

## *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.

## ***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.

### ***573 signatories to the petition***

***Final list: 573 signatories from 47 nations (2015-06-14, 14:49 hrs BST)***

#### **Signatory numbers by nation state**

Argentina 12	Australia 23	Austria 5	Belgium 2	Brazil 56	Bulgaria 2
Canada 34	Chile 8	China 1	Colombia 7	Croatia 1	Cuba 2
Cyprus 1	Denmark 6	Estonia 5	Finland 21	France 16	Germany 18
Greece 3	Iceland 1	Ireland 10	Israel 4	Italy 77	Jamaica 1
Japan 1	Lithuania 1	Mexico 3	Mozambique 1	Netherlands 9	New Zealand 4
Norway 7	Peru 1	Poland 1	Portugal 6	Singapore 1	Slovenia 2
South Africa 8	South Korea 1	Spain 33	Sweden 5	Switzerland 2	South Africa 8
Turkey 3		Uganda 1	UK 108	Uruguay 5	USA 43

**THE FOLLOWING IS A LIST OF SIGNATORIES IN ALPHABETICAL ORDER OF FAMILY NAME.**

- There is a basic list of signatories in alphabetical order of nation state at <http://tagg.org/html/PetitionResidence.htm>

**A**

1. Silvia Irene ABALLAY — Profesor Titular, Universida Nacional de Villa María (Argentina)
2. Lauren ACTON — Course Director, Centennial College/York University, Toronto (Canada)
3. Roberto, AGOSTINI — Professore a contratto, Conservatori di Cesena e di Sassari, Bologna (Italy)
4. Coriún AHARONIÁN — Composer and former professor, Escuela Universitaria de Música, Universidad de la República; Director, Centro Nacional de Documentación Musical Lauro Ayestarán; Emeritus researcher, National System of Researchers (Uruguay)
5. Michael AHLERS — Professor for music education and popular music, Leuphana University of Lüneburg (Germany)
6. Kaj AHLSVED — PhD Candidate in Musicology, Åbo Akademi University, Turku (Finland)
7. Giorgio ALBANI — Titolare, Besio Sound Co., Milano (Italy)
8. Pablo ALABARCES — Profesor Titular/Investigador Principal, UBA/CONICET, Buenos Aires (Argentina)
9. Ana Maria ALARCON JIMENEZ — PhD candidate, Universidade Nova de Lisboa, Lisbon (Portugal)
10. Sean ALBIEZ, PhD, Southampton Solent University (UK)
11. Luciano ALLEGRA — Full Professor of Modern History, Studi Umanistici, Uni. Turin (Italy)
12. David ALLEN — Visiting Teaching Fellow, University of Portsmouth (UK)
13. Celsa ALONSO — Profesora Titular de Musicología, Universidad de Oviedo (Spain)
14. Maria Ximena ALVARADO BURBANO — Músico/Docente, Universidad del Valle, Cali (Colombia)
15. Christopher AMBROSE — Honours student/Full time musician, Queensland Conservatorium Griffith University, Gold Coast (Australia).
16. Stephen AMICO — Assistant Professor, Music Studies and Music, University of Amsterdam (Netherlands)
17. Tim ANDERSON — Associate Professor, Old Dominion University, Norfolk (USA)
18. Chris ANDERTON — Senior Lecturer, Southampton Solent University, Southampton (UK)
19. Ricardo ANDRADE — PhD Student, Universidade Nova de Lisboa, Lisbon (Portugal)
20. Alik Angelidou — Assistant Professor, Panteion University, Athens (Greece)
21. Salli ANTONEN — PhD candidate, University of Eastern Finland, Joensuu (Finland)
22. Nadav APPEL — Adjunct Lecturer, Bar-Ilan University; Sapir Academic College, Tel Aviv (Israel)
23. Samuel ARAUJO — Professor, Federal University of Rio de Janeiro (Brazil)
24. Heloísa de ARAÚJO DUARTE VALENTE — Researcher and teacher, UNIP, Santos, SP (Brazil)
25. Julio ARCE — Profesor Titular, Universidad Complutense de Madrid (Spain)
26. Franco ARENA — Pensionato, INPS, Milano (Italy)
27. Alf ARVIDSSON — Professor, Umeå university, Umeå (Sweden)
28. Eirik ASKEROI — Senior lecturer in popular musicology, University of Oslo, (Norway)
29. Melissa AVDEEFF — PhD, Musicology: Lecturer in popular music, University of Victoria, BC (Canada)
30. Cláudia AZEVEDO — Post-doctoral Researcher/Lecturer in Popular Music Analysis, Post-graduate program in Music/UNIRIO - FAPERJ, Rio de Janeiro (Brazil)

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31. Christina BAADE — Associate Professor, McMaster University, Hamilton, Ontario (Canada)
32. Melvin BACKSTROM — PhD Candidate in Musicology, McGill University, Montreal (Canada)

33. Alexandra BALANDINA — Lecturer, TEI Central Greece, Athens (Greece)
34. Christopher BALLANTINE — LG Joel Professor of Music Emeritus / University Fellow, University of KwaZulu-Natal, Durban (South Africa)
35. Olívia BANDEIRA — Doutouranda, UFRJ, Rio de Janeiro (Brazil)
36. Antonio BANFI — Professore, Dipartimento di Giurisprudenza, Università degli Studi di Bergamo (Italy)
37. Matthew BANNISTER — Postgraduate Theory Supervisor, Wintec, Hamilton (New Zealand)
38. Palma BARBIERI — Insegnante di lingue straniere, Toronto Catholic School Board (Canada)
39. Rômulo Natan BARBOZA DE MORAIS — Media Studies Student, Universidade Federal Fluminense, Niteroi, RJ (Brazil)
40. Mario BARONI — Università di Bologna (Italy)
41. Linda BARWICK, Professor and Associate Dean (Research), Sydney Conservatorium of Music, University of Sydney (Australia)
42. Maria Alberica BAZZONI — Dr. Temporary Lecturer and Language Tutor in Italian, University of Oxford (UK)
43. William BEEZLEY, Professor of History, University of Arizona, Tucson AZ (USA)
44. Marco BELLARDI — PhD student and teaching assistant, University of Birmingham (UK)
45. Jan van BELLE — Musicologist (retired), Arnhem (Netherlands)
46. Anna BELTRAMI — Archivist, AFS Archives, Miasino (Italy)
47. Joe BENNETT — Dean of Music & Performing Arts, Bath Spa University, Bath (UK)
48. Samantha BENNETT — Senior lecturer, Australian National University, Canberra (Australia)
49. Stephen BENNETTS — Anthropologist, Northern Land Council, Perth (Australia)
50. Jody BERLAND — Professor of Humanities, York University, Toronto (Canada)
51. Francisco BETHENCOURT — Profesor Asociado, Universidad Complutense de Madrid (Spain)
52. Roberto BETTOJA — Farmer/businessman (Italy)
53. Eric BINDLER — PhD Candidate, Indiana University, Orlando (USA)
54. Daniela BINI — Professor of Italian, University of Texas, Austin (USA)
55. Michael BIRENBAUM QUINTERO — Visiting Fulbright Professor, Universidad del Valle, Cali, (Colombia)
56. Jo BISHOP — Senior lecturer, Youth Work, Leeds (UK)
57. Luiza BITTENCOURT — Researcher, Universidade Federal Fluminense, Niterói, RJ (Brazil)
58. Alf BJÖRNBERG — Professor of Musicology, University of Gothenburg (Sweden)
59. Rob van der BLIEK — Music Librarian and Professor, York University, Toronto (Canada)
60. Philip BOHLMAN — Mary Werkman Professor of Music and the Humanities, Department of Music, University of Chicago (USA).
61. Roberto BOLELLI — Musician, Independent scholar, Bologna (Italy)
62. Jochen BONZ — Assistant Professor, Department of History and European Ethnography, University of Innsbruck (Austria)
63. 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, La Habana (Cuba)
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65. Nuria BORRULL — Teacher of Languages & Cultural Studies, University of Limerick (Ireland)
66. Elena BOSCHI — Lecturer in Visual Communication, Department of Media and Communication, Liverpool Hope University (UK)
67. Giacomo BOTTÀ — Adjunct Professor, University of Helsinki (Finland)
68. Sandria P. BOULIANE — Post-doctoral Research Fellow, Musicologist (Post-doctoral Fellow),

