Современные проблемы музыкознания / Contemporary Musicology

2026/10(3)

eISSN 2587-9731

Psychology of Music

Original article
UDC 782.91
https://doi.org/10.56620/2587-9731-2026-3-200-241
EDN SAMKNX

The structure of musical experience: An attempt to construct a theoretical model

Dina K. Kirnarskaya
Gnesin Russian Academy of Music,
Moscow, Russian Federation,
✉*d.kirnarskaya@gnesin-academy.ru*,
https://orcid.org/0000-0003-1059-5776



Abstract. In recent years, interest in music as a trigger of musical emotion has grown significantly. A substantial body of theoretical and experimental research includes publications summarizing existing concepts of musical emotions—their origin, attributes, and internal hierarchy. Among them is the present article, which proposes placing emphasis on aesthetic emotion—the least studied in psychological literature yet the most essential in real-world

© Dina K. Kirnarskaya, 2026

Translated by Irina G. Latysheva

perception—as well as on the significance of musical experience within a specific culture as a prerequisite for the emergence of aesthetic feeling. As a conclusion, a hypothetical model of musical experience is proposed, the foundation of which is musical experience, with aesthetic feeling serving as an indispensable accompanying element across all levels of perception, where the trigger of musical emotion is its contagiousness/synchronization with an imaginary intonational hero. This article continues the author's previous work published in the journal *Contemporary Musicology*, 2025, 9(3).

Keywords: musical emotion, emotional contagion, synchronization, imaginary hero, aesthetic feeling, musical experience

For citation: Kirnarskaya, D. K. (2026). The Structure of Musical Experience: An Attempt to Construct a Theoretical Model. *Contemporary Musicology, 10*(3), 200–241. https://doi.org/10.56620/2587-9731-2026-3-200-241

Музыкальная психология

Научная статья

Структура музыкального переживания: опыт построения теоретической модели

Дина Константиновна Кирнарская
Российская академия музыки имени Гнесиных,
г. Москва, Российская Федерация,
✉d.kirnarskaya@gnesin-academy.ru,
https://orcid.org/0000-0003-1059-5776

Аннотация. В последние годы возрос интерес к музыке как возбудителю музыкальной эмоции. Большой корпус теоретических и экспериментальных исследований включает публикации, обобщающие имеющиеся представления о музыкальных эмоциях — их происхождении, признаках и внутренней иерархии. К их числу относится и настоящая статья, в которой предлагается сделать акцент на эстетической эмоции, наименее изученной в психологической литературе и наиболее существенной в реальном восприятии, а также на значении музыкального опыта в рамках определенной культуры, являющегося условием возникновения эстетического чувства. В качестве вывода предложена гипотетическая модель музыкального переживания, фундаментом которой выступает музыкальный опыт, а эстетическое чувство — непременным сопровождающим элементом на всех уровнях восприятия, где триггером музыкальной эмоции является ее заразительность / синхронизация с воображаемым интонационным героем.

Данная статья продолжает предыдущую работу автора, опубликованную в журнале «Современные проблемы музыкознания» (2025, т. 9, № 3).

Ключевые слова: музыкальная эмоция, заражение, синхронизация, воображаемый герой, эстетическое чувство, музыкальный опыт

Для цитирования: *Кирнарская Д. К.* Структура музыкального переживания: опыт построения теоретической модели // Современные проблемы музыкознания. 2026. Т. 10, № 3. С. 200–241.
https://doi.org/10.56620/2587-9731-2026-3-200-241

Introduction

In the twenty-first century, the scientific discussion of musical perception has increasingly focused on interpreting various aspects of musical emotion. Its close connection with the course of our thoughts, bodily physiology, and the regulation of human behavior is of great significance: emotion acts as the quintessence of humanity, as a connecting people's relationships with the world around them, their interests, and their actions. Particular attention to emotional experience—both musical and otherwise—emphasizes the intrinsically humanistic nature of this topic. In contrast to artificial intelligence, which currently stands at the epicenter of public attention and societal expectations, emotion is characteristic exclusively of living beings, including humans. Awareness of our uniqueness and the drive to understand the capacities of *Homo sapiens* in comparison with the potential of artificial intelligence become especially crucial; thus, investigating musical art as an emotional trigger—a mechanism that sets inner processes in motion—leads to a deeper understanding of human nature itself.

Much is known about musical emotion as a phenomenon lying at the intersection of psychology and musicology. The number of publications on this topic, mostly dating from the twenty-first century, exceeds one hundred. At the same time, musical perception and, correspondingly, musical emotion fall into the category of a "black box." Unsurprisingly, there is still no universally accepted model of musical emotion, as its origin and structure remain incompletely understood. Nevertheless, attempts are continuously made to present an overall picture—a preliminary model comprising constituent levels and structural elements [1; 2; 3; 4; 5; 6; 7].

This article proposes another version of a musical emotion model, concluding with a schematic visual representation. Clarity and the accompanying structural organization can sometimes justify a certain degree of incompleteness and imprecision [8; 4], which can hardly be fully overcome, since building a model requires not only reliable information but also inevitable approximations and subjective inferences. As Emily Dickinson wrote: "*Tell all the truth but tell it slant / Success in Circuit*

lies"[1]—that is, in an approximation contextualized around the central idea. At best, a holistic concept contained within a theoretical model—even if highly imprecise and tentative—helps us comprehend the current state of our knowledge regarding the subject, identify clear gaps, and outline the most promising avenues for future research.

The Psychological Mechanism of Deciphering a Musical Statement

In the first chapter of *Eugene Onegin*, Alexander Pushkin described his creative process as a search for a union between sounds—in this case, phonetic harmonies and linguistic signs on the one hand, and the author's feelings and thoughts expressed through these sounds on the other. By calling this union "magical," the poet directs the reader toward the unfathomable, magical nature of creative intuition.[2] Whether one terms such unity a synthesis of content and form or of the signified and the signifier, the psychological parameters of this union belong equally to the psychology of creativity and the psychology of perception: just as the poet and composer embody their feelings and thoughts in sounds, listeners retrace this path, striving to decipher the feelings standing behind the sounds.

Studying the nature of feelings experienced by the listener constitutes an fundamental task of psychological science. Some researchers accord priority to real, lived emotions—and in many cases, to their equivalent physiological reactions, such as changes in heart rate, body temperature, cortisol levels, skin conductance, trembling, and the appearance of "chills" or "goosebumps" [9; 10; 11; 12; 13; 14]. Other scholars focus not so much on *induced* (actually experienced) emotion as on *perceived* and understood emotion [15; 16; 17; 18]. The former group can be conventionally termed emotivists, and the latter cognitivists [19].

Emotivists initially adopted the so-called basic emotions as their point of departure—joy, sadness, fear, and anger [20; 21; 8; 11]. Soon, however, another classification prevailed, relying on two factors identified by psychologists: *valence*, which indicates the extent to which the listener perceives the emotion

[1] Dickinson, E. (1999). *The Poems of Emily Dickinson: Reading Edition* (R. W. Franklin, Ed.). The Belknap Press of Harvard University Press, p. 1263.

[2] Pushkin, A. S. (1950). *Complete Works* (Vol. 5, p. 35). Publishing House of the USSR Academy of Sciences.

reflected in the music as positive or negative, and *arousal*, which indicates the degree of activity in the sound—that is, the extent of its departure from a neutrally calm emotional state. Objecting to the so-called basic emotions (which they call "*garden-variety emotions*", meaning everyday feelings), researchers suggest that musical emotions are better described through a constructionist approach:

> ...by adopting a constructionist approach to emotions. In this approach, the acoustical cues present in music can be mapped onto variations of core affect (i.e., activation and valence), which become discrete percepts thanks to the onset of quick associative mechanisms that integrate information from past knowledge, contextual information, and the listener's current psychological state [16, p. 14].

The constructionist approach, which does not require assigning names to musical emotions but merely describing them through activation and valence, has taken root in experimental psychology alongside the use of basic emotions when demanded by an experimental design [15; 22; 23; 24]. At the same time, in theoretical works outside the framework of empirical experiments, authors have characterized the content of musical experiences without any reference to everyday or constructionist methods, considering them merely auxiliary tools incapable of adequately describing the full richness of musical experience [2; 3; 1; 5].

