



DJSCHOOLUK

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

Cover Page

Unit Name	CD DJing: Basics (Unit 3)
Unit Number	105650
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=105650>

**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

## 105650 CD DJING: BASICS (UNIT 3)

In successfully completing this unit, the Learner will have	Evidence needed
<b>shown knowledge of</b>	
1 at least four elements of the structure of a song, eg verse, chorus, intro, break, drop, outro, bridge	Teacher completed itemised checklist
2 how the structure of a song contains suitable places to start or end DJ mixes	Teacher completed checklist
3 at least four genres of music	Teacher completed itemised checklist
4 three key differences between two of the chosen genres	Teacher completed itemised checklist
<b>experienced</b>	
5 listening to at least two DJ mixes which include beat-matched songs blended with respect to their structure and phrasing	Teacher completed itemised checklist
6 taking part in a discussion about a) setting up CDJs b) firmware c) how to turn on the equipment	Teacher completed itemised checklist
<b>demonstrated the ability to</b>	
7 attach a speaker system to the CD DJ equipment so playback can be heard	Teacher completed checklist
8 use the CD DJ equipment to notice if a song is too quiet/loud and alter gain/trim using PFL meters before playback through speakers	Teacher completed itemised checklist
9 use the headphones to prepare all elements of a mix without the audience hearing it	Teacher completed checklist
10 use the CD DJ equipment to plan and record a three song mix which respects the musical structure of all the songs, including at least two of the following styles of mix: beatmatch, scratch/stutter in, fx/eq mix/ cut, loop, hot cue edit, drop ins, scratch or stutter out.	Teacher completed itemised checklist and student recording

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

Approved 15 February 2017

Level - Level Two



## AQA Unit Award Scheme Student Worksheet

Ref: 105650: CD DJING: BASICS (UNIT 3) – Level Two

**Student**

**Name:** \_\_\_\_\_

**1) Name four elements of the structure of songs, or four parts of songs:**

- a.
- b.
- c.
- d.

**2) How do these parts of songs help you decide where is the best place to begin or end DJ mixes?**

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**3) Name four different genres of music:**

- a.
- b.
- c.
- d.

**4) Choose two of those genres of music and list 3 main differences between them:**

Music Genre 1:

Music Genre 2:

Key Difference 1:

Key Difference 2:

Key Difference 3:



Mix 1 Mix 2

5 a) Have you experienced two DJ mixes by other DJs?

5 b) Did the DJ beat-match songs and blend them with respect to their structure and phrasing?

6 a) Have you discussed setting up CD DJ equipment?

6 b) Have you discussed what CD firmware is?

6 c) Have you talked about what order you should turn CD DJ equipment on and off?

7) Have you set up a speaker system with your CD DJ equipment?

8) Have you used the gain/trim controls and PFL meter to prepare a songs volume before playing it through speakers?

9) Have you used only headphones to prepare all elements of a mix without the audience hearing it?

10 a) Have you recorded a three song mix?

10 b) Does your mix respect the structure of all the songs in the mix?

10 c) Do you have two of the following styles of mix in your recording:

- i – Beat-match
- ii – Scratch or stutter
- iii – FX/EQ
- iv – Loops
- v – Hot Cue Edits
- vi – Drop-ins

Mix Style 1 =

Mix Style 2 =





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**In successfully completing this unit, the Learner will have:**

AQA Unit outcome number	1
AQA Unit outcome stem	<b>Shown knowledge of</b>
AQA Unit outcome wording	at least four elements of the structure of a song, eg verse, chorus, intro, break, drop, outro, bridge

Evidence required	Teacher completed checklist/Student worksheet
Learning outcomes	The student should be able to name at least four elements of the structure of a song, eg verse, chorus, intro, break, drop, outro, bridge
Areas of music curriculum	Song Structure, including defining binary, rotundo, strophic etc if suitable. Names of parts of songs including Chorus, Verse etc.
Cross curricular opportunities	N/A
Online resources	DJ School UK's downloadable resource booklet defines sections of song structure from a DJ perspective: <a href="https://djschooluk.org.uk/product/resource-booklet-download/">https://djschooluk.org.uk/product/resource-booklet-download/</a>

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

Have a discussion about various pieces of music. Name parts such as intro, verse, chorus. Describe song structure, including defining binary, rotundo, strophic etc if suitable. At the very least discuss key differences between pop songs and dance tracks eg verse chorus verse chorus VS hook, break, drop, hook, break, drop,



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

Use music the group recognise and choose.

**Technical issues or pitfalls that teachers should watch out for.**

This is a theoretical element of these awards which some groups may find boring and which could lead to disruption as it removes students from the activity.

