

Year 1 Cello Framework

This gives an overview of what students will learn in Year 1 together with how this covers the National Curriculum subject content for music at KS1.

Prior learning: The Year 1 Cello Framework builds on the musicianship teaching that students have had in Reception. Skills continue to be developed in singing, playing, musical terminology and understanding, rhythm and pulse, improvising and composing, and listening and reflecting. When the cello is introduced students learn how to hold it, how to hold the bow, and how to play the rhythms they have already learnt in musicianship lessons on the cello.

	Autumn Term	Spring Term	Summer Term	KS1 National Curriculum
Singing	 <u>Sing simple songs in unison using the pentatonic scale do-re-mi-so-la with accurate tuning</u>  <u>Sing with good posture when standing or sitting that allows them to breathe freely (tall tummies and relaxed shoulders; feet apart when standing)</u>	 <u>Sing simple echo songs led by the teacher</u>  <u>Understand the importance of warming up their voice</u>  <u>Develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument</u>	 <u>Sing simple songs in 2-part canon</u>  <u>Develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument</u>	Use their voices expressively and creatively by singing songs and speaking chants and rhymes
Playing	 <u>Know the names of the parts of the cello, how to handle it, and how to care for it</u>  <u>Develop good posture and hold of the instrument</u>  <u>Pluck the open strings</u>	 <u>When students are ready, play with the bow on the D string, using the Suzuki rhythms that have first been introduced without the instrument</u>  <u>Develop good posture and hold of the instrument</u>  <u>Develop a good bow hold</u>  <u>Begin to develop control of the bow</u>	 <u>Play with the bow on the D string, using the Suzuki rhythms that have first been introduced without the instrument</u>  <u>Move the left hand from the knee to the fingerboard in preparation for using fingers on the fingerboard</u>  <u>Learn the left-hand finger numbers 1, 2, 3 and 4</u> -	Play tuned and untuned instruments musically

		 <u>Play in unison with others, keeping in time with them and with backing tracks or live accompaniments</u>  <u>Anticipate their entry into a piece following a piano or counted introduction, breathing before they begin to play</u>	 <u>Copy back simple rhythmic patterns performed by the teacher, using their instrument or voice</u>  <u>If students are ready, play with the bow on the A string, using the Suzuki rhythms that have first been introduced without the instrument and practised on the D string</u>  <u>Perform with a sense of occasion, learning how to walk on stage, stand/sit, and bow</u>	
Musical terminology and understanding	 <u>Recognise and say the note values ta (crotchet), ti-ti (quavers), tika-tika (semiquavers), sh (crotchet rest), and ta-a (minims)</u>  <u>Put different rhythms together to make a 4-beat pattern and clap them or play them on the cello, e.g. ta, tika-tika, sh, ta</u>  <u>Know the names of each of the strings on the cello and how to display them on their body to help with understanding of pitch</u>  <u>Understand the relationship between 'do' and 'so' and how this relates to the strings</u>	 <u>Know the names of each of the strings on the cello and how to display them on their body to help with understanding of pitch</u>  <u>Become familiar with the stave, bass clef, and the position of the strings on the stave</u>	 <u>Become familiar with the stave, bass clef, and the position of the strings on the stave</u>  <u>Understand where the sol-fa scale sits on the stave</u>	Experiment with, create, select and combine sounds using the inter-related dimensions of music

Rhythm and pulse	 <u>Understand the difference between pulse and rhythm</u>  <u>Understand and clap the following Suzuki rhythms, taught aurally: Everybody down up, run pony run pony, fatter than a caterpillar, long long, mustard and custard, and pineapple pineapple</u>	 <u>Perform actions in time to the pulse when singing or listening to music</u>  <u>Understand and clap the following Suzuki rhythms, taught aurally: Everybody down up, run pony run pony, fatter than a caterpillar, long long, mustard and custard, and pineapple pineapple</u>  <u>Copy back the above Suzuki rhythms by clapping or playing on their cellos</u>	 <u>Understand and clap the following Suzuki rhythms, taught aurally: Everybody down up, run pony run pony, fatter than a caterpillar, long long, mustard and custard, and pineapple pineapple</u>  <u>Play the Suzuki rhythms to a set pulse or backing track</u>	
Improvising and composing	 <u>Improvise simple rhythmic patterns for others to copy, using voice or body percussion</u>	 <u>Improvise simple rhythmic patterns on an open string</u>	 <u>Compose simple 4-beat rhythmic patterns using familiar rhythms (ta, ti-ti, tika-tika and ta-a), and play them on an open string</u>	
Listening and reflecting	 <u>Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers</u>  <u>Respond physically to music heard by tapping the pulse or matching movements to the character of the music</u>	 <u>Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers</u>  <u>Identify and respond to contrasts in dynamics (loud/quiet) and tempo (fast/slow)</u>  <u>Develop their understanding of the wider orchestral and musical sound world through listening to and recalling a variety of instruments</u>	 <u>Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers</u>  <u>Talk about the character and mood of the music they listen to</u>  <u>Begin to talk about what they have done well in their music lessons</u>	Listen with concentration and understanding to a range of high-quality live and recorded music

Social, Moral, Spiritual and Cultural Development

As well as developing the musical skills outlined above, students will also:

- Take responsibility for the safety and care of their instrument
- Perform within the school
- Work together with as a team with their peers, showing support and consideration
- Begin to purposefully engage with music outside of school where possible, e.g. by practising their instrument, singing, or listening to music
- Build confidence and responsibility through leading an activity or performance without the teacher playing
- Learn effectively with parents, teachers, and peers in music lessons
- Develop a respectful relationship with their music teachers
- Understand the concept of 'musician' as a career or hobby

Year 1 Cello: Activities



Sing simple songs in unison using the pentatonic scale do-re-mi-so-la with accurate tuning

Suggested activities

- Sing instructions during lessons, e.g.:

Everybody stand up: do do do do do so

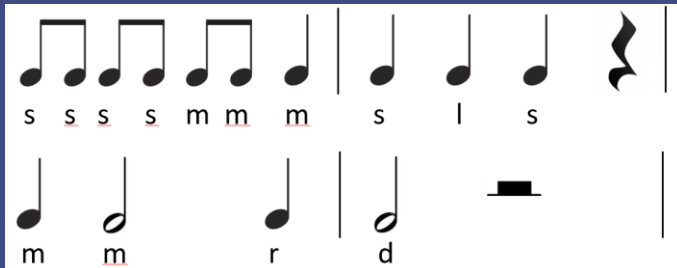
Sit down on your stools: so fa mi re do

This helps to reinforce the 'up' and 'down' of the pitch in the direction of standing/sitting, and also sets up the relationship between 'do' and 'so' clearly.

