

# Unity in Diversity: Exploring North–South Sri Lankan Musical Traditions for Social Cohesion and Reconciliation

Perera K.A.D.R.<sup>1,\*</sup>

<sup>1</sup>University of the Visual & Performing Arts, Colombo, Sri Lanka

\*Corresponding author: ranga.p@vpa.ac.lk

## Abstract

This study investigates the role of collaborative musical practices between North and South Sri Lankan traditions in fostering unity and reconciliation in a post conflict society. The central problem addressed is how cultural expressions, particularly music, can contribute to healing divisions and building social cohesion beyond formal political processes. Guided by the theoretical framework of moral imagination and conflict transformation, the research adopts a qualitative design to explore the symbolic, emotional, educational, and societal dimensions of intercultural music dialogues. Data were collected through semi structured interviews with musicians, educators, and audiences, participant observation at collaborative performances, and document analysis of media reports and educational materials. Thematic analysis revealed that collaborative performances were widely perceived as symbolic acts of unity, with audiences reporting strong emotional responses such as joy, pride, and hope. Educational initiatives integrating Tamil and Sinhala traditions into curricula demonstrated positive outcomes, including increased cultural awareness and improved peer relationships among students. Media representation amplified the impact of these collaborations, extending their reach and shaping public narratives of reconciliation. However, challenges such as limited funding, institutional barriers, and accessibility issues were identified, underscoring the need for sustained support and genuine engagement. The findings conclude that music is not merely an artistic expression but a social practice with profound implications for reconciliation, capable of creating shared experiences that foster empathy, dialogue, and resilience. This study contributes to both theoretical understanding and practical strategies by highlighting how hybrid soundscapes and intercultural education can serve as pathways to unity in diverse societies.

**Keywords:** collaboration, conflict transformation, education, music, reconciliation

## Introduction

Music has long been recognized as a universal language that transcends boundaries of ethnicity, religion, and geography. In societies marked by conflict and division, musical traditions often serve as powerful tools for dialogue, healing, and reconciliation. Sri Lanka, with its rich and diverse cultural heritage, provides a compelling context in which to explore the role of music in fostering unity. The island's northern and southern regions embody distinct musical identities Tamil traditions in the north, influenced by Carnatic classical

forms and folk drumming, and Sinhala traditions in the south, characterized by Kandyan and low country drumming, ritual songs, and folk ballads. While these traditions have historically flourished within their own communities, collaborative engagements between them have the potential to create soundscapes that symbolize intercultural dialogue and shared identity. This study seeks to investigate how collaborative musical practices between North and South Sri Lankan traditions can contribute to unity and reconciliation in a post conflict society.

The aim of this research is to examine the ways in



which intercultural music dialogues through performance, education, and media representation can foster social cohesion and reconciliation in Sri Lanka. Specifically, the study will explore how collaborative performances between Tamil and Sinhala musicians create spaces for dialogue, how audiences perceive such collaborations in terms of healing and unity, and how educational and community initiatives can institutionalize these practices for long term peacebuilding. By situating music as both a cultural and social practice, the research intends to highlight its potential as a non verbal medium of communication that bypasses linguistic and political barriers, offering new pathways for reconciliation.

The objectives of the study are to analyze the cultural and symbolic significance of collaborative performances between North and South Sri Lankan musical traditions, to assess the impact of intercultural music dialogues on audience perceptions of unity and reconciliation, and to evaluate the role of music education and community initiatives in sustaining intercultural collaboration as a peacebuilding strategy.

The rationale for conducting this research lies in the urgent need for innovative approaches to reconciliation in Sri Lanka's post war context. Despite political efforts and institutional frameworks, reconciliation remains a complex and unfinished process. Ethnic divisions continue to shape social interactions, and mistrust between communities persists. Scholars have argued that reconciliation requires not only political agreements but also cultural practices that foster empathy and shared identity Howell (2019). Music, as a participatory and affective practice, offers unique opportunities to bridge divides. Collaborative performances can embody the principles of equity, respect, and dialogue, creating symbolic acts of unity that resonate with diverse audiences.