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69. Rob BOWMAN – Associate Professor of Music, York University, Toronto (Canada)
  70. Nick BRAAE – PhD Student, University of Waikato, Hamilton (New Zealand)
  71. David BRACKETT – Associate Professor, Schulich School of Music, McGill University, Montréal (Canada)
  72. Barbara BRADBY – Associate Professor (retired), Trinity College, Dublin (Ireland)
  73. Jurgen BRAUNINGER – Associate Professor, School of Arts: Music, University of KwaZulu-Natal, Durban (South Africa)
  74. Matt BRENNAN – Chancellor's Fellow, University of Edinburgh (UK)
  75. Cecilia BRIONI – PhD Student, University of Hull (UK)
  76. Diego BROTAS – PhD Candidate, Universidade Federal Fluminense - UFF, Rio de Janeiro (Brazil)
  77. Josh BROWN – Dr. University of Western Australia, Perth (Australia)
  78. Johannes BRUSILA – Professor, Musicology, Åbo Akademi University, Turku (Finland)
  79. Daniele Pio BUENZA – PhD, University of Cambridge (UK)
  80. Claudio BUJA – Presidente, Universal Music Publishing Ricordi (Italy)
  81. Michael BULL – Professor of Sound Studies and Head of Media, Cultural Studies and Journalism, University of Sussex (UK)
  82. Daniela BUSCIGLIO – Docente d'italiano, University of Alabama, Tuscaloosa (USA)
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## C

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89. Fabrizio CARLI – Libero professionista, Soundreef (Italy)
90. Paul CARR – Reader in Popular Music Analysis, University of South Wales, Cardiff (UK)
91. Alessandro CARRERA – Professor, Director of Italian Studies, University of Houston, Texas (USA)
92. Gabriella CARTAGO – Dipartimento di Scienze della Mediazione Linguistica e di Studi Interculturali, Università degli Studi di Milano (Italy)
93. Kieran, CASHELL – Lecturer, LIT, Limerick (Ireland)
94. David CASHMAN – Senior Lecturer, Central Queensland University, Mackay (Australia)
95. Giordano CASIRAGHI – Journalist, Milano (Italy)
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98. Paolo CATTANEO – Professore a contratto di Semiotica della musica e Tecniche riabilitative, Università di Milano, Milano (Italy)
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104. Evangelos CHRYSAGIS — PhD student, University of Edinburgh, Scotland (UK)
105. Robert CLARIDA — Attorney, Professor, Adjunct Faculty, Columbia University, New York (USA)
106. Martin CLOONAN — Professor of Popular Music Politics, University of Glasgow (UK)
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120. Francisco CRUCES VILLALOBOS — Director del Departamento de Antropología Social y Cultural de la Universidad Nacional de Educación a Distancia (UNED) (Spain)
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126. Luciana D'ARCANGELI, Senior Lecturer, Flinders University, Adelaide (Australia)
127. Helen Elizabeth DAVIES — Lecturer in Music, Liverpool Institute for Performing Arts (UK)
128. Bob DAVIS — Reader in Music, Leeds Beckett University (UK)
129. Enrico DE ANGELIS — Giornalista; Responsabile artistico del Club Tenco, Sanremo (Italy)
130. Donatella DE FERRA — Director of Italian Studies (retired), University of Hull (UK)
131. Paola DELFINO — PhD student, University of Strasbourg, Strasbourg (France)
132. Maria DENAMI — Ricercatrice, Università di Strasbourg (France)
133. Federico DENIS — Músico, Asociación de Músicos Independientes Surock Santa Fe

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135. *Scott DEVEAUX* — Professor of Music, University of Virginia, Charlottesville, VA (USA)
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139. *Lisa DI CIONE* — Docente e Investigadora, Facultad de Filosofía y Letras (Universidad de Buenos Aires)/ Instituto Nacional de Musicología "Carlos Vega" (Ministerio de Cultura de la Presidencia de la Nación), Buenos Aires (Argentina)
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145. *Michael DREWETT* — Associate Professor (Sociology, Popular Music and Politics, Cultural Studies, etc.), Rhodes University, Grahamstown (South Africa)
146. *Mônica DUARTE* — Professora, Ernani Passos Duarte; Mauriceia de Almeida Duarte, Rio de Janeiro (Brazil)
147. *Marc DUBY* — Research Professor in Musicology, University of South Africa, Pretoria (South Africa)
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159. *Veit ERLMANN* — Endowed Chair of Music History, Professor of Ethnomusicology and Anthropology, Butler School of Music, University of Texas at Austin (USA)
160. *Ayhan EROL* — Professor, Dokuz Eylul University, Izmir (Turkey)
161. *Lucio ESPOSITO* — Senior Lecturer in Development Economics, University of East Anglia, Norwich (UK)
162. *Salvatore ESPOSITO* — Giornalista, Blogfoolk, Caserta (Italy)
163. *Felipe ESTIVALET* — MA Student, Universidade Federal do Paraná, Curitiba (Brazil)

164. Simone EVANGELISTA — Student, Federal Fluminense University, Niterói, RJ (Brazil)

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165. Roberto FABBI — Curatore Festival Aperto, Fondazione I Teatri, Reggio Emilia (Italy)
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174. Fruela FERNÁNDEZ — University Lecturer, University of Hull (UK)
175. Luzia Aparecida FERREIRA — Professora, Grupo de Estudos em Etnomusicologia da Universidade Federal do Paraná, Curitiba (Brazil)
176. Mark FINCH — PhD Candidate, Memorial University, St. John's (Canada)
177. Carl FLATTERY — Principal Lecturer, Leeds Metropolitan University, Leeds (UK)
178. Mathew FLYNN — Lecturer in Music, LIPA, Liverpool (UK)
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180. Marita FORNARO BORDOLLI — Coordinadora, Departamento de Musicología/Centro de Investigación en Artes Musicales y Escénicas del Litoral Noroeste, Universidad de la República (Uruguay); Secretaria IASPM-AL (América Latina)
181. Johan FORNÄS — Professor, Södertörn University, Stockholm (Sweden)
182. Hector FOUCE — Professor, Universidad Complutense, Madrid (Spain)
183. Teresa FRAILE PRIETO — Profesora Contratada Doctora, Área de Expresión Musical de la Facultad de Formación del Profesorado, Universidad de Extremadura, Cáceres (Spain)
184. Juan Carlos FRANCO GAMEZ — Docente investigador (Colombia)
185. Paolo FRASCA — Dottorando di ricerca, Università di Toronto (Canada)
186. Simon FRITH — Tovey Professor of Music, University of Edinburgh (UK)
187. Jeremy FRUSCO — Graduate Assistant, University of Florida, Gainesville (USA)

## G

188. Sareen GALBRAITH — Senior Lecturer, Leeds Metropolitan University (UK)
189. Vic GAMMON — Strategic Research Advisor, Newcastle University (UK)
190. David GANC — PhD Student, Universidade Federal do Estado do Rio de Janeiro (UNIRIO), Rio de Janeiro (Brazil)
191. María Inés GARCÍA — Professor, Universidad Nacional de Cuyo, Mendoza (Argentina)
192. Llorián GARCÍA FLÓREZ — PhD Candidate, University of Oviedo, Xixón / Asturias (Spain)
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194. Marta GARCÍA QUIÑONES — Doctoranda en Filosofía, Universidad de Barcelona (Spain)
195. Miguel Angel GARCÍA VELASCO — Director, Proyecto Etno cultural Afrokuba, Union Nacional de Escritores y Artistas de Cuba, La Habana (Cuba)
196. Cristoforo GARIGLIANO — Tutor in Italian folk music, Italian language and culture, Italian



