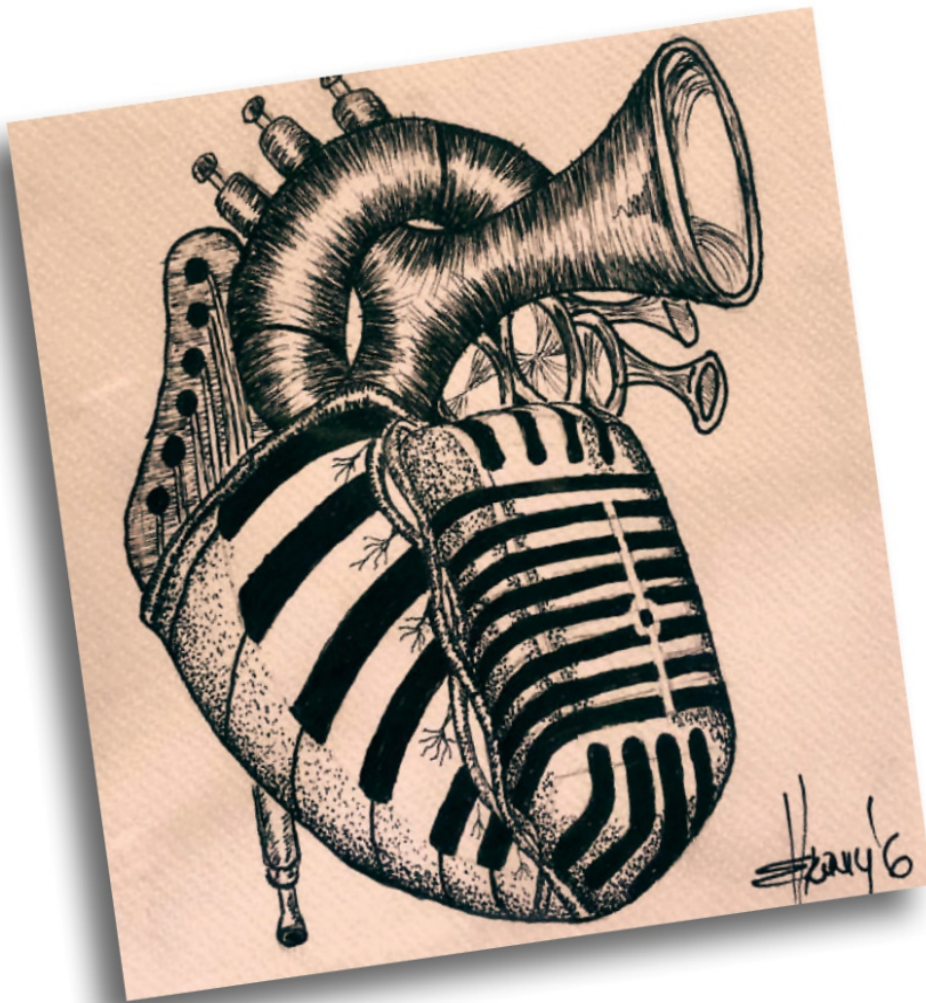


Javier Marín-López
José Antonio del Saz Navarro
Coords.



cuando la música suena

**Estudios
sobre música
y conflicto**



When music plays and calm leads: studies on music and conflict

Every human life is full of conflicts on different scales, both in the private and public spheres. In the face of conflictive situations of diverse origin and nature (economic, social, religious, racial, ethical, emotional, professional, etc.), art is conceived as a therapy that heals or, at least, mitigates the pain and makes more bearable the wounds of a life in permanent exposure to conflict and violence in its various forms of expression. The value of music as a tool to mediate confrontations and as an effective antidote to intolerance, ignorance and war has been known since ancient times. This book lives by itself and, beyond its purpose or the immediate utility that the reader can give it, it is justified by the desire to raise awareness of social values such as brotherhood and community understood as real alternatives for the solution of conflicts of different types.

Music is for many people the most social artistic discipline of all: it generates feelings of trust and belonging to a group and is a powerful tool for the construction of collective identities. At the individual level, it educates in a form of symbolic appreciation of reality: the sounds that follow one another and are determined by a particular musical logic, can be extrapolated to other areas of thought and invite us to think in a different way. From the most remote and atavistic music to the most current, from the most simple to the most sophisticated, the art of sounds creates consciousness and constitutes a form of communication and understanding. Currently, music is the most consumed artistic discipline and the one that is most present in our daily lives, playing a very relevant role in the daily lives of millions of people around the world. Music also is connected by digital networks, generates virtual communities and forms of communication that were unthinkable just a few years ago.

The Barenboim-Said Foundation has been working for fifteen years to promote music education and conflict mediation, primarily through music. Its “spirit of peace, dialogue and reconciliation” (as stated in its founding purposes) makes its work indispensable to inspire a better world where interculturality and social cohesion are promoted, breaking down beliefs and artificial barriers that separate human beings. This was the idea that led Argentine-Israeli musician Daniel Barenboim and the Palestinian intellectual Edward Said: music as the backbone of a more humane world. Both are a clear example of this conception of music as an organic element of understanding, communication and conciliation between cultures.

The Department of Art History of the Pablo de Olavide University, together with the Barenboim-Said Foundation, have joined forces on this occasion to make this book that shows how the burden of human conflict is made less heavy thanks to music.

Javier Marín-López.

José Antonio del Saz Navarro.

