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Editors

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Model of Artistic Music Aesthetic Experience in Music Criticism Broadcasted on the Radio Belgrade 2 in 2017

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Abstract

This research focuses on identifying the features of aesthetic experience in the music criticism of artistic music concerts that were performed during 2017 in the “Kolarac Great Hall” as a representative institution of artistic music in Serbia. The identification is carried out through an analysis of 39 examples of music criticism that were broadcasted on the Radio Belgrade 2 in 2017 and published in collection *Muzika u odjecima kritike 2017 (Music in the echoes of criticism, Cvetković, 2018)*. The main contribution consists of the theoretical explication of the features of a particular aesthetic experience of music inherent to music criticisms, in the way of identifying the model of aesthetic experience, its stages, and types of statements through which each stage is mediated. Identification of the features of aesthetic experience and musical judgments in the music criticism is made in the form of ‘testing’ of the five-stage model of aesthetic experience that has been set up by Helmut Leder and co-authors (Leder, Belke, Oeberst, & Augustin, 2004). The ‘testing’ of the theoretical five-stage model of aesthetic experience of visual arts on the verbalized aesthetic experience of music reflects an endeavor to find a suitable theoretical model for discussing the features of music criticism as a very specific type of mediation of music that exists outside of the disciplinary established fields of sciences and philosophy of music. Therefore, this ‘test’ implies a potential research perspective and a methodological framework for a complex study of artistic music criticism history in a broader diachronic frame.

Research Object

I define the object of this research – the music criticism of artistic music – as a *verbal mediation* of music, which is expected to convey the experience of music and formulate an aesthetic judgment on the basis of an experience of a work of music. I define music criticism as the *mediator* of the experience of music because

there is a fundamental difference conditioned by the media of music and criticism – between the language of the work of music and the language of music criticism – in such a way that aesthetic judgments about music are determined by the system of language that mediates what is experienced by senses. In this process of verbally mediating the aesthetic experience of music, the critic’s knowledge of music has an important role. In other words, music criticism means not only an experience of music but also an expertise point of view. Music criticism mediates the work of music to a broader audience, whereby the valorization of music is based on the aesthetic experience and the expertise of the critic.

This research is aimed at identifying the characteristics of aesthetic experience and judgments in a selected sample of music criticism. The critiques of professional, artistic music concerts performed in 2017 at the most important institution of artistic music in Serbia – The Great Hall of the Ilija M. Kolarac Foundation are in the focus of research. The identification of the characteristics of aesthetic experience and judgments is conducted through the analysis of radio music criticism. A total of 39 critiques is analyzed, those which, after radio broadcasting, were selected by the competent editor of the publication *Music in echoes of criticism (Muzika u odjecima kritike 2017, Cvetković, 2018)*, and presented in the published, printed form as representative radio criticism of artistic music during 2017. Those are 6 critiques of the Belgrade Philharmonic Orchestra concerts; 9 critiques of solo instrument performance (violin, bassoon, violoncello, French horn, piano) with the Belgrade Philharmonic Orchestra; 4 critiques of solo instrument performance (piano, violin)

with the Radio Television Serbia Symphonic Orchestra; 1 critique of the Radio Television Serbia Symphonic Choir and Orchestra performance; 1 of the vocal singers performance with the Radio Television Serbia Symphonic Orchestra; 1 of the vocal singers performance with the Faculty of Music Symphonic Orchestra; 6 critiques of different chamber ensembles with solo instruments performances; 6 critiques of concerts for two instruments (piano, viola, flute, violin, accordion); 1 critique of choir music and 4 critiques of piano recitals. The repertoire of performed compositions ranges from Bach to minimalism and works by contemporary Serbian composers. All five authors of music criticism received their higher education degree in music theory, that is, musicology, at the Faculty of Music, University of Arts in Belgrade, which provided them with the necessary competences to engage in music criticism.