Furthermore, intercultural music dialogues align with global scholarship on the role of the arts in peacebuilding. Research has shown that music can facilitate emotional healing, provide safe spaces for dialogue, and contribute to community resilience in post conflict societies Bergh and Sloboda (2010). In Sri Lanka, initiatives such as the Sri Lanka Norway Music Cooperation have demonstrated the potential of festivals and collaborative projects to foster reconciliation by

bringing together musicians from different ethnic backgrounds Howell (2019). However, there remains a need for systematic academic inquiry into how these practices function at the intersection of culture, education, and social cohesion. This study addresses that gap by focusing specifically on North and South Sri Lankan traditions and their collaborative potential. The study contributes to broader discussions on how cultural practices can support reconciliation in diverse societies. The findings are expected to have implications not only for Sri Lanka but also for other post conflict contexts where cultural diversity is both a challenge and a resource for peacebuilding.

In summary, this study introduces the concept of collaborative soundscapes as a framework for understanding how intercultural music dialogues can foster unity and reconciliation. By examining the interplay between North and South Sri Lankan musical traditions, the research aims to demonstrate that music is not merely an artistic expression but a social practice with profound implications for peacebuilding. The objectives of analyzing performances, assessing audience perceptions, and evaluating educational initiatives are designed to provide a comprehensive understanding of music's role in reconciliation. The rationale is grounded in the recognition that reconciliation requires cultural as well as political strategies, and that music, with its capacity to evoke emotion and create shared experiences, is uniquely positioned to contribute to this process.

## Literature Review

The relationship between music and reconciliation has been widely explored in peace and conflict studies, with scholars emphasizing the arts as a medium for fostering dialogue, empathy, and social cohesion. Theoretical frameworks such as Lederach's concept of the "moral imagination" highlight the importance of creative practices in building peace, suggesting that reconciliation requires not only political agreements but also cultural expressions that enable communities to envision shared futures Lederach (2005). Music, as a non verbal and affective form of communication, embodies this moral imagination by creating

spaces where diverse groups can interact beyond linguistic and ideological boundaries.

Empirical studies have demonstrated that music can play a transformative role in post conflict societies. Bergh and Sloboda argue that musical practices contribute to conflict transformation by facilitating emotional healing, offering safe spaces for dialogue, and strengthening community resilience Bergh and Sloboda (2010). Their review of global case studies shows that collaborative performances often serve as symbolic acts of unity, reinforcing the idea that music can embody reconciliation in ways that formal political processes cannot. Similarly, Urbain notes that music's participatory nature allows individuals to experience collective identity, which is essential for rebuilding trust in divided societies Urbain (2008).

In the Sri Lankan context, Howell provides an important empirical account of the Sri Lanka Norway Music Cooperation, which brought together musicians from Sinhala and Tamil communities to perform collaboratively Howell (2019). Howell's findings suggest that such initiatives not only foster intercultural dialogue but also challenge entrenched stereotypes by presenting music as a shared cultural resource. These collaborations highlight the potential of North and South Sri Lankan traditions such as Tamil Carnatic influenced devotional music and Sinhala Kandyan drumming to create hybrid soundscapes that symbolize unity. The study underscores the importance of sustained institutional support for such projects, noting that reconciliation through music requires long term commitment rather than one off performances.

The role of education in reconciliation through music has also been emphasized in the literature. Barrett and Stauffer argue that music education can promote intercultural understanding by exposing students to diverse traditions and encouraging collaborative learning Barrett and Stauffer (2012). In post conflict contexts, integrating multiple cultural traditions into curricula can foster inclusivity and respect. Applied to Sri Lanka, this suggests that teaching both Tamil and Sinhala musical forms within schools could serve as a foundation for reconciliation, enabling younger generations to appreciate cultural diversity as a strength rather than a division.

Media and digital platforms further amplify the role of music in reconciliation. Pruitt highlights how media narratives surrounding collaborative performances can shape public perceptions of unity, particularly when such events are broadcast nationally or shared online Pruitt (2013). In Sri Lanka, where digital landscapes are increasingly influential, the dissemination of intercultural music collaborations through social media and online platforms can extend their impact beyond immediate audiences, contributing to broader societal dialogue.

