

IN MEMORIAM LUCÆ MARCONII

Philip Tagg

PROVISIONAL NOTES ONLY – NOT TO BE QUOTED

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There are at least SIX reasons why I'm grateful for this opportunity to write an In Memoriam piece for Luca Marconi.

1. I never thanked Luca enough for his kindness in translating, together with Roberto Agostini, large chunks of my work into Italian. Although I refer to Luca's ideas in my own work, I was never able to reciprocate by actually translating his writings into English because, like him, I was constantly having to confront the resistance of conservative musicologists and of popular music scholars avoiding music in their studies of music (!).

2. I also regret that I was unable to reciprocate Luca's invitations to guest lecture at the institutions where I worked in Sweden, the UK and Canada. One issue may have been Luca's difficulties with spoken English but that would have been no obstacle if the institutions where I worked had been latinocentric rather than anglocentric. Still, while deeply regretting my own failure abroad to adequately repay Luca's generosity, I'm more appalled by his treatment in Italy.

3. In the 1990s I discovered that in order to make a living from teaching music Luca had to travel every week between his home in Bologna and several regional *conservatorii*. Some of these were only a couple of hours away (e.g. Como) but others were at vast distances from his home in Bolognino (e.g. Sassari, Rodi Garganico).

by the global scourge of anglocentrism

and for inviting me to talk to his students at regional conservatorii dotted around Italy (see point x, below).

1. It lets me Avoidance of music as sonic materiality and of its relation to non-verbal sign systems.
2. Pride of place given to verbalisable phenomena using institu-

- tionally established terminologies.
3. Conventional metamusical discourse creates self-referential academic bubbles, including intellectual and aesthetic canons excluding the musical experience of the popular majority.
 4. Structural denotation draws almost exclusively on poetically generated vocabularies based on a tiny slice of the world's music cultures. It shuns aesthetic and other viable alternatives able to cover a much wider range of musics.
 5. CSTs are typical of pre-digital, even pre-Edison, storage and dissemination technologies that are increasingly unfamiliar to individuals brought up in the internet era.
 6. CSTs are part of a conservative system impeding innovation and democratisation in music studies; this problem is compounded by the academic publishing racket.

I will present an alternative to the CST mode of mediating knowledge about music using a video analysis of the title music to *NYPD Blue*. I will suggest how music studies can be saved from self-destruction and can confront such issues as consumerist propaganda, neo-liberalist cynicism, fake news and capitalist greed.