

# contents

Introduction to the Series	vii
Foreword: Corresponding Scores	ix
<b>Introduction: Postmodern Musical Poetics and the Problem of “Close Reading”</b>	1 Adam Krims
<b>“A Few Words to Sing”</b>	15 Jean-François Lyotard
<b>Feminist Theory, Music Theory, and the Mind/Body Problem</b>	37 Suzanne G. Cusick
<b>Superior Myths, Dogmatic Allegories: The Resistance to Musical Unity</b>	57 Alan Street
<b>Rewriting Schenker: Narrative—History—Ideology</b>	113 Richard Littlefield and David Neumeyer
<b>Analytical Fictions</b>	157 Marion A. Guck
<b>Lieder, Listeners, and Ideology: Schubert’s “Alinde” and Opus 81</b>	179 David Gramit
<b>The Silence of the Frames</b>	213 Richard Littlefield
<b>Voices Within the Voice: Geno-text and Pheno-text in Berio’s <i>Sequenza III</i></b>	233 Joke Dame
<b>Desire, Repression and Brahms’s First Symphony</b>	247 Robert Fink
<b>Commentary: Poststructuralism and Issues of Music Theory</b>	289 Henry Klumpenhouwer
<b>Permissions</b>	311