

Year 2 Cello Framework

This gives an overview of what students will learn in Year 2 together with how this covers the National Curriculum subject content for music at KS1.

Prior learning: The Year 2 Cello Framework builds on the initial year of cello lessons in Year 1. Students develop their left-hand and right-hand technique and learn to play a wider range of notes. They continue to develop their skills in rhythm and pulse and their understanding of musical notation, and develop their skills in improvising and composing on the instrument.

	Autumn Term	Spring Term	Summer Term	KS1 National Curriculum
Singing	 <u>Sing songs in unison using the major scale do-re-mi-fa-so-la-ti-do, with accurate tuning</u>  <u>Continue to sing with good posture that promotes breath control when standing or sitting (tall tummies and relaxed shoulders; feet apart when standing)</u>  <u>Continue to 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 echo and call and response songs with one group of students singing the call and another group of students singing the response</u>  <u>Sing both loud and quiet with good tone quality</u>  <u>Continue to develop aural awareness of pieces to be played on the cello by singing repertoire before it is played on the instrument</u>	 <u>Sing songs in 2-part canon</u>  <u>Continue to 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>Continue to develop good posture and hold of the instrument, maintaining this when the use of left-hand fingers is introduced</u>  <u>Learn the left-hand finger numbers 1, 2, 3 and 4</u>  <u>Use fingers 1, 3 and 4 on the D string</u>	 <u>Play pieces using the bow on all open strings</u>  <u>Begin using fingers 1, 3 and 4 on the A string</u>  <u>Develop left-hand technique, focusing on finger placement on the fingerboard with accuracy and increasing speed</u>	 <u>Play with a good bow hold, developing control, including starting pieces with up bows and doing retakes (or 'circles')</u>  <u>Play using the bow on all strings, including simple string crossings</u>  <u>Play the D major scale</u>	Play tuned and untuned instruments musically

	 <u>Play with a good bow hold, developing control</u>	 <u>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</u>  <u>Talk about and experiment with different 'bow characters' as a first stage of playing different articulations (e.g. snappy, yummy)</u>  <u>Begin to play contrasting dynamics</u>  <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>Perform with a sense of occasion, practising how to walk on stage, stand/sit, and bow, developing confidence as a performer</u>	
Musical terminology and understanding	 <u>Recognise and say/play the note values ta (crotchet), ti-ti (quavers), tika-tika (semiquavers), sh (crotchet rest), and ta-a (minims)</u>  <u>Understand where their strings are on the stave and read these notes</u>	 <u>Read a variety of rhythms one after the other and clap them or play them back on the cello</u>	 <u>Begin to understand the concept of skipping notes moving line to line or space to space on the stave</u>	Experiment with, create, select and combine sounds using the inter-related dimensions of music
Rhythm and pulse	 <u>Perform actions in time to the pulse when singing or listening to music</u>	 <u>Accurately copy back the Suzuki rhythms from Year 1 when performed by the teacher, either clapped or on the cello</u>	 <u>Confidently clap and play the Suzuki rhythms from Year 1 to a set pulse or backing track</u>	
Improvising and composing	 <u>Improvise simple rhythmic patterns and repeat them over a backing track or drone, using body percussion/the cello</u>	 <u>Improvise simple melodic patterns and repeat them over a backing track or</u>	 <u>Compose simple rhythmic and melodic patterns using familiar rhythms and notes, and notate them in an</u>	Experiment with, create, select and combine sounds

		<u>drone, using body percussion/voice/the cello</u>	<u>appropriate way (graphic scores, rhythm flashcards etc.)</u>	using the inter-related dimensions of music
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>Talk about the character and mood of the music they listen to</u>  <u>Identify and answer simple questions about the elements/interrelated dimensions in music they listen to</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 repeated patterns in music that they hear</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 answer simple questions about music they listen to in terms of elements/interrelated dimensions</u>  <u>Talk about what they have done well in their music lessons and understand how to make improvements</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 local community
- Work together with as a team with their peers, showing support and consideration
- Begin to take responsibility for their progress, understanding how with perseverance they can improve their skill, grow their confidence, and feel pride in their achievements
- Continue 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
- Maintain a respectful relationship with their music teachers
- Begin to connect with the idea of 'where music can take you' and how it can be part of their life

