DJSCHOOLUK

Teacher Resource Bundle to support delivery of AQA Unit Award Scheme Accreditation.

Cover Page

Unit Name	CD DJing: Basics (Unit 2)
Unit Number	105649
Unit Level	Entry Level

In this pack you should find:

1. **A document in .pdf format of the unit wording as per the AQA Unit Award Scheme.**

2. **Student Worksheets that cover all evidence required for the outcomes of the unit.**

3. **Teacher Resources to aid delivery of all outcomes of the unit.**

The specific unit to which this bundle applies can be found via this link:

http://www.aqa.org.uk/programmes/unit-award-scheme/unit-details?unit=105649

Further information on how to register for the AQA UAS can be found via this link:

http://www.aqa.org.uk/programmes/unit-award-scheme/about

NB: These resources do not replace training/CPD. They are intended to support teachers who have had suitable training or have experience in their delivery of these awards. For further information or to arrange CPD or training, please contact DJ School UK using the contact information below.

Unit Award Scheme

105649 CD DJING: BASICS (UNIT 2)

In successfully completing this unit, the Learner will have	Evidence needed
shown knowledge of	
1 the names and functions of three controls on the CD DJ equipment, eg crossfader, pitch control, bass pot, cue button, master tempo button, track search	Teacher completed itemised checklist
2 two safety concerns when using CD DJ equipment, eg no liquids nearby, wires are neat and do not create tripping hazards	Teacher completed itemised checklist
3 how many beats are in a bar of dance music	Teacher completed checklist
4 a definition of BPM and tempo	Teacher completed itemised checklist
acquired an understanding of	
5 what a musical phrase is	Teacher completed checklist
demonstrated the ability to	
6 count to the pulse of music	Teacher completed checklist
7 confirm that a song is at a suitable cue point by using headphones only	Teacher completed checklist
8 use CD DJ equipment to set a cue point on the first beat of a bar and phrase and start from this cue point following a musical count in	Teacher completed checklist
9 use the pitch/tempo fader and nudging on CD DJ equipment to match the tempo of two songs and produce a beat-matched fade mix which respects the phrasing of both songs	Teacher completed checklist
10 repeat the mix in outcome 9 with a scratch or stutter in	Teacher completed checklist
11 repeat the mix in outcome 9 with a cut mix instead of a fade	Teacher completed checklist
12 repeat the mix in outcome 9 but use FX or EQ in combination with own fade.	Teacher completed checklist

All outcomes recorded on an AQA Summary Sheet (incorporating the Teacher Checklist if required)

Approved 15 February 2017

Level - Level One

AQA Unit Award Scheme Student Worksheet

Ref: 105649: CD DJING: BASICS (UNIT 2) – Level One

Student Name:_____

1) Name 3 controls on your CD DJ equipment:

a.

b.

c.

Describe what each of these controls does or is used for:

d.

e.

f.

2) Name two safety concerns all DJs must be careful to consider:

a.

b.

3) How many beats are in a bar of dance music? _____

4) Define:

a.Tempo:

b. B.P.M:

5) Write down or explain to your tutor what you understand a musical phrase is.

_____

Have you shown your tutor that you can:

6) Count to the pulse of music -

7) Use headphones to set a cue point in a musical place -

8) Set a cue point on the 1st beat of a bar and phrase, then start it musically by counting in to an already playing song -

9) Produce a beat-matched and phrased mix using CD DJ equipment -

10) Do the mix in step 9 with a scratch or stutter -

11) Do the mix in step 9 with a cut instead of a fade -

12) Do the mix in step 9 but add FX or EQ to the fade -

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Unit Level	Level One

In successfully completing this unit, the Learner will have:

AQA Unit outcome number	1
AQA Unit outcome stem	Shown knowledge of
AQA Unit outcome wording	the names and functions of three controls on the CD DJ equipment, eg crossfader, pitch control, bass pot, cue button, master tempo button, track search

Evidence required	Teacher completed itemised checklist
Learning outcomes	The names and functions of 3 controls on the CD turntables or DJ mixer that they are set up with.
Areas of music curriculum	N/A
Cross curricular opportunities	Literacy via reading the manual.
Online resources	https://www.youtube.com/watch?v=VV4FSIIcHKM&list=PLs3C-VoDc6r6Z0ssXo87mbnqWDklR1i7H

Exercises, comments or examples which impart the knowledge to the learner.

