

Rhythm Glossary – stick notation and rhythm names

| **ta** *crotchet*

▭ **ti-ti** *quavers*

Z **sh** *crotchet rest*

▩ **ti-ka-ti-ka** *semiquavers*

▩▭ **ti-ka ti** *semiquavers, quaver*

▩▭ **ti ti-ka** *quaver, semiquavers*

♩ **too** *minim*

|. **tai** *dotted crotchet*

▩. **tim - ka** *dotted quaver,*

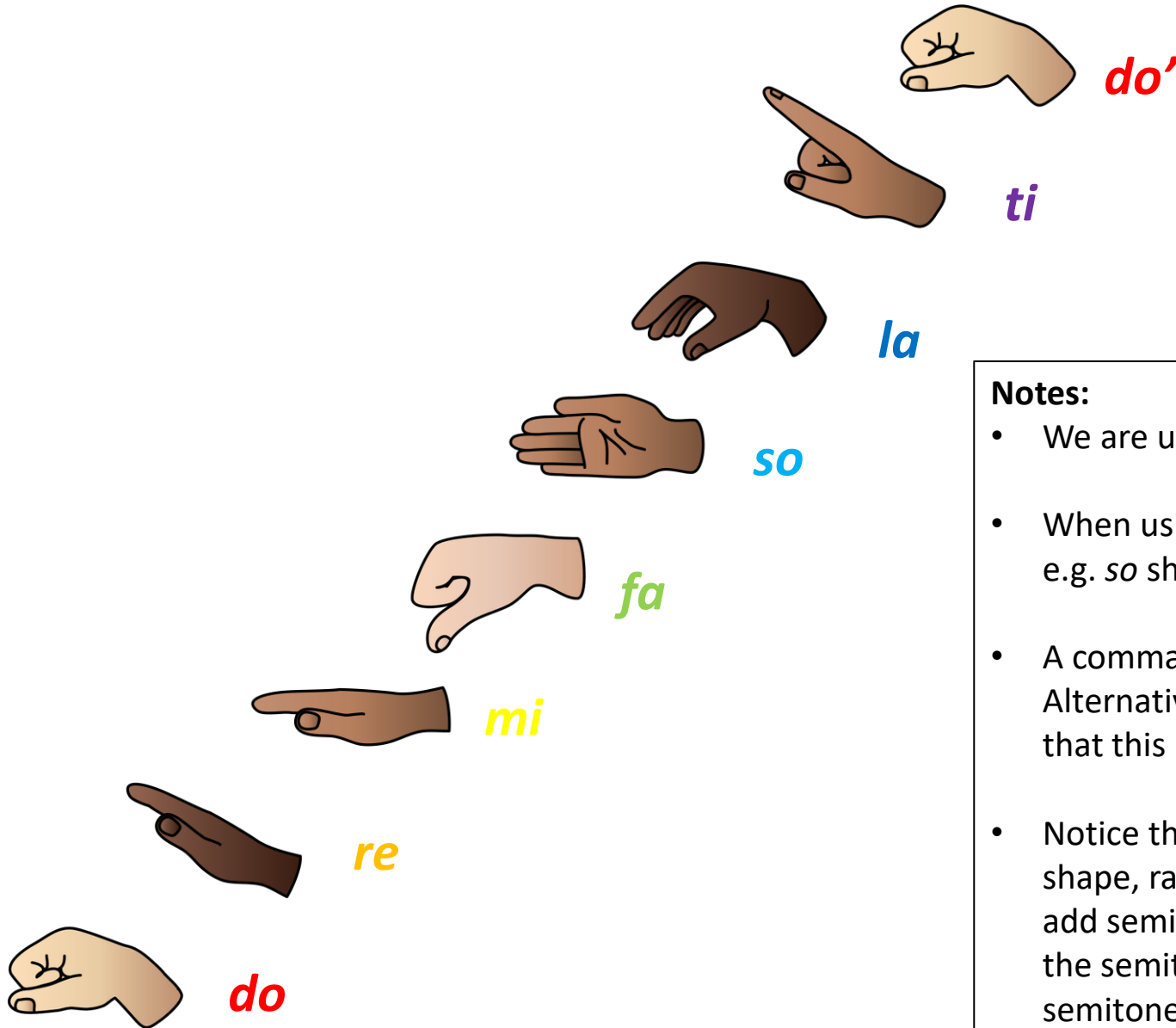
semiquaver

▩. **ka - tim** *semiquaver, dotted*

quaver

♩ | ♩ **syn-co-pa** *quaver, crotchet,*

Pitch Glossary – sol-fa names and hand signs



Notes:

- We are using movable do, not fixed do.
- When using sol-fa hand signs, their spacing should reflect the pitch e.g. *so* should be shown at a higher place than *mi*.
- A comma after a solfa name e.g. *so*, indicates that this is a low *so*. Alternatively an apostrophe after a solfa name e.g. *do'* indicates that this is a high *do*.
- Notice that the only two pitches which include using a single finger shape, rather than whole hand shape, are the two pitches which add semitones to the scale. The finger shape indicates which note the semitone is closest to e.g. *ti* is pointing to *do*, because it is a semitone away from *do*.

Pre-Notation skills
developed in EYFS and Key Stage
One

“sound before symbol”

Pulse

Rhythm and pulse (rhythm: ta and ti-ti)

Pitch: so and mi

Rhythm: sh

Pitch: la

Rhythm: ti-ka-ti-ka

Pitch: do

Notation Skills developed in EYFS/KS1

	Reception	Year 1	Year 2
Notation	<ul style="list-style-type: none">• Prepares for hand signs and three line stave; pitches and their relation to each other, are explored physically with movement and actions	<ul style="list-style-type: none">• Present stick notation for ta and ti-ti• Prepare three line stave using pictorial representation of high and low for known sol-fa (s-m)• Present three line stave (link to presenting so and mi, noteheads only)• Present lines and spaces, applying the knowledge of a 'skip' between so and mi on a three line stave• Explore writing a single ta or ti-ti in stick notation	<ul style="list-style-type: none">• Present combined stick notation and noteheads on a three line stave where rhythm and pitch are both present (so-mi-la, ta, ti-ti)• Present stick notation for sh (Z)• Accurately write a 4 beat phrase in stick notation (ta, ti-ti, Z)• Practice three line stave; demonstrate ability to plot so, mi or la from one given pitch using knowledge of lines and spaces, step, skip and jump

The primary pedagogical method employed in IHON EYFS/KS1 delivery is Kodály based. This means that children are building up a conceptual understanding of music in the following way:

First the concept is prepared.

1. This begins with **aural preparation**: they learn several songs or rhymes that showcases the concept in question. We are filling their songbank with relevant repertoire.
2. Next comes **kinaesthetic preparation**: the concept is prepared in a physical way through movement or actions.
3. Finally comes the **visual preparation**: the concept is shown to the children in some format but is not yet named.

Secondly, the concept is presented to the children. At this stage, we are just naming an idea/symbol/concept that the children should have already experienced aurally (through songs and rhymes), kinaesthetically (through actions or movement) and visually (through symbol or other representation). NB. Note that we're naming a concept or skill that the children are already familiar with and CAN do, not a new skill.

Finally, the concept is then practiced. This practice stage can be lengthy and should become more complex as the children's aptitude develops. Practice could take the form of using the skill in a trickier context, reading, writing, improvising etc.

In summary, we are using a system of prepare – present – practice to introduce each new musical concept.

Let's explore how we use this to present the difference between pulse and rhythm and to introduce ta and ti-ti.

Prepare:

Stage 1 – Aural preparation.

They learn several songs or rhymes that showcases the concept in question. We are filling their songbank with relevant repertoire:

Copy Cat (song)
Cowboy Joe (rhyme)
Hey, hey (song)
Aye, aye, aye (song)
Bumblebee, bumblebee (rhyme)
I, I, me oh my (song)
1, 2, 3, 4 Mary's at the kitchen door (rhyme)
High, low, chickalow (song)

This repertoire is repeated and children are confident performing this not just as a class, but in small groups and individually. Some of this repertoire has been carried over from the previous year of learning so represents learning over several months. NOTE how embedded this repertoire is in the children's musical understanding.

Prepare:

Stage 2 – Kinaesthetic preparation The concept is prepared in a physical way through movement or actions.

High, Low, Chickalow (see the rhythm actions that the children have learnt – EB to demonstrate)

Aye, aye, aye (see the rhythm actions that the children have learnt – EB to demonstrate)

Copy Cat (see the pulse actions that the children have learnt – EB to demonstrate)

Cowboy Joe (see the pulse actions that the children have learnt – EB to demonstrate)

Note that at this stage rhythm actions or pulse actions have been taught **separately** for individual songs or rhymes.

