DJSCHOOLUK

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

Cover Page

Unit Name	Vinyl DJing: Basics (Unit 2)
Unit Number	105652
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=105652

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

105652 VINYL 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 or parts of vinyl DJ equipment, eg stylus, tone arm, platter, crossfader, pitch control, bass pot, RPM selector, start/stop button	Teacher completed itemised checklist
2 two safety concerns when using vinyl DJ equipment, eg no liquids nearby, wires 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 use vinyl DJ equipment to confirm that a song is at a suitable cue point by using headphones only	Teacher completed checklist
8 use vinyl 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 vinyl 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

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: 105652: Vinyl DJING: BASICS (UNIT 2) – Level One

Student Name:_____

1) Name 3 controls or parts of your Vinyl 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 Vinyl DJ equipment -   ☐

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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 or parts of vinyl DJ equipment eg stylus, tone arm, platter, crossfader, pitch control, bass pot, RPM selector, start/stop button

Evidence required	Teacher completed itemised checklist
Learning outcomes	The names and functions of 3 controls on the vinyl turntables or DJ mixer that they are set up with.
Areas of music curriculum	
Cross curricular opportunities	
Online resources	

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

An overview of all the controls on the equipment and how they are used. A recommendation to read the unit manual, a link or print out to the unit manual or at least main functions diagram. We have not supplied any links as the specific controls will depend on the equipment at your disposal.

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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 – Start/Stop, Pitch/Tempo fader, 33/45 selector on the turntables, and on the mixer: Cue, Volume, Cross fader, but 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 mixer itself. The name can also remind them what the function is eg "bass". This whole unit can take place in headphones so the student feels no peer pressure – teachers are recommended to listen it using headphone splitters or auxillary outputs.

Technical issues or pitfalls that teachers should watch out for.

It is recommended that teachers keep a close eye on students who may forget how delicate the medium of vinyl is. Some turntables have additional controls. Some mixer 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 vinyl DJ equipment, eg no liquids nearby, wires 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	N/A
Online resources	https://www.youtube.com/watch?v=NxHHYenP-WE&list=PLs3C-VoDc6r6COsAoyiGDau4KM7QP7Nm0&index=12

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:
- Use a sound meter to visually show learners comparative sound levels in other industries and the safety equipment people working in those industries would need by law eg road worker, builder, airport runway staff.
- 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.
- Repeatedly say "pardon" to pretend to be deaf.
- 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 to a pulse, counting beats and bars.
Cross curricular opportunities	4 times table
Online resources	An online video explains how to count beats as part of a larger video on beat-matching using Digital controllers. 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.

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. Where possible compare results from these methods with those shown on digital DJ software after song analysis.

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 tempo may change throughout the length of the song. Compare beats per minute to miles per hour. Nodding heads or tapping feet can work wonders.

Technical issues or pitfalls that teachers should watch out for.

If "keylock" or master tempo function is not available or not activated a change in tempo will also correspond with a change in pitch.
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/

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.

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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.

If the group do not question it or if the group use only dance music where every phrase is exactly 4 or 8 beats (with no rests) then you need not go into the difference between how DJs count "phrases" and how GCSE defines a Phrase as essentially in these examples they are the same.

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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	use vinyl dj equipment to 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	Although you should source instructions for your specific dj mixer here is an explanation of the basic features when applied with CD turntables: 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 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 Vinyl 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 vinyl 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	Put together all the practical manipulation techniques learnt so far to musically start a track from a vinyl record on a vinyl turntable. The track must be started from an intended place which has been chosen to be musically relevant and must be started following a count in so that the pulse of the played music follows the progression and tempo of the count in.
Areas of music curriculum	
Cross curricular opportunities	
Online resources	This link leads to an overall view of using vinyl turntables: https://www.youtube.com/watch?v=eXJCibxCb-c&index=1&list=PLs3C-VoDc6r5DbsKkya-bbQ06POQCR-jl

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

You should have already explained most of this above – the final piece of the puzzle is for the learner to practise manipulating their vinyl at the cue point so they can master releasing it in time to the count in. You may want to introduce the students to "clock technique" or the use of visual clues on the vinyl label to remind them where there cue point is.

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

Again 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 and 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.

How to use clock technique to mark the record, although if they want to they can.

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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 vinyl 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	How to use the pitch fader. 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	
Online resources	If you have not already watched it an overview of using vinyl turntable can be found here: https://www.youtube.com/watch?v=eXJCibxCb-c&index=1&list=PLs3C-VoDc6r5DbsKkya-bbQ06POQCR-jl

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

First teach how to nudge on vinyl, then demonstrate how to beat match live. If you are only a beginner at beat-matching you should not attempt to teach this. You must have full control of vinyl beat-matching to be able to demonstrate it. 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) to have song 1 playing. 2) to hold song 2 at a cue point. 3) to count along to song 1 and release song 2 from its cue point in time to song 1. 4) listen to the resulting mix and make a decision – Is song 2 faster or slower than song 1? 5) nudge accordingly to try and prove your theory about which song is faster. 6) if you were right alter the tempo fader accordingly. 7) return song 2 to the cue point to try again. 8) repeat these steps until you can play song 2 concurrently with song 1 for approximately 32 bars or as long as the mix is expected to last (whichever is shorter). 9) be prepared to do occasional nudges as your tempo settings may not result in a prefect or precise match of tempos.

It can be useful for the teacher to beat match two songs, ask the student to close their eyes while the teacher alters the tempo or nudges one of the two songs out of sync, then ask the student to open their eyes and "fix" the mix. This technique gives a good introduction to the process and achieves results instead of letting learners try and try and get nowhere.

Another useful tip is to have two copies of the same record so students can match the tempo settings instantly and practise nudging them in and out of sync.

To achieve beat matching on vinyl turntables is much harder than on CD or digital technology. The learner should be expected to have many attempts, many of which will not even include an attempt to play the second song through speakers before the first song has finished.

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. The more times they achieve a beat-match the better they will know what sound they are listening for and so the easier it becomes for them. 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, nudge the wrong way. There will be frustrations and successes.

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. As vinyl DJing has an inherently higher level of demand to Digital or CD DJing there is no requirement to add extra mixes which show additional features such as FX or scratching, although if a learner wants to embellish their mix they should be allowed to do so.