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Altri autori (Persone)	SymondsDominic TaylorMillie
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Nota di contenuto	Singing the dance, dancing the song. The song's the thing : capturing the "sung" to make it "song" / Dominic Symonds ; The (un)pleasure of song : on the enjoyment of listening to opera / Carlo Zuccarini -- Performativity as dramaturgy. Relocating the song : Julie Taymor's jukebox musical Across the universe (2007) / George Rodosthenous ; Dynamic shape : the dramaturgy of song and dance in Lloyd Webber's Cats (1981) / Ben Macpherson -- Performativity as transition. Dance breaks and dream ballets : transitional moments in musical theater / Mary Jo Lodge ; "Love let me sing you" : the liminality of song and dance in La Chiusa's Bernarda Alba (2006) / Matthew Lockitt -- Performativity as identity. Tapping the ivories : jazz and tap dance in Jelly's last jam (1992) / Kathryn Edney ; Everything's coming up Kurt : the Broadway song in Glee / Jessica Sternfeld ; Angry dance : postmodern innovation, masculinities and gender subversion / Judith A. Sebesta -- Performativity as context. Deconstructing the singer : the concerts of Laurie Anderson / Ainhoa Kaiero Claver ; Singing and a song : the "intimate difference" in Susan Philipsz's Lowlands -- / Zeynep Bulut ;

Acting operatically : body, voice and the actress in Beckett's theater / Marianne Sharp -- Performativity as practice. Vox elettronica : song, dance and live electronics in the practice of sound theater / Caroline Wilkins ; From ear to foot : how choreographers interpret music / Sabine Wilden ; Singing from stones : physiovocality and Gardzienice's Theater of musicality / Konstatinos Thomaidis -- Performativity as community. Singing the community : the musical theater chorus as character / Bethany Hughes ; Singing and dancing ourselves : the politics of the ensemble in A chorus line (1975) / Millie Taylor -- Performativity as writing.

Sommario/riassunto

Gestures of Music Theater: The Performativity of Song and Dance offers new, cutting-edge essays focusing on song and dance as performative gestures that not only entertain but also act on audiences and performers. The chapters range across musical theater, opera, theater, and other artistic practices, from Glee to Gardzienice, Beckett to Disney, Broadway to Turner-Prize-winning sound installation. The chapters draw together these diverse examples of vocality and physicality by exploring their affect rather than through considering them as texts. The book's contributors derive methodologies fro