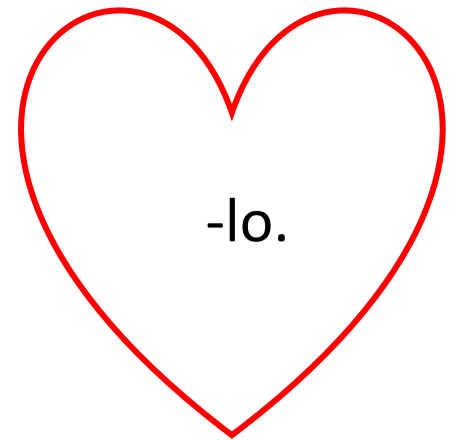
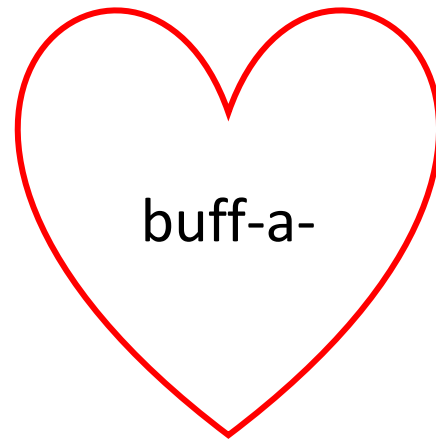
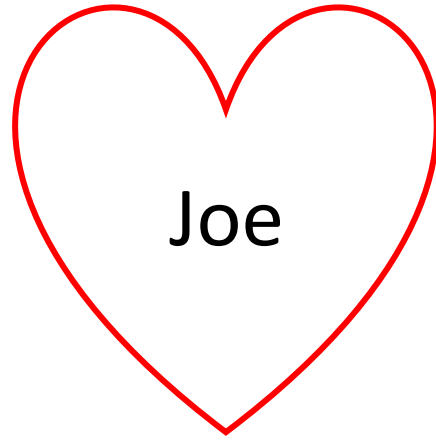
Prepare

Stage 3: Visual preparation. The concept is shown to the children in some format but is not yet named.

Let's look at how this was explored with Cowboy Joe.

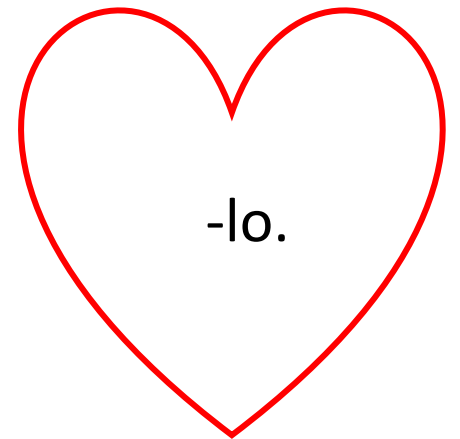
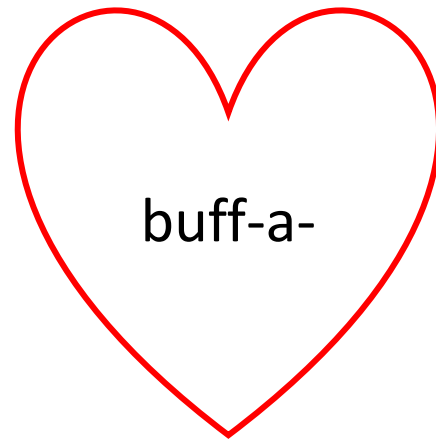
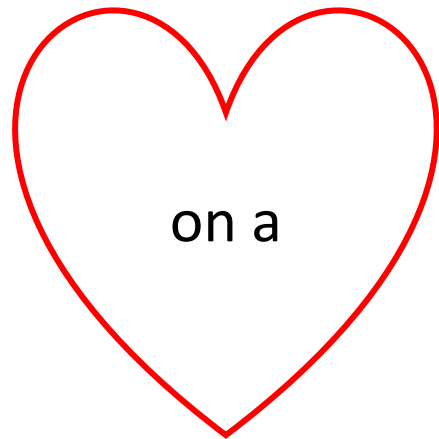
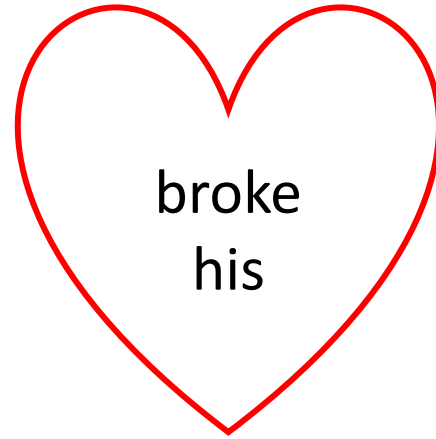
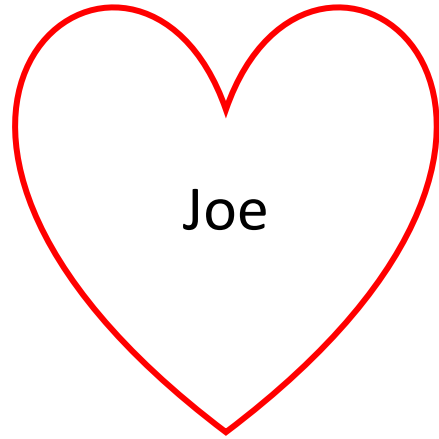
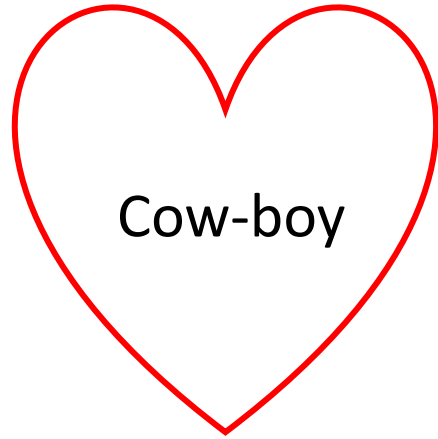
First, I asked the children to count how many heartbeats were in each song/rhyme. They worked this out individually and we checked it as a group. I then drew the correct number of heartbeats on the board and I pointed along the heartbeats in time to the pulse. This reinforced the pulse skills the children already had.



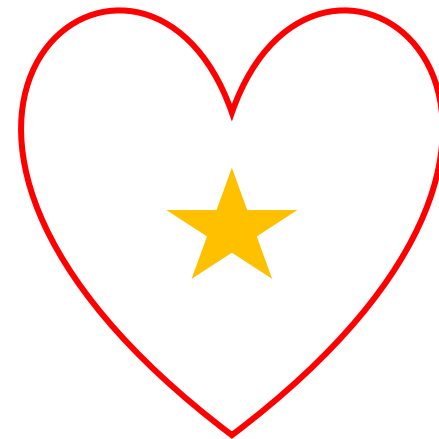
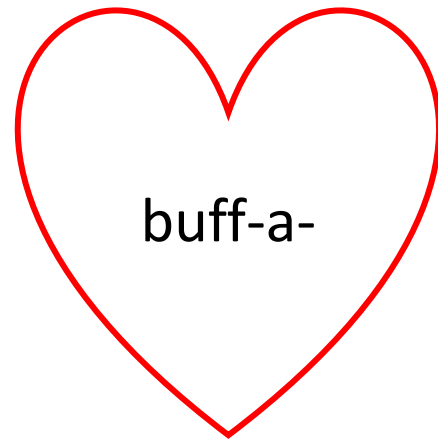
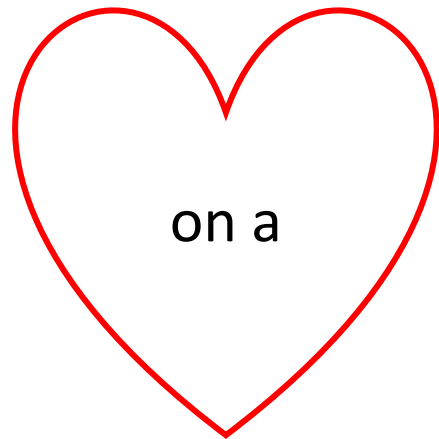
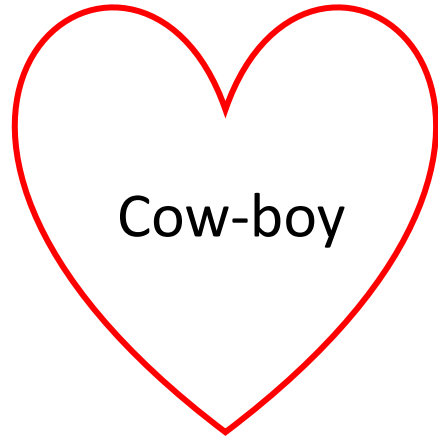


This activity would take place the following week. Notice that whilst I've still filled in the words for half of the heartbeats, that there are still some heartbeats with two words/two sound words to fill in. This adds another layer of difficulty.

