



Asturia vzw



MUSIC FOR FREEDOM

RESULT 2:
MANUAL FOR THE TRAINING
IN AUDIO EDITING METHODOLOGIES AND TECHNOLOGIES IN PRISON



Erasmus+

Enriching lives, opening minds.

Erasmus+
Enriching lives, opening minds.

RESULT 2:
MANUAL FOR THE TRAINING
IN AUDIO EDITING METHODOLOGIES AND TECHNOLOGIES IN PRISON



AUTHORS

The second project result has been developed under the guidance of **ETIC** (João Gomes) and the contribution of all the partners.

MAIN CONTRIBUTORS

Danilo Manganelli, Filippo Marcellini, Giuditta Nelli - **Arci Liguria**
Holger Syrbe, Benita Madarati - **Aufbruch**
Metin Onay- **Izmir**
Gert Hurkmans - **Asturia**
Alexandru Ursulescu - **CPIP**

We extend our thanks to all partners for their collaboration and effort, which led to the implementation of an output that, over the course of the WP3, expanded into additional areas of study

This development was driven by the identification of new needs during the experimentation phase, beyond those initially anticipated by the project.



TABLE OF CONTENTS

1. Introduction	7
1.1 Purpose of the Manual	7
1.2 Target Audience	7
1.3 Training Objectives	7
1.4 Training Outline	7
2. Setting up an Audio Editing Training Program in Prisons	8
2.1 Identifying Suitable Instructor	8
2.2 Understanding of Correctional Facilities	10
2.3 Communication and Mentoring Skills	11
3. Operational Protocol for Implementing the Course in Correctional Facilities	12
3.1 Planning and Initial Steps	12
3.2 Procuring and Setting Up Equipment	12
3.3 Laboratory Setup	14
3.4 Selecting Participants	14
3.5 Implementing the Training Program	14
3.6 Security and Institutional Protocols	14
3.7 Monitoring and Evaluation	15
4. Course Methodology - Starting with pre-made professional Ableton Live Sets	16
4.1 Immediate Sense of Achievement	16
4.2 Minimized Technical Hurdles	16
4.3 Practical Hands-On Learning	16
4.4 Inspiration and Creativity	17
4.5 Gradual Progression from Solid Ground	17
4.6 Connection to Real-World Application	17
5. Training Curriculum: Hip Hop Music Production Training	18
5.1 Module 1: Introduction to Music Production	18
5.1.1: Introduction to Ableton Live Interface and Basic Controls	18
5.1.2: Solo, Track Enable, and Hands-On Exploration	18
5.1.3: Tempo, Switching Views, and Arrangement Loop	19
5.1.4.1: Understanding Song Structure	20
5.1.4.2: Song Structure in the Provided Live Set	20
5.1.5: Understanding Beats and Bars	20
5.1.5.1: Overview of Beats and Bars	20
5.1.5.2: Introduction to Snap and Basic Editing	20
5.1.5.3: Basic concepts of Rhythm and Composition	21
5.1.5.4: Song Structure Markers	21

5.2 Module 2: Lyric Writing and Vocal Recording	21
	21
	21
	22
5.2.1: Introduction and Project Presentation	22
5.2.2: Rehearsal Workshop and Initial Exercises	22
5.2.3: Choosing Beats and Theme Exploration	22
5.2.4: Content and Style Discussion	23
5.2.5: Songwriting Basics and Rap Techniques	23
5.2.6: Song Revision and Rap Training	23
5.2.7: Rap Training and Rehearsals	24
5.2.8: Recording vocals	24
5.3 Module 3: Beatmaking and Track Customization	27
5.3.1 Session 1: Beatmaking	28
5.3.2 Session 2: Customizing Existing Tracks	28
5.4 Module 4: Mixing and Audio Enhancement	29
5.4.1 Session 1: Introduction to Mixing	30
5.4.2 Session 2: Fine-Tuning Tracks for Quality	31
5.5 Module 5: Music Business and Distribution	32
5.5.1 Session 1: Introduction to the Music Business	33
5.5.2 Session 2: Music Distribution on Digital Streaming Platforms	35
5.6 Final Project and Graduation	35
5.6.1 Final Project: Creating an Original Hip Hop Track	36
5.6.2 Graduation and Live Showcase Event	36
6. Training Schedule	37
6.1 Weekly Timetable	37
6.2 Course Duration	37
6.3 Assessments and Evaluations	38
7. Inmate Support and Well-being	39
7.1 Emotional Support	41
7.2 Conflict Resolution	41
7.3 Recognizing Signs of Distress	41
7.4 Providing Access to Counselling and Rehabilitation	42
8. Ethical Considerations	43
8.1 Privacy and Confidentiality	44
8.2 Copyright and Licensing	44
8.3 Promoting Positive Content	44
8.4 Avoiding Exploitation and Manipulation	45
9. Monitoring and Evaluation	
9.1 Tracking Inmate Progress	
9.2 Assessing the Effectiveness of the Program	
9.3 Making Continuous Improvements	

INTRODUCTION

1. Introduction

1.1 PURPOSE OF THE MANUAL

This manual serves as a comprehensive guide for establishing and conducting an audio editing training program within correctional facilities. It provides step-by-step instructions, best practices, and resources for training professionals in music work with young inmates, encompassing artistic-creative and technological aspects.

1.2 TARGET AUDIENCE

This manual is intended for correctional officers, educators, volunteers, and anyone involved in implementing audio editing training programs in prisons.

1.3 TRAINING OBJECTIVES

- Equip inmates with audio editing skills.
- Promote artistic and creative expression.
- Facilitate the development of employable skills.
- Foster personal growth, self-esteem, and rehabilitation.
- Reduce recidivism rates.

1.4 TRAINING OUTLINE

The manual is divided into sections that guide you through the process of setting up an audio editing program in prisons. It covers curriculum development, training methodologies, inmate support, ethical considerations, monitoring and evaluation, and more.

SETTING UP AN AUDIO EDITING TRAINING PROGRAM IN PRISON

2. Setting up an Audio Editing Training Program in Prisons

2.1 IDENTIFYING SUITABLE INSTRUCTORS

Select experienced and qualified audio editing instructors or consider partnering with external organizations. Trainers involved in teaching hip hop music in a correctional facility should possess a strong foundation in music production and audio editing. Here are some key points to consider. As far as music production and editing skills is concerned:

As far as music production and editing skills is concerned:

1. **Proficiency in DAWs (Digital Audio Workstations):** Trainers should be well-versed in using DAWs (software applications used for recording, editing, and producing music). Familiarity with popular DAWs such as Ableton Live is essential. Understanding the specific features and capabilities of these software programs is crucial to effectively guide participants.
2. **Recording Techniques:** Trainers should be knowledgeable about the fundamentals of audio recording, including microphone placement, signal flow, and the use of hardware like audio interfaces and microphones. They should be able to teach participants how to capture high-quality audio.
3. **Audio Editing and Mixing:** A deep understanding of audio editing and mixing is necessary. Trainers should be able to demonstrate how to manipulate and enhance recorded tracks, including tasks like cutting, splicing, time-stretching, and applying effects. They should also be capable of explaining the principles of sound mixing, including equalization, compression, and reverb.
4. **MIDI and Virtual Instruments:** Many hip hop tracks include electronic and synthesized sounds. Trainers should be proficient in working with MIDI (Musical Instrument Digital Interface) and virtual instruments within a DAW. They should understand how to create and manipulate digital instruments and integrate them into music production.
5. **Creative Composition:** Trainers should be able to guide participants in composing music, including creating beats, melodies, and arrangements. They should understand the basics of music theory and how it relates to hip hop composition.

6. **Troubleshooting Skills:** Technical issues can arise during music production. Trainers should be equipped to troubleshoot common problems related to hardware and software, ensuring that the learning process is not hindered by technical difficulties.
 7. **Staying Current:** The music production field is constantly evolving. Trainers should stay updated with the latest trends and technologies in music production. They should be ready to learn and integrate new techniques into their teaching.
 8. **Patience and Communication:** Effective teaching is not just about knowledge but also about the ability to convey that knowledge to participants in a clear and patient manner. Trainers should be excellent communicators, capable of breaking down complex concepts into understandable steps.
 9. **Adaptability:** Each participant may have varying levels of experience and skill. Trainers should be adaptable in their teaching approach, tailoring the content to the participants' abilities and needs.
-

By possessing these prerequisites, trainers can effectively impart their music production and editing expertise to participants, helping them develop the necessary skills to create hip hop music and fostering a positive and productive learning environment within correctional facilities.

