IN PURSUIT OF GLOBAL HARMONY

Music as an Approach to Peacebuilding and Social Justice

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By

Talia Celeste Pirron

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ABSTRACT

In recent years, the field of music-based peacebuilding has become increasingly prevalent in academic, NGO, social justice and governmental spaces. While academic interest in this field tends to focus on the theoretical frameworks used to conceptualize the role of music and peacebuilding, there is a gap in the literature about if and how these frameworks are utilized in empirical practice. This thesis seeks to examine this relationship by identifying the ways that practitioners use music in the field, and whether the theoretical frameworks referenced in academic research on this topic are employed in empirical practice. By conducting interviews with a sample of nine experts in the field of music and peacebuilding, it became evident that theoretical frameworks are not widely referenced in empirical work. Rather, experts emphasized other key considerations, including the power of music, community engagement, music's ambivalence, and music as a way of targeting cultural violence.

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INTRODUCTION

Background and Relevance

Music is a core component of human existence and a foundational component of many cultures, communities, religions. Because of the power music holds as a means of communicating, inspiring, and influencing emotion, many believe it also possesses a profound power to influence morality, thought and action. It is, therefore, unsurprising that it is a resource people have turned to for use in social movements, war and revolutions, protest, and peacebuilding activities throughout history. From the use of "Yankee Doodle" during the American Revolution to create camaraderie amongst American soldiers while caricaturing the British[1] to playing a central role in revolutions such as the Estonia's 1987 "Singing Revolution" in Estonia,[2] music has enjoyed a long history of being utilized as a tool for social change.

Though its effects and uses in social-political circumstances through history are abundant, it is only recently that the field of music-based peacebuilding has made a name for itself. "Peacebuilding" as a field is, itself, relatively recent, the term first being coined by Norwegian sociologist Johan Galtung in 1975 in his article "Three Approaches to Peace: Peacekeeping, Peacemaking, and Peacebuilding."[3] Music-based peacebuilding is, therefore, an even more recently emergent field which takes an interdisciplinary approach to peacebuilding methods, often combining methods, concepts, and theoretical approaches from a variety of disciplines including musical performance and ethnography, anthropology, international relations, politics, peace studies, and law.[4] Though new, in recent years music and peacebuilding

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[1] "Brief Overview of Protest Songs." *National Women's History Museum*
[2] Dieckmann, Samantha. "Music and emotions in peace and war," *Somerville,* 21 January 2019.
[3] "History," *Peacebuilding Initiative*
[4] Howell, "Peaces of music: understanding the varieties of peace that music-making can foster," *Peacebuilding,* 12 December 2022

programs have become increasingly prevalent in interdisciplinary academic programs, NGO work, and even government-organized programs as the field becomes more well-established.

Universities, for example, have begun offering degree programs entirely devoted to this interdisciplinary field, including the “Music and Peacebuilding” major at Eastern Mennonite University[5] and the “Intercultural Peacebuilding” major at Brigham Young University-Hawaii which offers a concentration in music-based peacebuilding.[6] In recent years, initiatives from United States government programs devoted to promoting peace through the arts have emerged as well, including the “Promoting Peace, Education, and Cultural Exchange (PEACE) Through Music Diplomacy Act" signed by President Biden in 2022.[7] This act was designed to create and support programs focused on music and the performing arts that provide opportunities to build cross-cultural understanding and advance peace abroad.[8] On September 27, 2023, the U.S. The Department of State launched the “Global Music Diplomacy Initiative” as an extension to the PEACE Through Music Diplomacy Act, calling upon the Department to use public-private partnerships to support music diplomacy and launching the Peace Through Music Award.[9] In late March of 2024, Secretary of State Antony Blinken announced yet another initiative of this program which seeks to “strengthen creative economies between the United States and Africa,” yet again stressing the importance of using the arts to “foster collaboration” among government entities, community leaders, philanthropic organizations, and the African diaspora.[10] These programs exist at the global level as well, for example the United Nations Development Programme’s “Music for social harmony” program which seeks to “tackle youth vulnerability in

[5] “Music and Peacebuilding.” *Eastern Mennonite University,* https://emu.edu/music/peacebuilding.
[6] “Intercultural Peacebuilding (BA).” *BYU-Hawaii,* https://catalog.byuh.edu/intercultural-peacebuilding-ba.
[7] “H.R.6498 - PEACE through Music Diplomacy Act.” *Congress.gov,* https://www.congress.gov/bill/117th-congress/house-bill/6498.
[8] “H.R.6498 - PEACE through Music Diplomacy Act.”
[9] “Global Music Diplomacy Initiative.” *U.S. Department of State,* Accessed 14 April 2024.
[10] “U.S. Department of State Announces Film, Music, and Television Platforms to Strengthen the U.S.-African Creative Economies.”*U.S. Department of State,* 29 March 2024.

Brazil" through "lifting spirits" and "acting as a springboard for social integration in Brazil."[11] As music-based peacebuilding further develops into its own distinct field, one might wonder why these seemingly-unrelated fields seem so often to overlap; what is it about music that attracts not only musicians but also academics, diplomats, and peacebuilders alike to consider its potential for bringing about cultural change?

Common Assumptions about Music's Relationship to Social Change

One of the assumptions that drives common perceptions about music's potential to influence peacebuilding and social justice is the idea of music as a universal, something that ties together all of humanity at some intrinsic level. Henry Wadsworth Longfellow once said that "Music is the universal language of mankind," an old adage commonly espoused by musicians, philosophers, and poets alike through the centuries.[12] The field of ethnomusicology itself could be understood through this lens, as it understands music as a basic component of human existence and, thus, "a universally shared trait that humans have used across millennia to explore, affirm, celebrate, make sense of, and live well within their world."[13] The principal argument for music's universality is typically rooted in the idea that music is something shared by almost every culture and that, due to its artistic nature and medium, it appeals to the emotions at a core level which transgresses language, cultural, or economic barriers.[14] Nelson Mandela, the former President of South Africa and leading anti-apartheid activist was quoted as saying: "Art, especially entertainment and music, is understood by everybody and it lifts the spirits and the

[11] "Music for social harmony," *United Nations Development Programme,* 11 April 2023
[12] Quoted from Henry Wadsworth Longfellow in Jed Gottlieb's "Music Everywhere," *The Harvard Gazette.*
[13] John Blacking, "How musical is man?" *University of Washington Press,* p.5
[14] Sarah Whitfield. "Music. Its Expressive Power and Moral Significance." *Musical Offerings,* p. 12

morale of those who hear it," as it is "understood by everybody, and holds some power to sway morale.[15]

Because music has an incredible capacity to convey and elicit emotion, many believe that it, therefore, must have some great power to effect morality and, thus, can be harnessed towards making political and social change.[16] This connection has been considered by philosophers throughout history, across time periods and cultural backgrounds. Confucian philosophy, for example, upholds music as the highest expression of moral order and was considered as a bridge between the world of the internal and the external, between emotion and action.[17] As such, music is a direct link between the ordering of one's actions and emotions which, ultimately, contributes to the prosperity and moral virtue of society at-large.[18] The Greeks held similar beliefs, with both Plato and Aristotle considering music education as a necessary component of forming one's moral character and of having the influence to shape thought, action, and perception.[19]

While these understandings of music's potential to enact social change are widely accepted, this relationship typically finds itself confined to the realm of the philosophical and artistic and is less obvious in empirical application. It is, therefore, unsurprising that many have called into question the extent to which music could actually affect direct change through practical applications of ethical, social, and humanitarian engagement. The poet W.H. Auden, celebrated for his work incorporating political, ethical, and moral engagement, wrote: "I know all the verse that I wrote, all the positions I took in the thirties, did not save a single Jew… the political history of the world would have been the same if not a poem had been written, nor a

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[15] Thrishni Subramoney."Mafikizolo teams up with young stars in Tshwane." *Nelson Mandela Foundation.*
[16] Whitfield, p.14
[17] In *Musical Records,* Confucius writes that "Music is that which moves man from the internal; rights are that which affects man on the external." (Jensen Kirkendall, "The Well-Ordered Heart: Confucius on Harmony, Music, and Ritual.")
[18] James Garrison, "The Social Value of Ritual and Music in Classical Chinese Thought"
[19] Whitfield, p. 12

picture painted, nor a bar of music composed."[20] Despite being an artist himself and despite his attempt to engage in political and moral discussions through his art, he still conjectured that art is essentially useless as a force for direct change.

While, perhaps, it is idealistic to assume that music can magically cure all of the world's problems, there has been a wide range of scholarship and research done in the field of peacebuilding and human rights efforts which demonstrates music's utility as a framework for certain aspects of peacebuilding and social justice including encouraging mutual understanding, giving an outlet and voice to marginalized groups, and promoting certain cultural ideologies.[21] Perhaps, to Auden's point, music isn't an effective means of Therefore, the question lies in identifying the ways that music's role in peacebuilding spaces is being conceptualized and put into practice, and considering the effects of music's role in these contexts.

Overview

This thesis will explore the ways that music-based peacebuilding is structured in the field, the application of theoretical frameworks conceptualizing music-based peacebuilding in empirical practice, and the important factors influencing music-based peacebuilding in the field. In the following sections, this paper will outline a review of previous research in this field, followed by an overview of the research methods used for the original research contribution. In order to answer the research question, this paper will analyze the responses from interviews conducted with nine experts from the field who utilize music in varied peacebuilding contexts. Based on their responses to a set of variables that will be outlined in subsequent sections of the

[20] W.H. Auden, quoted by in Gerald Philliips, "Can There Be Music For Peace," *International Journal on World Peace*, 2004, JSTOR, p.64
[21] María Elisa García Pinto, "Music and Human Rights: Towards a Paradoxical Approach," *Music and Solidarity: Questions of Universality, Consciousness, and Connection*, 2011, p. 124

paper, this paper will discuss the findings from these interviews and relate them back to the questions and debates posed by the literature regarding music's role in peacebuilding spaces.

LITERATURE REVIEW

Definitions and Context

Before delving into the literature, it is first imperative to identify the definitions this paper is working within; because, as previously discussed, the field of "music-based peacebuilding" is fairly new and also rather vague field, it is something that has yet to be defined in limiting terms and could hold variety of meanings. According to the Oxford English Dictionary, peacebuilding is defined as "the action of advocating, encouraging, or bringing about peace."[22] Peacebuilding can thus be defined in a number of ways, from concerning on-the-ground conflict resolution to, more generally, cultural efforts to reinforce and encourage peaceful relations in society. For the purposes of this research, this paper will consider an open definition of peacebuilding, including any organizations or individuals that define themselves within a "peacebuilding" or "peace"-seeking context.

