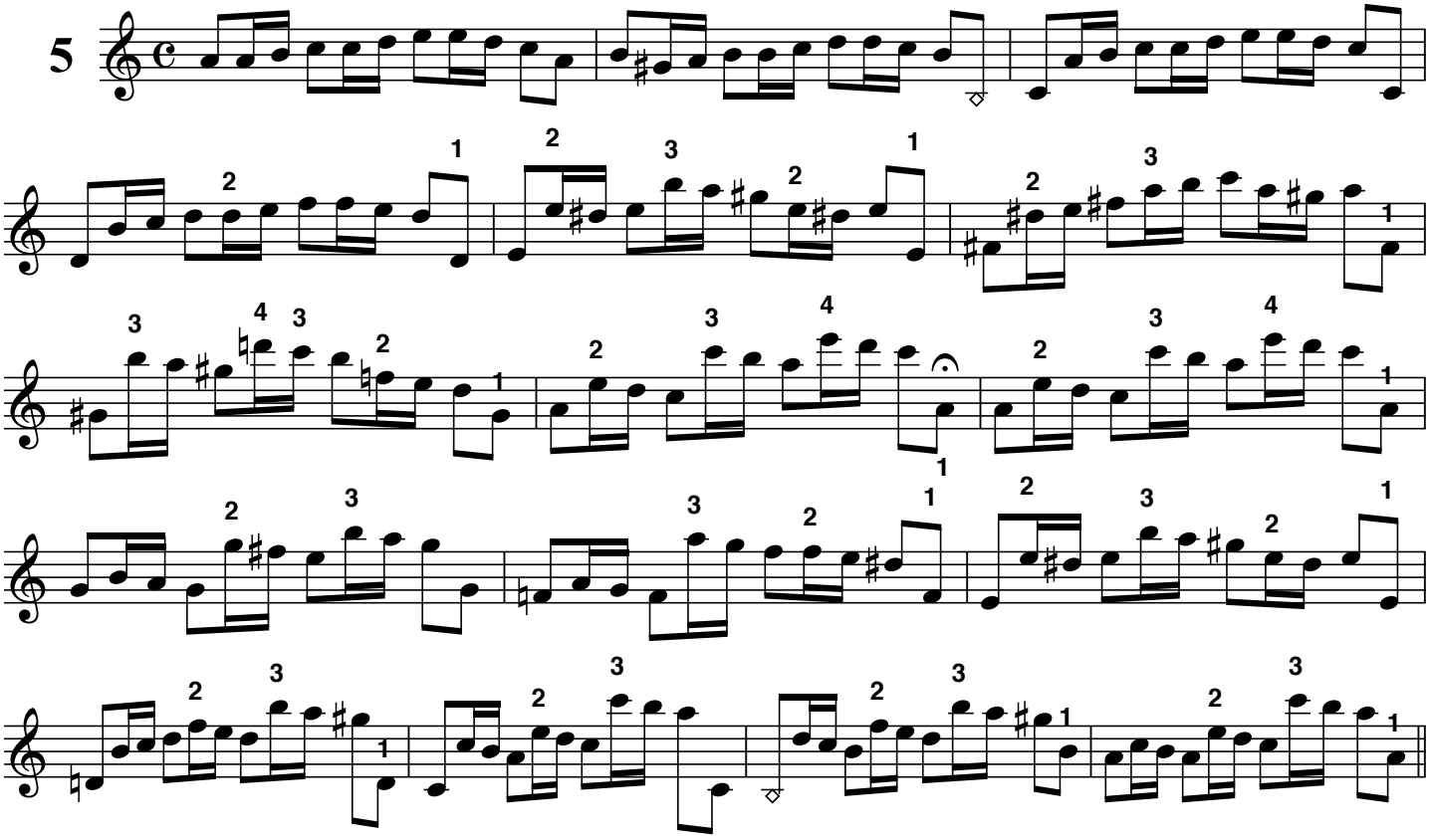


Chromatic passages



Passages in minor key without any staff signature

