

Music and peace

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Introduction

This article is an introduction to a study undertaken on a very extensive subject, which is music and peace and the relationship between both concepts. The article concentrates on western music, and particularly on 20th and 21st century classical works, as well as European and American pop rock of the last fifty years. Some sociopolitically important changes that have taken place during these centuries will also be considered, whilst others are also important have been left out. This is due to the fact that this article is just an outline of a very broad subject, which looks into the way music can be related to peace and analyses some specific examples in that respect. Music can be both related to the culture of peace and to the culture of violence. It will all depend on the purpose which it is used for. This issue will be briefly analysed further on. In any event, one may consider that a study such as this could be undertaken in other musical cultures and be adapted to both specific musical features depending on the context and also to the ways in which peace has been interpreted.

In this article, we are introduced to different composers who decided to respond to either international or national conflicts by means of music, and use music as a vehicle for peace in classical European music. Herein we find different compositions about justice, human rights, democracy, freedom, disarmament, understanding, dialogue, inner peace, nonviolence, etc., all of which are nowadays included in the concept of peace as opposed to a previously unique interpretation of peace which was the absence of war.

In the last fifty years in European and American pop rock music, many singers and groups have composed songs on peace/related matters, and become personally involved in the organization of solidarity concerts to give support and visibility to specific international crises that have taken place throughout these years. Thus, music has become both the speaker and the instrument for peace transmission. At present, many musical organisations use music as a powerful tool to bring people together in the construction of a culture of peace. Their making music together or singing for peace is also used as a therapy in situations of armed conflict or post-war rehabilitation. It can also be used as a means to introduce peace education concepts.

The study has been prepared by the Arts and Peace Programme at the School for a Culture of Peace of Barcelona's Autonomous University (UAB), in Spain. The programme's main objective is to promote and facilitate the knowledge and visualization of different initiatives that bring out the relationship between the arts and peace in different parts of the world. The study has been carried out by Alba Sanfeliu Bardia, graduate in Political Science from the UAB, in Peace Culture from the UAB, and in Mental Health in Situations of Political Violence, from the Complutense University of Madrid. The author also has musical studies and obtained the title of oboe teacher from the Municipal Conservatory of Music of Manresa, Barcelona in 2002.

The roles of music:

Music is an eloquent language that allows us to express what is happening around us in many senses, and to reflect the times and the situation in which we live. It is inseparable from our social, political, economic and cultural reality. At an individual level, it also permits us to communicate our emotions, sentiments and life experiences, etc., and it has a relevant role in our process of socialization. As Elena Díez comments:

“Art is a way of communication and, as such, it transmits a variety of feelings, such as sweetness and love, protest actions, even messages and reflections about peace and violence. This capacity of communication in works of art implies the transmission of values and modes of behavior (...) Secondly, and within the process of socialization, art foments and stimulates group cohesion, helping to situate the individual or group in the micro and macrocosms” (1).

Music is a form of communication different from words, though obviously there are many songs whose lyrics strengthen the message that the author wants to express, emphasizing the sense of the song. On the other hand, in instrumental music, some additional reference is necessary, because the music alone isn't able to offer a unique and unambiguous meaning for what is being expressed.

Art is that means of expression coming from people who want to produce, consciously or unconsciously (or sometimes even unwillingly because of an obligation), some creation to try to describe the world around them or anything at all they might feel like characterizing. Artists make their creations known to us, converting their individuality into a social identity and thus sharing their ideas and experiences. So then, what should be the role of the artist? As Yehudi Menuhin asks us, *“Can the artist be content with pursuing a career or must he/she be an agitator, a conscience awareness tool, a revolutionary?”(2).*

Art can be a means of resistance for confronting the cruelty of the world, generating values of solidarity, non-violence and dialogue. It's a living process of creation and dynamism, of dreams, of utopia and of emotions, becoming at times the only possible language available. It not only describes the world, but reinvents and transforms it, opening doors to reflexion and posing questions about life itself.

Music is sometimes a means of communication which sensitizes people who are facing the challenges of the world. The works and songs become witnesses to experienced or imagined events, and, as a source of knowledge, they permit us to construct our own social reality, allowing us as well to reflect upon our surroundings.

As Elena Diaz suggests, *“Art is part of history. It works out its own mental patterns, which are sometimes diverse, sometimes similar to those applied in economy or in politics. It brings another avenue for reflection and as such offers its own alternatives, attitudes and regulations to conflict which on occasions are not projected in other spaces for thought” (3).*

In music we find many examples where songs describe certain realities experienced throughout history. For example, the song "Bangladesh" written by George Harrison stands out due to the crisis unleashed in the country in 1971 when Bangladesh became independent from East Pakistan; another example is the song "La Carta / The letter", by Violeta Parra, which she wrote in Paris and that describes the death of her brother for participating in a strike during Augusto Pinochet's regime in Chile.