This thesis is concerned with the application of theoretical frameworks in empirical practice, and is thus situated within the context and epistemology of applied ethnomusicology. The *Oxford Handbook of Applied Ethnomusicology* defines applied ethnomusicology as being a field which puts "ethnomusicological scholarship, knowledge, and understanding to practical use" while being "guided by ethical principles of social responsibility, human rights, and cultural and musical equity."[23] Thus, the scope of this literature review and subsequent research will be

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[22] "Peacebuilding." *The Oxford English Dictionary*

[23] Pettan, Svanibor, and Jeff Todd Titon (eds), *The Oxford Handbook of Applied Ethnomusicology* (2015; online edn, Oxford Academic, 11 Feb. 2016), https://doi.org/10.1093/oxfordhb/9780199351701.001.0001, accessed 5 Dec. 2023. p.4

conducted from an *applied ethnomusicological* approach, considering the ways that these theories can be put to practical use from a holistic perspective.

Considering Music's Universality

One of the common pitfalls observed in practical ethnomusicological research is that scholarship tends to put too much trust in the unequivocal nature of music's universalism, without considering its relation to practical application. In her article entitled "Music and the Myth of Universality: Sounding Human Rights and Capabilities," Professor Nomi Dave addresses these concerns, arguing that music-based human rights initiatives are often ineffective because they are premised on erroneous assumptions about music's universality.[24] She notes that these assumptions tend to be based on ontological questioning and moral idealism, rather than on determining the efficacy of the practical applications of these questions.[25] "Peacebuilding activities' involve empirical observation and analysis of concrete activities," writes Oliver Urbain in his journal article exploring typical challenges to music's role in peacebuilding.[26] As many of the assumptions about music's role in peacebuilding and human rights efforts tend to rely on philosophical and abstract ideology, there is a disconnect between abstract, idealized, and philosophical possibilities for ways in which music could play a role in creating concrete change, and the practicality of actually using music in social justice, human rights, and peacebuilding spaces.[27] While Dave does believe that music can play an effective role in promoting human rights causes, we must be realistic, rather than idealistic, about the direct role music can actually play in effecting change, and "aim to create a more robust framework to conceptualize its

[24] Nomi Dave, "Music and the Myth of Universality: Sounding Human Rights and Capabilities." *Journal of Human Rights Practice*, p.4
[25] Nomi Dave, "Music and the Myth of Universality," p.4
[26] Oliver Urbain, "Overcoming Challenges to Music's Role in Peacebuilding," *Peace Review: A Journal of Social Justice,* 2019, p.333
[27] Urbain, p. 334

relationship with human rights than the universal language paradigm" which is currently driving much of the research being conducted.[28]

Another primary issue lies with the "universalism" framework itself, and the conflation between accepting that music is a natural human phenomenon with the assumption that this means it will be interpreted and create the same effects universally. Not only do different musical traditions rely on completely different tonal, rhythmic, and interpretation systems and standards, but music can be interpreted in vastly different ways depending on cultural context.[29] While many of the claims of music as a "universal language" draw upon observations of music's capacity to convey emotion and the fact that it is practiced worldwide, these claims tend to define "music" in a Western classical-based representation and can belittle or dismiss other forms of music that don't fit within these bounds.[30] There have been studies showing the universal ability of music to convey basic emotional associations and responses that tend to transgress sociological categorizations, cultural differences, and other divisors, however the way in which these emotions are interpreted and contextualized varies based on cultural experience.[31] Leonard B. Meyer, a leading pioneer of music cognition, notes that there are different "musical dialects" that rely on cultural, place, and other sociological factors to determine how an audience might interpret any given piece of music.[32] Nomi Dave notes that "musical practice is inextricably intertwined with cultural and historical circumstances, and must be interpreted on those terms."[33]

Frameworks for Conceptualizing Music-Based Peacebuilding

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[28] Dave, "Music and the Myth of Universality,", p.13
[29] George List, "Concerning the Concept of the Universal and Music. *The World of Music*, 1984, p. 42
[30] Dave, p. 3
[31] Gottlieb, "Music Everywhere," *The Harvard Gazette,* 21 November 2019
[32] Dave, p. 4
[33] Ibid.

Despite there existing a few common pitfalls found at the intersection of music and peacebuilding and human rights advocacy, there are also many ways that have been proven effective. In her article entitled "Introduction: Music as a Peacebuilding Vehicle," Gillian Howell outlines three broad approaches typically seen in reference to musical activity with peacebuilding; 1) Music as representation, 2) Music as joint activity, and 3) Music as an emotional tool.[34] She notes that the first two categories are what are most often seen in peacebuilding spaces, and are frequently used in conjunction with one another. Howell defines "music as representation" as situations in which music practice and performance is used to connect to a specific identity group or as a way to encourage the audience towards a more nuanced and sympathetic understanding or recognition of the group(s) being represented whereas "music as a joint activity" aims to forge relationship, dialogue, and empathy through shared, participatory music making.[35]

There has been much empirical as well as scholarly research done between the fields of ethnomusicology, philosophy, social sciences, and peacebuilding which seeks to explore the limits of using music in practical application for humanitarian action through a variety of frameworks. Professor Dave notes similar methods in her article, citing the typical ways in which human rights and development agencies as well as NGOs typically effectively incorporate music into their work to include 1) using music to change local norms and attitudes – through protest song, for example, – 2) using music as a means of catharsis for alleviating tension and promoting healing from societal trauma, and 3) creating solidarity through musical advocacy projects such as benefit concerts, recordings, etc., particularly in the Global North.[36] Here, she notes that

[34] Gillian Howell, "Harmonious Relations: A Framework for Studying Varieties of Peace in Music-Based Peacebuilding," *Journal of Peacebuilding and Development,* 2021, p. 87
[35] Ibid.
[36] Dave, p.5-8

among the pitfalls of these efforts tends to be a lack of cultural sensitivity and understanding, one of the core components to ensuring effective and ethical peacebuilding tactics are employed.[37] According to an article underlining methodology and construction of sustainable peacebuilding, human security can only occur under the understanding of the "true nature of things" within a society, i.e. with regards to a holistic comprehension of issues of class, gender, ethnic quality, political relations, and so forth within a given society.[38] Through its capacity to encompass, strengthen, as well as relate to a sense of cultural identity, music is a particularly strong framework for peacebuilding on an individual level.

Another imperative way in which music can be used to foster peace and mutual understanding is through its role as a vehicle of social transformation.[39] While music's role in this area is often idealized as well, once again due to assumptions of music's universalism, "musical harmony as a driver of social harmony, and music education as a source of "salvation," there are ways in which music is effective in these areas.[40] In a study in which she explores the varieties of peace that musicmaking helps to foster, Gillian Howell investigated what "kinds" of peace music was able to help foster and in what context the peace was found (for example, Encounter, Conflict engagement, Sociality, and Audience projection).[41] The six "types" of peaces she outlined are as follows; (1) Intergroup Learning and Understanding (ILU), (2) Everyday peace, (3) Dialogic peace, (4) Justice-seeking peace, (5) Inner peace, and (6) Imagined peace.[42]She found that the areas in which music-based intervention were most effective included Intergroup Learning and Understanding (ILU), which she characterizes as "replacing intergroup

[37] Ibid., p. 9
[38] Earl Conteh-Morgan, "Peacebuilding and Human Security: A Constructivist Perspective," *International Journal of Peace Studies,* 2005, *JSTOR,* p. 70-71
[39] Gillian Howell, "Peaces of music: understanding the varieties of peace that music-making can foster, *Peacebuilding*, 2022, p. 153
[40] Ibid.
[41] Ibid., p. 157
[42] Ibid., p.165

fear and ignorance with knowledge and understanding" which is necessary for peacebuilding.[43] In these cases, musical activities utilizing ILU tend to focus on using musical practices and traditions of the "Other," so as to allow for personal experience with intercultural exchange, relying on this exchange building a more "nuanced and empathetic understanding of them."[44] She also notes music's ability to foster "everyday peace," often fostered in activities where music represents a site of shared and mutual interest, as well as "imagined peace," which represents and calls for peace through "peace-promoting musical action."[45] While not doing much to dismantle wider structural violence and inequities, partaking in musical activities based on shared interest and, thus, making small-scale changes among individual relationships that can lead to larger-scale structural and societal differences.

In "Using Music-Based Programs to Improve Peacebuilding Initiatives," Dean Callum looks at the usage of music as an "emancipatory framework" from the shortcomings of the liberal peace model of peacebuilding through observing three notions : music as voice, music as relationship building, and music as resistance and resilience. [46] Just as Dave and Howell outline, Callum stresses music's power to strengthen identity, create a sense of connection and belonging to a culture or nation, and express and resolve challenges.[47] Callum emphasizes the framework of "music as relationship" to foster better governance through positive social interdependence. He notes that music programs can bring people together from two sides of a conflict, which foster better interpersonal relations between conflicting groups.[48] Examples of this might look like programs such as the West-Eastern Divan Ensemble, an orchestra created by Israeli and Palestinian musicians and scholars Edward Said and Daniel Barenboim, which seeks to bring

[43] Ibid., p.158
[44] Ibid., p.159
[45] Ibid. p.163
[46] Calum Dean, "Using Music-Based Programs to Improve Peacebuilding Initiatives," *Peace Review,* p.303
[47] Ibid.
[48] Ibid., p. 307

together Palestinian and Israeli musicians alike in order to foster peaceful relations and mutual understanding among musicians and listeners.[49] Callum notes that organizations and opportunities like this not only allow people a collective space to relate and share experiences of healing together, but it also provides for opportunity to develop interpersonal connections with individuals from the conflicting side, thus humanizing "the other."[50]

Music in Social Justice and Activism

Social justice and activism is an important element of peacebuilding, when considered in a broad context, and another area in which music can play a central role. Often, when music is found in activist spaces, it is primarily utilized as a means of establishing a sense of identity and using that collective identity and shared experience as a soft-power protest against cultural oppression. Juliet Hess looks at the relationship between music, identity politics, and activism in her article "Singing our own song," primarily focusing on the role of activist musicians within music education and how music contributes to "the identity-making process."[51] Musical forms of protest as part of activist movements have a long-standing history, particularly within the Civil Rights Movement in the United States and from resistance to South African Apartheid.[52] In her study, Hess examined how, if at all, music could "interrupt the status quo and disrupt systemic inequities" by considering the work of 20 musician-activists and how they view the role of music, how they perceive the connection between their music to systemic injustice, and how they believe their work affects music education. Similarly to many of the other case studies analyzed in this literature review, Hess found that one of music's strengths in these spaces was in building

[49] "The Founders," https://west-eastern-divan.org/founders
[50] Callum, p. 308
[51] Juliet Hess, "Singing our own song: Navigating identity politics through activism in music," *Research Studies in Music Education,* p.62
[52] Ibid., p. 63

community and, thus, strengthening a sense of shared identity. In forming strong community identity and bonds, she saw spaces being created in which people were able to call into question complex political issues and injustice. Though music wasn't being utilized in these activist spaces as a primary form of direct protest, in cultivating spaces of community as well as a strengthened sense of shared identity, music contributed to these communities' ability to question injustice and stand together against oppression.