- Institute of Culture, Sydney (Australia)
197. Simone GARINO — Musician and independent researcher, Torino (Italy)
  198. Reebee GAROFALO — Professor of Community Media and Technology, University of Massachusetts, Boston (USA)
  199. Maria Luisa de la GARZA — Investigadora titular, UNICACH, San Cristóbal de Las Casas (México)
  200. Débora GAUZISKI DE FIGUEREDO BUENODEB — PhD student, UERJ, Rio de Janeiro (Brazil)
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  202. Emilio GHEZZI — Compositore, Docente di Composizione e ex Direttore, Conservatorio di Musica A. Boito, Parma (Italy)
  203. Alfonso GIANNI — Direttore, Fondazione Cercare Ancora (Italy)
  204. Matteo GILEBBI — Insegnante, Duke University, Durham (USA)
  205. Francisco J GIMÉNEZ RODRIGUEZ — Profesor Titular Departamento de Historia y Ciencias de la Música, Universidad de Granada (Spain)
  206. Massimo GIUNTOLI — Musicista, Libero professionista, Lainate (MI) (Italy)
  207. Jelena GLIGORIJEVIC — PhD Student/Teacher (Popular Music Studies and Ethnomusicology), Turku University, Turku (Finland)
  208. Gustavo GOLDMAN TEDESCO — Profesor adjunto, musicólogo, Escuela Universitaria de Música, Montevideo (Uruguay)
  209. Elina GOLDSACK — Profesora e investigadora, Instituto Superior de Música de la Universidad Nacional del Litoral, Santa Fe (Argentina)
  210. Kariann GOLDSCHMITT — Lecturer, University of Cambridge (UK)
  211. Philippe GONIN — Maître de conférences, Université de Bourgogne, Dijon (France)
  212. Alicia GONZALEZ — Profesora de Flamencología, Conservatorio Superior de Música de Córdoba (Spain)
  213. Mirta Marcela GONZÁLEZ BARROSO — Profesora, Universidad de Oviedo (Spain)
  214. Denis GOUGEON — Professeur Titulaire, Faculté de Musique Université de Montréal (QC) (Canada)
  215. Julianne GRAPER — Graduate student, University of Texas at Austin, Austin, TX, (USA)
  216. Elsa GRASSY — Associate Professor, University of Strasbourg (France)
  217. Victor GRAUER — retired, Pittsburgh, PA (USA)
  218. Nicholas GRECO — Associate Professor, Providence University College, Otterburne (Canada)
  219. Lucy GREEN — Professor of Music Education, University of London (UK)
  220. Line GRENIER — Professeure Agrégée, Département de Communication, Université de Montréal (Canada)
  221. Dai GRIFFITHS — Senior Lecturer in Music, Oxford Brookes University (UK)
  222. Joan GRIMALT — Professore di analisi musicale, Escola superior de música de Catalunya, Terrassa, Barcelona, Catalonia (Spain)
  223. Matt GRIMES — Senior Lecturer in Music Industries and Radio, Birmingham City University (UK)
  224. Nils GROSCH — Professor, FB Kunst-, Musik- und Tanzwissenschaft, Universität Salzburg (Austria)
  225. Ariane GRUET-PELCHAT — Student, Université Laval, Montréal (Canada)
  226. Cristian GUERRA ROJAS — Musicólogo y académico, Universidad de Chile, Santiago (Chile)
  227. Bernardo GUERRERO — Sociólogo, Universidad Arturo Prat, Iquique (Chile)
  228. Juliana GUERRERO — Profesora Asistente, Universidad de Buenos Aires (Argentina)
  229. G r me GUIBERT — Senior Lecturer, Sorbonne Nouvelle, Paris (France)

230. XIN GUO — Doctoral candidate, Shanghai Conservatory of Music, Shanghai (China)

## H

231. Mike HAJIMICHAEL — Associate Professor, University of Nicosia, Nicosia (Cyprus)  
 232. Robert HARLAND — Assistant Professor of Spanish, MSU, Starkville, MI (USA)  
 233. Chris HARPER — Lecturer, University of Bolton, Manchester (UK)  
 234. Robin HARTWELL, Honorary Fellow in Music, Liverpool Hope University (UK)  
 235. Martin HATCH — Graduate School Professor, Cornell University, Ithaca, New York (USA)  
 236. Iben HAVE — Associate Professor, Aarhus University, Aarhus (Denmark)  
 237. Stan HAWKINS — Professor of Popular Music and Head of Research, Department of Musicology, University of Oslo (Norway)  
 238. Rachel HAWORTH — Lecturer in Italian, University of Hull (UK)  
 239. Yrjö HEINONEN — Senior Lecturer in Musicology, University of Turku (Finland)  
 240. Hanns-Werner HEISTER — Prof. Dr. Musicologia, Università di Musica e teatro Hamburg, (Germany)  
 241. Jan HEMMING — Professor of Systematic Musicology, University of Kassel (Germany)  
 242. Antoine HENNION — Directeur de Recherche au Centre de Sociologie de l'Innovation, MINES-Paris Tech/CNRS (France)  
 243. Jan-Peter HERBST — Dr / Lecturer, University of Paderborn (Germany)  
 244. Nathan HESSELINK — Professor of Ethnomusicology, University of British Columbia, Vancouver (Canada)  
 245. Markus HEUGER — Musicologist, Universität zu Köln (Germany)  
 246. Sarah HILL — Lecturer in Music; Co-ordinating Editor, *Popular Music*, Cardiff University, Cardiff, Wales (UK)  
 247. Jonathan HILLER — Professor of Italian, Adelphi University, Garden City NY (USA)  
 248. Nick HOBBS — Concert promoter, musician, IASPM Turkey, Istanbul (Turkey)  
 249. Tim HODGKINSON — Composer, Independent, London (UK)  
 250. Jean HOGARTY — Adjunct Lecturer, Independent (previously Maynooth University), Kildare (Ireland)  
 251. Fabian HOLT — Associate Professor, Department of Communication, Business and Information Technologies, University of Roskilde (Denmark)  
 252. Ariane HOLZBACH — Professor, Faculdades Integradas Helio Alonso, Niteroi, RJ (Brazil)  
 253. Shane HOMAN — Associate Professor, Monash University, Melbourne (Australia)  
 254. Roman HORAK — Prof., University of Applied Arts, Vienna (Austria)  
 255. David HORN — Senior Fellow, School of Music, University of Liverpool (UK)  
 256. Stephanie HOTZ — PhD Student, University of Texas - Austin (USA)  
 257. Dennis HOWARD — Adjunct Lecturer, University of the West Indies, Kingston (Jamaica)  
 258. Adam HUME — PhD Student in music, Leeds Beckett University, Leeds (UK)  
 259. Elina HYTÖNEN-NG — Post-doctoral researcher, University of Eastern Finland (Finland)

## I-J

260. Iván IGLESIAS — Profesor Ayudante Doctor, University of Valladolid (Spain)  
 261. Ian INGLIS — Visiting Fellow, Northumbria University, Newcastle upon Tyne (UK)  
 262. Christoph JACKE — Professor of Theory, Aesthetics and History of Popular Music, Programme Leader Popular Music and Media, Dept. of Music/Faculty of Humanities and Arts, Paderborn (Germany)  
 263. Jean-Marie JACONO — Maître de conférences, Université d'Aix-Marseille (AMU), Aix-en-Pro-

- vence (France)
264. Martin JAMES — Professor of Music Industries, Southampton Solent University (UK)
265. Freya JARMAN — Senior Lecturer in Music, University of Liverpool (UK)
266. Tuoma JÄRVENPÄÄ — Doctoral student, University of Helsinki, Joensuu (Finland)
267. Helmi JÄRVILUOMA-MÄKELÄ — Professor of Cultural Studies, University of Eastern Finland (Finland)
268. Alan JENKINS — Songwriter, Italy
269. Rommany JENKINS — PhD candidate, University of Birmingham (UK)
270. Bruce JOHNSON — Professor of Contemporary Music, Macquarie University, Sydney (Australia); Visiting Professor, Cultural History, University of Turku (Finland); Honorary Professor, Music, University of Glasgow (UK)
271. Mike JONES — Programme Director, Music Industry Studies, University of Liverpool (UK)
272. Steve JONES — Distinguished Professor of Communication, Univ. of Illinois at Chicago (USA)
273. Catalina JORDÁN GONZÁLEZ — Docente IUNA - UNTREF - Profesora de Educación Musical - Licenciada en Folklore - Mg (c) en Creación Musical, Nuevas Tecnologías y Artes Tradicionales, Instituto Universitario Nacional del Arte - Universidad Nacional de Tres de Febrero, Buenos Aires (Argentina)
274. Laura JORDÁN GONZÁLEZ — PhD Student in Musicology, Université Laval, Québec (Canada)
275. Olivier JULIEN — Lecturer in Popular Music, Paris-Sorbonne University, Paris (France)