In any event, we should take into account these words of Johan Galtung, one of the founders of peace studies: *“Art uproots us into a virtual reality. Art is something that has touched our soul and moved it on”. But we must also consider the following: “This may not happen at all. We sit through a concert, walk through an art gallery, read a book –yet nothing touches our soul, nothing moves us. Is there something wrong with us? With the artist? Or the art product? Or, possibly a better angle, with the relation? Not the right art for me-here-now? To say honestly, it did not touch me, seems as much a human right as the right to have access to that moving, uprooting, uplifting experience” (4).*

Music is also a means of intergenerational communication that allows us to rethink the world of yesterday, of today and of tomorrow, giving us the opportunity to learn from the past. For example, when we listen to the music of *La Nova Cançó Catalana* (New Catalan Song), a movement that emerged in Catalonia, Spain, during the 60's and the 70's to vindicate the Catalan language making use of the Catalan song as an instrument for national identity and also as a movement of political and cultural resistance against Franco dictatorship, we can transport ourselves to a time when both politics and music were completely different from what they are now.

At the same time, it acts as a means of intercultural communication. Music can unite people, permit communication, and break down barriers, etc., because it is a powerful means of participation. As Kjell Skjellstad comments: *"Music lies at the very heart of the intercultural process of bringing people together. Since the early days of humankind, musical activities have been developed as tools in the training and development of the human capacity for communication, social interplay and democratic interaction at all levels. The secret of this unusual capacity of an artistic medium rests with the innate and universal musicality of man"* (5).

And as Daniel Barenboim suggests when he talks about West-Eastern Divan orchestra: *"Music will not solve the Arabian-Israelian conflict, but it can create the conditions for an environment to be created where rhythm and harmony build a bridge and become useful instruments to break down barriers which were thus far considered to be insurmountable"*(6)

It's also a means of education, since playing music together we can learn such values and qualities as knowing how to listen and exchange ideas, learning to respect and work with others, and developing solidarity, emotional communication, empathy, etc. on both a musical and human level. Music can inspire such values as solidarity, non-violence, dialogue and unity, and it strengthens feelings of both self-confidence and confidence in others, as well as developing creativity and imagination. These are important factors when struggling to find a successful resolution to conflicts. This characteristic of music, which contributes to education, can be found, for example, in the Sistema Nacional de Orquestras Juveniles e Infantiles de Venezuela, to be analyzed further on; and also in the case of Red de Escuelas y Bandas de Música de Medellín, Colombia.

At the same time, music is also a means of unification, creating a sense of belonging to some greater whole. As Yehudi Menuhin and Miguel Angel Estrella say: *"Music, a means and tool of universal expression, allows communion and participation: the union with others, with the environment, and participation in the interior richness of being (...) Sharing is the best guarantee of peace. Music and the arts invite participation and constitute an antidote against the obstacles to harmony between men (...) Art transfigures everything. It has the power to abolish evil. To those who say "Why play Beethoven when people are hungry?" We answer: "But when they listen to Beethoven their lives change and we change with them. Art reveals us to ourselves"* (7).

Music can also be used as a therapeutic instrument to improve, at the personal level, some aspects that affect us in our mental and physical health. Music therapy was established in 1950 as a result of the work with music done with the patients of the veterans' hospitals after World War II.

"Music therapy is the use of music and/or its musical elements (sound, rhythm, melody and harmony) by a qualified music therapist with a client or group of clients in a process designed to facilitate and promote communication, relationships, learning, mobilization, expression, organization and other relevant therapeutic objectives, in order to meet physical, emotional, mental, social, cognitive and spiritual needs. Music therapy aims to develop potentials and/or restore functions that sometimes can not be reached through other means of expression. In this way the individual can develop better intrapersonal or interpersonal integration and consequently, a better quality of life through prevention, rehabilitation or treatment. (Petersen 2005)" (8)

What is peace?

As far as peace is concerned, we should keep in mind that many different approaches have been made to it throughout history and it has been interpreted in various ways around the world by different figures in various historical periods. As Johan Galtung says *"Few words have been so frequently used and been abused of, possibly due to the fact that peace is a means to obtain verbal consensus: it is difficult to be against peace"* (9)

Peace has always been present in human history, and different cultures and societies have interpreted it according to their own reality at the time. We can, for instance, refer to peace in the Hebrew tradition –shalom-; in primitive Christian tradition; in Islamic tradition; in Greek tradition – eirene-; in Roman tradition –pax-; peace in mediaeval times -pax ecumenica- or -pax ecclesiae-; peace in the Indian tradition –shanti-; in the Chinese tradition; in the Japanese tradition, and the like (10) We can also talk about feminist peace; gaia peace; imperfect peace; intercultural peace; neutral peace; perpetuate peace or social peace (11).

It is also necessary to highlight the notion of inner peace, peace within oneself, limited to oneself and taking into account the intra-personal dimension (an area to which music can contribute). As Johan Galtung comments, as we move from the Occident to the Orient,

"The concepts of peace (and, with them, the politics of peace) become more and more introverted, more inwardly orientated, moving away from global architecture and leading towards concepts of inner harmony (...) There are too many external concepts in the Occident and too many internal ones in the Orient. This brings us to the obvious need for a dialog between civilizations concerning the meaning of peace, with the goal of reaching concepts of a richer peace" (12).

I will center my analysis of this concept in the Western world, where peace has, for many years, been understood as the absence of war and of direct violence (meaning physical, verbal and psychological violence). The concept has been interpreted negatively: peace is "not war". This negative conception has, for years, caused the idea of peace, apart from its contrast with war, to be lacking in appreciable content, being converted into a concept that is passive, vague and easily manipulated, without a dynamism of its own.

Beginning in the 1950s, people began to reject the limitations of this negative concept of peace and Johan Galtung spoke of Positive Peace, thus changing the central object under study: now we are no longer limited to beginning with the concept of direct violence as the only form of violence available for understanding peace, but we can also consider, as an object of our study, structural violence, that which forms part of our social structure and prevents the fulfillment of basic human needs.

