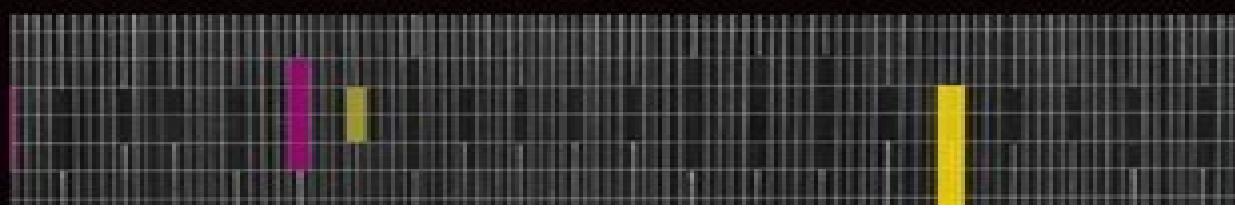


HANDBOOK OF **MUSICAL IDENTITIES**

EDITED BY RAYMOND MACDONALD,
DAVID J HARGREAVES, AND DOROTHY MIELL



OXFORD

Musical Identities

Susan Hallam, Ian Cross, Michael Thaut

Musical Identities:

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Musical Identities Raymond A.R. MacDonald, David John Hargreaves, Dorothy Miell, 2003

Postnational Musical Identities Ignacio Corona, Alejandro L. Madrid, 2008-01-01 The interdisciplinary essays gathered in this volume explore how music audiences and markets are imagined in a globalized scenario how music reflects and reflects upon new understandings of citizenship beyond the nation state and how music works as a site of resistance against globalization. Focusing on the Americas they cast a new light on the role of music production distribution and consumption beyond the traditional paradigms of musical discourse

Handbook of Musical Identities Raymond A. R. MacDonald, David John Hargreaves, Dorothy Miell, 2017 The Handbook of Musical Identities explores three features of psychological approaches to musical identities and four real life contexts in which musical identities have been investigated. The multidisciplinary breadth of the Handbook reflects the changes that are taking place in music in digital technology and in their role in society

Musical Identities Raymond Macdonald, David J. Hargreaves, Dorothy Miell, 2023 Research studies in social and developmental psychology are beginning to chart the various ways in which music can influence our identity values and beliefs from rock music to jazz. This book examines this phenomenon

Handbook of Musical Identities Raymond MacDonald, David J. Hargreaves, Dorothy Miell, 2017-03-09 Music is a tremendously powerful channel through which people develop their personal and social identities. Music is used to communicate emotions thoughts political statements social relationships and physical expressions. But just as language can mediate the construction and negotiation of developing identities so music can also be a means of communication through which aspects of people's identities are constructed. Music can have a profound influence on our developing sense of identity our values and our beliefs be it from rock music classical music or jazz. Musical identities MacDonald Hargreaves and Miell 2002 was unique in being in being one of the first books to explore this fascinating topic. This new book documents the remarkable expansion and growth in the study of musical identities since the publication of the earlier work. The editors identify three main features of current psychological approaches to musical identities which concern their definition development and the identification of individual differences as well as four main real life contexts in which musical identities have been investigated namely in music and musical institutions specific geographical communities education and in health and well being. This conceptual framework

provides the rationale for the structure of the Handbook. The book is divided into seven main sections. The first Sociological discursive and narrative approaches includes several general theoretical accounts of musical identities from this perspective as well as some more specific investigations. The second and third main sections deal in depth with two of the three psychological topics described above namely the development of and individual differences in musical identities. The fourth, fifth and sixth main sections pursue three of the real life contexts identified above namely Musical institutions and practitioners, Education and Health and well being. The seventh and final main section of the Handbook Case studies includes chapters which look at particular musical identities in specific times, places or contexts. The multidisciplinary range and breadth of the Handbook's contents reflect the rapid changes that are taking place in music in digital technology and in their role in society as a whole such that the study of musical identity is likely to proliferate even further in the future.