As far as familiarity with Hip Hop culture is concerned:

1. **Understanding the Cultural Significance and History of Hip Hop:** Trainers should have a grasp of the cultural roots and historical context of hip hop. This includes knowledge of its origins in marginalized communities and its evolution as a powerful artistic and social movement.
2. **Knowledge of the Role of Rap as a Form of Expression:** Trainers should be well-versed in the role of rap as a means of personal expression, storytelling, and addressing societal issues. They should understand the power of lyrics and how they can convey personal experiences and emotions.
3. **Awareness of Other Hip Hop Elements (Graffiti, Dance, Fashion):** While the focus might be on music, trainers should also be aware of the broader hip hop culture, which includes elements like graffiti art, breakdancing, and a distinctive fashion style. This knowledge can enrich discussions and inspire participants to explore these elements.
4. **Appreciation for the Social and Political Impact of Hip Hop:** Hip hop has a history of addressing social and political issues. Trainers should appreciate the role hip hop has played in raising awareness about topics such as inequality, racial justice, and community empowerment. This awareness can lead to meaningful discussions during training.
5. **Ability to Build Rapport Through Cultural Understanding:** In a correctional facility, where participants come from diverse backgrounds, trainers who understand hip hop culture can use this shared interest to build rapport and connect with participants on a cultural level. This rapport is vital for creating a positive learning atmosphere.
6. **Emphasis on Authenticity in Hip Hop Expression:** Trainers should emphasize the importance of authenticity in hip hop. They should guide participants to stay true to themselves and their unique experiences when creating music. This encourages individuality and genuine expression.

Incorporating these other aspects into the prerequisites ensures that trainers not only possess the technical skills but also have a deep appreciation and understanding of the cultural context and significance of hip hop. This cultural awareness can help trainers inspire and engage participants effectively, making the training experience more meaningful and empowering.

2.2 UNDERSTANDING OF CORRECTIONAL FACILITIES

1. **Knowledge of the Correctional System:** Trainers should have a basic understanding of the correctional system, including how facilities are organized and operated. This includes knowledge of the structure of the facility, staff roles, and the rules and regulations governing the environment.
2. **Security and Safety Protocols:** Trainers should be aware of security and safety protocols within correctional facilities. Understanding procedures for entering and exiting the facility, as well as how to handle emergency situations, is crucial for the safety of both trainers and participants.
3. **Sensitivity to the Unique Needs of Incarcerated Youth:** Youth in correctional facilities often have unique needs and face particular challenges. Trainers should be sensitive to these challenges, which may include experiences of trauma, emotional issues, and limited access to educational resources. This understanding can inform the training approach and help trainers provide appropriate support.
4. **Compliance with Facility Regulations:** Correctional facilities have strict rules and regulations that must be adhered to. Trainers should be familiar with these rules and ensure that training activities are compliant with facility policies. This may include restrictions on materials, equipment, and behaviour.
5. **Building Positive Relationships with Facility Staff:** Trainers should aim to build positive and collaborative relationships with facility staff. This cooperation is essential for a successful training program and for ensuring a safe and productive learning environment.
6. **Crisis Intervention Skills:** In a correctional setting, trainers should have a basic understanding of crisis intervention techniques. They may encounter situations where participants need emotional support or assistance in dealing with conflicts. Knowing how to de-escalate and manage these situations is vital.
7. **Respect for Confidentiality:** Trainers should emphasize the importance of confidentiality and respect for participants' privacy. They should understand that information shared by participants during the training should remain confidential, except in cases where safety or legal obligations require disclosure.
8. **Flexibility in Adapting to Facility Procedures:** Each correctional facility may have its own set of procedures and protocols. Trainers should be adaptable and willing to work within the guidelines set by the facility to ensure a smooth and compliant training program.

Understanding correctional facilities ensures that trainers are prepared for the unique challenges and environment they will encounter when working with young people in these settings. It also helps create a more supportive and effective learning experience while prioritizing the safety and well-being of all involved.

2.3 COMMUNICATION AND MENTORING SKILLS

1. **Active Listening:** Trainers should be skilled in active listening, allowing participants to express themselves freely and feel heard. This skill is vital for building trust and understanding the needs and concerns of young people in a correctional facility.
2. **Effective Communication:** Trainers should possess clear and effective communication skills, both in one-on-one interactions and when addressing groups. They should be able to convey complex concepts in an understandable manner and create an open and inclusive learning environment.
3. **Empathy:** Empathy is essential when working with young people in correctional facilities. Trainers should strive to understand the perspectives and emotions of participants, recognizing their unique experiences and challenges.
4. **Conflict Resolution:** Trainers should be equipped with conflict resolution skills. In a correctional setting, conflicts can arise, and trainers should know how to de-escalate situations, mediate disputes, and foster a sense of harmony within the group.
5. **Mentoring and Guidance:** The role of a trainer extends beyond teaching technical skills. Trainers should be mentors and guides, helping participants set goals, offering support, and assisting in personal development. They should inspire participants to reach their potential.
6. **Patience and Understanding:** Young people in correctional facilities may face emotional challenges and may not always progress at the same rate. Trainers should be patient and understanding, allowing participants to develop at their own pace while offering consistent support.
7. **Motivational Skills:** Trainers should be adept at motivating and inspiring participants. They can use positive reinforcement, encouragement, and recognition of achievements to keep participants engaged and motivated throughout the training.
8. **Cultural Competence:** Understanding the cultural backgrounds and diversity of participants is crucial for effective communication. Trainers should be culturally competent and respectful of the various backgrounds and identities within the group.
9. **Professional Boundaries:** Trainers should maintain professional boundaries and be mindful of the power dynamic within a correctional facility. They should avoid any behaviour or actions that could be perceived as inappropriate or unethical.
10. **Feedback and Evaluation:** Providing constructive feedback and evaluating the progress of participants is an important mentoring aspect. Trainers should offer feedback that helps participants improve their skills and self-confidence.

Effective communication and mentoring skills are essential for creating a supportive and empowering learning environment in correctional facilities. Trainers should aim to be not only educators but also role models and sources of inspiration for the young people they work with. These skills are instrumental in helping participants develop not only their technical abilities but also their personal growth and life skills.

OPERATIONAL PROTOCOL FOR IMPLEMENTING THE COURSE IN CORRECTIONAL FACILITIES

3. Operational Protocol for Implementing the Course in Correctional Facilities

Objective: This chapter provides a step-by-step guide for setting up the hip hop audio editing course in correctional facilities. It is based on the experiences from pilot programs and serves as a practical framework to ensure smooth implementation before the course begins. As far as music production and editing skills is concerned:

3.1 PLANNING AND INITIAL STEPS

- Internal Coordination:
 - Organize meetings with prison management and relevant personnel (e.g., directors, educators, reintegration officers) to discuss the project's goals and align them with the facility's needs. Ensure agreement on the room assignment for the music lab and address any specific operational concerns related to security or access.

3.2 PROCURING AND SETTING UP EQUIPMENT

- Broad List of Recommended Materials:
 - Below is a list of essential equipment for setting up a simple, budget-conscious music production laboratory, focused primarily on voice recording and music production using DAWs. All specifications listed are minimum requirements to ensure the course runs smoothly.

1. Computers:

- Minimum specifications for running the selected DAW:
- **Processor:** Multi-core processor (e.g., Intel i5 or equivalent).
- **RAM:** 8 GB of RAM (16 GB preferred for more demanding audio tasks).
- **Storage:** HDD is acceptable, but **SSD** is recommended for faster performance (minimum 256 GB storage).
- **Note:** Each centre should consult the specific **minimum requirements** for the DAW they plan to use to ensure that the computers meet the necessary performance standards.

2. Digital Audio Workstations (DAWs):

- **Ableton Live** (preferred) or **Logic Pro** (only for macOS users) are the primary DAW options for running the full course, as both support **MIDI** functionality and advanced music production features.
- **Audacity** is a last-resort option and will limit the course's scope. Audacity does not support MIDI functionality, meaning certain parts of the course—such as beatmaking and the use of virtual instruments—will need to be **omitted**.
- Instructors using Audacity will focus solely on **audio recording** and **editing** without MIDI-based production.

3. Audio Interface:

- A single-input audio interface, sufficient for voice recording.
- **Input:** 1 XLR input.
- **Connection:** USB connection to the computer.
- **Phantom Power:** Required for condenser microphones.
- Example: **Focusrite Scarlett Solo** or **Behringer UM2**.

4. Microphones:

- **Condenser microphone** for voice recording, providing clear and detailed vocal capture. Include accessories like pop filters and microphone stands.
 - Minimum requirement: 1 condenser microphone with XLR connection.
- Example: **Audio-Technica AT2020** or **Rode NT1-A**.

5. Headphones (Priority):

- **Closed-back headphones** for monitoring voice recordings during individual sessions.
 - Minimum requirement: 1 pair of closed-back headphones per student for isolation and sound clarity during recording.
- Example: **Audio-Technica ATH-M20X** or **Sennheiser HD 280 Pro**.

6. MIDI Controller (Optional, unless using Audacity):

- A compact **MIDI keyboard** or drum pad for creating beats and melodies within the DAW (Ableton Live or Logic Pro only).
 - Minimum requirement: A basic MIDI keyboard with USB connection.
- Example: **Akai MPK Mini** or **Novation Launchkey Mini**.

7. Cabling and Accessories:

- Basic cabling for connecting the audio interface and microphone. Include:
 - 1 XLR cable for the microphone.
 - USB cables for the audio interface and MIDI controller (if applicable).

8. Optional Accessories:

- **Pop filters** and **microphone stands** for improving voice recording quality and stability.

- **Purchasing and Installing Equipment:**
 - Coordinate with correctional facility staff to purchase and install the materials. Ensure the installation complies with the facility's security protocols, such as disabling USB ports and restricting unauthorized software.

