Music Fundamentals
A Balanced Approach

Sumy Takesue, Santa Monica College, USA

Music Fundamentals is a textbook, workbook and interactive web site designed for students who want to learn the basics of music. Geared toward students with no or very little prior knowledge, of music, musical concepts are reinforced by numerous exercises and examples, including global music and pop, along with a comprehensive, dynamic website for practice and drill. The music examples range from Stevie Wonder songs to Beethoven symphonies, from rhythmically challenging African songs and syncopated Brazilian choro songs, to humorous Filipino ballads and Schubert lieder.

Features:
• a variety of exercises to help students transform knowledge into practice
• listen-and-sing exercises for ear training
• keyboard drills to be played on a real keyboard, or a model (inserted in the inside cover)
• clapping and counting exercises for learning pulse and rhythm
• “cultural notes” place musical examples in a cultural context, “historical notes” place material in an historical context, and “vocabulary notes” discuss musical signs/terms
• instructor’s CD offers suggestions for classroom exercises; student CD has audio tracks.


February 2010: 8-1/2 x 11: 304pp (Includes audio CD)
Hb: 978-0-415-87337-6: $125.00
Pb: 978-0-415-99724-9: $64.95
eBook: 978-0-203-86354-1

For a complimentary copy visit: www.routledge.com/9780915997249
Music Theory Through Improvisation
A New Approach to Musicianship Training
Edward Sarath, University of Michigan, USA

Designed for Music Theory courses, Music Theory Through Improvisation presents a unique approach to basic theory and musicianship training that examines the study of traditional theory through the art of improvisation. The book follows the same general progression of diatonic to non-diatonic harmony in conventional approaches, but integrates improvisation, composition, keyboard harmony, analysis, and rhythm. Conventional approaches to basic musicianship have largely been oriented toward study of common practice harmony from the Euroclassical tradition, with a heavy emphasis in four-part chorale writing. The author's entirely new pathway places the study of harmony within improvisation and composition in stylistically diverse format, with Jazz and popular music serving as important stylistic sources. Supplemental materials include a play-along Audio CD for improvisation and a companion website with resources for students and instructors.

Developing Musicianship Through Aural Skills
A Holistic Approach to Sight Singing and Ear Training
Kent Cleland and Mary Dobrea-Grindahl, both at Baldwin-Wallace College, USA

Developing Musicianship Through Aural Skills is a comprehensive textbook for learning to hear, sing, understand, and use the foundations of music as a part of an integrated curriculum for musicians. Organized to take advantage of we naturally hear and understand music, this textbook will provide students with the musical terms, progressions, resolutions, and devices that they will be able to draw upon as a functional and usable musical vocabulary.


The companion website for this title is available at www.routledge.com/textbooks/developingmusicianship


September 2009: 8-1/2 x 11: 392pp (Includes audio CD)
Hb: 978-0-415-80453-0: $115.00
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eBook: 978-0-203-87347-2

For a complimentary copy visit: www.routledge.com/9780415997256

For a complimentary copy visit: www.routledge.com/9780415802444
The Principles and Practice of Modal Counterpoint
Douglass Green and Evan Jones

The Principles and Practice of Modal Counterpoint follows the pedagogical tradition of stressing writing skills in the manner of Palestrina, i.e. modal vocal counterpoint of the Roman sacred school of the sixteenth century. Rather than using the direct approach to counterpoint, this textbook uses the species approach. This textbook pays attention to the music that led up to Palestrina’s style and the subsequent music that led to the instrumental style of Bach. Stress is placed on the basic principles of contrapuntal music throughout the history of western music and how they are put into practice in various styles. Each chapter includes a number of exercises that helps the student assimilate the material of the chapter.