Research Question and Aim

Considering that the mediating function of music criticism conditions the corresponding expectations in relation to it – that it is based on the aesthetic experience and express competent value judgments about the work of music – the research questions here are: 1) is it possible to identify existence of the model of the aesthetic experience on which the judgments of work of music are based and 2) what are the characteristics of each individual stage of that model? The identification of the features of the aesthetic experience of music in music criticism is conducted as testing the existence of a five-stage model of aesthetic experience that is theoretically posed by Helmut Leder and co-authors (Leder, Belke, Oeberst, & Augustin, 2004) in selected examples of music criticism. Although this theoretical model describes the stages that characterize the aesthetic experience and judgments of contemporary visual art, the Leder and co-authors affirm it as a potential universal model of the aesthetic judgments of art. I identify the characteristics of the aesthetic experience in music criticism through the model of Leder and co-authors and describe how and in what way each of the stages of this model of aes-

thetic judgment is expressed in them. The aim is to determine whether in this selected sample of music criticisms the five-stages model of aesthetic judgment is recognized and to identify the types of linguistic statements that mediate each of these five stages. The contribution of this research is reflected in the presentation of the characteristics of a particular aesthetic experience of music, which is characteristic of music criticism, in the way of identifying models of aesthetic experience and stages of which this model consists.

Explanation of the Used Theoretical Model

The five-stage model of aesthetic experience combines cognitive understanding with emotional processing. “Aesthetic experience . . . consists of cognitive and emotional processes evoked by the aesthetic processing of an object” (Leder et al., 2004: 505). According to this model, aesthetic processing involves several stages of cognitive processing, which follow in sequence, whereby successful cognitive processing of the information underlying the aesthetic experience should produce a positive, self-rewarding experience of pleasantness. The five processing stages that characterize aesthetic experience and the formation of aesthetic judgments are as follows: 1) perceptual analysis, 2) implicit memory integration, 3) explicit classification, 4) cognitive mastering and 5) evaluation. The central thesis in the theoretical setting of this model is that the subjective sense of success – the evaluation stage – in the cognitive processing of a work of art results in positive aesthetic emotion and self-reward. The final evaluation stage is one that initiates and guides the previous stages of aesthetic experience in the direction of success and the sense of satisfaction that results from that success. A successful cognitive process leads to positive emotion in the final stage of self-evaluation of the entire cognitive process, while a failed cognitive process results in negative emotions.

According to the five-stage model of aesthetic experience, for the successful cognitive processing of a work of art as a sensory stimulus,

the level of knowledge of the subject is crucial, since the third and fourth stages – explicit classification and cognitive mastering – are more successful if they are based on expertise. An essential condition for successful cognitive processing – more precisely, for the stages of explicit classification and cognitive mastering – is information, that is, knowledge. “Expertise in art consists of information that supports cognitive processing” (Leder et al., 2004: 498). The higher the level of expertise, the stages of explicit classification and cognitive mastering are more successful, and the aesthetic satisfaction that results from a positive evaluation of the performance of cognitive processing is more intense. A successful process of cognitive mastering that is motivated by the success of cognitive mastering and by the satisfaction that results from that success ends in a double result: aesthetic judgment about the work of art and the positive aesthetic emotion that depends on the successful process of the aesthetic judgment. Thus, this theoretical model implies that the individual’s level of knowledge affected aesthetic appreciation. Consequently, music criticism – as a type of mediating the sensuously-based experience of music of subject with a high level of expertise in artistic music – should result in the formation of an aesthetic judgment that emerged from the *a priori* expectedly successful stage of cognitive mastering of the work of music, and from which self-rewarding aesthetic pleasures emerged.

Presentation of Findings

The Input of the Successful Aesthetic Experience

According to the model of Leder and co-authors (2004), a potentially successful aesthetic judgment requires the satisfaction of certain conditions that precede the very act of aesthetic experience. The first condition of the aesthetic experience is the work of art as an aesthetic stimulus. Thus, the concert events as a context in which a work of music appears as an aesthetic stimulus is a necessary condition for establishing a successful aesthetic judgment. The institution of a concert of artistic music also provides another state for an aesthetic experience

– a peaceful and safe environment in which aesthetic experience could be realized. The analyzed music critiques are written in relation to representative concert institution of artistic music in Serbia. No music critique contains statements that would suggest the existence of an *a priori* negative critic mood towards an aesthetic stimulus, which, according to Leder et al., is a factor that hinders a successful, self-rewarding aesthetic experience.