Year 2 Cello: Activities



Sing songs in unison using the major scale do-re-mi-fa-so-la-ti-do, with accurate tuning

Suggested activities

- Continue to 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 the whole major scale with sol-fa hand signs and link to the scales students are learning on their cellos.
- Incorporate some simple songs using the major scale into your lessons, such as the Ghanaian folk song Senwa Dedende on Sing Up.



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 sing phrases on their own or to make up a melody for some instructions.



Links with our wider curriculum

Students will have sung songs using the pentatonic scale in Reception musicianship and Year 1 cello and will be familiar with the sol-fa scale.

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Continue to sing with good posture that promotes breath control when standing or sitting (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.

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

Suggested activities

- Continue to include singing as a natural part of lessons, using your voice to reinforce the pitches that students are learning to play. For example, when teaching a scale or finger pattern, sing it instead of just saying the note names/fingerings.
- Teach students to sing new repertoire where it is comfortably within their vocal range, in order to help them internalise the pitch.
- In group lessons, some students can be asked to sing the piece 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 child 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 and Year 1 cello.

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Sing simple echo and call and response songs with one group of students singing the call and another group of students singing the response

Suggested activities

- Teach simple echo songs, such as Boom Chicka Boom on Sing Up.
- Use hand signals to indicate whose turn it is to sing – the teacher or the students.
- Develop this into singing call and response songs, where the teacher sings the call and the students sing a different response. For example, Doo-bi-doo! on Sing Up.



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 call and response song if they are confident singing on their own.



Links with our wider curriculum

Students will have sung simple call and response songs in their Reception musicianship lessons.

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Sing both loud and quiet with good tone quality

Suggested activities

- Help students understand the difference between different voices by using the 'Can you use your singing voice?' warm-up:

Call: Can you use your singing voice? (so so mi mi so so mi)

Response: Yes I can, yes I can (so so mi, so so mi)

This can be repeated with whispering voice, loud voice, high voice, low voice, posh voice, etc. Talk about the difference between a loud singing voice and shouting.

- Revisit simple songs and experiment with singing them loud and quiet. Show flashcards of loud and quiet, and ask students to match their voices to what they see.
- Encourage students to sit or stand with good posture when singing to support their tone quality.



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 call and response song if they are confident singing on their own.



Links with our wider curriculum

This Year 2 Cello Framework includes an objective about playing both loud and quiet; draw parallels between the playing and singing here.

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Sing songs in 2-part canon

Suggested activities

- Use pieces previously sung in Year 1, such as Frere Jacques and London's Burning, to practise singing in canon.
- Teach new songs that can be sung in canon – for example, Senwa Dedende (also featured in the learning objective about singing songs using the major scale [here](#)).
- Once students are confident with the song, split them into two groups and try it as a two-part canon, with the second group coming in after the first bar. Use the Support Teacher or a confident student to lead one part while you lead the other.
- Remind students of the importance of keeping in time and making sure that both parts can be heard.



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 one part of the canon if they are confident to do so.



Links with our wider curriculum

Students will have encountered very simple sung canons in Year 1 cello.

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Continue to develop good posture and hold of the instrument, maintaining this when the use of left-hand fingers is introduced

Suggested activities

- Reinforce how to sit and hold the cello at the start of each lesson, going 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.

- Observe students' posture in lessons and highlight those who are doing it well.



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.

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

Suggested activities

- Recap 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.



Extra challenge

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



Links with our wider curriculum

Students will have learnt the finger numbers in Year 1, but will need some reinforcement of this at the start of Year 2. Practising this will help with the development of fine motor skills.