## K

276. Keith KAHN-HARRIS — Lecturer, Birkbeck College (London)
277. Marc KAISER — Maître de conférences en Sciences de l'Information et de la Communication, Université Paris 8 (France)
278. Juho KAITAJÄRVI-TIEKSO — PhD candidate, University of Tampere, Helsinki (Finland)
279. Antti-Ville KÄRJÄ — Academy Research Fellow, Finnish Jazz & Pop Archive JAPA, Helsinki (Finland)
280. Kimi KÄRKI — Coordinator, Cultural History/University of Turku, Turku (Finland)
281. Jakub KASPERSKI — Assistant Professor, A. Mickiewicz University, Poznan (Poland)
282. Anahid KASSABIAN — James and Constance Alsop Chair of Music, University of Liverpool, Liverpool (UK)
283. Heinz-Peter KATLEWSKI — Journalist, freelance, Bergisch Gladbach (Germany)
284. Robert KENNA — Musician/Honours degree in music and philosophy, IASPM, Northampton (UK)
285. Paul KIDDY — Graduate Researcher, University of Liverpool (UK)
286. Kaarina KILPIÖ — Coordinator, researcher, Sibelius Academy, University of the Arts, Helsinki (Finland)
287. Jeroen de KLOET — Professor, Globalisation Studies, University of Amsterdam, (Netherlands)
288. Maija KONTUKOSKI — Postdoctoral researcher, Popular music studies & Ethnomusicology, Sibelius Academy, University of the Arts Helsinki, Seinäjoki (Finland)
289. Franz KRIEGER — Professor, University of Music and Performing Arts, Graz (Austria)
290. Melle Jan KROMHOUT — PhD candidate, Amsterdam School for Cultural Analysis, University of Amsterdam (Netherlands)
291. Simone KRUEGER — Programme Leader Popular Music Studies, Liverpool John Moores University (UK)
292. Ingrid KUSCHICK — President, Asociación Txoke! (Cultural Heritage), Bilbao (Spain)

**L**

293. T. LAIRD — Professor of Music, Agnes Scott College, Decatur, GA (USA)
294. Lizabé LAMBRECHTS — Post-Doctoral Research Fellow, Stellenbosch Uni. (South Africa)
295. Amparo LASÉN — Profesora Titular de Sociología, Facultad de Ciencias Políticas y Sociología, Universidad Complutense de Madrid (Spain)
296. Hélène LAURIN — Postdoctorate fellow, University of Ottawa (Canada)
297. Barbara LEBRUN — Lecturer in French Popular Music, University of Manchester (UK)
298. Lorenzo LEDDI — Musician, Milano (Italy)
299. Theo van LEEUWEN, Professor of Multimodal Communication, University of Southern Denmark, Odense (Denmark)
300. Philippe LE GUERN — Professeur en Sciences de la Communication, Centre Atlantique de Philosophie, Université de Nantes; Chercheur Associé au CRAL-EHESS (France)
301. Claire LEVY — Professor of Music, Institute of Art Studies, Bulgarian Academy of Sciences (Bulgaria)
302. Natalie LEWANDOWSKI — Sessional Academic, UNSW & Macquarie University, Sydney (Australia)
303. Esa LILJA, PhD, Post-doctoral Researcher in Music, University of Helsinki (Finland)
304. Marco Daniele LIMONGELLI — PhD, Université de Lausanne (Switzerland)
305. Isabel LLANO — PhD candidate, Uni. Autònoma de Barcelona, Barcelona (Spain)
306. Luca LOMBARDI — Compositore (Italy)
307. David LOOSELEY — Emeritus Professor of Contemporary French Culture; Chevalier dans l'Ordre des Palmes Académiques (France), University of Leeds (UK)
308. Lidia LÓPEZ — PhD Researcher, UAB, Autonomous University of Barcelona (Spain)
309. María Inés LÓPEZ — Docente, investigadora, Secretaria de investigación y posgrado, Instituto Superior de Música, Universidad Nacional del Litoral, Santa Fe (Argentina)
310. Rubén LÓPEZ CANO — Profesor Titular, Escola Superior de Música de Catalunya (Spain)
311. Zósimo LÓPEZ PENA — Phd Candidate, University of Santiago de Compostela (Spain)
312. Max LOPPERT — Freelance Music critic, Pieve di Soligo (Italy)
313. Vanna LOVATO — Freelance journalist (Italy)
314. Alessandro LUCHETTI — Dottorando, National University of Ireland, Galway (Ireland)
315. Simone LUCI PEREIRA — Professora e Pesquisadora, UNIP, São Paulo/SP (Brazil)
316. Heitor da LUZ SILVA — Teacher, UNIFOA, Rio de Janeiro (Brazil)
317. Charles LWANGA — Lecturer, Makerere University, Kampala (Uganda)

**M**

318. Diego MADOERY — Profesor titular, Facultad de Bellas Artes, Universidad Nacional de La Plata (Argentina)
319. Erica MAGI — Ph.D student, University of Sao Paulo (USP), São Paulo (Brazil)
320. Brigid MAHER, Lecturer, La Trobe University, Melbourne (Australia)
321. Alessandra MAIA — Doutoranda, PPGCOM/UERJ, Rio de Janeiro (Brazil)
322. Kaire MAIMETS-VOLT — Research Fellow / Lecturer, Estonian Academy of Music and Theatre, Tallinn (Estonia)
323. Giuseppina MANERI — Teacher, Liceo Classico E.Q. Visconti, Rome (Italy)
324. Áine R. MANGAOANG — Visiting Lecturer in Popular Music, Iceland Academy of Arts, PhD candidate, Institute of Popular Music, University of Liverpool (Iceland/UK)
325. Giacomo MANZONI — Compositore (Italy)
326. Isabelle MARC — Profesora acreditada a Titular, Departamento de Francés, Universidad

- Complutense de Madrid (Spain); Leverhulme Visiting Fellow, University of Leeds (UK)
327. Luca MARCONI — Docente di Storia della popular music, Conservatorio di Pescara, Bologna (Italy)
  328. Gabriele MARINO — Dottorando in Semiotica, Università di Torino (Italy)
  329. Andrew MARK — PhD Candidate, ABD, York University, Toronto (Canada)
  330. Pedro MARRA — PhD candidate, Universidade Federal Fluminense, Belo Horizonte (Brazil)
  331. Elyse MARRERO — PhD student, Florida State University, Tallahassee (USA)
  332. Hazel MARSH — Lecturer in Spanish, University of East Anglia, Cambridge (UK)
  333. Lee MARSHALL — Senior Lecturer in Sociology, University of Bristol (UK)
  334. Paloma MARTIN VIDAL — Académica, musicóloga, Profesora Especializada en Teoría General de la Música, Universidad de Chile, Departamento de Música y Sonología, Santiago, (Chile)
  335. 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)
  336. Alejandro MARTINEZ — Docente-Investigador, Universidad Nacional de La Plata, La Plata (Argentina)
  337. Sílvia MARTINEZ GARCIA — Professora, Departament de Musicologia, Universitat Autònoma de Barcelona; Professora, Departament de Musicologia, Escola Superior de Música de Catalunya (Spain)
  338. Tobias MARX — Ph.D. student, IfM Kassel, Weimar (Germany)
  339. Roberto MASOTTI — Freelance photographer, Milano (Italy)
  340. Enzo MAZZA — Presidente FIMI / Federazione Industria Musicale Italiana (Italy)
  341. Chris McDONALD — Assistant Professor, Cape Breton University, Sydney, Nova Scotia (Canada)
  342. James, MCGRATH — Part time lecturer/researcher/journalist, Leeds Metropolitan University (UK)
  343. Simon MCKERRELL — Lecturer in Music, Newcastle University, Newcastle upon Tyne (UK)
  344. Albert MEIJER — Project Officer, Creative Europe, EACEA, Brussels (Belgium)
  345. Regina Maria MEIRELLES SANTOS — Associate Professor, Music School, Rio de Janeiro Federal University (Brazil)
  346. Lauro MELLER — Professor, Federal University of Rio Grande do Norte, Natal (Brazil)
  347. Álvaro MENANTEAU — Ph.D in Musicology, University of Helsinki and Escuela Moderna de Música, Santiago, (Chile)
  348. Julio MENDÍVIL — Director, Centre for World Music, Stiftung Universität, Hildesheim (Germany)
  349. Sarah MESSBAUER — PhD Student in Ethnomusicology, University of California, Davis (USA)
  350. Marcello MESSINA — Assistant Professor, Universidade Federal do Acre, Rio Branco (Brazil)
  351. Morten MICHELSEN — Senior Lecturer in Music and Cultural Studies, University of Copenhagen (Denmark)
  352. Richard MIDDLETON — Emeritus Professor of Music, Newcastle University; Fellow of the British Academy (UK)
  353. Farley MILLER — PhD Candidate, McGill University, Montréal QC (Canada)
  354. Sue MILLER — Senior Lecturer in Music, Head of the BA in Popular Music, Anglia Ruskin University, Cambridge (UK)
  355. Franco MINGANTI — Professore associato di letteratura americana, University of Bologna, Bologna (Italy)
  356. Francesca MINONNE — Graduate Student, University of Michigan, Ann Arbor (USA)