A wide, rich, inclusive and multidimensional conception of violence permits us to elaborate a vision of peace that is wide and rich as well. Considering these other forms of violence will reveal to us other kinds of peace. At the same time, these new concepts of peace will be accompanied by other concepts that will serve as starting points for achieving peace. Some examples, among others, are social justice and development, human rights and democracy, disarmament and respect for the environment.

Subsequently, J Galtung also took into account cultural violence, referring to those aspects of our culture, such as religion, ideology, language and art, that can be used to justify or legitimize direct and structural violence. It was in the 1990s when first appeared the notion of a culture of peace, as an alternative to a culture of violence. The culture of peace is that culture which rejects violence by means of a positive commitment to the practice of active nonviolence, to developing the capacity of generosity, to active listening for deeper understanding, to preserving the planet and finally to reinventing the concept of solidarity.

In all events, along with this development, an epistemological change of perspective in the investigation concerning peace has been going on for some years now. As Vicent Martínez, professor of philosophy at the University Jaume I in Castelló, Spain asserts:

"It seems that the conceptual elements that serve as indicators for building peace are still «that which isn't peace» (...) It isn't a question of learning about peace from the perspective of what is not peace (violence, war, marginalization, exclusion, etc.), but to «make explicit the notions of peace that are implicit in our analyses of our present society and of other historical contexts in various cultures, so as to reconstruct these notions as positive indicators of how peaceful coexistence is possible»" (13).

Recently Galtung has described peace as *"The capacity to transform conflicts with empathy, creativity and nonviolence"* (14). Olivier Urbain comments,

"Since conflicts appear when people have incompatible goals, creativity is needed to unlock the powers of the imagination, enabling each party to see the conflict in a different way. However, creativity can also be used to manipulate, swindle, or trick people. Without empathy, creativity cannot guarantee peaceful solutions to conflicts. Nonviolence is essential for successful conflict transformation, but it must be accompanied by creativity and empathy to be effective" (15).

In any event, as Galtung says, *"We do have not to accept everything existent in all that has been referred to as peace; we can also react critically and express what our interpretation is. There is a hidden treasure in human thought about peace"* (16).

Music and Peace:

Having introduced the concepts of peace and music, I would now like to focus my attention on the relationship between them. First, however, I should mention that, in the same way that music can be related to peace, it can also be related to violence, and even though I don't plan to develop this topic, it has to be kept in mind that music has also been used and is still being used to foster hate or vengeance, with an objective of humiliation, repression, terror and even torture. As George Kent, professor in the Department of Political Science at the University of Hawaii has said:

"Some music may help to make some kinds of peace some of the time, but, like many other good things, music has a dark side as well. There is music that celebrates war, viciousness, hate, and humiliation. Music does have the power to heal, but we need to see that it also has the power to hurt. Music can bring us together, and it also can divide us (...) Music is peaceful or unpeaceful not because of the inherent character of the music itself, but because of the way it is used. Whether or not music is peaceful depends on context, but it also depends on how it is heard. If it is used to glorify evil, it is not peaceful. Music can contribute to peace, but that contribution is limited so long as it is held captive by those in power" (17).

In classical music there are numerous examples, from the Renaissance to the present time, of composers who decided, or are deciding, to respond musically to the conflicts and the events that have taken place in the world, or in their own countries, using music as a kind of spokesman for peace. What's more, they often become personally involved in specific cases and in the construction of a better world (as was the case of Pau Casals or Yehudi Menuhin).

Moving on, there are some compositions written in the Baroque period that make reference to the Roman peace, a concept tied to the idea of *pactum* and which generally followed the peace treaties that put an end to armed conflicts. Peace here is interpreted in a negative sense, defined as the absence of war, especially as war between states and direct violence. (Some examples appear in table 1)

Table 1 - Compositions

J. B. Lully, Le temple de la paix.

J. P. Rameau, Naïs, Peace Opera.

G. F. Händel, Te deum de Utrecht and Jubilate. The Music for the Royal Fireworks.

We can also find some notable compositions in other periods, but it was especially in the first half of this century that a need was felt to react against the barbarism of the First and Second World Wars, to reveal their horrors, and to establish a mandate for putting a halt to them and for searching out new horizons of hope where war does not exist. Under these premises, we find many compositions that (as we see in table 2) have to do with armed conflicts and peace, human rights, justice, democracy and liberty, disarmament, nonviolence, etc. An effort should be made to study these compositions in music schools, conservatories and normal public schools as part of an effort focused on education for peace (18). Many composers advocated music with humanistic content with the objective of creating a music of commitment (19), expressing their rejection of terror and committing themselves, socially and politically, to achieving a more humane world.

Table 2- Compositions

Armed conflicts and peace:

War Requiem, Benjamin Britten; Yo lo vi, Luis de Pablo

Justice:

Arnold Schönberg, A Survivor from Warsaw

Michael Tippett, A Child of our Time

Human Rights:

Cristobal Halffter, Yes, Speak Out, Cantata for Human Rights

Democracy and freedom:

Compositions of Luigi Dallapiccola and Gian Carlo Menotti

Disarmament:

Krzysztof Penderecki, Threnody for the Victims of Hiroshima

John Adams and Pete Sellars, Doctor Atomic

Nonviolence:

Philip Glass, Satyagraha, about Gandhi and nonviolence

Lleonard Balada, Black Symphony, about Martin Luther King

Cristobal Halffter, Gaudium et Spes-Beunza, dedicated to Pepe Beúnza, the first conscientious objector from Spain.