- Sing simple pentatonic songs as part of lesson routines, e.g.

Hello everybody, it's music time,

Hello, hello.



- Teach students to sing the Elevator Song, visiting the five floors do-re-mi-fa-so and introducing sol-fa hand signals when ready.



Parents/carers can:

- Join in with singing in lessons
- Sing with their children at home



Extra support

If students are struggling with pitching, songs with a more limited range can be used.



Extra challenge

Students can be encouraged to sing phrases on their own or to lead a vocal copycat game.



Links with our wider curriculum

Students will have sung songs using the pentatonic scale in Reception musicianship, using the progression so-mi/la-so-mi/mi-re-do.

[Back to Y1 Cello Framework](#)



Sing with good posture when standing or sitting that allows them to breathe freely (tall tummies and relaxed shoulders; feet apart when standing)

Suggested activities

- Ask students to stand up and imagine they are puppets, with you the teacher holding their strings. Start with the strings loose – students stay standing, but with the top half of their bodies flopping down towards the floor. As you count to ten, pull on the strings. By the time you reach ten, they should all be standing up straight.
- Ask them to stand with their feet apart, then raise their shoulders up next to their ears and then relax them again.
- During singing activities, periodically remind students to stand up straight by pulling on the strings.
- If students are sitting on the floor to sing, encourage them to have tall tummies. Ask them to bend forward and feel their spines with their fingers, noticing that they are curved. Then ask them to keep feeling their spines as they straighten them out and sit up tall.



Parents/carers can:

- Join in with posture exercises in class



Extra support

Students with physical disabilities may need exercises to be adapted. The important thing is to find a comfortable position that supports breathing freely.



Extra challenge

Confident students can lead the puppet game.



Links with our wider curriculum

Links can be made to work on posture for playing their instrument. Draw out similarities and differences.



Sing simple echo songs led by the teacher

Suggested activities

- Teach simple echo songs, such as the chant H.E.L.L.O:
H.E.L.L.O. (*H.E.L.L.O.*)
This is how we say hello (*This is how we say hello*)
Feel the beat in your feet (*Feel the beat in your feet*)
Can you hear my heart beat? (*Can you hear my heart beat?*)
- Use hand signals to indicate whose turn it is to sing – the teacher or the students.



Parents/carers can:

- Join in with singing in lessons
- Sing with their child at home



Extra support

If students are struggling with pitching, songs with a more limited range can be used.



Extra challenge

Students can be encouraged to lead the echo song if they are confident singing on their own.



Links with our wider curriculum

Students will have sung simple echo songs in their Reception musicianship lessons.

[Back to Y1 Cello Framework](#)



Understand the importance of warming up their voice

Suggested activities

- Explain to students that just like we need to warm up our bodies when we do PE, we also need to warm up our voices before we sing.
- Include some simple vocal warm-ups when singing in lessons, e.g.:
 - Exploring different voices by singing ‘Can you use your singing voice?’, with students responding ‘Yes I can, yes I can’ (call: so so mi mi so so mi, response: so so mi, so so mi). This can be repeated with whispering voice, loud voice, high voice, low voice, posh voice, etc.
 - Asking students to take their voices for a walk – on a hum, ‘oo’, or ‘ng’ sound, students change their pitch in response to you moving your finger up and down. Try to make the journey as interesting as possible by varying the speed of changes, doing some loops, etc.
 - Warm up the lips, tongue and facial muscles by asking students to pretend to chew a toffee.



Parents/carers can:

- Join in with singing in lessons
- Sing with their children at home



Extra support

If students are struggling with pitching, songs with a more limited range can be used.



Extra challenge

Students can be encouraged to lead the call and response song if they are confident singing on their own.



Links with our wider curriculum

Students will have engaged in a variety of vocal warm ups in Reception musicianship lessons.

[Back to Y1 Cello Framework](#)



Develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument

Suggested activities

- Make singing a natural part of lessons, using your voice to reinforce the pitches that students are learning to play. For example, when referring to the names of the strings, sing the note instead of just saying it.
- Teach songs that students can sing and join in with on the cello, e.g. The Dodo Song (where they pluck 'do' on their cellos when they sing the word 'dodo'), Monkey Song (singing 'do' to 'fa' but plucking only 'do'), and Ants (as described in the objective about plucking the open strings [here](#)).
- In group lessons, some students can be asked to sing the song while others play, before swapping round. This is a way of reducing the number of students you need to support with aspects of playing technique at any one time, while keeping the whole group engaged in musical activity.



Parents/carers can:

- Join in with singing in lessons
- Sing with their children at home



Extra support

If students are struggling with pitching, songs with a more limited range can be used.



Extra challenge

When splitting students into a singing group and a playing group, some students may be confident enough to lead the singing group.



Links with our wider curriculum

Students will have developed their sense of pitch and singing through a variety of games in Reception musicianship.

[Back to Y1 Cello Framework](#)



Sing simple songs in 2-part canon

Suggested activities

- Introduce the idea of canons with spoken words first. For example, the following rhyme can be taught, with students performing each action:

Clap your hands
Touch your toes
Tap your head
Touch your nose

When students are confident with this, split them into two groups and try it in canon, with the second group starting after the first group has performed the first line. Try with words and actions, and then just actions, thinking the words in their heads. The Support Teacher or a confident student can lead one group while you lead the other.