First Stage – Perceptual Analysis

In the theoretical definition of the first stage – the stage of perceptual analysis – Leder and co-authors (2004) identify the perceptive variables of the visual arts as features of the sensory stimulus that attract the viewer’s attention. These are variables of complexity, contrast, symmetry, order, grouping. In fact, these perceptual variables are the aesthetic preferences identified in empirical studies of the aesthetic experience of visual art up to now. Analysis of statements in music criticism has shown that it is possible to determine, in the same way, the existence of aesthetic preferences over music as an aesthetic stimulus. The perceptual variables of work of music that attracted the attention and are crucial to a successful process of aesthetic experience in music criticism are the individual components from which the musical flow is built, and on the basis of which the presence of particular aesthetic preferences is observed. The critic focuses his/her attention on the following perceptual variables in their interrelation: melodic, rhythmic and intonation precision; intonation uniformity of sound mass; dynamic uniformity of sound mass, dynamic plan of the work of music as a whole; color differentiation of certain orchestral groups or soloists within the sound mass; the agogic and dynamic relationship between orchestral parts or soloist and accompaniment; individual training; playing errors. In relation to each other, these own perceptual variables result in aesthetic preferences that are expressed as clarity, compactness, complexity and (micro and macro) contrasts of the aesthetic stimulus. The positive music criticism valorizations of a performed work of mu-

sic as an aesthetic stimulus are reciprocal to the experience of the aesthetic preferences stated. Precise and compact performance of a complex work of music in terms of the complexity of autonomous logic of music, a multitude of musical flow contrasts and technically demanding orchestration and instrumentation are factors for the positive valorization of the conductor's skills and the performance abilities of the musician.

Second Stage – Implicit Memory Integration

According to the Leder and co-authors (2004), the second stage of aesthetic judgment is most often unconscious and involves the implicit integration of current information from the first stage and the activation or actualization of previous aesthetic judgment in the current aesthetic experience. This implicit integration is mediated by memory, whereby preferential aesthetic information is grouped and differentiated based on three criteria: familiarity, prototypicality, and peak-shift. The analysis shows that the activation and actualization of past aesthetic experiences in music criticism are *intentional* and *explicit*. Comparison of the actual aesthetic stimulus with past aesthetic experiences is inherent in the aesthetic experience of artistic music in such a way that the critic compares the actual performance of a work of music with the accumulation of aesthetic experiences of other performances of the same work of music or the performing practice of a soloist or ensemble. There are three different patterns of comparison: 1) particular works of music are perceived through reference to a specific work of music as a representative example of a musical style and exemplary aesthetic stimulus with which the current aesthetic stimulus is compared; 2) particular works of music are perceived by identifying deviations from a specific work of music as a representative example of musical style and exemplary aesthetic stimulus with which the actual aesthetic stimulus are compared, where that deviation is also determined as a positive or negative value of the aesthetic stimulus; 3) certain aesthetic information attracts their attention in such a way that they are perceived as exaggerating or overemphasizing

a particular perceptual variable with a negative value connotation. Examples of second stage linguistic mediation: "It is difficult to appreciate a student orchestra that does not perform continuously and rarely has the opportunity to make a public appearance" (Cvetković, 2018: 36). "Performances of our orchestra are rarely below the standards set for many years back" (Cvetković, 2018: 24). "Although the nature of the instrument is such that even in solo performances, even the best hornists often make mistakes, it still stands that, at least on recordings, different, much more purely played versions of Schumann's rarely performed *Concerto* can be heard" (Cvetković, 2018: 23–24). "Most importantly, in Gabriel Feltz's interpretation, there was no deviation from the usual norms associated with this favorite composition by many conductors, probably because of the multitude of effects it abounds" (Cvetković, 2018: 66). "Pogorelic's interpretation of Mozart's *Fantasy in C minor* KV 475 indicated the deconstruction of some of the canons related not so much to the performance of Mozart himself, but to the connection of the tones in the melodic sequence in the narrower, and the harmonic phrases in the overall expression in a broad sense. In performing this work, the pianist seemed to devote a brief moment, let's say the smallest fraction of a second, to considering the individual characteristic of the tone with each touch of his fingers" (Cvetković, 2018: 85).

Third Stage – Explicit Classification

The third stage of aesthetic experience is about consciously verbalizing the aesthetic information from the previous two stages. At this stage, the aesthetic information from the last two stages is integrated into the verbalized explicit classifications. In the case of the visual arts, when it is not grounded in knowledge of the work of art, this stage comes down to the description of what is partly shown. When based on expertise, this stage is about verbalizing aesthetic information by expert classification according to the stylistic and poetic components of art. Leder and co-authors (2004) emphasize that a certain level of expertise is necessary for

the successful realization of this and the next stage of the aesthetic judgment, especially when it comes to works of abstract painting characterized by the absence of representation. If one assumes a high level of expertise of the subject engaged in music criticism, the question arises as to how aesthetic information in music criticism is verbalized? Is the aesthetic experience of music in music criticism mediated by predominantly expert language and terminology, or is it a very specific type of verbalized mediation? An analysis of music criticisms has shown that the verbalized mediation of the aesthetic experience of work of music is expressed in two ways:

