

Annotated Multimodal Resources

Theme/Topic: Multimodal Music Literacy

1) *My First Classical Music Book (purchased book, but also available in library)*

1. Description

My First Classical Music Book is a book by Genevieve Helsby and illustrated by Jason Chapman. It is a book that provides an interactive, original and colorful approach to learning music in a fun way. The main focus area of the book is music in the classical areas. In addition, famous music composers and musical instruments are clearly introduced with vivid art images.

In the book, it divides into three main sections: When, Where?, People, and Instruments.

- 1) “When, Where?”, guides the children/readers to where and when they can listen to classical music; and gives a sense of the place that we can approach and get involved with classical music.
- 2) “People”, introduces couple famous composers such as Bach, Beethoven, Mozart and etc. In each chapter, text introduces the composer’s background, style and characteristics in a clear and simple way (which can be easily understood by children). Moreover, one of the famous and symbolic music pieces by that particular composer is introduced in the chapter. A CD with music tracks is provided for you to listen to. For each song/music piece, there is a follow-up question. The question allows readers/children to analyze the music in detail (Answer Key is provided). In this way, children/students are not only listening to the piece, but also getting to know the various features and meanings of the music.^[1]
- 3) “Instruments” introduces orchestral and band instruments such as strings, woodwinds and percussion. Similar to the section “People”, there is a famous music piece

following each instrument in each chapter. After you play the track and listen to the music, there is a follow-up question regarding the specific features of that instrument.

This book is a great resource that a teacher can use in the classroom. For instance, if you want to introduce a composer to the students, you can use this book to give the background, features and characteristics of the composer by reading and showing the book to the class. Afterwards, you can play the soundtrack in that chapter, which allows students to explore more about the composer and the music. Another example would be when you want to introduce a certain type of instrument. You can also use this book as a guide to introduce the instrument to the class.

2. Critical Analysis

This resource can be used for not only music students, but also in a language class or history class perhaps; for language class such as ELL and English class. It could be a fun way to learn English by using the music subject. Similar to the use of hip-hop literacies used in English education (Belle, C. 2016). Belle (2016) incorporates hip-hop music into her English teaching, which lets the students learn English in a fun way and make the knowledge memorable. In music class, famous musical works, famous composers and instruments could be introduced by using this book. One of the benefits of this resource is the simple language and content. All English level students could easily understand the content. Furthermore, the vivid cartoon drawings and art in the book is very attractive, which can hold the students' interest and is a good visual representation of what they are learning. Additionally, this resource not only introduces and teaches the content to the students, but also encourages them to think and reflect through the question section at the end of each music excerpt.

Limitation/Caveat

- Do not leave your students to think of the question section on their own. Make it as a group discussion work; which will avoid students struggling by themselves.

- Use the CD that came with the book, because the excerpts are formally displayed on the CD. Also, the analysis questions in the book mostly refer to a certain time section on a musical excerpt on the CD. Thus, it is important to use the CD that is provided. [L] [SEP]

- The images and drawings are very cartoon style. Thus, I think the resource should be used more often for ELL students or beginner band students. (Not senior band like Gr.11- 12). Using this source frequently for the senior grades is not recommended. Maybe only use one section or chapter in the book to introduce that certain content such as a particular composer or an instrument. [L] [SEP]

***Bonus: recommendation:** [L] [SEP]

Last but not least, teachers could also find some cartoon version or performance video of that actual music piece after you introduce it to the class. It is a great idea for the students to explore and see what would it be liked in an actual performance or how music can be incorporated in another format such as cartoon and movies. [L] [SEP]

3. References [L] [SEP]

Belle, C. (2016). Don't Believe the Hype: Hip-Hop Literacies and English Education. *Journal of Adolescent & Adult Literacy*, 60(3), 287-294. [L] [SEP]

Helsby, G., & Chapman, J. (2009). *My first classical music book*. London: Naxos Books. [L] [SEP]

6) Musictheory.net (free online resource) – Tracy

1. Description

Musictheory.net is a free online resource that mainly focuses on music theory lessons and exercises. On the website, music theory lessons, exercises and tools

are clearly provided. Lessons: materials are clearly introduced and categorized into sections from beginner to advanced level.

- 1) The Basics (The staff, note duration, measures and etc.)
- 2) Rhythm and Meter (Simple and compound meter)
- 3) Scales and key signatures (Major, minor scale, key signatures and etc.)
- 4) Intervals (Generic intervals, writing intervals, and etc.)
- 5) Chords (Triad inversion, seventh chords and etc.)
- 6) Diatonic Chords (diatonic triads, Roman numeral analysis and etc.)
- 7) Chord Progressions (Cadences, circle progressions and etc.)
- 8) Neapolitan Chords (building, using and analyzing Neapolitan chords)

Exercises: free online exercises about music theory

- . 1) Staff identification (Note, key signature identification and etc.)
- . 2) Staff construction (construct the requested note, key signatures and etc.)
- . 3) Keyboard Identification (ex. Identify the interval of the highlighted piano)
- . 4) Fretboard Identification (ex. Identify the note of the marked fretboard position)
- . 5) Ear Training (ex. listen and identify the played note or intervals)

Tools: can help student with calculating the accidentals, display correct note and chord

- . 1) Calculators (ex. Display the scale for a specified tonic and scale type)
- . 2) Utilities (Tempo Tapper, Staff paper generators and pop-up piano)

- . The above is only a brief description about musictheory.net. For teaching, this online resource could be very useful for doing ear-training exercises with students. For instance, using the ear-training exercise in the class would help students to identify the chords, intervals and etc. Moreover, you can change the play mode, speed, and type of the interval, scale or chord for the exercises. For example, you can set up the speed for the system to play the intervals (slower to fastest), set the range of the intervals or chords that will play in the exercises, and you can choose the type of chords or intervals that will be tested on the exercises. Thus, this can be an in class exercise or even for students to practice at home.

2. Critical Analysis

This online resource works best for any level of students in music.

Where, When and for whom can it be used?

- Beginner Band to Senior Band [L][SEP]
 - Music theory classes such as composition [L][SEP]
 - Guitar Class and music technology class [L][SEP]
 - In class exercises or individual homework [L][SEP]
 - All music learners (included ELL students); the lessons can help and demonstrate concepts clearly to all English level learners and the exercises are clear visually and aurally [L][SEP]
- Benefits of the resource: [L][SEP]
- Introduce new music theory lesson/knowledge to students (ex. Clear definition and explanation is provided for certain words and terms)
 - . - Enhance knowledge by providing exercises [L][SEP]
 - . - Exercises can be customized such as the range, the selection of intervals, the speed of the interval played. [L][SEP]

- . - Multimodal learning (learn by reading texts, looking at the pictures, doing the exercises with audios and sound tracks; also digital learning)^[L]_[SEP]Limitations/Caveats:

- . Teachers should demonstrate how to do the exercises and how to customize it at the setting. Without demonstrating the use of the resource, students might have difficulty to starting the ear-training exercises. In addition, I suggest teaching the theory lesson in class rather than letting students self-learn in the lesson section. The reason is that the lessons are all explained in texts and shown by pictures. It would be better for the teacher to deliver that knowledge in class. Then, after demonstrating how to use the exercise tool, you can assign the exercises for homework.

- . **3. Reference**

- . Musictheory.net, LLC (2000-2018) MusicTheory.net. Retrieved July 24th, 2018 from [https://www.musictheory.net/\(2000-2018\)](https://www.musictheory.net/(2000-2018)).