

## ***Gli studi di popular music nell'università italiana: una petizione***

**C**OME studiosi interessati alla ricerca sul ruolo e sulle funzioni della musica nelle società contemporanee, esprimiamo la nostra più profonda preoccupazione per lo stato degli studi sulla popular music nell'università italiana.

Ci sono noti gli importanti contributi che i colleghi italiani hanno dato a questo campo di studi da trent'anni a questa parte, ma ci è nota anche —e ci stupisce— l'indifferenza, a volte l'aperta ostilità, delle istituzioni accademiche nei riguardi di un settore che altrove nel mondo è ampiamente riconosciuto.

Il rifiuto di accogliere, addirittura anche solo di nominare la popular music come disciplina a sé stante ha determinato l'esclusione di un'intera generazione di studiosi dall'università italiana. Anche quelli che, infine, sono stati accolti nelle università come docenti (a volte dopo aver rinunciato a incarichi all'estero), sono confinati in ruoli inadeguati alle loro capacità e al loro prestigio scientifico. Un intero campo di studi, di importanza strategica per comprendere settori chiave della società e del sistema dei media italiani, è stato quindi marginalizzato: è stato così negato il contributo essenziale che gli studi di popular music possono offrire alla modernizzazione dell'università e pertanto alla realizzazione di programmi didattici adeguati alla realtà della cultura e dell'economia odierne.

Un caso esemplare che desideriamo mettere in evidenza è quello di Franco Fabbri, uno dei pionieri di questi studi a livello internazionale. Pur avendo ottenuto l'abilitazione a Professore Ordinario, Fabbri rischia adesso di non poter vedere riconosciuto il suo nuovo ruolo e di essere costretto a andare in pensione da ricercatore: gli verrebbe pertanto negata la possibilità di proseguire le attività di didattica e di ricerca. La vicenda paradossale che Fabbri sta vivendo è scandalosa e insieme simbolica di un più ampio isolamento accademico. Desideriamo inoltre sottolineare con forza che molti altri stimati colleghi non hanno avuto nemmeno la soddisfazione di ottenere l'abilitazione, a causa di un sistema valutativo misurato su altre specializzazioni disciplinari.

Riteniamo che una politica che emargini gli studi più avanzati e che mortifichi gli studiosi di consolidato valore internazionale sia semplicemente suicida, per l'università pubblica e per la società italiane. Ci auguriamo quindi che le autorità competenti provvedano rapidamente a riconsiderare gli effetti di scelte incomprensibili e conservatrici.

*Hanno aderito: v. pag. 3.*

## ***Popular Music Studies in Italian Universities: a Petition***

**A**s scholars devoted to studying the role and functions of music in contemporary society, we see ourselves obliged to express grave concern about the state of popular music studies in Italian universities.

We recognise the important contributions made over the past thirty years by Italian colleagues to our field of studies but we also recognise — with bewilderment — the indifference and even open hostility of Italian academic institutions towards an area of study that is widely accepted elsewhere the world.

The refusal to accept, or even to just mention, popular music as a legitimate area of study has led to the exclusion of a whole generation of scholars from Italian universities. Moreover, the few that have been allowed to teach in universities (sometimes after turning down offers of employment abroad in order to do so) are relegated to lowly positions shamefully incompatible with their widely recognised competence and international reputation. It's in this way that a whole field of studies, of strategic importance to the understanding of key aspects in Italian society and media, has been marginalised. There has been effective denial of the essential contribution that popular music studies can make to the modernisation of university courses and to the development of programmes of education appropriate to today's culture and economy.

One case in need of particular attention is that of Franco Fabbri, one of the international pioneers of popular music studies. Although officially declared "Professor", Fabbri now faces the risk of that new status never being recognised, of having to retire on a teaching assistant's pension, and being blocked from continuing with his teaching and research work. Fabbri's paradoxical situation is at the same time scandalous and indicative of the subject area's exclusion from the academy. Here we need to underline that many other highly competent colleagues have not even had the satisfaction of acquiring any official academic status due to evaluation criteria based on quite different musicological specialisations.

University policies that marginalise innovative studies and that humiliate scholars of established international repute are, in our opinion, tantamount to suicide for Italy's public universities and for Italian society. We therefore ask the relevant authorities to urgently reconsider the effects of the conservative and, frankly, incomprehensible decisions that have been taken in this matter.

*Signatories: see p. 3, ff.*

# *Popular Music Studies in Italian Universities — a Petition —*

## *440 signatories from 42 nations*

14-10-02 14:38 hrs BST

### Signatory numbers by nation state

Argentina 12	Australia 20	Austria 2	Belgium 2	Brazil 45	Bulgaria 2
Canada 21	Chile 5	China 1	Colombia 5	Croatia 1	Cuba 1
Denmark 4	Estonia 2	Finland 16	France 12	Germany 14	Greece 2
Iceland 1	Ireland 2	Israel 5	Italy 70	Jamaica 1	Japan 1
Lithuania 1	Mexico 3	Mozambique 1	Netherlands 9	New Zealand 3	Norway 4
Poland 1	Portugal 4	Singapore 1	South Africa 5	South Korea 1	Spain 28
Switzerland 1	Turkey 3	Uganda 1	UK 81	Uruguay 5	USA 26

### *List of signatories to the petition*

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218. Ingrid KUSCHICK — President, Asociación Txoke! (Cultural Heritage), Bilbao (Spain)

