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Nota di contenuto	Intro -- Foreword -- Preface -- Acknowledgements -- Contents -- Abbreviations -- List of Figures -- List of Tables -- 1 Introduction -- 1.1 The Science of Musicology -- 1.2 Numerology and Bach -- 1.3 About This Book -- 2 An Information Theory Approach -- 2.1 Information and Communication -- 2.2 Measuring Information-The Bit -- 2.3 The Bit as Binary Digit -- 2.4 Signal, Noise, Redundancy and Encoding -- 2.5 Messages and Symbols -- 2.6 Throughput and Protocols -- 2.7 Gematria as Hash Coding -- 2.8 An Unambiguous Coding -- 2.9 Codings and References -- 3 Some Possible Codings in Music -- 3.1 Preamble -- 3.2 Number of Bars -- 3.3 Notes -- 3.4 Intervals -- 3.5 Note Lengths -- 3.6 Number of Notes -- 3.7 Number of Pieces, Movements or Sections -- 3.8 Sum of the G-Values of Notes -- 3.9 Key Signature -- 3.10 Accidentals -- 3.11 Occurrences of Words -- 3.12 Rests -- 3.13 Time Signature -- 3.14 Figured Bass -- 3.15 Entries of a Theme -- 3.16 Other Possibilities -- 3.16.1 Acrostics -- 3.16.2 More Subtle Ways -- 3.17 Beyond Bach -- 3.17.1 BWV Numbers -- 3.17.2 Frequencies -- 3.17.3 Morse Code -- 3.17.4 Colours and Shapes -- 3.17.5 Other Puzzles -- 3.18 Combined Codings -- 3.19 A Cryptographic Example -- 3.20 Summary -- 3.21 The Real Coding -- 3.22 Notes for Researchers -- 4 Ambiguity in Decoding -- 4.1 Preamble -- 4.2 Sources -- 4.3 Modern Dictionary -- 4.3.1 Method -- 4.3.2 Modern Dictionary with Latin Natural Coding -- 4.3.3 Modern Dictionary with Latin Milesian and Trigonal Coding -- 4.4 Historic

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