Music and Connecting Identity

Music's connection to a sense of cultural and national identity is an imperative factor in examining its efficacy in peacebuilding spaces. In an article entitled "Music in War, Music, for Peace: A Review Article," John Morgan O'Connell discusses the ways in which music was applied to finding a sense of cultural expression, national identity, and soft-power rebellion after The Troubles in Northern Ireland. He describes the ways in which music was used to polarize the two sides during the conflict; according to O'Connell, traditional Irish music that had once represented nationalists and unionists alike came to be associated solely with the Catholic minority, thus further polarizing cultural interest and "inscribing a stereotypical reading of Irishness with legislative effect."[53] A Colloquium which took place in Ireland to discuss the uses of music in war and peace as pertaining to relations in Ireland specifically showed that music was used during and after the Troubles both as a means of dividing and bringing together people from different political and religious backgrounds.[54] While Western Art music became a symbol of oppressive British Colonial power, the practice and performance of traditional Irish music was seen as a symbol of national identity, strength, and rebellion against oppressive forces.[55]

[53] John Morgan O'Connell, "Music in War, Music for Peace: A Review Article," *Ethnomusicology,* 2011, p.115
[54] Ibid., p. 117
[55] Ibid., p. 118

In the same vein, one study focusing on India and Pakistan looked at the ways in which ethical music-based social media campaigns can play an imperative role in fostering relationships between conflicting groups and, consequently, facilitating peace. Using a viral video entitled “Peace Anthems" depicted a mash-up between Pakistani and Indian national anthems sung by famous artists celebrating independence day in India and Pakistan, this study associated the effect of listening to an anthem medley on relationship harmony.[56] Finding a gap in the previous research on the effect of viral music videos on peace and empathy towards “out-groups,” the researchers examined the direct and indirect effects of the viral video on public opinion about Pakistani and Indian national identity.[57] This study used previous studies proving the positive effects of listening to pro-social music on a pro-social opinion as an outcome to create a study which aimed to prove the efficacy of using music to foster “inter-group relations” and harmony between conflicting groups.[58] The study found that exposure to this video did, in fact, often result in an increased sense of empathy towards the conflicting nationality group among listeners, but noted its limitations in terms of audience accessibility.[59]

Peace Through Collective Music-Making

Music can also be used to promote peace through engagement in “collective singing” in social movements, notably in anti-war activist spaces. Jense Brooks explores this relationship in her article about the function of collective singing in U.S. Peace Activism. Using collective singing, a practice born out of the African American traditions of the Spiritual and church gospel music, as a framework, she examines how group singing functions in relation to protest and

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[56] Ghouri, A.M., Akhtar, P., Vachkova, M. *et al.* “Emancipatory Ethical Social Media Campaigns: Fostering Relationship Harmony and Peace” *J Bus Ethics*, 2020, p.286
[57] Ibid., p.288
[58] Ibid.
[59] See Fig. 2 graph, Ibid., 295

activism.[60] The respondents to Brooks' research were involved in a number of social justice issues, including immigrants' rights, Guantanamo detainees, torture, housing, anti-racism and anti-sexism campaigns, and all partook in anti-war activism utilizing anti-war music and protest music. While, again, in this case she found that music wasn't necessarily being used as a direct means of protest, many respondents described it as being an incredibly effective means of mobilizing communities of resistance appealing to a sense of empathy and interconnectedness in the oppressor/greater power, and making plea for greater public support of a given issue.[61] Another example of collective singing in the context of protests can be found in the case Estonia's Singing Revolution in 1987, wherein thousands of people "joined together in singing as a unified expression of resistance to the Soviet regime."[62] In many of these cases, collective singing served not only as a way of bolstering the spirits of and creating a sense of camaraderie amongst participants, while also strengthening the movements' ties to community and cultural traditions such as folk music. In a recent article published by *In These Times,* Paul Engler asserts that "social movements are stronger when they sing" because it reinvigorates a "communal culture that can sustain social movements over the long-haul."[63]

Music and Morality

Using the "music as an emotional tool framework" described by Howell, one of the approaches taken by researchers and practitioners in this field is through using music as a means of inspiring moral action through eliciting emotional responses in listeners. In her article entitled "Connecting Music to Ethics," Kathleen Higgens questions the connection between music and

[60]Jeneve Brooks, "Peace, Salaam, Shalom: Functions of Collective Singing in U.S. Peace Activism." *Music and Arts in Action*, p. 58
[61] Ibid., pg. 66-67
[62] Samantha Dieckmann, "Music and emotions in peace and war," *Somerville,* 21 January 2019
[63] Paul Engler, "Why Movements Need to Start Singing Again," *In These Times,* 04 January 2023

ethical engagement, arguing *for* the case of music's universality by discussing the proven efficacy of music's ability to foster a sense of community and increase social harmony, thus possessing the capability to sway public morality.[64] Higgins bases her argument for music's ability to foster community in the fact that the actual act of listening to music links us to other listeners through a "shared sense of modalities to the external world," in other words, engaging in a shared exposure to sound, vibrations, rhythm, and temporality.[65] This bonding relationship, however, cannot be considered in isolation from the fact that we always access music within a context, and this context has the potential to "support propagandistic aims and other agendas" through fostering a sense of community solidarity, for better or for worse.[66] Using this logic, Higgins suggests taking an approach which appeals to ethics and a sense of community-building in order to foster positive and negative attitudes towards certain political agendas, groups, ideologies, or causes including peacebuilding and justice campaigns.[67] This methodology, she concludes, which utilizes the efficacy of music's ability to appeal to emotions and, thus, sway public morality and opinion, might be a more effective way to create social change.

Music's ability to sway morality may be another example of an efficient way to employ music into peacebuilding and human rights efforts. The power music possesses to sway emotions, morality, and public opinion is both one of music's greatest powers and greatest curses; it can be used both for morally-good and morally bad causes.[68] Songs can be just as easily manipulated for propagandistic, corrupt, or violent causes as they could be used for efforts which promote peace and justice. As Gerald Phillips notes, music and artworks must strive to do more

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[64] Kathleen Higgins, "Connecting Music to Ethics," *College Music Symposium,* 2018, JSTOR, p.2
[65] Ibid., p. 3
[66] Ibid.
[67] Ibid., p.5-8
[68] The author recognizes that this statement is flawed, as it is impossible to truly determine what is "morally good" versus "morally bad." In this instance, let's assume that "morally good" might include social justice, human rights, and peace-promoting endeavors versus "morally bad" might aim to support oppressive or violent powers.

than simply "demonstrate" for peace, but must resist subversive ideologies centered in commodification, control, and power.[69] Like Higgins and Phillips, Elaine Sandoval also examines this close relationship between music's ability to be used for both "good" and "bad."[70] In her article "Music in peacebuilding: a critical literature review," discussing the ways in which music can be used in a variety of peacebuilding tactics as well as in war, rebellion, and protest.[71] A case study done by Jessica Schwartz, for example, looked at how women's singing practices on the Marshall Islands contributed to their collective, music-based actions to claim World War II and related nuclear testing reparations.[72] These song practices not only gave women the opportunity to convey reparation requests through music, but also provided an outlet for women's social participation and community-building in the healing process post-conflict.[73]

Music for Trauma-Healing

Sandoval observes that this focus on reparations and healing is one of the most efficient ways in which music interacts with peacebuilding spaces, through the use of musical practice to heal trauma and provide therapy in the "post-conflict renewal phase."[74] As Higgins' research also highlights, efforts to mobilize music into *reconciliation, therapeutic, and trauma-healing efforts* tend to be one of the more effective applications of music in peacebuilding spaces.[75] A principal factor that makes this aspect of musical engagement so effective is its use of the power to bring people together to work through an artistic endeavor which allows for tension release, rebuilding

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[69] Phillips, p. 66
[70] Elaine Sandoval, "Music in peacebuilding: a critical literature review," *Journal of Peace Education,* 2016, *Tandfonline,* p. 2010
[71] Sandoval, "Music in peacebuilding: a critical literature review," *JSTOR, p. 204-206*
[72] Ibid., p.204
[73] Ibid. 205
[74] Ibid., p. 201
[75] Ibid., p. 203

a sense of individual and collective identity, and artistic expression of emotion in order to move past trauma.[76]

Sandoval outlines a few successful case studies using this goal in her work, citing examples of situations where song and dance used to try and help women and children survivors of abduction move through the trauma and pain of their experiences, as well a case study from Sudan where song and singing practices were used as a training technique for giving testimonial and as part of the restorative justice process following civil war in Sudan.[77] Maria Elisa García-Pinto describes in her work examples of music's use in the post-conflict reconciliation processes, noting that the practice of playing, and particularly singing, can be a powerful tool for testimony of serious human rights violations, and offer an account for a historical memory of conflict.[78] Engagement in musical activities, she notes, provide groups who have endured trauma on both the individual and collective level the ability to engage in community-based storytelling to describe human rights abuses and the emotions related to them, thus helping to acknowledge pain on a collective level and begin to move past it.[79] These practices also strengthen a sense of national and community identity, which can help to repair damaged conceptions of social, ethnic, or cultural identity in post-conflict communities.[80]

Music as an Emotional Tool

Music as an artistic medium and powerful tool of emotional expression can also play a role in peacebuilding strategies. A U.S.-based study exploring how performance art interventions can complement traditional and transformative interventions in conflict resolution through the

[76] Ibid.
[77] Ibid., p. 205-206
[78] María Elisa García Pinto, p. 124
[79] Ibid., p.126
[80] Dave, p. 10

creation of an "alternative reality" among audience members,[81] operating under the framework of "music as emotional tool for expression, described by Gillian Howell.[82] Hawes emphasizes the use of music as a tool for communication across psychological, emotional, and physical boundaries, and the efficacy of using artistic forms of storytelling to move through trauma, to increase empathy and understanding for the "other," and for its potential to shift attitudes.[83] Because performance art is built upon the expression of "linear or nonlinear stories," Howell argues that this provides a platform through one can which the presentation of multiple versions of the "truth," thus opening up a space to humanize "the other side" of a conflict through the simultaneous presentation of two conflicting stories.[84] Through presenting emotionally compelling stories which humanize conflicting groups, performance art sets up a space for dialogue and empathetic understanding of conflicting sides.[85] Music's power to elicit strong emotions from audiences are particularly effective in increasing a sense of empathy for a character who might be representative of a conflict ideology or social group.