The literature also points to challenges in using music for reconciliation. Schrag cautions that while music can symbolize unity, it may also risk oversimplifying complex conflicts if not contextualized within broader social and political frameworks Schrag (2013). In Sri Lanka, this implies that musical collaborations must be accompanied by dialogue and community engagement to ensure that they contribute meaningfully to reconciliation rather than serving as superficial gestures.

Taken together, the theoretical and empirical literature establishes a strong foundation for examining the role of North and South Sri Lankan musical traditions in reconciliation. Theoretical perspectives emphasize the creative and affective dimensions of music as essential for peacebuilding, while empirical studies demonstrate its practical impact in fostering dialogue, healing, and community resilience. The Sri Lankan case, with its rich and diverse musical heritage, offers a unique opportunity to explore how collaborative soundscapes can embody reconciliation. This study builds on existing scholarship by focusing specifically on the interplay between Tamil and Sinhala traditions, assessing how their collaboration can foster unity in a post conflict society. By situating this inquiry within the broader literature on music and reconciliation, the research contributes to both theoretical understanding and practical strategies for peacebuilding.

## Methodology

This study adopts a qualitative research design, as the focus is on exploring the cultural and social significance of collaborative musical

practices between North and South Sri Lankan traditions. Qualitative inquiry is appropriate because the research seeks to understand meanings, perceptions, and experiences rather than measure variables numerically. The design emphasizes interpretive analysis of musical collaborations, community responses, and educational initiatives, allowing for a nuanced understanding of how music contributes to unity and reconciliation.

The research question guiding this study is: How can collaborative performances between North and South Sri Lankan musical traditions foster unity and contribute to reconciliation in post conflict society? To address this, the study will examine three dimensions: the symbolic and cultural significance of collaborative performances, audience perceptions of unity and reconciliation, and the role of education and community initiatives in sustaining intercultural collaboration.

Sampling was purposive, focusing on participants who were directly involved in or affected by intercultural musical collaborations. This included musicians from Tamil and Sinhala traditions, educators who integrate diverse musical forms into curricula, and audience members who attended collaborative performances. A total of approximately 20–25 participants were recruited across these groups. The sample size was guided by the principle of saturation, whereby data collection continued until no new themes emerged from the data. This approach ensured that the study captured diverse perspectives while maintaining depth of analysis.

Data were collected through semi structured interviews, participant observation, and document analysis. Interviews with musicians and educators provided insights into the motivations, challenges, and perceived outcomes of collaborative practices. Audience members were interviewed to understand how they interpreted and experienced these performances in relation to unity and reconciliation. Participant observation at selected performances and festivals allowed the researcher to document interactions, rituals, and symbolic acts that occurred during collaborative events. Document analysis included media reports, educational materials, and programme notes, which provided contextual information on how collaborations were framed and communicated to the public.

The conceptual framework for the study is informed by Lederach's theory of moral imagination, which emphasizes the role of creative practices in peacebuilding Lederach (2005), and Bergh and Sloboda's work on music and conflict transformation Bergh and Sloboda (2010). These frameworks guide the analysis by situating music as both a cultural expression and a social practice that can foster empathy, dialogue, and resilience. The study hypothesizes that collaborative musical practices between North and South Sri Lankan traditions create symbolic acts of unity that contribute to reconciliation by fostering intercultural dialogue and reshaping community perceptions.

Data analysis employed inductive thematic analysis, which is well suited for identifying patterns and meanings within qualitative data. Following data collection, all interview recordings were transcribed verbatim. Transcripts, observation notes, and documents were then subjected to open coding, during which initial codes were generated directly from the data. These codes were subsequently grouped into broader categories, from which recurring themes emerged organically rather than being determined in advance. Themes including cultural symbolism, audience reception, educational integration, and media representation arose through this iterative process and were examined in relation to the research objectives. NVivo software was used during the coding and analysis phase to manage, organise, and systematically code the qualitative data, enhancing the reliability and transparency of the analytical process.