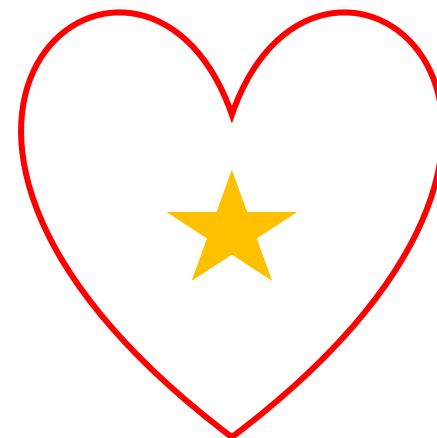
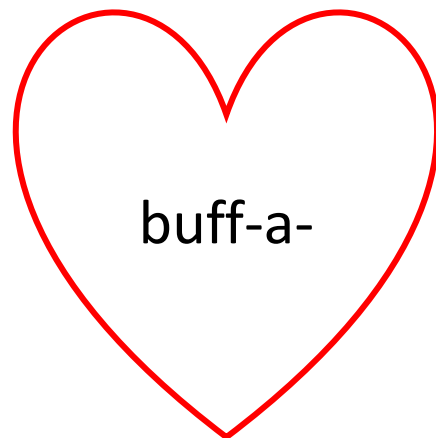
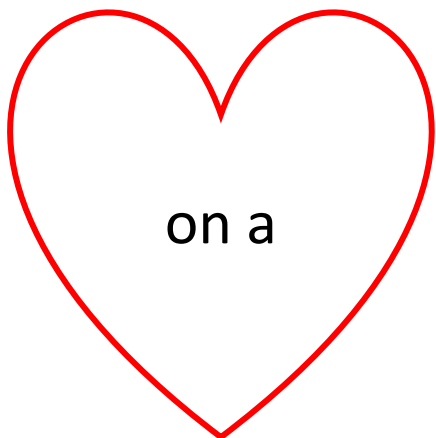
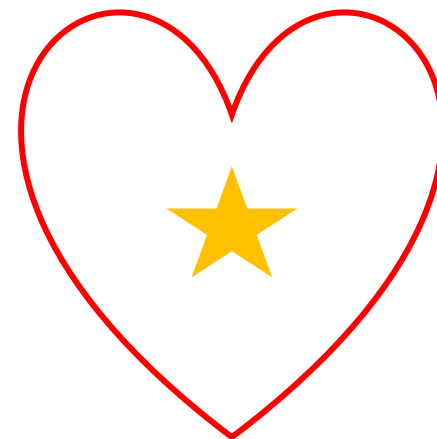
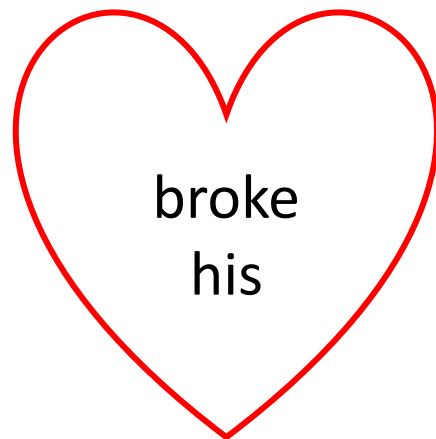
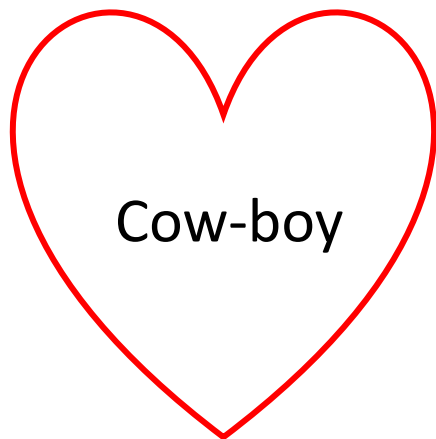
Once children can accurately dictate words into heartbeats for all the pulse/rhythm repertoire (see earlier slide). You can move on to the next stage. We're going to replace words with symbols – let the children choose (stars, squares, cowboys etc.)



Again this activity should be frame-worked: e.g. begin by asking who can find a heartbeat with just one word in it, in the song? Then replace this word with one symbol. Repeat this until you've found all the heartbeats with one word.

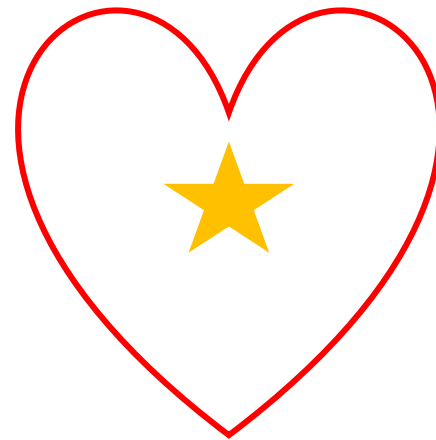
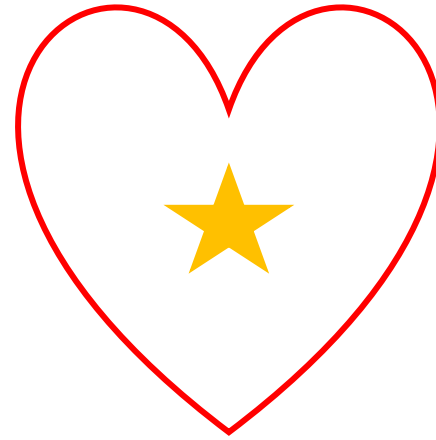


Now, ask the children to check if all the remaining hearts have two sounds in them. The children will say 'no'. Why is this?



Again, it's important to frame-work this: first, ask the children which hearts have two words in and say that because there are two words, you're going to replace each one with a star.

If the children are still confused about the difference between two words and sounds, practice tapping the sounds and saying words for an example of both (two words in a heart or two sounds in a heart). How many sounds do they hear in each?



Once you've completed this activity, tell the children that you're going to clap the words for them, following the star symbols. If there's one word or one star in a heartbeat, you'll clap one sound. If there are two words or stars,...

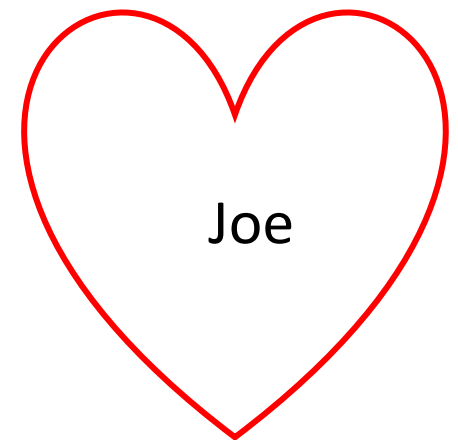
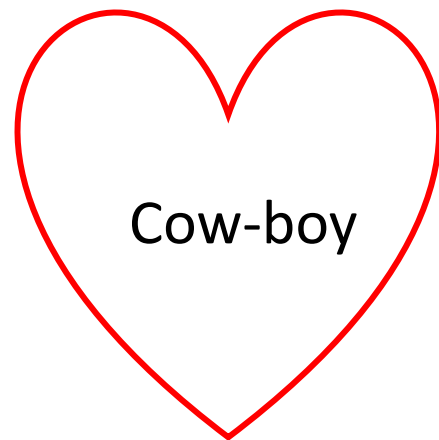
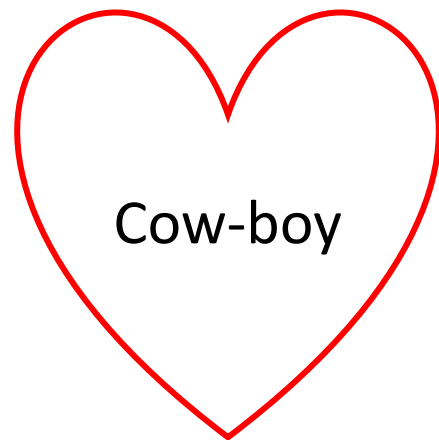
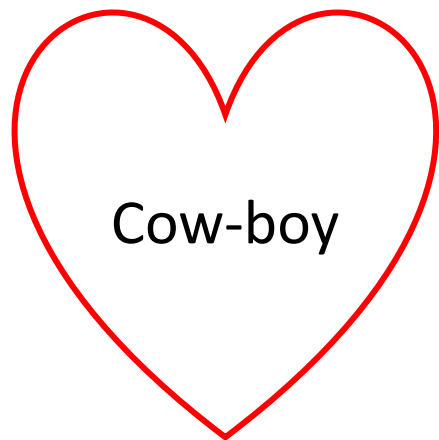
This activity of translating word to symbol should continue until the children can do this without as much frame-working. As the children become more confident, you can ask them to practice clapping the words or clapping the heartbeat. Always reinforce that if they're clapping the heartbeat, they're looking at the heart visual and if they're clapping the words, they're following the symbol visual.

As the children become confident clapping either the words or the heartbeat, you can develop this activity into a rhythm writing and reading activity:

Tell the children that you're going to make a pattern using the words 'Cowboy' and 'Joe'. Draw out your four heartbeats and write in a pattern. Clap this pattern to the class and ask them to copy. Change the pattern etc.

Next you could ask the children to make up their own word pattern.

After a few weeks of practicing this, you could swap to writing out the words and the symbols (star).



Present

At this stage, we are just naming an idea/symbol/concept that the children should have already experienced aurally (through songs and rhymes), kinaesthetically (through actions or movement) and visually (through symbol or other representation). NB. Note that we're naming a concept or skill that the children are already familiar with and CAN do, not a new skill.

*We can now tell the children that they're going to learn about a musical concept called **rhythm**. When they've been practicing clapping the words or sounds in our heartbeat, they've been clapping the rhythm. They're going to learn two rhythms:*



When there is one sound
in a heartbeat, we call this **ta**.



When there are two sounds
in a heartbeat, we call this **ti-ti**.

