NCFE Level 1/2 Technical Award in Music Technology (603/7008/7)

Teacher\Department		**Content area**	**1: Introduction to music technology and the music business**
Guided Learning Hours (GLH)	24 GLH	**Lessons**	24 x 1 hour lesson

Teaching content
1 Introduction to music technology and the music business 1.1 Introduction to music technology and the music business 1.1.1 Roles and responsibilities 1.2 Development of music technology 1.3 Music business 1.3.1 Marketing 1.3.2 Promotion 1.3.3 Selling and distributing music
Opportunities to embed English and maths
Writing: spelling and grammar (Lessons 1-3, 6-10, 12, 13, 15 - 24) Discussion (All lessons) Oracy (All lessons) Maths (Lessons 3, 7, 8, 10, 11, 13, 15, 16, 17)
Opportunities to embed equality and diversity
Musical artists and roles (Lessons 1-6, 9, 13, 15, 16)

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
1	**Starter Activity: 5 minutes** Question: "How many steps do you think are involved in getting music from an **artist** to the **audience**?" Ask learners to consider what they think all the possible steps would be from artist to audience. For example, how does a piece of music get from a musician having an idea for a song to it being available to listen to and purchase? *Learners could write their ideas down on a mini-whiteboard or think, pair & share. Possible learner responses: musical artist, composer/songwriter, lyricist, arranger, session musician, sound designer, DJ, producer, beatmaker, technician, engineer, manager, publicist, artist and repertoire (A&R), record label, mix engineer, recording engineer, streaming services, publishing services, manufacturing of physical CDs/vinyl. **Stretch & Challenge**: Justify the reasoning behind the order that you have put the steps in. Get learners to give their answers and justify their reasoning for the order. For example: producer/beatmaker could come before lyricist or vice versa depending on the writing process. **What will you learn:** You must be able to: • **List** the main roles within the music business. • **Describe** the responsibilities of the roles. You may also be able to:	Mini whiteboards, flipchart/whiteboard or similar. Computers or workbooks.	Whole class discussion. Cold calling learners to share ideas. Getting learners to justify the reasoning for their choices and challenge others.	**1.1.1**

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	• **Create** your own job descriptions for different roles. • **Compose** an application for a job description. **<u>Subject Content: Roles & Responsibilities:</u>** Introduce the topic area making sure that learners understand what a consumer means in a business context. Ask learners to name some musical artists, then use the next slide to show examples and listen to their work. **Reflective Question:** Can a musical artist ever be responsible for more than what is listed above? Possible learner responses: A musical artist could also be responsible for: being their own lyricist/songwriter, producing their music, being their own manager, being a mix engineer. Ask learners to think about all of the possible roles they can think of within the music business. Scribe these onto the whiteboard/flipchart, either as the teacher or facilitate with a learner scribing. Then show the learners the next slide with the roles that will be explored throughout this content area. In this lesson learners will focus on the following roles: musical artist, composer, songwriter, lyricist, arranger, session musician and sound designer.			

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	Get learners to read out the definitions and responsibilities of the roles on the following slides. Ensuring that keywords are explored. *Learners should listen to the song examples listed where possible. **<u>Activity 1 - 20 minutes:</u>** Create two job descriptions for **two different roles** from the list we have looked at so far. **You must include:** • What previous experience and knowledge is required. • What skills are essential and desired for the job. • What the successful applicant will be responsible for. **Stretch and Challenge:** Write a paragraph responding to one of your job descriptions as an applicant. Show the example job description on the next slide for a technician. Note that this is not inclusive of all content but should be a guide for how learners should layout their work. Get learners to evaluate the successfulness of the job description against the success criteria. Possible responses include: WWW: ● Covered all areas ● Includes correct skills for job		Using information learnt to apply to a scenario to demonstrate understanding of roles. Learners evaluate the successfulness of the job description.	

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	• Formatted clearly • Using correct formal language and punctuation EBI • Include all of the skills, experience and responsibilities. **Feedback:** Get learners to share one of the job descriptions they have created with the class. Question other learners to explain if and why the job description is suitable or unsuitable. **Progress check:** Get learners to answer this short quiz in the workbook: This should be done independently to reliably check leaner understanding. Note that the score is out of 8 as learners should also indicate which are false and there are multiple correct answers. This should avoid learners just guessing the answers. 1. Which of the following statements is/are true? a. A musical artist always writes the lyrics for their songs FALSE b. A song does not have to contain lyrics FALSE **c. A session musician is a professional instrumentalist TRUE** d. A songwriter will also be responsible for performing their songs FALSE 2. Which of the following is/are **not** an essential skill for a session musician? **a. Being able to play at least one instrument professionally ESSENTIAL** b. Being able to compose music NON-ESSENTIAL **c. Having recording/performing experience ESSENTIAL**		Leaners will present their JDs to the class or teacher and evaluate their suitability. Learners self assessing score on progress check. Logged in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	d. Being able to arrange music - NON-ESSENTIAL **<u>Lesson recap:</u>** **Can you now:** ● **List** the main roles within the music business; ● **Describe** the responsibilities of the roles; ● **Create** your own job descriptions for different roles; ● **Compose** an application for a job description. This would be a great opportunity to randomly question learners on the lesson objectives or to get them to prepare for an exit question. For example: ● name a role and the responsibilities? ● explain what is required in a job description? **<u>Home study:</u>** **Further Reading:** Learners could visit sites such as **prospects.ac.uk** and search **careers in music**. This page contains lots of useful information on how to get into different careers in the music business. Choose **one** job role or career path and make notes in your workbook. At the start of our next lesson, we will discuss what you have researched.		Exit question.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	End of Lesson			
2	**<u>Starter Activity: 5 minutes</u>** As learners come in have this slide on the board. Ask learners to see how many of the boxes they can answer independently. Then use random questioning to get learners to choose a box and explain. Possible learner responses: Give **one** reason why an artist might collaborate with songwriters? - To help them write melodies - To help them write lyrics - To write better songs/be more successful Give **one** example of an essential skill for a session musician. - To play at least one instrument professionally - Have recording/performing experience If you wanted to write a **song**, who would you need to hire? - Composer - Lyricist - Songwriter Define: **Consumer** - Someone who purchases goods and services for personal use. I am responsible for creating sound effects for a local theatre company. **What is my role?** - Sound Designer	Powerpoint Workbook Computer	Direct questioning.	**1.1.1**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Give **one** reason why an artist would hire an arranger? - To improve your songwriting - To give a different persepctive - To arrange your song for instruments that you do not play **Reflective Question:** How many of these roles can you remember and what were they responsible for? Learners should recall: Musical artist, Composer, Songwriter, Lyricist, Arranger, Session Musician & Sound Designer. **What will you learn:** By the end of the lesson You must be able to: • **List** all of the different roles in the music business. • **Describe** their responsibilities. • **Match** roles with responsibilities. You may also be able to: • **Design** your own press release. • **Create** a playlist for an event following a theme. **Subject Content: Roles & Responsibilities** Show the slide covering all of the Roles that learners must know. In this lesson learners will focus on the following roles: DJ, Producer, Technician, Engineer, Manager, Publicist & Artist and Repertoire.		Learners recalling content from previous lesson. Opportunity to remove misconceptions.	

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	Get learners to read out the definitions and responsibilities of the roles on the following slides. Ensuring that keywords are explored as well as any examples listened to. **<u>Remixes</u>** On this slide there are two examples of remixes. Get learners to listen to a short extract from each and ask the **Reflective Question** as to why they think the remixes have been more successful? Possible learner responses include: - Faster tempo - Different styles - By more well known artists - Norman Cook – stage name Fat Boy Slim. **<u>Activity 1: Publicist 15 minutes</u>** Choose **one** artist or band of your choice. It is your job to write a **press release** for their upcoming album release. Your work must: • Use persuasive language. • Include all of the key information about the artist and album. • Be clear and concise. **Stretch and Challenge:** Write a short musical review of a new song of your choice.		Using information learnt to apply to a real world scenario.	

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	Question: Ask learners what they understand by persausive language and how it can be used. - To encourage someone to think or do something. - Use of repetition. Show learners the example on the next slide of what their work could look like. **Feedback:** Select some learners to share their press release with the class. Ask learners to evaluate the effectiveness of the work. - Have they included all of the relevant information? - Have they persuaded the reader this is a good album? - Have they used persuasive language? - Have they used appropriate language for the artist? - **Activity 2: DJ 15 minutes** You have been hired to DJ for a local music venue, the theme of the event is summer. They have asked you to create a sample playlist of 10 songs. Your playlist must: • Fit the theme of the event • Include a range of styles and genres • Have the most popular songs near the end **Stretch & Challenge:** Give reasons for your song choices. This could be musical e.g., tempo, use of instruments or lyric content. **Feedback:**		Learners evaluting and giving feedback on successfulness of press release.	

<table>
<tr><th>Lesson</th><th>Learning activities
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Support</th><th>Assessment method
Impact</th><th>Mapping
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<tr><td></td><td>
Get learners to share their playlist with their partner and justify the reason for the song choices.

<u>Progress Check:</u>
Learners should match the responsibility with the role.

This task provides learners with the challenge of matching the responsibilties but also recalling roles from the previous lesson.

<table>
<tr><th>Role</th><th>Responsibility</th></tr>
<tr><td>Manager</td><td rowspan="4">1. Overseeing and leading projects
2. Writing lyrics
3. Cueing tracks
4. Developing artists
5. Setting up microphones
6. Fixing equipment
7. Organising gigs
8. Organising interviews and TV appearances
9. Making creative decisions</td></tr>
<tr><td>A&R</td></tr>
<tr><td>DJ</td></tr>
<tr><td>Producer</td></tr>
</table>

<u>Answers:</u>

<table>
<tr><th>Role</th><th></th></tr>
<tr><td>Manager</td><td>Organising gigs
Developing artists</td></tr>
<tr><td>A&R</td><td>Developing artists</td></tr>
<tr><td>DJ</td><td>Cueing tracks</td></tr>
</table>
</td><td></td><td>Peer assessment of work.

Learners self assessing score on progress check.
Logged in workbook.</td><td></td></tr>
</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content

Role	
Lyricist/Songwriter	Writing lyrics
Engineer	Setting up microphones
Technician	Fixing equipment
Publicist	Organising interviews and TV appearances

Lesson Recap:

Can you now?

- **List** all of the different roles in the music business.
- **Describe** their responsibilities.
- **Match** roles with responsibilities.
- **Design** your own press release.
- **Create** a playlist for an event following a theme.

Home study:

Use the website **youtube-dj.com** to test out your playlist that you created today. This website allows you to mix two songs together like a DJ would do at an event.

End of lesson.