During the last fifty years, in popular music and specifically in what is called pop-rock, many singers and groups have composed songs with themes related to peace, personally becoming involved by giving concerts in solidarity with various social causes and making their music into a kind of spokesman and instrument for peace. Nowadays many musical organizations are also making music a powerful means for bringing people together in building a culture of peace.

Many singers and groups have been notable in their musical careers for advocating peace in the subject matter of their songs and performances. They have become involved in social causes, offering solutions and a desire for a better world. Some of them can be considered to be pacifists, while others have promoted musical movements to transform certain political situations. Some of them have interested themselves in environmental issues, disarmament, human rights, in the struggle against poverty and in improving the situation of children around the world. We can mention, for example, Pete Seeger, Joan Baez, John Lennon, Billy Bragg, singers from the Latin American *Nueva Canción*, the *Catalan Nova Cançó*, Bono-U2, Noa, Youssou n'Dour, Juanes, REM, Maná, etc. These activities are most notable in the case of high-profile singers, those who have achieved great musical and professional success in their careers. Nonetheless it should be pointed out that they are not unique, that there are others who, in spite of not having such a high profile, bring about events of equal or even greater importance, considering their limitations or resources. Artists and cultural workers can be influential leaders in communities affected by violence, and their activities can both feed off of and nourish one another.

These are important figures that have found a communication channel that permits them to say and do what they like, whether or not they realize that their actions might have certain unexpected repercussions or implications, or even create new references on a social, political, ideological or cultural level. As Josep Martí comments *"Many changes that occur in society are foretold by music before they take place, simply because music is a way of bringing forth ideas and feelings that in the near future will provoke social changes"* (20).

At any rate their shows have often been criticized. Their life-styles, excesses, eccentricities, contradictions and opportunism, as well as their desire not be relegated to the sidelines of certain musical initiatives are also important considerations to keep in mind when evaluating their relevance.

That said, it is necessary to emphasize their musical contributions through songs. These are means of communication that allow the declaration of social intentions, the transmission of values, perceptions, and reflections on reality through the imaginary or the real, and the keeping alive of the idea of hope. As Josep Martí comments *"Music -any type of music- carries messages, even though it isn't always accompanied by words. And so music is not only aesthetic, but also ethical"* (21)

As Serge Denisoff (1972) comments when referring to "protest songs" *"There are the 'magnetic', those songs which attract the non-participant to join the movement or reinforce the commitment level of adherents. The structure of these songs is such that they encourage participation, building around known and catchy melodies, repeating verses, simple chords and offering a straightforward political message. Here the verbal elements -the singing and the text- are central, according to Denisoff, while the music is only secondary, a means to the message. (...) The second type is the 'rhetorical', which focuses attention on individual indignation and dissent, but offers no solution. Rhetorical songs place some emphasis on lyrics, but allow more space for musical sophistication and skill"* (22).

It is important to look for other dimensions to the musical composition or song and to go below the surface, listening to what is being communicated to us, and discovering that it transmits messages and values that can change or modify our conduct and behavior as well as exciting our empathy. As Felicity Lawrence comments:

"In empathizing, we, while retaining fully the sense of our own distinct consciousness, enter actively and imaginatively into others' inner states to understand how they experience their world and how they are feeling, reaching out to what we perceive as similar while accepting difference, and experiencing upon reflection our own resulting feelings, appropriate to our own situations as empathetic observers" (23).

Songs allow us to think about reality, being aware of what happens around us, and they also give us the opportunity to foresee and avoid dangers or injustices. Songs can also attract some people to become involved in certain causes, since they are carriers of emotional messages, and they can also awaken emotions in the person that listens to them.

Some songs have had an explicit function, representing certain human collectives, and becoming emblematic of their social movements. For example, the song "We shall overcome" is especially notable in that it was transformed first into the anthem of the Civil Rights movement and later found new 'uses' in many other movements around the world. Another example is the song "L'estaca" ("The Stake") by the Catalan singer Lluís Llach, a song that became the hymn against the Franco dictatorship, but that has also been used on other occasions in recent history (e.g., it is the hymn of the Polish Union, Solidarnosc).

These songs become something like a sound track for a period in a life, describing the world in the past, present and future. As June Boyce-Tillman comments: *"The important thing to acknowledge is that what we hear influences us. Music is a manipulative art; the only way to avoid its power is to avoid being in places where it is placed; we can also have some awareness of what influences us in particular, and what our mood is at any given time. This awareness can enable us to use the listening mode of musical experience for our own healing, for resolving our own inner conflicts" (24).*

In pop-rock music there have occurred various massive rock concerts related to social causes (Table 3). These concerts are intended to awaken people's sensibilities and social consciences concerning a specific issue, as well as to raise funds for the cause (in some cases there are criticisms that it isn't known where all the money raised has gone, or that the collected funds were dispersed too slowly). At any rate, the reactions of solidarity from countries not directly involved in or affected by the issue in question are quite notable. The music becomes a channel for attracting people from well-off cultures and for allowing them to contribute to bettering situations that people remote from them are living through. The concerts provide a meeting ground for individuals from different cultures with different ways of understanding. Some have been organized, from both a musical and social point of view, to protest against and to question armed conflicts and to support the victims of these conflicts. They are also used to inform the public about crises facing humanity -such as the food crisis, displaced persons and refugee problems, and AIDS-, as well as uncovering discreditable political situations, demanding freedom for victims of political regimes or for those condemned to death, also for reaffirming the right of all peoples to choose their own destiny, and to raise awareness on the effects of climate changes and its serious consequences (25).