CONTRIBUTION TO THE LITERATURE

The literature discusses many of the philosophies and theoretical frameworks academics use to conceptualize music's role in peacebuilding, however fails to discuss the direct relationship between these theoretical frameworks and whether or not practitioners in the field actually consider and implement them in their work. This thesis will, therefore, call this relationship into question by examining the various ways that practitioners structure and

[81] Dena Hawes, "CRUCIAL NARRATIVES: PERFORMANCE ART AND PEACE BUILDING." *International Journal of Peace Studies*, 2007, *JSTOR*, p.19
[82] Howell, p. 87
[83] Hawes, p. 18
[84] Ibid.
[85] Ibid., 19

conceptualize music-based peacebuilding programs, and identifying which theoretical frameworks, if any, actually drive empirical work and what their effects are in the field.

To do this, I reached out to leaders of peacebuilding organizations, independent researchers and practitioners, and musicians who center peacebuilding in their work to solicit interviews that would seek to answer a set of variables. In conducting interviews, attempted to better understand the way that the theoretical frameworks which inspire such organizations translate into empirical research and work, by examining the structural organization of these organizations and research, the theoretical frameworks that guide them (if any), the observed effects of these theoretical frameworks in action, and the important factors they consider in conceptualizing and implementing music-based peacebuilding initiatives. In speaking directly with those who work in the field, I can contribute a more comprehensive understanding of how the frameworks academics use to understand this work are understood in the field, and determine whether these frameworks are the most appropriate way to conceptual music-based peacebuilding. As the field continues to grow and these initiatives become more widely-recognized and established, it is important to understand the various approaches that can be taken to understanding and implementing arts-based peacebuilding practice. This thesis seeks to bridge the gap between the conceptualizations used in theory and practice in the field.

RESEARCH DESIGN

In order to determine the ways in which music is being used for peacebuilding in practical application and the frameworks that guide this work, I conducted qualitative, semi-structured interviews with a sample of nine experts in the field. In order to gain a comprehensive understanding of the research question from multiple different approaches, I

selected a sample of experts from various backgrounds including researchers and independent practitioners, musicians, and representatives from organizations who center music in their peacebuilding efforts in different ways (see Appendix A for more details on participants' names and affiliations). My goal was to cultivate a sample of interviewees who would be able to speak to music's role in peacebuilding from different perspectives, so the sample would at least somewhat reflect the wide variety of approaches that music and peacebuilding can encompass, and provide a more comprehensive understanding of the various ways in which music is being used in the field and how, if at all, the conceptualization and applications of certain frameworks guiding this work is informed by the background of the practitioners.

To select an expert sample, I cultivated a list of about 15 different organizations and individuals' names, and contacted them about soliciting an interview through emails found on websites and professional pages. Some of these names were those that came up through the literature review research process, some were contacts and contacts-of-contacts from my personal involvement in the music and social justice worlds, and some were names I came across when through a number of Google searches, using keywords such as "music," "peacebuilding," "social justice" and "arts peacebuilding." I tried to vary the types of participants I was reaching out to, so that the final sample would encompass a good variety of different perspectives.

The participants I ultimately selected were those who were quickly responsive and able to speak with me within the short time frame of 1.5 months. They were not necessarily picked based on the "type" of work they do, but the final sample did turn out to consist of a good ratio of representatives from different backgrounds and affiliations.

I have divided the final sample into the following overarching categories for further analysis:

Independent Researchers

Participant 1: Professor Nomi Dave, *ethnomusicologist and human rights lawyer*

Participant 2: Maria Elisa Pinto-Garcia, *peacebuilder and musician*

Participant 3: Elaine Sandoval, *researcher, focus on peace studies and music education*

Participant 4: Oliver Urbain, *director of the Min-on-Music Research institute*

Performance-based organizations:

Participant 5: Stella Baldwin and Yoshie Nakayama, *Songs for World Peace*

Participant 6: Jeff Korondo, *Music for Peace*

Participant 7: Julia Lagazhuere, *Opera for Peace*

Music Education/Participatory Music Initiatives

Participant 8: Chris Nicholson, *Musicians without Borders*

Participant 9: Liz Shropshire, *Peace Through Music International*

As the interviews were semi-structured, the precise wording or framing of the questions I asked varied slightly between interviews, depending on the participant's background, what type of work they were involved in, and which questions they responded to more or less enthusiastically. I wanted to keep the questions fairly open-ended, so as to allow for maximum flexibility in the participants' responses without asking leading questions, and so as to be able to identify how they explained their work in their own words. For a detailed explanation of the interview questions, further explanations for choosing each variable, as well as more information regarding the general structure of the interviews, please refer to Appendix C. The overarching variables these interviews sought to determine were:

1. *What are the ways music is being used in the field*

The first variable sought to identify the different ways music was being used by each participant in the field. By prompting open-ended questions, I also sought to identify commonalities between vocabulary and methodologies mentioned by each participant.

2. *Which theoretical frameworks, if any, guide their work.*

This variable sought to identify whether the frameworks conceptualized in academia are actually considered or implemented in the field. I also opened up this discussion to include general sources of inspiration, to gauge whether there were, perhaps, certain ideas or inspirations that the participants didn't necessarily define these as "frameworks" in the same way the academic literature did, but that could be understood as such.

3. *How do these frameworks play out in the field?*

Relatedly, this variable is meant to identify how these theoretical frameworks play out in application, as well as their observed strengths and limitations by those who work in the field. This variable was important to understanding the perceived relationship between theoretical frameworks and empirical work by practitioners, as opposed to solely the academic perspective that the literature review discussed.

4. *What are practitioners actually turning to as inspirations and bases for their work*

This question sought to further understand the inspirations and considerations driving the participants' work in the field, whether those be theoretical frameworks or other factors. Because many of the participants weren't as responsive to the idea of "theoretical frameworks" guiding their work, I opened up this variable to include their more general observations of what tends to be effective in the field.

All pre-interview communication took place through email, and all interviews took place over Zoom. With permission from each participant, I recorded interviews to be saved to the Cloud, and was then able to access the recordings as well as automatically-generated transcripts

as necessary for further analysis. I began by re-watching each interview while reading through the transcripts, and noting any common themes between participants' responses. I then analyzed the data further, and organized it by variable and theme to be discussed in the "findings" section.

FINDINGS AND DISCUSSION

HOW IS MUSIC BEING USED IN PEACEBUILDING

The sample highlighted a multitude of different ways in which music was used in their peacebuilding goals. An important observation to note is that many of the organizations stressed that their work was based on a rather broad definition of peacebuilding, considering peacebuilding to encompass anything that generally encourages peaceful relations, reduces violence, and promotes justice. The inspiration, methodologies, and peacebuilding goals of each interviewee varied widely, this variation being largely due to the diversity of background and experience of each participant. Overall, there was much overlap between the approaches used by the participants and the approaches suggested by the literature, despite the fact that the participants weren't necessarily chosen to reflect that crossover. I will analyze the participants' responses within the context of the three principal categories previously highlighted.

Academics and Independent Researchers

Among the academics and independent researchers interviewed, each individual had a different background and approached music and peacebuilding in different ways. It was interesting to compare and contrast how each person conceptualized music's tie to peacebuilding, and how those conceptions changed based on their background. A common theme among those

in this category was the centralization of music as an academic framework for peacebuilding, in other words, music being used as a lens through which to consider peacebuilding possibilities.

Each of the researchers had varying backgrounds, from those who were musicians turned peacebuilders, to those with a background in law, human rights, international relations, and even literature. Coming from a background as a lawyer and humanitarian worker, Dr Dave centralizes sound justice studies in her work and also considers "how music is imagined by people to be."[86] With a background in music education and musicology, Dr Sandoval's research has centered the idea of justice based on the needs of individual communities.[87] Dr Urbain comes from a background in literature and peacebuilding studies, and found the field of music and peacebuilding through his education in peace studies, and now runs a research hub[88] focused on "pursuing a multidisciplinary investigation of the potential application of music in peacebuilding."[89] The variation in these backgrounds reflects the field of ethnomusicology, which is in itself a widely interdisciplinary field, which requires a background in and familiarity with a wide range of cultural studies and social sciences.

Music Performance and Advocacy

The music performance/advocacy initiatives are those organizations that centralize music performance at the core of their work, whether that be through live performances or recorded songs to be played on radio or shared over social media and other virtual platforms. These organizations use music primarily as a means of encouraging peace and spreading awareness about global issues of injustice, hoping to influence public perception of issues of peace and

[86] Dave, Interview with the Author
[87] Sandoval, Interview with the Author
[88] The Min-on-Music Research Institute (MOMRI), https://institute.min-on.org/
[89] Urbain, Interview with the Author

justice. For example, Ms Baldwin noted that *Songs for World Peace* is focused on "promoting peace through the power of music," prompting artists from around the world to submit songs written in their native language which describes what peace means to them, whatever that definition might entail.[90] In their interview, they noted that their goal is to "diversify the concept of peacebuilding through each unique song,"[91] in other words, to target large-scale issues of peace such as gender security, environmental justice, racial justice, political conflict, etc. through the individualized experience and perspective of each unique musician. Their artists' songs typically target either a specific example of peace, or generally feature messaging of peace, love and social harmony, with the end goal of bringing awareness to these issues while bringing together a global community in solidarity.[92]

Mr Korondo noted that their organization "started as a network of performing artists who subscribe to the notion of positive social change through the power of music."[93] They promote social change through their lyrics, which typically target either issues of injustice or encouraging people to step up and fight for peace and equality, for example the song "Wan Lutino (We the Children)" by Jeff Korondo.[94] Their mission is similar to *Songs for World Peace,* in that they utilize music as a performance platform as well as a cultural tool to promote messaging of peace and harmony, as opposed to intervening in any direct capacity in conflict. For both, the goal is not necessarily to engage in direct conflict intervention, but to bring about awareness.