A common platform for all researchers—emotivists and cognitivists, musicologists, psychologists, and philosophers alike—can be found in the concept of music as a form of communication: they all perceive music as an act of social interaction, as a dialogue between the author and the audience. In a psychological sense, the communicative nature of musical perception as a special case of artistic discourse has been confirmed repeatedly by the quasi-personal nature of the utterance itself, symbolically interpreted as the "voice of the Other" [25; 26; 1; 2; 3]. The musicologist Vyacheslav V. Medushevsky asserts that music presents an "intonational hero" from whose inner perspective the music views the world: this hero, akin to the lyrical hero in poetry, is that very undeclared and unspoken "I" that engages in dialogue with the listener [27].

It is highly likely that embedded within the essential nature of the psychology of musical communication is the ancient function of musical art—the creation of social cohesion and the unification of people around socially significant emotional states.

Classic examples of this kind include military songs or funeral marches. In such cases, the mechanism of empathy and compassion acts as an artistic technology for generating emotional and, at times, practical unity. The psychological content of situations where music serves as a unifying factor—with participants ranging from large social groups to individual listeners—has been termed contagion or synchronization, meaning the transmission of the emotional state encapsulated within a work to its audience. An analysis of musical communication at the physiological level has confirmed the validity of such an interpretation, as both bodily manifestations and cerebral processes are actively involved in the act of communication [9; 28; 21; 11; 13; 4; 29].

In support of the physiological and emotional rootedness of the social communication function inherent in music, scholars write:

> Music can be construed as a technology that builds on the capacity of humans to synchronize with external sources. Its structure is optimally tailored to recruit and sustain mechanisms of synchronization. … emotional responses arise as experiential manifestations of feedback processes for synchronization. … When participants empathized with others in emotionally charged situations, activation was observed in brain areas associated with facial and gestural processing, as well as the premotor mirror-neuron area. Activation of such areas may help individuals to coordinate their actions in emotionally charged contexts [30, pp. 365–367].

Thus, the perception of music can be represented as an internalized process of social interaction, as a dialogue with the "voice of the Other" encoded within the music. Further elaboration of this mechanism logically presupposes imitation of the communication expressed in music through various vocal, gestural, and motor manifestations. Such mimesis synchronizes the emotional expressions of both speaker and listener: the inner movements conveyed by the composer and expressed through the entire set of acoustic parameters, are synchronously reflected within the listener's internal space, generating a *mirroring* effect—a mirror-like reproduction of the emotional state conveyed in the music. The terms *synchronization, mirroring*, and *mimicking* enter the contemporary vocabulary of musical psychology as designations for the mechanism by which emotional experience is internalized and transferred into the listener's inner space during musical perception.

Mimetic copying of the emotion embedded in music as a consequence of an empathetic response to the mood of the "musical interlocutor" is widely accepted in the psychological community. Publications summarizing contemporary experimental data at different stages of research on this subject note synchronization of this kind [13; 1; 5; 3; 2; 7]. Furthermore, a similarity is observed between music and other arts where empathetic co-experiencing exists as a sign of socially significant communication [3; 2]. Yet, there are also distinctions that render musical art unique. While in the case of theatre, visual arts, and literature, the viewer/reader can be considered a witness behind a removed "fourth wall," in music, the listener becomes a co-participant and co-performer—meaning the process of synchronization extends considerably further [31; 32; 29]. The particular closeness of this synchronization to the listener is linked to the involvement of the listener's bodily motor skills and vocal activation in the process. No other art form expresses its mimetic content through bodily channels of perception.

The psychological identification of the listener-interlocutor with the music's intonational hero through the mechanisms of contagion and synchronization makes the process of emotional interaction with music truly unique. Is this not why music frequently emerges as the favorite art form in sociological surveys? Scarcely anything can compare to music in the intensity of its emotional impact, and consequently, in the strength of its emotional connection with the audience. On this matter, the authors of a comprehensive review article write:

> When engaged in musical behaviors, including music listening, synchronization can occur in several ways that afford a degree of tight behavioral and perceptual coupling that is not possible with most if not all other stimuli. That is, music is unique in its capacity to permit precise and sustained synchronization [30, p. 368].

It follows from the above arguments that contagion and synchronization the psychological mechanisms underlying them—must inevitably become part of the proposed model of musical emotion. The emotion perceived and deciphered during music listening "infects" the listener, synchronizing their feelings with those expressed in the music; the degree of activity and efficacy of this process is such that the listener is psychologically involved in the process of music-making not so much as an outside

observer, but as a co-participant and co-performer. In this connection, a natural question arises regarding the link between musical parameters and the psychological reaction to them: what exactly and in what manner does the listener react to during the process of synchronization, and what tunes them in, and how?

A recent experiment confirmed the decisive role of performance parameters in shaping the listener's emotional response. Predictably, the more expressively and professionally the music is performed, the more powerfully it affects the listener and the more reliably it conveys its inherent emotional message [33]. The role of these expressive means of interpretation—timbre, tempo, dynamics, and articulation—in forming, and thus modeling, musical emotion has long been established and is widely recognized within music-psychological discourse [20; 26; 25; 27; 34; 35].

Among the mechanisms associated with the contagious effect of music, those identified by Patrik Juslin and Daniel Västfjäll as factors influencing the listener's emotional response stand out [8]. Many researchers refer to this list, in one form or another, by the acronym BRECVEMA, formed by the initial letters of each component [23; 7; 4; 11; 2].[3] It can be presented as eight mechanisms constituting the BRECVEMA model, summarized as follows: 1) Brainstem reflex (reaction to sudden and sharp changes in sound, such as an unexpected loud accent); 2) Rhythmic entrainment (synchronization of bodily rhythms, particularly heart rate, or activation of bodily responses in reaction to fast dance music); 3) Evaluative conditioning (association of music with other positive or negative stimuli, such as those originating in childhood); 4) Contagion (the process of recognizing an emotion embedded in music through similarity, for instance, to vocal prosody); 5) Visual imagery (emotion induced by visual associations arising during listening); 6) Episodic memory (when music evokes associations with specific events tied to it in the listener's life); 7) Musical expectancy (reaction to the fulfillment or violation of expectations related to musical syntax, such as reactions to tonal-

[3] See also: Barradas, G. T. (2017). *A cross-cultural approach to psychological mechanisms underlying emotional reactions to music* (Doctoral dissertation, Uppsala University). https://www.dissertations.se/dissertation/ec1849008f/

harmonic tension or resolution); 8) Aesthetic judgment (a subjective value judgment about the music, at times triggering a feeling of delight).

It would perhaps be easier to name the psychologists who do not refer to or utilize this list than those who find it fully acceptable, which speaks both to an acute need for such a model and to the absence of alternative proposals. The acoustic properties of music possessing a certain contagiousness are identified by the authors quite convincingly; the only questionable aspect appears to be their peculiar duplication, where, for example, Nos. 3 and 6 signify roughly the same thing: linking the sound to particular personal memories. Examining all eight proposed parameters from this perspective leads to their reduction to two core mechanisms: contagion/synchronization as a mode of emotional interaction between music and the listener (*contagion*), and aesthetic evaluation (*aesthetic judgment*) [19].

In addition to the aforementioned psychological mechanisms of musical perception, such as contagion and synchronization, aesthetic evaluation is also involved in this process [19]. The judgment of the beauty and originality of an artistic conception and performance—formed unconsciously by the listener—leads to the emergence of aesthetic feeling. Its paradoxical nature in a psychological sense lies in the fact that, on the one hand, it is frequently cited as the most crucial factor in emotional responsiveness to music, while on the other, it proves extremely difficult to study empirically. Musicology—and psychology following in its wake—frequently ties aesthetic feeling to the emotional reflection of a harmoniously organized system of expectations and their violations, a perception for which only a listener familiar with the grammatical rules of the style is prepared [5; 36; 31].[4] Jennifer Robinson [5] proposes several factors which, similar to the Juslin–Västfjäll classification, can likewise be reduced to two main vectors simultaneously eliciting musical emotion: the mechanism of contagion/synchronization, which in many cases triggers bodily-motor and vocal mimetic reactions (whether real or imagined), and cognitive references to the genre and grammatical rules of musical structure, including expectations, which the author associates more closely with aesthetic response.

[4] See also: Meyer, L. B. (1956). *Emotion and Meaning in Music.* University of Chicago Press.

Commenting on scientific concepts of musical perception that encompass both direct psychophysiological reactions and more mediated emotional-cognitive responses to sound, the researcher concludes:

> What has not been widely noticed is that music can arouse emotions in these various different ways at the same time. Furthermore, the different mechanisms may be simultaneously arousing different emotions or mood states [5, p. 674].