May 2010: 8-1/2 x 11: 336pp Pb: 978-0-415-98865-0: $54.95
For a complimentary copy visit: www.routledge.com/9780415988650

The Principles and Practice of Tonal Counterpoint
Douglass Green and Evan Jones

Unlike the first volume, Modal Counterpoint, which deals with music of the pretonal era, The Principles and Practice of Tonal Counterpoint devotes itself to music during the eighteenth- and early nineteenth centuries (Bach through Beethoven) and touches on Romantic and twentieth-century music. It follows the species approach to tonal counterpoint. It studies the basic principles of contrapuntal music throughout the history of western music and how they are put into practice in various styles.


September 2010: 8-1/2 x 11: 224pp Pb: 978-0-415-98866-7: $49.95
For a complimentary copy visit: www.routledge.com/9780415988667

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Hearing Form is a textbook package for upper-level undergraduate college courses on the analysis of musical forms. It reviews concepts such as score reading, instrumental transposition, cadences, phrase structure, harmonic sequences, and modulation while at the same time introducing a style of phrase diagramming and an approach to hearing without the score that is used consistently throughout the book. The goal of this book is to teach students to identify:

- phrase endings and cadence types in music with or without a score
- harmonic sequence types in music with or without a score
- modulations in music with or without a score
- formal sections in music with or without a score
- musical forms with or without a score.

Hearing Form is a complete course. It includes textbook, workbook, score anthology, recordings and a companion website. The workbook is bound in the textbook. The companion website hosts the recordings that can be downloaded for all pieces in the anthology, as well as quizzes, assignments, and additional scores not included in the anthology.


November 2009: 8-1/2 x 11: 576pp
Hb: 978-0-415-87262-1: $140.00
Pb: 978-0-415-87263-8: $78.95
eBook: 978-0-203-86636-8

For a complimentary copy visit: www.routledge.com/97804158752638

Musical Gestures Sound, Movement, and Meaning
Edited by Marc Leman, Ghent University, Belgium and Rolf Inge Godøy, University of Oslo, Norway

We experience and understand the world, including music, through body movement – when we hear something, we are able to make sense of it by relating it to our body movements, or form an image in our minds of body movements. Musical Gestures is a collection of essays that explore the relationship between sound and movement. It takes an interdisciplinary approach to the fundamental issues of this subject, drawing on ideas, theories and methods from disciplines such as musicology, music perception, human movement science, cognitive psychology, and computer science.

December 2009: 6 x 9: 320pp
Hb: 978-0-415-99886-4: $99.00
Pb: 978-0-415-99887-1: $44.95
eBook: 978-0-203-86341-1

Hermeneutics and Music Criticism
Roger W. H. Savage, University of California, Los Angeles, USA

Hermeneutics and Music Criticism forges new perspectives on aesthetics, politics and contemporary interpretive strategies. By advancing new insights into the roles judgment and imagination play both in our experiences of music and its critical interpretation, this book reevaluates our current understandings of music's transformative power. The engagement with critical musicologists and philosophers, including Adorno, Gadamer, and Ricoeur, provides a nuanced analysis of the crucial issues affecting the theory and practice of music criticism. By challenging musical hermeneutics’ deployment as a means of deciphering social values and meanings, Hermeneutics and Music Criticism offers an answer to the long-standing question of how music’s expression of moods and feelings affects us and our relation to the world.

July 2009: 6 x 9: 216pp
Hb: 978-0-415-99859-8: $105.00
eBook: 978-0-203-87515-5
Routledge Studies in Musical Genres Series

Series Edited by R. Larry Todd, Duke University, USA

Routledge Studies in Musical Genres presents introductory guides to key musical genres in the Western classical canon. Designed for the avid listener or the student of music history, each volume features essays by eminent music scholars and focuses on the key composers in a key style, providing a brief history, analysis and musical examples.

2ND EDITION

German Lieder in the Nineteenth Century
Edited by Rufus Hallmark, Rutgers, The State University of New Jersey, USA

German Lieder in the Nineteenth-Century provides a detailed introduction to the German lied. Beginning with its origin in the literary and musical culture of Germany in the nineteenth-century, the book covers individual composers, including Schubert, Schumann, Brahms, Strauss, Mahler and Wolf, the literary sources of lieder, the historical and conceptual issues of song cycles, and issues of musical technique and style in performance practice. Written by eminent music scholars in the field, each chapter includes detailed musical examples and analysis. The second edition has been revised and updated to include the most recent research of each composer and additional musical examples.