**L**

219. T. LAIRD — Professor of Music, Agnes Scott College, Decatur, GA (USA)
220. Amparo LASÉN — Profesora Titular de Sociología, Facultad de Ciencias Políticas y Sociología, Universidad Complutense de Madrid (Spain)
221. Barbara Lebrun — Lecturer in French Popular Music, The University of Manchester, Manchester (UK)
222. Lorenzo LEDDI — Musician, Milano (Italy)
223. Theo van LEEUWEN, Professor of Multimodal Communication, University of Southern Denmark, Odense (Denmark)
224. Philippe LE GUERN — Professeur en Sciences de la Communication, Centre Atlantique de Philosophie, Université de Nantes; Chercheur Associé au CRAL-EHESS (France)
225. Claire LEVY — Professor of Music, Institute of Art Studies, Bulgarian Academy of Sciences (Bulgaria)
226. Natalie LEWANDOWSKI — Sessional Academic, UNSW & Macquarie University, Sydney (Australia)
227. Esa LILJA, PhD, Post-doctoral Researcher in Music, University of Helsinki (Finland)
228. Isabel LLANO — PhD candidate, Uni. Autònoma de Barcelona, Barcelona (Spain)
229. Luca LOMBARDI — Compositore (Italy)
230. David LOOSELEY — Emeritus Professor of Contemporary French Culture; Chevalier dans l'Ordre des Palmes Académiques (France), University of Leeds (UK)
231. Lidia LÓPEZ — PhD Researcher, UAB, Autonomous University of Barcelona (Spain)
232. María Inés LÓPEZ — Docente, investigadora, Secretaria de investigación y posgrado, Instituto Superior de Música, Universidad Nacional del Litoral, Santa Fe (Argentina)

233. Rubén LÓPEZ CANO — Profesor Titular, Escola Superior de Música de Catalunya (Spain)
234. Zósimo LÓPEZ PENA — Phd Candidate, University of Santiago de Compostela (Spain)
235. Max LOPPERT — Freelance Music critic, Pieve di Soligo (Italy)
236. Vanna LOVATO — Freelance journalist (Italy)
237. Simone LUCI PEREIRA — Professora e Pesquisadora, UNIP, São Paulo/SP (Brazil)
238. Heitor da LUZ SILVA — Teacher, UNIFOA, Rio de Janeiro (Brazil)
239. Charles LWANGA — Lecturer, Makerere University, Kampala (Uganda)

## **M**

240. Diego MADOERY — Profesor titular, Facultad de Bellas Artes, Universidad Nacional de La Plata (Argentina)
241. Erica MAGI — Ph.D student, University of Sao Paulo (USP), São Paulo (Brazil)
242. Brigid MAHER, Lecturer, La Trobe University, Melbourne (Australia)
243. Alessandra MAIA — Doutoranda, PPGCOM/UERJ, Rio de Janeiro (Brazil)
244. Kaire MAIMETS-VOLT — Research Fellow / Lecturer, Estonian Academy of Music and Theatre, Tallinn (Estonia)
245. Giuseppina MANERI — Teacher, Liceo Classico E.Q. Visconti, Rome (Italy)
246. Áine R. MANGAOANG — Visiting Lecturer in Popular Music, Iceland Academy of Arts, PhD candidate, Institute of Popular Music, University of Liverpool (Iceland/UK)
247. Giacomo MANZONI — Compositore (Italy)
248. Isabelle MARC — Profesora acreditada a Titular, Departamento de Francés, Universidad Complutense de Madrid (Spain); Leverhulme Visiting Fellow, University of Leeds (UK)
249. Luca MARCONI — Docente di Storia della popular music, Conservatorio di Pescara, Bologna (Italy)
250. Gabriele MARINO — Dottorando in Semiotica, Università di Torino (Italy)
251. Andrew MARK — PhD Candidate, ABD, York University, Toronto (Canada)
252. Pedro MARRA — PhD candidate, Universidade Federal Fluminense, Belo Horizonte (Brazil)
253. Elyse MARRERO — PhD student, Florida State University, Tallahassee (USA)
254. Hazel MARSH — Lecturer in Spanish, University of East Anglia, Cambridge (UK)
255. Lee MARSHALL — Senior Lecturer in Sociology, University of Bristol (UK)
256. Dario MARTINELLI — Full Professor of Musicology, Kaunas University of Technology (Lithuania); Adjunct Professor of Musicology and Semiotics, University of Helsinki; Adjunct Professor of Semiotics and Communication Studies, University of Lapland (Finland)
257. Alejandro MARTINEZ — Docente-Investigador, Universidad Nacional de La Plata, La Plata (Argentina)
258. Sílvia MARTINEZ GARCIA — Profesora, Departament de Musicologia, Universitat Autònoma de Barcelona; Profesora, Departament de Musicologia, Escola Superior de Música de Catalunya (Spain)
259. Tobias MARX — Ph.D. student, IfM Kassel, Weimar (Germany)
260. Roberto MASOTTI — Freelance photographer, Milano (Italy)
261. Enzo MAZZA — Presidente FIMI / Federazione Industria Musicale Italiana (Italy)
262. Chris McDONALD — Assistant Professor, Cape Breton University, Sydney, Nova Scotia (Canada)
263. James, MCGRATH — Part time lecturer/researcher/journalist, Leeds Metropolitan University (UK)
264. Simon MCKERRELL — Lecturer in Music, Newcastle University, Newcastle upon Tyne (UK)
265. Albert MEIJER — Project Officer, Creative Europe, EACEA, Brussels (Belgium)

266. Regina Maria MEIRELLES SANTOS — Associate Professor, Music School, Rio de Janeiro Federal University (Brazil)
267. Lauro MELLER — Professor, Federal University of Rio Grande do Norte, Natal (Brazil)
268. Julio MENDÍVIL — Director, Centre for World Music, Stiftung Universität, Hildesheim (Germany)
269. Sarah MESSBAUER — PhD Student in Ethnomusicology, University of California, Davis (USA)
270. Morten MICHELSEN — Senior Lecturer in Music and Cultural Studies, University of Copenhagen (Denmark)
271. Richard MIDDLETON — Emeritus Professor of Music, Newcastle University; Fellow of the British Academy (UK)
272. Sue MILLER — Senior Lecturer in Music, Head of the BA in Popular Music, Anglia Ruskin University, Cambridge (UK)
273. Franco MINGANTI — Professore associato di letteratura americana, University of Bologna, Bologna (Italy)
274. Tony MITCHELL — Research Associate, University of Technology, Sydney (Australia)
275. Tory MITSUI — Professor of English, University of Kanazawa (Japan)
276. Augusta MOLINARI — Prof. Ordinario di Storia Contemporanea, Università di Genova (Italy)
277. Ed MONTANO — Lecturer, RMIT University, Melbourne (Australia)
278. Giordano MONTECCHI — Docente di Musicologia, Conservatorio di Musica A. Boito, Parma (Italy)
279. Allan MOORE — Professor of Popular Music and Head of Music, University of Surrey (UK)
280. Justin MOREY — Senior Lecturer, Leeds Metropolitan University (UK)
281. Thomas MÜNCH — Professor of Musicology and Music Education, Hochschule für Musik, Würzburg (Germany)
282. Carol MULLER — Professor of Music, University of Pennsylvania, Philadelphia (USA/South Africa)
283. Rajko MURŠIČ — Professor, President of the Research Board of the Science Research Institute at the Faculty of Arts, University of Ljubljana (Slovenia)
284. Lutgard MUTSAERS — Independent scholar; Rijksuniversiteit Groningen (Netherlands)