3.3 LABORATORY SETUP

- **Selecting the Room:**
 - Identify and prepare the room that will serve as the music production lab. Ensure it meets the facility's technical and safety requirements, including soundproofing and electrical setup.
- **Testing and Troubleshooting:**
 - Test the installed equipment to verify that everything functions properly before training begins. Coordinate with the facility staff to address any technical issues.

3.4 SELECTING PARTICIPANTS

- **Course Publicity:**
 - Use the facility's internal communication channels (e.g., bulletin boards, in-house TV or radio) to promote the course and invite participants to apply.
- **Establishing a Selection Committee:**
 - Form a committee consisting of prison educators, social workers, and possibly inmate educators. Select participants based on established criteria such as behaviour, sentence length, and interest in the course.

3.5 IMPLEMENTING THE TRAINING PROGRAM

- **Program Structure:**
 - Ensure that the training program blends theory and practice, covering essential aspects of music production such as beatmaking, lyric writing, and mixing. Use pre-made professional DAW sessions to help participants produce professional-level music from the outset.
- **Adapting to Institutional Constraints:**
 - Adapt the program to suit the correctional facility's unique circumstances. Be prepared for logistical challenges such as temporary space limitations or mobile setups.

3.6 SECURITY AND INSTITUTIONAL PROTOCOLS

- **Adhering to Security Procedures:**
 - Work with correctional staff to comply with all security protocols related to the use of technology and equipment. Ensure that participants understand the rules of engagement with the tools provided.

- **Establishing Behaviour Guidelines:**

- Establish clear behaviour guidelines for participants regarding the use of equipment and collaboration within the group. This ensures a productive and respectful learning environment.

3.7 MONITORING AND EVALUATION

- **Ongoing Monitoring:**

- Establish systems for monitoring participant progress and equipment functionality. Maintain regular communication with facility staff to address any emerging issues.

- **Collecting Feedback:**

- Gather feedback from participants, trainers, and staff to evaluate the success of the program and identify areas for improvement.

COURSE METHODOLOGY

STARTING WITH PRE-MADE PROFESSIONAL ABLETON LIVE SETS

4. Course Methodology - Starting with pre-made professional Ableton Live Sets

This chapter will outline both the content and the teaching methodologies necessary for delivering a successful training program. It emphasizes using pre-made Ableton Live sets as a foundation for hands-on learning, while offering detailed strategies for keeping participants engaged and addressing their unique needs in a correctional facility setting.

4.1 IMMEDIATE SENSE OF ACHIEVEMENT:

- **Methodology:** Starting with pre-made professional Ableton Live sets allows participants to achieve quick wins, producing music that sounds polished early on.
- **Pedagogical Tip:** Focus on boosting participants' confidence by letting them experience success from the outset. Recognize and praise small accomplishments to keep motivation high.

4.2 MINIMIZED TECHNICAL HURDLES:

- **Methodology:** Begin with simplified, practical sessions that reduce the technical learning curve. Allow participants to focus on creating music without being overwhelmed by DAW mechanics.
- **Teaching Strategy:** Demonstrate key features of the DAW in bite-sized portions, gradually introducing new functions as participants become more comfortable. Avoid overloading students with too much technical detail at once.

4.3 PRACTICAL HANDS-ON LEARNING:

- **Methodology:** Learning by doing is central to this course. Every concept is introduced through direct interaction with Ableton Live (or another DAW), focusing on practical application rather than theory.
- **Pedagogical Tip:** Create guided exercises where participants explore specific features (e.g., creating beats, applying reverb) and provide individual feedback as they work.
- **Engagement Strategy:** To maintain focus, break up long technical tasks with group discussions or short demos. This helps maintain attention and allows participants to reflect on their progress.

4.4 INSPIRATION AND CREATIVITY:

- **Methodology:** Use professionally made Ableton Live sets as examples of high-quality production, sparking creativity and motivating participants to emulate professional techniques.
- **Pedagogical Tip:** Encourage participants to personalize the pre-made sets. Allow them to experiment with sounds and effects, promoting creative expression within a structured framework.

4.5 GRADUAL PROGRESSION FROM SOLID GROUND:

- **Methodology:** Start participants with simpler tasks, gradually increasing the complexity of their projects as they build confidence.
- **Teaching Strategy:** Break down each session into manageable chunks. Begin with basics like rhythm and song structure, then move on to advanced topics like mixing and mastering.
- **Assessment Strategy:** Use formative assessments to gauge their progress, such as asking participants to demonstrate a skill they've learned (e.g., applying EQ or balancing track volumes).

4.6 CONNECTION TO REAL-WORLD APPLICATION:

- **Methodology:** Link each skill learned in the course to a tangible outcome, like the final project where participants will release their own music on DSPs.
- **Pedagogical Tip:** Constantly remind participants how the skills they're developing apply to real-world music production and distribution, motivating them by showing the relevance of their work.

By beginning the training course with pre-made professional Ableton Live sets, this methodology provides inmates with a strong and encouraging start, reducing technical obstacles, igniting creativity, and connecting learning to practical outcomes. This approach is designed to not only maintain interest but also to foster a genuine passion for music production and the music business within the correctional environment.

TRAINING CURRICULUM: HIP HOP MUSIC PRODUCTION TRAINING

5. Training Curriculum: Hip Hop Music Production Training

5.1 MODULE 1: INTRODUCTION TO MUSIC PRODUCTION

Objective: Introduce students to the fundamentals of music production and help them create their first track using a professionally crafted Ableton Live set.

5.1.1: Introduction to Ableton Live Interface and Basic Controls

Objective: Familiarize participants with the Ableton Live interface and essential controls.

Instructor's Note: This initial session focuses on establishing a foundational understanding of Ableton Live's interface and basic controls.

Introduction to Ableton Live Interface:

- Brief overview of the Ableton Live interface, highlighting key elements.

Basic Controls:

- Explanation and demonstration of volume controls for individual tracks.
- Introduction to panning for positioning sounds in the stereo field.

Practical Exercise:

- Participants practice adjusting volume and panning for selected tracks in the pre-made session.

Instructor's Tip: Keep the pace steady, allowing participants to absorb each concept before moving on.

5.1.2: Solo, Track Enable, and Hands-On Exploration

Objective: Explore additional controls in Ableton Live and practice hands-on exploration of tracks.

Additional Controls:

- Explanation and demonstration of solo and track enable (mute) functions.

Practical Exercise:

- Participants experiment with solo and track enable for individual tracks, understanding their impact on the overall mix.

Hands-On Track Exploration:

- Guided exploration of tracks, clips, and instruments within the session.
- Practical exercise: Participants interact with specific tracks, adjusting volume, panning, and experimenting with solo and track enable functions.

Instructor's Tip: Encourage participants to actively engage with the software, reinforcing their understanding of each control.

5.1.3: Tempo, Switching Views, and Arrangement Loop

Objective: Introduce participants to tempo control, switching between views, and arranging loops.

Tempo Control:

- Explanation of the tempo control and its impact on the music's speed.

Switching Views:

- Introduction to switching between Arrangement and Session views.

Practical Exercise:

- Participants practice navigating between views and adjusting tempo.

Arrangement Loop:

- Brief explanation of the concept of arrangement loops.

Practical Exercise:

- Participants apply a loop to a section in Arrangement view.

Instructor's Tip: Reinforce the importance of understanding tempo and the ability to switch between views for a comprehensive music production experience.

This structured lesson plan ensures a gradual introduction of concepts and hands-on practice, allowing participants to build a strong foundation in using Ableton Live for music production.

5.1.4 Understanding Song Structure

Objective: Participants gain insights into identifying and utilizing song structure markers.

5.1.4.1 Introduction to Song Structure

- Overview of common song sections: Intro, Verse, Chorus, Bridge, Outro.
- Listening exercises: Participants identify different sections in well-known tracks.

5.1.4.2 Song Structure in the Provided Live Set

- Analysis of the provided Live Set to identify song structure markers.
- Group discussion on the role of each section in a song.

Practical Exercise: Mapping Song Structure

- Participants map out the song structure of a given track within the Live Set.
- Discussing the importance of smooth transitions between sections.

Instructor's Tip: Focus on practical exercises to develop participants' ability to recognize and work with song structure markers.

5.1.5 Understanding Beats and Bars

Objective: Participants develop a foundational understanding of beats, bars, and their role in music production.

5.1.5.1 Overview of Beats and Bars

- Introduction to beats and bars in music production.
- Explanation of how beats and bars form the foundational structure of a musical piece.

5.1.5.2 Introduction to Snap and Basic Editing

1. Introduction to Snap:
 - Snap is a fundamental concept in music editing that helps align musical elements precisely. In Ableton Live, snap dictates how clips, notes, or other elements attach to the grid, making the editing process more precise.
 - Understanding snap settings is crucial for creating a polished and cohesive musical arrangement.
2. Basic Editing Techniques:
 - Familiarize participants with basic editing tools such as cut, copy, paste, and delete in Ableton Live.
 - Demonstrate how to navigate and manipulate audio clips within the arrangement view.
3. Application of Snap in Editing:
 - Show how adjusting snap settings can impact the placement of clips, making them align to the grid or allowing more flexible arrangements.
 - Emphasize the importance of snap when working on collaborative projects and achieving a cohesive sound.

5.1.5.3 Basic Concepts of Rhythm and Composition

- Hands-on exploration of basic rhythm concepts.
- Group collaboration: Participants engage in rhythmic exercises to understand the principles of composition.

