

## **Semiotic Tools in the Search for Meanings**

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### **Abstract**

During the last forty years, musical semiotics has sought -initially taking the support of other areas-, to establish itself as a disciplinary field with its own core. The growing interest of New Musicology for the contextual scope and transversality is perfectly connected to the ambition of semiotics itself, favoring reflections and debates about the meaning of musical discourse. The present study aims to establish a dialogue between performative practice and semiotics -supported by descriptive analysis-, in order to search for processes of musical meaning. The selection of Edson Zampronha's work *Lamento para piano* (2005) as a case study is due to three fundamental factors: my training as a pianist and my teaching activity, the academic background of the composer, in turn Doctor in Communication and Semiotics (so it can run a dialogue up between the creative intention and the interpretation of meanings), and the absence of the melodic component as a structuring part of the musical discourse, in order to subject the methodology to friction. The semiotic tools used in the interpretation of meanings are exposed: denoting and connotative capacities of musical language, the threefold vision of Molino / Nattiez, figures, states and modalities of Tarasti, selection of triads of Peirce, the marking Shapiro/Hatten or Kristeva's phenotype/genotext. The methodology is explained, based on its own proposal for interdisciplinary dialogue between performative practice, descriptive and semiotic analysis, and the consequences of such dialogue are exemplified through performative practice.

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