**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	<b>Shown knowledge of</b>
AQA Unit outcome wording	how the structure of a song contains suitable places to start or end DJ mixes

Evidence required	Teacher completed checklist/Student worksheet
Learning outcomes	The student should be able to explain that the structure of a song contains suitable places to start or end DJ mixes.
Areas of music curriculum	Song Structure, counting beats, recognising the beginning and end of song sections and musical phrases.
Cross curricular opportunities	N/A
Online resources	<a href="https://www.youtube.com/watch?v=u-NPKweeu7k&amp;list=PLs3C-VoDc6r6927SEWX16fPz8u6wun3Rt&amp;index=4">https://www.youtube.com/watch?v=u-NPKweeu7k&amp;list=PLs3C-VoDc6r6927SEWX16fPz8u6wun3Rt&amp;index=4</a>

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

In discussion it is hoped the learners can all choose where in a song they intend to attempt to try a mix. The teachers job is to have them consider the sections of song structure and the musical phrasing. Some of the simplest mixes for example begin from the first beat of an instrumental intro and are timed to begin at the first beat following the end of a chorus. See our online hints here:



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

We suggest listening to several pre-recorded DJ mixes and then listening to the songs that were used to create the mix, thus hearing the section changes that signify where the mix took place. Sometimes a mix begins and ends on the first beat of a phrase rather than a chorus. Some mixes last for a single bar, others for 32 bars.

### Technical issues or pitfalls that teachers should watch out for.

There is really no wrong or right here. The end product should be musically acceptable and suit the genre.

This is a theoretical element of these awards which some groups may find boring and which could lead to disruption as it removes students from the activity.

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

The students are not expected to do the mix yet, that comes later. This discussion is to help everyone understand the theory. They also do not need to be shown if they need to try loops, hot cue edits or other live remix tricks to make their ideas work. These can be shown if desired and appropriate though.



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**In successfully completing this unit, the Learner will have:**

AQA Unit outcome number	3
AQA Unit outcome stem	<b>Shown knowledge of</b>
AQA Unit outcome wording	At least 4 genres of music

Evidence required	Teacher completed checklist/Student worksheet
Learning outcomes	The student should be able to name 4 distinct genres of music.
Areas of music curriculum	Various Genres.
Cross curricular opportunities	N/A
Online resources	whosampled.com

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

Nothing beats listening to lots of music and asking students to name the genre. Another option is to use whosampled.com – students enter the name of a personal favourite song and can discover songs which were sampled to build their favourite. They can then see the name of the genres of the original songs and use these.

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

**Technical issues or pitfalls that teachers should watch out for.**

Whosampled.com is an online resource which cannot be guaranteed free of explicit-content.

**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	4
AQA Unit outcome stem	<b>Shown knowledge of</b>
AQA Unit outcome wording	3 key differences between two of the chosen genres in outcome 3

Evidence required	Teacher completed checklist/Student worksheet
Learning outcomes	The students should be able to describe 3 key differences between two of the chosen genres in outcome 3.
Areas of music curriculum	Recognising differences in musical styles.
Cross curricular opportunities	N/A
Online resources	N/A

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

The differences can be instruments, dynamic ranges, vocal content etc. For example classical music has no rapping. Heavy metal doesn't normally have violins. Rock n roll has no electronic instruments. Drum and Bass is faster than HipHop. Dubstep has little to no melody. Opera is hardly ever in english.

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

Group discussions can be useful. It is also important not to nit-pick too severely. This can be a useful written task for solo working.

**Technical issues or pitfalls that teachers should watch out for.**

In all cases anomalies exist and some students may disagree with each others ideas – the important thing is that each individual recognises differences in their understanding of a genre.



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**In successfully completing this unit, the Learner will have:**

AQA Unit outcome number	5
AQA Unit outcome stem	<b>Experienced</b>
AQA Unit outcome wording	at least two DJ mixes which include beat-matched songs blended with respect to their structure and phrasing

Evidence required	Itemised teacher completed checklist
Learning outcomes	If not already done the student must have heard at least two DJ mixes which made musical sense and were appropriate to the genres being used.
Areas of music curriculum	Appraising music.
Cross curricular opportunities	N/A
Online resources	Too numerous to list here.



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

This really is a listening exercise. You may have already achieved this with your group while achieving step 2 in this unit (Shown knowledge of how the structure of a song contains suitable places to start or end DJ mixes). You may play back examples from youtube, soundcloud or demo your own or some of your students' mixes – The aim here is for the students to recognise where and why a DJ has started or finished their mix in a certain place.

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

Use songs the students know so they can recognise the mix itself.