5.1.5.4 Song Structure Markers

- Introduction to song structure markers within the Live Set.
- Explanation of how markers define different sections of a song (e.g., intro, verse, chorus).

Practical Exercise: Analysing Song Structure

- Participants analyse an existing song within the Live Set, identifying different sections based on song structure markers.
- Discussion on the importance of structure in music.

Instructor's Tip: By focusing on the theoretical aspects of beats, bars, and song structure, participants can build a solid foundation before diving into beat creation. This approach ensures a gradual and structured learning progression.

5.2 MODULE 2: LYRIC WRITING AND VOCAL RECORDING

Objective: Teach participants the art of lyric writing and voice recording, allowing them to express themselves through music.

Instructor's Note: This module focuses on the creative aspects of music production. It's essential to foster a supportive and encouraging environment for participants to freely express themselves.

5.2.1: Introduction and Project Presentation

Instructor's Note: Strategic planning is crucial for maintaining engagement during sessions, considering the typical lower concentration levels. Incorporate breaks as needed, including smoking breaks, to create an optimal learning environment.

Casting and Project Presentation: The session begins with casting and a project presentation, coordinated with the social worker. This initial phase aims to assess participants and introduce them to the project.

5.2.2: Rehearsal Workshop and Initial Exercises

Participants engage in a rehearsal workshop to assess suitability and group dynamics. Initial writing exercises and group work explore inmates' skills and interests.

5.2.3: Choosing Beats and Theme Exploration

Depending on the project duration, participants are given a finished text and beat or collectively choose a beat and theme. Various exercises, including rhythm and pronunciation training, are conducted.

5.2.4: Content and Style Discussion

The group discusses content and style, collectively choosing beats. Participants may remain in one group or be divided based on skill levels (Beginners and Advanced).

5.2.5: Songwriting Basics and Rap Techniques

Participants delve into songwriting basics, learning about rap lyrics, rhythm, rhyme, syllables, hooks and different rhyming techniques. Topics such as respect, violence, and values are explored through practical exercises.

5.2.6: Song Revision and Rap Training

A session dedicated to revising created texts, pronunciation training, and focused rap training.

Feel free to adjust the specifics based on the flow of your program and the participants' familiarity with the concepts. Let me know if you'd like any further adjustments or if you have specific aspects you'd like to highlight.

5.2.7: Rap Training and Rehearsals

Learning Objectives:

- Continue rap training and refine vocal performance.
- In case of a performance, rehearse with a microphone and PA system.
- Introduce participants to take recording and comping techniques using Ableton Live's take lanes.

Session Outline:

1. Rap Training and Text Learning:
 - Engage in further rap training, focusing on improving vocal delivery and mastering lyrics.
 - Participants continue learning and rehearsing their chosen texts.
2. Take Recording and Comping Introduction:
 - Introduce the concept of take recording in the context of capturing multiple attempts at a performance.
 - Explore Ableton Live's take lanes to visually organize and compare different recorded takes.
 - Discuss the advantages of comping – the process of selecting the best parts from multiple takes to create a seamless final recording.
3. Rehearsals and Comping Practice:
 - Apply take recording and comping concepts to the rehearsal process.
 - Participants practice recording sections multiple times, experimenting with different approaches.
 - Guide them in using Ableton Live to comp the best parts from various takes into a cohesive performance.

4. Optimizing for Performance:

- Discuss strategies for optimizing performances during live events, considering factors like stage presence, audience engagement, and overall presentation.
- Rehearse with a focus on incorporating the learned techniques into the live setting.

Instructor's Note: Strive to create a supportive environment where participants feel comfortable experimenting with different vocal approaches. The introduction of take recording and comping provides them with valuable tools for refining their recorded performances, a skill that will be beneficial during the final recording session.

5.2.8: Recording vocals

The final session involves recording participants' own texts. This includes learning microphone techniques for a comprehensive understanding of the recording process, including take recording and comping using Ableton Live's take lanes.

5.3 MODULE 3: BEATMAKING AND TRACK CUSTOMIZATION

Objective: Enable students to create their own beats and customize existing tracks within the Ableton Live session, using pre-existing professional Live sets as models.

Instructor's Note: This module reinforces the practical approach while maintaining the progression from the pre-existing Live sets. It empowers students to create their unique beats, offering these sets as a foundation for their creative journey.

5.3.1 Session 1: Beatmaking

In Session 1, participants will embark on beatmaking, using the pre-existing professional Live sets as models for their creativity:

Learning by Doing:

- Encourage students to explore their creativity and experiment with beats using the pre-existing Live sets as a reference.
- Provide practical guidance to help them navigate beatmaking techniques, emphasizing the use of MIDI instruments and drum racks.

Practical Exercise: Introduction to Beatmaking Techniques

- Begin with a brief introduction to beatmaking, highlighting key concepts of rhythm, drum patterns, and sequencing.
- Guide participants in creating original beats using the pre-existing tracks within the Ableton Live session as models. This exercise demonstrates the possibilities for creativity within the framework of established tracks.
- Introduce the use of MIDI instruments and drum racks for creating custom beats, showing how these tools can expand their creative horizons.

Instructor's Tip: Reinforce that the pre-existing Live sets are not limitations but sources of inspiration.

Encourage students to build upon them and create their unique beats.

5.3.2 Session 2: Customizing Existing Tracks

This session empowers students to personalize existing tracks from the Ableton Live session, building on the progress from Session 1:

Learning by Personalization:

- Participants will learn how to take pre-existing tracks and make them their own, using the Live sets as templates.
- Emphasize that customization is a form of self-expression, allowing them to expand on the existing tracks.

Practical Exercise: Track Customization

- Provide participants with existing tracks from the Ableton Live session, emphasizing the utilization of these tracks as templates.
- Encourage them to personalize the tracks by adding their elements, such as vocal recordings, additional instruments, or effects. This exercise reinforces their ability to extend and customize music from an established foundation.

Instructor's Tip: Remind students that customization is about infusing the track with their unique style and emotions. Encourage them to tell a story through their customized versions.

Listening and Feedback: Allow time for participants to listen to each other's customized tracks and share the creative journey. Encourage constructive feedback and discussion.

Module 5.3 Summary

This module focused on beatmaking and track customization, allows students to build upon the pre-existing professional Live sets, using them as templates for their creative journey. It's essential to maintain a supportive and non-judgmental atmosphere where self-expression is valued. This approach reinforces the therapeutic and healing aspects of music creation and customization while offering guidance through established templates.

5.4 MODULE 4: MIXING AND AUDIO ENHANCEMENT

Objective: Teach the art of mixing and audio enhancement, ensuring that students can produce high-quality tracks, with a focus on building upon the progress made in previous modules.

Instructor's Note: This module builds on the foundation established in the previous modules. While we aim to introduce mixing concepts, it's essential to acknowledge the potential limitations and adapt the content to meet the needs and skill levels of the participants.

Pedagogical advice

1. Start with Guided Listening Sessions:
 - **Purpose:** Begin by playing a professionally mixed track and an unmixed version using examples

from Ableton Live's included content or imported audio. This helps participants understand the impact of mixing.

- **Guidance:** Ask general group questions like, "What differences do you notice between these two versions?" Avoid putting individuals on the spot.
 - **For Other DAWs:** If using a different DAW (e.g., Logic Pro, Audacity), play demo tracks or imported audio to compare mixed and unmixed versions. The core teaching concept remains the same.
 - **Engagement Strategy:** Encourage voluntary responses. Provide positive reinforcement to all contributions, creating an inclusive learning environment.
2. Demonstrate Basic Mixing Techniques in Ableton Live:
- **Step-by-Step Demonstrations:** Use Ableton Live to demonstrate core mixing techniques, such as EQ, compression, and reverb:
 - **EQ:** Show how to adjust frequencies using **EQ Eight**.
 - **Compression:** Demonstrate how compression can tighten up sound using **Compressor**.
 - **Reverb:** Apply **Reverb** to demonstrate how it adds depth.
 - **For Other DAWs:** If using other DAWs (e.g., Logic Pro, Audacity), demonstrate their equivalents:
 - For example, Logic Pro has the **Channel EQ** and **Compressor**, while Audacity provides the **Equalization** and **Compressor** effects.
 - Any DAW with EQ, compression, and reverb effects can be adapted for similar instruction.
 - **Use Visual Aids:** Provide printed or projected diagrams of EQ curves, compression ratios, and reverb effects to support understanding across different platforms.
3. Structured Hands-On Practice in Ableton Live:
- **Purpose:** After demonstrating, guide participants through hands-on practice in Ableton Live. Assign tasks like adjusting EQ on a drum track or applying reverb to a vocal sample using **EQ Eight** or **Reverb**.
 - **Guidance:** Encourage individual exploration but maintain structure. Offer clear objectives, such as "Balance the frequencies of the kick and snare."
 - **For Other DAWs:**
 - If using another DAW, such as Logic Pro or Audacity, focus on the equivalent tools (e.g., **Channel EQ** or **Compressor**). Most DAWs have similar tools to achieve the same results.
 - **Engagement Strategy:** Provide individual feedback focused on each participant's progress. Recognize effort and improvement regardless of the DAW being used.
4. Safe and Guided Exploration:
- **Interactive Learning:** Let participants explore mixing tools in Ableton Live, such as track volume automation or EQ tweaking. Assign specific tasks, like balancing vocals and instruments in a mix.
 - **Clear Instructions:** Offer step-by-step guidance. For example, "Use **EQ Eight** in Ableton Live to adjust the high frequencies of the vocals."
 - **For Other DAWs:**
 - In another DAW, use the appropriate EQ or volume automation tools. For instance, in Logic Pro, use the **Channel EQ**, and in Audacity, explore **Equalization** and manual volume adjustments.