August 2009: 6 x 9: 456pp
Hb: 978-0-415-99037-0: $125.00
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eBook: 978-0-203-87749-4

2ND EDITION

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Edited by Alexander Silbiger
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Pb: 978-0-415-96891-1: $44.95

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Edited by Robert Marshall
2003: 6 x 9: 448pp
Pb: 978-0-415-96642-9: $44.95

2ND EDITION

Nineteenth-Century Piano Music
Edited by R. Larry Todd
2004: 6 x 9: 460pp
Pb: 978-0-415-96890-4: $44.95

2ND EDITION

Nineteenth-Century Chamber Music
Edited by Stephen Hefling
2003: 6 x 9: 392pp
Pb: 978-0-415-96650-4: $44.95

2ND EDITION

Twentieth-Century Chamber Music
Edited by James McCalla
2003: 6 x 9: 320pp
Pb: 978-0-415-96695-5: $44.95
Music in the Horror Film
Listening to Fear
Edited by Neil Lerner, Davidson College, USA

Music in Horror Film is a collection of essays that examine a film's repetitious drones, clashing dissonances, and stingers, and how they function in horror films. Contributed essays are from scholars across the disciplines of music and film studies, who analyze what is conventional and what is remarkable about the music of a particular film. They reflect on whether the score employs stylistic strategies found in earlier films and non-cinematic compositions and if it is influential, leading to a body of derivative scores. Discussion leads to how the music affect the film's overall impact, and what interpretation of the film would be missed by dwelling only on visual elements.

The first three chapters take a more thematic approach (e.g., the presence of organs, tritones, and children's music) while the remaining nine delve into particular films such as The Exorcist, The Shining, and The Sixth Sense, and lesser known but still important films like Carnival of Souls and The Last House on the Left. While the essays in this brief volume do not offer an exhaustive survey of every horror film or every technique, they nonetheless bring with them fresh insights of a number of different ways that music participates crucially in horror films. By leading us with the ear to hear these films in new ways, these essays allow us to see horror films with fresh eyes.

December 2009: 6 x 9: 256pp
Hb: 978-0-415-99202-2: $95.00
Pb: 978-0-415-99203-9: $29.95
eBook: 978-0-203-86031-1

For a complimentary copy visit: www.routledge.com/9780415992039

Focus on World Music Series
Series Edited by Michael B. Bakan, Florida State University, USA

The Focus on World Music series is for area courses in world music, ethnomusicology, and interdisciplinary programs with a strong music component. These books balance sound pedagogy with exemplary scholarship, and are substantive in content yet readily accessible to specialist and non-specialists readers alike. They are written in a lively and engaging style by leading ethnomusicologists and educators, bringing wide interdisciplinary scope and relevance to contemporary issues.

Series Website: www.routledge.com/textbooks/focus

Focus: Irish Traditional Music
Sean Williams, Evergreen State College, USA

Intended for undergraduate and graduate area studies courses in music, ethnomusicology, anthropology, literature, and Irish Studies, Focus: Irish Traditional Music brings together important ideas about Irish music from a rich variety of resources. Interdisciplinary elements of history, film, politics, poetry, dance, and images give a deeper context to the music.

• Part I, Irish Music in Place and Time, is an introduction to Ireland's musical history and its relationship to the sound and context of current performance practice.
• Part II, Music Traditions Abroad and at Home, locates Irish music within a larger "Celtic" music framework, including the North American Irish diaspora, and focuses on the instruments and instrumental forms.
• Part III, Focusing In, closely examines vocal music in Irish-Gaelic and English, and concludes with an examination of the globalization of Irish music.