An overview of all the controls and how they are used. A recommendation to read the unit manual, a link or print out to the unit manual or at least a main functions diagram.

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Tips, tricks, anecdotes that teachers can use to aid explanation.

Really there is nothing better than letting the students spend plenty of time exploring the equipment while making yourself available to answer queries. Each student should understand the basics including – Play, Cue, Volume, Cross fader, Platter, Tempo Adjust/Pitch fader. They may choose to explain whatever they prefer. There is no requirement to answer this section in the order it is written – a student can construct their own mix and complete the whole of the rest of this unit then return to this section with the wider knowledge gained. For students who struggle our top tip is to remind them that many of the functions are named on the controller itself. The name can also remind them what the function is eg "play".

Technical issues or pitfalls that teachers should watch out for.

Some controls will have multiple functions depending on if the button is pressed once or held down – if there is any doubt whether a students' explanation was clear they should choose a simpler control and explain that instead.

What doesn't need to be taught at this stage.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	2
AQA Unit outcome stem	Shown knowledge of
AQA Unit outcome wording	two safety concerns when using CD DJ equipment, eg no liquids nearby, wires are neat and do not create tripping hazards

Evidence required	Teacher completed itemised checklist
Learning outcomes	Two safety concerns when using DJ equipment, eg no liquids nearby, wires are neat and do not create tripping hazards, volumes should not be too loud or loud at all for very long.
Areas of music curriculum	N/A
Cross curricular opportunities	Health and Safety
Online resources	

Exercises, comments or examples which impart the knowledge to the learner.
A group discussion led by a teacher normally finds all the main safety concerns.

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Tips, tricks, anecdotes that teachers can use to aid explanation.

Make this discussion a fun and engaging one (where appropriate). For example: pretend to get electrocuted to demonstrate why there should be no liquids, dance around with a cable to demonstrate how quickly you can get tangled or repeatedly say "pardon" to pretend to be deaf.
Use a sound meter to visually show them comparative sound levels in other industries and the safety equipment people working in those industries would need by law eg road worker, builders, airport runway staff.
Whatever works for you as long as the students understand it is no laughing matter.

Technical issues or pitfalls that teachers should watch out for.

Don't let the students pretend or play with liquids, cables or volumes.

What doesn't need to be taught at this stage.

The specific decibel levels allowed by law or that different durations are allowed at different decibel levels.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	3
AQA Unit outcome stem	shown knowledge of
AQA Unit outcome wording	how many beats are in a bar of dance music

Evidence required	Teacher completed checklist/Students worksheet
Learning outcomes	1) how to count to the Pulse of music. 2) what a "bar" is 3) that all dance music is in a time signature of 4/4, 4) that dance music has 4 beats to each bar.
Areas of music curriculum	Basic 4/4 time signatures, counting beats and bars.
Cross curricular opportunities	4 times table
Online resources	Counting beats is a part of this tutorial video on basic beat-matching: https://www.youtube.com/watch?v=GlqKxHisGsE&index=11&list=PLs3C-VoDc6r5PqBu_82EedLSgQczIh3Xn

Exercises, comments or examples which impart the knowledge to the learner.

There are many resources in the music curriculum that can help with this. You can also show them DJ School UK tutorial videos such as that linked in the online resources section above.

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Tips, tricks, anecdotes that teachers can use to aid explanation.

There are many resources in the music curriculum that can help with this. We always find that clapping along, then counting along, then noticing changes in the music and "feeling" changes coming help learners to recognise the first beat. When defining terms such as Bars or Time Signatures if children ask "why" we say why is an apple called an apple, the answer is: it just is.

Technical issues or pitfalls that teachers should watch out for.

Occasionally dance music is not in 4/4. You can ask an advanced group to spot anomalies such as some drum n bass, Math Rock, or classics such as "Golden Brown" by the Stranglers.

What doesn't need to be taught at this stage.