Like the other two participants from this category, *Opera for Peace* is interested in fostering general sentiments of peace and harmony in society but through the process of bringing artists together. Unlike the other participants, they don't centralize "peace songs" or music with

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[90] *Songs for World Peace*, https://www.songsforworldpeace.org/
[91] Baldwin, Interview with the Author
[92] Nakayama, Interview with the Author
[93] Korondo, Interview with the Author
[94] "Peace Songs." *Music for Peace,* https://musicforpeace.wordpress.com/about/peace-songs/

particular lyrics aimed at achieving peace, but rely simply on the act of bringing people from different backgrounds together to make music as their avenue for peacebuilding. Ms Lagazhuere noted that their goal is to "bring together artists from different backgrounds, recognizing that music brings us together in more of a humanity-idea way that goes beyond conflict and war, where we're all on the same level as human beings."[95] She then added that "it's the tool, it's the power of music" that they rely on to bridge these cultural divides.[96] They also focus on building more diversity and inclusion in the opera and classical music world by giving artists from underprivileged backgrounds, hoping to increase diversity, equity, and inclusion in the music world by providing an avenue for a more diverse range of representation in the music world.

Participatory Music Initiatives

The third category of interviewees consisted of organizations who centered "direct" music practice, or participatory music practice, as part of their work. In other words, these were music and peacebuilding initiatives who directly work with communities affected by war, conflict, and displacement, primarily working in refugee camps and conflict zones, for example. As opposed to the previous category, these organizations are more focused on healing and reconciliation, often focusing on peacebuilding at the individual level, as opposed to trying to influence social or cultural systems of peace.

Harkening back to the literature, these types of organizations often fall under the category of "music as a joint activity," a concept explored in yet another article by Gillian Howell entitled "Harmonious Relations: A Framework for Studying Varieties of Peace in Music-Based Peacebuilding." As Howell describes it, this type of music-based peacebuilding aims to forge

[95] Lagazhuere, Interview with the Author
[96] Lagazhuere, Interview with the Author

relationships, dialogue, and empathy through shared, participatory music making.[97] Based on information gleaned from the interviews, the primary goal for these organizations seemed to be introducing music-making in communities affected by conflict as a way of healing trauma, inspiring agency and confidence, and to some degree inspiring a sense of community bond through shared musical experiences.

Both of the organizations interviewed are rooted in music education, focusing on helping individual students and communities. Liz Shropshire of *Peace Through Music International,* described their organization as a grassroots, education-based initiative – "I call what we do "therapeutic education" so it's not music therapy, it's education-based."[98] According to their mission statement, their goal is "to transform the lives of war impacted children and adolescents through locally-run, youth-led music education programs."[99] Similarly to *Musicians Without Borders, Peace Through Music International* focused on bringing music education programming to conflict and post-conflict zones as well as refugee camps in order to inspire leadership, heal trauma, and encourage peaceful relations in youth impacted by violence and conflict.

THEORETICAL FRAMEWORKS IN PRACTICE

Consideration of Theoretical Frameworks

The literature suggested that there are certain theoretical frameworks guiding empirical research, and that it is perhaps an over-idealized perception of the effectiveness of these frameworks in the field that can prove to be a weakness in music-based peacebuilding work. However, despite what was suggested by the literature, most of the interviewees responded that

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[97] Gillian Howell, "Harmonious Relations: A Framework for Studying Varieties of Peace in Music-Based Peacebuilding," Journal of Peacebuilding and Development, 2021, p. 87
[98] Shropshire, Interview with the Author
[99] "Our Mission." *Peace Through Music International,* https://www.peacethroughmusicinternational.org/who-we-are/our-mission.

they did not have any specific theoretical framework that guided their work and that they were, instead, guided by more general ideas such as “the power of music” or simply by a want to contribute to social good through what they knew, which was often music.

Those in the “academics and researchers" category were clearly more accustomed to participating in discussions around theoretical frameworks in general and, despite concluding that there weren’t particular theoretical frameworks that guide most music and peacebuilding work, were able to discuss this idea with more precision. For example, Ms Pinto-García initially noted that her research wasn’t guided by one particular framework, but then elaborated by saying that something that has helped her is “understanding music through a psycho-social framework.”[100] Similarly, Dr Dave also asserted that there wasn’t one specific framework that guided her research but that, rather, it was personal experience and curiosity that led her to begin working in this field and an overarching goal to understand the ways that music could be used for “good” and for “bad” that now frames her research.[101] Though he recognizes the reasons for the use of theoretical frameworks to conceptualize the field in academic spaces, Dr Urbain noted that “I don’t think there’s any one source of inspiration for researchers and I don’t think there’s any one theoretical framework that I use or observe.”[102] Generally, these participants were largely aware of the academic frameworks in reference, but said that they didn’t use one in their work.

Participants from the other two categories, primarily individuals with either music or peacebuilding backgrounds as opposed to academics, didn’t respond as clearly to the idea of a “theoretical framework” and often didn’t understand what this question meant. They were only able to respond once the question was rephrased to ask about inspirations or methodologies guiding their work. This is, likely, due to the nature of the very terminology of “theoretical

[100] Pinto-García, Interview with the Author
[101] Dave, Interview with the Author
[102] Urbain, Interview with the Author

frameworks" as being largely confined to academia. Nonetheless, most of these interviewees also concluded that there weren't necessarily specific theoretical frameworks that served as an inspiration or a guiding force for their work.

Inspirations for Music-Based Peacebuilding Work

As most of the participants didn't subscribe to any specific theoretical framework, they pointed, instead, to their sources of inspiration for beginning their work. Many noted that their work was originally inspired by a general wish to contribute to global efforts of peace and social change, and that music was simply the tool they had to do so. For example, Ms Baldwin noted "we didn't start this with any theoretical framework in particular in mind, the organization came about during COVID and, because we were all musicians, we thought that was the best way to help make change."[103] Similarly, Mr Korondo said that "[they] were not using any specific theoretical framework. We just did what we did. But what I would say is that when we started our music came from a heart and came from our own experience, and we just sang because that was what needed to be done."[104] Ms Lagazhuere expressed a desire to fill in a necessary gap in the opera world as her primary inspiration for starting *Opera for Peace,* asserting that it was "seeing a lack of diversity in the opera casting process, and wanting to bring diversity and equity to that space to allow for more extensive options of artistic expression" that initially inspired her work.[105]

Overall, these results demonstrate a disconnect between what academics believe are important to music-based peacebuilding initiatives, and what is actually needed in on-the-ground work. This disconnect between academic theories and empirical practice is consistent with

[103] Baldwin, Interview with the Author
[104] Korondo, Interview with the Author
[105] Lagazhuere, Interview with the Author

themes discussed in the literature as well; Dr Sandoval noted that her original academic research looked at an organization in Venezuela that focused on social justice through music education using community-based learning, and that a lot of her conceptions of what social justice is and what was useful in this work were challenged when she looked at what was actually needed in on-the-ground work.[106] Many of the academic theorizations of music's role in peacebuilding centralize frameworks in the discussion, trying to rationalize and categorize the ways that music can and should show up in empirical practice into these frameworks. However, the results of these interviews lead to the conclusion that these "frameworks" aren't necessarily useful in the field, and question whether it is, perhaps, through different methods of conceptualization that music-based peacebuilding programming can be most effective.

The Power of Music

Though the majority of interviewees across categories responded that they didn't have one particular theoretical framework that guided their work, almost all of the interviewees alluded to a "power of music" as a central force in their work once further prompted, almost as an alternative to the idea of a "theoretical framework." Interestingly, this "power of music" was described in rather vague terms, and defined differently by different participants. Ms Nayakama stated "we [*Songs for World Peace*] just believe in the power of music – that's the foundation we have"[107] while Mr Korondo noted *Music for Peace* "subscribes to the notion of positive social change through the power of music" as a core component of their work, without defining more specifically what this "power" entails.[108]

[106] Sandoval, Interview with the Author
[107] Nakayama, Interview with the Author
[108] Korondo, Interview with the Author

Other participants described the power of music as a tool; for example, Ms Lagazhuere said "Yeah, it's the tool, it's the power of music"[109] while Ms Shropshrie asserted that "music is the vehicle, music is SO powerful, but it's not actually about the music, it's about what it can do"[110] Others alluded to its power lying in its ability to bring people together and strengthen connections. Ms Dave, for example, described this notion it in the following terms:

> Unequivocally, music can be so brilliant at building communities and building connections among people and sometimes that really is what's needed - it feels so good to just sing and make music with people –" it is undeniably powerful.[111]

Similarly, Ms Pinto-García agreed that "music has an incredible power to connect us" due to its comprehensive nature. She noted: "music involves the whole body – it involves your heart, your soul, multiple parts of your body – it is so powerful because it is so comprehensive."[112]

Many of the practitioners spoke extensively on the dangers of being too idealistic or of being too simplistic when thinking about music's universality, and *still* alluded to the "power of music" as something that they have experienced in-action in their work. As Ms Dave warned, it is counterproductive to assume that we can just "stick music" in a war zone and that it will magically fix everything – however, this idea of the "power of music" shouldn't be wholly dismissed. Similarly, Ms Pinto-Garcia noted that, in her thesis research, she came across many approaches to music-based peacebuilding that were overly-positive and idealistic when relying on this "power of music," stating that "'if you give children violins, there will be no conflict'– obviously this is not how it works, and I do think that sometimes we put too much power on the idea that music can fix everything"[113]

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[109] Lagazhuere, Interview with the Author
[110] Shropshire, Interview with the Author
[111] Dave, Interview with the Author
[112] Pinto-Garcia, Interview with the Author
[113] Pinto-García, Interview with the Author

Despite this belief in a "power of music," most of the participants were unable to concretely put into words exactly what that means to them. Some described it as being so helpful in these spaces because of its ability to both channel and convey emotion, making it a powerful tool for healing from trauma for those who had lived through war or other traumatic events, some described it as being powerful as a bonding activity to find connections with those who you might feel removed from because of socio-political tensions. Though vague, thinking about music's role in these spaces in terms of contributing to a greater "power of music" seems to be more common than thinking about it in terms of "theoretical frameworks."