- Explore singing familiar songs in canon, such as Frere Jacques, London's Burning, and H.E.L.L.O. (featured in the objective about echo songs [here](#)).



Parents/carers can:

- Join in with singing in lessons
- Sing with their children at home



Extra support

If students are struggling with pitching, songs with a more limited range can be used.



Extra challenge

Students can be encouraged to lead one part of the canon if they are confident to do so.



Links with our wider curriculum

Students will probably not have sung canons in Reception musicianship, but may have learnt simple songs that can now be developed into singing in canon, e.g. Frere Jacques.

Know the names of the parts of the cello, how to handle it, and how to care for it

Suggested activities

- Before students are given their own cellos, help them to become familiar with the instrument by performing for them and letting them see the cello up close.
- Teach them to identify the scroll, strings, bridge, tuning pegs, neck, shoulders, body, f holes, fingerboard, bridge and spike, naming these parts and pointing to them. The [Learning The Parts of the Cello video](#) and the [Parts Of The Cello Song video](#) can be used to support with this.
- Introduce them to the bow. The [Setting Up The Bow video](#) can be used to support with this.
- The songs 'This is the Bow' and 'This is the Cello' can also be used here.
- Talk about the cello and ask them simple questions. What is it made of? How many strings are there?
- Explain the importance of not touching the pegs or adjustors when they get their own cellos.
- Demonstrate how to take the cello (and, when appropriate, the bow) out of the case carefully, and how to pack it away safely. The [Unpacking The Cello video](#), [Setting Up The Cello video](#), and [Packing Away The Cello video](#) can be used to support with this. Songs are also helpful to support this routine, such as singing 'This is the way we get out our cellos' to the tune of 'Here We Go Round the Mulberry Bush'. Reinforce safe handling routines, e.g. always holding the neck.



Parents/carers can:

- Ask their child to recall the parts of the cello at home, perhaps using a photo
- Reinforce how to care for the cello both in lessons and (if applicable) at home



Extra support

Some students may need support to remember the instructions for getting the cello out safely. Pictorial cues can be used where appropriate, and the Support Teacher can assist where necessary.



Extra challenge

Confident students can explain the instructions for getting the cello out to the rest of the class.



Links with our wider curriculum

Students will have played some simple handheld percussion instruments in Reception musicianship, so links can be made to how all instruments need to be handled with respect.



Develop good posture and hold of the instrument

Suggested activities

- Demonstrate how to hold the cello in playing position, talking through all the steps:
 - Sitting on the edge of the chair with feet flat on the floor
 - Straight back
 - Pick up the cello and put it between the knees, on your chest
 - Give it a hug!

The [Perfect Playing Position video](#) can be used to support with this. Other useful songs and activities include Jack in the Box (with students moving in response to a verbal cue or a gliss on the cello), the Hugging Song, Get Ready Rag from *Cello Time Starters*, and the Grumpy Pirate Song to reinforce sitting, posture and warm-up actions.

- Show how to warm up shoulders and arms using the [Shoulders Warm-up video](#), and how to warm up their right and left hands with the [Finger Warm-up video](#).



Parents/carers can:

- Use the [Perfect Playing Position video](#) to learn what playing position should look like and remind their child of the key points when watching them play



Extra support

Pictorial cues can be helpful to remind students of the steps to go through to get into playing position.



Extra challenge

Students can be encouraged to lead their group through the steps to get into playing position.



Links with our wider curriculum

Links can be made to work on posture for singing. Draw out similarities and differences.

[Back to Y1 Cello Framework](#)



Develop a good bow hold

Suggested activities

- Teach an appropriate bow hold according to the teacher's preference and the students' hand shapes. This may be the bow hold demonstrated in the Learning The Bow Hold video, or it may be further up the bow to begin with, moving to the 'professional bow hold' at the heel later on.
- Use imaginative cues to develop the bow hold, using a paper straw before moving onto the bow. This could be imagining that the hand is a bunny and positioning the ears in the correct place, or laying the straw on 'magic lines' (the first crease of the index and little fingers) and teaching songs like Stir the Magic Pot and Up Like a Rocket before finding the hold from above. The Up Like A Rocket video can be used to support with this.
- Use consistent verbal cues every time students are forming their bow holds, e.g.
 - Put the thumb in between the leather bit and the heel of the frog
 - Put the little finger on the silver house
 - Rest the tall middle finger gently on the hair
 - Hook the pointing finger around the stick
 - Keep the thumb bentOr
 - 'Hands in the water', 'shake it off', 'floating jellyfish', then landing the thumb, flopping fingers down.



Parents/carers can:

- Help their child to practise their bow hold at home, using a paper straw or pencil



Extra support

The Support Teacher can help individual students to adjust their bow hold during lessons.



Extra challenge

Students can be encouraged to lead their group through the steps to form a good bow hold.



Links with our wider curriculum

Bowing technique develops incrementally throughout the Cello Framework from Years 1 to 6 and this work will lead on to more advanced bowing techniques at KS2.

[Back to Y1 Cello Framework](#)

Pluck the open strings

Suggested activities

- Show students how to pluck the open strings: putting their left hand onto the shoulder of the cello, putting their right-hand thumb almost at the end of the finger board, and plucking the strings with the pointing finger. The [Playing Pizzicato video](#) can be used to support with this.
- Individual strings can be introduced through pieces that use one string at a time, such as Active Ants, Dozing Dinosnores, Galloping Gazelles and Crocodile Crawl from *Superstart Cello*.
- Strings can also be linked to other animal names in a game of Musical Zoo, e.g. A for alligator, D for dolphin, G for gorilla, C for camel.
- Use the Ants Song to guide students through playing all four open strings rhythmically, playing each note to a steady pulse on the words in bold:

A string: Ants, ants, ants,

D string: Digging in the dirt, dirt, dirt,

G string: Going under ground, ground, ground,

C string: Carrying their cellos, cellos, cellos.