1) as a descriptive mediation of music as **movement** and describing the changes that take place in music as a movement. “The real challenge for every conductor is to strike a balance between the expressiveness and the lawfulness of musical architecture, to allow music to develop smoothly and naturally, and yet not lose precision and a kind of steadiness in constant movement” (Cvetković, 2018: 78). The explicit classification of aesthetic information from the first two stages – the connection between individual musical parameters and the musical flow through which they are constructed – is derived through verbal descriptions that describe *what is heard* when listening to different movements of music. Various epithets are attributed to autonomous logic of music, as the movement of sound, to describe the characteristics of what is heard on the ‘surface’ of music, in the performance: airy, powerful, overstressed, triumphant, inspired, energetic, nervous, disorganized, rounded, sharp, ecstatic, furious.

2) the explicit classification of aesthetic information from the first two stages is also performed as mastering the entirety of the musical flow by referring to the **theory of drama**. The terms music flow and dramaturgical flow are almost synonymously used. In the same way that in the theory of drama theater performance is understood as a representation of literary drama in the theater scene, the performance of a work of music in music criticism is interpreted as a creative representation, that is, an interpretation of a musical score by performing. “Finding a distinctive language is a dream for every artist,

and interpreters have the ungrateful task of having to create their own creation as well as transferring what has already been created. Pogorelic is one of the few who possesses the power and integrity to reach the points of interpretation in which the personal and the composer merge into the original creation” (Cvetković, 2018: 87). A musical flow, as a dramaturgical flow, implies that it is described as a sequence of events in the movement of music, in a gradual or abrupt shift, with the obligatory unity of the whole of the dramaturgy to be achieved in the performance. Changes in the musical flow are seen as shifts in the dramaturgical flow, where changes are made in the treatment of the individual components that build the autonomous logic of music. The changes in the musical flow that most attract aesthetic attention and which are explicitly classified through verbalization are the *contrasts* of the micro and macro plan of the musical flow and the way to rich the musical flow *culmination*. “Frequent invoices and dynamic changes, as well as fragmentation of the structure, meant concentrated and gradual construction of the dramaturgy to its peak and back, like a kind of sound waves. Woodwind instruments often played virtuosic roles, string instruments, as carriers of the orchestra, subtly maintained the continuity of musical development, while brass instruments had melodic performances, but also contributed to the raising of character tension” (Cvetković, 2018: 74). “The dramaturgy of work is based on the shift of virtuoso passages with quasi-romantic edgy tunes. Except on several occasions, the passages sounded clear, while the broad melody lines were clearly highlighted with intense high tones” (Cvetković, 2018: 11). “Gabriel Feltz chose the right tempo and dynamic frames, drawing an excellent dramatic contrast between the character of the musical parts” (Cvetković, 2018: 15).

Fourth Stage – Cognitive Mastering

Cognitive mastering means the stage in which the aesthetic information collected in the previous stages are gathered, in a way that their successful bound up is conditioned by the level of expertise. Depending on the level of exper-

tise, cognitive mastering, as the final cognitive stage, can be manifested as expert or naive. An analysis of how cognitive mastering of the aesthetic experience is achieved in music criticism has revealed the existence of two important characteristics:

1) A mandatory bridge between the components of music that attract the attention and the verbal mediation of what the critic hears happening on the 'surface' of performed work of music is **musical analysis**. All those aspects that are aesthetically appealing are analyzed in such a way that the critic is the one who differentiates the essential aspects of the work of music and directs the future listener to what he or she should pay attention to when music is performed in order to experience it aesthetically. Particular emphasis is placed on explaining the logic of music flow in cases where it proves to be complex, which requires the analytical skill and expertise of critic to recognize and mediate these complex compositional strategies and performing requirements. "Damjan Jovicin's composition *Mathematical Dream* is the work of a talented composer of the younger generation. Within the broadest framework, it is constructed from repetitive rhythmic-melodic patterns that are not strictly conducted. The inventiveness of the composer is particularly reflected in the conceptualization of the vertical, to the details filled with the most varied flickering color combinations that a powerful apparatus such as a symphony orchestra can provide. Percussion instruments, whose potentials were very well utilized by the composer, gave a special quality to this unusually inventive work. Although the sound of the orchestra, led by Bojan Sudjic, reached a range that could have excited the listener, despite the conductor's control of the big phrases of the composition, instrumental lines were separated at the texture level, which was known to result in delays of one section after another" (Cvetković, 2018: 69).