How one might "harness the horse and the trembling doe to one cart"—that is, how to combine, in a psychological sense, rather coarse and nearly physiological contagion-type reactions ensuring emotional synchronization between the music and the listener on the one hand, with refined aesthetic emotions linked to genre-grammatical rules of the musical statement and the evaluation of beauty and integrity of musical expression on the other—remains not entirely clear. While noting the constant presence of the contagion/synchronization psychological mechanism in shaping musical emotion, one can observe a certain difficulty in examining it alongside quasi-intellectual aesthetic feeling. This problem is characterized by Patrick Hunter and E. Glenn Schellenberg—highly respected authors in psychological circles—as "theoretical debates, which are currently deadlocked" [37, p. 155].

Since aesthetic emotion, in all its completeness and psychological reality, represents more or less a terra incognita, various hypothetical statements and interpretations remain permissible regarding aesthetic experiences. Investigating the nature of this aesthetic feeling and its psychological content constitutes a distinct task—one that empirical aesthetics has only very recently begun to address.

The Power of Beauty: In Search of Its Source and Tools of Influence

In the poem *The Beauty* (*Krasavitsa*), Alexander Pushkin speaks of the great power of the aesthetic feeling, likening it to a religious one.[5] Essentially agreeing with the poet, experimental scientists do not deny the significance of this feeling: it appears in a multitude of studies [5; 1; 38; 39; 40]. The power of aesthetic impact

[5] Pushkin, A. S. (1950). *Complete Works* (Vol. 3: Poems 1827–1836). Publishing House of the USSR Academy of Sciences, p. 239.

is also mentioned, in particular, in William Shakespeare's *Hamlet*, when referring to the actor's empathetic identification with the imaginary Hecuba, which evokes tears: "What's Hecuba to him, or he to Hecuba, / That he should weep for her?".[6] However, the extent to which the psychology of musical-aesthetic feeling and the listener's empathetic interaction with music have been developed varies greatly: the mechanism of recognition/induction/contagion of the emotion embedded in music has received a significantly larger share of attention. Recently, this relatively well-understood topic has been further elaborated, shedding light on individual differences and the role of context in musical perception without altering the main vector of research—the study of music's emotional impact through mimetic contagion [23; 24; 41; 11; 12; 42; 33; 7].

For all the relevance and scientific validity of investigating individual differences and contextual effects on musical emotion, this research can be characterized as "searching under the streetlamp"—that is, searching where it is relatively bright, given existing knowledge regarding the psychology of emotional response to music through a kind of identification with its intonational hero. At the same time, the aesthetic feeling—the aesthetic response to music—exists primarily as a statement of fact rather than as a clarified psychological mechanism. Extremely characteristic in this regard is a statement by a group of authors who pose fundamental questions that as yet lack convincing answers:

> That is, before our understanding of the mechanisms of emotion induction by music can be successfully advanced, it might be helpful to know something about the nature of music-induced emotion itself. Which emotive states are most (and least) frequently induced by music? Are these states specific emotions? How can we adequately classify and measure them? How do these "music emotions" relate to extramusical emotional experience? And, finally, do music-induced emotions differ sufficiently from everyday emotions to warrant a domain-specific classification? [43, pp. 494–495].

It might seem somewhat inappropriate to cite researchers whose ideas were articulated nearly two decades ago. Yet it is not: unlike technical sciences, knowledge in the humanities advances fairly slowly, and breakthrough ideas are relatively few; scholars, including psychologists, frequently turn to predecessors—at times quite distant—whose thoughts have lost none of their relevance to this day. The cited article

[6] Shakespeare, W. (1891). *The tragedy of Hamlet* (H. N. Hudson, Ed.). Ginn & Company. (Original work published ca. 1599), p. 121.

quotes an author whose work was published nearly a century and a half ago, yet the question he raised still remains unanswered:

> In *The Power of Sound*, Gurney (1880)[7] stated that "The prime characteristic of Music, the *alpha* and *omega* of its essential effect: namely, its perpetual production in us of an emotional excitement of a very intense kind, which yet cannot be defined under any known head of emotion" [43, p. 495].

Seeking to shed light on the state experienced by listeners, the authors of the study tentatively interpreted it as the perception of beauty, for which the experiment's participants attempted to find descriptors such as sublimity, wonder, transcendence, tenderness, nostalgia, and peacefulness. Emotions of this kind accompany aesthetic feeling—or rather, constitute its core—which is particularly noticeable in music characterized by sadness and melancholy. Aesthetic experience, coloring all shades of sorrow from despair to light melancholy, transforms these manifestations and elevates them. Listeners in such cases frequently use that very word—*sublime*. In other words, art turns ostensibly negative emotions into positive ones when the sense of beauty overshadows and transforms any everyday associations linked with sadness. In using the terms "melancholic" or, even more so, "transcendent", subjects seemed to be attempting to grasp that special quality accompanying the experience of various shades of sadness in music: they were likely trying, as best they could, to describe the aesthetic feeling or catharsis that accompanies their musical emotions.

The emotions observed by the experimenters were termed *refined* by psychologists—far removed from ordinary everyday impressions:

> … it would clearly be wrong to downplay the emotional significance of music-induced feelings, should these feelings fail to be consistently followed by those overt actions or by the neurobiological patterning that is characteristic for certain basic emotions [43, p. 515].

Thus, the authors enter the debate between emotivists and cognitivists on the side of the latter. Their opposition has already been mentioned earlier both in the present article and in the preceding publication [19]. Virtually all music psychologists address this topic in one way or another; as an example, one could cite a dozen relatively randomly selected works, five of which are written predominantly by emotivists [12; 13; 20; 44; 15], while the other five are written primarily

[7] Gurney, E. (1880). *The power of sound*. Smith, Elder, & Co, p. 120.

by cognitivists [18; 17; 2; 6; 1]. However, the issue remains under discussion, and psychologists in this case refrain from overly categorical judgments.

Scholars, as a rule, cite the views of both camps, by no means denying the presence of real emotions in the process of musical perception, but emphasizing their weakened profile in terms of intensity and their utter dissimilarity to everyday experiences—which indirectly indicates that we are dealing with aesthetic feeling, with the experience of beauty. If emotions in the strict sense of the word presuppose an assessment of an individual's well-being and safety (perhaps identifying danger, attack, or, conversely, security and support), then during musical perception, such an analysis is clearly absent. Refusing to accord musical emotions classical emotional content, the authors put forward aesthetic experiences as the only relevant ones. A vivid example of this kind is a comprehensive philosophical study by Federico Lauria, based on an examination of a vast corpus of literature on the topic [2]. Unpacking his colleagues' stance, the author pays significant attention to concepts such as

> …aesthetic experience, aesthetic appreciation, and aesthetic emotion: The topic relates to controversies regarding the nature of aesthetic experience and, more recently, of aesthetic appreciation and aesthetic emotions. The very possibility of musical emotion is puzzling for traditional views of aesthetic experience as disinterested [2, p. 4].

Referenced here is the foundational concept of emotion as being pertinent to an individual's well-being and safety: in this sense, according to the author, emotional experience falls outside the conceptual domain outlined by "emotion" and constitutes a phenomenon of a different order.

Refusing to recognize musical emotions as emotions proper, the author goes no further than denying the identity between musical emotion and ordinary everyday experiences. He writes:

> Music can move us deeply as we attend to its beauty, complexity, subtlety, and expressive properties. Still, this affective appreciation clearly differs from garden-variety emotions such as sadness, happiness, or anxiety [2, p. 12].

The author acknowledges the contradictory nature of the problem, the essence of which lies not so much in the fact that musical experiences are different from ordinary everyday experiences, but in the fact that the character and nature

of the aesthetic emotion accompanying musical perception remain not fully understood. The denial of the reality of emotions experienced under the influence of music stems not only from the polemical nature of the stances in this eternal debate—real *vs*. imagined—but, as one might assume, also from the constant and immutable presence of aesthetic emotion in musical perception. Aesthetic emotion, as an experience of beauty, permeates interaction with music from top to bottom, at times appearing to displace all other comparisons, associations, similarities, and even such seemingly indisputable manifestations of emotionality as physiological reactions.

