

Cello Skills Progression Framework:

Singing

Cello Skills Progression Framework: Singing	Y1 Autumn Term		Y1 Spring Term	Y1 Summer Term
	 Sing simple songs in unison using the pentatonic scale do-re-mi-so-la with accurate tuning		 Sing simple echo songs led by the teacher	 Sing simple songs in 2-part canon
	 Sing with good posture when standing or sitting that allows them to breathe freely (tall tummies and relaxed shoulders; feet apart when standing)		 Understand the importance of warming up their voice  Develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument	 Develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument
	Y2 Autumn Term		Y2 Spring Term	Y2 Summer Term
	 Sing songs in unison using the major scale do-re-mi-fa-so-la-ti-do, with accurate tuning		 Sing simple echo and call and response songs with one group of students singing the call and another group of students singing the response	 Sing songs in 2-part canon
	 Continue to sing with good posture that promotes breath control when standing or sitting (tall tummies and relaxed shoulders; feet apart when standing)  Continue to develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument		 Sing both loud and quiet with good tone quality  Continue to develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument	 Continue to develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument
Y3	Y4		Y5	Y6
 Continue to support their instrumental learning through singing	 Continue to support their instrumental learning through singing		 Continue to support their instrumental learning through singing	 Continue to support their instrumental learning through singing

Cello Skills Progression Framework: Playing

Y1 Autumn Term	Y1 Spring Term	Y1 Summer Term
 Know the names of the parts of the cello, how to handle it, and how to care for it  Develop good posture and hold of the instrument  Pluck the open strings	 When students are ready, play with the bow on the D string, using the Suzuki rhythms that have first been introduced without the instrument  Develop good posture and hold of the instrument  Develop a good bow hold  Begin to develop control of the bow  Play in unison with others, keeping in time with them and with backing tracks or live accompaniments  Anticipate their entry into a piece following a piano or counted introduction, breathing before they begin to play	 Play with the bow on the D string, using the Suzuki rhythms that have first been introduced without the instrument  Move the left hand from the knee to the fingerboard in preparation for using fingers on the fingerboard  Learn the left-hand finger numbers 1, 2, 3 and 4  Copy back simple rhythmic and melodic patterns with a limited range of notes performed by the teacher, using their instrument or voice  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  Perform with a sense of occasion, learning how to walk on stage, stand/sit, and bow
Y2 Autumn Term	Y2 Spring Term	Y2 Summer Term
 Continue to develop good posture and hold of the instrument,	 Play pieces using the bow on the all open strings	 Play with a good bow hold, developing control, including starting

	maintaining this when the use of left-hand fingers is introduced  Learn the left-hand finger numbers 1, 2, 3 and 4  Use fingers 1, 3 and 4 on the D string  Play with a good bow hold, developing control	 Begin using fingers 1, 3 and 4 on the A string  Develop left-hand technique, focusing on finger placement on the fingerboard with accuracy and increasing speed  Copy back simple rhythmic and melodic patterns (with a limited range of notes) performed by the teacher or another student using their instrument or voice  Talk about and experiment with different 'bow characters' as a first stage of playing different articulations (e.g. snappy, yummy)  Begin to play contrasting dynamics  Play in unison with others, keeping in time with them and with backing tracks or live accompaniments  Anticipate their entry into a piece following a piano or counted introduction, breathing before they begin to play	pieces with up bows and doing retakes (or 'circles')  Play using the bow on all strings, including simple string crossings  Play the D major scale  Perform with a sense of occasion, practising how to walk on stage, stand/sit, and bow, developing confidence as a performer
Y3	Y4	Y5	Y6
 Maintain good posture and hold of the instrument as technical demands increase	 Maintain good posture and hold of the instrument as technical demands increase	 Maintain good posture and hold of the instrument as technical demands increase	 Maintain good posture and hold of the instrument as technical demands increase, confidently