- 357. Tony MITCHELL — Research Associate, University of Technology, Sydney (Australia)
- 358. Tory MITSUI — Professor of English, University of Kanazawa (Japan)
- 359. Augusta MOLINARI — Prof. Ordinario di Storia Contemporanea, Università di Genova (Italy)
- 360. Ed MONTANO — Lecturer, RMIT University, Melbourne (Australia)
- 361. Giordano MONTECCHI — Docente di Musicologia, Conservatorio di Musica A. Boito, Parma (Italy)
- 362. Allan MOORE — Professor of Popular Music and Head of Music, University of Surrey (UK)
- 363. Justin MOREY — Senior Lecturer, Leeds Metropolitan University (UK)
- 364. Thomas MÜNCH — Professor of Musicology and Music Education, Hochschule für Musik, Würzburg (Germany)
- 365. Carol MULLER — Professor of Music, University of Pennsylvania, Philadelphia (USA/South Africa)
- 366. Rajko MURŠIČ — Professor, President of the Research Board of the Science Research Institute at the Faculty of Arts, University of Ljubljana (Slovenia)
- 367. Lutgard MUTSAERS — Independent scholar; Rijksuniversiteit Groningen (Netherlands)

## N

- 368. Carlo NARDI — Research Associate, Rhodes University (Grahamstown, South Africa), Trento (Italy)
- 369. 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)
- 370. Alvaro NEDER — Professor/Dr., Universidade Federal do Estado do Rio de Janeiro (UNIRIO) (Brazil)
- 371. Keith NEGUS — Professor of Musicology, Goldsmiths, University of London (UK)
- 372. Clare NEIL — MA Candidate, Dalhousie University, Halifax, NS (Canada)
- 373. Santiago NIÑO MORALES — Decano, Facultad de Artes, Universidad Distrital Francisco José de Caldas, Bogotá, D.C. (Colombia)
- 374. Marco NISATO — Studente, musicista, cantante, scrittore, compositore, produttore, disegnatore, Università degli Studi di Padova, Maerne di Martellago (VE) (Italy)
- 375. Marika NORDSTRÖM — Researcher, Umeå University, Umeå (Sweden)
- 376. André NUCHELMANS — Member of Staff / Editor, Boekman Foundation, Study centre for arts, culture and related policies, Amsterdam (Netherlands)
- 377. Wander NUNES FROTA — Professor, Universidade Federal do Piauí (UFPI), Teresina (Brazil)

## O

- 378. Juan Sebastián OCHOA — Músico con maestría en estudios culturales, Independiente, Bogotá (Colombia)
- 379. Patrick O'DONNELL — Postgrad Student, University College Cork, Cork (Ireland)
- 380. Evrim Hikmet OGUT — Research Assistant, PhD, Mimar Sinan Fine Arts University, Istanbul (Turkey)
- 381. Alan O'LEARY, Associate Professor in Italian, University of Leeds (UK)
- 382. Thaiane DE OLIVEIRA — Doctoral Student, Federal Fluminense University, Niterói (Brazil)
- 383. Kathryn OLSEN — Dr., University of KwaZulu-Natal, Durban (South Africa)
- 384. Daragh O'REILLY — Senior Lecturer, University of Sheffield (UK)
- 385. Riccardo ORLANDI — PhD Student, University of Hull, Hull (UK)
- 386. Carol OSBORNE — Senior Lecturer, Department of Sport, Leisure and Culture, Leeds Metropolitan University, (UK)

387. Richard OSBORNE — Senior Lecturer in Popular Music, Middlesex University, London (UK)  
 388. Moni OVADIA — Actor, playwright, Freelance, Milan (Italy)

## P

389. Deborah PACINI HERNANDEZ — Professor, Tufts University, Medford (USA)  
 390. Justina PAJUS — PhD researcher, Tallinn University (Estonia)  
 391. Max PADDISON — Professor of Music, Durham University, Durham (UK)  
 392. Salvatore PANU — Curatore dell'archivio storico del Canzoniere delle Lame, Bologna (Italy)  
 393. Marco PAOLI — Lecturer, University of Liverpool (UK)  
 394. Jens Gerrit PAPPENBURG — Wissenschaftlicher Mitarbeiter, Institut für Musikwissenschaft und Medienwissenschaft, Humboldt-Universität zu Berlin (Germany)  
 395. Graciela PARASKEVAÍDIS — Composer and Professor, Escuela Universitaria de Música, Universidad de la República (Uruguay)  
 396. Raphaël PAREJO-COUDERT — Etnomusicólogo y músico, Investigador independiente, miembro de la Sociedad Francesa de Etnomusicología (Spain/France)  
 397. Richard PARNCUTT (Professor of Systematic Musicology, University of Graz (Austria)  
 398. Viviana PARODY — Profesora Diplomada de Artes en Música, IASPM-AL, Buenos Aires (Argentina)  
 399. Errico PAVESE, PhD in 'Scienze della musica', docente, Istituto musicale 'I Minipolifonici', Trento (Italy)  
 400. Nicola PEDONE — Programmista radiofonico, RAI, Milano (Italy)  
 401. Ramón PELINSKI — Prof. Titulaire, Faculté de musique, Université de Montréal (Canada)  
 402. Daniela La PENNA — Associate Professor, University of Reading (UK)  
 403. Simone PEREIRA — Professor, Media Studies Dep./Federal Fluminense University, Rio de Janeiro (Brazil)  
 404. Simone PEREIRA DE SÁ — Professor, Media Studies Dep./Federal Fluminense University, Rio de Janeiro (Brazil)  
 405. Glaucia PERES DA SILVA — Ass. Prof., Sociology, University of Duisburg-Essen (Germany)  
 406. Cristián Martín PÉREZ COLMAN — aspirante a doctor, miembro grupo MUSYCA, Universidad Complutense, Madrid (Spain)  
 407. Rolando Antonio PÉREZ FERNÁNDEZ — Profesor, Universidad Nacional Autónoma de México, México DF (México)  
 408. Guglielmo PERFETTI — Dottorando, University of Glasgow (UK)  
 409. Vincenzo PERNA — Giornalista; Segretario IASPM Italia  
 410. Renato PERNETT — Freelance Musician (Colombia)  
 411. Luigi PESTALOZZA — Direttore di *Musical/Realtà* (Italy)  
 412. Giorgio PESTELLI — Professore Emerito, Università di Torino (Italy)  
 413. Eros PETTINELLI — Imprenditore, informatica, Milano (Italy)  
 414. Cesare PICCO — Musician, Milano (Italy)  
 415. Marcia Irene PIGNATARO — Jornalista, Brasileira, Niteroi (Brazil)  
 416. Marcelo PINTO — PhD Student, Universidade de São Paulo (Brazil)  
 417. Riccardo PIOLI — La Spezia (Italy)  
 418. Christophe PIRENNE — Professeur-Directeur, Politiques de la Culture et de la Production Culturelle, Université de Liège; Professeur, Université de Louvain-la-Neuve (Belgium)  
 419. Sergio PISFIL — Student, Paris-Sorbonne, Paris (France)  
 420. Edwin Ricardo PITRE VÁSQUEZ — Professor/ Doutor/ Docente, Universidade Federal do Paraná, Curitiba, Paraná (Brazil)