2) The key elements of cognitive mastering are variables beyond the realm of emotionally given variables of music as a stimulus, based on expertise. The variety of these variables shows that the aesthetic experience of music in music

criticism is determined by the high level of expertise. These variables are reported as:

- information on the relationship of the performed composition to other compositions of one composer, which requires the expertise of the composer's entire opus; "Richard Strauss's symphonic poem is based on late-romantic poetics and the attempt of the young composer at the time to establish a relationship between music and literary inspiration through a new genre. Since it is Strauss's beginnings, this work does not fall within the highest range of his work, but it does indicate a strong need for the author to create a monumental work in which he will demonstrate his musical skills and skill in constructing complex dramaturgy" (Cvetković, 2018: 73).

- information about the place of the performed composition among other compositions of the same stylistic style, which requires expertise in the knowledge of musical styles; "Anton Bruckner's *Symphony* No. 7 is much more than the usual symphonic work composed in the second half of the 19th century. Written between 1881 and 1883, it is a representative indication of all the efforts of the humble and retired Austrian composer" (Cvetković, 2018: 8).

- knowledge of the history of music, theory of form, harmony, counterpoint, instrumentation, and orchestration; "The third movement of the Sixth Symphony, which is sometimes performed as the second, is constructed in the form of a kind of developmental variations on the theme of the first movement. It is a composer's play of materials, which he organizes in various ways, placing them in distant character frames" (Cvetković, 2018: 30). "The composer blends the various stylistic spheres of what is called popular music. Thus, through the attitudes of this triptych, allusions to the pop song come to light, or too humorous imitations of Piazzolla's tango, Khachaturian's play style and so on" (Cvetković, 2018: 47). "Conductor Vladimir Kulenovic has a good grasp of Brahms's progressive formal principle of development in which the musical segments are logically derived from one another, like variations of their own. Interpretation of such a system is only possible with a tight joint of sections, the seams of which

should not be visible. The conductor of all four movements has succeeded in creating expressive units” (Cvetković, 2018: 49).

- the expertise of program politics of artistic music concert institutions. This type of expertise is present as an indispensable component of the cognitive whole in almost every critique. “The program of the last concert of the Belgrade Philharmonic was so attractive that it was hard to resist. These were works that were rarely or almost never performed on domestic concert floors. Schoenberg’s *Transfigured Night*, Schumann’s *Concerto for Four Horns and Orchestra* and Berlioz’s *Funeral and Triumphal Symphony* are acts that would draw any music fanatic to an event that simply should not be missed” (Cvetković, 2018: 23).

- the expertise in relation to the performing practice of an ensemble or soloist. “The situation with this ensemble is pretty clear. It has already built, very solid sound and the quality of concerts in most cases depends on the skill of the conductor himself. Regardless of the leader of the ensemble, it happens, however, that in a certain type of work, the Philharmonic sounds worse than this should be the case. It is about performing compositions of classicism, especially Mozart” (Cvetković, 2018: 10). “It is quite obvious that the orchestra grew up with the music of romanticism, and that *a due* scored compositions, in which it is insisted on a more chamber sound, would simply not be interpreted in a good way” (Cvetković, 2018: 10). “Giovanni Sollima is a distinguished violoncellist, a virtuoso who excels in a variety of stylistic environments, from Baroque to jazz. His interest in distant expressions is evident by the list of names of musicians with whom he collaborated during his career . . .” (Cvetković, 2018: 19).

- the expertise of the conductor’s career with regard to the program he conducts, the ensembles he works with, the existence of conductors. “Following his engagement as Chief Conductor of the Lucerne Symphony Orchestra and Theater and Music Director of the Loire National Orchestra, John Axelrod, a former pupil of Leonard Bernstein, was appointed Chief Conductor of the La Verdi Symphony Orchestra of Milan and Director of the Royal Seville Symphony

Orchestra. According to the biography, he has conducted more than 160 orchestras around the world, performing a diverse program spanning distant styles and genres. So far, Axelrod has made recordings for record labels, including Sonny, Warner, and Universal” (Cvetković, 2018: 29). “From the first tones one could clearly see the firmness in guiding and shaping each musical phrase, and in the new arrangement of sitting of the orchestra members (introduced by the chief conductor Gabriel Feltz), with violins in the foreground, cello in the middle and double basses behind the first violins, sound image was bright and very expressive, right in the string section” (Cvetković, 2018: 77).