Learning, Teaching, and Musical Identity Lucy Green, 2011-03-30 Musical identity raises complex multifarious and fascinating questions. Discussions in this new study consider how individuals construct their musical identities in relation to their experiences of formal and informal music teaching and learning. Each chapter features a different case study situated in a specific national or local socio musical context spanning 20 regions across the world. Subjects range from Ghanaian or Balinese villagers, festival goers in Lapland and children in a South African township to North American and British students, adults and children in a Cretan brass band and Gujarati barbers in the Indian diaspora.

Musical Identities Raymond A.R. MacDonald, David John Hargreaves, Dorothy Miell, 2003

Musical Identities and Music Education Börje Stålhammar, 2006 How do young people evaluate music today? What does music mean to them? Where and in what circumstances does their encounter with music occur? It is in order to obtain answers to these questions though chiefly in order to elucidate the relation of young people to music in general that the Experience and Music Teaching (EMT) project has been carried on at the School of Music, Örebro University, Sweden with the support of the National Agency for Education. The focus is on problems to do with young people's musical experience and music teaching in relation to cultural conditions and transcultural processes. The young people test and evaluate the music teaching they receive on the basis of their own experience. In their world there are no sharply defined boundaries between subjects, no dissection of subjects into fragments. Music for them is linked with the person and the interaction with the world around. The young people move in both a local and a global world and there is an interplay and relation between the cultural manifestations deriving from these two worlds.

Postnational Musical Identities Ignacio Corona, Alejandro L. Madrid, 2007-12-28 Postnational Musical Identities gathers interdisciplinary essays that explore how music audiences and markets are imagined in a globalized scenario, how music reflects and reflects upon new understandings of citizenship beyond the nation state and how music works as a site of resistance against globalization. Hybridity, postnationalism, transnationalism, globalization, diaspora and similar buzzwords have not only informed scholarly discourse and analysis of music but also shaped the way musical productions have been

marketed worldwide in recent times While the construction of identities occupies a central position in this context there are discrepancies between the conceptualization of music as an extremely fluid phenomenon and the traditionally monovalent notion of identity to which it has historically been incorporated As such music has always been linked to the construction of regional and national identities The essays in this collection seek to explore the role of music networks of music distribution music markets music consumption music production and music scholarship in the articulation of postnational sites of identification

The Oxford Handbook of Music Psychology Susan Hallam,Ian Cross,Michael Thaut,2016-01-14 The second edition of The Oxford Handbook of Music Psychology updates the original landmark text and provides a comprehensive review of the latest developments in this fast growing area of research Covering both experimental and theoretical perspectives each of the 11 sections is edited by an internationally recognised authority in the area The first ten parts present chapters that focus on specific areas of music psychology the origins and functions of music music perception responses to music music and the brain musical development learning musical skills musical performance composition and improvisation the role of music in everyday life and music therapy In each part authors critically review the literature highlight current issues and explore possibilities for the future The final part examines how in recent years the study of music psychology has broadened to include a range of other disciplines It considers the way that research has developed in relation to technological advances and points the direction for further development in the field With contributions from internationally recognised experts across 55 chapters it is an essential resource for students and researchers in psychology and musicology

Oxford Handbook of Music Psychology Susan Hallam,Ian Cross,Michael Thaut,2009 The Oxford Handbook of Music Psychology is the definitive comprehensive and authoritative text on this burgeoning field With contributions from over 50 experts in the field the range and depth of coverage is unequalled It will be an essential resource for students and researchers in psychology

The Oxford Handbook of Music Education, Volume 1 Gary E. McPherson,Graham F. Welch,2012-09-13 The two volumes of The Oxford Handbook of Music Education offer a comprehensive overview of the many facets of musical experience behavior and development in relation to the diverse variety of educational contexts in which they occur In these volumes an international list of contributors update and redefine the discipline through fresh and innovative principles and approaches to music learning and teaching