## N

285. Carlo NARDI — Research Associate, Rhodes University (Grahamstown, South Africa), Trento (Italy)
286. Jean-Jacques NATTIEZ — Professeur Titulaire en Musicologie, Université de Montréal (Canada); Officier de l'Ordre du Canada; Chevalier de l'Ordre des Arts et des Lettres de la République Française (France)
287. Alvaro NEDER — Professor/Dr., Universidade Federal do Estado do Rio de Janeiro (UNIRIO) (Brazil)
288. Keith NEGUS — Professor of Musicology, Goldsmiths, University of London (UK)
289. André NUCHELMANS — Member of Staff / Editor, Boekman Foundation, Study centre for arts, culture and related policies, Amsterdam (Netherlands)
290. Wander NUNES FROTA — Professor, Universidade Federal do Piauí (UFPI), Teresina (Brazil)

## O

291. Juan Sebastián OCHOA — Músico con maestría en estudios culturales, Independiente, Bogotá (Colombia)
292. Patrick O'DONNELL — Postgrad Student, University College Cork, Cork (Ireland)
293. Alan O'LEARY, Associate Professor in Italian, University of Leeds (UK)

294. Kathryn OLSEN — Dr., University of KwaZulu-Natal, Durban (South Africa)  
 295. Daragh O'REILLY — Senior Lecturer, University of Sheffield (UK)  
 296. Carol OSBORNE — Senior Lecturer, Department of Sport, Leisure and Culture, Leeds Metropolitan University, (UK)  
 297. Richard OSBORNE — Senior Lecturer in Popular Music, Middlesex University, London (UK)

## P

298. Deborah PACINI HERNANDEZ — Professor, Tufts University, Medford (USA)  
 299. Max PADDISON — Professor of Music, Durham University, Durham (UK)  
 300. Salvatore PANU — Curatore dell'archivio storico del Canzoniere delle Lame, Bologna (Italy)  
 301. Jens Gerrit PAPENBURG — Wissenschaftlicher Mitarbeiter, Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin (Germany)  
 302. Graciela PARASKEVAÍDIS — Composer and Professor, Escuela Universitaria de Música, Universidad de la República (Uruguay)  
 303. Raphaël PAREJO-COUDERT — Etnomusicólogo y músico, Investigador independiente, miembro de la Sociedad Francesa de Etnomusicología (Spain/France)  
 304. Viviana PARODY — Profesora Diplomada de Artes en Música, IASPM-AL, Buenos Aires (Argentina)  
 305. Errico PAVESE, PhD in 'Scienze della musica', docente, Istituto musicale 'I Minipolifonici', Trento (Italy)  
 306. Nicola PEDONE — Programmista radiofonico, RAI, Milano (Italy)  
 307. Ramón PELINSKI — Professeur Titulaire, Faculté de musique, Université de Montréal (Canada)  
 308. Simone PEREIRA — Professor, Media Studies Dep./Federal Fluminense University, Rio de Janeiro (Brazil)  
 309. Simone PEREIRA DE SÁ — Professor, Media Studies Dep./Federal Fluminense University, Rio de Janeiro (Brazil)  
 310. Glaucia PERES DA SILVA — Assistant Professor in Sociology, University of Duisburg-Essen (Germany)  
 311. Rolando Antonio PÉREZ FERNÁNDEZ — Profesor, Universidad Nacional Autónoma de México, México DF (México)  
 312. Vincenzo PERNA — Giornalista; Segretario IASPM Italia  
 313. Renato PERNETT — Freelance Musician (Colombia)  
 314. Luigi PESTALOZZA — Direttore di *Musical/Realtà* (Italy)  
 315. Giorgio PESTELLI — Professore Emerito, Università di Torino (Italy)  
 316. Eros PETTINELLI — Imprenditore, informatica, Milano (Italy)  
 317. Marcelo PINTO — PhD Student, Universidade de São Paulo (Brazil)  
 318. Cesare PICCO — Musician, Milano (Italy)  
 319. Riccardo PIOLI — La Spezia (Italy)  
 320. Christophe PIRENNE — Professeur-Directeur, Politiques de la Culture et de la Production Culturelle, Université de Liège; Professeur, Université de Louvain-la-Neuve (Belgium)  
 321. Sergio PISFIL — Student, Paris-Sorbonne, Paris (France)  
 322. Goffredo PLASTINO — Reader in Ethnomusicology, Newcastle University (UK); Association for Cultural Equity / Alan Lomax Archives, New York (USA); Chair of IASPM / International Association for the Study of Popular Music  
 323. Niels van POECKE — Lecturer/PhD Candidate, Erasmus University Rotterdam (Netherlands)  
 324. Beatriz POLIVANOV — Post-doc Researcher, Fluminense Federal University, Rio de Janeiro (Brazil)

325. Alessandro PORTELLI — Full Professor (retired), Università La Sapienza, Roma (Italy)
326. Egidio POZZI — Università degli Studi della Calabria; Presidente Gruppo Analisi e Teoria Musicale (GATM) (Italy)
327. Paolo PRATO — Musicologo, docente, Pontificia Università Gregoriana, Roma (Italy)
328. Dave PROCTER — Senior Lecturer Music Technology and Production, Leeds Metropolitan University (UK)
329. Céline PRUVOST — Agrégée auteure d'une thèse sur la chanson italienne, Université Paris Sorbonne (France)