The [Learning the Cello Strings - Ants Song video](#) can be used to support with this.



Parents/carers can:

- Join in with the Ants Song.



Extra support

The Support Teacher can help individual students to get their right hand into a good position when plucking strings.



Extra challenge

Students can perform the Ants Song without singing out loud, instead internalising the song and just plucking the strings.



Links with our wider curriculum

Students can reinforce their understanding of the pitch of the open strings by performing their actions (head, shoulders, lap, feet) while others perform the Ants Song.

[Back to Y1 Cello Framework](#)



Play with the bow on the D string, using the Suzuki rhythms that have first been introduced without the instrument

Suggested activities

- Guide students through the steps for getting into playing position and finding a good bow hold.
- Show students how to play a note on D string, keeping the bow as straight as possible on the tracks. Show them how to keep the bow straight by opening up the elbow.
- Ask students to copy one of the Suzuki rhythms (to be introduced one at a time):
 - Everybody down up
 - Run pony, run pony
 - Fatter than a caterpillar
 - Long, long
 - Mustard and custard
 - Pineapple, pineapple
- The following videos can be used to support with these rhythms:
 - [Run Pony Run video](#)
 - [Mustard and Custard video](#)
 - [Fatter Than A Caterpillar video](#)
- The [Learning To Use The Bow video](#) can be used to support with bowing technique.



Parents/carers can:

- Reinforce the Suzuki rhythms by saying and clapping them with their child
- Check that their child is bowing straight



Extra support

The Support Teacher can help individuals with their bow hold and bowing technique.



Extra challenge

Students can perform one of the rhythms as a solo for the teacher or rest of the group to copy back.



Links with our wider curriculum

Students will have learnt everybody down up, run pony run pony, and fatter than a caterpillar in Reception musicianship lessons, and will be familiar with clapping these back.

[Back to Y1 Cello Framework](#)



Begin to develop control of the bow

Suggested activities

- Guide students through the steps for getting into playing position and finding a good bow hold
- Ask them to put their bows on the strings close to the heel on the frog, between the bridge and the fingerboard, and do a seesaw motion, moving between the A and C strings without making a sound. Demonstrate how to raise and lower the elbow.
- Play the train game. The bow starts on one string at the starting station (heel) and you travel a number of stops (beats) to your destination station (tip), trying to reach the tip of the bow at the right time according to the number of beats.
- Show students how to play 'Everybody Down Up' on the D string. The [Everybody Down Up video](#) can be used to support with this.



Parents/carers can:

- Support their child to follow the steps in the [Learning To Use The Bow video](#)



Extra support

Continue to support individuals with bow hold where necessary.



Extra challenge

Students can lead the rest of the group in playing some rhythms to copy.



Links with our wider curriculum

Bowing technique develops incrementally throughout the Cello Framework from Years 1 to 6 and this work will lead on to more advanced bowing techniques at KS2.

[Back to Y1 Cello Framework](#)

 Play in unison with others, keeping in time with them and with backing tracks or live accompaniments

Suggested activities

- Continue to develop students' sense of pulse and rhythm by asking them to perform actions in time to the pulse, copy back simple rhythms and repeat rhythms over a backing track, both with and without the cello.
- Use repertoire they are learning on the cello to play some of these rhythm games.
- Talk about the skills needed to play in time with others – listening, watching.
- Provide a variety of opportunities for students to play with accompaniments, using recordings or performing accompaniments live on the cello or piano.



Parents/carers can:

- Join in with rhythm games during lessons and revisit them at home



Extra support

Some students will need more help to 'find' the pulse. The Lead Teacher/Support Teacher can model this, giving the students someone to copy.



Extra challenge

Confident students can be asked to perform a pulse while others perform a rhythm, or vice versa.



Links with our wider curriculum

All activities in the 'Rhythm and Pulse' section support these skills, as well as singing in unison and (when ready) simple parts.

[Back to Y1 Cello Framework](#)



Anticipate their entry into a piece following a piano or counted introduction, breathing before they begin to play

Suggested activities

- When getting students to sing together, always set the pulse and pitch first, either by counting in at the right pitch or singing a phrase like ‘ready, steady, off we go...’.
- Likewise, students can be counted in in the same way when playing or performing body percussion rhythms.
- Encourage students to take a breath when they are counted in, whether they are about to play or sing.
- When students are familiar with a particular accompaniment (either live or recorded), set them the challenge of coming in without the teacher counting or starting them off.



Parents/carers can:

- Join in with rhythm games during lessons and revisit them at home



Extra support

Some students will anticipate their entry using musical cues and others will prefer to count. Support students in both ways during lessons.



Extra challenge

Confident students can lead others in an entry, standing at the front and counting them in or indicating through breathing/gesture when to start.



Links with our wider curriculum

All activities in the ‘Rhythm and Pulse’ section support these skills, as well as singing in unison and (when ready) simple parts.



Move the left hand from the knee to the fingerboard in preparation for using fingers on the fingerboard

Suggested activities

- Show students how to 'fly' their left hands to the fingerboard: start with the hand on the knee, and slowly fly it in a circle to meet the fingerboard.
- Set up the thumb on the neck by asking students to move it up and down an imaginary ribbon.
- Sing 'The Grand Old Duke of York' with fingers between the strings to set up the arm position.
- Use left-hand pizzicato to set the left hand shape, using songs such as Popcorn from *Cello Time Starters*.



Parents/carers can:

- Support their child with their posture and playing position



Extra support

The Support Teacher can move around the room in group lessons, giving extra help where needed.



Extra challenge

Students can be encouraged to demonstrate the movement from knee to fingerboard to the rest of the group, leading others.



Links with our wider curriculum

Links can be made to work on posture singing. Draw out similarities and differences.

[Back to Y1 Cello Framework](#)



Learn the left-hand finger numbers 1, 2, 3 and 4

Suggested activities

- Teach students the left-hand finger numbers using the Fingers Song:

Fingers, fingers,

Fingers very sleepy,

Fingers, fingers,

Wake up finger 1

- [The Fingers Song video](#) can be used to support with this.