Bringing aesthetic emotion to the fore, Stephen Davies argues in favor of those who are willing to recognize an experience elicited by music and unlinked to mimesis as a genuine emotion—that is, the existence of a pure and untarnished aesthetic emotion that bears no resemblance to a real emotional reaction to anything whatsoever [1, p. 34]. The author notes that *arousal* (a feeling of excitement or being moved) can arise even without a mimetic reaction to the experiences depicted in the music: sad music may not plunge the listener into a state of sadness at all, yet remain stirring and generate emotional arousal by virtue of the aesthetic feeling it has awakened—a feeling that sustains the individual both while the music is sounding and after it has faded, leaving a memory of an experienced artistic shock.

In other words, a number of researchers are willing to grant pride of place in evoking musical emotion to the aesthetic feeling. Such a preference is particularly widespread among scholars in the humanities who lean toward a cognitivist stance, considering musical emotions to be imagined rather than real [1; 3; 2; 5]. Either these authors themselves, or those they cite in agreement with them, attach substantial importance to the musical-textual phenomenon—namely, expectations and violations of a musical-grammatical nature in connection with the psychology of musical perception. The simplest example of this kind is a submediant chord (VI) sounding in place of the expected tonic (I) within the European tonal system, generating a sense of uncertainty and, consequently, a certain tension. Conversely, the harmonious unity and equilibrium of a work's pitch-rhythmic structure create a sense of stability and balance [36; 31].[8] Based on

[8] Meyer, L. B. (1956). *Emotion and Meaning in Music*.

the listener's instantaneous and unconscious evaluative judgments regarding the heard musical text, an aesthetic feeling is formed; it is no coincidence that Kant, as well as earlier philosophers, linked this feeling to the "power of judgment" (*Urteilskraft*).

Emotivist psychologists, nevertheless, do not deny either the participation of expectations/violations or aesthetic judgment as such in the formation of musical emotion [8]. However, they tend to reproach their colleagues for overestimating the cognitive factor and insufficiently linking musical emotions to the musical triggers that evoke them:

> Research on music and emotions has failed to become cumulative because music researchers have either neglected underlying psychological mechanisms or assumed that musical emotions reflect a cognitive appraisal … Specifically, researchers have studied musical emotions without regard to how they were evoked, or have assumed that the emotions must be based on the "default" mechanism for emotion induction, a cognitive appraisal [8, p. 559].

The stance of these authors is by no means obsolete; the taxonomy of musical triggers they compiled in relation to their psychological effects is cited by colleagues as foundational and can be accepted "by default" as the basis for a model of emotional response to music [4; 7].

Despite this, Mark Reybrouck and Tuomas Eerola equate the significance of both approaches, that is, they logically separate the direct induction of musical emotions that affect perception from the aesthetic appraisal of the musical whole, which plays a different role in this process. The former is assigned the role of *nature* (the biological factor), while the latter fulfills the role of *nurture* (the cultural factor) [4, p. 10]. Furthermore, the neuroanatomical proximity of the rational and emotional vectors in human life is widely acknowledged in the literature, as there is no separate specialization of brain regions governing cognitive processes and those linked to emotive processes [4; 9; 44; 45; 29].

Thus, the two-tiered perception of music as an acoustic phenomenon on the one hand and as a cultural-aesthetic phenomenon on the other can be considered quite well-established in the psychological literature. At times, this duality is explicitly stated; in other cases, it seems implied or even bypassed. Nevertheless, the "body" (the sound) and the "soul" (the aesthetic substance of the musical whole) are disputed by no one, evoking diverse contextual connotations and interpretations. The crucial

conclusion drawn from experimental psychology data is the idea of the unity of the emotional and cognitive components of music perception—a synergy shared with other aspects of human perception. The link between feeling and reason, ordained by human nature itself, cannot be severed, whether in terms of cerebral localization or in terms of temporal priority of the former over the latter.

A certain common denominator in the psychological description of musical emotion can be considered *arousal* (an elevation of spirit), noted by many scholars among both emotivists and cognitivists. Equally popular is the designation *moved* (being touched), which likewise raises no objections [21; 2; 5; 3].[9] Musicologists would rather refer to being moved or spiritually elevated as an aesthetic feeling—an intuitive response to the beauty of the music heard. After all, if a composer is talentless and uninteresting, no *arousal* will occur, even if outward signs of martial fervor or a lullaby's tranquility are easily discernible. *Arousal* and being *moved* are emotional reactions to musical beauty, which imparts power and persuasiveness to the composer's expressive intentions.

The unity of *contagion*—the power of music to imbue the listener with its embedded feelings—and its aesthetic component, resulting from the evaluation of harmony and proportion across all constituent structural elements, was explicitly formulated by Stephen Davies:

> ...if we never found music expressive, we would not be moved by it. In other words, it identifies the close and mutual dependence of our experience of music and the judgments we make concerning its features [1, p. 23].

In the author's discourse, the word *judgment* carries the greatest weight. Given the repeatedly confirmed connection between the emotive and cognitive components of brain activity, not every judgment relies by its psychological nature on logical operations and inferences; some arise instantaneously and intuitively, while remaining intellect-driven reactions to observed relationships and proportions. This is precisely what occurs in musical perception, which shapes our appraisal of what is heard. The author emphasizes the dependence

[9] See also: Barradas, G. T. (2017). *A cross-cultural approach to psychological mechanisms underlying emotional reactions to music.*

of musical experience on judgments about the heard music: aesthetically unconvincing musical ideas cannot render our musical experience emotionally rich.

Long before the birth of the psychology of music as a scientific field—including empirical aesthetics—Pushkin perceptively observed in his 1830 poem *Elegy* (*Elegiya*):

> Sometimes I'll sink in harmony again,
> Or wet my thought with tears of joy and pain.
> (Translated by Evgeny Bonver).[10]

Thus, in a single phrase, the poet laid bare the core psychological parameters of artistic perception, including musical perception: first, emotional contagion by the feelings of virtual characters; and second, the aesthetic feeling accompanying these experiences. In a psychological sense, Pushkin's introspection is valuable as testimony to the inseparability of contagiousness and aesthetic judgment—*contagion* and *arousal*—where the former is represented by "tears of joy and pain", and the latter by "sink in harmony." Not stopping there, the poet offers yet another testament of this kind, this time through the lens of music: Antonio Salieri, as a character in the "little tragedy" *Mozart and Salieri*, speaks with utmost psychological fidelity:

> Born with a love of art, when as a child
> I heard the lofty organ sound, I listened,
> I listened and the sweet tears freely flowed.
> (Translated by Antony Wood).[11]

The young Salieri becomes imbued with the feeling conveyed in the music; he is moved because this affective state is engendered and reinforced by the aesthetic perfection of the sound he hears. The music is beautiful, and his aesthetic experience in this instance proves extraordinarily intense—from that moment on, he can no longer part with music, as he feels a constant need to experience the sensation of "sinking into harmony."

From a psychological standpoint, it is desirable to clarify precisely what within the musical whole the aesthetic feeling responds to, what engenders it, how musical beauty is subjectively experienced, and what determines

[10] Pushkin, A. S. (1830). *Elegy* (Y. Bonver, Trans.). RuVerses. https://ruverses.com/alexander-pushkin/elegy/5288/

[11] Pushkin, A. S. (1982). *Mozart and Salieri: The little tragedies* (A. Wood, Trans.). Angel Books; Dufour Editions. (Original work published 1830), p. 36.

the aesthetic response on the part of the listener—or, in other words, what psychological mechanism triggers the listener's aesthetic reactivity. These analytical objectives closely resemble Salieri's desire "to test harmony with algebra,"[12] which constitutes the overarching research goal of psychological science.

Aesthetic Feeling: For All or For the Chosen Few?

Placing into Mozart's mouth a reflection on the impact of harmony on humans—when he remarks with a touch of regret, "Oh, if everyone could feel the power of harmony!"[13]—the poet essentially raised two implicit questions: first, what exactly should be understood by the harmony that evokes aesthetic feeling; and second, whether every listener is prepared to respond to this harmony. As previously noted, existing literature largely attributes the emotional and semantic facets of sound to non-notated properties controlled by the performer; that is, contagion (emotional *contagion*) is primarily associated with interpretive means—tempo, timbre, loudness, register, range, and articulation [34; 27; 31; 25; 33]. The aesthetic dimension of sound, by contrast, falls primarily within the composer's domain and consists in an intuitively grasped relationship among the structural elements of the musical whole across all its levels.