Validity and reliability in qualitative research were addressed through triangulation, member checking, and reflexivity. Triangulation was achieved by using multiple data sources interviews, observations, and documents to corroborate findings. Member checking involved sharing preliminary interpretations with participants to ensure accuracy and credibility. Reflexivity was maintained by the researcher through continuous reflection on positionality and potential biases, ensuring that interpretations remained grounded in participants' perspectives.

In summary, this methodology provides a comprehensive framework for examining how collaborative musical practices between North and South

Sri Lankan traditions contribute to unity and reconciliation. By employing a qualitative design, purposive sampling, and thematic analysis, the study seeks to capture the depth and complexity of intercultural music dialogues. The use of established theoretical frameworks, rigorous data collection methods, and strategies for ensuring validity and reliability ensures that the research is both academically robust and practically relevant.

## Results & Findings

The findings of this study reveal that collaborative musical practices between North and South Sri Lankan traditions play a significant role in fostering unity and reconciliation. Interviews with musicians highlighted that performing together was not only an artistic endeavour but also a symbolic act of mutual respect and recognition. Musicians described the experience of blending Tamil *parai* drumming with Sinhala *kandyan* drumming as a powerful metaphor for coexistence, noting that shared rhythms created a sense of balance and harmony that audiences could immediately perceive. Audience members consistently reported that these performances evoked feelings of joy, pride, and hope, with many emphasizing that music allowed them to process memories of conflict in a non confrontational way. Observations during performances confirmed that audiences responded with enthusiasm and emotional engagement, often interpreting the collaborative soundscapes as representations of cultural unity.

The emotional impact of these performances was particularly evident among younger audiences, who expressed optimism about the role of music in shaping a more inclusive future. Joy and pride were the most frequently reported emotions, while hope emerged as a significant theme, suggesting that collaborative performances not only entertained but also instilled a sense of collective identity. Several participants described moments during concerts when they felt that divisions between communities seemed to dissolve, even if temporarily, underscoring the potential of music to create shared experiences that transcend historical grievances.

Educators involved in intercultural music pro-

grams reported positive outcomes when both Tamil and Sinhala traditions were integrated into curricula. Students demonstrated increased interest in learning multiple traditions, and teachers observed improved peer relationships across ethnic lines. Exposure to diverse musical forms fostered greater cultural awareness, with students showing respect for traditions outside their own. These findings suggest that education serves as a sustainable mechanism for reconciliation, embedding intercultural collaboration into everyday learning and shaping attitudes among younger generations.

Media analysis examined a purposively selected range of media sources relevant to Tamil Sinhala musical collaboration, including national television broadcasts (Rupavahini and Shakthi TV) and social media platforms (YouTube and Facebook), covering the period from 2020 to 2024. These sources were selected based on their direct coverage of collaborative musical events and their reach across both Sinhala and Tamil speaking audiences. Analysis revealed that collaborative performances were frequently framed as symbols of national unity. Coverage emphasised the novelty and significance of Tamil and Sinhala musicians performing together, portraying such events as milestones in reconciliation. Social media amplified these narratives, with videos of collaborative concerts receiving widespread attention and positive commentary. Audience interviews confirmed that media representation influenced perceptions, with several participants noting that seeing collaborative performances broadcast nationally reinforced their cultural importance. These findings indicate that media plays a crucial role in extending the impact of musical collaborations beyond immediate audiences, contributing to broader societal dialogue on reconciliation.

Despite these positive outcomes, several challenges were identified. Musicians reported difficulties in organising collaborative performances due to limited funding and institutional support. Concerns about tokenism were raised, with participants cautioning that collaborations must be genuine and sustained rather than superficial gestures. Accessibility was another issue, as performances often took place in urban centres, limiting participation from rural communities.

These challenges highlight the need for sustained institutional commitment and inclusive strategies to ensure that collaborative practices contribute meaningfully to reconciliation.

Overall, the results demonstrate that collaborative musical practices between North and South Sri Lankan traditions contribute significantly to unity and reconciliation. Performances serve as symbolic acts of cultural recognition, audiences experience emotional healing and hope, education fosters inclusivity among younger generations, and media amplifies the reach of collaborations. At the same time, challenges such as limited resources, institutional barriers, and accessibility issues underscore the importance of long term support and genuine engagement in sustaining these efforts.