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3	**Previous Lesson:** In our previous lesson we looked at the following roles: • DJ. • Producer. • Technician. • Engineer. • Manager. • Publicist. • Artist and Repertoire. **Reflective question:** Define what each of these roles are and give one responsibility for each. Get learners to think, pair & share with people around them. Use direct quesitoning to recap with learners. **Starter Activity: 5 minutes** **Recording Music:** • How is music recorded today? • What technology is used? Learners could complete this activity with a partner or independently. Get them to think about what they would need to be able to record a piece of music today. Possible learner responses: ● Use of computers; DAWs (Digital Audio Workstations) such as Logic, Garageband, Cubase	PowerPoint, Workbook.	Whole class discussion. Direct questioning.	**1.2**

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	• Digital recording • Use of mobile devices; Garageband for iOS. • Cloud based platforms; Bandlab, • Mixing desks • Microphones **Stretch and Challenge:** How was music recorded in the 1950s? Possible learner responses: • No computers • Tape • Vinyl records • Microphones **<u>What you will learn:</u>** By the end of the lesson You must be able to: • **Define** analogue • **Explain** how analogue recording technology works You may also be able to: • **Illustrate** how a tape machine works • **Recognise** characteristics of analogue tape recording through listening **<u>Subject Content: Analogue Tape Recording</u>** **Key terms:**		Identifying key terms through listening.	

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	Analgoue: a continuous signal. **dB:** Decibels **Amplitude:** The maximum extent of a vibration. It is important that learners understand that in analogue recording the audio signal is captured as a continuous signal, whereas in digital recordings it is not. Labelling axis: Learners may incorrectly label the axis with pitch, frequency or length. When introducing the concept of **artefacts** that can be caused by analogue tape, get learners to listen to **The Penguins: Earth Angel (1954).** This contains tape hiss and distortion which is clearly audible throughout. You could get learners to stand up when they hear an artefact and share it with the class. Slide 12: **YouTube Channel:** macProVideoDotCom **Video Name:** Audio Concepts 107: Analog Tape Recording - 3. Physics of Tape This video explains how analogue tape recording works. Watch until 2:50. **<u>Activity 1: How a tape machine works 15 minutes</u>** You need to describe and explain how analogue tape recording works. Your work must: • Use diagrams • Use correct terminology		Learners demonstrating understaning of analogue tape through illustration of key concepts.	

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	Learners should be able to use diagrams to show demonstrate how an analogue signal works and how this signal is recorded onto analogue tape. If learners need support you can use the subject content slides to support them. **Stretch and challenge:** Why do some artists still choose to use analogue tape recording in modern recordings? Possible learner repsosnes: ● Lofi sound ● Retro sound ● Nostalgic ● Prefer to work that way ● Less distractions from modern technology ● Focus more on the music/sound **<u>Activity 2: Recognising characteristics</u>** We will listen to different recordings that use analogue tape technology. Each recording will have some listening questions for you to answer. These will ask you to identify characteristics of analogue recording that we have looked at in this lesson. Recordings: **Pete Seeger: Little Boxes** **Muddy Waters: Manish Boy** **Little Richard: Tutti Frutti** **Jimi Hendrix: Purple Haze** The answer appear after each question.		Peer feedback and teacher checking for misconceptions. Learners self assessing score on progress check. Logged in workbook.	

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	Feedback: Learners could explain how a tape machine works to each other to embed their understanding but also to check for errors. This will allow you to circulate the room and check for any misconceptions. **Progress check:** 1. Noise and distortion are both examples of what? **Artefacts** 2. How many heads are there on a tape machine? **Erase, Play & Record** 3. Define Analogue. **Continues Signal** 4. What does dB stand for? **Decibels** 5. A tape machine captures audio by turning an electrical signal into what type of signal? **Magnetic** 6. To begin with, how many tracks did a tape machine have? **1-2 Tracks.** **Marks out of 8.** **Lesson recap:** Can you now? • **Define** analogue • **Explain** how analogue recording technology works • **Illustrate** how a tape machine works			

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Recognise characteristics of analogue tape recording through listening
<u>Home Study:</u>
Find and listen to one song that was recorded during the 1950s.

See if you can identify where you can hear artefacts caused by analogue tape recording.

You could use YouTube, Spotify or the Radio to find your song.
Song Example:
Lead Belly: Where Did You Sleep Last Night?
<table>
<tr><th>Artefact:</th><th>Time heard:</th></tr>
<tr><td>Tape hiss</td><td>Throughout the recording</td></tr>
<tr><td>Tape distortion</td><td>Louder phrases of vocal</td></tr>
<tr><td>Tape dropout/damaged tape</td><td>16 seconds on the acoustic guitar</td></tr>
</table>
End of lesson.
</td><td></td><td></td><td></td></tr>
<tr><td>4</td><td>
<u>Starter Activity: 5 minutes</u>
Play learners Elvis Presley: That’s Alright (1954).

What characteristics of analogue tape can you hear in this recording?
</td><td>PowerPoint, Workbook, Computers/DAW, Headphones, Whiteboard/flipchart.</td><td>Whole class discussion.</td><td>1.2</td></tr>
</table>

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Tape hiss throughout the recording	**Tape distortion on the loudest parts of the vocals**
Tape distortion on the drums	Tape distortion on the electric guitar throughout
Tape distortion on the electric guitar during louder phrases	Tape dropout
Tape hiss during introduction only	Tape distortion on all of the vocals

Learning Outcomes:
By the end of the lesson
You must be able to:
- **Describe** the main features of Direct to tape era
- **Define** destructive editing

You may also be able to:
- **Create** your own destructive edit of a recording
- **Analyse** recordings to identify analogue recording characteristics

Previous Lesson:
In our last lesson we looked at how analogue tape-recording works.
How many of these key terms can you remember?

Get a learner to scribe on whiteboard/flipchart so you can facilitate answers. Also, this is a good opportunity to embed spelling.

Learners should recall:

Recalling key terms from last lesson.

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Analogue signal: Continuous signal **Noise:** Unwanted sound called tape hiss **Artefacts:** Unwanted sounds caused by the tape machine **Distortion:** When an audio signal is too loud **Amplitude:** The maximum extent of a vibration. **Decibel:** The amount of pressure a sound has (volume). **Amplify:** To increase the volume of a signal. **<u>Subject Content: Direct to tape: c.1930 – 1963</u>** Go through the content on the slides about this era of recording, making sure that learners understand the key words and definitions. When explaining stereo and mono you could use an example of a mono and stereo version of a recording. For example, **The Beach Boys: Wouldn't It Be Nice** has a mono and stereo version. Play learners **The Beatles: I Saw Her Standing There (1963)** The count in is from an entirely different take to the rest of the song. **Reflective Question:** How do you think this achieved? What were the advantages and disadvantages? Possible learner responses: ● Cutting tape ● Sticking it back together ● Saved studio time ● Band don't need to be there ● Cannot be reversed		Questioning.	

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	• Easy to make wrong cut • Very difficult to do • Recorded at different tempos **<u>Activity 1: Destructive Editing</u>** You will be given two takes of a recording. In one take there is a mistake. Using the second take splice the two pieces of audio together in your DAW to create a seamless edit. **Stretch and challenge:** • Try to do this without looking and just listening. • You **cannot** use the undo function. To complete this activity, you will need: • Headphones • DAW Project template • To use the scissor tool • To be able to move a region A successful edit will: • Not have any pops or clicks • Will not be noticeable • Will stay in time Your teacher will demonstrate how to do this in your DAW now. Use the supplied audio files **Take 1.wav** and **Take 2.wav.**		Outcome of practical task. Self-reflection /evaluation.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	In Take 1.wav at 12 seconds there is a mistake which needs to be cut. **Take 2 has a count in and then what should have been played.** **However, take 2 is at a slightly slower tempo to mimic realistic recordings of the era.** Learners should have their zoom far out so they cannot see the waveforms. To make it a more realistic challenge they shouldn't use the undo function. Once learners have completed their edit they should share with the class. **Then** get learners to reflect on the task: - What was difficult about the task? - What problems did you encounter? - How would you avoid these problems? They can write their responses in their workbook. **Feedback:** Learners should, if possible, play their edits out loud to the class and explain how they found the task. Other learners can evaluate how successful they think the edit was. **Activity 2: Song Analysis** Listen to the following songs: 1. **Dion & The Belmonts: A Teenager in Love (1959)** 2. **Chuck Berry: Johnny B. Goode (1959)** Create a list of the characteristics of analogue recording technology you can hear.		Learners identifying characteristics.	

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	Stretch and challenge: Find one other song from 1930-1963 and list what characteristics of analogue recording technology you can hear. **Progress Check:** 1. It is possible to undo an edit to tape. **FALSE** 2. During this era songs were recorded in stereo. **FALSE** 3. Tape could be reused without the quality being affected. **FALSE** 4. Performers had to be well rehearsed. **TRUE** 5. It was very easy to splice takes together. **FALSE** /5 **Stretch and Challenge:** Prove why a statement is true or false. Possible learner responses: 1. False because it is a destructive process. 2. False because there were only 2 tracks, everything was mixed to mono to have more control over balance. Consumers only listened in mono. 3. False, tape would degrade in quality every time it was used. This led to more artefacts in older tape. 4. True, because studio time was expensive, could fix mistakes in post editing. 5. False, was a difficult process, no visual representation. **Lesson recap:** Can you now: • **Describe** the main features of Direct to tape era • **Define** destructive editing • **Create** your own destructive edit of a recording		Learners self assessing score on progress check. Logged in workbook.	

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	• **Analyse** recordings to identify analogue recording characteristics **<u>Home Study:</u>** Watch the video Recording, '50s Style on YouTube. The channel is Sound on Sound Magazine. This short documentary showcases a recording studio in Essex showing recordings using 1950s recording equipment. Make notes in your workbook about how they used microphones and positioning to capture the best quality recording. **End of lesson.**			
5	**<u>Starter Activity: 5 minutes</u>** As learners come in have this slide on the board. Ask learners to see how many of the boxes they can answer independently. Then use random questioning to get learners to choose a box and explain. This activity will ask the learners to recall information learnt from across the previous lessons. Possible learner responses:	PowerPoint, Headphones,Computer/DAW, Workbook.	Random questioning, assessing learners	**1.2**

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	Name **one** type of artefact caused by analogue tape. - Distortion, tape hiss, noise. Define **mono.** - 1 channel of audio. Name the **three** heads on a tape machine. - Erase, record & play. Define **stereo.** - 2 channels of audio. Give **one** thing that you could change about a song when remixing it. - Tempo - Instrumentation - Arrangement - Style/genre - Key Who would be responsible for **repairing equipment** for a touring band? - Technician **<u>Learning Outcomes:</u>** By the end of the lesson You must be able to: • **Outline** the main characteristics of early multitrack recording • **Explain** how reduction mixing works You may also be able to: • **Create** your own mix using reduction mixing methods • **Evaluate** how successful a mix is		ability to recall prior learning.	

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	<u>Subject Content: Early Multitrack Recording</u> **Key term:** multitrack recording. Ensure that learners understand this key term. Go through the content on the slides with learners stopping to question and discuss key terms. **The Beach Boys: Pet Sounds (1966)** It would be useful to get learners to listen to a song from this album, with headphones if possible, or a good set of monitors. So that they can hear the difference in quality. **The Beach Boys: Pet Sounds (1966)** This critically acclaimed album used multitrack tape machines to facilitate its innovative production. **Reflective Question:** What is now possible because of multitrack recording? What has this allowed musicians to do? Possible learner responses: - More instruments - Stereo recording - Higher quality - More experimentation - Longer recordings		Learners ability to analyse and hear differences in recording quality.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	- Less artefacts **Reflective Question:** What are the advantages and disadvantages of reduction mixing? Possible learner repsones: - More tracks - Better quality - More interesting recording - Experimentation - Destructive - Cannot undo - Loss in quality if tape is reused a lot - Issues with synchronisation **<u>Activity 1: Reuction Mixing 20 minutes</u>** You will be given 8 tracks of audio from a band recording. You must act as if you can only work within the limits of this era. You should use reduction mixing techniques to balance the tracks and bounce them down. Remember, you only have 4 tracks available at any time. Your teacher will demonstrate this using your DAW now. Your reduction mix will be successful if: • All instruments can be heard clearly throughout		Learners ability to work within construct of era limitations. Application of knowledge learnt. Final outcome.	