 Continue to build bow control and fluency, including string crossings  Experiment with further 'bow characters', e.g. 'bee stings' for accents, and learn how to slur  Develop playing of dynamics  Develop left-hand finger technique, beginning to identify when intonation is incorrect  Maintain an appropriate hand shape when playing over an increased range and becoming more confident using independent fingers, introducing the second finger   Copy back longer rhythmic and melodic patterns (with a wider range of notes) performed by the teacher or another student  Continue to learn new repertoire aurally as well as from notation  Play the A and D major scale and arpeggio and, if appropriate, the G and C major scales   Play with others in unison and in simple parts, keeping in time   Perform with expression, beginning to identify the mood of	 Continue to build bow control and fluency, focusing on the development of a quality tone and developing more flexibility in the bow hold  Play with a controlled sound when playing pizzicato  Play with a greater dynamic range  Continue to develop left-hand finger technique, maintaining an appropriate hand shape when playing over an increased range and at faster speeds, developing ability to adjust intonation, and exploring ornaments and harmonics as appropriate   Copy back melodic patterns based on known scales performed by the teacher or another student  Play more complex repertoire by ear  Play the C major scale and appropriate minor scales and arpeggios, performing scales with separate bows and slurs   Play pieces in multiple parts, listening to and responding to others	 Develop control of their sound, with emphasis on controlling bow speed and weight  Perform more complex string crossings  Begin to learn more bow strokes, e.g. staccato and spiccato, as appropriate  Play using a wide dynamic range, understanding how to use the bow to create subtle changes of dynamic  Continue to develop left-hand finger technique, maintaining an appropriate hand shape and good intonation when playing simple changes of position  Begin to learn to shift into different positions (if ready) to access a wider note range and variety of sound, with a focus on good technique and control  Play pieces in a wider range of keys and modes and pieces with accidentals (forward and backward extensions)  Play a selection of scales and arpeggios from the Grade 2 syllabus with range of bowing patterns (including slurred and separate)	presenting themselves when performing to others  Play using a wider dynamic range, understanding how to use the bow to create subtle changes of dynamic  Continue to develop different bow strokes such as spiccato and (if appropriate) sautille  Perform more complex string crossings and explore double stops if appropriate  Play with a good level of accuracy of intonation, quickly and easily recognising when intonation is incorrect and adjusting without disturbing the flow of the music  Learn to shift into different positions more fluently to access a wider note range and variety of sound, with a focus on good technique and control  Begin to play with vibrato, if the student is technically ready  Play a selection of scales and arpeggios from the syllabus for Grades 2-3, with a range of bowing patterns (including slurred and separate)
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pieces and convey this in their playing  Perform with a sense of occasion, developing confidence as a performer  Develop confidence in performing in school assemblies or concerts	 Perform with expression, starting to develop their own interpretations of repertoire by following guidance from their teacher and making some decisions about tempo, dynamics, phrasing etc.  Perform with a sense of occasion, developing confidence as a performer	 Copy back melodic patterns in a variety of keys and time signatures performed by the teacher or another student  Maintain individual parts in ensemble pieces and contribute to decisions regarding style, pulse, dynamics, phrasing etc.  Continue to develop their own interpretations of repertoire by following guidance from their teacher and making decisions about tempo, dynamics, phrasing etc.  Perform with a sense of occasion with increasing confidence	 Copy back melodic patterns in a variety of keys and time signatures performed by the teacher or another student, matching dynamics and phrasing  Demonstrate an awareness of others when playing in an ensemble, watching and following the leader or conductor and leading the group or a part within the ensemble themselves where appropriate  Interpret repertoire with expression and imagination, showing an awareness of style and genre  Evaluate and learn from their performances to an audience
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Cello Skills Progression Framework:

Musical terminology and understanding

Y1 Autumn Term	Y1 Spring Term	Y1 Summer Term
- Recognise and say the note values ta (crotchet), ti-ti (quavers), tika-tika (semiquavers), sh (crotchet rest), and ta-a (minims) - 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 - 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 - Understand the relationship between 'do' and 'so' and how this relates to the strings	- 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 - Become familiar with the stave, treble clef, and the position of the strings on the stave	- Become familiar with the stave, treble clef, and the position of the strings on the stave - Understand where the sol-fa scale sits on the stave
Y2 Autumn Term	Y2 Spring Term	Y2 Summer Term
- Recognise and say/play the note values ta (crotchet), ti-ti (quavers), tika-tika (semiquavers), sh (crotchet rest), and ta-a (minims) - Understand where their strings are on the stave and read these notes	Read a variety of rhythms one after the other and clap them or play them back on the cello	Begin to understand the concept of skipping notes moving line to line or space to space on the stave

Y3	Y4	Y5	Y6
 Recognise the pitches they can play on the stave, understanding the fingers needed for each note and the note name  Look at the notation of pieces learnt by ear and begin to make links between sound and symbol  Start to read and play simple pieces from staff notation   Perform rhythmic patterns from notation (including crotchets, quavers, semiquavers, crotchet rests, minims, and dotted crotchets)  Become familiar with terminology relating to dynamics (e.g. crescendo, diminuendo, forte, piano), variations in tempo (e.g. ritardando, a tempo), and articulation (e.g. legato, staccato) as appropriate to pieces learnt	 Recognise the pitches they can play on the stave, understanding the fingers needed for each note and the note name  Continue to learn some pieces by ear and some pieces from staff notation, with fingerings written in where needed  Understand dynamic markings (e.g. p, f, mp, mf), changes of dynamics (crescendo, diminuendo/diminuendo) and directions about the structure/geography of a piece (e.g. DC, DC al fine)	 Read and play from staff notation with increasing fluency, becoming less reliant on having fingerings written in	 Read and play from staff notation with increasing accuracy and fluency

Cello Skills Progression Framework:

