

# Handbook of Musical Identities. 876 pages. Oxford University Press, 2017. Raymond A. R. MacDonald, David John Hargreaves, Dorothy Miell. 9780199679485. 2017

Sell one like this. Handbook of Musical Identities - 9780199679485. Condition: New. £104.06. Musical identities (MacDonald, Hargreaves and Miell, 2002) was unique in being in being one of the first books to explore this fascinating topic." See all item description. About this item. This book is about the role that music plays in this process, and we introduce the concept of musical identities as a crucial means of doing so. In this opening chapter, we shall attempt to answer some basic questions: what are musical identities, who has them, and how do they form and develop? We tackle these questions from a social psychological perspective, as indeed do the majority of contributors to the book. The same questions are also of current interest in other disciplines. Part One, on ILM, deals with those aspects of musical identities that are socially defined within given cultural roles and musical categories. As we shall see, the ways in which young people. Handbook of Musical Identities. Edited by Raymond MacDonald, David J. Hargreaves, and Dorothy Miell. Follows on from Musical Identities (MacDonald, Hargreaves and Miell, 2002) to reflect massive subsequent developments in the field. Unique coverage of psychological and now also multidisciplinary approaches and topics. Reflects changes in people's engagement with music in the digital age. Multi-national authorship. Handbook of Musical Identities. 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 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 an The Oxford Handbook of Global Popular Music captures the vibrant, dynamic, and diverse approaches that characterize popular music across the world. The volume features a diversity of topics and approaches, structured into five conceptual parts: Capitalism; Genres; Migration; Identities; and Technology. The part on IDENTITY will feature essays of selected global popular music that critically engage with and further our understandings of class, gender, LGBTQ, race/ethnicity, nationalism, disability, health, and religion (Islam). The final part, TECHNOLOGY, will contain essays that focus on people's engagement with recording, broadcasting and other technologies, and the impact of digital technologies and the internet on the increased stylistic diversification musically.