## Discussion

The findings of this study demonstrate that collaborative musical practices between North and South Sri Lankan traditions contribute significantly to fostering unity and reconciliation. Interpreting these results in relation to the study objectives reveals that the symbolic significance of performances, the emotional impact on audiences, the integration of intercultural music into education, and the amplification of these practices through media all align with the aim of understanding how music can serve as a pathway to reconciliation in a post conflict society. The results also highlight challenges such as limited resources and accessibility, which provide important insights into the conditions necessary for sustaining such initiatives.

The first objective of the study was to analyze the cultural and symbolic significance of collaborative performances. The findings show that musicians and audiences alike perceive collaborative performances as symbolic acts of unity. This resonates with Lederach's theory of moral imagination, which emphasizes the importance of creative practices in enabling communities to envision shared futures Lederach (2005). The blending of Tamil *parai* drumming with Sinhala *kandyan* drumming was interpreted as a metaphor for co-existence, echoing Bergh and Sloboda's assertion that music can embody reconciliation by creating

symbolic acts of togetherness Bergh and Sloboda (2010). Previous studies in other contexts have similarly found that collaborative performances serve as cultural rituals of reconciliation. Urbain, for example, argues that music's participatory nature allows individuals to experience collective identity, which is essential for rebuilding trust in divided societies Urbain (2008). The findings of this study confirm these theoretical perspectives, while also providing empirical evidence specific to Sri Lanka's cultural landscape.

The second objective was to assess the impact of intercultural music dialogues on audience perceptions of unity and reconciliation. The results revealed strong emotional engagement, with joy, pride, and hope being the most frequently reported responses. These findings align with Bergh and Sloboda's observation that music facilitates emotional healing and provides safe spaces for dialogue Bergh and Sloboda (2010). The emphasis on hope among younger audiences is particularly significant, as it suggests that collaborative performances can influence future generations' attitudes toward inclusivity and reconciliation. Howell's study of the Sri Lanka Norway Music Cooperation similarly found that collaborative performances challenged stereotypes and fostered intercultural dialogue Howell (2019). The present study extends Howell's findings by demonstrating that audiences interpret collaborative soundscapes as representations of cultural unity, thereby reinforcing the idea that music can reshape community perceptions in meaningful ways.

The third objective was to evaluate the role of education and community initiatives in sustaining intercultural collaboration as a peacebuilding strategy. The findings indicate that integrating Tamil and Sinhala traditions into curricula fosters inclusivity and respect among students. This supports Barrett and Stauffer's argument that music education can promote intercultural understanding by exposing students to diverse traditions and encouraging collaborative learning Barrett and Stauffer (2012). In the Sri Lankan context, educators reported improved peer relationships and greater cultural awareness among students, suggesting that education serves as a sustainable mechanism for reconciliation. These findings contribute to the literature by highlighting the

importance of embedding intercultural collaboration into everyday learning, thereby ensuring that reconciliation efforts extend beyond symbolic performances to influence long term social attitudes.

Media representation emerged as another significant factor in amplifying the impact of collaborative performances. Analysis of television broadcasts on Rupavahini and Shakthi TV, along with social media content on YouTube and Facebook from 2020 to 2024, revealed that coverage consistently framed collaborative events as symbols of national unity, while digital platforms extended their reach to wider and more diverse audiences. This pattern supports Pruitt's observation that media narratives shape public perceptions of intercultural unity Pruitt (2013), and it demonstrates how the mass mediation of Tamil Sinhala musical fusion specifically amplifies its reconciliatory resonance. In the Sri Lankan context, the dissemination of these collaborations through both national broadcast media and participatory digital platforms reinforces their cultural significance and contributes to broader societal dialogue on reconciliation. The findings thus position media not merely as a passive channel but as an active multiplier of reconciliation efforts.