How bars make up other parts of the structure of a song such as Chorus or Verse – this will be dealt with in Unit 3.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	4
AQA Unit outcome stem	shown knowledge of
AQA Unit outcome wording	a definition of BPM and Tempo

Evidence required	Teacher completed checklist/Students worksheet
Learning outcomes	To define "BPM" as Beats per minute and "Tempo" as the Speed of music.
Areas of music curriculum	Definition of Tempo.
Cross curricular opportunities	Counting and multiplying. Develop a simple science experiment to compare the results gained by each method of counting beats (see "exercises, comments or examples section below) – which is the most accurate?
Online resources	DJ School UK's glossary of DJ terms can be found here: https://djschooluk.org.uk/dj-jargon-dj-dictionary-dj-terms-dj-terminology-dj-glossary-of-terms/ Our downloadable resource booklet also defines these terms and is available here: https://djschooluk.org.uk/product/resource-booklet-download/

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Exercises, comments or examples which impart the knowledge to the learner.

Counting beats while timing a minute, counting beats while timing 10 seconds and then multiplying by 6 to find the total in 60 seconds. Use a BPM application on phone or tablet to "tap" to a beat. Compare results from these methods with those shown on digital DJ software after song analysis. A description of the tempo readout on Serato can be viewed on a DJ School UK tutorial here: https://www.youtube.com/watch?v=qZQKm2SxHPg&index=5&list=PLs3C-VoDc6r5w30ZjerPIn0KS9nuQzcU0

Tips, tricks, anecdotes that teachers can use to aid explanation.

Start with songs that are of interest and recognised by the group. Avoid live bands or any non quantized music as the computer analysis may fail with these. Compare beats per minute to miles per hour. Nodding heads or tapping feet can work wonders. On Serato DJ Software as tempo is reduced it takes longer for each beat to be played and this can be visually seen on the screen as the waveform warps or stretches out so each peak is further apart.

Technical issues or pitfalls that teachers should watch out for.

If "keylock" or master tempo function is not activated a change in tempo will also correspond with a change in pitch. This should be avoided at this level on digital technology.
If tapping is not regular you will arrive at incorrect values.
If the song being analysed is not quantized dance music you may got odd values – stick to generic chart dance music for this counting exercise

What doesn't need to be taught at this stage.

Why and how tempo and pitch are related in recorded music.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	5
AQA Unit outcome stem	**Acquired an understanding of**
AQA Unit outcome wording	what a musical phrase is

Evidence required	Teacher completed checklist
Learning outcomes	What a phrase is using several audio examples until a learner can explain which phrase they are listening to eg bass, piano, etc and count how many beats or bars make up that instruments' phrase – or vocally say where the phrase begins and ends.
Areas of music curriculum	Definition of a Musical Phrase and how it compares to a definition as used by DJs in dance music. Why a dance music phrase is therefore more like a "riff"
Cross curricular opportunities	The four times table as applied to counting bars.
Online resources	Here is a generic video explaining 16 and 32 beat phrases that may be useful to recognise what DJs consider a phrase: http://djtechtools.com/2014/11/16/how-to-dj-101-why-you-must-understand-phrasing/

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Exercises, comments or examples which impart the knowledge to the learner.

There are many resources in the music curriculum that can help with this. Please note the video linked in the Online resources section describes phrasing as defined by DJs – the important part of this learning outcome is to understand the GCSE curriculum of a musical phrase AND see the difference between it and how a DJ defines a phrase.

Tips, tricks, anecdotes that teachers can use to aid explanation.

Source some songs the group know that have clear phrases.

Technical issues or pitfalls that teachers should watch out for.

A musical Phrase according to GCSE and a "Phrase" in Dance music are sometimes counted differently. In Dance Music and DJing we count until the phrase repeats, even if there are rests at the end of the phrase.

What doesn't need to be taught at this stage.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	6
AQA Unit outcome stem	**Demonstrated the ability to**
AQA Unit outcome wording	count to the pulse of music

Evidence required	Teacher completed checklist
Learning outcomes	Each student should vocally count to beats ensuring the spoken "one" lands on the first beat of a bar.
Areas of music curriculum	Counting to beats.
Cross curricular opportunities	Counting
Online resources	An online video explains how to count beats as part of a larger video on beat-matching. You can skip straight to the relevant part using this link: https://youtu.be/xNVG8XbcKSg?t=1m11s

Exercises, comments or examples which impart the knowledge to the learner.

Start with tapping to the beat, begin to recognise where the first beat of a bar is, then count out loud from that beat in repetitions of four. First the teacher can demonstrate, then the students should follow.

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Tips, tricks, anecdotes that teachers can use to aid explanation.