Problematizing Universalism

A couple of interviewees also responded to the framework question by citing universalism, again not as a framework, per say, but as another consideration in their work. Many suggested that universalism could be considered as a basis for their work, in a way, but that it is also more complicated than that. In some cases, it seemed that, perhaps, participants resonated with the idea of "music as a universal language" as a simple way to describe what they do in terms that might be more easily-understood by a public audience, despite being aware of the necessity of nuance within the universalist framework. While conceding that sometimes they do attribute music's capacity to bridge cross-cultural gaps to its power as a "universal language," Ms Lagazhuere noted that "I think there's something deeper than this "universal language" thing – artists also have a platform; people listen to them. They have a platform, they have a tool that is so powerful [their voices], and singers in particular have such an ability to communicate. But, yeah, it's the tool, it's the power of music." Mr Nicholson noted that "we use phrases like 'the power of music,' and 'music is a universal language,' but only because it's complicated to

explain what we actually do to people and it's easy to use those universally-understood phrases, even if they're simplistic and reductive of what we actually do."[114]

Additionally, the interviewees often brought up the problematic nature of universalism, as is discussed by the literature, as being a potential barrier to proactive peacebuilding practice. As the literature suggests, universalism is something that has become quite controversial in the field of music and arts-based peacebuilding as the field has further developed. This problematization of universalism remained consistent through the varied responses of each participant, who each held a slightly different understanding and stance on universalism as related to music and the implications, either positive or negative, of considering music as a universal. The participants' responses to the question of universalism varied quite a bit; some participants noted that they did base at the driving force behind their work in an idea of "music as a universal language," while others pointed to the potentially-harmful and reductive aspects of conceptualizing their work in this way. For example, Ms Lagazhuere noted that "music brings us together as humanity" and that there are some merits to the question of universalism, but that "there's something deeper than this "universal language" thing – artists also have a platform; people listen to them."[115]

One of the primary dangers that interviewees pointed to regarding music's universality was the potential for cultural erasure and/or the perpetuation of colonialist perspectives. Mr. Nicholson noted the discrepancy between definitions of music, highlighting even the linguistic variation among how music is conceptualized across cultural and linguistic barriers; in English, for example, we have one word for "music" that encompasses an extraordinarily wide range of sonic experiences. The Oxford English Dictionary describes music as "the art or science of combining vocal or instrumental sounds to produce beauty of form, harmony, melody, rhythm,

[114] Nicholson, Interview with the Author
[115] Lagazuere, Interview with the Author

expressive content, etc.; musical composition, performance, analysis, etc., as a subject of study; the occupation or profession of musicians."[116] This definition is rather broad, and can encompass anything from rap to jazz to opera to street music to music performed in church to music heard on the radio – and the list goes on. But, as Participant 8 brought to light, some languages and cultures have multiple words for what English considers under one main umbrella term of "music." Thus, there is already a disconnect between the very idea of music as we understand it through linguistic terms. Nicholson then further problematized the universalist argument, suggesting that considering music as universal could be unproductive and even perpetuate colonialist attitudes:

> The idea of 'music' being one word which encompasses everything we assign to it is a strange idea and something that comes from a colonial legacy. So, the idea that 'everyone has music' is probably true, if you make [music] broad enough. But, how can we take one word, take one linguistic approach, and say that everyone has music, and apply that to what everyone is doing in the word.[117]

Because English, and many other Western languages, might think of the very idea of music as being a lot more broad than certain cultures and linguistic traditions, assuming that music itself is a universal is assuming the Western understanding as the dominant narrative. However, music, as defined broadly in English, is something that appears in practically every culture, every community around the world in *some* capacity.

As Olivier Urbain noted, music can be considered something that is "evenly distributed across the globe," though the way that different cultures conceptualize, name, practice, and engage with music is extremely different and dependent on so many socio-political, cultural, religions, historical, and regional differences.[118] There are certain things about the act of making and hearing music that are objectively universal; the experience of hearing and interpreting the

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[116] "Music." *Oxford English Dictionary, https://www.oed.com/dictionary/music_n?tl=true.*
[117] Nicholson, Interview with the Author
[118] Urbain, Interview with the Author

sound waves to create the music our brain registers, the organization of pitch and rhythm in a variety of different ways, and emotions are all things that everyone experiences.[119] Though it is impossible to say that any two people will interpret the same piece of music in the same way, many of the participants referenced some larger "power of music" that does transgress the need for culturally-informed interpretation. So, perhaps it is not "universalism" that defines music's abilities to transgress culture, but rather this "power of music" that cannot necessarily be defined.

OBSERVED EFFECTS OF THEORETICAL FRAMEWORKS IN ACTION

When asked about the efficacy of these theoretical frameworks in practical applications, many of the participants observed a positive correlation between these frameworks and results in the field. This was particularly evident in those who centralized the idea of the "power of music" at the core of their work. The participants representing *Songs for World Peace,* for example, said that "it is very evident from the conferences we have with people from all over the world, how powerful music is as a tool to connect everyone" and that "it is very powerful when you see everyone gathered in this way, and knowing that music connects us."[120] Dr Dave expanded on this idea, saying that while "[she] did find a lot of projects that were over-idealizing music" in her work, she thinks that the question of efficacy lies in how music's "power" is being applied and that "there is a real capacity to do work collaboratively with people who are bringing in all sorts of different skills and approaches."[121] Ms Pinto-García also noted that "I do think that music has an incredible power to connect us, really, that I haven't experienced with other tools [body

[119] Ibid.
[120] Nakayama, Interview with the Author
[121] Dave, Interview with the Author

awareness, art, etc.] - it allows us to connect in cross-cultural and transnational spaces, and this is something I see in my work all the time."[122]

Conversely, participants' perceptions of universalism's efficacy in the field were less positive, and most noted that, while it could be a good starting point, the universalist framework isn't the most productive way to engage with music-based peacebuilding in the field. To this point, Dr Sandoval noted that "I do think that music, broadly defined, is universal and does hold promise as a starting point for how you might develop programming for creating peace but, again, it needs to be approached critically and re-analyzed depending on your context."[123] Dr Urbain also spoke to this, noting that when he first started his work he, himself, had an "idealistic idea" of music and universality, thinking that we're all equal and that "music is a universal language," but that further research proved the topic to be more complicated than that.[124] The universalist framework, across the board, seems to be something that can be effective as a starting point for considerations of music's power, but not necessarily the most comprehensive nor productive way of conceptualizing and structuring music-based peacebuilding practice.

CONSIDERATIONS FOR MUSIC-BASED PEACEBUILDING

While the participants didn't respond strongly to the idea of theoretical frameworks as a guide for their work, they did point to a number of other considerations that they find important and/or effective based on their experience in the field. Below, I will discuss in further detail some of the themes that the participants pointed to as being important considerations in their work.

Music for Communication

[122] Pinto-García, Interview with the Author
[123] Sandoval, Interview with the Author
[124] Urbain, Interview with the Author

A common theme that participants stressed is focusing on music's ability to encourage and facilitate communication. Many of the participants noted that, for example, those who have undergone serious traumatic events don't necessarily want to speak about their experiences through words, but that sometimes using music can help to either replace that need for expression or help facilitate confidence and relief that will eventually allow for sharing through words. Ms Shropshire remarked that "because music gives you something to do, it is a way to escape the pain and release anger. It is easier to express yourself in this way, without being angry, and without having to use words."[125] The ability to express ideas and feelings through non-verbal communication methods can allow for room to work through anger, pain, and fear without having to directly confront the events one has endured. It is worth noting, of course, that music won't cure trauma nor will it entirely resolve a situation. But, as Urbain noted, "It can be a good buffer zone between silence and numbness and getting back enough of your humanity to be able to share through words.[126] Similarly, Ms Baldwin remarked that one of their central considerations is thinking about "facilitating cross-cultural communication and starting conversations about peace that each individual artist can bring back into their community."[127]

Cultural Relativism and Community Engagement

When discussing the dangers of the universalist framework, for example, a key problem raised in the literature is the central idea that music is something shared by everyone world-wide and that this perpetuates an idea that one kind of "music" or one approach to musicking will work for all situations. A prominent theme across many of the interviews, however, was the necessity of structuring any sort of music-based peacebuilding work, on individual communities

[125] Shropshire, Interview with the Author
[126] Urbain, Interview with the Author
[127] Baldwin, Interview with the Author

and the cultural background, specific needs, and pre-existing structures of that community. Many of the interviewees stressed the importance of involving local musicians, community leaders, local songs and/or instruments, and any sort of pre-established education, peacebuilding, community-engagement programs in any sort of peacebuilding process, but especially those aiming to shift the cultural imaginary. Focusing on the specific needs, musical traditions, and culture of whatever community one is working with is imperative to providing productive and long-lasting change. This also includes the necessity to work closely with and follow the lead of community members and leaders, organizations that are already established in a given area, and using musical practice, instruments, and vocabulary that will actually speak to the musical culture and culture at large in a given place.