A companion website for this title is available at www.routledge.com/textbooks/9780415991476
Focus: Music of Northeast Brazil
Larry Crook, University of Florida, USA

Focus: Music of Northeast Brazil examines the historical and contemporary manifestations of the music of Brazil, a country with a musical landscape that is layered with complexity and diversity. Based on the author's field research during the past twenty years, the book describes and analyzes the social/historical contexts and contemporary musical practices of Afro-Brazilian religion, selected Carnival traditions, Bahia's black cultural renaissance, the traditions of rural migrants, and currents in new popular music.

A companion website for this title is available at www.routledge.com/textbooks/9780415960656

2008: 360pp (includes audio CD)
Hb: 978-0-415-96069-4: $120.00
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For a complimentary copy visit: www.routledge.com/97804159607197

Focus: Music of South Africa
Carol A. Muller, University of Pennsylvania, USA

Focus: Music of South Africa provides an in-depth look at the full spectrum of South African music, a musical culture that epitomizes the enormous ethnic, religious, linguistic, class, and gender diversity of the nation itself. Drawing on extensive field and archival research, as well as her own personal experiences, noted ethnomusicologist and South African native Carol A. Muller looks at how South Africans have used music to express a sense of place in South Africa, on the African continent, and around the world.

A companion website for this title is available at www.routledge.com/textbooks/9780415960717

2008: 360pp (includes audio CD)
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Pb: 978-0-415-96071-7: $44.95
eBook: 978-0-203-93063-2
For a complimentary copy visit: www.routledge.com/97804159607197

Focus: Gamelan Music of Indonesia
Henry Spiller, University of California, Davis, USA

Focus: Gamelan Music of Indonesia is an introduction to the familiar music from Southeast Asia’s largest country – both as sound and cultural phenomenon. An archipelago of over 17,000 islands, Indonesia is a melting pot of Hindu, Buddhist, Islamic, Portuguese, Dutch, and British influences. Despite this diversity, it has forged a national culture, one in which music plays a significant role. Gamelan music, in particular, teaches us much about Indonesian values and modern-day life. Focus: Gamelan Music of Indonesia provides an introduction to present-day Javanese, Balinese, Cirebonese, and Sundanese gamelan music through ethnic, social, cultural, and global perspectives.


A companion website for this title is available at www.routledge.com/textbooks/9780415960687

2008: 320pp (includes audio CD)
Hb: 978-0-415-96067-0: $120.00
Pb: 978-0-415-96068-7: $44.95
eBook: 978-0-203-93099-1
For a complimentary copy visit: www.routledge.com/9780960687
The Garland Handbook of African Music
Edited by Ruth M. Stone, Indiana University, USA

The Garland Handbook of African Music is comprised of essays from The Garland Encyclopedia of World Music: Volume 1, Africa, (1997). Revised and updated, the essays offer detailed, regional studies of the different musical cultures of Latin America and examine the ways in which music helps to define the identity of this particular area.

The second edition has been expanded to include exciting new scholarship that has been conducted since the first edition was published. Questions for Critical Thinking at the end of each major section guide and focus attention on what issues—musical and cultural—arise when one studies the music of Africa—issues that might not occur in the study of other musics of the world. An audio compact disc offers musical examples of some of the music of Africa.

A companion website for this title is available at www.routledge.com/textbooks/9780415961028

2008: 528pp (includes audio CD)
Pb: 978-0-415-96102-8: $49.95
For a complimentary copy visit: www.routledge.com/9780415961028

The Garland Handbook of Southeast Asian Music
Edited by Terry E. Miller, Kent State University, USA and Sean Williams, Evergreen State College, USA

The Garland Handbook of Southeast Asian Music is comprised of essays from The Garland Encyclopedia of World Music: Volume 4, Southeast Asia (1998). Largely revised and updated, the essays offer detailed, regional studies of the different musical cultures of Southeast Asia.