Table 3- Concerts.

Concerts for peace and against war: 1969- Woodstock Festival. 1978- One Love Concert, Jamaica. 2005- War Don Don, The peace Festival. Freetown. 2008- La Paz sin Fronteras.

Concert for disarmament: 1979- No Nukes.

Concerts for humanitarian crisis:

Post-war situations: 1971- Bangladesh Concert. 1979- Kampuchea Concert.

For hunger: 1985- Live Aid Concert. 2003- A birr for a compatriot. 2005- Live 8.

For HIV/AIDS: 1992- Freddie Mercury Tribute Concert for AIDS Awareness. 2004- 46664 Give one Minute of your Life to Stop AIDS.

For the situation of children around the world: 2004- We are the future.

Concerts for human rights: 1986- Conspiracy of Hope. 1988- Human Rights Now!

To denounce political situations and demand freedom for victims of political regimes or for those condemned to death: 1985- Artists United Against Apartheid. 1986- Freedom Festival on Clapham Common. 1988- Nelson Mandela 70 Th Birthday Tribute Concert. 1997- Benefit Concert for Mumia Abu-Jamal.

For Independence: 1996-1999-Tibetan Freedom Concert.

Concert for the environment: 2007- Live Earth.

Part of the essential nature of social movements is that there has always been a strong tradition of using the arts and music as elements to communicate with society. Both art and music -elements of culture- are forms of knowledge and action; they are part of the structure of interpretation and representation that is produced in social movements so they strongly influence the social culture. Music, in common with other forms of cultural action, contributes to the ideas the movements offer in opposition to the prevailing social and cultural order. Music, arguably more effectively than with any other artistic form, can evoke meanings and interpretations far beyond an author's conscious intention. It is especially effective at personifying tradition through the ritual of performance. It can empower, helping to create, both physically and emotionally, a collective identity and a sense of the movement. At the same time, movements can play a decisive role in the transformation of cultural predilections. Social movements can help to reinvent and reenact both traditions of protest and 'alternative' cultures that live in the collective memory, as well as influencing the emergence of new movements.

The people who attend these rock concerts do so for a variety of motives: to enjoy the music itself, to see the groups in person, to have a good time, or because they are sympathizers with the social objectives of the concert. As these concerts develop, we should pay special attention to the remarks that the performers themselves make, the statements that often appear on the giant screens that are set up near the stage, and to the information stands that the organizations giving support to the social objectives of the concert have installed. And, of course, to the lyrics of the songs that are performed, which can have a great impact on the audience. These songs can advocate social goals and transmit values and perceptions both through what is imaginary and what is real. Some songs might have social, ideological or political impact and affect the course of human society, transforming or perpetuating various social realities. Some of these have marked a turning point, creating a before and after from the moment in which they were first performed, and turning themselves into songs representative of an era, describing the world in the past, present and future, and drawing attention to themes related to peace. For example: "Imagine", by John Lennon, which has become one of the most representative pacifist hymns in the occidental world; "Biko", by Peter Gabriel, a song that makes reference to Steve Biko, a black political leader who died of injuries suffered while in the custody of the Security Police of South Africa in 1977; and "They Dance Alone" by Sting, a song that refers to the Mothers of the Plaza de Mayo, who, beginning in the year 1977, decided to demonstrate in front of the headquarters of the Argentine government demanding justice for the disappearance of their husbands, fathers, sons and daughters during the Argentine dictatorship. Sting's song was forbidden even in Chile, and Pinochet forbade his entry into the country, declaring him persona non grata. "Biko" and "They Dance Alone" both served to reveal conditions in South Africa and Argentina, awakening international attention and generating movements of support and protest. As Baruch Whitehead states (26) in the Smithsonian (1997:10): *"I don't see anyone having struggle separate from music. I would like to think that a movement without music would crumble. Music picks up people's spirits. Anytime you can get something that lifts your spirits and also speaks to the reality of your life, even the reality of oppression, and the same time is talking about how you can really overcome: that's terribly important stuff"*.

According to June Boyce-Tillman: *"If we sing or play the music of others, we enter into their experience. They become musical guides; by bringing their music alive through performing it, we get closer to them than just by listening. We share someone else's route to integration and conflict resolution. Many cultures in difficult situations have sung and played their way through otherwise impossible situations. (...) Many of their songs show immense strength, and in singing them, we tap into that strength"*(27).

In addition, these concerts provoke a collaborative response from other countries that are not directly involved with the causes that have brought about the celebration of the concerts in the first place. The music is established as a channel to attract people from other cultures so they might give support to those living through difficult situations. And in this particular event, other possible scenarios in the future are envisioned that may be capable of transforming the reality that now affects these disadvantaged people. According to Maria João, a Portuguese pianist, *"Art can be the beginning of a pacific revolution that restores dignity where it seems to have disappeared, constituting a spiritual alternative"* (28).