5. Instructor-Led Feedback Instead of Peer Critique:
 - **Purpose:** In a correctional facility context, avoid peer critique sessions that may cause tension. Provide individualized feedback as participants work on tasks in Ableton Live.
 - **Instructor's Role:** Walk around and offer constructive feedback privately. For example, "You've done a great job balancing the drums—now let's focus on enhancing the vocals."
 - **Teaching Tip:** Feedback should be focused on each participant's progress and personal improvement, regardless of the DAW being used.
6. Simplify Advanced Concepts:
 - **Address Complexity:** Keep advanced techniques like sidechain compression simple in Ableton Live. Demonstrate how the **Compressor** plugin can create sidechain compression.
 - For Other DAWs:
 - **In other DAWs,** demonstrate similar compression or manual volume adjustments. If side-chain compression isn't available, like in Audacity, suggest alternative techniques such as manual volume automation.
 - **Analogies:** Use analogies to simplify complex ideas. For example, "Compression is like a volume controller that brings the loud and soft parts closer together."
7. Motivate Through Positive Reinforcement:
 - **Motivational Checkpoints:** Celebrate small wins, like successfully balancing track levels in Ableton Live. Use phrases like, "Great job getting the drums and bass balanced—now let's add some reverb to the vocals."
 - **Avoid Over-Criticism:** Focus on progress and effort, using constructive language like, "You've got the EQ sounding cleaner; next, we can work on adding depth with reverb."
8. Break Sessions into Short, Focused Tasks:
 - **Attention Management:** Mixing can be detail-oriented, so break the tasks into manageable chunks. For example, "Let's spend the next 15 minutes focusing on balancing the drum tracks in Ableton Live."
 - **For Other DAWs:** In other DAWs, ask participants to focus on one element at a time, such as adjusting volume or applying EQ on a specific track. Most DAWs support similar short, focused tasks for mixing.
9. Group Dynamics and Conflict Avoidance:
 - **Safe Feedback Environment:** Avoid direct peer critiques, which could create tension. Focus on general group discussions, asking neutral questions like, "What did you notice about how the instruments were balanced?"
 - **Instructor Leadership in Feedback:** Set the tone by offering positive, constructive feedback first. Encourage participants to share observations but keep it non-confrontational.
10. Flexibility with Platform-Specific Features:
 - **Instructor Adaptation:** Adapt the session to the tools provided by the specific DAW in use:
 - **Ableton Live:** Focus on advanced techniques like using Automation, EQ Eight, and Sidechain Compression.
 - **Other DAWs:** Emphasize the comparable tools in the DAW being used. For example, in Logic Pro, use Channel EQ and Compressor, while in simpler DAWs like Audacity, focus on core tasks like volume balancing and basic EQ.

- **Realistic Expectations:** Set realistic goals depending on the platform. Advanced features like automation may only be feasible in DAWs like Ableton Live or Logic Pro, while in simpler DAWs, mastering basic mixing concepts should be the priority.

5.4.1 Session 1: Introduction to Mixing

In Session 1, participants will begin their journey into the world of mixing, building upon their existing knowledge and creativity.

Learning by Application:

- Encourage students to apply the basic concepts of mixing, emphasizing practical exercises over theoretical discussions.

Session Breakdown:

1. Introduction (10 minutes):

- **Explain the Session's Objective:** Provide a brief overview of what mixing entails. Explain how mixing is about balancing levels, adjusting frequencies, and adding effects like reverb and compression to create a cohesive track.
- **Set Expectations:** Let participants know that this session will focus on learning basic tools for EQ, compression, and reverb.

2. Demonstration: Understanding Frequency and EQ (15 minutes):

- **Purpose:** Show how EQ is used to adjust different frequencies in the track.
- **Instructor's Demo:** In Ableton Live, demonstrate EQ Eight by adjusting the frequency balance on a drum track. For other DAWs (like Logic Pro or Audacity), use the equivalent EQ tools.
- **Interactive Exercise:** Ask participants to follow along on their DAWs and adjust the EQ of a simple drum track or vocal line. Focus on cutting and boosting different frequency ranges (e.g., cutting low-mids, boosting high frequencies).

3. Compression: Controlling Dynamics (15 minutes):

- **Purpose:** Introduce compression as a tool for controlling the dynamic range of a track.
- **Instructor's Demo:** Use Ableton's Compressor to demonstrate how it controls volume by leveling out the loud and quiet parts. Set a low threshold and ratio to show participants how the compressor smooths out dynamic changes.
- **For Other DAWs:** Show how to use the Compressor plugin in Logic Pro, or the Compression effect in Audacity.
- **Interactive Exercise:** Allow participants to apply compression to a track of their choice. Encourage them to adjust the threshold and ratio to see how it affects the dynamics.

4. Applying Reverb: Creating Depth and Space (15 minutes):

- **Purpose:** Demonstrate how reverb adds depth and space to a track.
- **Instructor's Demo:** In Ableton Live, use the Reverb effect to create a sense of space in a vocal or drum track. Show how to adjust the decay time and room size to change the effect.
- **For Other DAWs:** In Logic Pro, use Chromaverb for a similar effect. In Audacity, apply the built-in Reverb effect with basic adjustments.
- **Interactive Exercise:** Have participants experiment with adding reverb to vocals or instruments. Guide them to try different reverb settings to hear the changes.

5. Q&A and Review (10 minutes):

- **Purpose:** Wrap up the session by reviewing the key concepts and answering any questions.
- **Guided Reflection:** Ask participants to reflect on what they've learned: "What effect did EQ have on the sound of the drums?" or "How did compression change the dynamics of your track?"
- **Feedback:** Offer individualized feedback and praise any progress made during the session.

Instructor's Tip: Keep in mind that the goal is to introduce these concepts rather than delve into deep technicalities. The focus should be on using EQ, compression, and reverb as tools to enhance the tracks and bring out their potential.

5.4.2 Session 2: Fine-Tuning Tracks for Quality

This session continues the exploration of mixing, with a practical approach and a focus on enhancing the quality of the music:

Learning by Practice:

- Recognize that while advanced mixing concepts are valuable, it may be more beneficial to ensure participants grasp the basics effectively.

Practical Exercise: Enhancing Track Quality

- Dive into more advanced mixing concepts, including sidechain compression and automation, at a basic level.
- Guide participants in practical exercises focused on fine-tuning tracks for professional sound quality. This might include tasks like smoothing out transitions and refining dynamics.
- Encourage experimentation with these concepts but avoid overwhelming participants with technical details.

Instructor's Tip: Be patient and understanding, as the transition from basic to more advanced concepts can be challenging. The emphasis should be on applying the knowledge gained to improve the music.

Listening and Feedback: Allow participants to listen to their enhanced tracks and those of their peers. Provide constructive feedback and encourage discussions on the improvements made.

Module 5.4 Summary

This module concentrates on mixing and audio enhancement, offering students the tools to elevate the quality of their music. The approach maintains a balance between introducing advanced concepts and ensuring a practical understanding of the basics. This approach acknowledges the challenges of teaching complex techniques in a correctional facility context while aiming for continued progress in music production.

5.5 MODULE 5: MUSIC BUSINESS AND DISTRIBUTION

Objective: Educate students about the music business, its various stakeholders, and how to get their music on digital streaming platforms (DSPs).

Instructor's Note: This module aims to provide inmates with valuable knowledge about the music industry and the steps involved in sharing their music with the world. Recognize that practical application in a correctional facility context can be challenging, but understanding the basics of the music business remains valuable.

Pedagogical advice

- 1. Simplify Complex Concepts:** The music business can be overwhelming, especially for those with little to no prior exposure. Focus on simplifying key concepts like copyright, royalties, and distribution.
- 2. Use Visuals:** Diagrams of the music business structure and flowcharts for distributing music are incredibly helpful. Ensure that these are available as handouts or on-screen presentations.
- 3. Engage with Practical Examples:** Relate all concepts back to the participants' own work. For instance, when discussing copyrights, have participants reflect on the tracks they've created during the course.
- 4. Offer Step-by-Step Guidance:** For digital distribution, break down the steps clearly and use a real-world demo wherever possible. Make sure participants understand each part of the process, even if they can't upload their music during the session.
- 5. Adapt to Available Technology:** If access to the internet or distribution services is limited in the correctional facility, provide detailed, printed instructions for students to follow after release.

5.5.1 Session 1: Introduction to the Music Business

In Session 1, students will be introduced to the fundamental concepts of the music business:

Learning by Overview:

- Acknowledge that the intricacies of the music business may be challenging to delve into deeply in this context. Focus on building a foundational understanding.