Use fingers 1, 3 and 4 on the D string

Suggested activities

- Use the Dodo song to set up the fourth finger on the D string.
- Learn This is G from *Cello Time Starters* to practise playing with all four fingers on the D string.
- Teach the song Four Joggers from *Cello Time Starters* to introduce movement using fingers 1, 3 and 4 on the D string:

*Four joggers out one day, one fell down and lost his way
Three joggers out one day, two fell down and lost their way
One jogger out one day, he fell down and lost his way
No joggers out today.*



Parents/carers can:

- Sing the songs with their child and check the position of their fingers in relation to the stickers as they play



Extra support

Give students plenty of opportunity to practise this slowly to begin with.



Extra challenge

Confident students can perform this more quickly.



Links with our wider curriculum

This builds on work done on finger numbers in Year 1.



Begin using fingers 1, 3 and 4 on the A string

Suggested activities

- Recap activities used to introduce fingers on the D string, this time using the A string instead.
- Use the Dodo song to set up the fourth finger on the A string.
- Play 'This is G' from Cello Time Starters, but play it on the A string instead.
- Play the song Four Joggers from Cello Time Starters to practise movement using fingers 1, 3 and 4 on the A string:

*Four joggers out one day, one fell down and lost his way
Three joggers out one day, two fell down and lost their way
One jogger out one day, he fell down and lost his way
No joggers out today.*



Parents/carers can:

- Sing the songs with their child and check the position of their fingers in relation to the stickers as they play



Extra support

Some students may need to continue to consolidate fingers on the D string rather than adding the A string at this stage. Split the group into two, with a D group and an A group, and have each group perform 'This is G' one after the other.



Extra challenge

Confident students can perform the songs on the D string and then the A string in quick succession.



Links with our wider curriculum

This builds on initial work on finger numbers in Year 1 and work in Year 2 playing these patterns on the D string.



Play with a good bow hold

Suggested activities

- Continue to remind students about the importance of having a good bow hold.
- Play copycat rhythms for students to copy on each string.
- Support students to find the correct angle of the bow on the different strings. Activities such as rocking the bow on the bridge and pulling back help with this.
- Ensure that bows are in a straight line with the bridge, paying attention to this as the demands of the repertoire increase.



Parents/carers can:

- Check their child's bow hold
- Clap rhythms for them to copy



Extra support

Continue to support individuals with bowing as necessary.



Extra challenge

Confident students can lead the copycat exercise.



Links with our wider curriculum

This builds on initial work on bow hold and control in Year 1 and will lead on to more advanced bowing techniques at KS2.

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Play with a good bow hold, developing control, including starting pieces with up bows and doing retakes (or 'circles')

Suggested activities

- Continue to remind students about the importance of having a good bow hold.
- Play copycat rhythms for students to copy on each string.
- Support students to find the correct angle of the bow on the different strings. Activities such as rocking the bow on the bridge and pulling back help with this.
- Ensure that bows are in a straight line with the bridge, paying attention to this as the demands of the repertoire increase.
- Demonstrate how to start on an up bow and ask students to copy.
- Demonstrate how to do a retake (or 'circle') when performing consecutive up bows or consecutive down bows. Encourage students to practise this slowly and gradually increase the speed as the movement becomes more fluent.
- Ask students to put down their cellos and just practise the bowing, either side to side without the bow, or moving their bows vertically up and down in the air.



Parents/carers can:

- Check their child's bow hold
- Clap rhythms for them to copy



Extra support

For paired activities, students could be paired with the Lead or Support Teacher instead of another student.



Extra challenge

Confident students can lead the copycat exercise.



Links with our wider curriculum

This builds on initial work on bow hold and control in Year 1 and will lead on to more advanced bowing techniques at KS2.

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Play pieces using the bow on all open strings

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 or A string, and then copy one of the Suzuki rhythms.
- Use open string pieces like Willow Waltz and Manhattan Blues from *Vamoosh Book 1*, first plucking and then bowing.



