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# **Identities And Audiences In The Musical An Oxford Handbook Of The American Musical Volume 3 Oxford Handbooks By Raymond Knapp**

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of non mainstream identity negotiation based on first hand interviews this section highlights the vocabulary of emotions that audiences use to make sense of an alternative performance unveiling the contradictions that underpin their self definition as participants in a protest culture'

**'audiences the experience of listening to music**

April 7th, 2020 - above all audiences wanted to be heard both by their immediate neighbours in musical edy and

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light opera the overture was still sometimes seen as an opportunity for the continuation of chatting rather than its point of cessation well in to the 1930s by the wider audience and above all by those on stage" **hybridity an exploration of identity amara pope tedxkitchenered**  
*April 28th, 2020 - hybridity can take many forms but rarely do we apply it to our own personal identities that is just what 23 year old phd student amara pope has done throughout her academic career where she'*

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music audiences and markets are imagined in a  
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nation state and how music works as a site of  
resistance against globalization" *identities and***

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musical theatre scene continues to be dominated by  
whites therefore often showcasing white  
perspectives and speaking to white audiences as  
time marches on we can hope that the american**

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**musical will be used as a vessel that empowers diverse voices and that what started as a means of enforcing racial prejudice can fully evolve into a medium that exposes "american identities in an atlantic musical world**

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*chapters focus on race'*

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**resistance against globalization hybridity  
postnationalism transnationalism globalization  
diaspora and'**

**'?n ?opular music and young audiences exploring  
the**

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and its audiences in popular music studies  
attenders of live concerts are often thought of as**

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**consumers or fans duffett 2013 using the latter term  
themselves to describe their musical identities  
cavicchi 1998 bennett 2015 audiences for classical  
music by contrast tend to be portrayed  
both"identities and audiences in the musical an  
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**resistance against globalization effects and reflects upon new "the role of music in ethnic wiley online library**

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identity formation rather it is modestly to explore research that discusses'

**'basics of identity psychology today**

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protest music in france since 1981 exploring the contradictions that emerge when artists who take their musical production and political mitment seriously cross over to the mainstream being profitable and consensual contestation is understood as a discourse shaped by the assumptions and practices of artists producers the media and "**who is the i that performs enacting musical identities**"

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**orpheus institute tinnenpot theatre ghent be music  
reflects identity that idea is now deeply engrained in  
both musicology and popular media mentary the  
study of music across cultures and practices often  
addresses the enactment of identity in music how  
music expresses or represents an individual or a  
group'**

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imaginatively connecting performers and audiences with*

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*ethnic and political groupings global and sacred landscapes histories and heroes spirits and gods three distinct cultural eras of mongolian society are represented many mongols are now performing publicly the diverse traditions of old mongolia'*

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**timothy ramsden introduces three pages of what s  
on in regional theatre this autumn with a selection of  
plays worth seeing katie mitchell is not only an'  
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ebony quartet has risen fast in the musical world with  
two separate artistic identities in recent years audiences  
have gotten to know the other"**9780190877798**  
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**'we are what we listen to how music makes our identity**

**May 20th, 2020 - during adolescence for example we re most likely to identify with intense musical genres**

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like punk or metal as we transition to early adulthood we re more likely to construct our identities around pop music but as we reach middle age our identities tend to go in one of two directions sophisticated or unpretentious'

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***'musical film***

*May 24th, 2020 - 1930 1950 the first classical sound era or first musical era the 1930s through the early 1950s*

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*are considered to be the golden age of the musical film when the genre's popularity was at its highest in the western world disney's snow white and the seven dwarfs the earliest disney animated feature film was a musical which won an honorary oscar for walt disney at the 11th academy awards'*

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**key themes relating to the concept of musical identities it provides a definition of identity with a discussion of why identity is a timely topic for consideration"identities and audiences in the musical an oxford**

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mediatexthack this section discusses the different ways  
we whether it be a musical performance or a tv  
particularly the mediated mass audience were dispersed  
across time space and culture furthermore what  
identities they did have were classified by externally*

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*generated markers such as'*

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