Part one provides an in-depth introduction to the area of Southeast Asia and explores a series of issues and processes, such as colonialism, mass media, spirituality, and war. The articles in this section are important in gaining historical, political, and social perspective. Part two focuses on mainland Southeast Asia, with essays representing Cambodia, Thailand, Laos, Burma, Peninsular Malaysia, Vietnam, Singapore, and the minority peoples of mainland Southeast Asia. Part three focuses on island Southeast Asia, dividing the area into three sections: Indonesia, the Philippines, and Borneo.

A companion website for this title is available at www.routledge.com/textbooks/9780415960755

2008: 520pp (includes audio CD)
Pb: 978-0-415-96075-5: $49.95
For a complimentary copy visit: www.routledge.com/9780415960755

The Concise Garland Encyclopedia of World Music

‘While remaining true to the global inclusiveness of the original and the scholarly integrity of the original text, it has reduced the page count by ninety-five percent and retailed the language and presentation for a non-specialist audience. For libraries that passed on the original, this one is essential - the time has come. Libraries that already have the original should consider this one, too; it will fill a definite niche.’ – CHOICE

The Concise Garland Encyclopedia of World Music is an adaptation of the Dartmouth Medal winning Garland Encyclopedia of World Music, with contributions by the leading scholars in ethnomusicology marking the first half-century of the discipline’s modern history. The new Concise edition will appeal to a more general audience, including libraries, high-school classrooms or the personal collections of world music enthusiasts. Comprised of two volumes, the Concise Garland adopts the geographic approach of the original ten-volume set. Each section begins with an introduction that covers the region’s broad culture and music. Articles describe the unifying aspects of a region’s music, especially its instruments, genres, or theories, and are followed by several essays devoted to a region’s individual music cultures. Two audio CDs offer musical examples from regions around the world. Whether you are new to the study of world music, an avid concert-goer, a musician, or already well-versed in ethnomusicology, you will want to consult The Concise Garland Encyclopedia of World Music for quick, reliable and enjoyable reference.

2008: 8-1/2 x 11: 1472pp (includes two audio CDs)
Hb: 978-0-415-97293-2: $350.00
The Garland Handbook of Latin American Music

Dale A. Olsen, Florida State University, USA and Daniel E. Sheehy, Smithsonian Folklowers, USA

The Garland Handbook of Latin American Music is comprised of essays from The Garland Encyclopedia of World Music: Volume 2, South America, Mexico, Central America, and the Caribbean, (1998). Revised and updated, the essays offer detailed, regional studies of the different musical cultures of Latin America.

Part one provides an in-depth introduction to the area of Latin America and describes the history, geography, demography, and cultural settings of the regions that comprise Latin America. It also explores the many ways to research Latin American music, including archaeology, iconography, mythology, history, ethnography, and practice. Part two focuses on issues and processes, such as history, politics, geography, and immigration, which are responsible for the similarities and the differences of each region’s uniqueness and individuality. Part three focuses on the different regions, countries, and cultures of Caribbean Latin America, Middle Latin America, and South America with selected regional case studies.

The second edition has been expanded to cover Haiti, Panama, several more Amerindian musical cultures, and Afro-Peru. Questions for Critical Thinking are included at the end of each major section. Two audio compact discs offer musical examples of some of the music of Latin America.

A companion website for this title is available at www.routledge.com/textbooks/9780415961011

2007: 592pp (includes audio CD)  
Pb: 978-0-415-96101-1: $49.95  
For a complimentary copy visit: www.routledge.com/9780415961011

APRIL

An Introduction to Music Technology

Dan Hosken

An Introduction to Music Technology is a college textbook for the introductory course in Music Technology. The text begins by discussing the software, hardware, and networking features of a computer with special attention to issues that are specific to musical applications, such as MIDI, sound, audio, sampling, synthesis, notation, and computer-assisted instruction at a level appropriate for music students new to the formal study of music technology. Each section includes suggested assignments that will reinforce the key concepts from each section, as well as encourage real-world application of these techniques and concepts. Several appendices include a brief history of electronic music, the details of binary and hexadecimal counting systems, and the numerical details of the MIDI specification. A companion web site will host online tutorials as well as the basic tools for student review.