Main research areas

Proposed papers may deal with the theme of music and conflict in its broadest meaning and perspective, giving priority to contributions related to the Iberian Peninsula and Latin America. Without being definitive, these are some of the thematic suggestions:

- **Historical conflicts**

Studies based on the numerous conflict situations experienced over time in which music played a relevant role. This section will include essays with a more historical approach.

- **The global: music as a mediator in major armed conflicts**

Different international and national organizations have worked in specific place where war has been and is present. Music against war and for peace and social reconstruction in contexts of high violence or large-scale conflicts (regions, countries or large geographical areas).

- **The local: music, territory and local realities**

Music becomes an element of social education and understanding of others even in small-scale conflicts (in the family, the neighborhood, the village and the city). Work carried out from a micro perspective.

- **Experiences and educational programs**

Pedagogical models and concrete experiences of reconciliation and symbolic reparation in post-war contexts. Artistic-musical practices as social transformation and peace building.

- **Miscellaneous**

Given the broad thematic coverage of the volume and the plurality of methodologies for the study of the phenomenon, contributions on transversal topics (such as social inclusion factor of music in people with

functional diversity), based on ethnomusicological and/or autoethnographic perspectives (life experiences, memory, etc.) and on gender and “compensatory” history, among many other possible topics, are also accepted.

Guidelines for authors:

- Entries should be sent to the following e-mail address: musicayconflicto@gmail.com.
- The texts must be written in Spanish or English.
- The call for applications is **open for 6 month**. From **23/04/2021** to **23/10/2021**
- The essays must be submitted in **Microsoft Word (.doc)** format, with the following characteristics: minimum 15 pages and maximum 20, spacing 1.15; text in Times New Roman 12 font and notes at 10.
- The title must be in lower case, except for proper names. In two languages: **Spanish and English**.
- The text must be accompanied by **two abstract**, one in Spanish and the other in English. They must be 10 lines long.
- In addition, **6 keywords** that delimit the thematic and chronological field should be written, also in both languages and separated by semicolons.
- Quotations throughout the text should be placed in quotation marks and without italics. When quotations are one hundred words or more, they will be placed, without quotation marks or italics, in a separate paragraph that will be differentiated from the rest of the text by a left indentation and a font size of 10.
- Notes should be included at the foot of the page, numbered consecutively, in Times New Roman 10 and following the above characteristics. Bibliographical references should follow the rules of the Chicago Manual (see How to cite bibliographical references).

- A list of bibliographical references should be included at the end of each text, in alphabetical order, with the publications cited at the foot of the page. The style standards of the Chicago Manual should be followed (see **How to cite bibliographical references**). Endnotes should not be added at the end of the text.
- As indicated, endnotes and **bibliographical references** at the end of the text should follow the Chicago style guidelines. We recommend consulting the web site of **Atrio. Revista de Historia del Arte** to know in detail all the particularities of the Chicago style. A manual prepared by the editorial team with the rules is also available, and more information can also be found in the **Chicago Style Manual (17th edition)**, following the system of footnotes and bibliography.
- Throughout the text, **superscripts** will always be placed after punctuation marks, without adding another sign after the superscript to separate sentences. Examples:
 - ... Chronicle of Reality.² They are especially ...
 - ... for historiography,³ as well as...
- When using quotation marks, punctuation marks will go inside the quotation marks and the superscript will be placed after the closing quotation marks (without being followed by another sign to separate sentences). Example:
 - "...sober and expressive."¹ The Rotgle group....
- **For the captions of illustrations, tables, graphs, maps, etc.**, the following schemes should be followed:
 - For sculptures and paintings: Fig. 1. Author (Name and Surname), Title of the work (in italics), year. Characteristics (separated by comma). Location, City. (Credits of the illustration). Examples:
 - Fig. 2. Natalia Goncharova, *The Forest*, 1913. Oil on canvas, 130 x 97 cm. Thyssen-Bornemisza National Museum, Madrid.

- Fig. 3. Valeriano Bécquer, Gustavo Adolfo Bécquer reading in the countryside, 1864. Drawing on yellow paper, graphite pencil, 153 x 211 mm. Available at Biblioteca Digital Hispánica, <http://bdh-rd.bne.es/viewer.vm?id=0000026301>.
- For architectural works: Fig. 4. Architect (Name Surname), Title of the building, year. Characteristics (separated by commas). Location. (Credits of the illustration). Example:
- Fig. 5. Pedro Machuca, Palace of Charles V, 1526. Granada. (Photograph by Zara Ruiz Romero).
- For the captions of illustrations, tables, graphs, maps, etc. if none of the above data is available, another option is: Fig. 6. Description and characteristics of the work. (Illustration credits).

Images

- A **maximum of ten illustrations** per text will be submitted. In case they are not property of the author, **the necessary permissions for their publication** must be requested, being the authors in charge of obtaining such permissions and exempting the book coordinators from any responsibility in relation to the violation of copyrights. All of them must be made in any of the digital formats in use (JPG, BMP or TIF) and a minimum resolution of 300 dpi.
- The editorial team will study in each case the need to increase the number of illustrations, if required by the text. Likewise, the editorial team reserves the right not to include images lacking the necessary printing quality, or to reduce their number if more than the strictly necessary ones are sent (in the latter case, the author will be consulted as to which ones should be eliminated).

Document for images

- It is recommended to attach a .doc or .word file in which the images, illustrations and tables are included in order and accompanied by their corresponding photograph captions.

We thank you in advance for complying with the requirements established in these guidelines for authors