The relative autonomy of a musical statement's semantic meaning and its aesthetic component was expressed by Medushevsky in his article on the dual nature of musical form. He noted that the intonational form, associated with non-notated properties of sound, aligns with right-hemispheric processes of a predominantly emotional nature, whereas the analytical form, linked to pitch-rhythmic parameters and the aesthetic aspect of music, engages left-hemispheric processes of a structural-architectonic nature [34]. Although the neuropsychological specialization of the cerebral hemispheres was identified relatively recently (in the mid-twentieth century), and laboratory research into their relatively autonomous functions gained momentum at the turn of the twenty-first century, musicology observed the tight link between aesthetic experiences and the fulfillment/violation of listener expectations as a musical text unfolds immeasurably earlier. As early as the era of Brahms, in the second half of the nineteenth century, his passionate admirer

[12] Pushkin (1982), p. 36.
[13] Pushkin (1982), p. 36.

and anti-Wagnerian Eduard Hanslick spoke of the structural-grammatical dialogue between music and listener as the source of aesthetic feeling. Authors of a recent study corroborated his insight, asserting a more pronounced aesthetic reaction among musically educated listeners:

> Indeed, a listener with no theory training may be less likely to be—in the words of Eduard Hanslick (1986)—"continuously following and anticipating the composer's designs, here to be confirmed in his expectations, there to be agreeably led astray" [38, p. 20].

If one chooses not to refer to such early references to the harmonic perfection of the musical whole as perceived through expectations and violations of known regularities, one can rest content with the extraordinary popularity of the views of American musicologist Leonard Meyer.[14] His core thesis serves as a commentary on and reinforcement of Hanslick's ideas: it is easier to find a music-psychological paper citing Meyer's seminal publication than to find one without such a reference—rough estimates put the number of citations to his work at 8,281. Within Russian musicology, Medushevsky follows this Hanslickian tradition, asserting that music-psychological discourse could hardly exist without factoring in expectations that are alternately fulfilled or violated in the course of musical exposition [36]. Similarly, Leo A. Mazel wrote about the inertia of perception and its disruption as paramount factors in the artistic impact of music [46, pp. 218–226].

Experimental music-aesthetic research appearing in recent years—mainly within the current century—frequently contains "bad news": not only is there a noticeable lack of practical knowledge regarding real musical-aesthetic experience, but one must also concede that the variation in musical-aesthetic impressions across different individuals is immense. In evaluating music or a performance, an individual may at times disagree with themselves if they hear the exact same music or performance after a brief interval. The criteria for judging musical quality and performance quality prove exceedingly unstable and vague, failing to show the unity one might hope for even among professional musicians [47; 48; 49]. As some psychologists observe: "Consequently, to explain why people differ so much in what they like and prefer continues to be a challenge for the field" [50, p. 58].

[14] Meyer, L. B. (1956). *Emotion and Meaning in Music.*

Patrik Juslin, who can without exaggeration be called a leader in contemporary music psychology, is likewise not overly reassuring:

> I define aesthetic judgment here as a process by which the value of a piece of music as "art" is determined, based on one or more subjective criteria (e.g., novelty, expressivity, and beauty) which relate to properties of the artwork, either its form or its content (Juslin, 2013). Moreover, I submit that aesthetic judgments of music are neither completely "objective," nor merely "subjective": They involve psychophysical interactions between objective properties of the music and person-dependent impressions of the judge. Thus, there are no absolute or universal criteria for aesthetic value [48, p. 94].
>
> Music is commonly regarded as one of the fine arts, but aesthetic responses to music are still poorly understood [49, p. 193].

Despite the differences across a whole array of criteria—the interests and preferences of listeners, their upbringing and background, and the conditions and objects of perception—it has been possible to confirm the dependence of aesthetic impression on expectations and their violations in the course of musical perception [51; 39; 38; 52].

A team of British scholars conducted an experiment with 81 music lovers and reconfirmed this conclusion:

> On the one hand, simplicity might be expected to promote experiences of beauty. Indeed, according to the processing fluency theory, perceived beauty may be influenced by the ease with which a piece can be cognitively processed, where the easier it is to process the piece, the more beauty may be experienced. On the other hand, beauty judgements are likely also intrinsically related to the listener's expectations, which are based on their knowledge of musical syntax. Here, it is recognised that while it may be a positive experience for the listener when a piece of music unfolds as anticipated, a degree of unexpectedness, surprise, or novelty in music can lead to greater feelings of pleasure, an experience that (as we discuss below) people associate with beauty [51, p. 3].

Serbian researchers arrived at the same conclusion when studying the perception of musical beauty by professional musicians—pianists, composers, and musicologists. Their study material consisted of a recently composed avant-garde work incorporating magnetic tape. Among other perceptual parameters,

the psychologists investigated aesthetic emotion and its musical triggers. The authors succeeded in confirming the quasi-intellectual, cognitive nature of aesthetic experience, which is particularly closely linked to the perception of contemporary music and the comprehension of its structure:

> Thus, some contemporary views presuppose those aesthetic judgments and aesthetic modes of engagement are vital elements of aesthetic emotions evoked primarily by cognitive mechanisms [52, p. 48].

Thus, the psychological insight of musicologists regarding the role of perceiving musical structures and the listener's unconscious dialogue with them can be considered empirically corroborated. It is quite probable that from this "technological" conclusion one could extract yet another piece of news—one that the musical community might consider rather good, while the rest of society might view as rather bad, hinting at an "elitist" underpinning to the capacity for musical perception. Its essence lies in the notion that musical education is, to a greater or lesser degree, necessary for a fully developed aesthetic perception of music. A number of experimental psychologists have arrived at precisely this—a second fact that can be considered established: the more educated and experienced the listener, the more complete their aesthetic experience. In a sense, a conclusion of this kind is self-evident; yet it is one thing to have logical probability or even conviction at the level of humanities discourse, and quite another to possess practical, empirical, and psychological reality.

Several recent studies confirm a more pronounced capacity among musically educated individuals for the aesthetic perception of music [38; 40; 53]. At the same time, it must be taken into account that the frequently mentioned musical expertise implies not so much formal professional music education as sufficient *musical experience*—a familiarity with a specific musical culture, which in most cases is entirely passive and operates purely at the listening level.

To what extent are musical impressions universal, at least potentially? This question, in either an explicit or a more covert form, is constantly present within the purview of psychologists. Following the approach of emotivists, a number of researchers focus on the perception of basic emotions and the coarser, predominantly acoustic properties of the musical whole linked to them, hoping

to find comparable understanding of both their own and an unfamiliar musical culture. The most illustrative experiments of this kind have for many years elicited commentary from colleagues. In today's world, where musical impressions surround people everywhere, it is far from easy to find psychologically "clean" material where a group of listeners would represent a kind of *tabula rasa*. Commenting on one such study, psychologists write:

> Impressively, findings from dozens of cross-cultural studies have shown that listeners across cultures agree on the emotions they perceive in music, even when hearing music from unfamiliar cultural groups. In one of the first studies of this kind, Fritz and colleagues (2009) demonstrated that listeners from the Mafa, an ethnic group in northern Cameroon, who had little to no exposure to Western music, were still able to recognise happiness, sadness, and fear in Western music. However, the Mafa's performance was lower than that of Western participants, indicating that cultural familiarity still provides relevant additional information [7, pp. 11–12].

The view of this group of psychologists aligns with that of colleagues who offer a twofold interpretation of musical impressions among people belonging to different cultures. While acknowledging the audience's capacity to respond adequately to salient acoustic phenomena—such as sudden bursts of loudness, dissonance, or timbral brightness [24]—and to recognize basic emotions in music, experimenters nevertheless maintain that the perception of an alien musical culture is possible only at the most fundamental, "grassroots" level. Thus, the significance of cognitive operations in musical perception and the limited possibility of a fully fledged interpretation of musical emotions within an unfamiliar musical culture are once again underscored [9; 28; 14; 54]. The last of the aforementioned researchers, working with Western European and Persian listeners, concluded that even physiological reactions to music are not so primitive: if the audience is unacquainted with the conventional language of a given musical culture, the music may fail to elicit any reaction at all [14, pp. 29–30].

A certain indifference toward the music of an unfamiliar culture also stems from the fact that, at best, only its "physical," most basic levels are accessible to us—tempo, timbre, loudness, rhythmic and melodic contour, and articulation. Yet the main element is missing: an aesthetic response to the heard material, which spiritualizes it and imbues it with sociocultural meanings.