If this task is too straight forward the students should be challenged with a different song each and no lead-in counting by the teacher. You may also want to challenge students by using music where some changes occur at other points, for example half a beat before the first of a bar. For children who have speaking difficulties you can write the digits 1, 2, 3 and 4 on a piece of paper and have them point at the correct digit with their finger as they tap in time.

Technical issues or pitfalls that teachers should watch out for.

What doesn't need to be taught at this stage.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	7
AQA Unit outcome stem	**Demonstrated the ability to**
AQA Unit outcome wording	confirm that a song is at a suitable cue point by using headphones only

Evidence required	Teacher completed checklist
Learning outcomes	How to use PGM/CUE/Monitoring/headphones settings (as applicable to your DJ mixer) in conjunction with channel faders to pre-fade listen and prepare an incoming song.
Areas of music curriculum	N/A
Cross curricular opportunities	N/A
Online resources	https://www.youtube.com/watch?v=Bgoq8_QtHzE&list=PLs3C-VoDc6r5PqBu_82EedLSgQczIh3Xn&index=8

Exercises, comments or examples which impart the knowledge to the learner.

Because counting beats, recognising the first beat of bar and setting a "Cue" point have all already been dealt with this task should only really introduce how to use headphones. For this we recommend a teacher demonstration or distribution of manuals

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Tips, tricks, anecdotes that teachers can use to aid explanation.

As this occurs entirely in headphones this is where we get the group to separate to individual or shared CD setups. The staff can now float between learners in silence to assist each as required.

Technical issues or pitfalls that teachers should watch out for.

Remembering the correct setting for headphones relating to the combination of Cue/PGM or Cue/Master and channel cue can take practise.
It is important that no one turns up their headphone volume too much as when they then chance upon the correct setting the volume could be painful.
Anyone turning up someone else's headphone volume as a "joke" should be warned for bullying – volume is damaging and should not be used for a joke.
Each CD setup and DJ Mixer will have different settings for this learning outcome – staff should familiarise themselves before trying to teach students.

What doesn't need to be taught at this stage.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	8
AQA Unit outcome stem	**Demonstrated the ability to**
AQA Unit outcome wording	use CD DJ equipment to set a cue point on the first beat of a bar and phrase and start from this cue point following a musical count in

Evidence required	Teacher completed checklist
Learning outcomes	Set a "Cue" point on the 1st beat of a bar and phrase and start from this "Cue" point following a musical count in.
Areas of music curriculum	Counting in, counting beats, recognising the first beat of a bar and a phrase.
Cross curricular opportunities	N/A
Online resources	If not already done so it is wise to now familiarise yourself and your learners with all the information in our CD tutorials here: https://www.youtube.com/playlist?list=PLs3C-VoDc6r5PqBu_82EedLSgQczIh3Xn

Exercises, comments or examples which impart the knowledge to the learner.

Because counting beats, recognising the first beat of bar and setting a "Cue" point have all already been dealt with you should have already explained this. This practical task simply confirms the ability follows the understanding.

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Tips, tricks, anecdotes that teachers can use to aid explanation.

This can happen in silence while all the students are in headphones – you can float and test each ability as you like. Alternatively you may prefer to test each students ability in front of the class. It is possible to ascertain this ability as part of a developed mix if you don't want to disturb creativity and a student is already working through these steps towards a larger end goal – we recommend you let them get on with it. Then when they play their whole mix you tick all the elements they achieved.

Technical issues or pitfalls that teachers should watch out for.

What doesn't need to be taught at this stage.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	9
AQA Unit outcome stem	**Demonstrated the ability to**
AQA Unit outcome wording	use the pitch/tempo fader and nudging on CD DJ equipment to match the tempo of two songs and produce a beat-matched fade mix which respects the phrasing of both songs

Evidence required	Teacher completed checklist
Learning outcomes	Where to see the BPM readout. How to use pitch fader (not sync). How to nudge. How to put all this together in a structurally competent mix.
Areas of music curriculum	Counting in, counting beats, recognising the first beat of a bar and a phrase.
Cross curricular opportunities	N/A
Online resources	We highly recommend you familiarise yourself with all the CDJ tutorials on our youtube, but especially this one: https://www.youtube.com/watch?v=GlqKxHisGsE&list=PLs3C-VoDc6r7VSbYa8TeDjB6FOZsl3WT9

Exercises, comments or examples which impart the knowledge to the learner.

