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Nota di contenuto	Front matter -- Foreword -- Contents -- Part one: Music as sign -- Chapter 1. Is music sign? -- Chapter 2. Signs in music history, history of music semiotics -- Chapter 3. Signs as acts and events: On musical situations -- Part two: Gender, biology, and transcendence -- Chapter 4. Metaphors of nature and organicism in music: A "biosemiotic" approach -- Chapter 5. The emancipation of the sign: On corporeal and gestural meanings in music -- Chapter 6. Body and transcendence in Chopin -- Part three: Social and musical practices -- Chapter 7. Voice and identity -- Chapter 8. On the semiosis of musical improvisation: From Mastersingers to Bororo indians -- Notes -- References -- Name index
Sommario/riassunto	Music is said to be the most autonomous and least representative of all the arts. However, it reflects in many ways the realities around it and influences its social and cultural environments. Music is as much biology, gender, gesture - something intertextual, even transcendental. Musical signs can be studied throughout their history as well as musical semiotics with its own background. Composers from Chopin to Sibelius and authors from Nietzsche to Greimas and Barthes illustrate the avenues of this new discipline within semiotics and musicology.