



46th World Conference

International Council for Traditional Music
Lisbon . Portugal

21 to 27 July 2022

Book of Abstracts



universidade de aveiro
theoria poiesis praxis



região de
aveiro

FCT

Fundação
para a Ciência
e a Tecnologia

NXVA

universidade nova
de lisboa



inet
Instituto de Investigação em
Tecnologia



Title

Book of Abstracts of the 46th World Conference of the International Council for Traditional Music

Editors

Kati Szego (Memorial University of Newfoundland, Canada)

Susana Sardo (Universidade de Aveiro, Portugal)

Assistant Editors

Andrew Kalyowa Kagumba, Nalini Elvino de Sousa and Carlos Yoder

Design

Ana Luz

Programme Committee

Susana Sardo (Co-Chair, Portugal)

Kati Szego (Co-Chair, Canada)

José S. Buenconsejo (Philippines)

Catherine Grant (Australia)

Kirsty Gillespie (Australia)

Susana Moreno Fernandez (Spain)

José Alberto Salgado (Brazil)

Urmimala Sarkar Munsri (India)

Margaret Sarkissian (USA)

Nicholas Ssempijja (Uganda)

Velika Stojkova Serafimovska (North Macedonia)

João Soeiro de Carvalho (ex-officio, Portugal)

Lee Tong Soon (ex-officio, Singapore/USA)

Publisher

UA Editora – Universidade de Aveiro

1st Edition - July 2022

ISBN

978-972-789-782-7

DOI

<https://doi.org/10.48528/rr3x-dv56>

Chiarofonte, Lorenzo
(Alma Mater Studiorum
University of Bologna)

**Sounds, Spirits, Magic and
Human Rights in the Time
of Military Dictatorship in
Myanmar**

[session IIIB11]

As a result of a military takeover in February 2021, Burma/Myanmar has rapidly seen an escalation of violence, arrests and brutality spreading throughout the country, perpetrated by the State Administration Council (SAC). A civil disobedience movement has quickly grown, with large parts of civil society taking to the streets. News and videos about the Myanmar Spring Revolution (Ngwe Oo Taw Hlan Yay) largely circulated on the social media, showing how Burmese protesters employed protest songs, performing arts, religious and ritual beliefs in defiance to the military. By considering the flow across social media, the paper explores the multiple sonic/ritual strategies implemented by Burmese protesters in the early stages (February-April 2021) of the Myanmar Spring Revolution. Drawing on online conversations with Burmese performers and religious practitioners, the paper analyses the role of sounds, music, ritual and religious beliefs as signs of dissent across Burmese society, and their impact through social media.

Chow, Ow Wei
(Universiti Putra Malaysia)
& Connie Lim Keh Nie
(Universiti Malaysia Sarawak)

**Religious Music in the
Dialogue: Inter-religious
Encounters of People
Engaged with Buddhism
and Christianity in Malaysia**

[session VIIB10]

Religious matters are perceived by the world rather differently in the post-9/11 era. It is not unusual that violence and brutality that spring from religious conflicts are recurrently brought to public view with instant broadcast through social media platforms; but messages of religion-oriented positivity are also widespread on the internet. Some of these instances are fueled by religious music, which often plays a defining role in reinforcing the position of a religion. People engaged with a religion may be entangled in a myriad of issues when crossing the boundary to “other” religious views. Whether they live in a sphere of cosmopolitanism or cultural homogeneity, the acquisition of knowledge about different religions may unfortunately cause them to be othered or stigmatised socially by their fellow group members. Therefore, dialogues—between individuals, sects, denominations, or selves—are needed in order to achieve understanding in an interfaith system; but we are confronted by more critical questions. Can religious music deliver universal values across religions and benefit all? How can we not deprive others from appreciating religious music that may appear “harmful” to individual religiosity? How do we practice exploring “otherness” without losing our “own” religion? Despite promoting inter-religious dialogues and exchange, can we reach a satisfactory consensus intra-religiously? This ethnographic study problematises inter-religious characteristics in religious music and also gathers viewpoints about inter-religious encounters in modern Malaysia, with a particular focus on dialogues with Buddhist and Christian practitioners in Malaysia. A repertoire selected from music related to Buddhism and to Christianity serves as the source of sonic encounter with informants who were grouped and interviewed for cross-religious examination. The results reflect the complexity and multi-faceted layers in inter-religious dialogues that are conducted among people living in a cosmopolitan but fragmented community in Malaysia.