This is really the main part of the unit – if a student is focussing on this and learns how to do just this they will have by necessity achieved all the other parts, even if they need certain terms defining.

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Tips, tricks, anecdotes that teachers can use to aid explanation.

The steps are – 1) have a song playing, 2) load second song, 3) match tempo, 4) set cue point on the first beat of a bar and phrase at a suitable musical point, 5) count to song 1, 6) play song 2 from its cue as song 1 reaches the first beat of a bar and phrase at a pre-ordained musical point that suits the mix. 7) fade out song 1 at a pre-ordained point in the mix that sounds musically suitable.

When using the tempo slider and BPM readout to match two tempos remember they are not as accurate as digital technology and you may still need to "nudge" to keep both songs in time. One trick is to make sure both BPM are as close to their maximum or minimum range as possible, this removes the chances for them to be a large range apart.

Use paper and pens to note the points in songs (in time) at which things should happen.

Remember to check if your CDJ is set to show time elapsed or time remaining so you can be sure your notes will be relevant next time.

Use quantized music with clearly defined structures that start with a clear kick drum on the first beat of a bar (eg generic dance music).

Mix instrumental parts of one song over instrumental parts of the other song. Ideally use longer DJ or Club mixes with long intro and outro sections in which the layers of instrumentation build up or die off respectively as these have been made to make it easy for DJs to mix.

Where possible allow plenty of time for each learner to prepare in headphones and practise.

Encourage practising the same mix until they are sure they have it right and know exactly what they are doing, before they play it to you. Once students master a simple music which is designed to be easy they can attempt whatever style suits their taste.

Technical issues or pitfalls that teachers should watch out for.

Many students will forget some of the steps required in preparing their song. Many students will, at a crucial point, use the top of the platter to nudge by accident instead of the edge. There will be frustrations and successes. The time readout has a time-elapsed or time-remaining option. It doesn't matter which one you use but if you get used to one or note times down to refer to in future, you should always make sure you have the readout in the relevant mode you are used to before you start.

What doesn't need to be taught at this stage.

No requirement to address wether harmonies or vocals clash at this point, although learners should be encouraged to listen carefully and consider if they like the sounds they are producing.

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In successfully completing this unit, the Learner will have:

AQA Unit outcome number	10
AQA Unit outcome stem	**Demonstrated the ability to**
AQA Unit outcome wording	repeat the mix in step 9 with a scratch or stutter in

Evidence required	Teacher completed checklist
Learning outcomes	Using cue or platter to stutter or scratch and how this requires more skill.
Areas of music curriculum	Appraisal, making creative decisions
Cross curricular opportunities	Making creative decisions – which technique do you prefer?
Online resources	We highly recommend you watch all the DJ School UK tutorials for CD DJs here: https://www.youtube.com/watch?v=VV4FSIIcHKM&list=PLs3C-VoDc6r5PqBu_82EedLSgQczIh3Xn

Exercises, comments or examples which impart the knowledge to the learner.

Nothing beats a teacher demonstration! Remember DJ School UK is available for CPD training days to help you get accustomed to DJ techniques.

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Tips, tricks, anecdotes that teachers can use to aid explanation.

As the basic mix is now already learnt these parts are intended to show the learner some simple basic skills they can use to vary their mixing style while showing them some new techniques. It is hoped that different learners will also share their mixes and discuss which mixing styles sound better in their particular context, cuts, fades, filters, stutters etc. A learner may actually ignore these specific tasks and develop a more complex mix for unit 3 – at which point they should return to these tasks and tick of those included to prove they did achieve them, or achieve them then to complete all elements of this award.

Technical issues or pitfalls that teachers should watch out for.

As the basic mix is now already learnt these parts are intended to show the learner some simple basic skills they can use to vary their mixing style while showing them some new techniques. It is hoped that different learners will also share their mixes and discuss which mixing styles sound better in their particular context, cuts, fades, filters, stutters etc. A learner may actually ignore these specific tasks and develop a more complex mix for unit 3 – at which point they should return to these tasks and tick of those included to prove they did achieve them, or achieve them then to complete all elements of this award.

What doesn't need to be taught at this stage.

No requirement to address wether harmonies or vocals clash at this point, although learners should be encouraged to listen carefully and consider if they like the sounds they are producing.