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	• You make use of the stereo field through hard panning • You stick to the limitations of the era (4 tracks at a time) **Stretch and challenge:** You cannot use the undo function. **Feedback:** Get learners to export their projects to a suitable audio format. Randomly select learners to playback their mixes. Show the feedback slide to prompt learners. • How successful is the mix? • What challenged did you encounter? • Are their any benefits to working in this way? • What further challenges would be introduced when using real tape machines? **Progress check:** Reduction mixing is the process of **bouncing down** multiple tracks from one **tape machine** to another. This process means that in theory you can have **unlimited** tracks. One advantage of this method is that you can record instruments **separately**, this is called overdubbing. One disadvantage of this method is that the **quality** of the tape will **reduce**, the more that you reuse the tape. /6		Learners applying information learnt and apply to real world scenario. Self/peer reflection/evaluation.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Allow for synonmys. **Learning Recap:** Can you now: • **Outline** the main characteristics of early multitrack recording • **Explain** how reduction mixing works • **Create** your own mix using reduction mixing methods • **Evaluate** how successful a mix is **Home Study: Listening Log** Choose and analyse **one** song from the early multitrack era (1963-1969). What characteristics can you hear of early multitrack recording? **End of lesson.**		Learners self assessing score on progress check. Logged in workbook.	

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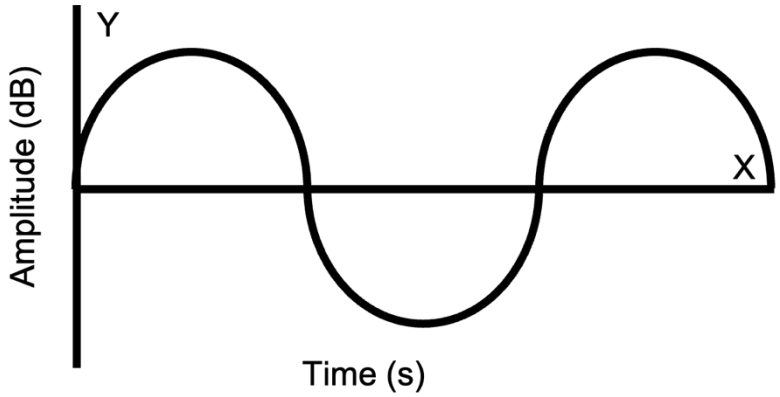
6	**Starter Activity: 5 minutes** **Early Multitrack Recording:** • Give **three** advantages of early multi-track recording Possible learner responses: - More experimentation - Higher quality recordings - Better isolation - Allowed for stereo - More complex textures • Give **three** disadvantages of early multi-track recording Possible learner responses: - Quality of tape reduces as used more - Increases amount of distortion/noise - Difficulty synchronising tape machines - Requires two tape machines - Requires technician to manage - Means you may not be able to play live **Learning Outcomes:** By the end of the lesson	PowerPoint, Workbook, Computers.	Direct questioning, whole class discussion.	**1.2**

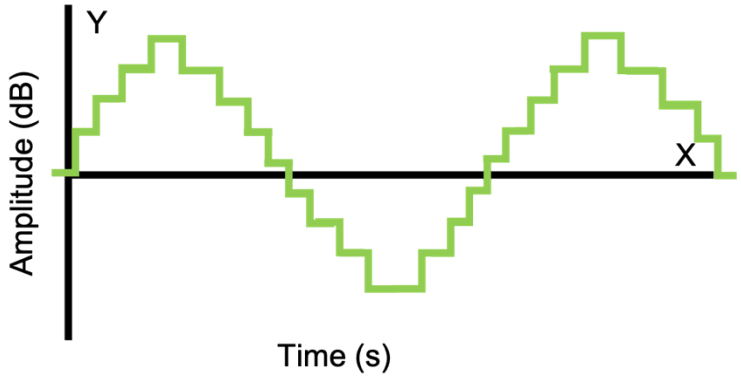
Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	You must be able to: • **Explain** how tape recording works • **Identify** the main advantages of using 24 tracks • **Identify** what impact the technology had on recorded music You may also be able to: • **Apply** your knowledge to an unfamiliar song **<u>Main Subject Content: 24 Track Multitrack Recording 1969-1995</u>** **Reflective question:** What was now possible to do when recording a song, that could not be done before? Possible leaner responses: - Each instrument can have its own channel - Full stereo recording - Much better quality - Less artefacts **Slide 7: Drum Kit with multiple microphones** **Reflective question:** What are the possible advantages and disadvantages of using multiple microphones? Possible learner responses:		Learner discussion. Learners analysing and applying knowledge.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	- Better quality capture - More choice over sound - More options - Takes time to set up - Need lots of micorphones - Complicated set up - **Slide 8: Drum kit with only 2 microphones.** **Reflective question:** What affect do you think that using only 2 microphones would have had on the sound of the recording? Possible learner responses: - Less flexibilty of sound - Will sound distant - Lower quality - Less impact from kick and snare - Less low end **Fleetwood Mac: The Chain (1977)** The band scrapped the original verse and chorus and wrote an entirely new song around the riff at the end. If possible get learners to listen to this recording. Pointing out the dramatic increase in quality as well as how the song has been affected by the technology. If this had been written/recorded in the previous era it would have been a compeltely different song.			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Activity 1: 24 Track Recording 30 minutes Create a one page fact file or poster that explains how 24 track multitrack recordings works. Your work should: • Explain how tape recording works • Identify the main advantages of using 24 tracks • Describe how the stereo field was used • Identify what impact the technology had on recorded music **Feedback:** Ciruclate whilst learners are completing the task to provide verbal feedback on their work. If you have time it would be good to get some learners to present their work to the class to reinforce understanding. **Progress check: True or False** 1. Stereo field is where a sound is placed between the speakers. **TRUE** 2. 24 track recording uses 2 Inch tape. **TRUE** 3. There are no artefacts when using 24 track recording. **FALSE** 4. Overdubbing was commonplace during this era. **TRUE** 5. There would always be more than 2 microphones on a drum kit.		Learners presenting knowledge learnt in their own words. Verbal feedback on work produced. Peer/teacher assessment of presented work. Learners self assessing score on progress check. Logged in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	FALSE 6. 24 track recording is the only era where stereo recording was possible. **FALSE** **<u>Learning Recap:</u>** Can you now: • **Explain** how tape recording works • **Identify** the main advantages of using 24 tracks • **Identify** what impact the technology had on recorded music • **Apply** your knowledge to an unfamiliar song **<u>Home Study:</u>** Watch the following videos on **YouTube** and make notes on: • How 24 track tape worked? • Why the width of the tape was important? • What the process was involved with editing tape • How a mixer linked to the tape Video 1: **2 Inch 24 Track Tape,** Channel Name: AudioMover Video 2: **Editing Analog Tape Multitrack**, Channel Name: **Biased Audio** **End of lesson.**			
7	**<u>Starter Activity: 8 minutes</u>** 1. What is an analogue signal? **A continuous signal** 2. What is a digital signal? **Represented as a stream of numbers (on / off messages)**	PowerPoint, Workbook, mini whiteboard.	Learners showing visually using whiteboards.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	3. How is digital information stored? **Binary 0s and 1s** 3. a)  4. b)		Score in workbook. Direct questioning.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	 **Learning Outcomes:** By the end of the lesson You must be able to: • **State** the key terms associated with digital recording • **Explain** how digital recording works You may also be able to: • **Demonstrate** understanding through research • **Create** your own fact file on digital recording **Main Subject Content: Digital Recording** **Reflective question:** How did tape machines now store information? - Digitally - Binary - Numbers			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	When explaining how digital recording works, it is important to emphasis that it is the way the audio is stored that makes it digital **not** what it is stored on. **Reflective question:** What pieces of equipment today have ADCs in them**?** - Mobile/smart phones - Tablets - Computers - Laptops When talking about digital tape and HDDs it would be useful to show learners images of these pieces of hardware as it is unlikely that they will be familiar with them. **Reflective question**: What potential problems are there with a storage device having moving parts? - Parts will break - Will not last forever - Wear and tear - Noise **Reflective question:** What are the potential benefits of storing audio digitally? - No analogue artefacts - Higher quality of audio **<u>Activity 1: DASH Research</u>** In 1982 Sony introduced Digital Audio Stationary Head (DASH).		Direct/random questioning. Think Pair share/circulation of teacher. Learners using research skills to	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Use research to: • find out how this system worked. • compare the similarities and differences between this system and 24 track analogue tape recording from the previous era. Your work should use: images, bullet points and be no more than **one** page. **Stretch and challenge:** Can you find any examples of albums/songs that were recorded using the DASH system? **Activity Feedback:** Learners could get into pairs or small groups and be given the task of sharing information from each of the different areas they should have covered. 1. How digital recording works. 2. Find out how this system worked. 3. **Similarities** between this system and 24 track analogue tape recording from the previous era. 4. **Differences** between this system and 24 track analogue tape recording from the previous era. Learners that are not presenting can add information to their work whilst listening to presentations. Any misconceptions can be discussed during this feedback. **Progress Check:** Sort the following statements into the correct category. Analogue Recording Digital Recording		expand knowledge of digital recording. Learners putting research into context. Whole class assessment of work/peer assessment. Learners self assessing score on progress	

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<tr><td></td><td>

Stores information as binary data
Will add artefacts to the audio
Contains moving parts
Will not add artefacts to the audio
Uses tape to store information
Uses HDD to store information
Stores audio as a continuous signal