Based on the responses of the interviewees, I have observed that the use of cultural relativism as a framework is something that many of these organizations and researchers reference, either implicitly or explicitly. Cultural relativism is "the principle that cultures should be understood and evaluated on their own terms and not by universal or outsider standards."[128] The interviewees all noted this importance of community engagement and cultural relativism in different ways during their interviews, but it seemed to be a strong consideration for almost all of them. *Songs for World Peace,* for example, noted the importance of using the local language in the songs of their artists' songs because this gave the artists the chance to connect more deeply with their messaging and to represent their home communities and the specific cultures that shaped them. They said that while "[their] locality is universalism," and they appreciate the idea that music can speak across socio-linguistic barriers, cultural relativism is what "helps to make

[128] "Cultural relativism," *A Dictionary of Cultural Anthropology, Oxford Reference, https://www.oxfordreference.com/display/10.1093/acref/9780191836688.001.0001/acref-9780191836688-e-73#:~:text=The%20principle%20that%20cultures%20should,or%20outsider%20standards.%20.../.*

the mission less Westernized by showcasing languages and cultures that don't always have a spotlight in global issues of peacebuilding."[129]

Mr Nicholson noted the importance of working with local communities in order to implement the most effective programming, saying: "we always work with communities - people know better than us. We would come up with nonsense if we did it ourselves. We always work with local musicians, with local organizations– always, always, always. They understand the conflict, they understand the music, they understand the nuance of what might be offensive.[130] This recognition of how cultural differences might affect the understanding and efficacy of music projects further supports the necessity for community-engagement and cultural relativism in music-based peacebuilding initiatives. Dr Dave also stressed the importance of this anti-universalist, pro-localism stance, stating that "projects need to be localized to their area"[131] and citing the Green Granies of Charlottesville as an example case.[132]

The participants' emphasis of the need to work closely with and vary approaches based on individual communities is consistent with the pre-existing conversation around participatory development in peacebuilding and development spaces. Participatory development is a theory that has taken off in the past few decades within development spaces, and can be defined as "a process through which groups and communities determine through inclusive dialogue and consensus 1) their development priorities and 2) the design of solutions that address their priority needs."[133] In participatory development practice, the needs and voices of the communities are centered over outside actors and facilitators, with the intention being long-lasting solutions that

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[129] Baldwin, Interview with the Author
[130] Nicholson, Interview with the Author
[131] Dave, Interview with the Author
[132] "Green Grannies Bring Awareness to Climate Change." *29News,* https://www.29news.com/2023/11/24/green-grannies-bring-awareness-climate-change/.
[133] "Participatory Development," *The University of New Mexico,* https://www.unm.edu/~soc101/participate.htm#:~:text=A%20process%20through%20which%20groups,solution%20lies%20with%20the%20participants.

are community-grown and can be continually sustained by said community. A 2012 report on "Peacebuilding in the Aftermath of Conflict" released by the U.N. Secretary-General highlighted that "a successful peacebuilding process must be transformative and create space for a wider set of actors to participate in public decision-making on all aspects of post-conflict governance and recovery."[134] In order to create transformative change, a project must take the lead from community members, traditions, and customs of each individual community. This is all-the-more important in a musical space, where culture and community ties matter so deeply as a means through which the music and music making process is understood.

Music's "Ambivalence" and Music as a Tool

Another major theme from the interviews was the idea of the "ambivalence of music," in other words music's capacity to be used both for "bad" and for "good." When asked about experienced limits to music-based peacebuilding work, many of the participants pointed to this idea in some capacity or another, stating that an over-idealized idea of music's innate goodness is a dangerous and unproductive approach. Dr. Dave, for example, noted that "as an emerging researcher and humanitarian worker, [she] did find a lot of projects that were over-idealizing music, and took the approach that 'just by sticking on some music, you're going to make things better."[135]

This assumption of music's moral goodness both ignores the potential for, and numerous examples of, music's use for "evil" and also weakens its potential to be used effectively. This is a common criticism of the field, as it is often assumed by non-musicians, in particular, that those using music and the arts in peacebuilding activities must be operating under some sort of

[134] United Nations, Report of the Secretary-General, Peacebuilding in the aftermath of conflict, 8 October 2012 (A/67/499, S/2012/746), para.36.2
[135] Dave, Interview with the Author

idealistic reality where music can magically make everything better. Olivier Urbain touched on this point, saying:

> Music is produced by human beings who organize sounds in a certain way. So music can be used as a tool for all sorts of things – it can just as easily be used for bad just as easily as it can be used for good. It's not strictly something that can be used for peace – it's very powerful, but can be used for bad or for good.[136]

Mr Korondo spoke to this as well, saying that, though this organization uses music as a way to influence cultural perceptions of peace, he witnessed first-hand the effects of cultural violence through militaristic propaganda music on public radio. He recalled how "there were songs that were negatively impacting – songs about violence, negative feelings, instigating violence and telling people to be proud of having killed people. They are singing these types of songs so you know what kind of feeling it gives you – you want to fight."[137] While Mr Korondo uses music to spread messages about peace, love, and fighting against injustice, he recognizes that music isn't automatically "good" and it can just as easily be used to incite violence as to denounce it.[138] Mr Nicholson brought up the same point, saying "Music isn't neutral – it can also be used for negative purposes."[139] Ms Dave also cited an example from her fieldwork of a case where a singer accused of sexual assault was using lyrics describing sexual violence and violence in general, and was actually garnering support through his music, despite promoting violence.[140]

In considering music's "ambivalence," it becomes clear that music is simply a tool, and must thus be used as just that – it therefore requires proper utilization to become effective. Dr Urbain stresses this point, saying that "music is not a magic trick for anything, but if you place it strategically in the right environment, with the agreement of the people involved, it can make a

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[136] Urbain, Interview with the Author
[137] Korondo, Interview with the Author
[138] Korondo, Interview with the Author
[139] Nicholson, Interview with the Author
[140] Dave, Interview with the Author

huge difference. It's not really the music, it's the music within the system."[141] Ms Lagazhuere discusses this as well, saying "And, of course, [music] can also be used for bad – in terms of propaganda and different things. But, yeah, it's the tool, it's the power of music."[142] Professor Dave spoke to this point as well, noting that:

> Music being used in that way isn't going to change anyone or anything, it's just sort of an exercise. But, there is a real capacity to do work collaboratively with people who are bringing in all sorts of different skills and approaches. Approaches in which music isn't expected to do absolutely everything, but it is able to do something alongside other channels and other mediums, can be really helpful. [143]

In other words, realizing that, while powerful, music is simply a man-made tool that must be used effectively and with the proper intention to bring about any concrete results is imperative to building a productive model for music-based peacebuilding, just as it would be for utilizing any tool in the field. Adding music to a situation won't magically bring about peace, but it could be a helpful tool in targeting specific elements of peace, alongside other resources.

The Power of the Individual

Another common theme that participants stressed as significantly impacting their work and conceptualizing of music's role in peacebuilding is the importance of focusing peacebuilding at the individual level, with the potential for eventual effects of larger-scale change. *Songs for World Peace* heavily emphasized the power they attribute to each unique message their artists brought to their peace songs, specifically noting the importance of using the local language to disperse this messaging.[144]They noted that, in allowing each artist to write about what peace means to them personally while expressing their views in their native language, and added "we

[141] Urbain, Interview with the Author
[142] Lagazhuere, Interview with the Author
[143] Dave, Interview with the Author
[144] Nakayama, Interview with the Author

believe that peacebuilding starts from each person, so we are really focused on the individual, as well as the local language, and we really value the cultural perspective they bring to their music. We want to be inclusive of all people, all cultures, all languages, because that brings an important perspective to the peacebuilding conversation."[145]

Liz Shropshire from *Peace Through Music International* spoke extensively on the importance that her organization places on fostering individual relationships with the students they teach, noting that the individual is rooted at the core of their organizational mission.[146] In inspiring children with leadership skills, the opportunity to regain agency and control through the practice of an instrument, and the space to collaborate with other students and teachers in the classroom, *Peace Through Music International* seeks to inspire kids to grow up to become changemakers themselves. She notes that while they're focused on the individual, the outside goal is peace, but that that is something that no one else can really control. "But," she says, "if we can get these kids to grow up thinking they're an agent of change, then they'll know that they can stop things before things get really bad."[147] She concluded "I really believe in the power of the individual to change the world."[148] As she noted, it is through individual people that we can eventually hope to make larger-scale social change. The individual, in this case, can act as a catalyst to eventually enact change in their community and potentially that could lead to an even bigger effect of change.

As Olivier Urbain said, "many people think about peacebuilding as having to do only with direct intervention in conflict and violence, and think that what they do in their little village isn't peacebuilding. But there's no peacebuilding outside of the little things that we do."

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[145] Baldwin, Interview with the Author
[146] Shropshire, Interview with the Author
[147] Shropshire, Interview with the Author
[148] Shropshire, Interview with the Author

Beginning with the individual can make a difference, and one of music's strengths in this area is that it can be so impactful at the individual level, whether that be through allowing people to express their individual stories or views, through the ability to connect to one's own experience and move through individual trauma, or through empowering the individual to make change in their community. Though they didn't reference them explicitly, the way that the participants described the effects of music on "individual peacebuilding" follows the same frameworks outlined in the literature by Howell and Callum.[149]

Cultural Violence

A handful of interviewees brought up the idea of cultural vs structural vs direct violence, referencing Galtung's theory of the "Violence Triangle," and noted music's efficacy at targeting cultural violence in particular (See Figure A). Johan Galtung defines cultural violence as "those aspects of culture, the symbolic sphere of our existence – exemplified by religion and ideology, language and art, empirical science and formal science – can we be used to justify or legitimize direct or structural violence."[150] While symbolic or cultural violence isn't used directly as a means of harm or conflict, it can be used to legitimize and perpetuate violence built into a structure, whether that structure by political or ideological. As Galtung puts it, "cultural violence makes direct and structural violence look, even feel right – or at least not wrong."[151] Thus, cultural violence can have major implications on eventual violent action and structural oppression.

[149] See page 15-16 of this paper for examples
[150] Galtung, Johan. "Cultural Violence." *Journal of Peace Research*
[151] Ibid.

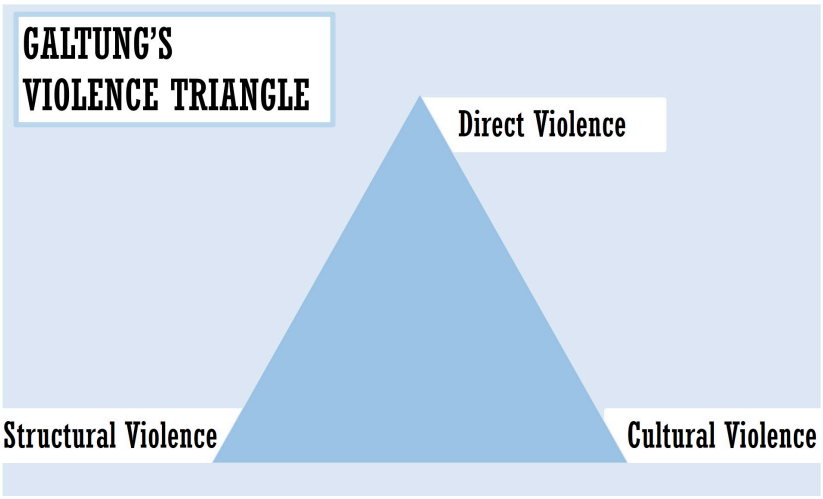

Figure A: Galtung's Violence Triangle[152]

Because cultural violence is defined by culture, and music and the arts *are* culture, music can be an extremely effective tool for shifting cultural narratives around peace. As previously discussed, music can be used both for "good" and for "bad," and one of the primary ways music is used for "bad" is through propaganda. Propaganda, for example, can be used to incite violence and violent ideologies in populations, and music can, and historically has, played a role in inciting said violence. Organizations like *Music for Peace* and *Songs for World Peace* focus on shifting the narrative around peace by using artists' voices to encourage peace and love, to fight for justice and equality, and to stand up to oppression. These organizations are directly combatting cultural violence with these initiatives and this can have such major implications on a society's perception of conflicts and social movements, eventually bringing about large-scale change and potentially disrupting cycles that lead to direct violence.