This response, in turn, is absent because we are unfamiliar with the musical language of, for instance, an Indian raga. We cannot form expectations and register their violations in the process of listening to this music; that is, we cannot engage in a dialogue with it. It remains an alien-sounding object, certain features of which are perceived by us emotionlessly, lacking the key element—a genuine contact between listener and music, and the listener's involvement and active participation in this dialogue.

In answering the question of musical universals, one can state with a fair degree of certainty that music is universal in terms of its capacity to express basic emotions. However, it is by no means universal in its capacity to convey more complex nuances of feeling, narratives, or philosophical concepts. It is unlikely that a person unfamiliar with the European musical language would understand Tchaikovsky's Sixth Symphony as a musical "novel" about the tragedy of a solitary romantic caught in the vise of necessity that dooms him to destruction. The same applies to masterpieces of pop music that are less explicitly philosophical. It is difficult to imagine that an indigenous person spending their life as a hunter-gatherer in the Amazon rainforest would experience aesthetic pleasure from listening to songs by *ABBA* or *The Beatles*; the incomparable melodic beauty that elevates them to classics of their genre would remain misunderstood and unappreciated. At the same time, the emotional tone of these songs would be entirely open to such a listener: they would certainly not confuse dreamlike balladry with fiery dance tracks and could respond motorically to their rhythm.

Model Construction: Conclusions and Findings

For the purposes of constructing a model of emotional response to music, it would be fruitful to draw on Medushevsky's concept of "adequate perception":

> Adequate perception is an ideal, a benchmark of perfect perception of a given work, based on the experience of artistic culture as a whole. … In relation to the infinitely diverse acts of perception, as well as psychological and sociological types of perception, adequate perception turns out to be an invariant and a cultural norm [34, pp. 143, 155].

The author quite rightly termed "adequate" that perception which relies exclusively on the intrinsic properties of the music as such, separating it from the various fluctuations inherent in every case of real-world perception.

It is precisely the parameters of adequate perception that are uniform across highly diverse subjects of perception, insofar as they rest upon the objective data of the sounding musical phenomenon. And just as many physical processes are described as though occurring in a vacuum—whereas outside a vacuum they would unfold differently—the process of musical perception itself represents a theoretical construct to which actual acts of perception can only approximate.

At the same time, even an ideal model of adequate musical perception remains incompletely formulated and comprehended. That is, there exists no ideal object against which real situations of musical perception could be compared, with a certain benchmark originating from a conditionally envisioned ideal listener (a highly educated musician or musicologist) who perceives music that is well-known from experience and theoretically comprehended. In this music, much is known to such a listener—from the structural regularities to performance traditions, from landmark works to the evolution of the musical styles that shape it. If an analytical model of musical perception of this kind could be created, it could serve as a focal anchor for experiments envisioned by contemporary psychologists, where the material comprises a wide array of music (by no means limited to Western European), and the subjects are people of diverse races and ages whose musical emotions are observed not merely under laboratory conditions, but within highly varied real-life contexts.

Among the existing models of emotional response to music, the model proposed by Mark Reybrouck and Tuomas Eerola deserves special mention [4]. The two lower levels of this model place at its foundation emotions defined by their positive or negative valence and by the degree of arousal associated with the expressed emotional state—a constructive classification already discussed at the beginning of this article. At the next level, these dimensions are further specified through the feeling of *sadness* emerges (negative valence and low arousal). This model can well be taken as a basis: it reflects the main structural levels of perception, with basic emotions represented at a conditional middle level—*sadness*—and aesthetic emotion at a conditional upper level, experienced as awe, being touched, and perhaps nostalgia—*moved, wonder, nostalgia* (*Illustration 1*).

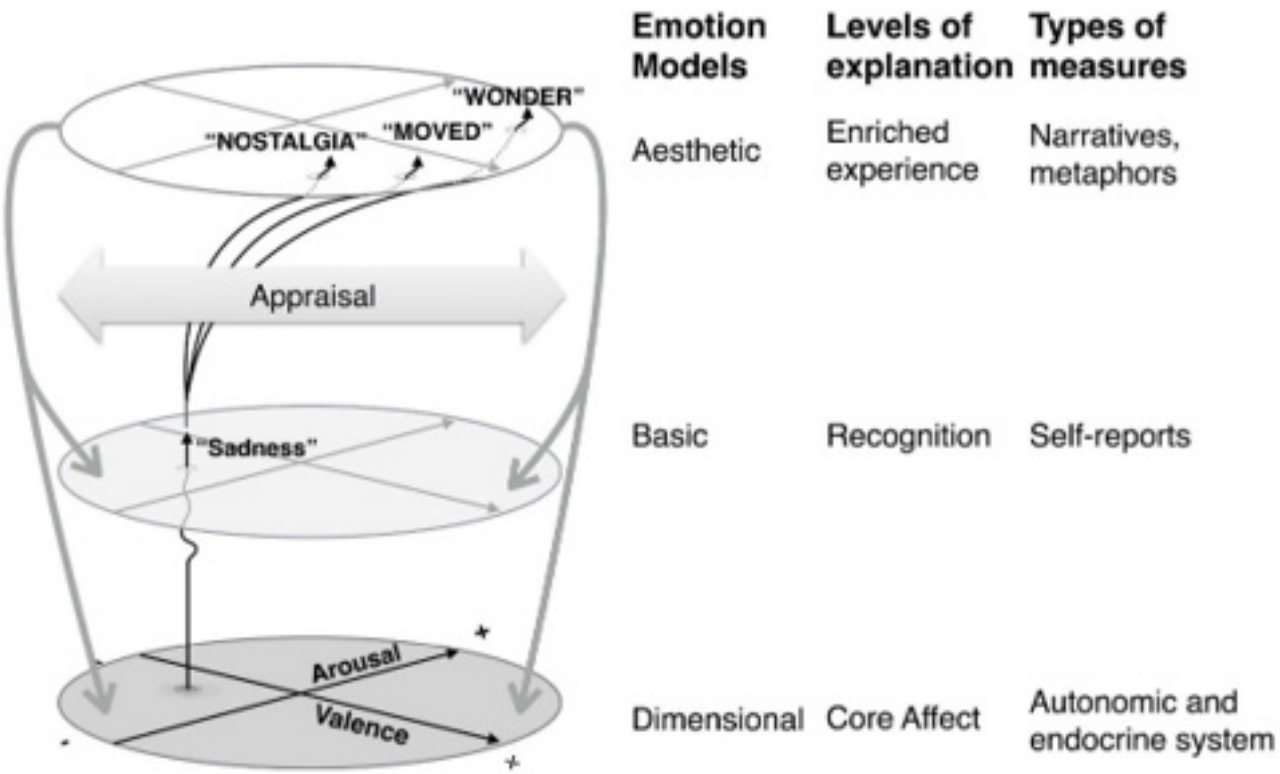


Illustration 1. Visualization of a Hybrid Model of Emotions as Applied to Music [4]

Two further clarifying yet essential aspects should be incorporated. First, a benchmark level of cultural attainment and substantial musical experience—which can be defined as a musical thesaurus, the full body of a listener's musical concepts—must be taken as the baseline: outside one's musical experience and, broadly speaking, musical education, emotional responses to music would be impossible. In other words, adequate perception must serve as the foundation and prerequisite of the model, since a theoretical model cannot account for the endless variety of perceptive conditions and personal factors influencing it.

Second, the model must account for the overarching influence of aesthetic feeling, which arises not merely at the "upper tier" of perception, as outlined in the existing model (the upper horizontal *appraisal* arrow), but across all its levels from bottom to top. Aesthetic feeling acts much like a "magic lantern," illuminating all human reactions to music and elevating them to a phenomenon of a *sublime* order—listeners

in the experiments frequently use the word sublime to characterize their aesthetic response. Furthermore, in the proposed model, mimesis is inevitably superimposed on this foundation of conditional musical experience and education: by subconsciously imitating the intonation and movement expressed in the music, the listener does not so much evaluate it in terms of *valence* and level of activity (*arousal*), but immediately responds to the recognized emotion through empathetic contagion and synchronization (*Illustration 2*).