## **Q-R**

330. Tobias QUEIROZ — Msc Professor, UERN, Mossoró/RN (Brazil)
331. Márcia RAMOS DE OLIVEIRA — Professora Universitaria, UDESC, Florianópolis (Brazil)
332. Janne RANTALA — Ph.D. Candidate, University of Eastern Finland, Joensuu/ Maputo (Finland/ Mozambique)
333. Paul RATCLIFF — Principal Lecturer, Leeds Metropolitan University (UK)
334. Tarja RAUTIAINEN-KESKUSTALO — Professor of Music studies, University of Tampere (Finland)
335. Helen REDDINGTON — Senior Lecturer in Songwriting and Production, University of East London, London (UK)
336. Carlos REGUEIRA — PhD student / adjunct teacher, University of Santiago de Compostela (Spain)
337. Motti REGEV — Professor of Sociology and Cultural Studies, The Open University of Israel, Tel Aviv (Israel)
338. Jernej REJC — Student, Faculty of Arts, University of Ljubljana (Slovenia)
339. François RIBAC — Composer, Maître de conférences, Université de Bourgogne, Dijon (France)
340. Paolo RIBALDINI, Doctoral Student, University of Helsinki, Metropolia University of Applied Sciences, Helsinki (Finland)
341. Timothy RICE — Professor, UCLA, Los Angeles, CA (USA)
342. John RICHARDSON — Professor of Musicology, University of Turku (Finland)
343. Hillegonda RIETVELD — Reader and Course Director, Music and Sonic Media, Faculty of Arts and Human Sciences, London South Bank University (UK)
344. Julie RICKWOOD — Visiting Fellow, CASS, ANU, Australian National University, Canberra (Australia)
345. Stephen ROBSON — Leeds Metropolitan University (UK)
346. Maurilio ROCHA — Associate Professor, Federal University of Minas Gerais, Belo Horizonte (Brazil)
347. Diego da ROCHA VIANA, Ethnomusicologist, State University of Rio de Janeiro (Brazil)
348. Jim ROGERS — Dr., Dublin City University (Ireland)
349. Robin ROLFHAMRE — PhD candidate, University of Agder, Kristiansand (Norway)
350. Maria do ROSÁRIO PESTANA — Senior Lecturer, University of Aveiro (Portugal)
351. André ROTTGERI — PhD Student, Universität Passau (Germany)
352. Marina ROVERA — Journalist, Milano (Italy)
353. Tiago RUBINI — Masters Student, Universidade Federal de Juiz de Fora (Brazil)
354. Catherine RUDENT — Maître de conférences à l'UFR de musique et musicologie, Paris-Sorbonne (France)
355. Tony RUSCONI — Freelance musician, Milano (Italy)

## S

356. Honey SALVADORI — Lecturer, Leeds Metropolitan University (UK)
357. Guillaume SAMSON — Chargé de l'observation, PRMA de La Réunion, Saint Denis, La Réunion (France)
358. Ramon SANJUAN — Harmony and Analysis teacher/Ph D student, Conservatory of Music of Alicante / Polytechnic University of Valencia, Elche (Spain)
359. Cíntia SANMARTIN FERNANDES — Professora, pesquisadora, UERJ, Rio de Janeiro (Brazil)
360. Gaetano SANTANGELO — Direttore Responsabile Amadeus Paragon s.r.l., Milano (Italy)
361. Melina SANTOS — PhD Student, Universidade Federal Fluminense, Niterói, RJ (Brazil)
362. Adriana SANTOS MELGAREJO — Asesora Musicóloga del Consejo Directivo del SODRE/ Docente Esucela Universitaria de Música - Udelar, SODRE (Servicio Oficial de Radiodifusión y Espectáculos) y Udelar (Universidad de la República), Montevideo, Uruguay, .
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364. Joshua SCHMIDT — Anthropologist/researcher, Ben Gurion University of the Negev (Israel)
365. Derek B SCOTT — Professor of Critical Musicology, University of Leeds (UK)
366. Aline SCOTT-MAXWELL — Senior Asian Studies Librarian and ethnomusicologist, Monash University, Melbourne (Australia)
367. Edwin SEROUSSI — Professor of Musicology, Hebrew University, Jerusalem (Israel)
368. T. M. SCRUGGS — Professor Emeritus, University of Iowa, Iowa City (USA)
369. Oliver SEIBT — Interim Professor of Ethnomusicology, General Secretary IASPM-D-A-CH, Goethe University, Frankfurt (Germany)
370. Edwin SEROUSSI — Head, Department of Musicology / Director, Jewish Music Research Centre, Edmond J. Safra Campus, Givat Ram, Jerusalem (Israel)
371. Hyunjoon SHIN — Research Professor, Institute for East Asian Studies, Sungkonghoe University, Seoul (South Korea)
372. Roy SHUKER — Adjunct Professor, Victoria University, Wellington (New Zealand)
373. David SHUMWAY — Professor of English, Carnegie Mellon University, Pittsburgh (USA)
374. Massimo SIMONINI — Direzione Artistica, Angelica / Festival Internazionale di Musica, Bologna (Italy)
375. Gareth SMITH — Senior Lecturer in Popular Music, Institute of Contemporary Music Performance, London (England)
376. Henrik SMITH-SIVERTSEN — Ph.D., Research librarian, Royal Library of Copenhagen (Denmark)
377. Thiago SOARES — Professor and Researcher, Universidade Federal de Pernambuco, Recife (Brazil)
378. Paolo SORACI — Ufficio stampa, Librerie Feltrinelli, Milano (Italy)
379. Marcello SORCE KELLER — Assoziierter Forscher, Institut für Musikwissenschaft, Universität Bern (Switzerland)
380. Christian SPENCER — PhD Candidate in Ethnomusicology, Universidad Complutense de Madrid (Spain) / Universidad Nova de Lisboa (Portugal)
381. Marco SPICCIO — Physician and pianist, Genova (Italy)
382. Karl SPRACKLEN, Professor of Leisure Studies, Leeds Metropolitan University (UK)
383. Graham ST JOHN — Adjunct Research Fellow, Griffith University, Brisbane (Australia)
384. Geoff STAHL — Senior Lecturer, Victoria University of Wellington (New Zealand)
385. Matt STAHL — Associate Professor, University of Western Ontario, London (Canada)

