Contents

ror	roreword	
1	Overview of Notation Semiotics	3
1.1	On Notation	3
1.2	On Musical Notation	7
1.3	The Existence of the "Notation" Issue in the Twentieth Century	10
1.4	Music and Notation: Never the Twain Shall Meet	16
2	Linguistic and Non-Linguistic Conceptions of Notation	21
2.1	Notation and Writing	21
2.2	Hjelmslev, Prieto: Formalization and Relevance	27
2.3	Hieroglyphics or Alphabet	29
2.4	Notation as Operation: Iconicity in Cage	53
3	On the Relationship Between Time and Space	67
3.1	On the representation of time: linearity and simultaneity	67
3.2	Time, space and New Music	72
3.3	Spatiality and combinatoriality in the serial method	87
3.4	The modelling value of "beginning" and "end" concepts	94
3.5	Space as a field in notation	105
4	Undercoding and Overcoding	115
4.1	Notation: from a Rule-Based System to a Text System	115
4.2	Atonality, dodecaphony and writing	131
4.3	"New Musical Resources"	145
4.4	Notational rigour and writing	152

5	Notation and its Role	165
5.1	The Ontological and Gnoseological Importance of Notation	165
5.2	The Score as Guarantor of the Work	170
5.3	Hermetic semiosis	176
6	Conclusions	185
7	Bibliographical and iconographic references	189
7.1	Bibliographical references	189
7.2	Iconographic references	201
8	List of Figures	207