/7
<table>
<tr><th>Analogue Recording</th><th>Digital Recording</th></tr>
<tr><td>Will add artefacts to the audio</td><td>Will not add artefacts to the audio</td></tr>
<tr><td colspan="2">Contains moving parts</td></tr>
<tr><td>Stores audio as a continuous signal</td><td>Stores information as binary data</td></tr>
<tr><td colspan="2">Uses tape to store information</td></tr>
<tr><td></td><td>Uses HDD to store information</td></tr>
</table>
NB. This task requires learners to really think about the statements as some belong to both categories.
Both types contain moving parts and can use tape to store information.
</td><td></td><td>check.
Logged in workbook.</td><td></td></tr>
</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Learning Recap: Can you now: • **State** the key terms associated with digital recording • **Explain** how digital recording works • **Demonstrate** understanding through research • **Create** your own fact file on digital recording **Home Study:** Find out what **Nyquist's theorem** is and **why** it is important for digital recording. Write your findings in your workbook. **End of lesson.**			
8	**Starter Activity: 5 minutes** Write down everything that you can remember from our last lesson. • Digital Tape • Binary • Data • Hard Disc Drives • Analogue Digital Converters (ADC) • Sony Digital Audio Stationary Head (DASH) Ask learners to share with the class and teacher or learner can facilitate writing these down.	PowerPoint, Workbook.	Recall of previous learning. Direct Questioning.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	<u>Previous Lesson Home Study:</u> **Although this is not detailed in the specification it is good context for learners for digital recording.** In your home study you were asked to find out: • What Nyquist's theorem is? • Why it is important for digital recording? If learners have completed the home study they can explain to the class or their partner what they have discovered. Then on the next slide you can go through the main points. It would be a good idea to do a hearing range test to demonstrate the range of human hearing. You can raise the point that as you age, your hearing will decrease in the higher frequencies naturally. However, by exposing yourself to loud music for extended periods of time you will damage your hearing. **<u>Learning Outcomes:</u>** By the end of the lesson You must be able to: • **State** what Nyquist's theorem is • **Define** ADAT • **Describe** how ADAT works			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	You may also be able to: • **Demonstrate** why ADAT is still relevant in modern recording **Main Subject Content: Alesis Digital Audio Tape** This lesson will start with an acitivty for students to answer questions. As a class the feedback will then come from an explanation of Alessis Digital Audio Tape in the subject content that comes afterwards. **Activity 1: ADAT 15 minutes** Find the answer to the following questions: 1. What does ADAT stand for? 2. What format does ADAT record to? 3. How many tracks were available on a single ADAT machine? 4. How much did ADAT systems cost? 5. How did ADAT machines use Fiber Optics? 6. Why was the popularity of ADAT machines short lived: what replaced them? **Stretch and challenge:** Why is ADAT still relevant in modern recording systems? **Feedback:** First ask learners to share what they found out with the person next to them. Then get learners to share answers to questions.		Reversed learning. Learners will then feedback findings to the class. Immediate assessment of understanding of questions	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Now use the content information on the following slides to cover the information with the class. Learners should update any information from their work. **<u>Progress Check:</u>** ADAT stands for **Alesis Digital Audio Tape**. It originally used **VCRs** to store digital audio. However, this was soon made obsolete by **HDDs**. ADAT machines were capable of recording up to **8** tracks of digital audio. They could be synchronised using an **optical cable** to have up to **128** tracks. ADAT technology is still used today to sychronise **audio interfaces** in modern recording systems. /7 **<u>Learning Recap:</u>** Can you now: ● **State** what Nyquist's theorem is ● **Define** ADAT ● **Describe** how ADAT works ● **Demonstrate** why ADAT is still relevant in modern recording **<u>Home Study:</u>** Go to **www.soundonsound.com** Use the **search** bar in the top right hand corner and type in: '**Steinberg Cubase Score'** Open the first article from 1996.		and key terminology. This is then consolidated when learners self assess using content on following slides. Learners self assessing score on progress check. Logged in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Read the article and summarise what Cubase Score is. Answer the following: What does DAW stand for? **End of lesson.**			
9	**<u>Starter Activity: 5 minutes</u>** Look at the image on the right. What can you see?  Possible learner responses: - Laptop - Computer - Tablet - DAW - Music software - Beats - Producer - Recording software	PowerPoint, Workbook,	Whole class discussion of image. Gauging learners understanding of DAWs.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	- Music making software What impact has this technology had on music recording? - Made it easier to create music - Anyone can make music - Cheaper to make music - Portable - Oversaturated music **Learning Outcomes:** By the end of the lesson You must be able to: • **Define** DAW • **Describe** the impact that DAWs have had on music production You may also be able to: • **Support** your statements with examples **Main Subject Content: Digital Audio Workstations** Slide 6: Every time audio goes into a DAW it is converted into binary data and every time it plays something back out to speakers or headphones it converts this binary data back to an analogue signal. Slide 8: Musicians such as **Jacob Collier** regularly use hundreds of tracks in their music. His song **Sleeping On My Dreams** is a good example of this. Show learners one of Jacob Colliers songs. There are also project walkthroughs showing the number of tracks. **Reflective question:** Is having this number of tracks beneficial to the song?			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	<u>Activity 1:</u> Using your knowledge and research describe the impact that Digital Audio Workstations (DAWs) have had on music production. Think about: • Benefits • Negatives • Advancement of technology • Accessibility • Quality of music Your work should: • Be no more than one page. • Include images where appropriate. • Describe what impacted the use of DAWs has had on recording music. • Describe the benefits and negatives of using a DAW. • Describe how the quality of recorded music has changed. Your work may: • Use sources, quotes or examples to support your statements. **<u>Feedback:</u>** This could be whole class or small groups, working together to create a list like below:		Learners evaluating statement. Learners working together to create table of benefits/negatives.	

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<tr>
<td></td>
<td>
<table>
<tr><th>Benefits</th><th>Negatives</th></tr>
<tr><td>• Unlimited tracks
• High quality recording
• Non-destructive editing
• Affordable or free
• Anyone with a computer/laptop/mobile device can create music
• Most devices are now powerful enough to run a basic DAW</td><td>• Requires powerful computer for large projects
• Can focus attention less on how music sounds and more how it looks
• Have to know how to use complicated software
• Software can crash mid recording
• Lacks imperfections
• Music can be overproduced/oversaturated</td></tr>
</table>
Learners that have completed the stretch and challenge can add supporting statements to their list.

These can then be presented.
<u>Progress Check:</u>
1. Give one benefit of using non-destructive editing.
2. Initially, how many tracks could you use in a DAW?
3. How many tracks can you now use in a DAW?
4. What is the limiting factor when using a DAW?
5. What type of ADC is needed when using a DAW to record?
6. Other than requiring a powerful computer when creating large projects, give one negative of using a DAW.
7. Describe one way in which DAWs have affected the way music is produced.

1. Can go a step back; re-join audio.
</td>
<td></td>
<td>Learners self assessing score on progress check.
Logged in workbook.</td>
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</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	2. **4 tracks.** 3. **1000 (virtually unlimited)** 4. **The hardware inside your computer.** 5. **Audio Interface** 6. **Using complicated software, software can crash, overproduced sound.** 7. **Virtually anyone can have access to the ability to make music, can be made on the move, portable, no need for large expensive hardware. /7** **<u>Learning Recap:</u>** Can you now: **Define** DAW **Describe** the impact that DAWs have had on music production **Support** your statements with examples **<u>Home Study:</u>** For the DAW that we use, INSERT DAW NAME, create a list of the most useful key commands that fit onto one page. You will use these in future lessons when using your DAW. You can find this information in the manual from the manufacturer's website or from YouTube videos. **End of lesson.**			
10	**<u>Starter Activity: 5 minutes</u>** What does the word **synthetic** mean? What does the word **sample** mean?	PowerPoint, Workbook, access to computer/headp	Direct questioning.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Synthetic Something that is human made and not naturally occurring. **Sample** A part of something, intended to show what the whole is like. **<u>Learning Outcomes:</u>** You must be able to: • **Define** what a synthesiser is. • **Explain** how a synthesiser works. • **Identify** the four main waveform shapes. You may also be able to: • **Create** a synthesiser patch. • **Recognise** different waveforms by ear. There are two types of electronic instruments. These are **Synthesisers** and **Samplers.** Although they are both electronic instruments, they work in completely different ways. In this lesson, we will look at **Synthesisers**. The following activity is split into three parts. Feedback and more detail about the functions and tools learners will be using follows after each activity.	hones for stretch & challenge.		

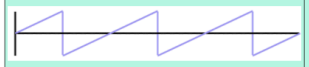
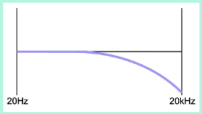
Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	There are also video demonstrations of how to complete the tasks provided in the PPT. **<u>Activity 1: Generating a sound 6 minutes</u>** Using a website such as **noisecraft.app** we can create a synthesiser from scratch. What you need: • Midi In (to use our MIDI Keyboard) • Oscillator: Saw Wave • Audio Output • Headphones The video on the next slide demonstrates how to do this. **<u>Activity 2: ADSR & Filtering (12 minutes)</u>** Using the patch you just created we will now develop our patch to include an ADSR and a Low Pass Filter. What you need: • Two Knob modules (one connected to Attack and one Release) • 1 ADSR module • 1 Filter module The video on the next slide demonstrates how to do this. **<u>Activity 3: LFO (8 minutes)</u>** Using your patch we will now change our patch so that an LFO controls the cutoff of the Low Pass Filter. What you need: • One Knob module (values 0-10)		Learners producing synthesiser patch and sharing with class. Learner successfully following steps. Feedback through questioning and discussion between tasks.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• One Oscillator: Sine Wave The video on the next slide demonstrates how to do this. **Slide 20-21: Filters** As this introduces a key concept of music technology (EQ Filters) it would be useful to show your own stock EQ from within your DAW. Slide 21 shows an image of an EQ graph incase you do not have access to a DAW during a lesson. Learners should understand that it shows the range of human hearing. That sounds will have frequencies across the spectrum. Lower frequencies are on the left. Higher freqeuncies are on the right. **Progress Check: Part 1** 1. Name the four main waveforms. **Sine, Square, Triangle & Sawtooth.** 2. What type of filter is commonly used on synthesisers? **Low Pass Filter.** 3. What does this filter type do? **Allows lower frequencies to be heard/turns down higher frequencies.** 4. How does a synthesiser generate sound? **Using an oscillator and waveforms.** 5. What does LFO stand for? **Low Frequency Oscillator.** 6. What does an LFO usually control? **Filter Cutoff** 7. What are the four stages of an amp envelope? **Attack, Decay, Sustain and Release.** /13		Learners self assessing score on progress check.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Progress Check: Part 2 Can you recognise the following waveforms? 1. Square Wave 2. Sine Wave 3. Sawtooth 4. Triangle /4 **Learning Recap:** **Define** what a synthesiser is **Explain** how a synthesiser works **Identify** the four main waveform shapes **Recognise** different waveforms by ear **Home Study:** You could use a synth like the **Cardboard Online Synth** to create your own synthesiser patch. Your patch should: • Use two waveforms • Make use of an LPF • Make use of an LFO • Make use of the Envelope (ADSR) You can share your synthesiser patches at the start of our next lesson. Example:		Logged in workbook. Recognising waveforms.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	In this example they have used: • Square Wave • Sine Wave • LFO • LPF • Slow Attack and long Release There are also some added effects used including distortion and reverb. **Stretch and challenge**: Experiment using some of the other features included with Cardboard Synth, such as effects. **End of lesson.**			

11	**Starter Activity: 5 minutes** Show learners the gird of six questions. These can be answered in their workbooks/paper/electronically or using miniwhiteboards. **Learning Outcomes:** By the end of the lesson You must be able to: • **Define** what a sampler is • **Explain** how a sampler works • **Understsand** the similarities and differences between samplers and synthesisers You may also be able to: ● **Create** your own sampler instrument **Activity 1:** You can use your computer keyboard or MIDI to playback the different sounds. Press **shift** to record and **spacebar** to play. It would be a good idea to demonstrate how this works before starting learners on the task.	PowerPoint, Workbook, computers, headphones, DAW with access to sampler.	Direct questioning. Teacher circulating helping/listening to learner work.	**1.2**