Apart from the personal involvement of the artists, or the performance of these concerts, nowadays many musical initiatives –both from classical music and from popular music- are being carried out around the world. These initiatives use music to develop activities whose purpose is the search for peace and the resolution of conflicts. They have been led by various organizations, groups or individuals who have used their music to carry out activities directed towards the search for peace. The initiatives are brought about in the real world and incorporate the arts in order to reinforce and tighten relations among the affected populations, advocating coexistence and reconciliation, so as to build a culture of peace, while creating foundations that allow this transformation. These initiatives have been instigated as a response to events that humanity is living through, where numerous organizations have been created and have joined forces to struggle for a common cause, at both a local and a global level, establishing bonds and responses at various levels and pursuing specific, distinctive goals.

There are organizations that focus on the potential of music as an educational means of achieving peace, working on skills for promoting communication, creating social bonding, and developing cooperation; they use music to transform social realities and help distance the young from violence. A good example is the State Foundation for the National System of Youth and Children's Orchestras of Venezuela (FESNOJIV -Fundación del Estado para el Sistema Nacional de Orquestas Juveniles e Infantiles de Venezuela-), founded by José Antonio Abreu. The Sistema exists *"(to) systematize music education and to promote the collective practice of music through symphony orchestras and chorus in order to help children and youngsters to achieve their full potential and to acquire values that favor their growth and have a positive impact on their lives in society (...)* It is an organization committed to social development through an innovative and hope-instilling music education program, distinguished by its excellence and for having a positive impact on the communities where it is implemented" (29).

It is also important to emphasize the music project of Carlinhos Brown called *La Timbalada*, a percussion workshop where 200 people take part. In addition, the musician has bought the area that is called The Ghetto Square, in which there has been constructed a professional music school (Pracatum), a recording studio, an auditorium, etc. Also different percussion bands have been created, such as Lactomia, the Lactoboy, Lactogirl, Zárabes and others. According to Carlinhos *"they are an army with drums as a weapon"*. This project has been highlighted because, apart from its musical aspect, it advocates the transformation of the shanty town, (las favelas), though nowadays percussion workshops are springing up in many places throughout the world. For example, in Barcelona there is a project called "Xamfrà", which produces various artistic activities, such as percussion workshops, to promote communication and cooperation between individuals and to make known the results of these collaborations.

There are also organizations that use music to promote interpersonal communication on various levels (musical, human, cultural, etc.), especially in cases where conflicts have brought about a loss of communication or, what is worse, a refusal to communicate. Music tries to break down these barriers and make itself an element of reconciliation between cultures that seem to have irreconcilable differences. An example is the orchestra-workshop West Eastern Divan created by Edward Said and Daniel Barenboim. Created in 1998, it is now formed by 78 musicians, the majority of whom are young Israelis, Palestinians and others from the Middle East and Europe, with the intention of *"combining study and musical development with the sharing of knowledge and comprehension between cultures that traditionally have been rivals"* (30).

There are musicians today who have become personally involved in building peace through music, responding to the situations of extreme violence in which they live with musical creativity. This is the case of such artists as Vedran Smailovic, a Bosnian cellist who, starting on May 27, 1992, decided to sit in a bomb crater in Sarajevo -while the bombs were continuing to fall- for 22 days in a row, playing Albinoni's adage, in honor of his 22 friends who died immediately after an explosion while they were in a line to buy bread. Also, César Lopez, a Colombian musician, pianist and arranger carries out several musical projects with a social background in which the music is an engine that tries to transform the reality of the Colombian

society. One of his prominent creations is the "escopetarra", a combination shotgun (the body) and guitar (the base), that transforms an instrument of death into one of life and a symbol of peace: instead of shooting bullets, it shoots music, thus allowing expression without hurting anybody. Finally, Emmanuel Jal and Abdel Gadir Salim, both from Sudan, have gotten together to record the album Ceasefire, an album full of messages of peace for the country. Emmanuel Jal was a child soldier of the SPLA (Sudan People Liberation Army) and nowadays has become a star of African rap. He has created the "Gua Africa Foundation", using music to console the traumas of the "lost generation", as he comments on his CD.

Also, many musical initiatives are being developed for therapeutic ends in countries experiencing armed conflicts or post-war rehabilitation, such as Bosnia and Herzegovina, the Gaza Strip or Sierra Leone, and in treatment centers for victims of torture. These initiatives use music for the treatment of traumas suffered by a population affected by violence, and various methods and music therapy techniques have been used in them (31). Nonetheless, when undertaking, in different contexts, therapeutic interventions based on music, we also have to consider social and cultural differences, differences in the interpretation and perception of music, and factors that might induce stress.

Music therapy is used more and more often as an instrument of social intervention in contexts of violence, of armed conflicts or in countries that are in post-war rehabilitation, to provide a space for the reconstruction of social nets. As Wang Feng Ng comments: *"Music therapists have, in recent years, become increasingly involved in reaching out to survivors of war and related forms of violence, and have reported positive outcomes in their ventures. Among these, some have been actively using music and/or music therapy to work towards their vision of peace"* (32).

