

[https://ethnomusicology.site-ym.com/page/Resources\\_Social](https://ethnomusicology.site-ym.com/page/Resources_Social)

## **SEM: Music and Social Justice Resources Project**

Entry: Christine Dettmann (University of Music and Performing Arts, Munich/Germany)

Version: 01/09/2017

### **Introducing “Ethnomusicologizing”**

In Banfield’s book “Ethnomusicologizing”, a title of which pronouncing a self-invented notion of musical creativity being a socially, socio-politically provoking interaction, he makes evident his passion for teachers and artists to become more conscious of the world they live in and the influence they have on it.

#### Outline of Lesson:

Students in my (German) class read an excerpt of the first (p. 4) and the sixth chapter (pp. 145-8; 168) I’ve translated for them.

My questions for reading are:

-What critique does Banfield express in relation to the current (music) pop culture?

-What vision does Banfield suggest for musicians, artists, etc.?

-According to Banfield, what is ethnomusicologizing?

Furthermore, you can include looking at interviews of musicians just like Banfield in the 6<sup>th</sup> chapter did, to explore with the students whether there are any social preoccupations voiced. Amongst others, I’m using an example of a very famous German *Schlager* (cheesy pop) singer, Helene Fischer who has recently been accused of not positioning herself in a political way. She does give an answer in this interview (with English subtitles, see especially 04:54min).

[https://www.youtube.com/watch?v=0Bn\\_6k-6ExE](https://www.youtube.com/watch?v=0Bn_6k-6ExE)

Youtube: Helene Fischer - "Über Donald Trump sag ich lieber nichts"@ ZIB 3/6/2017 w/Engl. subt.t

In discussion, one might wonder whether Banfield is addressing the right target group of musicians, since he turns to artists such as Rihanna, Alicia Keys, Justin Timberlake, etc. Though I like his stand in

that he is seeing it as part of “citizenship” to position yourself and to take advantage of the many people you are reaching.

The most interesting part of the lesson is when you turn the question back to the students: What is their vision of music-making and teaching in the future? Do they aim at some greater good? (My students are not ethnomusicology students but rather classically trained musicians, aiming at an artistic or pedagogical career.) In their answers, students are more preoccupied to spread word of their particular art rather than any social justice issues. In order to make them more aware of what they can do, we look at “Community Music” (see my other entry) but also at environmental issues and musicianship.

#### Bibliography:

Banfield, William C. (2015). *Ethnomusicologizing: Essays on Music in the New Paradigms*. Lanham u.a.: Rowman & Littlefield.

Pedely, Mark (2012). *Ecomusicology: Rock, Folk, and the Environment*. Temple Univ. Press.

Touzeau, Jeff (2011). *The Green Musician’s Guide: Sound Ideas for a Sound Planet*.

For feedback and queries, please contact me: [christine.dettmann@hmtm.de](mailto:christine.dettmann@hmtm.de)