### Technical issues or pitfalls that teachers should watch out for.

Always pre-listen to the songs in case you need to veto suggestions due to explicit content.





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**In successfully completing this unit, the Learner will have:**

AQA Unit outcome number	6
AQA Unit outcome stem	<b>Experienced</b>
AQA Unit outcome wording	taking part in a discussion about a) setting up CDJs, b) firmware and c) how to turn on the equipment

Evidence required	Teacher completed itemised checklist
Learning outcomes	The student should have experienced a discussion about a) how to set up CDJS, the difference between line level and phono level on DJ mixers, b) How and when to update firmware, the need for user manuals and the usefulness of internet forums and tutorials in assistance with this. c) What order should equipment be turned on and off.
Areas of music curriculum	N/A
Cross curricular opportunities	Reading, listening, joining in discussion.
Online resources	

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

The idea is to have a group discussion about using CDJs, DJ Mixers and PA or Sound Reinforcement loud speakers. At this stage the group only need to discuss these probably totally foreign ideas and concepts.



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

Why manuals, tutorials and forums can give guidelines but may be out of date due to updates to either hardware units or firmware. The likelihood of manufacturers giving an air of infallibility which cannot be trusted – but the importance of not assuming they have made a mistake.

### Technical issues or pitfalls that teachers should watch out for.

Some students will declare that everything is always perfect and they have never experienced any issues.

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

Actually achieving an installation – as learners should be able to use teachers equipment at this level.



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**In successfully completing this unit, the Learner will have:**

AQA Unit outcome number	7
AQA Unit outcome stem	<b>Demonstrated the ability to</b>
AQA Unit outcome wording	attach a speaker system to the CD DJ equipment so playback can be heard

Evidence required	Teacher completed checklist
Learning outcomes	The student should be able to attach a speaker system to the CD DJ equipment so playback can be heard.
Areas of music curriculum	N/A
Cross curricular opportunities	N/A
Online resources	Dependant on equipment

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

Active monitors, computer speakers or a PA should be attached to the DJ mixer and relevant internal settings made in the external mixer or amplifiers to route audio correctly. Using a simpler setting with fewer cables and stages is preferable.



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

This entire step depends on the equipment available in your circumstances. It is essential for safety purposes that the teacher is 100 % capable of supporting students with this part of the unit. The simpler the set up the better.

### **Technical issues or pitfalls that teachers should watch out for.**

You should be careful to keep volumes down at the final stage in your sound reinforcement until you have checked that the student has done everything correctly. Finally you turn up the master to hear the audio. If you leave the master up you run the risk of having too high a signal come through unexpectedly and damaging the equipment.

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

Gain structure and level limits or DB counters are not expected to be understood at this level, however if students seem ready it is useful to show them.



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**In successfully completing this unit, the Learner will have:**

AQA Unit outcome number	8
AQA Unit outcome stem	<b>Demonstrated the ability to</b>
AQA Unit outcome wording	use the CD DJ equipment to notice if a song is a) too quiet/loud and b) alter gain/trim using PFL meters before playback through speakers

Evidence required	Teacher completed checklist
Learning outcomes	Why it is important to use PFL meters and why trim or gain affect sound quality and safety of sound system.
Areas of music curriculum	N/A
Cross curricular opportunities	N/A
Online resources	<a href="https://www.youtube.com/watch?v=lu6taDpG3Qo&amp;list=PLs3C-VoDc6r5PqBu_82EedLSgQczlh3Xn&amp;index=9">https://www.youtube.com/watch?v=lu6taDpG3Qo&amp;list=PLs3C-VoDc6r5PqBu_82EedLSgQczlh3Xn&amp;index=9</a>

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

Why it is important to use PFL meters and why trim or gain affect sound quality and safety of sound system.



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

"Red light spells danger!" On good DJ Mixers a traditional PFL (pre-fade-listen) meter should show in dB how much signal is being produced by a song and how much signal is being output to the amp or speakers. These are often called the Cue and Master levels. Gain/Trim levels are used to boost or reduce the level at the Cue stage (i.e. produced by the song) so it can equal the song already being played.

### Technical issues or pitfalls that teachers should watch out for.

Levels which are "in the red" run the risk of distorting and damaging ears and speakers.