Parents/carers can:

- Reinforce the Suzuki rhythms by saying and clapping them with their child



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

This develops work playing on the D string in Year 2.

 Develop left-hand technique, focusing on finger placement on the fingerboard with accuracy and increasing speed

Suggested activities

- Students can 'Ride the bus'. Put a pencil with finger stickers in between the D and G strings where their left-hand fingers go. Students get to choose how many passengers (fingers) get off the bus, with the bus driver (thumb) staying on the bus at all times.
- Revisit familiar repertoire, challenging students to play it at a faster tempo.
- Get students to play in pairs, with one doing the fingers and the other doing the bow.
- Demonstrate how to play using independent fingers, as opposed to block fingers, using copycat exercises.
- Encourage students to use independent fingers at suitable points in their repertoire.



Parents/carers can:

- Check the position of their child's fingers in relation to the stickers as they play



Extra support

Some students may find independent fingers a challenge and prefer to stick with block fingers for the time being.



Extra challenge

Confident students can make up copycat phrases for the rest of the group, using independent fingers.



Links with our wider curriculum

This builds on initial work on left-hand fingers in Year 1 and Year 2 and prepares students for playing more challenging repertoire in KS2.

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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

Suggested activities

- Continue to 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.
- 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
 - Playing melodic phrases using open string and first finger
 - Playing melodic phrases using fingers 1, 3 and 4.



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

Copycat games are used throughout the curriculum as a way of developing students' musical memory.

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 Talk about and experiment with different 'bow characters' as a first stage of playing different articulations (e.g. snappy, yummy)

Suggested activities

- Demonstrate how to play different articulations with the bow, using words like 'snappy' and 'yummy' to refer to the character of staccato and legato playing.
- Play copycat rhythms for students to copy on open strings, keeping them very simple so that students can focus on copying the articulation.
- Talk about which 'bow characters' might be suitable for individual pieces of music.
- Listen to pieces of music with legato and staccato articulation and see if they can work out which it is (snappy, yummy, smooth, spiky etc.).



Parents/carers can:

- Check that bow hold and straight bowing are not compromised by experimenting with different 'bow characters'.



Extra support

Some students may need extra support with maintaining a good bow hold and keeping the bow moving straight when experimenting with different 'bow characters'.



Extra challenge

Confident students can lead the copycat exercise, choosing a 'bow character' for others to copy.



Links with our wider curriculum

This lays the foundation for more articulations to be introduced at KS2.

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Begin to play contrasting dynamics

Suggested activities

- Show students that playing close to the bridge will make a loud sound, and playing over the fingerboard will make a soft sound. Allow them to experiment with playing in all bowing 'zones'.
- Students can be encouraged to use a 'bow potion' of the different variables (weight, speed, point of contact) as the basis for experimenting.
- Use the Suzuki rhythms to practise playing both loud and quiet on open strings.
- Play simple copycat phrases either loud or quiet. Ask students to match your dynamics.
- When students are more comfortable playing loud and quiet, introduce this into pieces.



Parents/carers can:

- Clap rhythms for their child to copy, telling them whether to play it loud or quiet



Extra support

Some students may need more consolidation of basic bowing technique before being comfortable playing at different dynamics.



Extra challenge

Students can be challenged to add their own dynamics to a piece.



Links with our wider curriculum

This Year 2 Cello Framework includes an objective about singing both loud and quiet; draw parallels between the playing and singing here.



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 simple parts.

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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 simple parts.



Play with a good bow hold, developing control, including starting pieces with up bows and doing retakes (or 'circles')

Suggested activities

- Continue to remind students about the importance of having a good bow hold.
- Continue to remind students to keep their bowing straight, paying attention to this as the demands of the repertoire increase.
- Demonstrate how to start on an up bow and ask students to copy.
- Demonstrate how to do a retake (or 'circle') when performing consecutive up bows or consecutive down bows. Encourage students to practise this slowly and gradually increase the speed as the movement becomes more fluent.
- Ask students to put down their cellos and just practise the bowing, moving their bows in the air, to concentrate on the bowing patterns in isolation.