One of the pioneering organizations that has used music with therapeutic purposes in war-torn and post-war rehabilitation societies is the PavarottiMusic Center, created in 1997 and located in Mostar, Bosnia-Herzegovina. The project started as a Bosnian institution but it has received the support of foreign organizations, among them War Child, and also the support of the tenor Luciano Pavarotti. During the war, musical workshops were organized, and it was seen that music was a good way to help people in time of great psychological stress. The center promotes reconciliation using music. In 1998 the project Clinical Music Therapy was created, in which children learned to develop a communicative relation exploring and dealing with their feelings and emotions by means of music. In October, 2007, War Child moved the PavarottiMusic Center to the city of Mostar. The NGO Musers has accepted full responsibility for the project, developing activities of music therapy at the center for schools and other centers with special needs, such as orphanages and refugee camps, with children who often have severe psychological disorders deeply rooted in the consequences of the war.

It is also necessary to mention the group Sierra Leone Refugee All Stars, a group of musicians from Sierra Leone who met in a refugee camp in Guinea. For them, music has served to channel their experiences, which in many cases were traumatic. For them music *"is not a weapon. The weapon destroys, the music is a therapy, is a kind of power that can make things change. We want the people to learn about our stories to become brave"* (33). In August 2002 the band started a tour among the refugee camps in Guinea under the patronage of ACNUR which lasted three years. When they came back to Freetown they recorded their first album, "Living like a Refugee", with songs strongly tied to their experiences.

In conclusion, I would like to say that obviously music alone won't bring us a world at peace, but considering the current world outlook, and that conflicts are becoming more and more violent and numerous these days, it is important that we explore and apply the opportunities music provides and its power for peaceful and effective conflict transformation, which it both supports and promotes, because it is gradually becoming an indispensable reference point for transforming and reinventing the world in which we live, and in which we want to live. As we have seen, the role of music and musicians can be of critical importance in bringing about these desired changes.

Notes:

- (1) Enciclopedia de Paz y Conflictos 2004. Granada: Universidad de Granada, Instituto de la paz y los conflictos. Colección Eirene. Arte y paz: 69-72.
- (2) Menuhin, Yehudi and Estrella, Miguel Ángel. 1998. La música mensajera de la paz. Le Monde Diplomatique, Number 29.
- (3) Enciclopedia de Paz y Conflictos, 2004. Granada: Universidad de Granada, Instituto de la paz y los conflictos. Colección Eirene. P. 69-72.
- (4) Galtung, Johan. Peace, Music and the arts: in search of interconnections. In Urbain, Olivier. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P. 55.
- (5) Syllstad, Kjell. Music and mediation. SGI Quartely Music as a force for peace. July 2004. Soka Gakkai International Quarterly Magazine. Number 37. Buddhist perspectives on peace, culture and education.
- (6) Barenboim llena Madrid con la paz de la "Novena". El país, 16/07/05
- (7) Menuhin, Yehudi and Estrella, Miguel Ángel. 1998. La música mensajera de la paz. Le Monde Diplomatique, Number 29.
- (8) López Vinader, María Elena. Music therapy: healing, growth, creating a culture of peace. In Urbain, Olivier. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P. 148.
- (9) Galtung, J., 1985. Sobre la paz, Johan Galtung. Barcelona: Editorial Fontamara. P. 27.
- (10) Galtung, J., 1985. Sobre la paz, Johan Galtung. Barcelona: Editorial Fontamara.
- (11) Enciclopedia de Paz y Conflictos, 2004. Granada: Universidad de Granada, Instituto de la paz y los conflictos. Colección Eirene.
- (12) Galtung, J., 1985. Sobre la paz, Johan Galtung. Barcelona: Editorial Fontamara. P.73.
- (13) Enciclopedia de Paz y Conflictos 2004. Granada: Universidad de Granada, Instituto de la paz y los conflictos. Colección Eirene. Vicent Martínez Guzmán. P. 916-919.
- (14) Urbain, Olivier. Introduction. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P. 4.
- (15) Urbain, Olivier. Introduction. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P. 4.-5.
- (16) Galtung, J., 1985. Sobre la paz, Johan Galtung. Barcelona: Editorial Fontamara. P. 102.
- (17) Kent, George. Unpeaceful Music. In Urbain, Olivier. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P. 104-107.

(18) There are many activities that can be carried out using music as an instrument for peace education. They can be organized using compositions and songs as a means of understanding music as an expressive language for bringing to light personal and social concerns, and also as a means towards nonviolence. The goal of these activities is to stimulate emotional involvement, while at the same time encouraging participants to reflect on various aspects of education for peace. For example, at the School for the Culture of Peace, in 2005, we published a document called "Music as an instrument for peace education", including six didactic proposals stemming from six musical pieces to work on, concerning six key issues on peace education (For further information, in Spanish, see <<http://escolapau.uab.cat/img/programas/educacion/publicacion010e.pdf>>). These activities were carried out with groups of children and teenagers and a notable change was observed in their attitudes with regard to their understanding of the culture of peace after they attended the workshop.

(19) Stuckendschmidt, H.H, 1960. La música del siglo XX. Biblioteca para el hombre actual. Madrid: Ed. Guadarrama, S.A. P. 133-149.

(20) Martí, Josep, 2000. Más allá del arte, La música como generadora de realidades sociales. Los 7 mares/2. Balmes: Deriva Editorial. P. 18.

(21) Martí, Josep, 2000. Más allá del arte, La música como generadora de realidades sociales. Los 7 mares/2. Balmes: Deriva Editorial. P.13.