Session Breakdown:

1. Introduction (10 minutes):
 - **Explain the Session's Objective:** Provide a high-level overview of the music industry. Introduce the main roles, such as artists, producers, managers, and labels, and how they interact.
 - **Set Expectations:** Let participants know that this session will give them an understanding of the business side of music and why it's important to know how it works, even as an artist.
2. Key Roles in the Music Business (15 minutes):
 - **Purpose:** Break down the main stakeholders in the music business.
 - **Instructor's Explanation:** Use clear, simple language to explain what producers, artists, managers, record labels, and distributors do.
 - **Visual Aids:** Use diagrams to illustrate how money flows in the industry, from a song being produced to revenue being generated from streaming, sales.
 - **Group Discussion:** Open the floor for a brief discussion on why knowing these roles matters, especially for independent artists.
 - **Practical Exercise:** Ask participants to think about which role they relate to most and why. Are they more artist-oriented, or do they see themselves managing others?

3. Copyrights and Royalties (20 minutes):

- **Purpose:** Introduce the concept of copyrights, royalties, and how artists get paid.
- **Instructor's Explanation:** Explain in simple terms what copyright means and how royalties are earned (e.g., performance royalties, mechanical royalties).
- **Interactive Example:** Provide a practical example of how an artist might earn money from streaming platforms like Spotify or how their music is used in media (e.g., films, commercials).
- **For Different DAWs:** If possible, tie this to their current work—discuss how, once they've produced a track in Ableton Live or any DAW, owning the copyright is the first step toward earning revenue from it.

4. Q&A and Review (15 minutes):

- **Purpose:** Wrap up by reviewing the roles discussed and answering questions.
- **Guided Reflection:** Ask participants to think about what role they find most interesting and why understanding copyright is critical for them as musicians.

Instructor's Tip: Keep the discussion interactive and centred on the students' perspectives and aspirations. Relate the concepts to their potential roles in the music industry.

5.5.1 Session 2: Music Distribution on Digital Streaming Platforms

This session covers the practical steps to get music on digital streaming platforms: Learning by Overview:

Learning by Step-By-Step Guidance:

- Focus on the practical application of getting music on DSPs, understanding that inmates may have limited access to online resources.

Session Breakdown:

1. Introduction (10 minutes):

- **Explain the Session's Objective:** Let participants know that this session will teach them how to distribute their music on digital streaming platforms, a critical step in getting their music out to the world.
- **Set Expectations:** Make sure they understand that while the technical process may vary slightly across platforms, the fundamental steps remain similar.

2. Overview of Digital Streaming Platforms (15 minutes):

- **Purpose:** Provide a general overview of the major DSPs (e.g., Spotify, Apple Music, Deezer, Amazon Music).
- **Instructor's Explanation:** Explain how DSPs work and how they differ from each other. Mention the pros and cons of these platforms (e.g., Spotify's reach vs. Bandcamp's artist-first revenue model).
- **Interactive Exercise:** Have participants browse the DSPs (if resources allow) and identify key features that matter to them (e.g., payment models, audience reach).

3. Steps to Distribute Music on DSPs (20 minutes):

- **Purpose:** Explain the step-by-step process of distributing music on DSPs.
- **Instructor's Demo:** Provide a demo of how to distribute a track. If you can't demonstrate this live due to limited resources, use a pre-recorded video or a clear step-by-step guide that shows

how to use a music aggregator like DistroKid or TuneCore.

- **Hands-On Exercise:** If possible, guide participants through a mock upload of one of their tracks using these platforms. If internet access is limited, simulate the process using visual aids or printed step-by-step instructions.

4. Q&A and Practical Considerations (15 minutes):

- **Purpose:** Wrap up by addressing any concerns participants have about distributing music and explain additional aspects, such as metadata (track titles, cover art) and quality control (bit rate, file format).
- **Guided Reflection:** Encourage participants to think about the track(s) they've created and how they might position them for release.

Instructor's Tip: Recognize that practical exercises in this context may be limited due to the lack of direct access to online platforms. However, understanding the process is still valuable for future endeavours.

Listening and Feedback: Encourage participants to share their thoughts on the music distribution process. Discuss any potential challenges and the importance of preparation.

Module 5.5 Summary

Module 5.5 provides students with insights into the music business and the steps involved in getting their music on digital streaming platforms. The focus remains on understanding the basics, and practical exercises may be limited in this correctional facility context. However, the knowledge gained can serve as a foundation for future endeavours in the music industry.

5.6 FINAL PROJECT AND GRADUATION

Objective: Culminate the course with a final project where students create and release their own hip hop track and celebrate their achievements with a live event.

Instructor's Note: This module serves as the culmination of the course, allowing students to demonstrate their newfound skills and creativity to an audience. While practical aspects may have limitations in a correctional facility context, the focus remains on acknowledging and celebrating students' achievements through a live event.

Pedagogical advice

1. **Fostering Confidence:** Encourage participants to feel proud of their work and comfortable presenting it. Offer support for those who may be nervous about performing or presenting their track.
2. **Celebrate Progress, Not Just Perfection:** The final project should reflect the participants' progress. Remind them that it's okay if their track isn't "perfect"; the goal is to showcase their learning and effort.
3. **Create a Supportive Environment:** Make the graduation ceremony a celebration of achievements, emphasizing the positive impact the course has had on their creative journey.
4. **Flexibility in Presentation:** Some participants may feel more comfortable having their track played back rather than performing live. Ensure that both options are celebrated equally.

5.6.1 Final Project: Creating an Original Hip Hop Track

For the final project, students will have the opportunity to create an original hip hop track that showcases their skills. Learning by Step-By-Step Guidance:

Project Development:

- Encourage students to craft an original hip hop track that highlights their beatmaking, lyric writing, vocal recording, and mixing abilities.
- Stress personal creativity and self-expression, allowing them to tell their unique stories through music.

Session Breakdown:

1. Conceptualization of the Track (Session 1):
 - **Purpose:** Guide participants through the process of brainstorming and conceptualizing their final track. They should focus on expressing their experiences or personal stories through music.
 - **Instructor's Guidance:** Encourage participants to draw inspiration from the beats, lyrics, and vocals they've worked on during the course.
 - **Interactive Exercise:** Each participant creates a rough outline of their track. This might include a basic beat structure, themes for lyrics, and ideas for how the track will be mixed.
2. Beatmaking and Instrumental Production (Session 2):
 - **Purpose:** Have participants focus on the beatmaking and instrumental production portion of their track, using Ableton Live or their chosen DAW.
 - **Instructor's Demo:** Provide a brief demo of how to structure a full-length track, combining drums, basslines, melodies, and effects. Ensure participants know how to set up song structures with verses and choruses.
 - **Hands-On Time:** Participants should spend most of the session working on the instrumentals for their track. Encourage them to experiment with drum patterns, melodies, and layering sounds.
3. Lyric Writing and Vocal Recording (Session 3):
 - **Purpose:** Guide participants through the process of writing and recording vocals for their track.
 - **Interactive Exercise:** Participants continue writing their lyrics, based on the themes they outlined during Session 1. Once the lyrics are finalized, they will record their vocals using the DAW.
 - **Instructor's Tip:** Provide individual feedback during the vocal recording process, ensuring that participants are comfortable with their vocal performance and microphone techniques.
4. Mixing and Finalizing the Track (Session 4):
 - **Purpose:** Participants will mix and finalize their tracks, applying the mixing techniques learned in Module 4.4.
 - **Interactive Exercise:** Guide participants through the final steps of mixing their track, adjusting levels, adding effects, and ensuring the track is cohesive. Provide feedback on balancing vocals, instrumentals, and overall sound quality.
5. Preparing for the Graduation Ceremony (Session 5):
 - **Purpose:** Prepare participants for presenting their final project at the graduation ceremony. Discuss how they want to present their track—whether through a live performance, a playback

session, or a combination.

- **Instructor's Guidance:** Offer tips on how to present their work confidently. If live performances are part of the ceremony, hold a brief rehearsal to ensure participants are comfortable.

Instructor's Tip: Recognize varying skill levels and tailor guidance accordingly to ensure each student's creative potential is realized.

Digital Release (Under Guidance):

- If possible, provide guidance on the steps to release their projects on digital streaming platforms (DSPs). Highlight the importance of metadata, cover art, and quality assurance.
- If limitations prevent a full digital release, focus on preparing the projects for release upon re-integration into society, emphasizing skill development and experience.

5.6.2 Graduation and Live Showcase Event

The graduation ceremony transforms into a dynamic live event where students not only receive certificates but also perform and showcase their creative projects.

Session Breakdown:

1. Introduction and Opening Remarks:

- **Purpose:** Begin the event with an introduction by the instructors, acknowledging the hard work and progress of the participants.
- **Guest Speakers:** If possible, invite guest speakers (e.g., local musicians, industry professionals) to offer brief words of encouragement and inspiration.

2. Presentation of Final Projects:

- **Live Performance:** Participants who are comfortable performing live will have the opportunity to present their track in front of the group.
- **Playback Session:** For participants who prefer not to perform, their track can be played back in full, allowing everyone to appreciate the final result.
- **Instructor's Role:** Ensure that all participants feel supported and celebrated, regardless of how they choose to present their work.

3. Certificates and Recognition:

- **Purpose:** Present participants with certificates of completion. Acknowledge their dedication and growth throughout the course.
- **Instructor's Remarks:** Offer personal reflections on the group's journey, highlighting key moments of progress or breakthrough.

