



Symposium

**Ethnoaesthetics of Music**  
**Concepts, Criteria, Case Studies**

Thursday May 2 – Saturday May 4, 2019

University of Music and Performing Arts Graz/Austria (KUG),  
Florentinersaal, Palais Meran, Leonhardstraße 15, A-8010 Graz

## Thursday, May 2

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- 14:30-15:00 Opening of the symposium:  
Welcome address by **Gerd Grupe**  
Introduction to the topic of the symposium by **Andreas Dorschel**
- 15:00-16:00 **Andy Hamilton** (Durham)  
Aesthetics as Universal and Culturally-Mediated: An Ancient Concept and its Modern Expression
- coffee break
- 16:20-17:20 **Henry Stobart** (Surrey)  
The Pleasures of Cacophony and Dissonance. Approaching Musical Aesthetics in the Rural Andes
- 17:20-18:20 **Anna Contadini** (London)  
Visualizing Music, Perceiving Sound: Representations of Music of the Middle East

## Friday, May 3

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- 9:30-10:30 **Aaron Ridley** (Southampton)  
Analytic Aesthetics and the Musical Work
- coffee break
- 10:50-11:50 **Laura Leante** (Durham)  
The Layered Aesthetics of North Indian Musics
- 11:50-12:10 **Leante, Stobart, Ridley**  
Dialogue 1: 'Is aesthetics Eurocentric, and does it have to be?'
- lunch break
- 14:30-15:30 **Rupert Cox** (Manchester)  
Seeing Unseen Sound: The Aesthetics of Noise and Silence in Japan
- 15:30-16:30 **Soosan Lolavar** (London)  
Iranian Musiqi-ye Talfighi (Fusion Music): Ethnographic and Auto-Ethnographic Aesthetic Viewpoints
- Late afternoon: Opportunity to explore the city of Graz
- 20:00 Concert/Lecture Recital: **Sina Shaari & Masoud Shaari**

## Saturday, May 4

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9:00-10:00 **Sarah Weiss** (Graz)

Embodiment and Aesthetics in Java, India, and the West

10:00-10:20 **Hamilton, Lolavar, Weiss**

Dialogue 2: 'What, if anything, can aesthetics and ethnomusicology learn from each other?'

coffee break

10:40-11:40 **Gerd Grupe** (Graz)

Sounding and Verbalizing Musical Values and Preferences in Some Sub-Saharan African Musics

11:40-12:00 **Contadini, Cox, Dorschel**

Dialogue 3: 'What are the prospects for a comparative aesthetics of music, if that means a comparative investigation of the aesthetic concepts and practices of the world's music cultures?'

Supported by



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