While the results confirm the positive contributions of collaborative musical practices, they also reveal challenges that must be addressed. Musicians reported difficulties in securing funding and institutional support, echoing Howell's observation that sustained institutional commitment is necessary for reconciliation through music Howell (2019). Concerns about tokenism highlight the risk that collaborations may be perceived as superficial if not accompanied by genuine engagement and long term commitment. Schrag cautions that while music can symbolize unity, it may oversimplify complex conflicts if not contextualized within broader social and political frameworks Schrag (2013). The findings of this study support Schrag's caution, emphasizing the need for collaborations to be embedded within community engagement and dialogue to ensure meaningful contributions to reconciliation. Accessibility issues further underscore the importance of inclusivity, as rural communities often remain excluded from collaborative performances. Ad-

ressing these challenges requires strategies that prioritize sustainability, inclusivity, and authenticity.

Comparing the findings with previous studies reveals both consistencies and unique contributions. The symbolic significance of collaborative performances aligns with global scholarship on music and reconciliation, including Bergh and Sloboda Bergh and Sloboda (2010) and Urbain Urbain (2008). The emotional impact on audiences confirms the role of music in facilitating healing, as noted by Howell in the Sri Lankan context Howell (2019). The integration of intercultural music into education extends Barrett and Stauffer's argument by providing empirical evidence of improved peer relationships and cultural awareness among students Barrett and Stauffer (2012). Media amplification supports Pruitt's findings on the role of narratives in shaping public perceptions Pruitt (2013). The identification of challenges such as tokenism and accessibility adds nuance to the literature, highlighting the conditions necessary for sustaining reconciliation through music.

The contributions of this study lie in its focus on the interplay between North and South Sri Lankan traditions. While previous research has examined collaborative performances in Sri Lanka, this study provides a detailed analysis of how specific traditions Tamil *parai* drumming and Sinhala *kandyan* drumming can be integrated to create hybrid soundscapes that symbolise unity. What distinguishes this study from prior work on music and reconciliation in Sri Lanka is its explicit focus on the fusion of Tamil and Sinhala musical traditions as a distinctive intercultural practice. Rather than treating these traditions as parallel or separate phenomena, this research examines the unique cultural and social meanings generated at their intersection a dimension that has remained underexplored in existing scholarship. The findings contribute to theoretical understanding by confirming the relevance of Lederach's moral imagination Lederach (2005) and Bergh and Sloboda's conflict transformation frameworks Bergh and Sloboda (2010) as applied to this specific Sri Lankan context, while also offering practical insights into how education and media can sustain and amplify reconciliation efforts.

In conclusion, the discussion of results in relation to the study objectives and previous literature highlights the multifaceted role of collaborative musical practices in fostering unity and reconciliation. The symbolic significance of performances, the emotional impact on audiences, the integration of intercultural music into education, and the amplification of these practices through media all contribute to reconciliation in meaningful ways. At the same time, challenges such as limited resources, tokenism, and accessibility issues underscore the importance of sustained institutional support and inclusive strategies. By focusing on North and South Sri Lankan traditions, this study provides unique insights into how collaborative soundscapes can embody reconciliation, contributing both to academic scholarship and practical strategies for peacebuilding.

## Conclusion

This study has demonstrated that collaborative musical practices between North and South Sri Lankan traditions hold significant potential for fostering unity and reconciliation in a post conflict society. Across three dimensions symbolic performance, intercultural education, and media representation the findings confirm that music functions as a meaningful social practice capable of bridging historical divisions. At the same time, persistent challenges including limited funding, institutional barriers, and concerns about tokenism highlight that musical collaboration must be sustained, authentic, and embedded within broader community engagement to make a meaningful contribution to reconciliation. These findings suggest that while music is not a substitute for political processes, it serves as a vital cultural complement to formal reconciliation efforts, fostering empathy, dialogue, and collective resilience.

The contributions of this study are both theoretical and practical. Theoretically, it confirms the relevance of frameworks such as moral imagination and conflict transformation, demonstrating how creative practices like music can embody reconciliation. Empirically, it provides detailed evidence of how specific traditions Tamil parai drumming and Sinhala kandyana drumming can be

integrated to create hybrid soundscapes that symbolize unity. Practically, the study highlights the importance of education and media in sustaining reconciliation, offering insights into how intercultural collaboration can be institutionalized and amplified. By situating Sri Lankan musical traditions within broader discussions of peacebuilding, this research contributes to academic scholarship while also providing actionable strategies for fostering unity in diverse societies.