Parents/carers can:

- Help their child to practise bowing patterns in the air



Extra support

Continue to support individuals with bow hold and straight bowing where necessary.



Extra challenge

Confident students can improvise their own short phrases using retakes.



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.

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Play using the bow on all strings, including simple string crossings

Suggested activities

- Ask students to play the Suzuki rhythms on all strings, focusing on how to move the bow into position and create a good sound on each string with straight bowing.
- Ask students to rock the bow on the bridge to practise the motion for string crossings.
- Introduce pieces that involve string crossings, such as Twinkle.
- Ask students to tell you how their right elbow feels and looks whilst crossing to different strings.



Parents/carers can:

- Support their child to keep their bowing straight.



Extra support

Some students may need lots of practise at string crossing. Revisit the exercises from Year 1 where they rock the bow on the bridge without playing.



Extra challenge

Confident students can improvise patterns that involve string crossings.



Links with our wider curriculum

This prepares students for playing the Grade 1 scales.



Play the D major scale

Suggested activities

- Introduce the D major scale, explaining the fingerings and supporting students with string crossing as necessary.
- Scale Builder and Scale-y Dragon from *Cello Time Starters* are good pieces for learning and practising scales.
- Scales can be practised in unison as a group, or in canon, with the group split into two and the second group starting two notes after the first.
- Encourage students to focus on good finger placement and controlled bowing when performing these scales.



Parents/carers can:

- Check the position of their child's fingers in relation to the stickers as they play



Extra support

Some students may need lots of practise at string crossing. Revisit the exercises from Year 1 where they rock the bow on the bridge without playing.



Extra challenge

Students can perform one of the scales as a solo, with the rest of the group copying it back.



Links with our wider curriculum

These are the first scales learnt on the cello. Further scales and arpeggios are added in the Year 3 Cello Framework and beyond, encompassing more challenging key signatures.

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Perform with a sense of occasion, practising how to walk on stage, stand/sit, and bow, developing confidence as a performer

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. Mention how this is different to how we would practise at home, where we would go over any slips.
- Indicate an area of the room that will be the 'stage'. Ask students to practise walking on and off stage and taking a bow. To practise taking a bow, ask students to move to the right of the cello (butler) so they are in the position for taking a bow. Use phrases such as 'Thank you toes' and 'Hippopotamusic' to help them learn how long they need to bow for.
- 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.
- Support students to take part in school concerts, ensuring that they are well prepared and fostering a positive attitude towards performing.



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

Students can enjoy a range of performance opportunities throughout the Music Masters Schools Programme in KS1 and 2.



Recognise and say/play 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. Students should be familiar with all of them from Year 1.
- Display the rhythms on flashcards so that students become familiar with the notation as well as the sound.
- Use mini whiteboards so that each student can try drawing the note values.



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 Y2 Cello Framework](#)



Understand where their strings are on the stave and read these notes

Suggested activities

- Recap the stave and the bass clef, using a whiteboard or flashcards.
- Recap 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.
- Encourage students to draw their own stave and bass clef on a mini whiteboard.



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 or more of the open string notes on a stave on the whiteboard.



Links with our wider curriculum

Students will have begun to learn to read notes on the stave in Year 1.



Read a variety of rhythms one after the other and clap them or play them back on the cello

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, clapping them first and then transferring to the instrument.
- 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

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



Extra challenge

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



Links with our wider curriculum

This consolidates rhythmic notation work from Year 1 and prepares students for more complex rhythms at KS2.