Practice

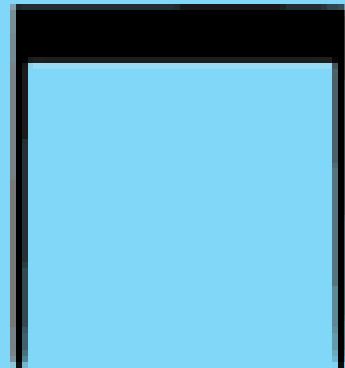
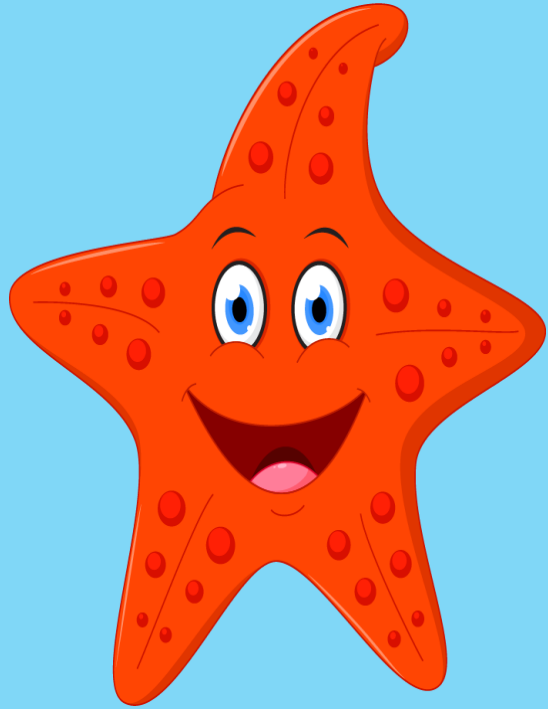
This practice stage can be lengthy and should become more complex as the children's aptitude develops. Practice could take the form of using the skill in a trickier context, reading, writing, improvising etc.

For many weeks, you should reinforce and re-cap this rhythmic knowledge until the children are secure in their understanding of the rhythm symbols and what they represent.

Practice activities:

1. Reading rhythm cards together (frame-worked initially – how could you do this?)
2. Dictating short rhythms together
3. Recognising and differentiating between two or three short rhythms
4. Writing own short rhythms
5. Improvising own rhythms

With all the above activities, how could you framework these skills so that children can be successful and gradually develop proficiency in these areas?



Let's explore how we use this to present so and mi

Prepare:

Stage 1 – Aural preparation.

They learn several songs or rhymes that showcases the concept in question. We are filling their songbank with relevant repertoire:

Old Mister Woodpecker (song)

I, I, me oh my (song)

Lemon Lime (rhyme - song)

See Saw (song)

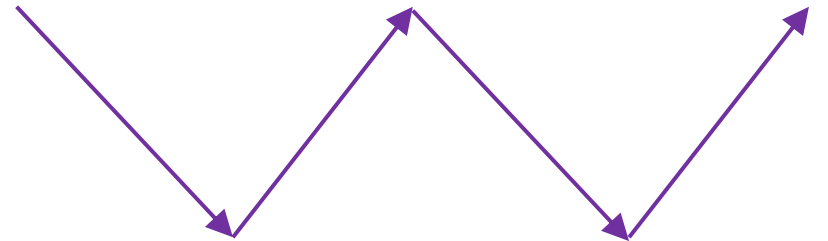
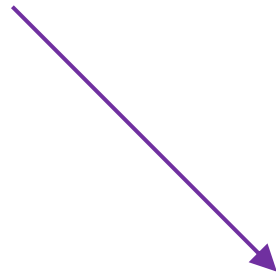
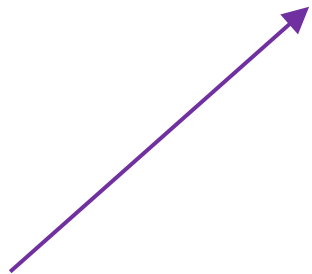
Hello everyone (call and response)

Prepare:

Stage 2 – Kinaesthetic preparation The concept is prepared in a physical way through movement or actions.

See Saw (see the pitch actions that the children have learnt – EB to demonstrate)

I I Me oh My (see the musical pencil activity – EB to demonstrate)



Prepare

Stage 3: Visual preparation. The concept is shown to the children in some format but is not yet named.

Let's look at how this was explored with two known pieces.

First, we recapped the musical pencil activity for I I me oh my. We know that there is a higher note and a lower note and that our musical pattern looks like a zigzag.

HIGH



LOW



HIGH



LOW



HIGH



LOW



HIGH



LOW



HIGH



LOW



HIGH



LOW



Present

At this stage, we are just naming an idea/symbol/concept that the children should have already experienced aurally (through songs and rhymes), kinaesthetically (through actions or movement) and visually (through symbol or other representation). NB. Note that we're naming a concept or skill that the children are already familiar with and CAN do, not a new skill.

We can now tell the children that they're going to learn about our two notes, one is higher and one is lower. When they've been practicing using the musical pencil, they've been working out the pitches of our song. They're going to learn two pitches:

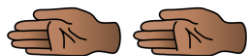


So is our higher pitch.



Mi is our lower pitch.

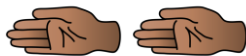
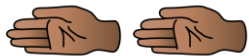
SO



MI



SO

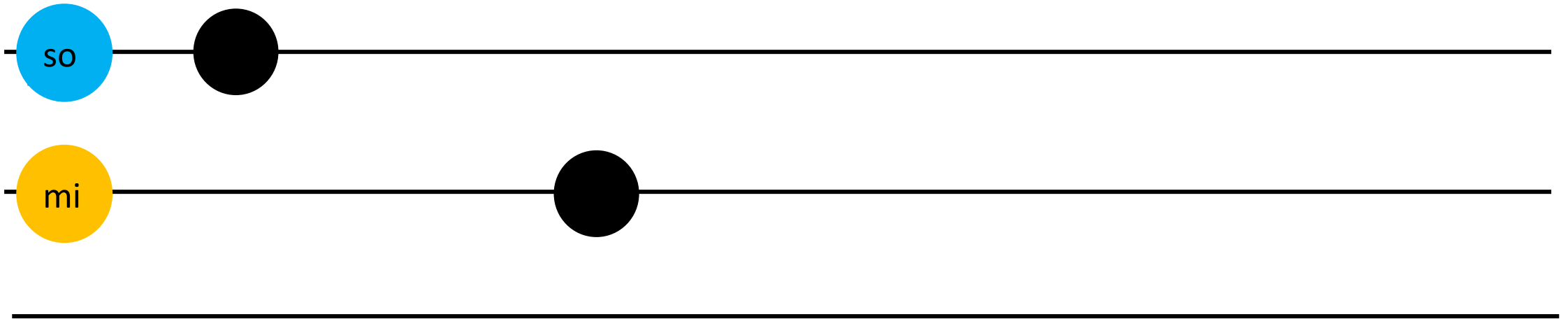


MI



If so is on a line, where is mi?

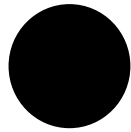
On the line below!



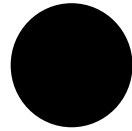
If so is in a space, where is mi?

In the space below!

so



mi



Practice

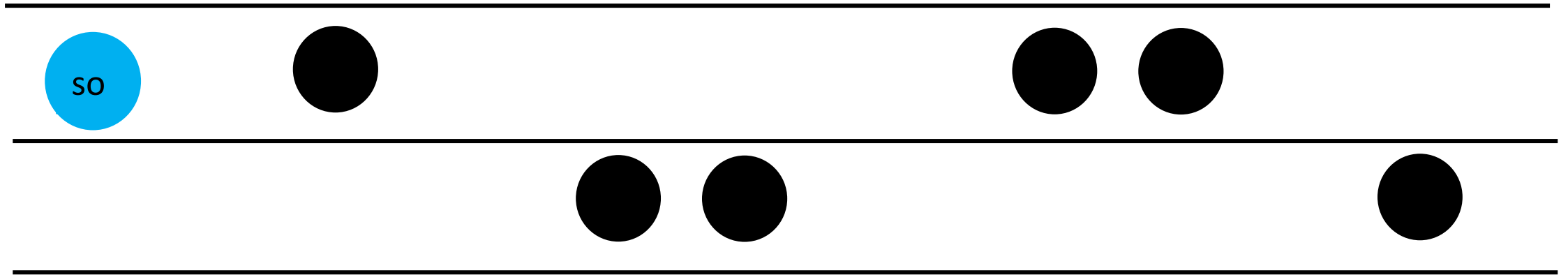
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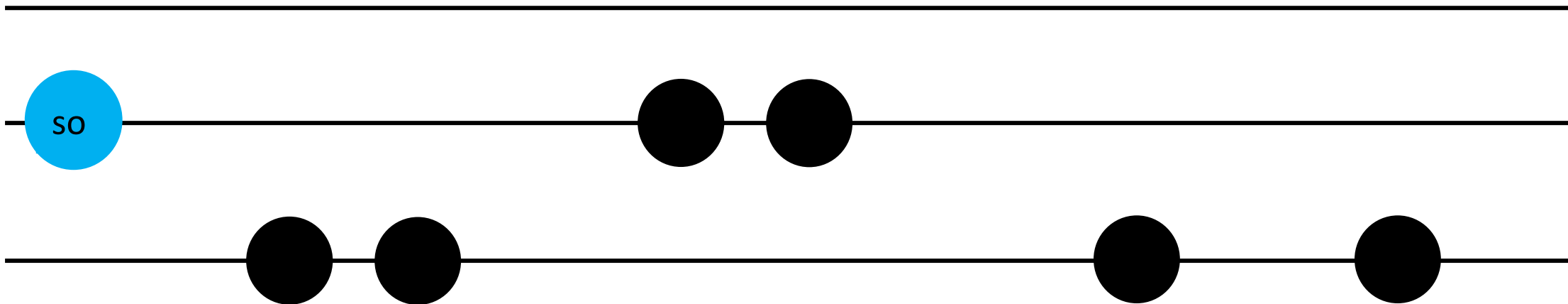
For many weeks, you should reinforce and re-cap this rhythmic knowledge until the children are secure in their understanding of the rhythm symbols and what they represent.