Parents/carers can:

- Sing the Fingers Song with their child



Extra support

Students may need visual clues to remember in which order the fingers are numbered. Some may need extra practise at this exercise to develop their fine motor skills.



Extra challenge

Students can be challenged to find the correct finger as fast as they can!



Links with our wider curriculum

Learning the finger numbers at this stage paves the way for beginning to play simple melodies and scales on the cello.

[Back to Y1 Cello Framework](#)



Copy back simple rhythmic and melodic patterns with a limited range of notes performed by the teacher, using their instrument or voice

Suggested activities

- Regularly sing simple copycat phrases as a warm-up to other singing or a way of getting students to focus when they enter the room. Singing instructions is a good way to build this in to a lesson, with students copying back your phrases, e.g. 'Sit down on your stools' (so fa mi re do).
- Perform simple rhythms for students to copy using clapping and other body percussion. This can include the Suzuki rhythms they are learning, but without the words so that they are really focusing on listening and copying rather than recalling. Using a backing track can enhance this activity, e.g. the middle section of Manhattan Blues (Vamoosh Strings Book 1).
- Play simple patterns on the cello for students to copy, appropriate to their playing skills, e.g.;

 - Plucking rhythms on open strings
 - Bowing rhythms on the D string



Parents/carers can:

- Clap or sing patterns for their child to copy



Extra support

Work at the pace of each individual student and devise phrases to copy that are in line with their musical memory and playing skills.



Extra challenge

Students can lead copycat exercises for others, or be given more complex or longer phrases to copy themselves.



Links with our wider curriculum

Remind students how they played copycat games in their Reception musicianship lessons.

[Back to Y1 Cello Framework](#)



Play with the bow on the A string, using the Suzuki rhythms that have first been introduced without the instrument and then practised on the D string

Suggested activities

- Guide students through the steps for getting into playing position and finding a good bow hold
- Ask them to fly their bows into the D string and then locate the A string.
- On the A string, ask them to copy one of the Suzuki rhythms:
 - Everybody down up
 - Run pony, run pony
 - Fatter than a caterpillar
 - Long, long
 - Mustard and custard
 - Pineapple, pineapple



Parents/carers can:

- Reinforce the Suzuki rhythms by saying and clapping them with their child
- Help their child find the right string



Extra support

The Support Teacher can help individuals with their bow hold, bowing technique, and finding the right string.



Extra challenge

Confident students can begin to switch between the D and A string.



Links with our wider curriculum

Students will have learnt everybody down up, run pony run pony, and fatter than a caterpillar in Reception musicianship lessons, and have practised them on the D string already in Year 1.



Perform with a sense of occasion, learning how to walk on stage, stand/sit, and bow

Suggested activities

- Encourage students to perform as a normal part of lessons. This could involve half the group playing to the other half of the group, or each student performing to a partner all at the same time (which is noisy, but less pressured), or everyone performing to a teddy bear.
- Talk about the importance of keeping going if any slips occur.
- Indicate an area of the room that will be the 'stage'. Ask students to practise walking on and off stage and bowing.
- As well as giving students a chance to practise performing, this also gives them a chance to practise being part of an audience, learning how to listen and show their appreciation with applause.



Parents/carers can:

- Be encouraging and supportive, helping their child to develop a positive attitude towards sharing their music with others.



Extra support

Performances can be tailored to everyone's different needs; some will prefer to perform in a group and others will prefer to perform to just one person rather than a larger audience.



Extra challenge

Confident students can be asked to perform solos.



Links with our wider curriculum

Beginning to practise performance skills in early lessons will prepare students to enjoy and succeed in the range of performance opportunities built into the Music Masters Schools Programme in KS1 and 2.

[Back to Y1 Cello Framework](#)



Recognise and say the note values ta (crotchet), ti-ti (quavers), tika-tika (semiquavers), sh (crotchet rest), and ta-a (minims)

Suggested activities

- Engage students in saying and clapping a variety of rhythms using these note values. Begin with ta, ti-ti and sh, which they will be familiar with from Reception musicianship lessons.
- Extend the range of rhythms to include tika-tika (semiquavers) and ta-a (minims).
- Display the rhythms on flashcards so that students become familiar with the notation as well as the sound.



Parents/carers can:

- Join in with performing rhythms and clap/say rhythms for their child to copy



Extra support

Some students may find joining rhythms together difficult, so may find rhythms with only two note values more accessible than several, e.g. ta, ta, ti-ti, ta.



Extra challenge

Confident students can be asked to clap rhythms as a solo.



Links with our wider curriculum

Students will have learnt to recognise ta, ti-ti and sh in their Reception musicianship lessons.

[Back to Y1 Cello Framework](#)



Put different rhythms together to make a 4-beat pattern and clap them or play them on the cello, e.g. ta, tika-tika, sh, ta

Suggested activities

- As students become more confident with the rhythms ta (crotchet), ti-ti (quavers), tika-tika (semiquavers), sh (crotchet rest), and ta-a (minims), create increasingly challenging patterns with flashcards for students to say and clap.
- Ask them to perform some of these rhythms on their cello.
- Encourage students to create their own rhythms by rearranging familiar patterns.



Parents/carers can:

- Join in saying/clapping the rhythms and help their child practise them at home



Extra support

Students may need to consolidate the rhythms from Reception before feeling confident enough to have the Year 1 rhythms mixed in.



Extra challenge

Students can be challenged to make 8-beat rhythms instead of 4-beat rhythms.



Links with our wider curriculum

This extends work done in Reception musicianship lessons on the basic rhythms ta, ti-ti and sh. The complexity of rhythms is incrementally developed throughout the Schools Programme.

