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| 1. Record Nr. | UNINA9910495161503321 |
| Autore | McIntyre Phillip <1953-> |
| Titolo | Paul McCartney and His Creative Practice : The Beatles and Beyond // by Phillip McIntyre, Paul Thompson |
| Pubbl/distr/stampa | Cham : , : Springer International Publishing : , : Imprint : Palgrave Macmillan, , 2021 |
| ISBN | 3-030-79100-9 |
| Edizione | [1st ed. 2021.] |
| Descrizione fisica | 1 online resource (315 pages) : illustrations |
| Collana | Palgrave Studies in Creativity and Culture, , 2755-4511 |
| Disciplina | 782.42166092 |
| Soggetti | Personality Difference (Psychology) Music Culture Popular Culture Motion pictures Personality and Differential Psychology Sociology of Culture Audio-Visual Culture Creativitat Llibres electrònics |
| Lingua di pubblicazione | Inglese |
| Formato | Materiale a stampa |
| Livello bibliografico | Monografia |
| Nota di bibliografia | Includes bibliographical references and index. |
| Nota di contenuto | Chapter 1. Background to the Study: The Systems Approach to Creativity -- Chapter 2. Paul McCartney as a Performing Musician -- Chapter 3. Paul McCartney and the Creation of 'Yesterday' -- Chapter 4. Paul McCartney and the Creation of 'Paperback Writer': Examining the Flow of Ideas and Knowledge Between Scalable Creative Systems -- Chapter 5. Paul McCartney's Major Creative Collaborators: John Lennon and the Creative System -- Chapter 6. Paul McCartney as Record Producer: Complete Immersion in the Creative System -- Chapter 7. Paul McCartney's Multiple Creative and Business Ventures. |
| Sommario/riassunto | This book provides fresh insight into the creative practice developed by Paul McCartney over his extended career as a songwriter, record |

producer and performing musician. It frames its examination of McCartney's work through the lens of the systems model of creativity developed by Mihaly Csikszentmihalyi and combines this with the research work of Pierre Bourdieu. This systems approach is built around the basic structures of idiosyncratic agents, like McCartney himself, and the choices he has made as a creative individual. It also locates his work within social fields and cultural domains, all crucial aspects of the creative system that McCartney continues to be immersed in. Using this tripartite system, the book includes analysis of McCartney's creative collaborations with musicians, producers, artists and filmmakers and provides a critical analysis of the Romantic myth which forms a central tenet of popular music. This engaging work will have interdisciplinary appeal to students and scholars of the psychology of creativity, popular music, sociology and cultural studies. Phillip McIntyre is a Professor of Communication and Media at the University of Newcastle, Australia where he researches creativity and innovation. Phillip has published widely with a particular focus on the creative processes involved in various aspects of music including songwriting, sound engineering, and record production. He is the author of *Creativity and Cultural Production: Issues for Media Practice* (2012), co-editor of *Creativity as a System in Action* (2016), and co-author of *Educating for Creativity within Higher Education* (2018). Phillip also has extensive experience within the music industry. Paul Thompson is a professional recording engineer and producer who has worked in the music industry for over 15 years. He is currently a Reader in Popular Music at Leeds Beckett University in Leeds School of Arts, and his research is centered on record production, audio education, popular music heritage, creativity and cultural production in popular music. His book 'Creativity in the Recording Studio: Alternative Takes' was published in early 2019 by Palgrave MacMillan.