Begin to understand the concept of skipping notes moving line to line or space to space on the stave

Suggested activities

- Using a stave on the whiteboard, or a floor stave marked with masking tape, show where each of the first five notes of the D major scale sit on the stave.
- Ask students to sing the first five notes of the D major scale as you point to each note on the stave.
- Using a floor stave, ask students to map out the pitches of the first five notes of the D major scale as it is sung.
- Reinforce the idea of pitch by highlighting how the notes are moving up and down. Draw students' attention to the fact that notes that move by step alternate between lines and spaces.
- Demonstrate playing the first and third note of the scale. What did we miss out? How would we show that on the stave?
- Draw students' attention to the fact that when we 'skip' a note, the notes we still play will either both be on a line or both be in a space.



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 their own patterns on the stave that either move by step or skip notes.



Links with our wider curriculum

This builds on initial work in Year 1 to recognise the position of the sol-fa scale on the stave.

[Back to Y2 Cello Framework](#)



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.



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 has been explored throughout Reception and Year 1.



Accurately copy back the Suzuki rhythms from Year 1 when performed by the teacher, either clapped or on the cello

Suggested activities

- Support familiarity and confidence with the Suzuki rhythms by encouraging students to clap them back regularly.
- Ask them to play the rhythms with the bow on the cello, starting with open strings.
- Encourage them to include string crossings in their rhythms, e.g. 'Everybody down up' could be played AAAA D D.
- Extend this to include some fingered notes too – sticking with one note to begin with, but gradually making the patterns more complicated by using more than one note (e.g. Run pony run pony played D E D E E).



Parents/carers can:

- Join in with clapping the rhythms



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 perform one of the rhythms on notes of their choosing, setting suitable parameters e.g. use 2 notes, use 3 notes etc.



Links with our wider curriculum

This builds on work with these rhythms in Year 1 and provides opportunity for students to use them as a basis for practising aspects of their developing technique, such as using fingers on the strings.

[Back to Y2 Cello Framework](#)

Confidently clap and play the Suzuki rhythms from Year 1 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.
- 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 simple parts.

 **Improvise simple rhythmic patterns and repeat them over a backing track or drone, using body percussion/the cello**

Suggested activities

- Teach students a simple 4-beat body percussion 'home rhythm', e.g. ta, ta, ti-ti, ta, performed by tapping knees on beats 1 and 3 and clapping on beats 2 and 4. Practise performing this together, repeating the rhythm again and again, and then practise leaving a gap of 4 beats between each repetition.
- Invite students to make up their own rhythmic pattern to fill the 4-beat gap, one at a time. Everyone joins in with the home rhythm between each solo.
- Repeat, using a suitable backing track.
- Recreate the above game on cellos, choosing an open string on which to play the 'home rhythm' and encouraging students to use an open string of their choosing when they improvise in the gaps.
- Ask students to remember their improvised rhythm (either clapping or on the cello) and repeat it over a backing track or drone, keeping in time. This can be structured so that each member of the group gets to perform their rhythm four times before passing to the next person.



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), or begin to use more than one pitch when improvising on the cello.



Links with our wider curriculum

Students will have improvised simple rhythms for others to copy in Year 1, and these activities develop those skills further.

 Improvise simple melodic patterns and repeat them over a backing track or drone, using body percussion/voice/the cello

Suggested activities

- Teach students a simple 4-beat body percussion 'home rhythm', e.g. ta, ta, ti-ti, ta, performed by tapping knees on beats 1 and 3 and clapping on beats 2 and 4. Practise performing this together, repeating the rhythm again and again, and then practise leaving a gap of 4 beats between each repetition.
- Invite students to make up their own rhythmic pattern to fill the 4-beat gap, one at a time. Everyone joins in with the home rhythm between each solo.
- Repeat, using a suitable backing track.
- Recreate the above game on cellos, putting notes to the 'home rhythm' (e.g. D, E, DD E) and encouraging students to use a limited range of notes (perhaps just D and E) when they improvise in the gaps. This can also be done using the voice.
- Ask students to remember their improvised clapped rhythm/phrase on the cello and repeat it over a backing track or drone, keeping in time. This can be structured so that each member of the group gets to perform their rhythm four times before passing to the next person.



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), or use a greater range of notes when improvising on the cello.