Practice activities:

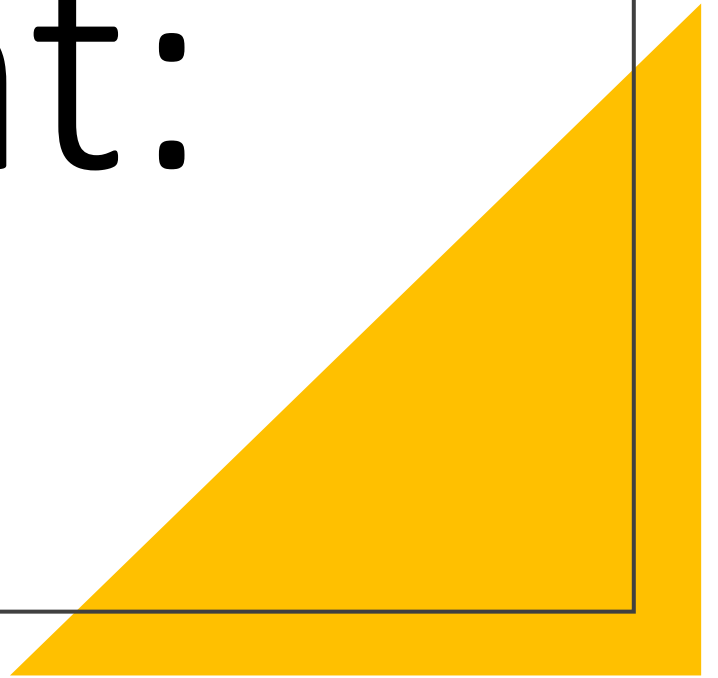
1. Reading short melodies together (how to framework?)
2. Dictating short melodies together
3. Recognising and differentiating between two or three short known melodies
4. Writing own short melodies
5. Improvising own melodies

With all the above activities, how could you framework these skills so that children can be successful and gradually develop proficiency in these areas?





Key Stage 2
development:



Introduction of String instruments

- Continue to build on KS1 skills
- Use ingrained knowledge and familiar processes to introduce new concepts – prepare present practise; frame-working techniques
- Broaden knowledge beyond what is 'needed' for beginner string playing
- Inner ear development is continuous, and completely linked to reading ability at every stage of development
- Reading becomes a tool to support differentiation
- Teaching without shortcuts
- Teaching without assumed knowledge

In short, we are:

Hoping for:

- Long term increase of progress
- Improved ability to transfer instruments in UKS2
- Increased knowledge as 'musicians'
- Increased equality in teaching

Avoiding:

- Decline in linear reading ability
- The need to resort to 'whack-a-mole' teaching solutions
- Reducing need for 'you will find out one day'

Hello Everyone

Hello Everyone

smrd

He - llo eve-ry-one, he - llo eve-ry-one, glad that you are here.
 m s s s s m s s s s m m r r d
 (d d s s d)

3

I, I, I, I, I'm glad that you are here
 m m r r d
 (d d s s d)

Engine,
Engine

Engine Engine Number Nine Song



En - gine, en - gine num - ber nine. Go - ing down the (Lon - don) line,



3
If the train should jump the track, Do I get my mo - ney back?



5 (optional line)
Yes, no, may - be so!

Year 3 notation goals:

- Present do on three line stave with combined stick notation and noteheads (Stage 1)
- Practise ls-m-d on a three line stave (Stage 1)
- Present hand stave as a tool to further develop understanding of lines and spaces. (Stage 2)
- Present five line stave
- Present rest
- Accurately find ls-mrd on 5 line stave or hand stave with given do key in both lines and spaces (Stage 2-3)
- Accurately identify tika-tika

Students have:

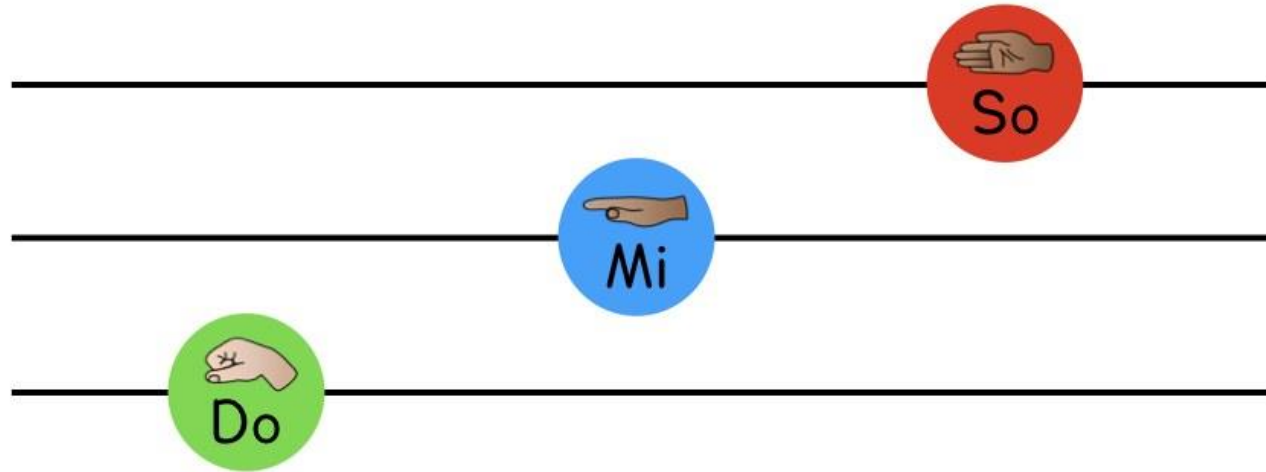
- Used a three line stave to read and write:
 - so, mi and la
 - ta, ti-ti and Z
- Have had do prepared and presented at the end of year 2
- We now need to practise do on our string aurally, vocally, instrumentally and visually using a stave

Do is:

- A lump of pizza dough in front of your belly button
- A skip from me and a jump from so

- We can prepare hand stave at this point by using 3 of our fingers
- Musical cue "if do is on a line...."

 is on a line...



 is in a space....

 So

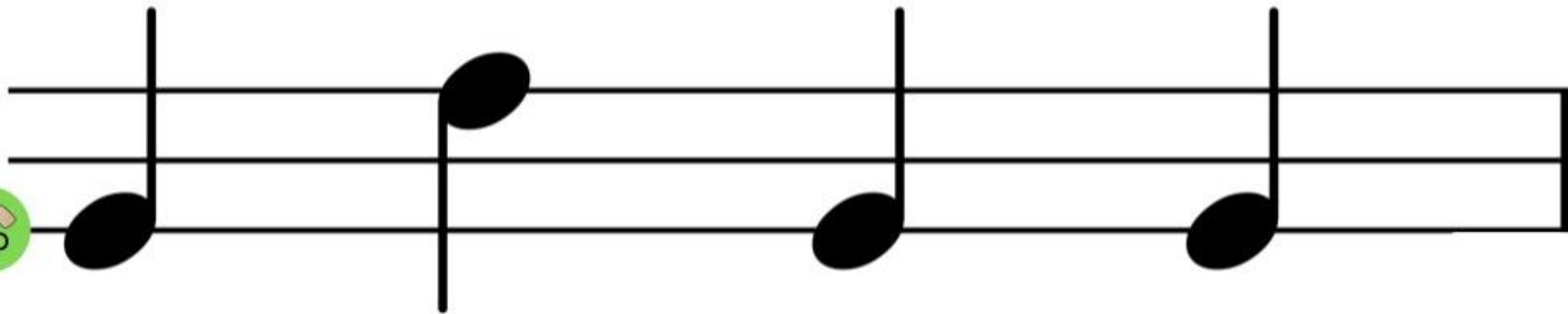
 Mi

 Do

Practise do using:

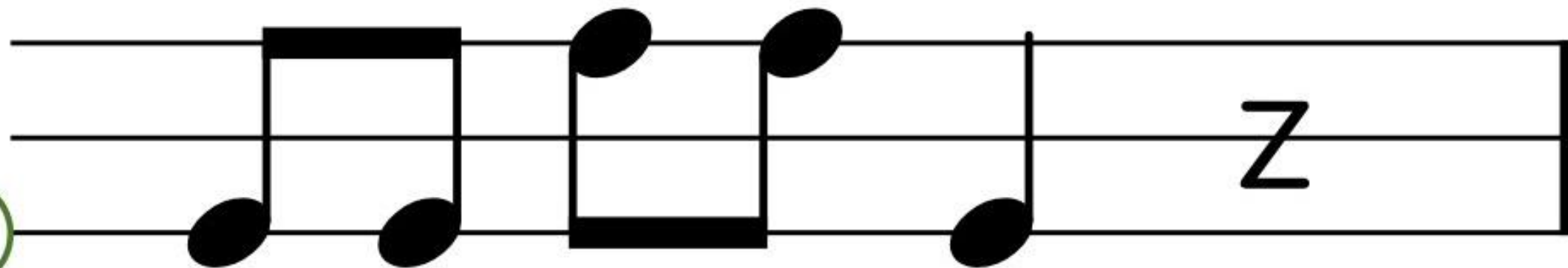
- Sung patterns and hand signs
- Replacing 'Glad that you are here' - harmony and round options available – sung and played
- Reading sd flashcards- sung and played
- Learning sd repertoire, by ear and by reading; Hello Everyone, Deedle, Chocolate Treats etc