386. Gino STEFANI — Professore, musicista, musicologo, semiologo, insegnante, animatore, compositore, filosofo, direttore del rivista *MusicArTerapia/Globalità dei Linguaggi*, Roma (Italy)
387. Yngvar B. STEINHOLT — Associate Professor of Russian Culture and Literature, University of Tromsø (Norway)
388. Jonathan STERNE — Professor, Department of Art History and Communication Studies, McGill University, Montréal (Canada)
389. Ola STOCKFELT — Professor, Musicology, Music and Moving Images, Department of Cultural Sciences, University of Göteborg (Sweden)
390. Jon STRATTON — Professor of Cultural Studies, Curtin University, Perth (WA) (Australia)
391. John STREET — Professor of Politics, University of East Anglia, Norwich (UK)
392. Matthew SUMERA — Lecturer, University of Minnesota, Minneapolis (USA)
393. Tom SYKES — Lecturer in Music, University of Salford; Popular music programme leader at the City of Liverpool College (UK)
394. Anna SZEMERE — University Lecturer and Independent.Scholar, Portland, Oregon (USA)

## T

395. Philip TAGG — Visiting Professor, Department of Music & Music Technology, University of Huddersfield (UK); Visiting Professor, School of Arts and Media, University of Salford (UK); Professeur Titulaire, Faculté de Musique, Université de Montréal (Canada); founder of IASPM / International Association for the Study of Popular Music
396. Timothy D TAYLOR — Professor, Departments of Ethnomusicology and Musicology, UCLA; Director, UCLA Ethnomusicology Archive (USA)
397. Gaudenzio TEMPORELLI — libero ricercatore - pianista, [socio IASPM], Novara (Italy)
398. Silvia TESTONI — Docente di canto, cantante, Bologna (Italy)
399. Paul THÉBERGE — Professor, School for Studies in Art and Culture (Music), Carleton University, Ottawa, (Canada)
400. Alice TOMAZ DE CARVALHO — M.Sc. Communications, Projet Pro-Consigne Québec, Montréal (Canada)
401. Rodrigo TORRES — Profesor asociado, Universidad de Chile, Santiago (Chile)
402. Jason TOYNBEE — Senior Lecturer in Media Studies, Faculty of Social Sciences, The Open University, Milton Keynes (UK)
403. Alberto TROBIA — Professore Associato, Università di Palermo, Caltanissetta (Italy)
404. Felipe TROTTA — Professor, Departamento de Estudos Culturais e Mídia, Universidade Federal Fluminense, Rio de Janeiro (Brazil)
405. Ioannis TSIOLAKIS — Lecturer in Anthropology, Queen's University Belfast (UK)
406. Lee TUCKER — Senior Lecturer, Leeds Metropolitan University (UK)

## U-V

407. Heikki UIMONEN — Professor of Popular Music Research, Sibelius Academy, University of the Arts Helsinki, Seinäjoki (Finland)
408. Martha Tupinambá de ULHÔA — Professor of Musicology, Universidade Federal do Estado do Rio de Janeiro (Brazil)
409. Mauricio VALDEBENITO CIFUENTES — Profesor Asistente/Intérprete musical, Magíster en Artes mención Musicología/Facultad de Artes, Universidad de Chile, Miembro de IASPM-AL y de la Sociedad Chilena de Musicología, Santiago (Chile)
410. Angelo VALORI — Compositore, Scuola di Popular Music, Conservatorio di Musica Luisa D'Annunzio, Pescara (Italy)
411. Simone VARRIALE — PhD student in Sociology, University of Warwick, Coventry (UK)



412. Tiago VELASCO — Researcher/Teacher, PUC-Rio, Rio de Janeiro (Brazil)
413. Begoña VELASCO ARNALDO — Researcher PhD, Universidad Oviedo (Spain)
414. Marcela VELON — Student, Universidade Federal do Estado do Rio de Janeiro, Rio de Janeiro (Brazil)
415. Monica VERMES — Professor, Universidade federal do Espirito Santo - UFES, Vitoria (Brazil)
416. Eduardo VIÑUELA — Professor Ayudante, Departamento de Historia del Arte y Musicologia, Universidad de Oviedo; Chair of IASPM España (Spain)
417. Patrizio VISCO — Avvocato specialista in diritto della proprietà intellettuale, Libero professionista, Milano (Italy)
418. Giulia VISMARA — Sound designer e ricercatrice, Freelance, Firenze (Italy)
419. Ivo VOLT — Editor-in-Chief / Lecturer, University of Tartu Press / Department of Classics, University of Tartu (Estonia)

## **W-Z**

420. Stephen WAGG — Professor, Leeds Metropolitan University (UK)
421. Steve WAKSMAN — Professor of Music and American Studies, Smith College (USA)
422. Jeremy WALLACH — Associate Professor, Bowling Green State University (USA)
423. Nolan WARDEN — PhD Candidate, University of California, Los Angeles, Guadalajara (Mexico)
424. Simon WARNER — Lecturer in Popular Music Studies, University of Leeds (UK)
425. Emma WEBSTER — Honorary Research Fellow, Oxford Brookes University (UK)
426. Andrew WEINTRAUB — Chair/Professor of Music, University of Pittsburgh, PA (USA)
427. Donna WESTON — Senior Lecturer in Popular Music, Queensland Conservatorium, Griffith University, Southport (Australia)
428. John WHITEOAK — Dr., Adjunct Senior Research Fellow, School of Music, Monash University, Melbourne (Australia)
429. Peter WICKE — Director, Centre for Popular Music Research, Department of Music and Media Studies, Humboldt University Berlin (Germany)
430. David-Emil WICKSTRÖM — Degree Program Administrator, Popakademie Baden-Württemberg, University of Popular Music and Music Business (Germany)
431. Paul WIDDOP — Research Fellow, Institute for Social Change, Manchester (UK)
432. Timothy WISE — Senior Lecturer, School of Media, Music and Performance, University of Salford (UK)
433. Nathan WISEMAN-TROWSE — Associate Professor in Popular Music, The University of Northampton (UK)
434. Richard WITTS — Reader in Music and Sound, Edge Hill University, Ormskirk (UK)
435. Simon ZAGORSKI-THOMAS — Reader in Music, London College of Music, University of West London (UK)
436. Kalina ZAHOVA — Assistant Professor, Institute for Literature, Bulgarian Academy of Sciences, Sofia (Bulgaria)
437. Hans T. ZEINER-HENRIKSEN — Associate professor, Department of Musicology, University of Oslo (Norway)
438. Stefano ZORZANELLO — Soundscape Research Group ONLUS, Catania (Italy)
439. Marcello ZUFFA — Composer and Teacher, Istituto Musicale Peri, Reggio Emilia (Italy)
440. Koos ZWAAN — Associate Professor of Media, Culture and Citizenship, Inholland University of Applied Sciences, Haarlem (Netherlands)