April 2010: 400pp  
Pb: 978-0-415-99729-4: $48.95  
For a complimentary copy visit: www.routledge.com/9780415997094

Music Business: The Key Concepts

Richard Strasser, Northeastern University, USA

Series: Routledge Key Guides

Organized in an accessible A-Z format and fully cross-referenced throughout, this book is a comprehensive guide to the terminology commonly used in the music business today. It embraces definitions from a number of relevant fields, from e-commerce to intellectual property law.

August 2009: 5-1/2 x 8-1/2: 208pp  
Hb: 978-0-415-99534-4: $110.00  
Pb: 978-0-415-99535-1: $26.95  
eBook: 978-0-203-87505-6
Electronic and Experimental Music:
Technology, Music, and Culture

Thom Holmes

Electronic and Experimental Music: Technology, Music, and Culture is a revised and expanded edition of this classic work, providing a thorough treatment of the relevant history behind the marriage of technology and music that has led to the state of electronic music today. Beginning with an early history of electronic music before 1945, the book outlines key composers, inventions, and concepts, ranging from Edgard Varèse to Brian Eno; musique concrète to turntablism; and compositional techniques used in both analog and digital synthesis. The third edition’s reader-friendly writing style, logical organization, and features provide easy access to key ideas, milestones, and concepts.

Features:
- reader’s guides and summaries at the beginning and end of each chapter
- innovations boxes providing a unique profile of an influential individual in the field of electronic music
- listen playlists recommending key recordings in each musical genre mentioned in each chapter
- milestones timelines summarizing the major technological and musical innovations discussed in each chapter.

A companion website for this title is available at www.routledge.com/textbooks/9780415957823

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The Digital Musician
Andrew Hugill, De Montfort University, UK

‘Hugill’s text, in keeping with his subject - the digitally networked, culturally savvy musician - reaches beyond the mere printed page through the inclusion of copious and wide-ranging listening examples, recommended further reading and creative projects... this book ticks all of the educational boxes replete with a wealth of resources to satisfy both the student and educator alike... one of the major strengths of this book is the author's lateral thinking and his almost virtuosic ability to draw together a wealth of technical and aesthetic ideas in order to illustrate his points... The Digital Musician is a highly stimulating book that asks of its readers as many questions as it attempts to answer. As such it is strongly recommended.’ – Organised Sound

The Digital Musician examines cultural awareness, artistic identity and musical skill through the prism of recent technological innovations. New technologies, and especially the new digital technologies, mean that anyone can create music without any musical training. How do we know what is good? This involves developing a personal aesthetic, an awareness of the context for one’s work, specific musical and technical abilities and an individual identity.

A companion website for this title is available at www.routledge.com/textbooks/9780415962162

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2008: 7 x 10: 480pp
Hb: 978-0-415-95781-6: $115.00
Pb: 978-0-415-95782-3: $44.95
For a complimentary copy visit: www.routledge.com/9780415957823

2007: 6 x 9: 312pp
Hb: 978-0-415-96215-5: $100.00
Pb: 978-0-415-96216-2: $39.95
eBook: 978-0-203-93565-1
For a complimentary copy visit: www.routledge.com/9780415962162
2ND EDITION

Handmade Electronic Music
The Art of Hardware Hacking
Nicolas Collins, The School of the Art Institute of Chicago, Illinois, USA

‘Nicolas Collins wants to tear apart your CD player.’
– Wired Magazine

‘...a brilliant, hands-on guide to electronic music making...[Collins] never ceases to amaze me with his latest bit of music or technological innovation.’
– TapeOp Magazine

‘Nic Collin’s book passes the torch of home-brew electronics to the next generation of musical experimentalists. Providing practical and fun recipes for sonic adventures, it simultaneously introduces the reader to the past and present field of electronic sound art.’
– Chris Brown, Mills College Center for Contemporary Music