Do






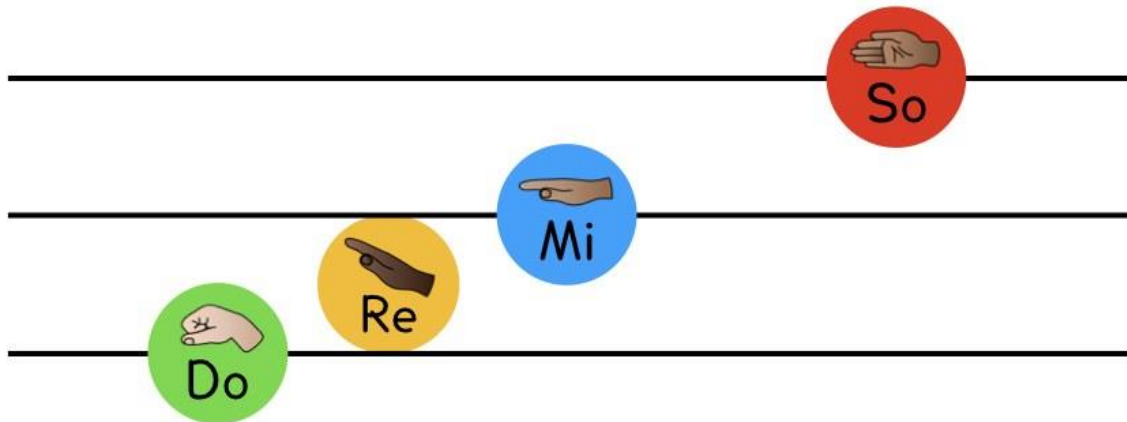
do



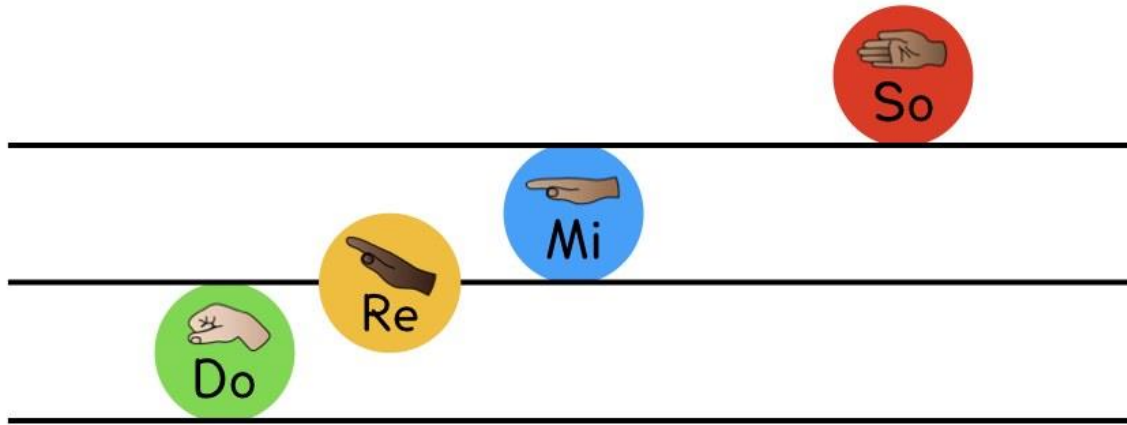
Re:

- Prepared during Hello Everyone, Rain is Falling Down etc
 - The note between mi and do
 - A step from mi and a step from do
 - Hand sign rises from do to mi
 - Musical cue "if do is on a line...." is developed to acknowledge that re must fit between
- 

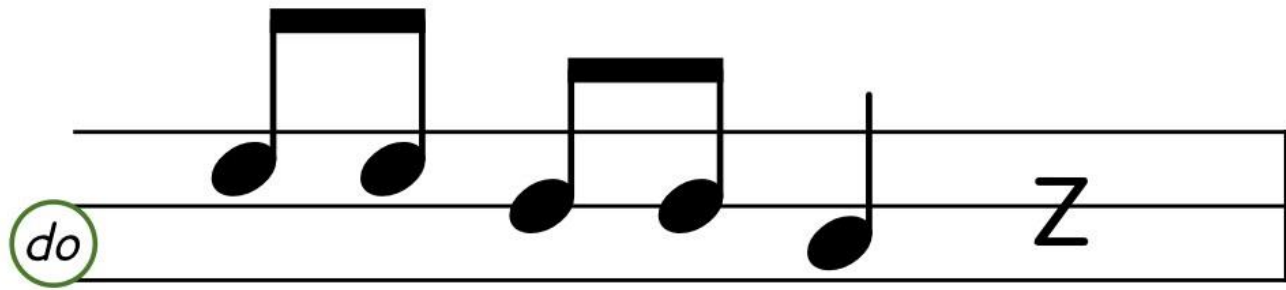
 Do is on a line....

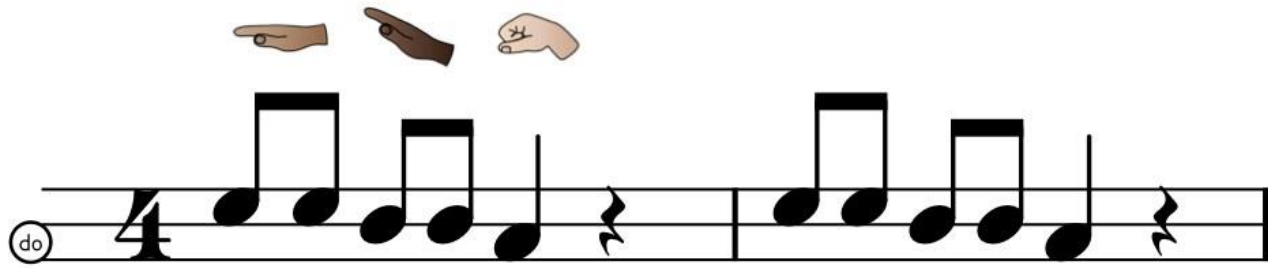


 Do is in a space....



A musical staff with three horizontal lines. On the first line, there is a red circle with a hand icon and the text 'So'. On the second line, there are three circles: a green circle with a hand icon and 'Do', a yellow circle with a hand icon and 'Re', and a blue circle with a hand icon and 'Mi'.

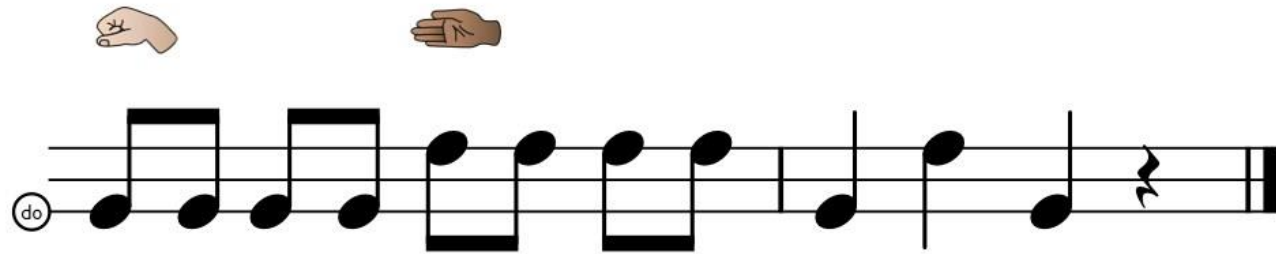
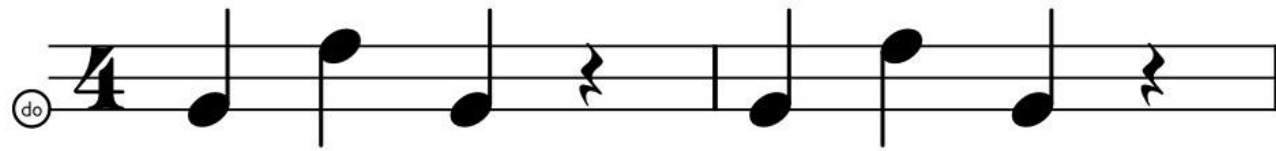




A musical staff in 4/4 time with a circled 'do' at the beginning. Above the staff are three hand icons: a light-skinned hand pointing left, a dark-skinned hand pointing right, and a light-skinned hand with fingers curled. The melody consists of two measures. The first measure contains a quarter note on G4, a quarter note on A4, a quarter note on B4, and a quarter rest. The second measure contains a quarter note on C5, a quarter note on B4, a quarter note on A4, and a quarter rest.



A musical staff in 4/4 time with a circled 'do' at the beginning. The melody consists of two measures. The first measure contains quarter notes on G4, A4, B4, and C5. The second measure contains quarter notes on B4, A4, G4, and a quarter rest.