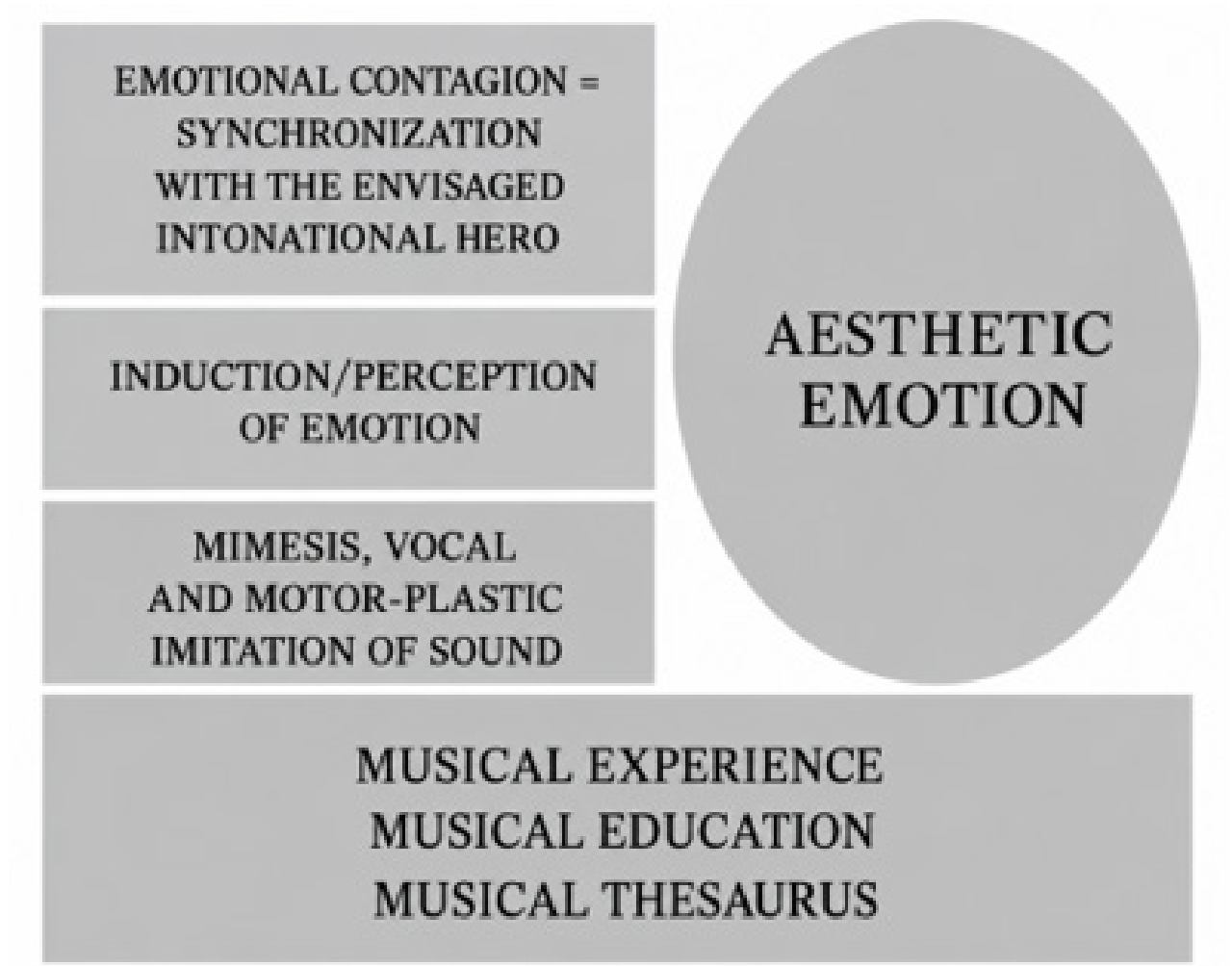


Illustration 2. Model of the formation of emotional perception of music

The proposed model represents yet another approach to an immense topic, another attempt to provide a structural understanding of the emotional response to music. It is possible that some elements of this model will endure in the future; the construction of models for music-psychological processes is currently in its initial stages, and the general characterization of such attempts, regardless of how convincing they may be, can be summed up in the familiar saying: "*the journey of a thousand miles begins with a single step*" (or "*he who travels, conquers*"). The extraordinary popularity of experimental research on musical emotion allows one to hope for the eventual success of such endeavors through the collective efforts of an impressive number of scholars.

Conclusion

Musical perception represents an extraordinarily complex, multi-component process open to external influences. Its "lower tier" appears to be the most fully developed, encompassing all "levels" of human nature in its responses; it is tied to bodily and physiological reactions to sound, through which it can be decoded as the auditory equivalent of basic emotions—fully comparable to real-life emotional reactions such as joy, sadness, fear, or anger. The psychological key to recognizing this emotional content is the synchronization of listener's experiences with the image of the "intonational hero" of the musical whole, "from within which," as Medushevsky put it, music looks at the world. This insight of a purely humanistic nature has been validated within the discourse of scientific psychology. Moreover, it has been demonstrated that the listener's identification with the intonational hero transforms the listener into a co-performer and, in a sense, a co-composer of the perceived music, imparting a special activity, efficacy, and consequently, uniqueness to the process of musical perception among the arts.

The perception of the emotional character of a musical statement at the level of basic emotions is the most universal among listeners, regardless of their musical education and experience. However, the greatest mystery—and simultaneously the essence of the entire process of musical perception as an act of artistic communication—consists not so much in the emotionally meaningful decoding of sound, but rather in the perception and appraisal of its aesthetic dimension: the comprehension of musical beauty. Here, a well-known paradox arises:

aesthetic perception, by its psychological nature, is a process of a predominantly cognitive, quasi-intellectual kind, even though it unfolds unconsciously without formal logical operations. Yet the listener's reaction to this process constitutes a genuinely powerful experience. It is precisely this experience, often defined as "sublime," that has a special character that makes it "non-emotional" in the strict sense of the word, as it bears no relation to the appraisal of an individual's current well-being: that is, the fundamental psychological content of emotion in its classical sense does not apply to aesthetic experience. One might even argue that the strictly emotional content of a musical statement at the level of basic emotions serves merely as a catalyst for the emergence of an aesthetic experience, outside of which even quasi-everyday emotions fail to evoke true empathetic identification in the listener's soul.

Philosophical-aesthetic insights, at times dating back to the mid-19th century, as well as state-of-the-art experimental studies, confirm musicological conceptions regarding the essence of aesthetic experience. In accordance with these views, subsequently corroborated experimentally, the foundation of the aesthetic response to music is formed by a multi-component process of fulfillment and violation of listener expectations concerning stylistic, musical-linguistic, and generic aspects of the musical whole. A listener who lacks sufficient musical experience and, more broadly, general cultural concepts—collectively referred to as a thesaurus—will remain outside the aesthetic impact of a work that possesses all the necessary parameters for such affect. If, on the other hand, the corresponding prerequisites for a fully fledged artistic perception of music are formed, such perception is rightfully termed "adequate" in musicology. In a psychological sense, it represents a synthesis of the basic emotions embedded in the music through mimetic synchronization and the aesthetic appraisal of the musical whole.

Thus, aesthetic experience acts as the essence and center of the process of musical perception: by intensifying the listener's impression of the content embedded in music at the level of basic emotions, and possessing its own emotional power that reflects the listener's appraisal of the beauty and harmony

of the entire set of musical means, aesthetic experience permeates the process of musical perception from bottom to top. Unlike preceding models of musical perception, the model proposed by the author of this article emphasizes the total and all-encompassing nature of aesthetic emotion and its leading role in the listener's interaction with a musical work. An indirect conclusion from this role points to the necessity of musical education in the broadest sense: it constitutes a prerequisite for a fully fledged perception of music as an artistic message. Investigations into the psychological mechanisms and individual manifestations of aesthetic experience are only in their initial stages; nevertheless, even now one can assert the paramount importance of the aesthetic dimension of musical perception, for which all other aspects—including psychophysiological synchronization with the acoustic whole—serve as accompanying and less essential factors. The proposed model of musical perception structures existing conceptions of it as a complex psychological phenomenon that synthesizes, in the act of perception, the full spectrum of human responses—from "lower" psychophysiological to "higher" aesthetic ones—with the latter playing the leading role in the holistic act of musical communication.