Thus, cognitive mastering of the aesthetic experience in music criticism is based on expertise, with that expertise expressed at two levels: 1) as expertise in analyzing a work of music, which is realized as a cognitive mastering of the perceptual variables of the actual aesthetic stimulus with projections of previous aesthetic experiences; 2) cognitive mastering of aesthetic stimulus through knowledge beyond that aesthetic stimulus itself. Consequently, the verbalized cognitive mastering of a work of music in music criticism almost always consist of typical elements: conception of the concert program; the place of the performed work in the context of the opus of the composer, performer and/or conductor; the descriptive mediation of the aesthetic experience of the aesthetic stimulus with the verbalization that are refer to the treatment of certain musical components in the musical flow, from one musical segment to the other; affirmative or non-affirmative concluding evaluation about the concert as a whole.

Fifth Stage – Evaluation

Previous stages of aesthetic experience show that mastering the cognitive whole in music criticism involves a complex process of summing up aesthetic information of the actual sensory stimulus, previous sensory stimuli, and expertise. The critic is motivated by the success of this summation process, which needs to be ‘judged’ in the last stage of the aesthetic experience, a stage of self-evaluation that, according to

Leder and co-authors (2004), motivates all the previous stages of the cognitive process of the work of music. In the case of music criticism, it could be said that the self-evaluation stage is present in two ways, as *latent* and *permanent*. Permanent because music criticism is expected to be motivated by a successful aesthetic judgment based on which the work of music is linguistically mediated to a broader audience, and that the judgment is successful because it is expertly based. Latent, because in music criticism, positive aesthetic emotion, that is, a successful process of cognitive mastering is not an end in itself. Music criticisms are created with the intent of the **specific output of music criticism** to be a verbalized aesthetic experience of music.

The Output of Aesthetic Experience in the Music Criticism

Namely, music criticism is a mediation of music based on aesthetic experience, from which it is expected as an outcome: 1) that the process of cognitive mastering has been successfully completed; 2) that value judgments in criticism are justified and valid because they are based precisely on the success of the cognitive process, and success is implied by the stages of explicit classification and cognitive mastering performed at the highest expert level. The aesthetic pleasure of the critic in the self-positive evaluation of the aesthetic experience is permanent. Still, concerning the output of the music criticism, it is of secondary function because the aesthetic experience of the music critic is not focused solely on self-reward with positive aesthetic emotion. The output of music criticism to be functionalized as an ideal mediator of the aesthetic experience and judgment of music in the social mediation of artistic music is a condition of the cognitive process as a whole that directs all stages of cognitive processing of the music stimulus. Broader audiences approach music criticism as the expertly based aesthetic experience of music that has the legitimacy to point to the essential and value aspects of artistic music. Thus, the outcome of music criticism is *aesthetic judgments as a model for aesthetic judgments* of a wider audience. Music criticism

should be the kind of mediation of music that mediates the expertise of music to the general public and thus fund their aesthetic judgments in all stages of music information cognitive processing. The mediating role of music criticism is particularly necessary to the broader audience in order to successfully complete the stages of explicit classification and cognitive mastering. Therefore, music criticism is an essential element of the art music world because it produces the aesthetic preferences of the community it represents.

Conclusion

The 'testing' of the theoretical model of the aesthetic experience and judgment of the visual arts on the verbalized aesthetic experiences of artistic music is an attempt to find a theoretical model that exists outside the field of the scholarly disciplines about music and music philosophy and by which we could point out on the essential features of music criticism as a verbalized mediation of music. While individual music sciences focus on the analysis of a work of music as a research-theoretical ideal in its diachronic and historical appearance, and the philosophy of music on a speculative discussion of the concepts of music as art, music criticism operates in the space 'between' the disciplines mentioned. It emerges as a very specific type of mediation of the music experience, which starts from an individual, subjective aesthetic experience of music, but which, nevertheless, is expected to speak and judge music competently, expertly and objectively. Perhaps this is the reason that music criticism is rarely recognized as a legitimate object in the current auto-theoretical focuses of the humanities – philosophy and the science of music. In a further perspective, the model of Leder and co-authors (2004) in relation to the aesthetic experience of music could also get its diachronic dimension and become a theoretical model for identifying the characteristics of music criticism in different historical periods of Serbian music criticism existence. The 'test' performed, therefore, implies one potential perspective and methodological framework for the *historization* of music criticism, in the form of

a complex exploration of the variables of each stage of the aesthetic experience of music criticism in its broader diachronic arc.

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