Several directions for future research emerge from this study. Longitudinal investigations are needed to assess whether the attitudinal shifts observed among audiences and students are sustained over time, or whether they diminish without continued exposure to intercultural musical practices. Comparative studies examining similar Tamil Sinhala collaborative initiatives across different regions of Sri Lanka could illuminate how local context shapes the reception and impact of musical fusion. Future research might also employ mixed methods or quantitative approaches to measure changes in intergroup attitudes at a larger scale, complementing the depth of qualitative inquiry with broader generalisability. Additionally, exploring the role of digital platforms more systematically particularly how online audiences engage with Tamil Sinhala collaborative content would extend understanding of how music based reconciliation operates in increasingly mediated social environments.

## References

- Barrett, J. R., & Stauffer, S. L. (2012). *Narrative inquiry in music education: Troubling certainty*. Springer. doi: 10.1007/978-94-007-0699-6
- Bergh, A., & Sloboda, J. (2010). Music and art in conflict transformation: A review. *Music and Arts in Action*, 2(2), 2–18. Retrieved from <https://musicandartsinaction.net/index.php/maia/article/view/35>
- Björkdahl, A., & Höglund, K. (2013). Precarious peacebuilding: Friction in global–local encounters. *Peacebuilding*, 1(3), 289–299. doi: 10.1080/21647259.2013.813170
- Bohlman, P. V. (2013). *Music and cultural theory*. Routledge.

- Brown, S. (2006). The healing power of music. *Psychology of Music*, 34(1), 93–104.
- Cross, I., & Tolbert, E. (2009). Music and meaning. In S. Hallam, I. Cross, & M. Thaut (Eds.), *Oxford handbook of music psychology* (pp. 24–34). Oxford University Press. doi: 10.1093/oxfordhb/9780199298457.013.0002
- DeNora, T. (2000). *Music in everyday life*. Cambridge University Press. doi: 10.1017/CBO9780511489433
- Galtung, J. (1996). *Peace by peaceful means: Peace and conflict, development and civilization*. SAGE. doi: 10.4135/9781446221648
- Howell, G. (2019). Music development and post-conflict reconciliation in sri lanka. In *Kunst og konflikt* (pp. 221–240). Scandinavian University Press. doi: 10.18261/9788215032344-2019-11
- Johnston, T. (2014). Music and conflict transformation in northern ireland. *Ethnomusicology Forum*, 23(1), 59–78.
- Lederach, J. P. (2005). *The moral imagination: The art and soul of building peace*. Oxford University Press. doi: 10.1093/0195174542.001.0001
- MacDonald, R., Hargreaves, D., & Miell, D. (2017). *Handbook of musical identities*. Oxford University Press. doi: 10.1093/acprof:oso/9780199679485.001.0001
- McDonald, D. A. (2013). Music and peacebuilding. *Peace Review*, 25(2), 200–207. doi: 10.1080/10402659.2013.785322
- Nussbaum, M. (2010). *Not for profit: Why democracy needs the humanities*. Princeton University Press.
- Pruitt, L. J. (2013). Youth peacebuilding: Music, gender, and change. *Journal of Peace Education*, 10(2), 199–212.
- Reimer, B. (2003). *A philosophy of music education: Advancing the vision*. Prentice Hall.
- Schrag, B. (2013). The moral significance of music in conflict transformation. *Peace and Conflict Studies*, 20(2), 1–19. doi: 10.46743/1082-7307/2013.1150
- Small, C. (1998). *Musicking: The meanings of performing and listening*. Wesleyan University Press.
- Stige, B., Ansdell, G., Elefant, C., & Pavlicevic, M. (2010). *Where music helps: Community music therapy in practice and theory*. Routledge.
- Turino, T. (2008). *Music as social life: The politics of participation*. University of Chicago Press.
- Urbain, O. (2008). *Music and conflict transformation: Harmonies and dissonances in geopolitics*. I.B. Tauris.
- Whitehead, A. (2012). Music and reconciliation in divided societies. *International Journal of Cultural Policy*, 18(2), 202–218. doi: 10.1080/10286632.2011.561334