421. Flora PITROLO – Associate Researcher, University of Kent, London (UK)
422. 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
423. Niels van POECKE – Lecturer/PhD Candidate, Erasmus University Rotterdam (Netherlands)
424. Beatriz POLIVANOV – Post-doc Researcher, Fluminense Federal University, Rio de Janeiro (Brazil)
425. Rosario POLLICINO – Dottorando, University of Western Ontario, London (Canada)
426. Alessandro PORTELLI – Full Professor (retired), Università La Sapienza, Roma (Italy)
427. Geraldine POWER – PhD, University of Melbourne (Australia)
428. Martin POWER – Lecturer in Sociology, University of Limerick (Ireland)
429. Egidio POZZI – Università degli Studi della Calabria; Presidente Gruppo Analisi e Teoria Musicale (GATM) (Italy)
430. Paolo PRATO – Musicologo, docente, Pontificia Università Gregoriana, Roma (Italy)
431. Dave PROCTER – Senior Lecturer Music Technology and Production, Leeds Metropolitan University (UK)
432. Céline PRUVOST – Agrégée auteure d'une thèse sur la chanson italienne, Université Paris Sorbonne (France)

## Q-R

433. Tobias QUEIROZ – Msc Professor, UERN, Mossoró/RN (Brazil)
434. Márcia RAMOS DE OLIVEIRA – Professora Universitaria, UDESC, Florianópolis (Brazil)
435. Kim RAMSTEDT – PhD Student, Åbo Akademi University, Turku (Finland)
436. Annie RANDALL – Professor, Musicology, Bucknell University, Lewisburg, PA (USA)
437. Dario RANOCCHIARI – Ricercatore, Universidad de Granada (Spain)
438. Inka RANTAKALLIO – PhD student, University of Turku (Finland)
439. Janne RANTALA – PhD Candidate, University of Eastern Finland, Joensuu/ Maputo (Finland/ Mozambique)
440. Paul RATCLIFF – Principal Lecturer, Leeds Metropolitan University (UK)
441. Tarja RAUTIAINEN-KESKUSTALO – Professor of Music studies, University of Tampere (Finland)
442. Helen REDDINGTON – Senior Lecturer in Songwriting and Production, University of East London, London (UK)
443. Motti REGEV – Professor of Sociology and Cultural Studies, The Open University of Israel, Tel Aviv (Israel)
444. Carlos REGUEIRA – PhD student / adjunct teacher, University of Santiago de Compostela (Spain)
445. Jernej REJC – Student, Faculty of Arts, University of Ljubljana (Slovenia)
446. François RIBAC – Composer, Maitre de conférences, Université de Bourgogne, Dijon (France)
447. Paolo RIBALDINI, Doctoral Student, University of Helsinki, Metropolia University of Applied Sciences, Helsinki (Finland)
448. Annalisa RICCIARDI – Librarian, Middlesex University, London (UK)
449. Timothy RICE – Professor, UCLA, Los Angeles, CA (USA)
450. John RICHARDSON – Professor of Musicology, University of Turku (Finland)
451. Hillegonda RIETVELD – Reader and Course Director, Music and Sonic Media, Faculty of Arts and Human Sciences, London South Bank University (UK)
452. Julie RICKWOOD – Visiting Fellow, CASS, ANU, Australian National University, Canberra



(Australia)

453. Laura RISK — PhD Candidate, McGill University, Montréal QC (Canada)
454. Stephen ROBSON — Leeds Metropolitan University (UK)
455. Maurilio ROCHA — Associate Professor, Federal University of Minas Gerais, Belo Horizonte (Brazil)
456. Diego da ROCHA VIANA, Ethnomusicologist, State University of Rio de Janeiro (Brazil)
457. Jim ROGERS — Dr., Dublin City University (Ireland)
458. Robin ROLFHAMRE — PhD candidate, University of Agder, Kristiansand (Norway)
459. J Griffith ROLLEFSON — Lecturer in Popular Music Studies, University College Cork (Ireland)
460. Laura RÓNAI — Music professor, University of Rio de Janeiro (Brazil)
461. Laura RORATO — Senior Lecturer in Italian, University of Hull (UK)
462. Maria do ROSÁRIO PESTANA — Senior Lecturer, University of Aveiro (Portugal)
463. Rob ROSENTHAL — Professor of Sociology, Wesleyan University, Middletown, CT (USA)
464. André ROTTGERI — PhD Student, Universität Passau (Germany)
465. Marina ROVERA — Journalist, Milano (Italy)
466. Tiago RUBINI — Masters Student, Universidade Federal de Juiz de Fora (Brazil)
467. Julián RUESGA BONO — Gestor cultural, arte-facto, cultura contemporánea, Sevilla (Spain)
468. Catherine RUDENT — Maître de conférences à l'UFR de musique et musicologie, Paris-Sorbonne (France)
469. Tony RUSCONI — Freelance musician, Milano (Italy)
470. Ray RUSSELL — Composer, professor, Leeds (UK)

## S

471. Honey SALVADORI — Lecturer, Leeds Metropolitan University (UK)
472. Rahul SAMBARAJU — Lecturer/Dr, University of Limerick (Ireland)
473. Guillaume SAMSON — Chargé de l'observation, PRMA de La Réunion, Saint Denis, La Réunion (France)
474. Claudio SANFILIPPO — Singer-songwriter, Freelance, Milan (Italy)
475. Cíntia SANMARTIN FERNANDES — Professora, pesquisadora, UERJ, Rio de Janeiro (Brazil)
476. Ramón SANJUÁN MÍNGUEZ — Profesor Análisis musical, Conservatorio Profesional de música de Elche, Elche (Alicante) (Spain)
477. Gaetano SANTANGELO — Direttore Responsabile Amadeus Paragon s.r.l., Milano (Italy)
478. Melina SANTOS — PhD Student, Universidade Federal Fluminense, Niterói, RJ (Brazil)
479. 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).
480. Nicola SCALDAFERRI — Ricercatore, Dipartimento di Beni culturali e ambientali, Università degli Studi di Milano (Italy)
481. Joshua SCHMIDT — Anthropologist/researcher, Ben Gurion University of the Negev (Israel)
482. Derek B SCOTT — Professor of Critical Musicology, University of Leeds (UK)
483. Aline SCOTT-MAXWELL — Senior Asian Studies Librarian and ethnomusicologist, Monash University, Melbourne (Australia)
484. T. M. SCRUGGS — Professor Emeritus, University of Iowa, Iowa City (USA)
485. Oliver SEIBT — Interim Professor of Ethnomusicology, General Secretary IASPM-D-A-CH, Goethe University, Frankfurt (Germany)
486. Edwin SEROUSSI — Head, Department of Musicology / Director, Jewish Music Research Centre, Edmond J. Safra Campus, Givat Ram, Jerusalem (Israel)