Draw a sawtooth waveform. 	I am measured in Hertz (Hz). **What am I?** ***Frequency***	Filter type: **Low Pass** 
How does a synthesiser generate sound? ***Oscillator: Waveforms***	Which **two** envelope stages are missing? ***Attack***, Decay, Sustain, ***Release***	LFO: ***Low Frequency Oscillator.*** Commonly controls: ***Cutoff***

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	There is a video on slide 7 showing what a completed part could look like. **Stretch and challenge:** Try recording in your ideas and layer different sounds. **Feedback:** Get learners to share their creations with the class. Learners can give feedback on learners creations. What they liked/what could be improved. **Reflective question:** What is a sampler? Possible learner repsones: - Something that makes beats - Plays back drums - Plays audio - Seqeunces music **Main Subject Content: Samplers** Learners must understand the difference between synthesisers and samplers. **The way they generate sound**. Slide 9/10/11: explain what a sampler is. It would be useful to demonstrate using your DAWs sampler if you have access. **Reflective question:** How else could you shorten the length of an audio file? Possible learner responses: - Playing it back faster - Turning it down for sections your do not want		Learners giving peer feedback on creations.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	In this lesson learners will cover • Looping • Truncating • Velocity editing • Crossfading • Tuning • Pitch Mapping Slides 14-25 go into these into each of these detail. **<u>Activity 2: Sampling Pitch Mapping</u>** Use one of the samples of instruments to create your own sampled instruments. • Acoustic Guitar C2 • Acoustic Piano C2 • Voice C2 Your teacher will now demonstrate how to do this in your DAW. **Stretch and challenge:** Can you use any other sampler controls: looping, filter, ADSR and LFO to control the sound. Learners should use the sampler in their DAW to complete this task. Learners are requried to pitch map the sample across the frequency range.		Applying knowledge learnt on sampling and synthesis combined, to produce a musical outcome.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Use the supplied audio files: **Acoustic Guitar C2.wav, Acoustic Piano C2.wav and Voice C2.wav.** Alternatively, you could get students to record their own samples. **Feedback:** Get learners to explain the process of pitch mapping the sample to the class. If learners completed stretch and challenge you can use questioning to see if learners can identify what they have used. **Progress Check:** 1. You can only use LFOs on synthesisers. **FALSE** 2. A sample has to be a short piece of audio. **FALSE** 3. Coarse tuning is measured in cents. **FALSE** 4. Crossfading removes pops and clicks from audio files. **TRUE** 5. Velocity is measured in decimal. **TRUE** 6. Samplers generate sound using waveforms. **FALSE** 7. Coarse tuning changes the pitch in semitones. **TRUE** /7 **Learning Recap:** Can you now: ● **Define** what a sampler is		Questioning. Learners self assessing score on progress check. Logged in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• **Explain** how a sampler works • **Understand** the similarities and differences between samplers and synthesisers • **Create** your own sampler instrument **Home Study:** Many songwriters and producers take samples from other artists' work. Musical artists such as **Daft Punk** have become renowned for sampling. Choose **one** song of your choice that have sampled other songs and compare them with the original. You can use **whosampled.com** to help you find out what the songs you chose sampled. **Example:** **Tribe Called Quest: Can I Kick It?** • Takes the bass line from ***Lou Reed: Walk On The Wild Side*** • This is looped throughout and speed up. • The slide guitar is sampled from ***Dr. Buzzard's Original Savannah Band: Sunshower*,** the sample appears at 0:40 seconds in. • The drums are sampled from ***Lonnie Smith: Spinning Wheel*** and have been turned into a loop.			
12	**Starter Activity: 8 minutes** Take a moment to think back over our last two lessons Write down everything that you know about: Samplers and Synthesisers.	PowerPoint, Workbook, Mini whiteboards.	Direct questioning.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Get learners to write on mini whiteboards, scribe together as a class or think pair share. **Learning Outcomes:** By the end of the lesson You must be able to: • **Explain** the difference between analogue and digital instruments • **Give** examples of analogue and digital instruments You may also be able to: • **Evaluate** the differences between the two types of instruments **Reflective Question:** What is meant when we say something is analogue or digital? **Activity 1: Mellotron 8 minutes** Use research to find out: • What a Mellotron is? • How it worked? • If a Mellotron is a sampler or a synthesiser? • If there were any limitations when using a Mellotron **Stretch and challenge:** Find two examples of pieces of music that use Mellotrons. **Feedback:** **Activity 2: Akai S950 8 minutes** Use research to find out:			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• What an Akai S950 is? • How it worked? • What the main features of this instrument were? • If there were any limitations when using an Akai S950 **Stretch and challenge:** Find two examples of pieces of music that use Akai S950s. **Feedback:** **Activity 3: Moog 55 8 minutes** Use research to find out: • What an Moog 55 is? • How it worked? • What the main features of this instrument were? • If there were any benefits or limitations of using a Moog 55 **Stretch and challenge:** Find two examples of pieces of music that use a Moog 55. **Activity 4: Roland Juno 60 8 minutes** Use research to find out: • What a Roland Juno 60 is? • How it worked? • What the main features of this instrument were? • If there were any benefits or limitations when using a Roland Juno 60			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Stretch and challenge: Find two examples of pieces of music that use a Roland Juno 60. **Feedback:** **Activity 5: Analogue Vs Digital 8 minutes** Evaluate the advantages and disadvantages of using: • Analogue Sampler Vs Digital Sampler • Analogue Synthesiser Vs Digital Synthesier **Feedback:** **Progress Check:** Give **two** advantages of using digital samplers and synthesisers. Give **two** disadvantages of using analogue samplers and synthesisers. /4 **Learning Recap:** Can you now: **Explain** the difference between analogue and digital instruments **Give** examples of analogue and digital instruments **Evaluate** the differences between the two types of instruments			

