

INTRODUCTION TO KEYWORDS FOR MUSIC IN PEACEBUILDING

Music in peacebuilding is an emergent field with interested scholars representing a variety of intertwined fields, from applied ethnomusicology to sociology, from peace and conflict studies to social movement studies. In addition to scholarly pursuits, there are numerous practitioners and activists who are involved in the work of music in peacebuilding, sometimes explicitly connected through their work to music and peacebuilding and sometimes implicitly. The Min-On Music Research Institute (MOMRI)¹, based in Tokyo, Japan, is possibly the only research organisation in the world dedicated solely to music in peacebuilding. Over the past four years, MOMRI researchers have attended numerous research events around the world, including those hosted by the International Peace Research Association (IPRA), European Peace Research Association (EUPRA), European Sociological Association (ESA), Asian Pacific Peace Research Association (APPPRA), International Society for Music Education (ISME), International Council for Traditional Music (ICTM) Study Group on Applied Ethnomusicology, Music Education and Social Inclusion, Social Impact of Music-Making (SIMM), Society for Education and Music Psychology Research (SEMPRE), International Seminar for Music and Social Change, Association of Social Anthropology (ASA), Centre for Trust, Peace and Social Relations (CTPSR), International Musicological Society (IMS), International Conference on Music Perception and Cognition (ICMPC), Center for Global Nonkilling (CGNK), Programme in Peace, Mediation and Conflict Research at Abo Akademi University, Finland, and Partnership for Crime, Conflict and Security Research (PaCCS) in Belfast, Northern Ireland and Society for Ethnomusicology (SEM). There is a growing interest in music in peacebuilding (and music, conflict and violence) on all of these distinct platforms, but the one thing that became abundantly clear is that we did not share a collectively agreed upon vocabulary to effectively discuss matters of shared concern. After many discussions and break-out groups failed to develop consistent frameworks, MOMRI decided that we should attempt to find a common set of reference points and discourses to facilitate collaborative work in the future. This special issue of Music and the Arts in Action on Keywords for Music in peacebuilding is the result of this process.

This special issue was first conceived at the Social Impact of Music Making (SIMM) conference in London, 2017. Researchers from MOMRI and others at the conference who shared an interest in music in peacebuilding agreed that we sometimes had conflicting definitions for the same terms, such as peacebuilding

¹ <http://institute.min-on.org/>

itself, and this was hindering collective progress as a field. Inspired by Raymond William's important project *Keywords: A Vocabulary of Culture and Society*, and the many subsequent efforts, such as the book, *Keywords in Sound*, edited by David Novak and Matt Sakakeeny, we decided to contribute to rectifying this problem by creating a Keywords special issue at *Music and the Arts in Action* (MAiA). 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. We intend to publish Volume 2 of this series by 2020, and you can see the Call for Papers in this introduction. We invite other scholars and practitioners to become involved in this project and send us proposals for alterations, clarifications and new keywords over the coming months.

We are extremely pleased to have seven articles included in the first keywords publication. The contributors represent a cross section of disciplines and backgrounds, from social science researchers, peace studies scholars, ethnomusicologists and community musicians. The keywords found in this volume cover the issues concerning the practice of doing music itself in conflicted spaces (community music, trust), ensuring that the voices of those in the conflict are heard effectively, especially those with the lesser power in unequal contexts (indigeneity, dialogue), an exploration of inner states and macro states and how they interact with music and conflict and peace (emotions, violence) as well as exploring the use of music as a metaphor for peaceful relationships (harmony).

Phil Mullen is one of the world's most prominent community musicians and scholars. His keyword 'Community Music' is based on his wealth of experience as a practitioner, especially in his native Northern Ireland. Shoshana Gottesman's contribution, 'Dialogue,' builds on her work with youth and music in Jerusalem as well as her scholarly interests in the peacebuilding theories of Johan Galtung and educational philosopher Paulo Freire. 'Emotions,' by Samantha Dieckmann and Jane Whitfield Davidson, examines how feelings as experienced by participants in cross-cultural projects are central to both the peacebuilding process and to music itself. Gillian Howell is a very experienced community musician and scholar who has worked in many places of conflict around the world using music as a tool for reconciliation. Her article considers how 'Harmony' can be a useful metaphor within music in peacebuilding to understand the processes involved. 'Indigeneity,' by Jonathan P. J. Stock, is an important reminder to represent and value the voices of indigenous people, especially when working in environments with unequal power relations. Ian Middleton writes on 'Trust,' which he claims is central to peacebuilding and how he has experienced using music in Colombia to build such trust. Finally, Stock presents a second entry with 'Violence,' which is examined from an ethnomusicological perspective, reminding us that music can be conducive to violence as much as peacebuilding.

We hope that you enjoy reading the articles in this volume and that it proves to be a useful starting point in our understanding of music in peacebuilding.

CALL FOR PAPERS

Special Edition – Music in Peacebuilding: Keywords Volume 2

Edited by Min-On Music Research Institute (MOMRI)

DEADLINE– 15 March 2019

Music in Peacebuilding is an emergent interdisciplinary field that spans theoretical and methodological concerns from music sociology, applied ethnomusicology, peace studies, conflict theory, international relations, communication studies, community music therapy and other areas. Work in this field involves both theorists and practitioners. In its current form, interested parties often find discussions difficult since there is as yet not much consensus on the definition of many of the terms. It is the opinion of the Min-On Music Research Institute (MOMRI) that for the field of music in peacebuilding to develop coherently, there is a need for an agreed set of keywords and definitions. As a result, MOMRI have collected a series of Keywords for Music in peacebuilding that was published at MAiA in 2018. We are now ready to expand this collection with Volume 2.

MOMRI and MAiA invite scholars and practitioners working in community groups, NGOs, governments or any other organisation that has experience in linking music in peacebuilding to submit expressions of interest to define one or more keyword for the field of music in peacebuilding that is different to the ones in the original volume. In the first instance, the key word or term should be clearly noted and a brief paragraph explaining why the word or term is important for the field, what disagreements might exist about its usage or definition, and how it fits into the wider contexts. The editing team will then decide on the new terms to include in Volume 2. The successful authors will be invited to then submit a definition of the keyword in an article between 4000-8000 words in length, using David Novak and Matt Sakakeeny's "Keywords in Sound" (2015) or Bruce Burgett and Glenn Hendler's "Keywords for American Cultural Studies" (2007) as reference.

The deadline for submission of a simple expression of interest is 15 March 2019 with the final submissions due in September 2019 for publication in 2020.

If you have any questions about this call for papers, please do not hesitate to contact Dr. Craig Robertson at MOMRI, c.robertson@min-on.org

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Craig Robertson (Chief Editor)

Olivier Urbain, Elaine Sandoval, Michael Golden (Editors)

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