Now we have:

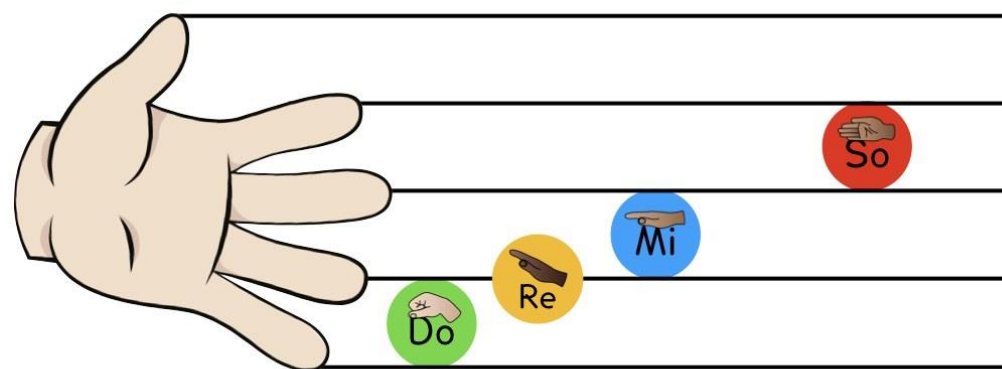
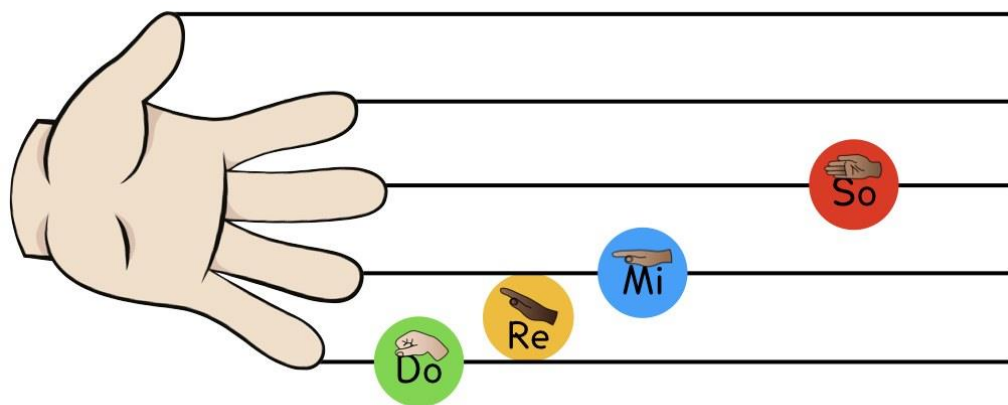
- Ls-mrd on a 3-line stave
- Ta, ti-ti and sh - note that the last two cards have musical rest symbol

Stage 2 begins –

- Five line stave – "now we have learnt some more notes...."
- $\frac{3}{4}$ time examples "the music is grouped in sets of 3 heartbeats"

New visual

- Prompt – keep using that cue...



Repertoire on five line stave



Engine,
Engine



Year 3 Notation Goals 2:

- Present bar line, bar, time signature on a five line stave (Stage 3)
- Present ledger line as a tool to extend the range of a five line stave
- Accurately find full sol-fa scale on five line/ hand stave with given do key in both lines and spaces (Stage 3)
- Recognise key signatures from 0-4# as it relates to instrument open strings and used to find do (Stage 3)

NB: We will also present fa and ti, and tone and semitone with reference to step, skip, jump (pitch)

Climb
aboard the
Mountain
Train

Climb Aboard

Musical notation for the first line of the song. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of four measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F#4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter rest. The lyrics are: "Climb a - board the moun - tain train, Let's go to the top!"

Climb a - board the moun - tain train, Let's go to the top!

Musical notation for the second line of the song. It features a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. The melody consists of four measures: the first measure has a quarter note G4, a quarter note A4, and a quarter note B4; the second measure has a quarter note C5, a quarter note B4, and a quarter note A4; the third measure has a quarter note G4, a quarter note F#4, and a quarter note E4; the fourth measure has a quarter note D4, a quarter note C4, and a quarter rest. The lyrics are: "Climb a - board the moun - tain train, Down a - gain and stop!"

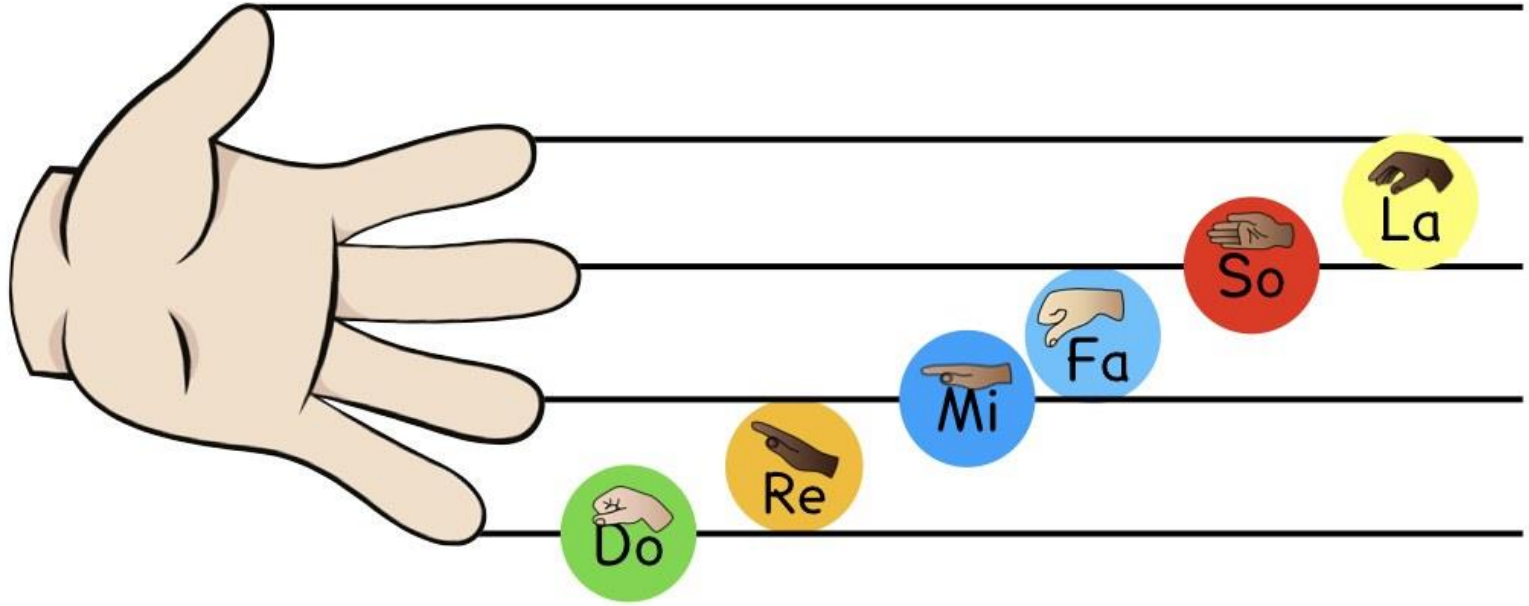
5
Climb a - board the moun - tain train, Down a - gain and stop!

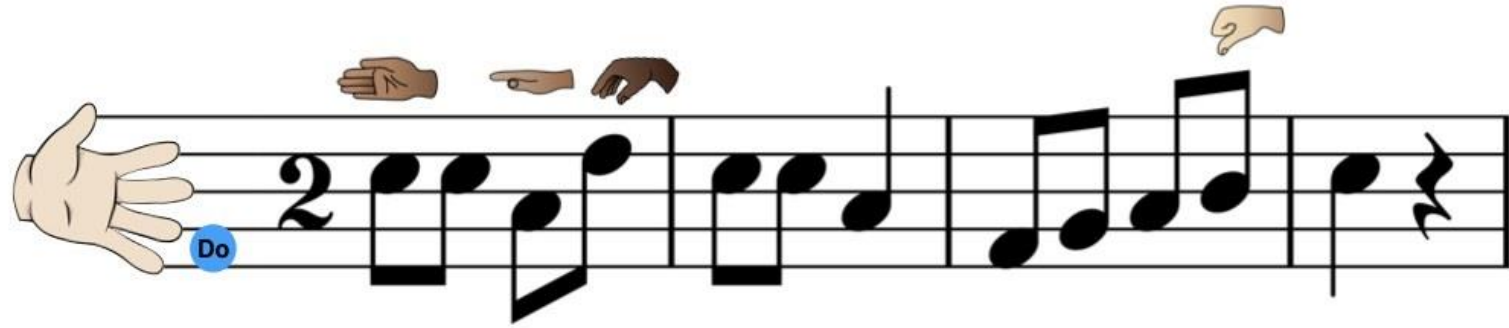
Presenting fa (and ti)

- Prepared during Climb Aboard the Mountain Train
- The note between so and mi
- A step from so and a step from mi
- Hand sign sits on top of mi pointing down at mi "because they are best friends and sit really close together" - link to step, small step, semitone.
- Musical cue "if do is on a line...." is developed to acknowledge that fa must fit between

Fa is presented, practise using:

- Sung patterns and hand signs
- Reading songs such as Climb Aboard and Lavender's blue
- on instruments using low fa (fa,)