Ms Pinto-Garcia stressed the idea that art not only can make a difference by targeting cultural violence, but that this is the way to affect the most cultural change. She stated: "if you don't use the arts to change cultural violence, you're not going to change anything. Because it's all the arts, it's changing the narratives, the symbols, the discourse, the psycho-social

[152] "Violence Triangle of Jaohan Galtung in Context of Conflict Theory," *AIHR*.

processes"[153] Using music and the arts to target direct violence won't necessarily provide productive results because the arts aren't something that is used in direct action, but rather something that participates in broader abilities to define and influence culture and cultural perceptions of certain issues.

This approach was widely discussed in the literature, and resonates with the idea of music fostering a sense of "imagined peace," as discussed by Gillian Howell in "Peaces of music: understanding the varieties of peace that music-making can foster."[154] As Howell describes it, "imagined peace" tends to be about promoting general ideas of peace, rather than targeting specific conflicts or issues of justice in particular, and is more focused on fostering cultural ideas of peace and "reminding individuals that peace is a shared responsibility and within the realm of everyday activity."[155] In other words, the "imagined peace" approach brings ideas of peace into the cultural imaginary of a particular group. Music is such an important part of the cultural imaginary, and of promoting cultural ideas in general, and so utilizing performance, recordings, and other forms of cultural dissemination

CONCLUSIONS

A major finding was that music-based peacebuilding is a vast and amorphous field, as suggested by the literature, and, as such, there are a multitude of different ways to conceptualize what "peacebuilding" means and what music's role in it can be. A second major finding was that the correlation between theoretical frameworks and fieldwork within music and peacebuilding isn't as direct as the literature might suggest; most of the participants noted that they didn't rely

[153] Ms Pinto-Garcia, Interview with the Author
[154] Gillian Howell, "Peaces of music: understanding the varieties of peace that music-making can foster, *Peacebuilding*, 2022, p. 153
[155] Ibid.

on theoretical frameworks to guide their work at all, however alluded to “the power of music” and “music as a universal language” as potential sources of inspiration. Another major finding was that, though participants don’t necessarily consider theoretical frameworks in their practice, they described a variety of important considerations for their work that strongly align with what was found in the literature, including music for communication, community engagement, music’s ambivalence, the power of the individual, and music as a means of targeting cultural violence. Perhaps it is not theoretical frameworks, or other qualifiable conceptualizations in general, that most effectively guide empirical research in this field, but rather lived experience from working in the field and feeling the“power of music” first-hand, that most effectively guides this work.

Limitations

While the conclusions drawn in this paper were attempted with as much efficacy as possible there is the potential for limitations. Firstly, of course, there is always the bias of the researcher and to be considered; while I attempted to research widely and be open to any and all interpretations as well as to remain as unbiased as possible when crafting and prompting interview questions, there is still the potential that my interview questions were leading or that the study as a whole was seeking confirmation bias to some degree. Additionally, as someone who only speaks English and French and who has grown up in the United States and trained musically in the Western Classical tradition, there is also the cultural bias that could influence my understanding of these complex ideas. Again, particularly regarding the debate about universalism and the limitations to this framework, I tried to remain as neutral as possible in considering all aspects of the issue, but my cultural background does limit the extent to which I can understand some sides of this issue.

To this same end, there is also the potential for selection bias. The sample size being only nine, this is not an exhaustive representation of the vast and varied examples of music-based peacebuilding found in the field, though this sample did possess a diverse range of backgrounds and methods. The time constraints of this project being only one semester also limited the depth of research I was able to conduct, as well as the potential for a wider sample because there simply wasn't a wide enough time frame to be able to contact and schedule interviews with more people. Additionally, because I was conducting interviews over Zoom from Virginia, the sample was limited to those with an online presence big enough to be found with a few Google searches as well as those with access to a laptop and computer to be able to Zoom. This could, of course, limit a lot of the smaller and more localized grassroots initiatives of which this study briefly discusses, but which are not as widely represented in the sample.

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APPENDICES

APPENDIX A: Interviewees and Their Affiliations

1. Stella Baldwin and Yoshie Nakayama - *Songs for World Peace*
2. Maria Elisa Pinto-Garcia - *independent researcher and peacebuilder*
3. Chris Nicholson - *Musicians without Borders*
4. Nomi Dave - *professor, ethnomusicologist, and former human rights lawyer*
5. Elaine Sandoval - *independent researcher and ethnomusicologist*
6. Julia Lagazhuere - director and founder, *Opera for Peace*
7. Jeff Korondo - musician and founder, *Music for Peace*
8. Olivier Urbain - director, *Min-On-Music Research Institute*
9. Liz Shropshire - director and founder, *Peace Through Music International*

APPENDIX B: About the Interviews

The interviews for this thesis were all conducted over Zoom, between March and mid-April of 2024. To solicit interviews, I contacted a multitude of organizations and individuals found through doing research for the literature review, from previous connections I had in this field, and from cold-emailing the official emails for various organizations found through Google searches and through references from previously-established contacts. I then organized Zoom meetings with each participant, many of whom were situated around the globe from the United States to Uganda to Australia to Japan to Italy.

As previously discussed, the interviews were semi-structured, in that I had a general layout that sought to identify a few key variables while the wording used and specific questions asked varied for each interview. I tried to leave the questions as open-ended as possible, primarily so as to avoid asking leading questions, and also to allow for the participants to describe their answers in their own words. This allowed me to identify common themes and vocabulary used across the board so as to determine what the primary ideas, concepts, and potential frameworks are driving music-based peacebuilding might be, according to this sample.

APPENDIX C: Interview Questions and Explanations

1. How would you describe your work? How does your organization utilize music in its mission in relation to peacebuilding?

Question one sought to determine how each organization was structured, in what ways they used music in their work and, most importantly, how each organization conceptualized music's role in peacebuilding. In order to understand the ways that each interviewee made the connection between music and peacebuilding, it was important to hear them describe their work in their own words – what terminology and vocabulary they employed, what aspects of both music and peacebuilding they focused on in their response. "Peacebuilding" can be very broadly defined, particularly in arts-based peacebuilding spaces, and so this question allowed me to determine

how each person and/or organization conceptualizes peacebuilding itself. This question also allowed me to identify structural and methodological differences in their peacebuilding approach, as well as differences in background between each interviewee and the organization or research they represented.

2. What inspired you to start this work? Is your work inspired by or based on any theoretical framework in particular (ex: universalism, cultural relativism, community engagement, etc.)?

In my initial research, I came across multiple sources citing universalism, cultural relativism, music-therapy, collective-singing, and emancipatory frameworks as approaches to music and peacebuilding. This question was designed to identify whether or not the frameworks conceptualized in academia are actually considered or used in fieldwork, either implicitly or explicitly. By opening the question up to asking about general sources of inspiration, I was able to also gauge if there were commonalities between the frameworks or ideologies guiding this work, even if the practitioners didn't necessarily define these as "frameworks" in the same way the academic literature did. Because many of the interviewees came from non-academic backgrounds, many of them didn't respond to the term "theoretical framework" and so I ended up needing to ask follow-up questions about universalism, general sources of inspiration, and other guiding principles in order for them to better understand what I was trying to ask them. This part of the interview ended up being much less structured than others, because everyone's familiarity with "theoretical frameworks" and the debate around their presence in the music and peacebuilding world varied so much, and so I had to make the question much more broad to include everyone's experience.

3. What are some of the ways in which you have seen this framework playing out in the field? If not operating under a theoretical framework, what are the ways you've found music to be an effective tool for peacebuilding, in your experience?

While this thesis isn't trying to "prove" a certain theory of efficacy between certain approaches or methodologies in musical peacebuilding, I did want to include a question that asked about the interviewees' observations of what they find effective about music and peacebuilding because this gives me better insight into how they understand the goal of their work and, often, implicitly draw on theoretical frameworks that they might not necessarily explicitly call upon being a source of inspiration for them. While this thesis is less concerned with proving efficacy, understanding what has been perceived as more or less effective allows me to better evaluate the different ways music is present in this work, and the ways in which the interviewees understand the specific reasons that it is being used (for example, community-building, emotional and cultural expression, trauma-healing, etc).

4. What are the barriers you typically see to these frameworks being applied in the field? More broadly, what are some of the limits you see to music being used in these spaces in general?

In the same vein, this question allows me to further understand the perceived effects of musical intervention in peacebuilding and social justice initiatives, and to get a better view of the ways it is being used in the field and the more common or effective methodologies seen by practitioners and researchers doing this work. Because so many of the practitioners don't use or identify with any specific theoretical frameworks, I wanted to broaden the scope of my question to include general limitations to music's role in peacebuilding as well. This ended up being extremely useful because, as I mentioned, so many of the interviewees really weren't thinking in terms of theoretical frameworks at all.

5. If not through frameworks, what do you think are more useful as a way to conceptualize music's role in social justice and peace-building spaces? How can the field of music and peacebuilding conceptualize music's power to address social change and promote peace going forward?

Because theoretical frameworks were such driving forces in much of the literature I came across in my initial research, I wanted to open up the floor for my interviewees to suggest other frameworks and/or philosophies through which it might be more effective to conceptualize in these spaces, and to glean advice on what methods and approaches we should focus on in future music-based peacebuilding work. Because music and peacebuilding is such a relatively new as well as extremely broad field, I recognize that it is something that can take a lot of different forms and is also constantly evolving. So, I thought it would be interesting to conclude by asking what the experts who have worked in these spaces in multiple capacities might suggest for the field going forward. This question was sort of an extension to my question 3, but I encouraged the interviewees to elaborate on not only what has been effective, but what they think is important to keep in mind for those crafting methodologies and frameworks for music-based peacebuilding initiatives.