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Nota di contenuto	Intro -- Table of Contents -- Introduction -- Section 1 Food for Thought: Theory and/in Practice -- 1 The Only Truly Musical Narrative Is an Autobiographical Quest -- 2 From Absolute Music to Sound Experience: On Post-Classical Music and Horizontal Listening -- 3 The Question of Narrativity in Instrumental Music, and the Role of Repetition -- 4 Musical Minimalism and the Powers of the False: Gilles Deleuze's Falsifying Narration in Two Pages (for Steve Reich?) (1968) by Philip Glass -- SECTION 2 Music and the Stage: Narratives in Opera and

Musical -- 5 When Music Becomes the Plot: Narrative Strategies in Tom Johnson's Minimalist Metaoperas -- 6 Narrativity in Minimalist Operas by Philip Glass: Impact of the Source Text and of Postminimalist Composition Strategies -- 7 Stories of Nobody: Narrativity in Luciano Berio's Late Theater and the Case of Outis -- 8 Queering the Musical Theater Tradition: Narrative Metareferentiality in Michael R. Jackson's A Strange Loop -- SECTION 3 Narrativizing Music Through Different Media -- 9 Musical Stimulacra Are Narrative(s): Music beyond Sound in Concert Program Notes -- 10 Music and Narrative in Art Exhibition Audio Guides: "Beckmann & Amerika" -- 11 Non-Narrativity and Parody in Samuel Beckett's Radio Play Words and Music -- SECTION 4 The Limits of Narrativity: Storytelling Through Minimalist Music -- 12 Layers, Textures, and Structures: Towards a Theory of Narrative Space in Post-Minimal Music -- 13 "Your Music Tells Stories Now": Sorting Out Narrativity in Steve Reich's Plastic Haircut -- 14 Indexing a Narrative: Gestural Patterns, Plentitude, and Cultural Metonymy in Steve Reich's Music for Pieces of Wood -- List of Contributors.

Sommario/riassunto

"Music and its Narrative Potential" is a book about musical stories. It is a collection of thoughts on how music evokes narratives through its medium-specific strategies. This book is a multi-faceted consideration of narratives expressed through music. There are several threads and themes that flow and recur through its different chapters, the most prevailing of which are contemporary music, interdisciplinary approaches, contemporary narratology, and intermediality.
