

Philip Tagg - An expanded Musicology: from musematics to edutainment

Cláudia Azevedo

Grupo de Pesquisa Música: Documentação, memória, acervos (CNPq-UNIRIO)
clazev2010@gmail.com



C.V. Lattes: <http://lattes.cnpq.br/7841875913274095>



Orcid: <https://orcid.org/0009-0008-3033-2854>

Laura Jordán

Pontificia Universidad Católica de Valparaíso
laura.jordan@pucv.cl

C.V.: https://investigadores.anid.cl/es/public_search/researcher?id=40612



Orcid: <https://orcid.org/0000-0002-2306-6868>

Martha Ulhôa

Universidade Federal do Estado do Rio de Janeiro
mulhoa@unirio.br



C.V. Lattes: <http://lattes.cnpq.br/5378800627543781>



Orcid: <https://orcid.org/0000-0002-6886-1267>

Heloísa de A. Duarte Valente

Universidade Paulista (UNIP)
musimid@gmail.com



C.V. Lattes: <http://lattes.cnpq.br/3718382357661831>



Orcid: <https://orcid.org/0000-0002-3250-6722>

Fernando de Oliveira Magre

Faculdade de Música do Espírito Santo “Maurício de Oliveira”
fernandomagre@gmail.com



C.V. Lattes: <http://lattes.cnpq.br/1498625137838487>



Orcid: <https://orcid.org/0000-0003-1608-1389>

Introduction

Philip Tagg (1944 – 2024) began his musical career in the early 1960s. A Professor since the 1970s, he is the author of an extensive body of work, including numerous articles, books and videos, as well as largely responsible for the establishment and development of an expanded Musicology, having brought the study *of* popular music and *about* popular music to the Academy. He was one of the founders of the International Association for the Study of Popular Music, IASPM, in the early 1980s, with the purpose of fostering contact and exchange of knowledge while encouraging the debate among researchers; initially, from Europe and North America and, gradually, from various regions of the planet.

His conception of music - as language and practice - considers that the combination and interface outcome among the various mediatized sound and musical elements, whether in audiovisual products or in phonograms (particularly popular music), contributes decisively to the development of meaning. Thus, he dedicated a large part of his academic work to analysing the layers of musical elements that, together, allow us to situate a musical product perceptively and culturally. Tagg was inspired by Peirce's Semiotics to develop his exhaustively detailed methodological approach, which includes, among other procedures, reception tests, comparison of musical elements among phonograms or audiovisual products and their cultural contextualization. For the author, musical analysis should not be an end in itself; rather, it should guide a path to understanding how the rhetorical mechanisms of media language operate and how individuals, situated in a given time and place, carry out their semantic processes in order to propose new keys for analysis and interpretation.

Philip Tagg should be remembered and regarded not only for the musicologist that he was, but also for his activism as an educator and for his theoretical relevance, which opened new horizons in the conceptions of musicological studies.

MusiMid Journal pays tribute to this important Professor, researcher and academic with this dossier dedicated to him, edited by Cláudia Azevedo, Laura Jordán and Martha Ulhôa. The edition presents accounts, retrospectives, practical applications of theory, critical approaches, as well as the transcription, made by **Laura Jordán**, of an unpublished lecture by Tagg, given in 2013 at the University of Chile, entitled "Understanding music: artistic

luxury, academic entertainment or basic necessity?". The article "Tagg's mode of understanding musical modes", written by **Marília do Espírito Santo Carvalho** and **Márcia Ramos de Oliveira** focuses on Tagg's approach about tonality and modality, while "In Search of the Villain: Using Musematic Analysis and Interobjective Comparison in Musical Pieces from Silent Cinema Era Compilations", by **João Monnazzi**, describes the methodological employment of Musematic Analysis and Interobjective Comparison to study the archetype of the "villain" in musical collections for silent film. . In "And I shall never not return: Philip Tagg, Liverpool, and the Paris Connection", the French musicologist **Olivier Julien** pays an affectionate and personal tribute to Tagg, recalling his role in establishing popular music studies in France at the turn of the 2000s. In "Aspects of Philip Tagg's methodology", **Cláudia Azevedo** curates some essential structural items as an introduction to Tagg's methodology, such as the concepts of museme, musematic analysis, intersubjectivity, interobjectivity, poietic/aesthetic and the neologisms "muso"/"non-muso".

This volume also includes an article, a research account and a conference report. "Among mothers, hammers and teachers – Pinky's walls (about the opera rock, by Roger Waters)", written by **Ulisses Gomes da Rocha Junior**, **Herman Tacasey**, **Marcos Vinicius Moraes Terra** and **Heloísa de A. Duarte Valente**, addresses the creative poetics of Pink Floyd's *The Wall*, in its various versions (album, film, concert). In "Music creation for animation movies and series: the concepts of musical audio and audio musician in relation to interobjectivity and intersubjectivity", **Kezo Nogueira** presents an account of his recently defended doctoral thesis in Musicology, entitled "Processes of musical creation and technology in animated series and films". In this paper, by fortunate coincidence, the author discusses the concepts of musical audio and audio-musician with reference to the ideas of interobjectivity and intersubjectivity proposed by Tagg. Last but not least, **Paula Garcia** offers her report on the 20th MusiMid Meeting, held last September in the city of Santos.

Claudia Azevedo

Laura Jordán

Martha Ulhôa

Guest Editors

Heloísa de A. Duarte Valente

Editor-in-Chief

Fernando de Oliveira Magre

Assistant Editor