‘This is a terrific, unique, and much needed book; I wish I had it fifteen years ago.’
– Dan Trueman, Princeton Laptop Orchestra, Princeton University, USA

Handmade Electronic Music: The Art of Hardware Hacking provides a long-needed, practical, and engaging introduction to the craft of making – as well as creatively cannibalizing – electronic circuits for artistic purposes. With a sense of adventure and no prior knowledge, the reader can subvert the intentions designed into devices such as radios and toys to discover a new sonic world. At a time when computers dominate music production, this book offers a rare glimpse into the core technology of early live electronic music, as well as more recent developments at the hands of emerging artists. In addition to advice on hacking found electronics, the reader learns how to make contact microphones, pickups for electromagnetic fields, oscillators, distortion boxes, and unusual signal processors cheaply and quickly.

This revised and expanded second edition is extensively illustrated and includes a DVD featuring eighty-seven video clips and twenty audio tracks by over one hundred hackers, benders, musicians, artists, and inventors from around the world, as well as thirteen video tutorials demonstrating projects in the book. Further enhancements include additional projects, photographs, diagrams, and illustrations.

April 2009: 7 x 10: 360pp (includes DVD)
Hb: 978-0-415-99609-9: $115.00
Pb: 978-0-415-99873-4: $34.95
eBook: 978-0-203-87962-7

Music Education in Your Hands
An Introduction for Future Teachers
Michael L. Mark, Towson State University, USA and Patrice Madura, Indiana University, USA

Designed for Introduction to Music Education courses, this textbook presents an overview of the profession and illuminates the many changes that music educators need to know about – technology, teaching methods, curricular evolution, legislation – and a range of societal needs from cultural diversity to evolving tastes in music. It encompasses a broad picture of the profession, from why music education exists in schools to the future of music education.

December 2009: 7 x 10: 176pp
Hb: 978-0-415-80089-1: $125.00
Pb: 978-0-415-80090-7: $47.95
eBook: 978-0-203-86347-3

For a complimentary copy visit: www.routledge.com/9780415800907

3RD EDITION

Music Education
Source Readings from Ancient Greece to Today
Edited by Michael L. Mark, Towson State University, USA

‘Michael Mark’s incomparable book is an eye-opening and mind-expanding collection of important writings, chosen with erudition and situating music education in the long sweep of history from Plato to the present and in diverse cultures. It is an indispensable source of insights for professional music educators and all who seek to understand how and why learning music has historically been conceived as a necessity for a humane education.’
– Bennet Reimer, Northwestern University, USA

Music Education: Source Readings from Ancient Greece to Today is an anthology of thematically organized essays that illustrate why music education has been valued by cultures and societies from ancient times to the present. The third edition has been expanded to include such topics as feminism, diversity, cognitive psychology and the No Child Left Behind Act.

2007: 6 x 9: 512pp
Hb: 978-0-415-95778-6: $100.00
Pb: 978-0-415-95779-3: $44.95
Teaching Music in American Society
A Social and Cultural Understanding of Music Education
Steven N. Kelly, Florida State University, USA

Teaching Music in American Society is a comprehensive textbook designed for students who seek to be certified in music education to teach K-12 music in American public and private schools. It covers the issues facing music education, including the functional role of music within school environments and community settings, the role and function of a music teacher within the music profession and the general education profession, the role of music within the overall school curriculum, and the school music program and local, state, and national issues/policies.

For a complimentary copy visit:
www.routledge.com/9780415992091

Becoming a Choral Music Teacher
A Field Experience Workbook
Patrice Madura Ward-Steinman, Indiana University, USA

This textbook prepares Music Education and Choral Conducting majors to be effective middle school and high school choral music teachers. It fully integrates the choral field experience for hands-on learning and reflection and allows the student to observe and teach the book’s principles. It covers the essentials of vocal development, auditions, literature, rehearsals, classroom management, and practical matters.

For a complimentary copy visit:
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