### ***Additional comments***

*The following unsolicited and unedited comments were added by the following signatories.*

*Silvia Irene Aballay (Profesor Titular, Universidad Nacional de Villa María, Argentina):* Es inconcebible que exista rechazo a los estudios sobre música popular en estos días con el importante corpus de trabajos de alto nivel en todo el mundo.

*Christopher Ambrose (Musician and student, Queensland Conservatorium, Australia):* Silencing the examination of any art form is the first step towards losing that expression.

*Heloísa de Araújo Duarte Valente (Researcher and teacher, UNIP, Santos, Brazil):* Supporting Prof. Franco Fabbri

*Jody Berland (Professor, York University, Toronto):* While popular music might appear to be on the margins of the humanities and social sciences, popular music is a more or less universal feature of contemporary culture. Scholars in the field have generated important insights on culture, music, collectivity, value, economy, celebrity, identity, technological change and everyday life. Italy should not lose its respected place in this international research community.

*Joaquín Borges-Triana (Licenciado en Periodismo, Master en Sociología y Doctor en Ciencias sobre Arte. Periodista y Profesor Independiente. Revista El Caimán Barbudo y Unión de Escritores y Artistas de Cuba):* Creo que esta iniciativa es de suma importancia porque el no valorar justamente los estudios de música popular es un problema en varios sitios del mundo.

*Paul Carr (Reader in Popular Music Analysis, University of South Wales, UK):* I agree with Philip's comments regarding the rarity of Italian colleagues at academic conferences.

*Luca Cerchiari (Professor in Ethnomusicology, Milan, Italy):* In a system as slow as eternity, financially ruined by politicians and afflicted by red tape, the Italian music academy, of course with some exceptions, seems uninterested in music genres (comparisons, relations, discussions), almost indifferent to contemporary ones (the classical music of the future) and too much concerned by power ('fathers' promote 'faithful sons'). Even a duck, looking at ponds, might suspect that categories do not exist 'a priori'. Opera was popular music, Miles Davis can be more artistic than *La donna è mobile* and Bulgarian female choirs can be more intriguing than Gregorian chants. When shall we see a professor interested in music and not only in one single genre?

*Naila Ceribasic (Research Advisor/Associate Professor, Institute of Ethnology and Folklore Research/ Department of Ethnology and Cultural Anthropology, University of Zagreb, Croatia):* You can add me to the petition, although it is a bit strange to protest against the situation in Italy from the perspective of Croatia, where the status of popular music studies is even worse!

*Mauricio Valdebenito Cifuentes (Asistente/Intérprete musical, Magíster en Artes mención Musicología/Facultad de Artes, Universidad de Chile):* Valoro y apoyo decididamente los estudios sobre música popular como parte de los temas que deben tratar las universidades en todo el mundo.

*Jacopo Conti (University of Turin, Italy):* I truly hope that this petition might help change the situation for good. Because of the economic crisis, many of us Italian scholars are forced to leave Italy today. If this situation does not change, ALL OF US in popular music studies will be forced to leave our country.

*Azio Corghi (Composer, Casa Ricordi, Guidizzolo (MN), Italy):* Può la cosiddetta *musica colta* esistere senza radicamento nella cultura popolare di appartenenza? [Can so-called art music exist without roots in the popular culture it belongs to?]

Rogério Costa (*Rede de Pesquisadores em Comunicação e Música, São Luis, Brazil*): Considerar pouco relevante o trabalho do Fabbri é considerar pouco relevante a pesquisa sobre musica na atualidade. ≈ To consider Fabbri's work to be of minor relevance is to consider the music of our time to be of minor relevance.

Dennis Crowley (*Senior Lecturer in Music, Macquarie University, Sydney*): Fabbri's work was very important to me when I first embarked on the study of popular music. His situation in terms of recognition is scandalous.

Rodrigo Díaz Cuevas (*Académico-Interprete Musical, profesor de violoncello, Asociación Chilena de Estudios de Música Popular, La Serena, Chile*): Tamando conocimiento de la inaceptable situación de carácter anti universitario cuyas intenciones lesionan gravemente el desarrollo diciplinario perqué con prácticas de orden inquisitivas, repudio tal situación y apoyo está campaña de defensa de la persona y del espacio diciplinar.

Salvatore Esposito (*Giornalista, Caserta, Italy*): Ho letto il documento e concordo con l'analisi e le proposte contenute. ≈ I've read the document an agree with the analysis and proposals it contains.

Ferdinando Fasce (*Professore Ordinario di Storia Contemporanea, Università di Genova, Italy*): Plaudo molto all'iniziativa, contro l'ennesima vergogna di un sistema ignobile. ≈ I strongly applaud this initiative against yet another disgrace in a despicable system.

Simone Garino (*Musician and independent researcher, Turin, Italy*): I was lucky enough to study with Franco Fabbri at the University of Torino, following his lessons and graduating under his tutorship. Studying with him was a great help for my musical and personal development. I hope that this petition might help younger students to have the same opportunity I had.