[Back to Y1 Cello Framework](#)



Know the names of each of the strings on the cello and how to display them on their body to help with understanding of pitch

Suggested activities

- Teach actions to accompany the sound of each string, e.g.:
Hands on head for A
Hands on shoulders for D
Hands on lap for G
Hands on feet for C
- Play open strings on your cello and ask students to match their actions to each string.
- Ask individual students to devise a pattern for you to play by performing the four actions in an order of their choosing, e.g. lap, head, feet, shoulders. Play the strings following the student's instructions (e.g. G, A, C, D) so they can hear the pitch.
- Help them to develop their vocabulary to describe pitch by talking about whether notes are lower or higher than others.
- The Dodo Song and Elevator Song are good for developing pitch vocabulary.



Parents/carers can:

- Join in with performing actions



Extra support

Some students may need individual adult support to choose the right actions for each change of pitch.



Extra challenge

Play open strings in more challenging orders and with larger leaps, e.g. C A G D, and challenge students to match their actions to the sound.



Links with our wider curriculum

Students will have used body sol-fa in Reception musicianship lessons and so will be familiar with the concept of showing pitch with their bodies.

[Back to Y1 Cello Framework](#)

Understand the relationship between 'do' and 'so' and how this relates to the strings

Suggested activities

- Continue to support learning of pitch via sol-fa.
- Ask students to sing the first five notes of the sol-fa scale (with do as D), and then isolate the 'do' and 'so'. Demonstrate how the 'do' is the same pitch as the D string, and the 'so' is the same pitch as the A string.
- Ask them to sing the first five notes of the sol-fa scale again, but this time plucking the D string on 'do' and the A string on 'so'.
- This can be transferred onto open strings C and G and G and D as well.



Parents/carers can:

- Join in with performing actions



Extra support

Some students may need visual clues to help them remember the order of sol-fa notes.



Extra challenge

Sing some patterns using do and so, e.g. do so so sh, and ask students to pluck them on the open strings.



Links with our wider curriculum

Students will be familiar with the sol-fa scale from Reception musicianship.

[Back to Y1 Cello Framework](#)

Become familiar with the stave, bass clef, and the position of the strings on the stave

Suggested activities

- Demonstrate the stave and the bass clef, using a whiteboard or flashcards.
- Demonstrate where the open strings sit on the stave. This can be done on the whiteboard or using flashcards, or it can be done by marking a stave on the floor using masking tape and using students as the notes.
- Encourage recall of the position of the open strings on the stave by regularly recapping this learning and asking students to identify notes.
- The [Notes On The Stave video](#) can be used to support with this learning.



Parents/carers can:

- Become familiar with these concepts of notation in order to support their child



Extra support

Students may need further help with their concept of pitch. Reinforce the body actions for the open strings and link these to the positions on the stave.



Extra challenge

Confident students can draw the position of one of the open string notes on a stave on the whiteboard



Links with our wider curriculum

Students will have used sol-fa notation to help their understanding of pitch in Reception musicianship lessons. Links can be made to this and their general understanding of high/low.

[Back to Y1 Cello Framework](#)



Understand where the sol-fa scale sits on the stave

Suggested activities

- Using a stave on the whiteboard, or a floor stave marked with masking tape, demonstrate where each note of the sol-fa scale sits on the stave, starting with any note as 'do'.
- Ask students to sing the sol-fa scale as you point to each symbol on the stave.
- Using a floor stave, ask students to map out the pitches of the sol-fa scale as it is sung.
- Reinforce the idea of pitch by highlighting how the notes are moving up and down.



Parents/carers can:

- Become familiar with these concepts of notation in order to support their child



Extra support

Students may need additional support in remembering features of the stave, e.g. the lines, the spaces, the way that high and low on the stave relate to high and low pitch.



Extra challenge

Students can be challenged to write the sol-fa scale on the stave as well as read it.



Links with our wider curriculum

This links to students' learning of the sol-fa scale in Reception musicianship lessons.



Understand the difference between pulse and rhythm

Suggested activities

- Encourage students to mark the pulse of some recorded music, tapping or clapping or moving to the beat.
- Recap the term 'pulse'. A pulse is a regular beat, like a ticking clock or a person's pulse/heartbeat.
- Recap the term 'rhythm'. A rhythm is a pattern of sounds that can be different lengths. Recap a simple known rhythm to demonstrate this, e.g. everybody down up.
- Ask students to say the rhythm 'everybody down up' again and again, first tapping the pulse on their knees, and then clapping the rhythm.
- With the Support Teacher, split the class into two groups. Can one group keep the pulse with one adult while the other claps the rhythm with the other adult?
- Clap either 'everybody down up' or 1, 2, 3, 4. Ask students to identify whether you clapped the pulse or the rhythm.



Parents/carers can:

- Join in with clapping



Extra support

Some students may need an adult to support them individually when working in two groups so that they don't get confused by the other part.



Extra challenge

Confident students can suggest new rhythms for the 'rhythm' group to perform while others perform the pulse.



Links with our wider curriculum

Students will have encountered the terms 'pulse' and 'rhythm' in their Reception musicianship lessons, even if they haven't fully understood their definitions yet.



Perform actions in time to the pulse when singing or listening to music

Suggested activities

- Listen to a wide range of music in lessons, both live and recorded, and encourage students to move along to the pulse.
- Lead students in copying your actions to mark the pulse, e.g. tapping the pulse on your knees, shoulders, head; clapping the pulse, or marching feet in time.
- Create simple sequences of actions, e.g. one bar marching, one bar tapping knees, one bar clapping and one bar tapping heads. Repeat this sequence again and again.
- Invite students to make suggestions for new actions.
- Use songs and warm-ups that involve performing hand and body movements in time to the pulse, e.g. Boom Chicka Boom.



Parents/carers can:

- Join in with clapping/tapping and movement
- Encourage their child to perform actions in time to the pulse of music listened to at home



Extra support

Some students may need the visual support of an adult to copy when marking the pulse.



Extra challenge

Students can be challenged to lead the activity, choosing actions for others to copy on the spot.



Links with our wider curriculum

This further reinforces the concept of pulse that was introduced in Reception musicianship lessons.