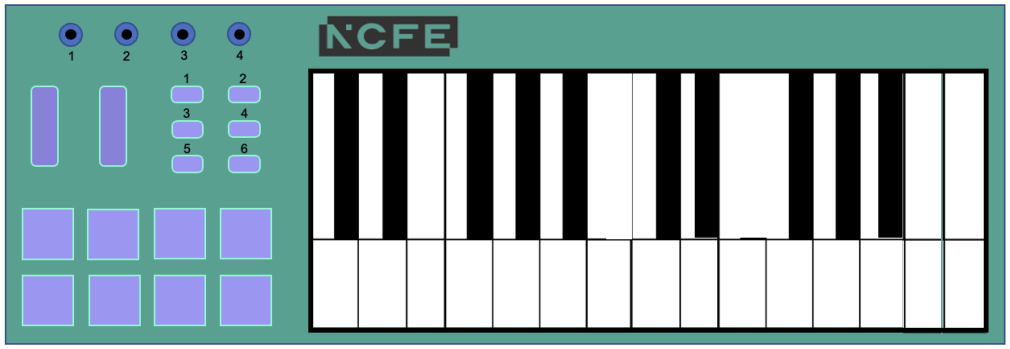
Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Home Study: In our next lesson we will be using a drum machine: **io808.com.** Try creating a short drum pattern using this online software. **YouTube Tutorial** **Channel name:** jwsexsmithelem **Video Name:** TR 808 Tutorial **End of Lesson.**			
13	**Starter Activity: 2 minutes** What does sequencing mean? Prompt learners to think about what sequencing would mean in maths. Possible learner responses: - Patterns - Numbers - Formula - Pattern that changes in one way **Learning Outcomes:** By the end of the lesson You must be able to: • **Define** sequencing	PowerPoint, Workbook, Computer, Headphones, access to internet.	Think, pair share.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• **List** the different ways of sequencing You may also be able to: • **Create** your own step sequenced pattern **<u>Main Subject Content:</u>** Sequencing can be split into four main categories: • Step Sequencing • Analogue Sequencing • Digital Sequencing • MIDI Sequencing Slides 5-9 talk about drum machines and how step sequencing works. You should look at the TR808 drum machine if possible and listen to songs that have used this drum machine. For example: - Whitney Houston: I Wanna Dance With Somebody - Marvin Gaye: Sexual Healing - Lil Wayne: Let's Build a Beat **<u>Activity 1: Step Sequencing 15 minutes</u>** You will be using a online version of the TR 808 Drum machine. You need to sequence the drum pattern from Outkast: The Way You Move. You will need a pattern A and B. The website is: **io808.com**		Learners producing drum beat from listening.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Play learners the pattern that they need to recreate. Lesson reosurces supplied is a file of the completed pattern using the online drum machine for you to use. Learners should be shown how to use the drum machine. They will need to use: Tempo Pattern A and B BD – Bass Drum CP – Clap CH – Closed Hat Supplied audio: **The Way You Move.wav** can be used to share with learners so they can listen on their own. **Feedback:** Show learners the correct pattern using the grid. Get learners to share their pattern and get peers to evaluate how close they were. Slides 13-20 cover the areas of sequencing. Slide 13: Listen to: **Ultravox: Vienna (1980)** Ultravox modified their equipment to control analogue synthesisers from their drum machines using CV. Slide 14: Listen to: **Duran Duran - Rio (1982)** Rio uses the Jupiter 4 synth which was one of the first to incorporate a sequencer.		Accuracy of rhythms. Learners peer assess the quality of their work and make adjustments.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Slide 15: show learners **Atari ST (1985)** This computer was built with MIDI ports built in. This meant you could now have a GUI to sequence. Slide 17: 5 Pin MIDI – if you have an older MIDI device to show learners the phsyical port and assocaited cable this would be advised. Otherwise images/videos online will also be useful for students to see the hardware. Slide 18-20: USB connections. Learners should be shown a physical connection using a MIDI device to a computer and is possible set up a device themselves. **Progress Check:** 1. How many pins does a MIDI cable have? **5** 2. What were MIDI cables previously used for? **HiFi Connections** 3. How many MIDI channels can one USB connection support? **256** 4. Give one reason why MIDI became so popular? **It was a universal language, any device could talk to each other.** 5. Name one type of electronic instrument that you would you find a step sequencer? **Drum Machine** **Learning Recap:** **Define** sequencing **List** the different ways of sequencing **Create** your own step sequenced pattern **Home Study:**		Learners self assess and mark score in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Go to **YouTube** and watch the video: Video Title: **MIDI Explained for Beginners** Channel Name: **Music Sequencing** Make notes in your workbook about the key tips for MIDI sequencing. This will be useful in our next lesson. **End of lesson.**		Pre-learning.	
14	**Starter Activity: MIDI Keyboard 8 minutes** This is an example of a MIDI keyboard. Study the image below. What different parts can you identify?	PPT, workbook, DAW, headphones.	Group discussion/questioning on prior knowledge. Learners ability to identify possible parts of keyboard.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	 Possible learner resposnes: - Piano keys - Notes - Drum pads - Launchpads - Modulation wheels - Pitch bend - Buttons - Dials - Knobs **<u>Learning Outcomes:</u>** By the end of the lesson You must be able to: • **Describe** how a MIDI keyboard words • **Explain** why you would want to use a MIDI keyboard • **Label** a MIDI keyboard You may also be able to:			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• **Create** a piece of music in your DAW using a MIDI keyboard • **Evaluate** the advantages and disadvantages of using a MIDI keyboard **Main Subject Content:** Slides 5-6 explain how a MIDI keybaord works. **Activity 1: MIDI Keyboards 8 minutes** 1. Label and explain the function of the following parts of a MIDI keyboard. • Keys • Trigger pads • Pitch wheel • Modulation wheel • Assignable dials/buttons 2. Describe how a MIDI keyboard works. **Stretch and challenge:** What are the advantages and disadvantages of using a MIDI keyboard? **Feedback:** Use a real MIDI keyboard to get the learners to identify different parts of the keyboard and explain their function. This can then be demonstrated in real time. Learners that have completed the stretch and challenge can then share their thoughts and ideas. This can be discussed as a class. On slides 9 and 10 there are some possible responses for the stretch and challenge although learners may have come up with other reponses.		Learners applying knowledge learnt to exam style scenario. Teacher circulating during practical task	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Activity 2: Using MIDI Keyboards 15 minutes Using two software instrument tracks in your DAW, create a short, 16 bar, piece of music using your MIDI Keyboard. You should: • Use a drum kit • Use a melodic instrument • Play in time with the metronome Your teacher will now demonstrate this using your DAW. **Feedback:** Select a learner with a good final outcome, use questioning to get learners to explain why it is successful. **Progress check: True or False** 1. A MIDI keyboard makes sound when a key is pressed. **FALSE** 2. An advantage of using MIDI is that you can change the sound at any point. **TRUE** 3. MIDI keyboards send binary information to the computer. **TRUE** 4. A disadvantage of using MIDI is that is requires very little equipment. **FALSE** 5. MIDI keyboards can be customised to control any parameter in your DAW. **TRUE** /5 **Learning Recap:** Can you now:		to ensure learners can use MIDI keyboard. Learners self assessment score logged in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Describe how a MIDI keyboard words **Explain** why you would want to use a MIDI keyboard **Label** a MIDI keyboard **Create** a piece of music in your DAW using a MIDI keyboard **Evaluate** the advantages and disadvantages of using a MIDI keyboard **Home study:** MIDI Controllers Below is a list of other types of **MIDI controllers**, other than a MIDI keyboard. • Wind Controller • Drum Pad Controller • DAW Control Surface • Find out what these different controllers are used for and the differences between them. Resources: **soundonsound.co.uk & gear4music: Midi Controller Buyer's Guide.** **End of lesson.**			
15	**Starter Activity: Listening 5 minutes** Audio file 1 is a 2 bar drum pattern without any effects. Audio files 2, 3 and 4 have had an effect applied to them. **Identify** what **effect** has been applied.	PPT, workbook, DAW & headphones.	Learners ability to identify an effect.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Learners could write down what they think the effect is on whiteboards and then show to class to ensure all learners are actively engaged. All of the drums have had **reverb** applied to them. However, they all sound different. This is because they have used different ways to create reverb. Before we learn about these different ways, we must understand what **reverb** is. **<u>Learning Outcomes:</u>** By the end of the lesson You must be able to: • **Define** what reverb is • **Describe** what a room, plate and spring reverb is You may also be able to: • **Explain** how these different reverb types work • **Choose** suitable reverbs for different instruments • **Recognise** different reverb types when listening **Reflective question:** What is reverb? Possible learner resposnes: - Echo - Reflection - Delay - Effect		Direct questioning.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	<u>At this point learners should make sure that they do not refer to a reverb as an echo as this will cause confusion with delay.</u> Slide 7: **Reflective question:** If you were to clap your hands together in both of these spaces, how would the sound change? Classroom Sports hall Get learners to share their ideas with their partner. Do not play learners the files until after discussion You could show learners images of each space to help them Ask learners to justify/explain why they think the sound would change and how it would change. **<u>Activity 1: Reverb Types 15 minutes</u>** Use research to find out what the following types of reverb are and explain how they work. • Room • Plate • Spring Your work can use diagrams to help explain.		Learners ability to apply knowledge of definition of reverb to scenario. Learners presenting information about key points of each type.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Stretch and challenge: Can you find any examples of pieces of music that use these reverbs? **Feedback/ Main Subject Content:** Slides 11-15 go through whole class feedback on reverb types with examples to listen to. Learners could share their findings first or a combination of both. **Activity 2: Using Reverb 10 minutes** You will be given a project in your DAW that needs reverb added. Choose the most suitable reverb type for: • The drum kit • The electric guitar • The Vocals **Room Plate Spring** Your teacher will now demonstrate how to do this using your DAW. **Feedback:** Learners should share their use of reverb.		Assessment of understanding given in feedback with questioning. Learners can adjust work if needed. Learners applying theoretical knowledge to a practical situation. How successful is their choice of reverb.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Success: suitable reverb type chosen. Balance of wet/dry is correct not overpowering. Length of reverb is suitable. **Progress check: Recognising reverbs** Play learners the extracts listed. Identify the reverb type. 1. Cliff Richard: The Young Ones a) Electric Guitar: **Spring** b) Lead Vocals: **Plate** 2. Adele: I Miss You a) Lead Vocals: **Plate** b) Drums (0:32 – 0:50): **Room** c) Drums (0:50 – 1:06): **Spring** /5 **Progress check: Fill in the gaps** A reverb is a sound **reflecting** and interacting with its environment. Different **spaces** will have different amounts of reverb. For example, a Sports Hall will have a much **larger/longer** reverb than a classroom. **Room** reverb is a by-product of recording in an untreated room. **Plate** and **Spring** reverbs are both artificial. **Spring** reverbs are usually found in guitar amplifiers. /7 **Learning Recap:** Can you now: **Define** what reverb is **Describe** what a room, plate and spring reverb is **Explain** how these different reverb types work		Learners self assess and scoring in their workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Choose suitable reverbs for different instruments **Recognise** different reverb types when listening **Home study:** Listen to **Phill Collins: In The Air Tonight.** What type of reverb do you think has been used on the drums? Can you find out how this reverb sound was created? **End of lesson.**			
16	**Starter Activity: 5 minutes** Identify the effect applied to the snare drum in this extract. What do we call this effect? How is this effect created? This effect is known as **delay**. Delay is created by repeating a sound as a set rate. There are lots of different ways delays can be created. In this lesson we will be looking at **tape delay.** **Learning Outcomes:** By the end of the lesson You must be able to: • **Define** what delay is • **Describe** how tape delay works You may also be able to:	PPT, workbook, DAW & headphones.	Listening activity.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• **Replicate** delay settings in your DAW • **Illustrate** how a tape delay works **<u>Activity 1: Tape Delay 20 minutes</u>** Use research to find out how a tape delay works using a tape machine. How did it work? What type of delay did it create? What controls did you have over the sound? How would you describe the characteristics of a tape delay? **Stretch and challenge:** Create a diagram that illustrates how a tape delay works. **<u>Feedback/ Main Subject Content:</u>** Learners can share their information with their partner. Random learners can then be selected to share with the class. Then as a class you can watch this short demonstartion of using a tape machine to create a delay. **YouTube Video:** Analog Reel to Reel Tape Delay Effect Demonstration **Channel Name:** Tooleyoclock Watch this video that demonstrates how a tape delay works and how it sounds. Learners can use this oppportunity to add any extra information to their work.		Learners demonstrating understanding through presentation. Consolidation of learning, learners make adjustments to work.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Activity 2: Tape Delay 10 minutes You will be given a project in your DAW that has drums and vocals. Use a tape delay to recreate the delay sound below. You will need to adjust: • Delay time • Feedback % • Delay filter • Wet/dry mix **Feedback:** Compare learner results with original. Demonstrate settings in your DAW. • Delay time • Feedback % • Delay filter • Wet/dry mix **Progress check: True or False** 1. A delay effect places a sound in a different space. **False** 2. Delays use note values to change the speed of repeats. **True** 3. Tape delays had to change the speed of the tape to affect the speed of repeats. **True** 4. Tape delays were first used primarily in the 1950s on guitars and vocals. **True** 5. Tape delays caused artefacts that became synonymous with their sound. **True**		Application of knowledge learnt. Use of listening skills to match processing from example. Learners self assess and marking score in their workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	/5 **Learning Recap:** Can you now: **Define** what delay is **Describe** how tape delay works **Replicate** delay settings in your DAW **Illustrate** how a tape delay works **Home study:** How have delay effects developed over the years? Find out about the following types of delays work and when they might be used: • Analogue Delay • Digital delay • Stereo delay Resources: **YouTube:** • Antoine Michaud: Difference between Delay Types • Sonic Academy: Understanding Delay-Fundamentals and Stereo/Ping Pong Delays **End of lesson.**			
17	**Starter Activity: 8 minutes** Get learners to discuss what they think they are hearing with their partner. Learners may pick up that extract 2 has less sound in the gaps or less reverb due to the noise gating.	PPT, workbook, DAW & headphones.	Listening activity. Learners ability to recognise	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Learners may think that extract B sounds louder because of the narrow dynamic range. Extract 1 shows use of a compressor 1. Listen to the audio files below, what is the difference between A and B? A has more **dynamic range** than B. B has an overall **quieter** volume. Extract 2 show use of a noise gate. 2. Listen to the audio files below, what is the difference between A and B? B has been **turned down** in between the drum hits. **Learning Outcomes:** By the end of the lesson You must be able to: • **State** what dynamic processing is • **Define** compression and noise gate • **Apply** compression to different instruments. You may also be able to: • **Explain** why we need to use compression and noise gates • **Determine** the correct settings to remove breaths using a noise gate **Main Subject Content:** Slides 7-14 go through the basics of compression and noise gating. **Reflective question:** Why use compression? **Reflective question:** Why use noise gating?		processing/changes in files. Learners ability to recall information	

<table>
<tr><th>Lesson</th><th>Learning activities
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Activity 1: Dynamic Processing 15 minutes
Create a fact file that:
• States what dynamic processing is
• Defines compression and noise gate
• Explains why we need to use these processes

Stretch and challenge: Are there any negatives to have a louder recording with less dynamic range?

Feedback:
Get a learner to scribe on a whiteboard of flip chart and other learners can answer the questions that they would have answered during the activity.

This is a good opportunity to talk about the issues with overcompression and how human hearing thinks louder is better and that this is not always true. There is a home study activity on the loudness wars which links to this.

Activity 2: Using a Compressor 15 minutes

<table>
<tr><th></th><th>Drums</th><th>Bass</th><th>Vocals</th></tr>
<tr><td>Ratio</td><td>2:1</td><td>6:1</td><td>4:1</td></tr>
<tr><td>Threshold</td><td>-15 <> -30dB</td><td>-10 <> -20dB</td><td>-15<> - 30dB</td></tr>
<tr><td>Attack</td><td>Medium</td><td>Fast</td><td>Medium</td></tr>
<tr><td>Release</td><td>Fast</td><td>Medium</td><td>Fast</td></tr>
</table>

</td><td></td><td>learnt and answer questions.

Group discussion, questioning.

