
Introduction to Keywords for Music in Peacebuilding – Volume 2

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ABSTRACT

We are extremely happy to include in this volume experts and/or activists from music sociology, inclusive education, peace studies, transformative leadership, ethnomusicology, community music, spirituality and post-war reconstruction. The keywords found in this volume cover debates about identity and peacebuilding, notions of space, inclusion, sound communities and transitional justice.

KEYWORDS

music in peacebuilding; identity; inclusion; peacebuilding; sound communities;
space; transformative justice

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INTRODUCTION TO KEYWORDS FOR MUSIC IN PEACEBUILDING – VOLUME 2

Much has happened around the world since Music and the Arts in Action published the first volume of Keywords for Music in Peacebuilding in 2018: one in five nations are on the brink of ecosystem collapse,¹ New Zealand witnessed its worst ever mass shooting,² police brutality against people of colour triggered mass unrest throughout the United States and other areas around the world³ and, of course, there has been a global pandemic to deal with.⁴

On the other hand, there were hopeful moments as well. River and noise pollution have dramatically improved since the world has been locked down to some degree during 2020 (Arora, Bhaukhandi and Mishra, 2020), Jacinda Ardern has led New Zealand to have the most successful approach to the Covid-19 crisis⁵ and the Black Lives Matter international campaign has united people around the world against racial injustices.⁶

Music continues to play an important role in people's lives, especially during difficult and unpeaceful times of crisis. As such, music in peacebuilding is still very much a relevant field. Since the previous volume, we have had many more dialogues with scholars and practitioners around the world about further keywords that were deemed vital to ongoing conversations about music in peacebuilding, which are collected here.

We are extremely happy to include in this volume experts and/or activists from music sociology, inclusive education, peace studies, transformative leadership, ethnomusicology, community music, spirituality and post-war reconstruction. The keywords found in this volume cover debates about identity and peacebuilding, notions of space, inclusion, sound communities and transitional justice.

We look forward to seeing how understandings of these keywords continue to be reshaped, particularly given the new realities. As expressed in the introduction to the 2018 issue:

This is intended to be the beginning of a debate and discussion around the keywords for music in peacebuilding, rather than a definitive glossary. We expect the definitions to be honed, grow and be challenged and changed over time. We are especially interested in the divergences in vocabulary that potentially emerge with more voices representing both academic perspectives as well as those of activists and practitioners. (Robertson et al, 2018)

Craig Robertson is the Research Development Manager (Arts and Humanities) at the University of York (UK) as well as a Research Fellow at the Min-On Music Research Institute (MOMRI) in Japan. He has a background in music sociology and has published previously on music and conflict, and social change. His contribution here is “Identity” and he unpicks many of the debates around that key word and how it applies to peacebuilding.

¹ <https://www.theguardian.com/environment/2020/oct/12/fifth-of-nations-at-risk-of-ecosystem-collapse-analysis-finds>

² <https://www.bbc.co.uk/news/topics/c966094wvmtq/christchurch-mosque-shootings>

³ <https://www.bbc.co.uk/news/world-us-canada-52905408>

⁴ <https://www.who.int/emergencies/diseases/novel-coronavirus-2019/events-as-they-happen>

⁵ <https://theconversation.com/three-reasons-why-jacinda-arderns-coronavirus-response-has-been-a-masterclass-in-crisis-leadership-135541>

⁶ <https://www.bbc.co.uk/news/world-52952031>

Koichi Samuels is an electronic musician, producer, researcher and educator from Belfast (Northern Ireland). His article examines “Inclusion” in terms of health statuses, generations, social backgrounds and ethnicities and how music can transcend these category boundaries.

Olivier Urbain, the Director of MOMRI, explores the multi-faceted keyword “Peacebuilding” itself and the different processes and aspects involved. Special permission was granted to write a longer article due to the complexity of the topic, and its foundational importance to our keywords series.

Marcia Ostashewski is Associate Professor of Ethnomusicology and Director of the Centre for Sound Communities (CSC) at Cape Breton University (Canada). She explores her work on sound communities and how they relate to peacebuilding, inspired by the contribution of pioneers in the field such as Jeff Todd Titon.

Lauren Michelle Levesque (Assistant Professor in the Providence School of Transformative Leadership and Spirituality at Saint Paul University in Canada) and Darren Ferguson (Director of Beyond Skin, a community music organisation based in Belfast, Northern Ireland) collaborate on the keyword ‘Space,’ explore the discourses in music and peacebuilding regarding space as a physical landmark as well as conceptual and imaginary spaces.

Finally, we conclude this special issue on Keywords for Music in Peacebuilding with a contribution by Badema Pitic, Visual History Archive Research Officer at the USC Shoah Foundation Center for Advanced Genocide Research. Her article on “Transitional Justice” explores the role of music as a catalyst for collective memory in truth commissions and commemorations.

We hope that you find this collection illuminating and thought-provoking and we welcome any interest in future keywords for music in peacebuilding.

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Olivier Urbain is the director of the Min-On Music Research Institute (MOMRI, Tokyo), which focuses on the application of music in peacebuilding activities, in short, "Music in Peacebuilding." He is the editor of the first book on the topic, *Music and Conflict Transformation* (2008), as well as co-editor of *Music and Solidarity* (2011) and *Music, Power and Liberty* (2016). He is part-time lecturer at Soka University, Tokyo and Visiting Research Professor at Queen's University Belfast.

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Michael Golden serves as Professor of Music and Director of the Creative Arts Program at Soka University of America, where he teaches courses on subjects including composition, improvisation, music and peacebuilding, music psychology and music and ecology. His publications to date focus on musicking as ecological behaviour. He is a Research Fellow at the Min-On Music Research Institute.

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