Throughout history we find many examples that corroborate this affirmation. As has been said, music can contribute as much to the culture of peace as to the culture of violence. We need only remember, for example, the use of music in Nazi Germany, where the music of Wagner was used as a propaganda tool and became the musical symbol of a victorious, self-confident nation. In the same way, music was used in concentration camps as "an instrument for domination by the hangmen, or, contrarily, as a means of survival for the victims" (2007:229). In the first case, prisoners were forced to listen to radio phonic emissions of Wagner's music or to sing National Socialist hymns or Nazi propaganda songs on their journey to the concentration camps. Music was used as an accompaniment to terror and mass murder, and the prisoners were forced to play during the selection of the victims and their execution. In the second case, music, and, more specifically, songs, allowed the prisoners to enjoy a certain margin of freedom, at the same time allowing them to mentally escape from and put up with the situation that they were living through, thus preserving a ray of hope. In any event, musical activities in the concentration camps were rigorously regulated by the Nazis. VV.AA. (2007) La música y el III Reich, de Bayreuth a Terezin. Barcelona: Fundació Caixa Catalunya.

(22) Eyerman, Ron and Jamison, Andrew, 1998. Music and social movements. Mobilizing traditions in the twentieth century. United Kingdom: The press syndicate of the University of Cambridge. 9. 43.

(23) Laurence, Felicity. Music and empathy. In Urbain, Olivier. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P. 24.

(24) Boyce-Tillman, June, 1996. Getting our acts together. Conflict resolution through music, in Liebmann, Marian. Arts approaches to conflict. United Kingdom: Jessica Kingsley Publishers Ltd., p. 223.

(25) In this table are listed the concerts in the world of pop-rock music that have had the greatest influence on social issues. However, there have been concerts in other musical styles related to the culture of peace produced by many different organizations. The United Nations has continued to offer concerts of music and peace throughout its history, as was the case in 1971 when Pau Casals was requested to compose the United Nations Hymn to celebrate the 25th anniversary of the organization. Another important event, among many others, was the concert in the General Assembly in 2005 to celebrate the 60th anniversary of the end of World War II and the 60th anniversary of the Organization. Other organizations within the United Nations (such as UNICEF, UNHCR, etc.), have often offered concerts and musical events with various motives. We can also mention the annual Festival de Fès des musiques sacrées du monde, in which an attempt to promote peace and cross-cultural understanding through music is prominent. It is also important to highlight the concert "Violins of Hope" (<<http://www.violinsofhope.org/>>), produced in 2008 in Israel by the Symphonic Orchestra of Ranana and the Istanbul Philharmonic, in which 16 violins recovered from the victims of the Holocaust were used in a performance, generating an unprecedented image of hope and peace.

(26) Whitehead, Baruch. We Shall Overcome: the Roles of Music in the US Civil Rights Movement. In Urbain, Olivier. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P. 81.

(27) Boyce-Tillman, June, 1996. Getting our acts together. Conflict resolution through music, in Liebmann, Marian. Arts approaches to conflict. United Kingdom: Jessica Kingsley Publishers Ltd., p. 228

(28) Maria João Pires propone una revolución de las artes. El país, 31/08/05.

(29) <<http://www.fesnojiv.gob.ve/>>

(30) <<http://www.barenboim-said.org/>>

(31) As María Elena Lopez Vinader comments there are several models or approaches, such as Neurologic Music Therapy (Michael Tahut, Center for biomedical Research in Music, Colorado, USA), Medical Music Therapy (Chery Dileo, USA), Humanistic Music Therapy (Victor Munoz, Mexico), Plurimodal Music Therapy (Diego Shapira, Argentina) among others. However, five internationally recognized pioneering models were presented at the ninth World Congress of Music Therapy held in Washington, DC in 1999. They are: The Behaviorist-Cognitive model; the GIM model, Guided Imaginery and Music, the Creative Music Therapy model of Nordoff and Robbins, the Benenzon model and the Analytical Music Therapy model of Mary Priestley. For further information:

López Vinader, María Elena, Music Therapy: Healing, Growth, Creating a Culture of Peace. 2008. Music and conflict transformation. Harmonies and dissonances in geopolitics. I. B. Tauris. The Toda Institute for Global Peace and Policy Research. P.149.

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(32) Ng, Wang Feng, 2005. Music Therapy, War Trauma, and Peace: A Singaporean Perspective. Voices: A World Forum for Music Therapy. Retrieved. November 20, 107, from <<http://www.voices.no/mainissues/mi40005000191.html>>

(33) La increíble historia de los Refugee All Stars de Sierra Leone. Cencientas del Reggae. Refugiados, nº134, 2007. UNHCR, ACNUR

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<<http://www.brandeis.edu/slifka/vrc/recasting/index.htm>>

Creative Approaches to Reconciliation.
<<http://www.brandeis.edu/slifka/vrc/Creative%20Approaches.pdf>>

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Emmanuel Jal <<http://www.emmanueljal.org/>>

Edward Said and Daniel Barenboim, West Eastern Divan Orchestra <<http://www.barenboim-said.org/>>

Sierra Leone Refugee all stars <<http://www.refugeeallstars.org/>>

Sistema Nacional de Orquestras Juveniles e Infantiles de Venezuela <<http://www.fesnojiv.gob.ve/>>

Projecte Xamfrà <<http://www.xamfra.net/>>

Escola de Cultura de Pau <<http://escolapau.uab.cat/english/index.php>>



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