Learners applying theoretical knowledge to practical application after seeing teacher demonstration.</td><td></td></tr>
</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Stretch & challenge: Use a noise gate to remove the unwanted breaths within the vocal. **Your teacher will demonstrate how to add a compressor in your DAW.** **<u>Feedback:</u>** Dicuss with learners the impact of the use of compression. How has this affected the overall balance? Demonstrate how to successfully use a noise gate to remove the breaths. **<u>Progress check:</u>** 1. Define dynamic processing: **A process which is affected by and controls the volume of an audio signal.** 2. Define dynamic range: **The difference between the quietest and loudest parts of a signal.** 3. Give one reason why you might want to use: a) Compression: **to make a part more consistent or louder.** 4. Noise gating: **to remove unwanted noise** 5. Why do compression and noise gate fall under the same category? **Because they both are controlled by and affect the volume of a signal.** /5 **<u>Learning Recap:</u>** Can you now: **State** what dynamic processing is **Define** compression and noise gate		Learners self assessing and marking their score in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Apply compression to different instruments **Explain** why we need to use compression and noise gates **Determine** the correct settings to remove breaths using a noise gate **Home study:** Go to **dynamicrangeday.co.uk.** Find out what the loudness war is and why compression is involved. Write your findings in your workbook. **End of lesson.**			
18	**Starter Activity:** 1. Listen to **Cher: Believe (1998)** What effect has been used on the lead vocal? **Autotune** 2. Listen to **Ed Sheeran: Shape of You Live** What process has been used in this performance? **Live Looping** **Learning Outcomes:** By the end of the lesson You must be able to: • **Define** what an effects pedal is • **Describe** what Autotune is	PPT, workbook access to internet and headphones.	Listening activity – prior knowledge.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• **Describe** what a loop pedal is You may also be able to: • **Evaluate** the impact that Autotune has had on the quality of recorded music. • **Compose** your own live loop performance. **<u>Activity 1:</u>** Find out the answer to the following questions: 1. What is autotune? 2. How does it work? 3. Who created autotune? 4. What different ways can autotune be used? Learners may wish to listen to the podcast **Stuff You Should Know: How Autotune Works.** Listen from 7 minutes. Or use the Antares Autotune manual which can be found online **Stretch and challenge:** Has autotune negatively affected the quality of modern music? Areas of discussion: - Anyone can sing - People don't have to learn how to sing - Quality of live performances is lower because of autotune - Created new genres - More variation - Humans like inperfections		Short answer questions to gain understanding of process. Group discussion.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	- We have become too used to perfect performances **Feedback:** 1. What is autotune? **A process that automatically measures and changes the pitch of a signal. Usually used to make a vocal pitch perfect.** 2. How does it work? **It will recognise the pitch that is sung and will then snap all of those notes to a set key.** 3. Who created autotune? **Andy Hildebrand: Antares Audio Technology** 4. What different ways can autotune be used? **To correct a vocal performance so that it sounds perfect but it not noticeable. To create a vocal effect that sounds robotic.** **Main Subject Content: Effects Pedals** Slides 8-14 cover the knowledge for this lesson. If possible having physical examples of effects pedals and multieffects would be beneficial for learners. However, use of online images or videos will also be beneficial. Listen and watch: Slide 12: **Terry Riley: Music for the Gift III** This demonstrates Riley's use of loops and delays. Slide 13: **KT Tunstall: Black Horse & The Cherry Tree** Later With Jools Holland 2004 Live loop performance.		Learners self assess and marking score in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	<u>Activity 2: Live Looping</u> Use the website: **superlooper.universlabs.co.uk** To create your own live looped performance. We will share our creations at the end. A successful live looping project will: • Be in time • Begin with simple patterns • Have development of these patterns • Vary the texture (amount of layers at one) **<u>Feedback:</u>** Learners can listen to a peers work and give them feedback on what they think went well and what they could improve. If time allows, some learners could be selected to share with the class. **<u>Progress check:</u>** 1. Give **one** reason that you would use autotune. **To correct a mistake. TO create a robotic effect.** 2. Give **one** advantage of using singular effects pedals. **Fully customisable order of effects. Can pair different brands.** 3. Give **one** advantage of using multi-effects pedals. **More affordable. Portable. Contains all effects needed.** 4. Explain **one** reason why live looping became popular. **Singer songwriters could become their own backing band.** /4		Learners ability to create a success live loop against success criteria. Learners self assessment.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Learning Recap: Can you now: **Define** what an effects pedal is **Describe** what Autotune is **Describe** what a loop pedal is **Evaluate** the impact that Autotune has had on the quality of recorded music. **Compose** your own live loop performance. **Home study:** **"Digital amplifier and effects modelling will never be as good as a real amplifier."** To what extent do you agree with this statement? Write **one** paragraph responding to this statement. **End of lesson.**			
19	**Starter Activity: 5 minutes** How many different ways can you think of that you can listen to music? Possible learner responses - Online - Spotify - Apple music - Soundcloud - Phones - Live - MP3s	PPT, workbook, access to internet.	Group discussion and direct questioning of prior knowledge.	**1.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	- YouTube - Records (vinyl) **<u>Learning Outcomes:</u>** By the end of the lesson You must be able to: • **List** the different consumer audio formats available • **Order** the formats chronologically You may also be able to: • **Explain** why some formats are more popular than others **<u>Main subject content: Consumer Audio Formats</u>** Slides 5-21 explain in detail about the different audio formats available. If possible learners should be able to see and touch/use these different formats. However, videos/photos online will also be useful for learners to put these into context. **Slide 6 Reflective question:** How does a vinyl record work? **Slide 10 Reflective question:** What was now possible on a CD that was not with cassettes or vinyl? **Slide 15:** The first music video to be aired was **The Buggles: Video Killed the Radio Star in 1981.** Get learners to watch some of the broadcast on YouTube.		Direct questioning.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Slide 2 Reflective question: Why do you think streaming services have become so popular? Possible learner repsonses: - Every song you oculd want (almost) - Social aspects - Cheaper than buying albums - Afforadable - Can access anywhere in the world - AI that created playlsits - Stored in cloud or downloaded **<u>Activity 1: Consumer Audio 10 minutes</u>** Create a timeline of consumer audio that starts in c.1930. You should cover: • vinyl • cassette • compact disc (CD) • minidisc • music video • MP3 • streaming audio **Stretch and challenge:** Explain why some formats were more popular than others.		Learners ability to present accurate timeline.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Feedback: Learners could pin up the timelines or a visuliser could be used to share a learners work to be discussed. Stretch and challenge could be posed as a whole class question or cold calling learners. **Progress check:** 1. Place the **seven** consumer audio formats in chronological order. **Vinyl, Cassette, CD, MiniDisc, Music Video, MP3, Streaming.** 2. What did music videos mean for artists? **Another way to promote music.** 3. Name **two** analogue consumer audio formats. **Vinyl & Cassette.** 4. Name **two** digital consumer audio formats. **CD, MiniDisc, MP3 or Streaming.** 5. Give **one** advantage of the MiniDisc when compared to CD. **Not prone to skipping/scratches.** /13 **Learning Recap:** Can you now: **List** the different consumer audio formats available **Order** the formats chronologically **Explain** why some formats are more popular than others **Home study:** Either: • Create a playlist using a streaming service. OR		Learners self assessing and marking in workbook.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• Listen to a piece of music on cassette, vinyl or CD. **End of lesson.**			
20	**<u>Starter Activity: 5 minutes</u>** What different aspects would you need to consider when marketing an album for release? Possible learner responses: - Album artwork - Band logo/name - Where it will be marketed - Who it is aimed at Scribed on board. **<u>Learning Outcomes:</u>** By the end of the lesson You must be able to: • **List** the different areas of marketing in the music business • **Identify** the different areas of marketing You may also be able to: • **Create** your own band logo and album cover • **Design** a successful consumer feedback questionnaire **<u>Main Subject Content: Marketing</u>** Slides 5-8 go through the content required for the first task. **<u>Activity 1: Branding 15 minutes</u>**	PPT, workbook and internet access	Think, pair share, group discussion.	**1.3.1**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	You are going to create the album cover for the punk band: **The Basstones.** The album is called **Up All Night.** You should include: • Band logo • Colour schemes that suits the bands style **Reflective question:** Why is this not suitable branding? - Colours are too bright - Boring fonts - Does not represent the style - Plain Activity 1: Evaluation Learners can evaluate their own or peers work using these questions to help them. • Does the colour scheme suit the bands style? • Have they created a logo? • Is the album cover eye catching? Slides 13-16 go through content required for the second activity. **<u>Activity 2: Audience Questionnaire 15 minutes</u>** Now that you have created your album artwork, you need to get some audience feedback on it. Create a questionnaire consisting of at least 5 questions. You must include: • Multiple choice		Learners identifying areas that are not suitable in the example. Creation of class criteria for a successful album cover. Learners developing set of questions to gain market feedback.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• Rating • Open questions • Closed questions **Stretch and challenge:** Get peers to fill out your questionnaire. What information do the responses tell you? **<u>Feedback:</u>** Learners should test their questionnaires to see if they are succesful. Learners that have completed the stretch and challenge should analse their data and identify what information it tells them about the successfulness of their design. **<u>Progress Check:</u>** 1. What are the different areas of marketing in the music business? **Market Research, Branding & Campaign** 2. What is an audience demographic? **Defined groups based on things like age, gender, income, education and occupation**. 3. Why is it important to understand your target audience? **So your branding matches their interests and appeals to them.** 4. Why should a questionnaire not only use closed questions? **It will not give detail as to why the consumer has that given that response.** **<u>Learning Recap:</u>** **List** the different areas of marketing in the music business **Identify** the different areas of marketing **Create** your own band logo and album cover **Design** a successful consumer feedback questionnaire		Learners using questions to check if they are appropriate/fit for purpose. Learner self assessment.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Home study: Find an album cover of a band or artist that you like. Analyse the use of colour and logo design, by annotating the album cover. Then write a short responses to this question: Why is this album cover successful? **End of lesson.**			
21	**Starter Activity:** What different ways can you **physically** promote music? Scribe these onto the whiteboard/flipchart, either as the teacher of facilitate with a learner scribing. Possible learner responses: - Gigs - Poster - Interview - Radio - Touring - Festival - Busking If learners mention digital methods, make sure they understand the difference between the two types. **Learning Outcomes:** By the end of the lesson You must be able to:	PPT, workbook and internet access.	Think, pair share, group discussion.	**1.3.2**

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	• **Summarise** the different types of physical promotion • **Categorise** these types into three categories You may also be able to: • **Design** your own poster for a gig • **Create** a set of interview questions promoting the gig **<u>Main Subject Content: Phsyical Promotion</u>** Slides 7-18 cover the content outlined at the start of the lesson. Make sure that all keywords are explored with learners so they have a firm understading of the different methods. Slide 15 **reflective question:** What information would need to be on a poster for a tour? • Main act name • Support act name(s) • Venues/locations • Dates • Times • Ticket price • Where to buy tickets • Act logos • Act promotional images/artwork **<u>Activity 1: Tour Poster</u>** Choose **one** artist or band of your choice. It is your job to design your own **poster** for an upcoming national tour.		Discussion/questioning. Learners application of	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Your work must include: • Ticket price • Where to buy tickets • Act logos • Act promotional images • Artwork • Main act name • Support act name(s) • Venues/locations • Dates • Times **Stretch and challenge:** Create a set of interview questions and answers promoting the tour. **Feedback:** Learners work can be randomly selected and shown to the class. This could be done using a visualiser so all learners are able to give feedback against the activity criteria. **Progress Check:** 1. Give **one** example of a performance method of promotion. **Gigs, Tours & Festivals.** 2. Give **two** examples of a material method of promotion. **Flyers, Posters and Billboards.** 3. Give **two** examples of an appearance method of promotion. **Radio, TV, Launch Party and Interview.**		knowledge to produce a successful poster against criteria. Learner self assessment.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	4. Other than ticket price and venues, state **two** other things a tour poster should include. **Where to buy tickets, logos/promotional images/Artwork, Main act name, Support act name(s), locations, dates & times.** /7 **<u>Learning Recap:</u>** Can you now: **Summarise** the different types of physical promotion **Categorise** these types into three categories **Design** your own poster for a tour **Create** a set of interview questions promoting the tour **<u>Home study:</u>** You are planning an international tour. Using the information that you have learnt: 1. Create a list of what you would need to consider when planning this tour. 2. Identify the different roles you would need to hire for the tour 3. Give a reason for each role being required **End of lesson.**			
22	**<u>Previous Lesson:</u>** In our previous lesson we looked at the physical ways in which we can promote music. How many can you remember?	PPT, workbook and internet access.	Recall of prior learning.	**1.3.2**

<table>
<tr><th>Lesson</th><th>Learning activities
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<tr><td></td><td>
<table>
<tr><th>Appearances</th><th>Performances</th><th>Materials</th></tr>
<tr><td>• Launch party
• Radio shows
• TV shows
• Interviews</td><td>• Gigs
• Tours
• Festivals</td><td>• Posters
• Billboards
• Flyers</td></tr>
</table>

<u>Starter Activity: Digital Promotion 5 minutes</u>
What different ways can you digitally promote music?