Understand and clap the following Suzuki rhythms, taught aurally: Everybody down up, run pony run pony, fatter than a caterpillar, long long, mustard and custard, and pineapple pineapple

Suggested activities

- Teach these rhythms aurally, saying the words and clapping the rhythm and asking students to copy. The [Clapping The 5 Basic Rhythms video](#) can be used to support with this.



Parents/carers can:

- Join in with clapping and help their child practise the rhythms at home



Extra support

Some students may need lots of opportunity for repetition to help them to remember the rhythms.



Extra challenge

Confident students can lead the group in clapping.



Links with our wider curriculum

Students will have learnt everybody down up, run pony run pony, and fatter than a caterpillar in Reception musicianship lessons, and will be familiar with clapping these back.

[Back to Y1 Cello Framework](#)



Copy back the above Suzuki rhythms by clapping or playing on their cellos

Suggested activities

- Help students to become increasingly familiar with the Suzuki rhythms by encouraging them to clap them back regularly.
- Once students are familiar with clapping each of the Suzuki rhythms, ask them to play them with the bow on the cello, starting with the D string.



Parents/carers can:

- Join in with clapping



Extra support

Students may need an adult to support them by saying/clapping the rhythm while they play it.



Extra challenge

Confident students can lead the copycat.



Links with our wider curriculum

Students will have learnt everybody down up, run pony run pony, and fatter than a caterpillar in Reception musicianship lessons, and will be familiar with clapping these back.

[Back to Y1 Cello Framework](#)



Play the Suzuki rhythms to a set pulse or backing track

Suggested activities

- Engage students in clapped copycat games using the Suzuki rhythms, using a backing track to keep a steady pulse. Encourage them to feel the pulse and clap in time.
- Transfer this to the cello, asking students to perform a particular rhythm along with a backing track or beat.
- Ask students to choose how many times in a row they will play their Suzuki rhythm, e.g. 8 times, whilst keeping the pulse.
- In group lessons, ask half the students to play the chosen Suzuki rhythm while the other half tap the beat, then swap.



Parents/carers can:

- Clap or tap a steady beat for their child to play along with



Extra support

Students may need an adult to support them by saying/clapping the rhythm while they play it.



Extra challenge

Students can be challenged to set and maintain a steady pulse for others to perform along with, without the help of a recorded track.



Links with our wider curriculum

All activities in the 'Rhythm and Pulse' section support these skills, as well as singing in unison and (when ready) simple parts.

[Back to Y1 Cello Framework](#)

Improvise simple rhythmic patterns for others to copy, using voice or body percussion

Suggested activities

- Play the Breakfast Game – ask students what they had for breakfast (e.g. toast with strawberry jam). Find a rhythm that fits the words, and help them to clap their breakfast rhythm.
- When playing rhythmic copycat games, encourage students to improvise their own rhythms for others to copy, using their voices or body percussion. Stick to 4-beat patterns to begin with.
- The familiar rhythms of ta, ti-ti, tika-tika and ta-aa can be used, or students can be encouraged to think of word rhythms (e.g. I like the cello).



Parents/carers can:

- Copy the patterns that their child creates, and create new ones for them to copy



Extra support

Students may need an adult to suggest a basic rhythm they can use/adapt, or suggest tighter parameters (e.g. only using ta and ti-ti).



Extra challenge

Confident students can improvise longer patterns (e.g. 8 beats rather than 4).



Links with our wider curriculum

Students will be familiar with copycat games from Reception musicianship and Year 1 cello. Creating their own patterns within this context is an ideal first step in developing skills in improvising.

[Back to Y1 Cello Framework](#)



Improvise simple rhythmic patterns on an open string

Suggested activities

- Play some simple 4-beat rhythms on the cello open strings for students to copy.
- Ask individuals to make up their own for the rest of the group to copy.
- The familiar rhythms of ta, ti-ti, tika-tika and ta-aa can be used, or students can be encouraged to think of word rhythms (e.g. I like the cello).
- The Breakfast Game (as described in the objective about improvising with voice or body percussion [here](#)) can also be extended to include students playing what they had for breakfast on an open string.



Parents/carers can:

- Clap back the patterns that their child creates



Extra support

Students may need an adult to suggest a basic rhythm they can use/adapt, or suggest tighter parameters (e.g. only using ta and ti-ti).



Extra challenge

Confident students can improvise longer patterns (e.g. 8 beats rather than 4).



Links with our wider curriculum

Students will be familiar with copycat games from Reception musicianship and Year 1 cello. Creating their own patterns within this context is an ideal first step in developing skills in improvising.



Compose simple 4-beat rhythmic patterns using familiar rhythms (ta, ti-ti, tika-tika and ta-a) and play them on an open string

Suggested activities

- Encourage students to create 4-beat rhythmic patterns by selecting four known rhythms and arrange them in a particular order – e.g. ta ti-ti tika-tika ta).
- Ask students to practise clapping their rhythms.
- Are they happy with how it sounds? Do they want to make any changes?
- Ask them to play their rhythms on a suitable open string.



Parents/carers can:

- Help their child to remember their compositions by taking notes



Extra support

Students may need an adult to help with part of the process, e.g. to create a rhythm for the student to put notes to, or to put notes to a rhythm the student has created.



Extra challenge

Students can create longer rhythms, e.g. 8 beats instead of 4.



Links with our wider curriculum

Carefully structuring activities in terms of the rhythms used and the cello techniques practised can help students to gain confidence as composers while ensuring that instrumental technique is not compromised.

[Back to Y1 Cello Framework](#)



Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers

Suggested activities

Find a variety of ways of building listening into lessons, e.g.:

- Playing recorded music as students come in or while they are setting up/packing away
- Performing live music for your students (including duets with the Support Teacher where possible)
- Select repertoire from a wide range of genres and traditions, e.g. music:
 - In the style of pieces that they are learning to sing/play
 - That comes from a country they are learning about in class
 - From a period of history they are learning about in class
 - That students have suggested (this obviously requires planning and vetting of the music first to check appropriateness, but it is a great way of making students feel that the music that is important to them is respected and valued).
- Carefully consider the balance of composers and performers that you showcase in your lessons, ensuring that students are exposed to a diverse variety of performers and composers (including ethnicities and genders).