The Musical Identities of Harry Partch - History, Theory, Performance S. Andrew Granade,Navid Bargiran,Charles Corey,Kyle Gann,Jake Johnson,2026-04-14 A vivid exploration of Harry Partch's visionary music instruments and identities revealing how his singular sound world challenges conventions reshapes performance conventions and continues to redefine the possibilities of musical expression Harry Partch 1901-74 stood apart in twentieth century music A visionary composer theorist and builder of over fifty visually and aurally astonishing instruments he rejected the confines of Western tuning and performance to forge an art that fused sound movement and ritual His music grew from his life which included hobo journeys

explorations of alternative tunings and a fierce commitment to individuality. These experiences resulted in a body of work as theatrical as it was sonically adventurous. In recent decades scholarship has flourished, performances and recordings have become more numerous yet Partch's legacy remains a challenge largely because his identities as composer, instrument builder, philosopher and provocateur resist easy categorization. This collection gathers leading voices to expand present day understanding of the diverse elements that defined Partch's multiple musical identities. Essays trace the entanglement of his instruments with his creative vision, reconsider his sexuality and self-mythologizing, link his microtonal theories to both ancient Greek thought and contemporary composition, and examine the practical and interpretive challenges of performing his music today. Contributors reveal a figure whose work speaks to questions of identity, community and the very purpose of musical creation. Richly interdisciplinary and vividly written, *The Musical Identities of Harry Partch* History Theory Performance offers new perspectives for scholars, performers and listeners alike and invites all to step into Partch's singular sound world and discover its continuing resonance.

How Do Adult Self-taught Musicians Construct Their Musical Identities? Steven Dodsworth, 2013 **Music and Human Beings** Börje Stålhammar, 2006 **Intersecting Musical Identities** Jason L. Robinson, 2000 **Teenage Boys, Musical Identities, and Music Education** Jason Goopy, 2024-05-02

Music is a powerful process and resource that can shape and support who we are and wish to be. The interaction between musical identities and learning music highlights school music education's potential contributions and responsibilities, especially in supporting young people's mental health and well-being. Through the distinctive stories and drawings of Aaron, Blake, Conor, Elijah, Michael and Tyler, this book reveals the musical identities of teenage boys in their final year of study at an Australian boys' school. This text serves as an interface between music education and psychology using narrative inquiry. Previous research in music education often seeks to generalise boys, whereas this study recognises and celebrates the diverse individual voices of students where music plays a significant role in their lives. Adolescent boys' musical identities are examined using the theories of identity work and possible selves and their underlying music values and uses are considered important guiding principles and motivating goals in their identity construction. A teaching and learning framework to shape and support multiple musical identities in senior secondary class music is presented. The relatable and personal stories in this book will appeal to a broad readership including music teachers, teacher educators, researchers and readers interested in the role of music in our lives. Creative and arts-based research methods including narrative inquiry and innovative draw and tell interviews will be particularly relevant for research method courses and postgraduate research students. **Music, Popular Culture, Identities**, 2016-09-12

Music Popular Culture Identities is a collection of sixteen essays that will appeal to a wide range of readers with interests in popular culture and music cultural studies and ethnomusicology. Organized around the central theme of music as an expression of local, ethnic, social and other identities, the essays touch upon popular traditions and contemporary forms from several different regions of the world: political engagement in Italian popular music, flamenco

in Spain the challenge of traditional music in Bulgaria boerenrock and rap in Holland Israeli extreme heavy metal jazz and pop in South Africa and musical hybridity and politics in Côte d'Ivoire. The collection includes essays about Latin America on the Mexican corrido the Caribbean popular dance music in Cuba and bossanova from Brazil. Communities of a cultural diaspora in North America are discussed in essays on Somali immigrant and refugee youth and Iranians in exile in the US. Grounded in cultural theory and a specialized knowledge of a particular popular musical practice each author has written a critical study on the mix of music and identity in a particular social practice and context. **Unwritten Stories** Julie Derges Kastner, 2009

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