Rhythm and pulse

Cello Skills Progression Framework: Rhythm and pulse	Y1 Autumn Term	Y1 Spring Term	Y1 Summer Term
	- Understand the difference between pulse and rhythm - 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	- Perform actions in time to the pulse when singing or listening to music - 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 - Copy back the above Suzuki rhythms by clapping or playing on their cellos	- 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 - Play the Suzuki rhythms to a set pulse or backing track
	Y2 Autumn Term	Y2 Spring Term	Y2 Summer Term
	Perform actions in time to the pulse when singing or listening to music	Accurately copy back the Suzuki rhythms from Year 1 when performed by the teacher, either clapped or on the cello	Confidently clap and play the Suzuki rhythms from Year 1 to a set pulse or backing track
	Y3	Y4	Y5
	- Clap/perform using body percussion the full range of rhythms used in their string repertoire - Layer simple rhythms in two parts (i.e. perform a rhythm while others perform a different part)	- Clap/perform using body percussion the full range of rhythms used in their string repertoire in 2/4, 3/4 and 4/4 - Layer rhythms in two parts in 2/4, 3/4 and 4/4 (i.e. perform a rhythm while others perform a different part)	Layer more complex rhythms in two parts (i.e. perform a rhythm while others perform a different part), including syncopation
	Y6		
	Layer more complex rhythms in two parts (i.e. perform a rhythm while others perform a different part), including more challenging syncopation		

Cello Skills Progression Framework: Improvising and composing	Y1 Autumn Term  Improvise simple rhythmic patterns for others to copy, using voice or body percussion	Y1 Spring Term  Improvise simple rhythmic patterns on an open string	Y1 Summer Term  Compose simple 4-beat rhythmic patterns using familiar rhythms (ta, ti-ti, tika-tika and ta-a), and play them on an open string
	Y2 Autumn Term  Improvise simple rhythmic patterns and repeat them over a backing track or drone, using body percussion/the cello	Y2 Spring Term  Improvise simple melodic patterns and repeat them over a backing track or drone, using body percussion/voice/the cello	Y2 Summer Term  Compose simple rhythmic and melodic patterns using familiar rhythms and notes, and notate them in an appropriate way (graphic scores, rhythm flashcards etc.)
	Y3  Improvise within a given structure (e.g. a section within one of their pieces/songs) following set parameters, e.g. using open strings, or open strings and first finger  Compose longer melodies using familiar rhythms and notes  Explore structure in their compositions through repetition and contrast	Y4  Improvise a series of rhythmic or melodic phrases for others to copy or improvise answers to  Compose longer melodies in simple structures such as binary (AB) or ternary (ABA)  Make decisions about dynamics and tempo when composing	Y5  Improvise in the style of a piece they are learning, using appropriate scales/modes/rhythms from that genre  Compose pieces within the style of a piece of music that they have learnt or listened to, developing their understanding of how the elements/interrelated dimensions of music are used in that style  Notate their compositions and invite other students to learn to play them

	 Explore texture and timbre by combining different sounds when composing (e.g. combining their string instrument with an accompaniment from the teacher, or classroom instruments)	 Use music technology for composition as appropriate, e.g. making audio recordings of their work or using score writing software to notate their compositions	making audio recordings of their work, using score writing software to notate their compositions, or using a Digital Audio Workstation to create a backing track
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Cello Skills Progression Framework:

Listening and reflecting

Y1 Autumn Term	Y1 Spring Term	Y1 Summer Term
- Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers - Respond physically to music heard by tapping the pulse or matching movements to the character of the music	- Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers - Identify and respond to contrasts in dynamics (loud/quiet) and tempo (fast/slow) - Develop their understanding of the wider orchestral and musical sound world through listening to and recalling a variety of instruments	- Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers - Talk about the character and mood of the music they listen to - Begin to talk about what they have done well in their music lessons
Y2 Autumn Term	Y2 Spring Term	Y2 Summer Term
- Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers - Talk about the character and mood of the music they listen to - Identify and answer simple questions about the elements/interrelated dimensions in music they listen to	- Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers - Identify repeated patterns in music that they hear	- Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers - Identify and answer simple questions about music they listen to in terms of elements/interrelated dimensions - Talk about what they have done well in their music lessons and understand how to make improvements

Y3	Y4	Y5	Y6
  Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers   Identify and answer questions about the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary   Identify the structure of music they hear (e.g. repeated sections)   Recognise the tonality of a piece as either major or minor   Reflect on their playing and begin to identify how to improve aspects of their performance	  Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers   Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary   Reflect on their playing and identify how to improve aspects of their performance	  Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers   Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary and beginning to make links with repertoire they have studied as string players   Reflect on their playing and identify how to improve aspects of their performance  Record and share their progress via the Music Masters CV, setting and reflecting on longer term goals for their musical journeys	  Actively listen to a variety of music from different genres and traditions, including a diverse range of composers and performers   Discuss the elements/interrelated dimensions in music they listen to, using appropriate musical vocabulary and confidently making links with repertoire they have studied as string players   Reflect on their playing and identify how to improve specific aspects of their performance  Record and share their progress via the Music Masters CV, setting and reflecting on longer term goals for their musical journeys and sharing this information with their secondary school at the point of transition