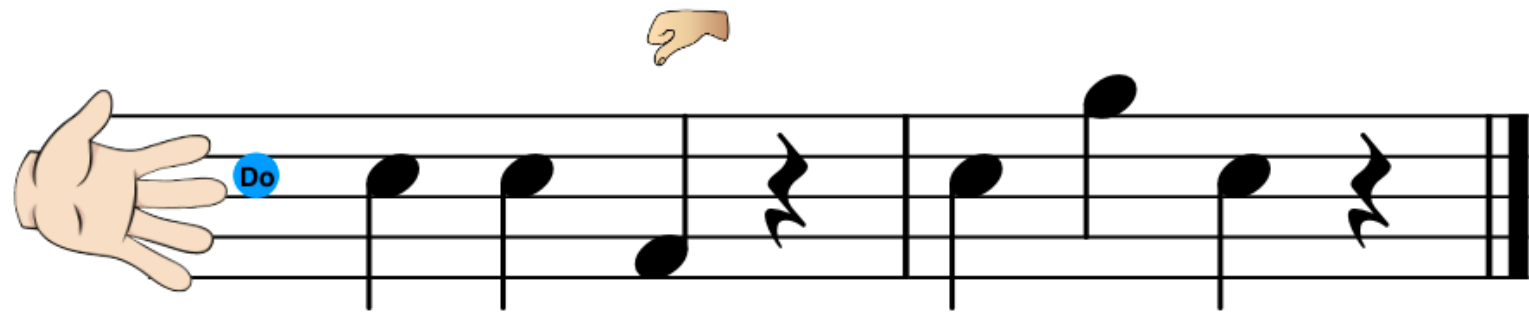
A musical staff with a treble clef. A large hand icon is on the left, with a blue circle containing the word "Do" below it. Above the staff, four smaller hand icons are positioned: the first is open, the second points to the first measure, the third points to the second measure, and the fourth points to the fifth measure. The staff contains a sequence of notes: a whole note on the second line (G4), a quarter note on the second space (A4), a quarter note on the third line (B4), a quarter note on the third space (C5), a quarter note on the fourth line (D5), a quarter note on the fourth space (E5), a quarter note on the fifth line (F5), a quarter note on the first line (G4), and a quarter note on the first space (A4). The staff ends with a double bar line.



A musical staff with a treble clef. A large hand icon is on the left, with a blue circle containing the word "Do" below it. The staff contains a sequence of notes: a whole note on the second line (G4), a quarter note on the second space (A4), a quarter note on the third line (B4), a quarter note on the third space (C5), a quarter note on the fourth line (D5), a quarter note on the fourth space (E5), a quarter note on the fifth line (F5), a quarter note on the first line (G4), and a quarter note on the first space (A4). The staff ends with a double bar line.

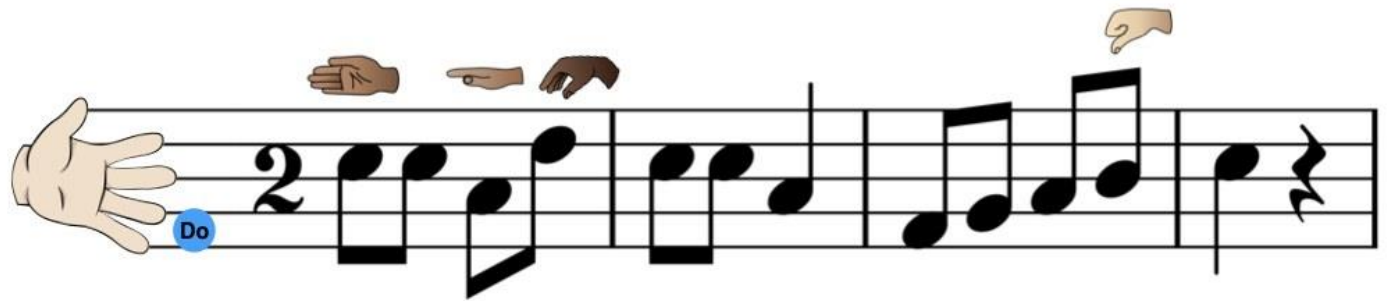


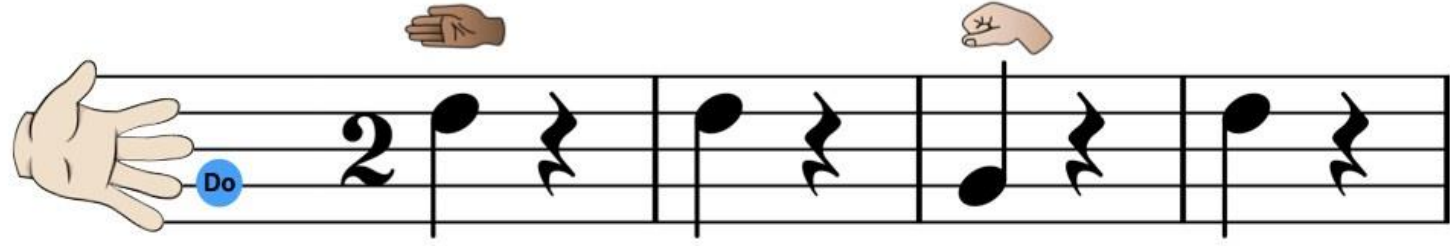
A musical staff in 4/4 time, starting with a blue circle labeled "Do" on the first line. The melody consists of quarter notes: C4 (Do), D4 (Re), E4 (Mi), F4 (Fa), G4 (Sol), A4 (La), B4 (Si), and C5 (Do). The notes are grouped into two measures of four beats each. A hand icon is positioned above the staff, pointing to the second measure.



A musical staff in 4/4 time, starting with a blue circle labeled "Do" on the first line. The melody consists of quarter notes: C4 (Do), D4 (Re), E4 (Mi), F4 (Fa), G4 (Sol), A4 (La), B4 (Si), and C5 (Do). The notes are grouped into two measures of four beats each. A hand icon is positioned above the staff, pointing to the second measure.

Present Bar,
Time
Signature
and Bar line





A musical staff with a large hand icon on the left. A blue circle with the word "Do" is positioned below the first line. Above the staff, there are three hand icons: a large one on the left, a smaller one in the middle, and another smaller one on the right. The staff contains a sequence of notes: a quarter note on the second line, followed by a pair of eighth notes on the second and third lines, a quarter note on the third line, another pair of eighth notes on the third and fourth lines, a quarter note on the fourth line, and a final pair of eighth notes on the fourth and fifth lines.



A musical staff with a large hand icon on the left. A blue circle with the word "Do" is positioned below the first line. The staff contains a sequence of notes: a quarter note on the second line, followed by a pair of eighth notes on the second and third lines, a quarter note on the third line, another pair of eighth notes on the third and fourth lines, a quarter note on the fourth line, and a final pair of eighth notes on the fourth and fifth lines.

Present and practise ti in the same way:

- Prepared with full octave song (also in choir)
- The note below high do (do')
- A step from la and step to do'
- Hand sign points up at do' "because ti is best friends with high do and they and sit really close together" - link to step, small step, semitone.
- Musical cue "if do is on a line...." is developed to plot la, ti and do'

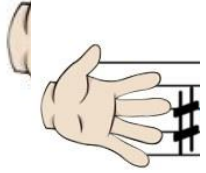
- Practise using sung patterns and hand signs and reading repertoire such as French Folk Song and Mosquito

Once we have ti we can present Key Signatures

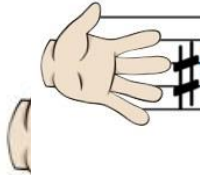
- Present the sharp symbol – "sharps are notes that have been raised to make different tones and semitones"
- The number of sharps tells us where do is - "until now we have always been able to choose where we put do, but the music also needs to have a way of telling us where do is"
- You can use your strings to help you work out how many sharps there are
- The last sharp is always on ti – like this:

NO # means Do is C

One # means Do is G



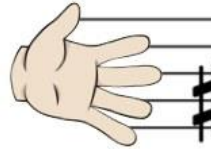
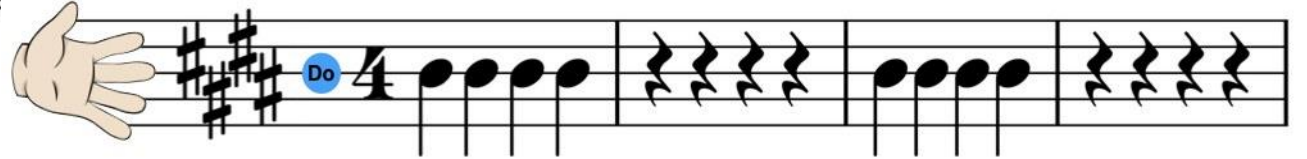
Two # means Do is D



Three # means Do is A



Four # means Do is E



Year 3 Notation Goals 3:

- Present clefs and musical alphabet (Stage 4)
- Correctly identify the clefs as C, G and F and able to find all alphabet pitches on the stave away from instruments (Stage 4)
- Read and recognise open strings with correct placement on relevant stave in chosen clef. (Stage 4 and open string repertoire)
- Present repeat symbol, Da capo al fine
- Demonstrate ability to plot a full diatonic scale in sol-fa on a five line stave from one given pitch
- Recognise dynamic symbols for piano forte