Reebee Garofalo (*Professor of Community Media and Technology, University of Massachusetts, Boston, USA*): I agree. Please add my name to the petition. Also add my outrage if you can figure out some way of doing that!

Jelena Gligorijevic (*PhD Student/Teacher (Popular Music Studies and Ethnomusicology), Turku University, Finland*). I cannot understand why one would discriminate popular music as an object of study in academia — all the more so as popular music plays such a tremendous role in people's life the world over.

Lucy Green (*Professor of Music Education, University of London*): I agree with this petition; it is essential that popular music studies is given the same status as other musical studies; any attempt to devalue it is in any case 'out on a limb' as we say in English, and very out of date.

Line Grenier (*Professeure agrégée, Département de communication, Université de Montréal*): I agree. Please add my name. It's a disgrace (*C'est une honte*).

Joan Grimalt (*Professore di analisi musicale, Escola superior de música de Catalunya, Terrassa, Barcelona, Spain*): E non solo nelle università italiane [And not just in Italian universities].

Bernardo Guerrero (*Sociólogo, Universidad Arturo Prat, Iquique, Chile*): Los estudios de las música populares merecen, por derecho propio, estar en las alulas universitarias.

Stan Hawkins (*Professor of Popular Music and Head of Research, Department of Musicology, University of Oslo*): Oh, this is so unjust and nasty, Phil. Poor Franco!

Antoine Hennion (*Directeur de Recherche, Centre de Sociologie de l'Innovation, Paris*): Add me to the list, of course. A pity, alas also true elsewhere, but Italy has a talent to make it better...

Jean-Marie Jacono (*Maître de conférences, Université d'Aix-Marseille (AMU), Aix-en-Provence, France*): Conosco bene i libri di Franco Fabbri. Sono molto importanti per i miei studenti e per me. Non capisco che oggi, in Italia, è quasi impossibile di essere professore di Popular Music! [I

know well Franco Fabbri's books. They're very important to my students and to me. I can't understand that in Italy today it's impossible to be Professor of Popular Music!]

*Martin James (Professor of Music Industries, Southampton, UK):* I support this petition and its aims 100% due to the appalling way in which Italian authorities have marginalised Fabbri, an internationally renowned scholar. This situation should not and can not be tolerated by anyone involved in popular music studies.

*Freya Jarman (Senior Lecturer in Music, University of Liverpool, UK):* Entirely agreed. The problem in Italy is an acute manifestation of a broader disregard for the field generally, specifically as seen in: (A) the ever-popular stock tropes of journalism ("Oh my, a conference on popular music? Haha, have you seen some of these paper titles?!"... "Hey, did you know you can do a degree in Miley Cyrus...what \*are\* they teaching these days?..." etc.) and (B) apparently ever-increasing numbers of classical musicologists and analysts publishing and teaching popular music studies before reading and re-training in the field. Let's start by bringing Italy up to the 'scratch' of reasonably-humoured derision, and take it onwards and upwards from there.

*Bruce Johnson (Professor of Contemporary Music, Macquarie University, Sydney, Australia; Visiting Professor, Cultural History, University of Turku, Finland; Honorary Professor, Music, University of Glasgow):* The situation you describe is outrageous. I fully support the petition.

*Mike Jones (Programme Director, Music Industry Studies, University of Liverpool):* Fermare questo scandalo! = Stop this scandal!

*Robert Kenna (Musician, Northampton, UK):* Yet another example of cultural elitism in the 21st century.

*Charles Lwanga (Makerere University, Kampala, Uganda):* I strongly dissociate with mediocrity in academia... Popular music studies should be handled by those with the necessary academic training because it requires a high degree of intellectual capacity.

*Bernardo Madoery (Profesor Titular, Facultad de Bellas Artes. Universidad Nacional de La Plata, Argentina):* Adhiero plenamente al petitorio.

*Alejandro Martinez (Docente-investigador, Universidad Nacional de La Plata, Argentina):* Envío mi total apoyo al Prof. Fabbri. Sus trabajos son fundamentales en la historia de los estudios sobre música popular.

*Regina Maria Meirelles Santos (Associate Professor, Music School, Rio de Janeiro Federal University):* I am deeply against this kind of prejudice. Popular Music is as important as any kind of Music... This is an unbearable situation that we can not support any more. Of course I will sign the petition but I want to register here my disgust and discomfort for these manifestations. As a teacher of Brazilian Popular Music I can not accept such behaviour. As you have mentioned this is an attack to all of us who share the same interest and love for popular music all over the world. Many thanks for your sensible and sensitive way of facing this serious prejudice.

*Richard Middleton (Emeritus Professor of Music, Newcastle University; Fellow of the British Academy):* I agree!

*Tony Mitchell (Research Associate, University of Technology, Sydney):* I spent my study leave in Italy in the 1990s and received considerable help from popular music academics. I am also something of an expert on European popular music, and have published on Italian popular music. I deplore the current situation in Italy as regards popular music academics such as Franco Fabbri.

*Carol Muller (Professor of Music, University of Pennsylvania, USA):* ... It is inconceivable that any institution open to new ideas would be closed to the scholarly study of popular music in Italy, Europe and the world at large.

*Lutgard Musaers (Independent scholar, Rijksuniversiteit Groningen, Netherlands):* There simply can be no doubt about the huge value of Fabbri's longstanding presence in the field of PMS. I have been at IASPM since the mid-1980s — and attended most bi-annuals, read *Popular Music*, taught and teach from text books written by IASPM-ites. So yes I agree that something is utterly wrong here — to even want to change a person's university arrangements at 64 is ridiculous. I hear more and more from the network that the same happens at other musicology departments in so-called civilized nations, also to people who happen to have all the hierarchically required institutional qualifications and degrees and all that stuff. It happened to me, for instance. I was 56, and was lucky enough to find/create new opportunities as an independent, but still, it is a blow to one's lifelong achievement and dedication to be discarded like that. Living in a nation where unis are dinosaur male fortresses from a certain level upwards (where honours, titles, power and pensions are distributed), I was truly surprised that Turin treats its male professors like this. How about Routledge softly pressuring the Turin decision makers with its *Made In..* series? *Made in Italy* is ideal recent proof of how prominent and leading Franco is.