487. Barry SHANK — Professor & Chair, Department of Comparative Studies, Ohio State University, Columbus (USA)
488. G. SHARMAN — Lecturer, University of Manchester (UK)
489. Hyunjoon SHIN — Research Professor, Institute for East Asian Studies, Sungkonghoe University, Seoul (South Korea)
490. Roy SHUKER — Adjunct Professor, Victoria University, Wellington (New Zealand)
491. David SHUMWAY — Professor of English, Carnegie Mellon University, Pittsburgh (USA)
492. Massimo SIMONINI — Direzione Artistica, Angelica / Festival Internazionale di Musica, Bologna (Italy)
493. Simran SIMRAN SINGH — PhD researcher, Royal Holloway, University of London (UK)
494. Gareth SMITH — Senior Lecturer in Popular Music, Institute of Contemporary Music Performance, London (England)
495. Henrik SMITH-SIVERTSEN — Ph.D., Research librarian, Royal Library of Copenhagen (Denmark)
496. Thiago SOARES — Professor and Researcher, Universidade Federal de Pernambuco, Recife (Brazil)
497. Paolo SORACI — Ufficio stampa, Librerie Feltrinelli, Milano (Italy)
498. Marcello SORCE KELLER — Assoziiertes Forscher, Institut für Musikwissenschaft, Universität Bern (Switzerland)
499. Jan SØRENSEN — Lecturer, Cand. Mag., Freelance, Farum (Denmark)
500. Satu SOUKKA — PhD student, University of Turku (Finland)
501. Christian SPENCER — PhD Candidate in Ethnomusicology, Universidad Complutense de Madrid (Spain) / Universidad Nova de Lisboa (Portugal)
502. Marco SPICCIO — Physician and pianist, Genova (Italy)
503. Karl SPRACKLEN, Professor of Leisure Studies, Leeds Metropolitan University (UK)
504. Graham ST JOHN — Adjunct Research Fellow, Griffith University, Brisbane (Australia)
505. Geoff STAHL — Senior Lecturer, Victoria University of Wellington (New Zealand)
506. Matt STAHL — Associate Professor, University of Western Ontario, London (Canada)
507. Gino STEFANI — Professore, musicista, musicologo, semiologo, insegnante, animatore, compositore, filosofo, direttore del rivista *MusicArTerapia/Globalità dei Linguaggi*, Roma (Italy)
508. Yngvar B. STEINHOLT — Associate Professor of Russian Culture and Literature, University of Tromsø (Norway)
509. Robert STEPHENS — Professor, University of Connecticut, Storrs, CT (USA)
510. Jonathan STERNE — Professor, Department of Art History and Communication Studies, McGill University, Montréal (Canada)
511. Kalliopi STIGA — Consultant for Music, Institut of Educational Policy, Athens (Greece)
512. Ola STOCKFELT — Professor, Musicology, Music and Moving Images, Department of Cultural Sciences, University of Göteborg (Sweden)
513. Jon STRATTON — Professor of Cultural Studies, Curtin University, Perth (WA) (Australia)
514. John STREET — Professor of Politics, University of East Anglia, Norwich (UK)
515. Matthew SUMERA — Lecturer, University of Minnesota, Minneapolis (USA)
516. Tom SYKES — Lecturer in Music, University of Salford; Popular music programme leader at the City of Liverpool College (UK)
517. Richard SUTHERLAND — Assistant Professor, Mount Royal University, Calgary AL (Canada)
518. Anna SZEMERE — University Lecturer and Independent.Scholar, Portlaand, Oregon (USA)

**T**

519. Philip TAGG — Visiting Professor of Music, Leeds Beckett University (UK); Visiting Professor, School of Arts and Media, University of Salford (UK); Visiting Research Fellow, University of Leeds (UK); Professeur Titulaire, Faculté de Musique, Université de Montréal (Canada); founder of IASPM / International Association for the Study of Popular Music
520. Timothy D TAYLOR — Professor, Departments of Ethnomusicology and Musicology, UCLA; Director, UCLA Ethnomusicology Archive (USA)
521. Gaudenzio TEMPORELLI — libero ricercatore - pianista, [socio IASPM], Novara (Italy)
522. Silvia TESTONI — Docente di canto, cantante, Bologna (Italy)
523. Paul THÉBERGE — Professor, School for Studies in Art and Culture (Music), Carleton University, Ottawa, (Canada)
524. Paulo TINÉ — Prof. Dr, IA-UNICAMP, São Paulo (Brazil)
525. Alice TOMAZ DE CARVALHO — M.Sc. Communications, Projet Pro-Consigne Québec, Montréal (Canada)
526. Benny TONG — PhD Candidate, The Australian National University (Australia)
527. Knut TØNSBERG — Associate professor, University of Agder, Kristiansand (Norway)
528. Rodrigo TORRES — Profesor asociado, Universidad de Chile, Santiago (Chile)
529. Jason TOYNBEE — Senior Lecturer in Media Studies, Faculty of Social Sciences, The Open University, Milton Keynes (UK)
530. Alberto TROBIA — Professore Associato, Università di Palermo, Caltanissetta (Italy)
531. Felipe TROTTA — Professor, Departamento de Estudos Culturais e Mídia, Universidade Federal Fluminense, Rio de Janeiro (Brazil)
532. Danick TROTTIER — Professor substitute, Université du Québec à Montreal (Canada)
533. Ioannis TSIOLAKIS — Lecturer in Anthropology, Queen's University Belfast (UK)
534. Lee TUCKER — Senior Lecturer, Leeds Metropolitan University (UK)

**U-V**

535. Heikki UIMONEN — Professor of Popular Music Research, Sibelius Academy, University of the Arts Helsinki, Seinäjoki (Finland)
536. Martha Tupinambá de ULHÔA — Professor of Musicology, Universidade Federal do Estado do Rio de Janeiro (Brazil)
537. Hannaliisa UUSMA — PhD Student, lecturer, Estonian Academy of Music and Theatre; ENUT - Estonian Women's Studies and Resource Center, Tallinn (Estonia)
538. Fernán DEL VAL, Investigador, UNED, Madrid (Spain)
539. 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)
540. Angelo VALORI — Compositore, Scuola di Popular Music, Conservatorio di Musica Luisa D'Annunzio, Pescara (Italy)
541. Simone VARRIALE — PhD student in Sociology, University of Warwick, Coventry (UK)
542. Chalena VÁSQUEZ — Musicologa, IASPM-AL, Lima (Peru)
543. Tiago VELASCO — Researcher/Teacher, PUC-Rio, Rio de Janeiro (Brazil)
544. Begoña VELASCO ARNALDO — Researcher PhD, Universidad Oviedo (Spain)
545. Marcela VELON — Student, Universidade Federal do Estado do Rio de Janeiro (Brazil)
546. Edward VENN — Lecturer in Music, University of Leeds (UK)
547. Monica VERMES — Professor, Universidade federal do Espirito Santo - UFES, Vitoria (Brazil)
548. Eduardo VIÑUELA — Professor Ayudante, Departamento de Historia del Arte y Musicologia,

Universidad de Oviedo; Chair of IASPM España (Spain)

549. Patrizio VISCO — *Avvocato specialista in diritto della proprietà intellettuale, Libero professionista, Milano (Italy)*
550. Giulia VISMARA — *Sound designer e ricercatrice, Freelance, Firenze (Italy)*
551. Ivo VOLT — *Editor-in-Chief / Lecturer, University of Tartu Press / Department of Classics, University of Tartu (Estonia)*

## **W-Z**

552. Stephen WAGG — *Professor, Leeds Metropolitan University (UK)*
553. Steve WAKSMAN — *Professor of Music and American Studies, Smith College (USA)*
554. Jeremy WALLACH — *Associate Professor, Bowling Green State University (USA)*
555. Nolan WARDEN — *PhD Candidate, University of California, Los Angeles, Guadalajara (Mexico)*
556. Simon WARNER — *Lecturer in Popular Music Studies, University of Leeds (UK)*
557. Emma WEBSTER — *Honorary Research Fellow, Oxford Brookes University (UK)*
558. Jack WEBSTER — *PhD Researcher, University of Southampton (UK)*
559. Andrew WEINTRAUB — *Chair/Professor of Music, University of Pittsburgh, PA (USA)*
560. Donna WESTON — *Senior Lecturer in Popular Music, Queensland Conservatorium, Griffith University, Southport (Australia)*
561. John WHITEOAK — *Dr., Adjunct Senior Research Fellow, School of Music, Monash University, Melbourne (Australia)*
562. Peter WICKE — *Director, Centre for Popular Music Research, Department of Music and Media Studies, Humboldt University Berlin (Germany)*
563. David-Emil WICKSTRÖM — *Degree Program Administrator, Popakademie Baden-Württemberg, University of Popular Music and Music Business (Germany)*
564. Paul WIDDOP — *Research Fellow, Institute for Social Change, Manchester (UK)*
565. Timothy WISE — *Senior Lecturer, School of Media, Music and Performance, University of Salford (UK)*
566. Nathan WISEMAN-TROWSE — *Associate Professor in Popular Music, The University of Northampton (UK)*
567. Richard WITTS — *Reader in Music and Sound, Edge Hill University, Ormskirk (UK)*
568. Simon ZAGORSKI-THOMAS — *Reader in Music, London College of Music, University of West London (UK)*
569. Kalina ZAHOVA — *Assistant Professor, Institute for Literature, Bulgarian Academy of Sciences, Sofia (Bulgaria)*
570. Hans T. ZEINER-HENRIKSEN — *Associate professor, Department of Musicology, University of Oslo (Norway)*
571. Stefano ZORZANELLO — *Soundscape Research Group ONLUS, Catania (Italy)*
572. Marcello ZUFFA — *Composer and Teacher, Istituto Musicale Peri, Reggio Emilia (Italy)*
573. 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 (≈It's inconceivable that resistance to popular music .studies exists these days, given the important corpus of excellent work available all over the world).