### 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	<b>Demonstrated the ability to</b>
AQA Unit outcome wording	use the headphones to prepare all elements of a mix without your audience hearing it

Evidence required	Teacher completed checklist
Learning outcomes	The student should know how to use the headphones to prepare all elements of a mix without your audience hearing it.
Areas of music curriculum	N/A
Cross curricular opportunities	N/A
Online resources	<a href="https://www.youtube.com/watch?v=Bgoq8_QtHzE&amp;list=PLs3C-VoDc6r5PqBu_82EedLSgQczlh3Xn&amp;index=8">https://www.youtube.com/watch?v=Bgoq8_QtHzE&amp;list=PLs3C-VoDc6r5PqBu_82EedLSgQczlh3Xn&amp;index=8</a>

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

Teachers should explain the difference between PGM and CUE settings if relevant to your DJ mixer. Students should then be shown how to wear headphone on one ear and off the other so they can route audio for the song they are preparing to headphones, while keeping channel volume down to ensure the audience do not hear it. Simultaneously with the ear not covered by the headphone the student should be able to hear playback through the sound system of the song currently playing. This is how DJs prepare a song without anyone hearing it while another song is playing. To fully achieve the task the student must check all FX, EQ, and other settings they may use are as they want – you never know what the DJ before you used so be sure!!



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

This ability is the final learning required in this unit. It was introduced in unit 2, outcome 7. As each piece of equipment has different ways of routing audio to sound systems and headphones it is up to the teacher to teach exactly how to achieve this step as applicable to the equipment at your disposal. This task need not be achieved on its own and should be able to be confirmed during practise for the final part of this unit (outcome 10).

### Technical issues or pitfalls that teachers should watch out for.

Headphone volume settings should be kept low as there is high chance that at some point someone will hurt their ears by switching a channel routing while volumes are left high. Teachers must be able to teach this element of DJing depending on the equipment at their disposal

### 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	10
AQA Unit outcome stem	<b>Demonstrated the ability to</b>
AQA Unit outcome wording	use the CD DJ equipment to plan and record a three song mix which respects the musical structure of all the songs, including at least two of the following styles of mix: beatmatch, scratch/stutter in, fx/eq mix/ cut, loop, hot cue edit, drop ins, scratch or stutter out.

Evidence required	Itemised teacher completed checklist – 3 songs and 2 styles. Student CD or audio recording.
Learning outcomes	The student must show that they have planned and recorded a 3 song mix which respects the musical structure of all the songs, including at least 2 of the following styles of mix: beatmatch, scratch/stutter in, fx/eq mix/ cut. Loop, hot cue edit, drop ins. Scratch or stutter out.
Areas of music curriculum	N/A
Cross curricular opportunities	N/A
Online resources	DJ School Lead sheets can be downloaded to note details from here: <a href="https://djschooluk.org.uk/product/lead-sheet-template/">https://djschooluk.org.uk/product/lead-sheet-template/</a> We heavily recommend watching all the videos here: <a href="https://www.youtube.com/playlist?list=PLs3C-VoDc6r5PqBu_82EedLsgQczlh3Xn">https://www.youtube.com/playlist?list=PLs3C-VoDc6r5PqBu_82EedLsgQczlh3Xn</a>



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

This is the big one and should take up the majority of session time delivering this unit. All the other practical steps taught so far should be put together now to produce this final piece. Each learner should be able to discover techniques specific to their genres and should be given time to develop their mix through trial, error, experimentation and reflection. If this task is achieved it is highly likely that most other tasks in Units 1, 2 and 3 will be completed by necessity. Teachers do not have to grade the final piece. It is enough at this level to confirm that the task was achieved.

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

The teacher should find time during development of this mix to teach how to use hotcues and loops, more advanced scratching and use of other FX depending on the DJ mixer being used. Sharing of ideas and feedback between peers is highly recommended where possible. DJ School UK supplies "lead sheets" which students can use to note down the steps they need to learn to achieve their mix from the online resources section on page 1.

### Technical issues or pitfalls that teachers should watch out for.

There is really no wrong or right here. The end product should be musically acceptable and suit the genre. The longer students practise a mix the better they get, but the more times they have repeated it the more bored they get with their songs choices. Sometimes this leads to loss of enthusiasm or desire to change songs or techniques. We use the phrase "but no one else has heard it as much as you and so no one else is bored yet" and we also encourage stage presence and extra performance actions to keep the student focussed when achieving the basic mix becomes too easy. However experimenting and adding extra challenges which are applicable to higher levels may be appropriate, as may adding extra songs and using the rehearsed mix as a "warm-up" for a longer set. All these factors will depend on the group and the individual setting.

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

There is no requirement to apply harmonic mixing at this stage but learners should be encouraged to listen carefully and decide if they are happy with the sounds they produce. There is no requirement to learn all the styles and techniques however the teacher should be able to teach those desired by each learner as applicable to their mix. In higher levels of accreditation all learners will learn all other techniques to fill in any gaps in their knowledge.