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From holism to compositionality: memes and the evolution of segmentation, syntax, and signification in music and language

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Figure 2: The Memetic-Semiotic Nexus of an \( m-l \) Music-Language M(us)emeplex

<table>
<thead>
<tr>
<th>Memotype</th>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Music</td>
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<tr>
<td>Language</td>
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<tr>
<td>Memotype</td>
<td></td>
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<tr>
<td>Phenotype</td>
<td></td>
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</tr>
</tbody>
</table>

**i) Level-One (horizontal) and Level-Two (vertical) Semiosis**

a) Level-Two Signifiers

- Museme \( m \) (sound image of \( m \))
- Grapheme \( Gm \) (codes for notation of \( m \))

b) Level-Two Signifieds

- Interpretant-Lexemeplex \( I \) (codes for \( l \)-mediating lexemes)

**ii) Level-Three (diagonal) Semiosis**

a) Signifiers

- Museme Product \( [m] \) (sung sound of \( m \))
- Grapheme Product \( Gm \) (notation of \( m \))

b) Signifieds

- Interpretant Lexemeplex Products \( [I] \) (spoken and written expression of \( l \)-mediating lexemes)