5

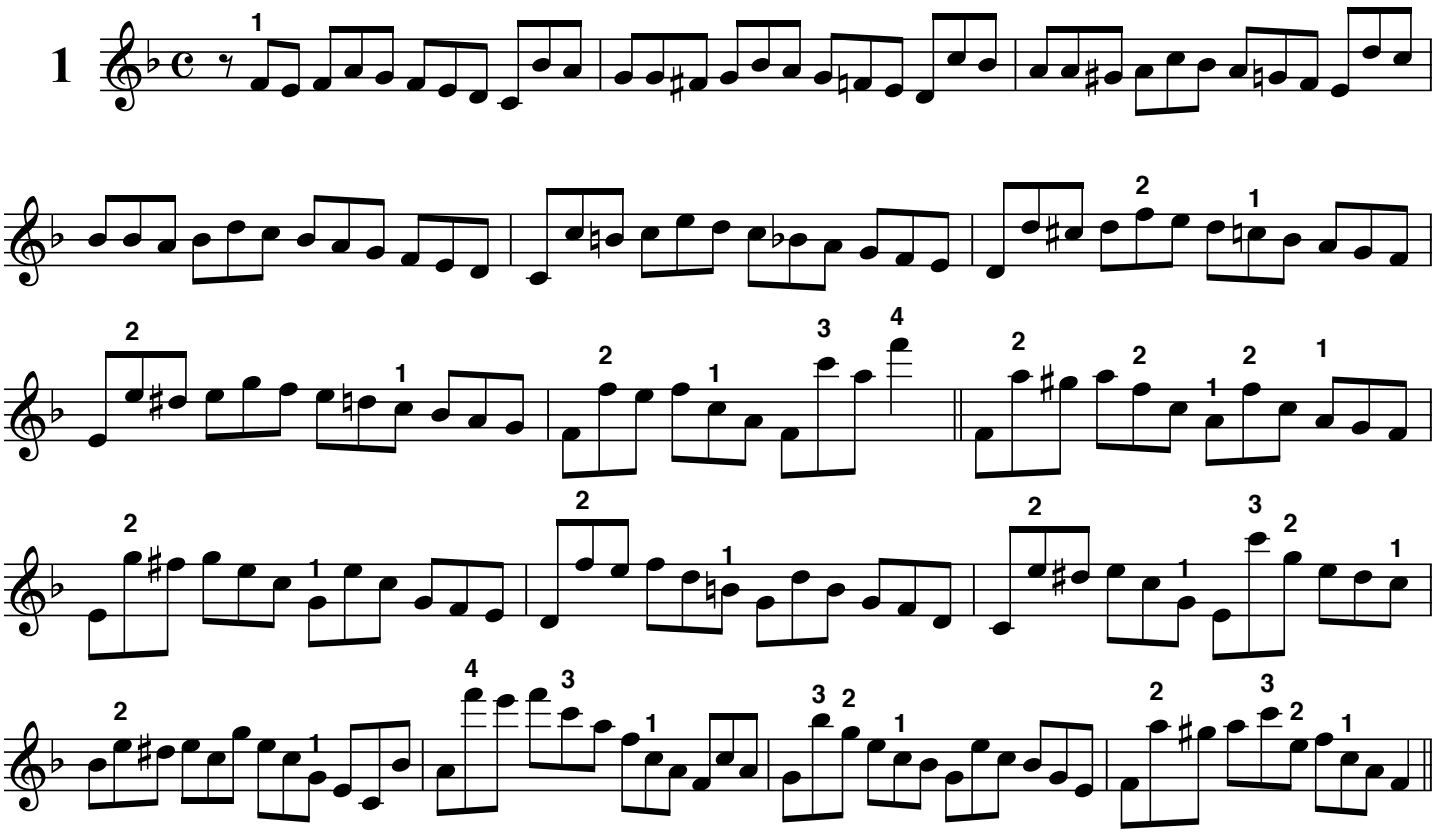


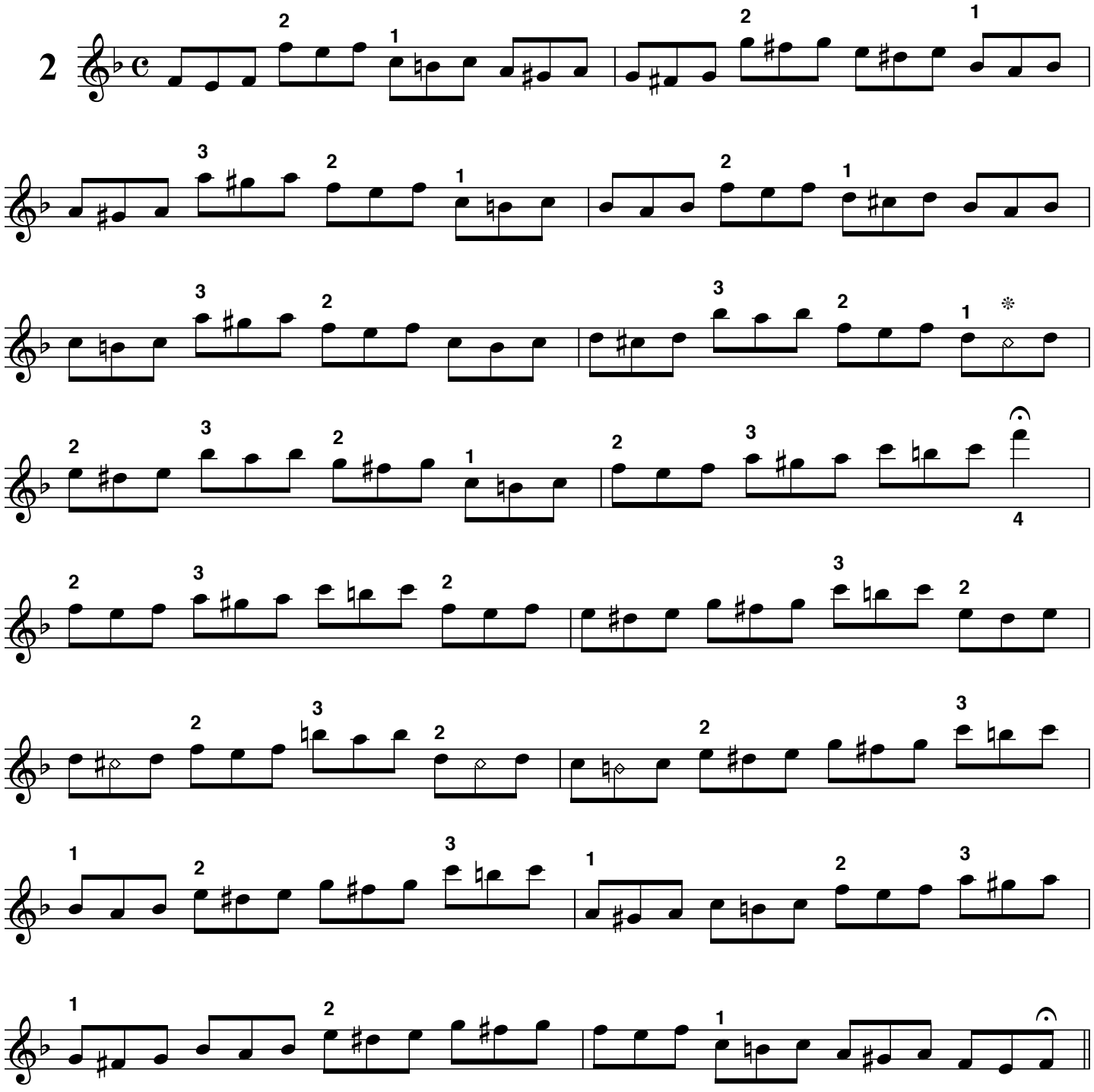
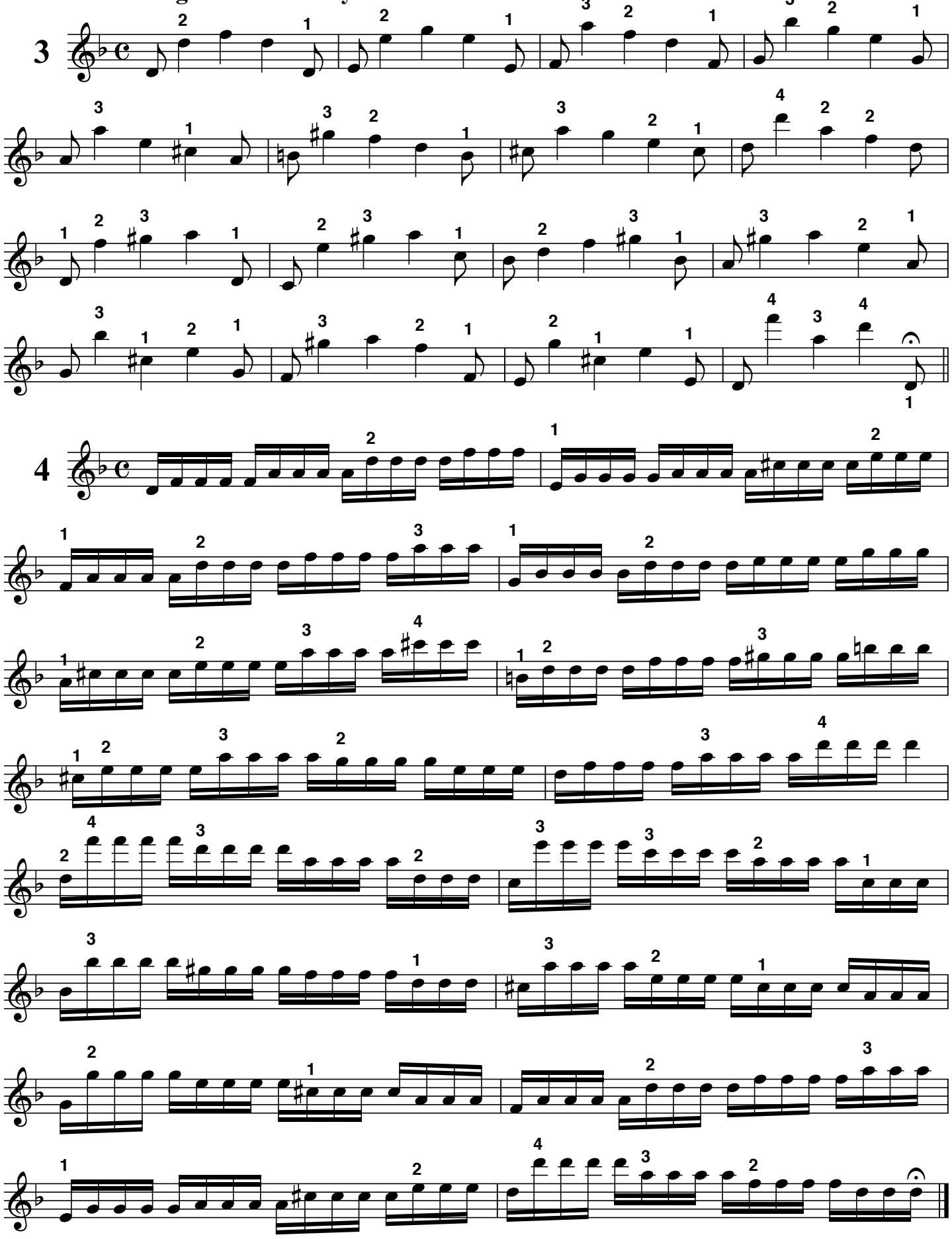
Studies by Lefèvre with a flat, with mixed melodic and rhythmic passages

The indications of chamber mutations are editorial

Passages in major key with a flat

1




2

Passages in minor key with a flat