4. Closing Celebration:

- **Purpose:** End the event with a positive, celebratory atmosphere. Encourage participants to reflect on their accomplishments and share their thoughts on the course.
- **Group Reflection:** Facilitate a brief discussion where participants can talk about what they enjoyed, what they learned, and how they plan to apply their skills going forward.

Instructor's Tip: Make the live showcase event memorable and emotional, emphasizing the positive impact of the course on participants' lives and their ability to entertain and inspire through music.

Module 5.6 Summary:

This module marks the conclusion of the course with a live showcase event that celebrates the progress and achievements of the students. The event not only includes the presentation of certificates but also live performances and beat showcases, recognizing the transformative power of music in rehabilitation and personal growth.

TRAINING SCHEDULE

6. Training Schedule

6.1 WEEKLY TIMETABLE

Objective: Provide a balanced weekly schedule that ensures a mix of theoretical instruction, practical application, and creative work, while keeping participants engaged and progressing through the modules.

Key Considerations:

- **Class Frequency:** Given that inmates may not have access to the tools outside of class, it's important to ensure enough time in each session for hands-on practice.
- **Session Length:** Each session should last long enough to allow for both teaching and application, but not so long that attention spans are tested.

Sample Weekly Timetable:

- **Week 1–2:** Introduction to Music Production (Modules 5.1)
 - **Day 1:** Introduction to the Ableton Live interface and basic controls (5.1.1 & 5.1.2)
 - **Day 2:** Understanding tempo, switching views, and arrangement loops (5.1.3)
 - **Day 3:** Understanding song structure and rhythm basics (5.1.4 & 5.1.5)
- **Week 3–4:** Lyric Writing and Vocal Recording (Module 5.2)
 - **Day 1:** Introduction to lyric writing and project planning (5.2.1)
 - **Day 2:** Lyric writing and rap techniques (5.2.3 & 5.2.5)
 - **Day 3:** Content and style discussion, vocal recording, and rap training (5.2.4, 5.2.6 & 5.2.7)
 - **Day 4:** Finalizing lyrics and recording techniques (5.2.8)
- **Week 5–6:** Beatmaking and Track Customization (Module 5.3)
 - **Day 1:** Introduction to beatmaking techniques (5.3.1)
 - **Day 2:** Customizing existing tracks (5.3.2)
- **Week 7:** Mixing and Audio Enhancement (Module 5.4)
 - **Day 1:** Introduction to mixing and basic techniques (5.4.1)
 - **Day 2:** Fine-tuning tracks for final quality (5.4.2)

- **Week 8:** Music Business and Distribution (Module 5.5)
 - **Day 1:** Introduction to the music business and copyrights (5.5.1)
 - **Day 2:** Distributing music on DSPs (5.5.2)
- **Week 9-10:** Final Project and Graduation (Module 5.6)
 - **Day 1:** Development and finalization of the track (5.6.1)
 - **Day 2:** Preparation for the graduation event and live showcase (5.6.2)

6.2 COURSE DURATION

Objective: Determine the ideal length of the course, taking into account the participants' availability and the complexity of the material.

- **Suggested Duration:** The course could run for **9 to 10 weeks**, with **1 or 2 sessions per week**, depending on the facility's schedule and resources.
 - **Sessions per Week:** Ideally, there would be **2 sessions per week** (1 focusing on learning and 1 focusing on hands-on practice), but **1 session per week** is a viable option if time is limited.
 - **Session Length:** Each session should last approximately **2 to 2.5 hours**, to allow for both instruction and hands-on practice.

6.3 ASSESSMENTS AND EVALUATIONS

Objective: Implement regular assessments to track progress and adapt the course as needed.

- **Formative Assessments:** Throughout the course, informal check-ins will help gauge participant understanding. This could be as simple as asking participants to demonstrate what they've learned (e.g., creating a basic beat or recording vocals).
 - **Examples:** Ask participants to share short clips of their work after each module to ensure understanding of core concepts like beatmaking or mixing.
- **Summative Assessment:** The Final Project will serve as the primary assessment, where participants are evaluated on their ability to apply the skills learned throughout the course.
 - **Criteria:** Tracks will be assessed based on creativity, application of mixing techniques, and overall cohesion. However, emphasis should be placed on effort and progress, rather than technical perfection.

INMATE SUPPORT AND WELL-BEING

7. Inmate Support and Well-being

Objective: To provide participants with the emotional and psychological support they may need during the course, while equipping trainers with the ability to recognize signs of distress, handle conflicts, and refer participants to appropriate resources when necessary. Trainers, as external figures, are in a unique position to observe and assess participants' emotional states, expectations, and needs.

7.1 EMOTIONAL SUPPORT

As external trainers, you occupy a privileged position. Participants often perceive you as being outside of the institutional structure, which may allow them to feel more comfortable expressing themselves. This gives trainers a unique opportunity to assess the emotional state of participants and better understand their expectations and wishes for the future.

- **Trainer's Role:**
 - As an outsider, you can act as a neutral party, which may encourage participants to open up and share their feelings or challenges more freely than they would with internal staff.
 - By engaging in conversations and fostering a supportive environment, you can help participants explore their emotions through the creative process. This is an opportunity for participants to express their struggles, hopes, and aspirations, which can be channelled into their music.
- **Creating a Safe Space:**
 - Encourage open dialogue with participants and be attentive to both verbal and non-verbal cues that may indicate their emotional state.
 - Use music as a therapeutic tool, helping participants process their emotions through lyrics and sound, which can serve as a powerful outlet for self-expression.

7.2 CONFLICT RESOLUTION

In a correctional facility, conflicts may arise due to the personal and emotional challenges participants face. Hip hop, with its roots in self-expression and social dialogue, offers a platform for conflict resolution through non-violent means. Trainers can use the creative elements of hip hop to promote understanding and resolve disputes constructively.

- **Conflict Resolution Through Hip Hop:**

- Hip hop culture, particularly rap battles and lyrical exchanges, historically serves as a way to resolve conflicts through artistic expression rather than physical confrontation. Trainers can draw on this tradition, encouraging participants to express their frustrations, differences, or disagreements through lyrics and music. This can channel negative energy into creativity, offering an alternative to physical or verbal altercations.

- **Security Protocols:**

- Trainers must be aware of the correctional facility's security protocols and should work closely with staff to ensure a safe environment while maintaining a focus on conflict resolution. Below are some practical considerations and examples that trainers should clarify with the institution:
 - **Are the penitentiary guards in the same room as the laboratory?** In some facilities, security staff may be present in the room to ensure order. If this is the case, trainers should understand the guards' role in the classroom environment and coordinate their presence with the needs of the participants.
 - **If not, where can the trainer easily and quickly access prison staff in case of need?** It is crucial for trainers to know where the nearest security staff are located and how to contact them in case a situation escalates beyond their ability to manage. Having clear communication protocols in place with the institution is key.
 - **Examples of Security Arrangements:**
 - If a conflict escalates, trainers should have an agreed-upon plan for involving facility staff, allowing them to de-escalate situations without immediately resorting to calling in security. For instance, the facility may allow trainers to handle verbal disputes, stepping in only if the situation threatens to become physical.
 - Some institutions may allow for flexibility in managing low-level conflicts, trusting trainers to use creative tools like music to defuse tensions. However, trainers must be clear about the limits of this approach and when it is necessary to involve security.

- **Mediation and De-escalation:**

- Trainers should act as mediators when conflicts arise, using dialogue and artistic expression as tools for resolution. Encourage participants to voice their concerns through music or open discussions, helping them understand that conflict doesn't have to be physical or aggressive.

- **Respect and Non-Confrontational Language:**

- Use neutral, non-confrontational language when addressing conflicts, ensuring that all parties feel heard and respected. Encourage participants to work together in finding creative, non-violent solutions to their disagreements, reinforcing the role of hip hop as a means of peaceful expression.

7.3 RECOGNIZING SIGNS OF DISTRESS

Active listening and promoting open dialogue are key tools for recognizing signs of distress among participants. When trust is built, inmates are more likely to share their feelings and explain their stress or emotional difficulties. Trainers should be attentive to both what is said and unsaid, observing behaviours that may indicate deeper emotional struggles.

In particular, there are two specific red flags to be aware of:

- **Self-Harm:**
 - Acts of self-injury are often a visible manifestation of emotional distress. Trainers should be observant of physical signs, such as cuts or scars on uncovered body parts, particularly arms or legs. These signs of self-harm require immediate attention and support.
- **Altered States of Consciousness:**
 - It is possible that a participant may attend the course in an altered state due to substance use. Trainers should be aware of signs such as disorientation, unusual behaviour, or difficulty focusing. If this situation occurs repeatedly, it is a clear indicator that the participant may require further support.

In both cases, it is essential to address these issues seriously but with sensitivity. Open dialogue is key to supporting participants, and trainers should consider involving the prison medic or psychologist if necessary to ensure the participant receives appropriate care.

7.4 PROVIDING ACCESS TO COUNSELLING AND REHABILITATION

Trainers should be aware of the resources available within the facility, such as counselling services or rehabilitation programs, and be prepared to guide participants toward those services if needed. The classroom should be a space where participants feel safe, supported, and encouraged to seek help when necessary.