Scribe these onto the whiteboard/flipchart, either as the teacher of facilitate with a learner scribing.

Possible learner reposnes:
- Facebook
- Instagram
- Live streams
- YouTube
- TikTok
- Trends
- Interactive screens
- Email

<u>Learning Outcomes:</u>
By the end of the lesson
You must be able to:
• Summarise the different types of digital promotion</td><td></td><td>Think, pair share, group discussion.</td><td></td></tr>
</table>

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• Categorise these types into two categories
You may also be able to:
• Compose your own social media post
• Analyse an artist's online presence

<u>Main Subject Content:Digital Promotion</u>
Digital Promotion falls into two main categories.
They are:
- Content
- Platforms

Reflective question: What different ways of promotion falls under these categories?

<table>
<tr><th>Content</th><th>Platforms</th></tr>
<tr><td>• Social media posts
• Social media stories
• Videos
• Live streaming</td><td>• Websites
• Social media pages</td></tr>
</table>

Reflective question: What different types of social media can you think of?

Slides 10-20 cover these areas in detail.

<u>Activity 1: Social Media Post 12 minutes</u>
Choose one artist or band of your choice.
</td><td></td><td>Direct questioning.

Learners ability to apply concepts to their own</td><td></td></tr>
</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	It is your job to create your own **social media post** promoting a new music video that will be released soon. Your work should: • Use informal language • Use persuasive language • Be clear and succinct **Stretch and challenge:** Write the post in under 500 characters. **Feedback:** Learners can share their post with a peer in the class and evaluate how successful they think it was. **Activity 2: Platform Analysis 15 minutes** Choose **one** artist or band of your choice. You must go to their band website or social media page. It is your task to analyse the content on their page. What has made their page successful? What could you do to improve their page? **Progress Check:** 1. A social media story has an unlimited amount of time. **True** 2. Guerrilla marketing is an expensive method. **False** 3. Social media posts only contain text. **False** 4. A website is a type of digital platform. **True** 5. Live streaming is a good way to engage your fanbase. **True**		social media post. Ability to follow social media conventions of character limit. Analysis of promotional content of a band or artists website. Learners self assessment.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	/5 **Learning Recap:** Can you now: **Summarise** the different types of digital promotion **Categorise** these types into two categories **Compose** your own social media post **Analyse** an artist's online presence **Home study:** Make a list of possible ways you could engage an artist's followers using digital marketing. **Stretch and challenge:** Place these in order of effectiveness. **End of lesson.**			
23	**Starter Activity: 5 minutes** In what different formats can music be sold? Physical? Digital? Are there any other products that artists sell? Could think pair share for this activity before sharing with the class. Scribe these onto the whiteboard/flipchart, either as the teacher of facilitate with a learner scribing.	PPT, workbook and internet access.	Think, pair share, group discussion.	**1.3.3**

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Learning Outcomes:
By the end of the lesson
You must be able to:
- **List** all the four categories of selling music
- **Categorise** the different types into these categories

You may also be able to:
- **Explain** why musical artists sell merchandise
- **Link** media products to format types

Main Subject Content: Selling Music

There are four main categories when it comes to selling music.

Media Products	Physical Formats	Digital Formats	Merchandise
• Single • EP • Album • Video	• Vinyl • CD • Cassette • Digital Versatile Disc (DVD)	• Compressed audio • Uncompressed audio • Compressed video • Uncompressed video	• Clothing • Visual products • Accessories

Activity 1: Media Products 10 minutes
Find how the definition of the following in terms of selling music.
- Single
- EP
- Album
- Video

</td><td></td><td>Learners ability to research correct information.
Questioning</td><td></td></tr>
</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Stretch and challenge: What physical and digital formats are available for these products? **<u>Feedback:</u>** Feedback for this activity comes in the main teaching content. Pre learning for learners will make it easier to teach the new concepts. **<u>Selling Music: Media Products</u>** Slides 8-20 cover content from activity 1. **Reflective Question:** Can you define any of these media products. Learners will most likely recognise a single as just one song and that an album is a collection of songs as well as a video being a live performance perhaps. It is less likely that they will understand what an EP is. The following slides explain in detail about the products. Key information is highlighted below. Slide 11: **Bryan Adams: (Everything I Do) I Do It For You** This song has the longest consecutive weeks at number 1 in the UK charts. A whopping 16 weeks! **Reflective question:** What are the other two tracks on a single? Slide 16: **Miley Cyrus: Plastic Hearts 2020**		during the feedback.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	This album was released as a series of three EPs. Slide 19: **Adele: 30 (2021)** Spotify removed the default shuffle mode for album playback after Adele complained that art should be listened to in the intended order. **Reflective question:** Which format do we need to remove and why? MiniDisc as it is obsolete. Learners may argue that vinyl and casette are also obsolete however fact on next slides shows why not. Slide 23: **Vinyl Record Sales** According to BPI (UK association of independent and major record labels) new albums increased their share of the UK's vinyl LP market by more than 40% in 2021. Slides 25-33 cover content realting to physical and digital formats and merchandise. **<u>Activity 2: Products 15 minutes</u>** Choose **one** band or artist of your choice. Using their **website** find examples of products that they sell from each of the categories. • Media: Physical & Digital • Merchandise		Learner suggesting reasons for use of merchandise.	

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Stretch and challenge: Explain why you think musical artists sell merchandise?
- To boost revenue streams
- To promote brand
- It can have a higher profit margin

<u>Progress Check:</u>
Without looking at any notes create a table of the four categories and list the types within them.
<table>
<tr><th>Media Products</th><th>Physical Formats</th><th>Digital Formats</th><th>Merchandise</th></tr>
<tr><td>• Single
• EP
• Album
• Video</td><td>• Vinyl
• CD
• Cassette
• Digital Versatile Disc (DVD)</td><td>• Compressed audio
• Uncompressed audio
• Compressed video
• Uncompressed video</td><td>• Clothing
• Visual products
• Accessories</td></tr>
</table>

<u>Learning Recap:</u>
Can you now:
List all the four categories of selling music
Categorise the different types into these categories
Explain why musical artists sell merchandise
Link media products to format types

<u>Home study:</u>
How is music distributed to be sold?

We will be looking at this in our next lesson.
</td><td></td><td>Learner self assessment.</td><td></td></tr>
</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Resources YouTube: Channel Name: Damian Keyes Video Name: The ULTIMATE GUIDE To Music Distributors In 2022: Get Your Music On All Platforms **End of lesson.**			
24	**<u>Starter Activity: 5 minutes</u>** What is distribution? What different ways can music be distributed to be sold? What are royalties? Learners can think pair share for this activity and then this can be discussed as a class. It may be useful to collate learner ideas on the whiteboard. **<u>Learning Outcomes:</u>** By the end of the lesson You must be able to:	PPT, workbook and internet access.	Think, pair share, group discussion.	**1.3.3**

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List the different ways music can be distributed
Describe the process involved with each method
Explain how royalties work
Define PRS and MU

You may also be able to:

Compare different methods of distribution

<u>Main Subject Content: Distributing Music</u>
There are two categories when it comes to distributing music:
In this lesson, we will look at what steps are involved in the different routes to market.

This table outlines the content learners need to understand in relation to distribution.

<table>
<tr><th>Physical</th><th>Digital</th></tr>
<tr><td>Manufacturing
Shipping
Retail stores</td><td>Aggregators
Online stores
Streaming</td></tr>
</table>

Slides 6-12 explain the physical distribution process.

Learners may wish to take notes on this.
</td><td></td><td></td><td></td></tr>
</table>

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	From slide 13 the digital process is covered. Slide 14: **Reflective question:** What are the possible benefits of using digital distribution? Possible learner responses: - Could be cheaper - Will be faster - Most people consume music online - Can reach more people - Decline of the highstreet Slide 16: **Reflective question:** What is the difference between a fee and commission? Possible learner reposnes: - Fee is a one off charge - Commission is an ongoing charge - Commission is percentage - Contract is required - Fee will be higher in short term **<u>Activity 1: Distribution 15 minutes</u>** Create a flow chart explaining the steps a musical artist would need to take when releasing an album. You should provide separate flow charts for physical and digital releases.		Direct questioning/group discussion. Learners correctly identifying	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	Stretch and challenge: Write a short paragraph explaining which distribution method you think is better. **Feedback:** Choose learners to explain the physical and digital flowcharts. This can be used as an opportunity to question other learners on the process. For the stretch and challenge a small debate can be held. Perhaps a show of hands for which method they think is better and then getting learners to justify their response. Slide 26: **Reflective quesiton:** What will create a royalty? Slide 28: **Reflective question:** Who is a member of this organisation? Who are customers of this organisation? **Activity 2: Administrative Services 10 minutes** 1. Explain what the role of PRS for Music is, how it works and why it is important. 2. Explain why might it be beneficial for a musician to be a member of a union. **Progress Check:** 1. What word best fits this definition, 'To make on a large scale using machinery'? **Distribution**		steps involved in correct order. Direct questioning. Learners feeding back answers to partner. Learner self assessment.	

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	2. Name **two** things that you would need to consider when using **physical distribution**? **Format of media, number of units.** 3. Give **one** advantage of using digital distribution. **Faster to get to market, can be cheaper.** 4. What is the difference between a **streaming platform** and **online retailer? Streaming platform does not sell music.** 5. What does **PRS for Music** do? **Collects performing royalties.** 6. Why is this important? **So songwriters get paid for use of their work.** /7 **Learning Recap:** Can you now: **List** the different ways music can be distributed **Describe** the process involved with each method **Define** PRS and MU **Compare** different methods of distribution **Home study:** There has been criticism that online streaming services pay rights-holders far too low amount per stream. Do you think that songwriters and musicians do not get paid enough for their work? Write a short paragraph responding to this question.			

Lesson	Learning activities Implementation	Resources Support	Assessment method Impact	Mapping Teaching content
	End of lesson.			