Parents/carers can:

- Talk to their child about music they have listened to



Extra support

Students may need to hear new styles of music several times before they can begin to respond to them.



Extra challenge

Students can be encouraged to share their thoughts about music and use musical language where possible, e.g. 'I like this piece because it is quiet'; 'I don't like this piece because it's too slow.'



Links with our wider curriculum

This learning objective appears in every framework throughout KS1 and 2.

[Back to Y1 Cello Framework](#)

 Respond physically to music heard by tapping the pulse or matching movements to the character of the music

Suggested activities

- When listening to music, lead students in copying your actions to mark the pulse, e.g. tapping the pulse on your knees, shoulders, head; clapping the pulse, or marching feet in time.
- Invite students to move around the room in a way that matches the character of the music. For example, a slow, quiet piece may be suited to slow, creeping movements; a fast, quiet piece may be suited to quickly tiptoeing, a loud piece with a steady beat may be suited to marching.



Parents/carers can:

- Encourage their child to move to music at home



Extra support

Some students may need direct support from an adult to keep in time when tapping the pulse.



Extra challenge

Students can be challenged to explain how their movements match the mood of the music.



Links with our wider curriculum

The Reception musicianship curriculum includes many opportunities for students to move to music.

[Back to Y1 Cello Framework](#)

Identify and respond to contrasts in dynamics (loud/quiet) and tempo (fast/slow)

Suggested activities

- Select music for students to listen to that includes contrasts of dynamics or tempo. This can be recorded music or music that you perform for them live.
- With contrasts in tempo, ask students to tap the pulse and respond to changes. Ask them what happened – did it get faster or slower?
- With contrasts in dynamics, give students actions to perform along with the music, e.g. for loud sections, stand with feet apart and arms outstretched, in a star shape; for quiet sections, stand with feet together and arms crossed over your body.



Parents/carers can:

- Join in with actions



Extra support

Students may need direct support from an adult to keep in time when the tempo changes.



Extra challenge

Play a piece live twice, but play the dynamics differently each time. Can students listen carefully and match their actions correctly?



Links with our wider curriculum

Students will have learnt about loud and quiet and fast and slow in Reception musicianship lessons.

[Back to Y1 Cello Framework](#)



Develop their understanding of the wider orchestral and musical sound world through listening to and recalling a variety of instruments

Suggested activities

- When listening to music that features a variety of instruments, support students' learning with visuals wherever possible so that they get to see what different instruments look like. This can be through images or video.
- When showing images or video, consider the diversity of the musicians you show to students and try to ensure that a variety of performers are represented in the clips you choose.
- Use questioning to draw out the similarities and differences between the instruments they hear and the cello – e.g. regarding the sound, the pitch, what they look like, what they are made of, and how they are played.
- Include a variety of different instruments from different cultures rather than sticking to western orchestral instruments.



Parents/carers can:

- Talk to their child about what instruments they hear in music they listen to outside of school



Extra support

If students find identifying instruments difficult, encourage them to talk about what the instrument sounds like instead.



Extra challenge

Ask students to identify instruments without the support of visuals.



Links with our wider curriculum

Skills in self-reflection will be gradually developed over the years, with instrumental students in KS2 creating Music CVs to celebrate their achievements.

[Back to Y1 Cello Framework](#)



Talk about the character and mood of the music they listen to

Suggested activities

- When asking students to match movements to the character of the music, ask them to explain their choices, e.g. 'Why did you choose to tiptoe to that music?'
- Explain that there is no right or wrong, it is okay to feel differently than someone else!
- Give students some choices between movements and get their input on what suits the music – e.g. 'We're going to listen to a piece of music and move around the room to it. You can either scurry like a mouse or plod like an elephant. Which do you think fits best?'
- Encourage students to describe how pieces of music make them feel. Model this with other adults in the room, e.g. 'That piece of music made me feel really energetic, how did it make you feel Support Teacher?' 'Did anyone else feel like that?'
- Introduce concepts that will later develop into aspects of playing technique, e.g. talk about smooth and spiky sounds (in preparation for learning about staccato and legato).



Parents/carers can:

- Talk to their child about how music they listen to makes them feel. This can be any music – something on the radio, a TV theme tune etc.



Extra support

Some students will prefer to respond through movement rather than verbally.



Extra challenge

Students who can confidently talk about the mood of music may be able to draw parallels between different pieces. E.g. 'Those pieces make me feel excited because they are both fast'.



Links with our wider curriculum

Skills in self-reflection will be gradually developed over the years, with instrumental students in KS2 creating Music CVs to celebrate their achievements.

[Back to Y1 Cello Framework](#)



Begin to talk about what they have done well in their music lessons

Suggested activities

- Encourage students to develop skills in reflecting on their music. To begin with, this can involve some very open questions, such as ‘What have you enjoyed in your music lessons this term?’ or ‘How does playing the cello make you feel?’.
- Over time, this can be developed into encouraging students to reflect on their playing. Prompts like ‘Tell me one thing you’ve done really well today’ or ‘How do you feel about your bowing in this piece?’ can help students to focus their thinking and make connections that they otherwise may not.
- In group lessons, encourage students to give positive feedback to each other, e.g. ‘I liked how X concentrated well’ or ‘I liked that X played with a good bow hold’.



Parents/carers can:

- Talk to their child about things they have noticed them doing well



Extra support

Some students will find reflecting on their playing difficult and may find it easier to simply think about what they have enjoyed.



Extra challenge

Students who can talk confidently about what they have done well may be able to suggest things they would like to get better at.



Links with our wider curriculum

Skills in self-reflection will be gradually developed over the years, with instrumental students in KS2 creating Music CVs to celebrate their achievements.