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

*Daniela Bini (Professor of Italian, University of Texas, Austin, USA):* Sarebbe una vergogna eliminare un tale programma (≈It would be a disgrace to get rid of a programme like this)

*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 (≈I think this initiative is of considerable importance because underestimating the value of popular music studies is a problem in several places in the world).

*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 (≈I value and decisively support popular music studies as one of the subject areas that universities across the world should be dealing with).

*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).

*Lourdes Crosby (Assistant Course Director/composer/ethnomusicologist, Full Sail University, Orlando FL, USA):* I currently teach the History of Popular Music 2, which covers the 1970s - 2000. Popular music has always made an impact in society. Here is one example of how: Because of the prevalence of electronic dance music over the last 30 years, it is of huge value and interest to my students. They grew up with this music and associate social events with whatever songs were popular then. As I research to help create lectures for my course, the history of this music has taken me to study Italo-disco, which at the time may have seemed unimportant, but today has shown to have made a huge impact in electronic dance music around the globe since the 1980s. Also, it is especially fascinating to see how pop Italian artists, such as Eros Ramazzotti, Nek, and Paula Pausini, have crossed over into the huge Latin American music market. Their contribution has been important, same as Italo-disco. It should be recognized that in today's world, popular music and culture is important to the younger generations. It is what they identify with because it is 'their' music, music of their time, and this 'pop' music influence crosses cultural borders (look at the current interest of K-pop and J-pop). Should we continue to learn about the classical arts? Sure, but let's remember our students are too far removed from these older eras and want to see history that reflects them; history that they can associate with. It creates an atmosphere of discussion in the classroom, and as educators this is a well-worth endeavour. It is refreshing to see universities in the United States, the United Kingdom, and Latin America (in which I've been exposed to in all three) offering popular music studies. Perhaps it is time for this area of study to be taken seriously throughout the rest of the world? Thank you for taking the time to read.

*Dennis Crowdy (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 disciplinario percé con prácticas de orden inquisitivas, repudio tal situación y apoyo está campaña de defensa de la persona y del espacio disciplinar (≈ Learning about this unacceptable situation, its unscholarly nature, with its destructive effects on disciplinary development and its inquisitorial practices, I repudiate such a situation and support this campaign supporting the individual and the openness of the discipline).

*Henrik Ehte (Music journalist, manager, The Baltic Scene, Tallinn, Estonia):* I will support [popular] music studies everywhere!

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

*Luzia Aparecida Ferreira (Professora Grupo de Estudos em Etnomusicologia da Universidade Federal do Paraná, Curitiba, Brazil).* Las instituciones de investigación son lugares naturales donde la investigación de la Música Popular tienen que ser permanente hasta por que es necesario entender nuestros contextos culturales donde esta música es hecha. En Latinoamérica hay un crecimiento en este campo de investigación en todas las universidades. (=Research institutions are the natural places where popular music studies should be a permanent feature because we have to understand the [our] cultural contexts in which the music is made. This is a growing area of investigation in all universities across Latin America).

*Miguel Angel Garcia Velasco (Director, Proyecto Etno cultural Afrokuba, Union Nacional de Escritores y Artistas de Cuba, La Habana, Cuba).* 'La palabra se hizo para decir la verdad, no para encubrirla' (Jose Marti, poeta nacional cubano) (≈The word was made to tell the truth, not to hide it).

*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!

*Francisco J Giménez Rodríguez (Profesor Titular Departamento de Historia y Ciencias de la Música, Universidad de Granada, Spain).* La música popular es un amplio campo de estudio que está revolucionando los planteamientos de la Musicología. TENEMOS QUE ESTUDIAR LO QUE ESCUCHAMOS TODOS (≈Popular music is a vast area of study revolutionising the tenets of musicology. WE MUST STUDY WHAT WE ALL LISTEN TO).

*Massimo Giuntoli (Musician, freelance professional, Lainate (Milan), Italy).* Cito le parole di Marco Dalpane recentemente espresse a proposito della musica di Frank Zappa: 'Non c'è spazio per distinguere tra alto e basso, popolare e colto'. (≈Let me quote what Marco Dalpane said recently about the music of Frank Zappa: 'there's no room to distinguish between high and low, popular and serious').

*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 aulas universitarias (≈Popular music studies deserve, by right, to be present in university lecture halls).

*Robert Harland (Assistant Professor of Spanish, MSU, Starkville MI, USA):* Popular music tells the story of everyone. It deserves to be studied so that we may understand society.

*Chris Harper (Lecturer, University of Bolton, Manchester, UK):* Anyone who thinks popular music is marginal should burn all their records and stop listening to the radio or watching TV and film because clearly music is not important to them. Let's see how long they stick it out.

*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...

*Hanns-Werner Heister (Prof. Dr. Musicologia, Università di Musica e teatro Hamburg, Germany):* Spero che il problema sarà soluto ... (=I hope this problem will be solved).

*Tim Hodgkinson (Composer, London):* It is an important field and a multi-disciplinary one.

*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 described 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 (≈I send my total support to Prof. Fabbri. His works are fundamental to popular music studies).



*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.

*Santiago Niño Morales (Decano, Facultad de Artes, Universidad Distrital Francisco José de Caldas, Bogotá, D.C., Colombia):* Es indispensable mantener las condiciones para el desarrollo investigativo sobre la música italiana, de profunda impronta cultural en todo el mundo y especialmente en Colombia (≈It's essential to ensure the right conditions for the development of research into Italian music, given the profound cultural mark it has made all over the world, not least in Colombia).

*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.

*Clare Neil (MA Student, Dalhousie University, Halifax, Nova Scotia, Canada):* Popular music forms dominate our musical culture globally. To marginalize this music is to marginalize mass culture, which is elitist and unnecessary.

*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.

*Richard Parncutt (Professor of Systematic Musicology, University of Graz, Austria):* Popular Music Studies is a well-established subdiscipline of musicology. It should be taught and researched, based on the leading current international literature, in the same way as other subdiscipline.

*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 (≈It's a step backwards not to expand, and instead to cut, the areas of study relating to 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 finds 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 convinced 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.

*Dario Ranocchiari (Ricercatore, Universidad de Granada, Spain):* L'analisi del documento è purtroppo corretta. La cosa peggiore è che un sistema di abilitazione antediluviano, che penalizza l'interdisciplinarietà e l'innovazione a favore di una divisione antediluviana dei campi del sapere, vale anche per moltissimo altri campi di studio altrettanto strategici per capire verso che tipo di società ci stiamo muovendo. (≈The analysis in the document is unfortunately correct. Worse still, it involves a system of assessing competence that's antediluvian, which penalises interdisciplinarity and innovation in favour of an antediluvian division of fields of knowledge; it's also true of so many other fields of study that are of equal strategic importance to the understanding of the kind of society we're moving towards).

*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 slip-

perly 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 pre-eminent 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.

*Chalena Vásquez (Musicologist, Lima, Peru).* Por la defensa del Derecho a la Cultura — que implica investigación, práctica y promoción de los bienes artísticos. Las universidades tienen un rol fundamental en la afirmación de dicho Derecho Cultural fundamental. (≈ Defending the Right to Culture implies research, production and development of a society's artistic resources. Universities play a fundamental role in strengthening that Right to Culture).

*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 astounded (*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.