Links with our wider curriculum

Students will have improvised simple rhythms for others to copy in Year 1, and these activities develop those skills further.

[Back to Y2 Cello Framework](#)



Compose simple rhythmic and melodic patterns using familiar rhythms and notes, and notate them in an appropriate way (graphic scores, rhythm flashcards etc.)

Suggested activities

- Encourage students to create 4-beat rhythmic patterns to play on the cello. This could grow out of some of the improvisation activities suggested in this framework, or could involve selecting four known rhythms and arranging them in a particular order as they did in Year 1.
- Ask students to practise clapping their rhythms.
- Are they happy with how it sounds? Do they want to make any changes?
- Once their rhythm is ready, ask them to play it on their cello, choosing which notes they would like to play.
- Encourage them to play their pattern multiple times and refine it as they see fit.
- When they are happy with their pattern, encourage them to write it down in whatever way makes sense to them. This is to enable them to remember what they have created and can also be used as a way of sharing their creations with others. It may involve a graphic score, rhythmic notation and letter names/finger numbers, or any other form of recording their ideas.



Parents/carers can:

- Help their child to remember their compositions by taking notes



Extra support

Students may need an adult to help with specific parts of the process, e.g. suggesting a rhythm, putting notes to a rhythm the student has created, or supporting them to write it down.



Extra challenge

Students can create longer melodies, or use more complicated finger patterns.



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.



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 the loud bits are exciting', 'I like the sound of the cello and piano together'.



Links with our wider curriculum

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



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?'



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.



Identify and answer simple questions about the elements/interrelated dimensions in music they listen to

Suggested activities

- When playing live or recorded music in lessons, ask students simple questions about the elements/interrelated dimensions of music. For example:
 - Pitch – is the pitch of this high or low? Does this instrument sound higher or lower than your cello?
 - Duration – are the notes in this piece mostly short or long?
 - Dynamics – is this music loud or quiet?
 - Tempo – is this fast or slow? Can you clap along to the pulse? Does it get faster or slower?
 - Timbre – what different instruments can you hear?
 - Texture – are there lots of instruments playing, or just one or two?
 - Structure – are there any repeated bits?



Parents/carers can:

- Ask their child questions about music listened to at home



Extra support

Students may find it difficult to express what they hear in words, and may prefer to respond with movement or drawing.



Extra challenge

Challenge students to come up with a question for you about a piece that they know well.



Links with our wider curriculum

Students will have been developing their understanding of all of these elements through their Reception musicianship lessons and all their cello lessons to date, even if they don't have the vocabulary yet.

[Back to Y2 Cello Framework](#)



Identify repeated patterns in music that they hear

Suggested activities

- Play pieces of music that have lots of repetition, both live and recorded, from a range of styles and traditions.
- Focus students' listening on these repeated elements. For example, in a piece with a rhythmic ostinato, you might listen to it once, then teach students to clap the rhythm, then listen again with them joining in. In a piece with a repeated melodic phrase, you might teach them to sing the phrase first, and then ask them to perform a particular action each time they hear it.



Parents/carers can:

- Listen to a range of music with their child at home and encourage them to sing/clap along



Extra support

Some students may need visual cues to help them recognise different points in a piece where a particular rhythm or melody is repeated.



Extra challenge

Extend this to identifying repeated patterns in the music that they play on their cellos too.



Links with our wider curriculum

This supports students to develop their understanding of the musical elements, especially structure.



Talk about what they have done well in their music lessons and understand how to make improvements

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.
- When focusing on specific aspects of technique, use questioning to support students' understanding of the technique and how to develop it. For example:
 - Which sticker does this finger go on?
 - Where does your bow need to go at the start of this piece?
 - What can you do to make the sound stronger?
 - How could you get faster at playing this bit?
- Continue to encourage students to give positive feedback to each other in group lessons.



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 reflect more confidently may be able to suggest things they would like to get better at, and set their own targets for practice.



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.

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