- **Trainer's Role:**
 - Trainers, as external figures, can serve as a bridge between participants and the facility's mental health resources. By establishing trust, trainers can help participants feel more comfortable seeking additional support.
- **Referral to Professional Support:**
 - If a participant's emotional challenges are beyond what can be managed in the classroom, trainers should refer them to counselling or rehabilitation services available within the correctional facility. This ensures that participants receive the professional care they need in a timely manner.
- **Encouraging Self-Expression and Healing:**
 - The music production process can serve as a therapeutic outlet for participants, helping them process their emotions through creative work. Trainers should foster an environment where participants feel comfortable using music as a tool for healing and self-expression, while also knowing that further support is available if needed.

Instructor Guidance:

- **Assessing Emotional Well-being:**
 - As an external observer, you are in a unique position to assess participants' emotional states. Regularly check in with participants, both individually and as a group, to gauge their well-being and offer support where needed.

- **Creating an Open and Supportive Atmosphere:**
 - Foster a classroom environment that prioritizes respect, communication, and emotional well-being. Encourage participants to use music as a form of self-expression and provide a safe space where they can express their feelings.

- **Referring to Mental Health Resources:**
 - Know when to refer participants to the facility's mental health professionals, especially if signs of distress such as self-harm or altered consciousness are present. Establish a clear line of communication with the prison's mental health team to ensure participants receive appropriate care.
 -

ETHICAL CONSIDERATIONS

8. Ethical Considerations

Objective: To ensure that trainers understand and uphold ethical principles while conducting the course, especially regarding privacy, intellectual property, content creation, and the potential impact of the training on inmates.

8.1 PRIVACY AND CONFIDENTIALITY

Objective: Ensure that participants' privacy is respected throughout the course, particularly regarding the external dissemination of their images and creative materials.

- **Maintaining Confidentiality:**
 - Trainers must ensure that participants' personal information and creative output are handled with strict confidentiality. **No external dissemination of images or materials produced by inmates is allowed** without explicit permission. Dissemination can only occur if a specific release form has been filled out and agreed upon by the association promoting the workshop, the host institution, and the inmate.
- **Release Form:**
 - The release form must be agreed upon between the **association promoting the workshop**, the **host institution**, and the **inmate**. This form will specify the terms under which images or materials created by participants can be shared outside the facility.
- **Protecting Participants' Identities:**
 - Trainers must ensure that participants' identities and personal stories are not disclosed without their explicit consent. Any dissemination of their work or images must strictly follow the guidelines set out in the release form.
- **Instructor's Responsibility:**
 - Instructors are responsible for creating a trusting environment where participants feel safe sharing their work, knowing that their personal stories and creative output will not be misused or shared without consent. Trainers should make sure participants are fully aware of their rights concerning external dissemination of materials.

8.2 COPYRIGHT AND LICENSING

Objective: Educate participants on copyright laws, the ethical use of music and samples, and how to protect their own creative work, especially as they prepare to distribute their music.

- **Understanding Copyright:**
 - Trainers should explain the fundamentals of copyright law, ensuring participants understand how to safeguard their music, lyrics, and compositions. Participants need to be aware that their creative output is their intellectual property and that copyright protects their work from unauthorized use.
- **Distinguishing Plagiarism from Tribute:**
 - Trainers should clarify the difference between plagiarism and paying tribute in music. **Plagiarism** occurs when someone copies another artist's work without permission or proper credit, while **tribute** involves recognizing the influence of another artist in a respectful and credited manner. Participants should be encouraged to acknowledge their influences without directly copying another artist's work.
- **Link to Music Business and Distribution (5.5):**
 - This section ties directly into **Module 5.5: Music Business and Distribution**, which offers detailed guidance on the steps involved in distributing music on digital platforms. Trainers should refer to **5.5** when explaining how participants can protect their music during the distribution process, covering topics such as metadata, publishing rights, and digital rights management.
- **Ethical Use of Samples:**
 - Participants must be made aware that using copyrighted material (such as music samples or beats) without proper permission is illegal. Trainers should encourage participants to use royalty-free samples, create their own content, or seek proper licensing for external materials.
- **Practical Application:**
 - Trainers can guide participants on how to register their work for copyright protection and how to credit collaborators fairly. They should also emphasize the importance of understanding the terms of agreements with distributors and how to manage revenue from streaming platforms, which is covered in **5.5**.

8.3 PROMOTING POSITIVE CONTENT

Objective: Encourage participants to create music that is positive, respectful, and constructive, while discouraging content that could be harmful or destructive.

- **Promoting Constructive Expression:**
 - Trainers should encourage participants to express themselves creatively while steering them toward positive and uplifting content. Even when discussing difficult topics, participants should be guided toward reflection and growth through their music.
- **Avoiding Harmful Themes:**
 - Trainers must be vigilant in discouraging lyrics or content that promote violence, discrimination, or hate. The focus should remain on using music as a healing and empowering tool.
- **Modeling Positive Behavior:**
 - Trainers should model positive and respectful behaviour in the classroom to set the tone for the type of content participants are encouraged to create.

8.4 AVOIDING EXPLOITATION AND MANIPULATION

Objective: Ensure that participants' creative output is not exploited or manipulated, particularly regarding intellectual property and income derived from their work.

- **Preventing Exploitation:**
 - Trainers must ensure transparency when dealing with participants' creative work. All music created during the course remains the property of the participants, and trainers must not exploit it without their explicit consent.
- **Fair Compensation:**
 - If participants' music is published or distributed in a way that generates revenue (e.g., on digital streaming platforms), they must be fairly compensated and retain ownership rights.
- **Instructor's Role:**
 - Trainers should maintain transparency regarding the use of participants' work, particularly if it is used for promotional purposes. Full consent must be obtained before using participants' music or lyrics outside of the course.

MONITORING AND EVALUATION

9. Monitoring and Evaluation

Objective: To ensure that trainers understand and uphold ethical principles while conducting the course, especially regarding privacy, intellectual property, content creation, and the potential impact of the training on inmates.

9.1 TRACKING INMATE PROGRESS

Objective: Create a system for monitoring the development of participants' skills and personal growth throughout the course.

- **Continuous Assessment:**
 - Trainers should implement a system of continuous, informal assessments. This can include periodic reviews of participants' work, informal feedback sessions, and observation of their engagement and skill development.
- **Measuring Skill Acquisition:**
 - Assessments should track both technical skills (e.g., proficiency with DAWs, beatmaking, mixing) and creative development (e.g., lyric writing, vocal performance). Trainers should observe how participants evolve over time, particularly in their ability to apply new concepts.
- **Self-Assessment:**
 - Encourage participants to reflect on their own progress. Trainers can provide simple self-assessment tools, such as journals or progress logs, where participants track their development, challenges, and achievements.
- **Tracking Behavioural Progress:**
 - In addition to technical and creative progress, trainers should also observe behavioural changes, such as increased confidence, collaboration, or engagement. These soft skills are equally important markers of success in the program.

9.2 ASSESSING THE EFFECTIVENESS OF THE PROGRAM

Objective: Develop strategies to evaluate how well the program meets its objectives and make adjustments based on the results.

- **Feedback from Participants:**
 - Trainers should periodically collect feedback from participants about their learning experience. This can be done through surveys, informal discussions, or group reflections at key points in the course (e.g., midway and at the end).
- **Feedback from Trainers:**
 - Trainers should document their own observations about how well the curriculum and methodologies are working. They should reflect on what challenges arise in the classroom, what content is most effective, and how engaged participants are with different aspects of the course.
- **Quantitative and Qualitative Data:**
 - Both **quantitative data** (e.g., completion rates, number of participants achieving specific skills) and **qualitative data** (e.g., feedback on participants' emotional growth, creative output) should be collected. This will provide a well-rounded picture of the program's success.

9.3 MAKING CONTINUOUS IMPROVEMENTS

Objective: Use the data collected from assessments and feedback to improve the curriculum and teaching methodologies over time.

- **Adapting the Curriculum:**
 - Based on feedback from participants and trainers, adjustments to the course content may be necessary. If certain sections are consistently challenging or disengaging, trainers should consider modifying the approach or revisiting the material in a different format.
- **Incorporating New Tools and Techniques:**
 - As music production technology evolves, trainers should stay informed about new tools, plugins, and techniques that could enhance the course. Regularly updating the DAW templates and teaching materials will keep the program relevant and engaging..
- **Collaborating with Facility Staff:**
 - Trainers should also collaborate with correctional facility staff to identify broader opportunities for improvement. This may include adjusting the schedule to better suit participants' needs or introducing new support mechanisms for inmates showing particular promise or facing difficulties.

Instructor Guidance for Monitoring and Evaluation:

- **Maintain Consistency in Assessments:**
 - Ensure that progress tracking is consistent throughout the course, with regular opportunities for feedback and reflection.
- **Be Flexible and Open to Change:**
 - Instructors should be willing to adjust their teaching strategies and materials based on the data gathered. Continuous improvement is key to the program's long-term success.
- **Celebrate Successes:**
 - Recognize both small and large achievements in participants' progress. Celebrating successes reinforces their growth and keeps motivation high throughout the program.



MUSIC FOR FREEDOM

 music4freedom.eu

 contact@music4freedom.eu

  /m4f.eu



Asturia vzw



Erasmus+

Enriching lives, opening minds.