*Patrick O'Donnell (PhD Student, Cork, Ireland):* Popular music studies in Ireland is only beginning to find its feet and some institutions still meet it with some objection. This issue in Italian universities is particularly worrying and I wholeheartedly support this petition.

*Alan O'Leary (Associate Professor of Italian, University of Leeds, UK):* I am a great admirer of Fabbri's work and we all owe him a huge amount. Popular music studies must be protected in Italy - and elsewhere.

*Carol Osborne (Senior Lecturer, Leeds Metropolitan University, UK):* This is not just about music, but the right to freedom of creative expression and pursuit of knowledge and understanding for all, not just the ideologically compliant.

*Vivana Parody (Profesora Diplomada de Artes en Música, Buenos Aires, Argentina):* Es un retroceso no ampliar, en vez de acotar, las áreas de estudios en popular music.

*Renato Pernet (Musician, Colombia):* Things are changing. And changes are quite "impositive" for many people. So I consider this as "normal". Anyway, so many decisions must be taken in order to publish with creativity the important works of popular music studies. I think this may be the chance for that. I hope Professor Fabbri find the way outside the academy... He is more than a professor! And he is changing the world! Greetings, Renato.

*Eros Pettinelli (Imprenditore informatica, Milano, Italy):* Come musicista dilettante ho trovato illuminante il manuale di Tagg sulla popular music, quindi sono convinto che questo genere debba avere il giusto spazio anche nelle università e nei Conservatori. (As an amateur musician I've found Tagg's manual on popular music instructive and am therefore convince that such music should be given ample space in universities and conservatories).

*Christophe Pirenne (Professeur-Directeur, Politiques de la Culture et de la Production Culturelle, Université de Liège, Belgium):* I totally agree with the content of the petition. I was convinced that Franco's position was a firm and definitive one. It's a complete shame (*honte*). Like many people of my generation, I studied popular music by reading his articles and his international reputation is second to none. Unfortunately, what is said about the status of popular music in Italian universities can also, most of the time, be applied to musicology and philological studies in general.

*Sergio Pisfil (Student, Paris-Sorbonne, Paris, France):* Very sensitive to this subject matter as well. And all my support to Franco Fabbri.

*Helen Reddington (Senior Lecturer in Songwriting and Production, University of East London):* Offering my support wholeheartedly.

*John Richardson (Professor of Musicology, University of Turku, Finland):* The presence of reflective research and related teaching on culture as a whole, including popular culture and popular music, is a necessary part of higher education in any advanced society. Institution and governmental pressures to remove subject areas like popular music studies, and humanities research in general, are symptomatic of the dumbing down of society and should be viewed with utmost seriousness. If we cannot critically discuss the experiences that matter to many of us and which surround us in our daily lives, then we risk becoming ignorant to their meanings and roles in our lives. This may seem like a small loss but it may mark the beginning of a slippery slope where critical voices have no place in society and value is attributed solely on the basis of financial or ideological criteria. Understanding better how music functions in the media and society helps us to become better and more intelligent human beings. Italian research has already made a significant contribution in the respect. Please do everything in your power to ensure that the future of education and research on popular music is safeguarded in Italy, for the benefit of all of us. Sincerely, John Richardson.

*Diego da Rocha Viana (Ethnomusicologist, State University of Rio de Janeiro, Brazil):* These Italians must be kidding. If you don't want him, bring him to Brazil! We need teachers like him here. It is pathetic their attitude.

*Derek B Scott (Professor of Critical Musicology, University of Leeds, UK):* I agree absolutely with the petition. I am astonished to see one of the world's preeminent popular music scholars treated in this way.

*T M Scruggs (Professor Emeritus, University of Iowa, USA):* Popular music is a broad term to cover almost all of the music consumed and performed on our planet, we need more funding to study and understand our expressive culture and fewer gate keepers trying to dictate what cultural forms should be labelled as valid and worthwhile, and therefore worthy of study. Please reverse course and follow the example of Venezuela, Brazil, and Ecuador, where university funding has increased. Certainly a European nation can match or surpass the funding of South American countries!

*Edwin Seroussi (Professor of Musicology, Hebrew University, Israel):* As much as I am aware of the situation in the Italian academia this story is shocking.

*Christian Spencer (PhD Student in Ethnomusicology, Universidad Complutense, Madrid):* I totally support the defense against this kind of abuses.

*Gaudenzio Temporelli (libero ricercatore, pianista, socio IASPM, Novara, Italy):* - pur non condividendo molte posizioni di studiosi della popular music confermo la resistenza/opposizione ideologica negli ambienti accademici italiani nei riguardi di queste aree di studi e ricerca, studi peraltro fondamentali per l'evoluzione della società attuale. ≈ While not agreeing with many positions adopted by popular music scholars, I confirm that there is in Italian academe resistance and opposition to their areas of study and research that are nevertheless essential to the evolution of our society today.

*Jason Toynbee (Senior Lecturer in Media Studies, Faculty of Social Sciences, The Open University, UK):* This is an outrageous situation. The Italian academy ought to recognise popular music studies for the rigorous and important field that it is.

*Felipe Trotta (Departamento de Estudos Culturais e Mídia, Universidade Federal Fluminense, Rio de Janeiro):* I'm shocked with all this stuff! That's incredible!

*Martha Ulhôa (Professor of Musicology, Universidade Federal do Estado do Rio de Janeiro):* Please, add my name to the signatures list. I am testimony to Franco's high standards of scholarship.

*Eduardo Viñuela (Professor Ayudante, Departamento de Historia del Arte y Musicología, Universidad de Oviedo; Chair of IASPM España):* I agree, of course, I'm really struck (*impressionado*) with the situation, and I can't understand why Franco is being treated this way. It is also alarming that popular music courses are being taught by colleagues that are not related to the field.

*John Whiteoak (Senior Research Fellow, Monash University, Melbourne):* The idea of degrading Popular Music Studies is surreal. It has become the most significant aspect of music-associated research... [T]his idea makes Italy the laughing stock of the music-related research world. But I'm not laughing. This is a serious bad idea.