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Altri autori (Persone)	AardenBret AuerbachBrent BiermanBenjamin BostockMathonwy BurnsLori DubucTamar GrymesJames A HughesJames R KerstetterKathleen LafranceMarc MacLachlanHeather MalaweyVictoria MarshallWayne NeffAli Colleen NancyRosenberg SalleyKeith SmithHope Munro SnellKaren WoodsAlyssa
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Nota di contenuto	<p>Contents; Introduction; Part I: GENERAL TOOLS; Chapter 01. Appreciating the Mix: Teaching Music Listening Skills through Sound-Mixing Techniques; Chapter 02. Pod-Logic: A Guide to Getting the Most out of Your iPod in the Music Classroom; Chapter 03. Global Connections via YouTube: Internet Video as a Teaching and Learning Tool; Part II: TEACHING MUSICIANSHIP AND MUSIC THEORY; Chapter 04. Popular Music in the College Music Theory Class: Rhythm and Meter; Chapter 05. Teaching Traditional Music Theory with Popular Songs: Pitch Structures</p> <p>Chapter 06. Using Pop-Culture Tools to Reinforce Learning of Basic Music Theory as TransformationsChapter 07. On the Integration of Aural Skills and Formal Analysis through Popular Music; Chapter 08. Musical Representation in the Video Games Guitar Hero and Rock Band; Chapter 09. DDR at the Crossroads: A Report on a Pilot Study to Integrate Music Video-Game Technology into the Aural-Skills Classroom; Chapter 10. Turntablism: A Vehicle for Connecting Community and School Music Making and Learning; Part III: TEACHING MUSIC ANALYSIS AND CRITICISM</p> <p>Chapter 11. Using American Idol to Introduce Music CriticismChapter 12. An Analytic Model for Examining Cover Songs and Their Sources; Chapter 13. Cotextuality in Music Video: Covering and Sampling in the Cover Art Video of "Umbrella"; Chapter 14. Vocal Practices and Constructions of Identity in Rap: A Case Study of Young Jeezy's "Soul Survivor"; Chapter 15. Crunkology: Teaching the Southern Hip-Hop Aesthetic; Chapter 16. Mashup Poetics as Pedagogical Practice; Index; About the Authors</p>
Sommario/riassunto	<p>This essay collection provides a variety of ideas and techniques for teaching music classes using elements of popular culture, such as popular songs and genres, mixes and remixes, video games, music videos, television shows, and internet resources. Each chapter offers a pedagogical model for incorporating these powerful tools to encourage student interaction in courses on musicianship, music theory, analysis, criticism, music history, and related classes.</p>