References

1. Davies, S. (2010). Emotions expressed and aroused by music: Philosophical perspectives. In P. N. Juslin & J. A. Sloboda (Eds.), *Oxford handbook of music and emotion: Theory, research, applications* (pp. 15–43). Oxford University Press. https://doi.org/10.1093/acprof:oso/9780199230143.003.0002

2. Lauria, F. (2023). Affective responses to music: An affective science perspective. *Philosophies, 8*(2), Article 16. https://doi.org/10.3390/philosophies8020016

3. Nikolsky, A. (2016). *How emotion can be the meaning of a music work*. Braavo Enterprises. https://doi.org/10.13140/RG.2.1.2737.0008

4. Reybrouck, M., & Eerola, T. (2017). Music and its inductive power: A psychobiological and evolutionary approach to musical emotions. *Frontiers in Psychology, 8*, Article 494. https://doi.org/10.3389/fpsyg.2017.00494

5. Robinson, J. (2010). Emotional responses to music: What are they? How do they work? And are they relevant to aesthetic appreciation? In P. Goldie (Ed.), *The Oxford Handbook of Philosophy of Emotion* (pp. 651–680). Oxford University Press. https://doi.org/10.1093/oxfordhb/9780199235018.003.0030

6. Volgsten, U. (2012). The roots of music: Emotional expression, dialogue and affect attunement in the psychogenesis of music. *Musicae Scientiae, 16*(2), 200–216. https://doi.org/10.1177/1029864912440778

7. Yurdum, L., Mehr, S. A., Kamiloğlu, R., & Sauter, D. (2026). Emotional responses to music are shaped by acoustic features, individual differences, and contextual factors. In *Authentisch Zum Umgang mit Emotionen in der Alten Musik*. Schwabe. https://doi.org/10.31234/osf.io/pbjtw

8. Juslin, P., & Västfjäll, D. (2008). Emotional responses to music: The need to consider underlying mechanisms. *Behavioral and Brain Sciences, 31*, 559–621. https://doi.org/10.1017/S0140525X08005293

9. Brown, S., Berry, M., & Phillips, E. (2025). Localizing music's "language of emotion" in the human brain: A functional MRI study of scale and emotion processing. *Psychology & Neuroscience, 18*(1), 40–59. https://doi.org/10.1037/pne0000354

10. Gomez, P., & Danuser, B. (2007). Relationships between musical structure and psychophysiological measures of emotion. *Emotion, 7*(2), 377–387. https://doi.org/10.1037/1528-3542.7.2.377

11. Juslin, P. N., Sakka, L. S., Barradas, G. T., & Lartillot, O. (2022). Emotions, mechanisms, and individual differences in music listening: A stratified random sampling approach. *Music Perception, 40*(1), 55–86. https://doi.org/10.1525/mp.2022.40.1.55

12. Liu, J. (2024). Analysis of the effect of music on personal emotional experience and identification of psychophysiological signals. *Applied Mathematics and Nonlinear Sciences, 9*(1), 1–19. https://doi.org/10.2478/amns.2023.1.00386

13. Lundqvist, L., Carlsson, F., Hilmersson, P., & Juslin, P. (2009). Emotional responses to music: Experience, expression, and physiology. *Psychology of Music, 37*(1), 61–90. https://doi.org/10.1177/0305735607086048

14. Marin, M. M., & Bhattacharya, J. (2009). Music induced emotions: Some current issues and cross-modal comparisons. In J. Hermida & M. Ferrero (Eds.), *Music education* (pp. 1–38). Nova Science Publishers.

15. Kreutz, G., Ott, U., Teichmann, D., Osawa, P., & Vaitl, D. (2008). Using music to induce emotions: Influences of musical preference and absorption. *Psychology of Music, 36*(1), 101–126. https://doi.org/10.1177/0305735607082623

16. Cespedes-Guevara, J., & Eerola, T. (2018). Music communicates affects, not basic emotions: A constructionist account of attribution of emotional meanings to music. *Frontiers in Psychology, 9,* 215. https://doi.org/10.3389/fpsyg.2018.00215

17. Vieillard, S., Roy, M., & Peretz, I. (2012). Expressiveness in musical emotions. *Psychological Research, 76*(5), 641–653. https://doi.org/10.1007/s00426-011-0361-4

18. Grewe, O., Nagel, F., Kopiez, R., & Altenmüller, E. (2007). Emotions over time: Synchronicity and development of subjective, physiological and facial affective reactions to music. *Emotion, 7*(4), 774–788. https://doi.org/10.1037/1528-3542.7.4.774

19. Kirnarskaya, D. K. (2025). "Chernyj yashchik" muzykal'nogo perezhivaniya: fakty i fantazii ["The Black Box" of Musical Feeling: Facts and Fiction]. *Contemporary Musicology, 9*(3), 134–160. https://doi.org/10.56620/2587-9731-2025-3-134-160 (In Russ.).

20. Juslin, P. N. (2000). Cue utilization in communication of emotion in music performance: Relating performance to perception. Journal of Experimental Psychology: *Human Perception and Performance, 26*(6), 1797–1812. https://doi.org/10.1037/0096-1523.26.6.1797

21. Juslin, P., & Laukka, P. (2003). Communication of emotions in vocal expression and music performance: Different channels, same code? *Psychological Bulletin, 129*(5), 770–814. https://doi.org/10.1037/0033-2909.129.5.770

22. Clemente, A., Friberg, A., & Holzapfel, A. (2023). Relations between perceived affect and liking for melodies and visual designs. *Emotion, 23*(6), 1584–1605. https://doi.org/10.1037/emo0001141

23. Bannister, S., & Eerola, T. (2023). Vigilance and social chills with music: Evidence for two types of musical chills. Psychology of Aesthetics, *Creativity, and the Arts, 17*(2), 242–258. https://doi.org/10.1037/aca0000421

24. Beier, E., Janata, P., Hulbert, J., & Ferreira, F. (2022). Do you chill when I chill? A cross-cultural study of strong emotional responses to music. Psychology of Aesthetics, *Creativity, and the Arts, 16*(1), 74–96. https://doi.org/10.1037/aca0000310

25. Kirnarskaya, D., & Winner, E. (1997). Musical ability in a new key: Exploring the expressive ear for music. *Psychomusicology, Music, Mind and Brain, 16*(1–2), 2–16. https://doi.org/10.1037/h0094071

26. Kirnarskaya, D. (2009). *The natural musician: On abilities, giftedness and talent*. Oxford University Press. https://doi.org/10.1093/acprof:oso/9780199560134.001.0001

27. Medushevsky, V. V. (1993). *Intonatsionnaya forma muzyki* [Intonational form of music]. Kompozitor. (In Russ.).

28. Cross, I. (2012). Cognitive science and the cultural nature of music. *Topics in Cognitive Science, 4*(4), 668–677. https://doi.org/10.1111/j.1756-8765.2012.01216.x

29. Thompson, W., Bullot, N., & Margulis, E. (2023). The psychological basis of music appreciation: Structure, self, source. *Psychological Review, 130*(1), 260–284. https://doi.org/10.1037/rev0000364

30. Thompson, W. F., & Quinto, L. (2014). Music and emotion: Psychological considerations. In E. Schellekens & P. Goldie (Eds.), *The aesthetic mind: Philosophy and psychology* (pp. 357–375). Oxford University Press. https://doi.org/10.1093/acprof:oso/9780199691517.003.0022

31. Kirnarskaya, D. K. (2021). *Homo Musicus. O sposobnostyakh, odarennosti i talante* [Homo Musicus. On abilities, giftedness, and talent]. Slovo. (In Russ.).

32. Sacks, O. (2007). *Musicophilia: Tales of music and the brain*. Knopf.

33. Vigl, J., & Zentner, M. (2025). How much does performance quality matter in musical emotion induction? Main effects and interaction effects with listener features. *Psychology of Aesthetics, Creativity, and the Arts, 19*(5), 1048–1063. https://doi.org/10.1037/aca0000590

34. Medushevsky, V. V. (1980). O soderzhanii ponyatiya “adekvatnoe vospriyatie” [On the content of the concept of “adequate perception”]. In V. N. Maksimov (Ed.), *Vospriyatie muzyki* [Perception of music]: Collection of articles (pp. 141–155). Muzyka. (In Russ.).

35. Passarotto, E., Altenmüller, E., & Müllensiefen, D. (2025). Music performance assessment: Noise in judgments and reliability of measurements. Psychology of Aesthetics, *Creativity, and the Arts, 19*(4), 822–835. https://doi.org/10.1037/aca0000574

36. Medushevsky, V. V. (1976). *O zakonomernostyakh i sredstvakh khudozhestvennogo vozdejstviya muzyki* [On the patterns and means of the artistic impact of music]. Muzyka. (In Russ.).

37. Hunter, P., & Schellenberg, E. (2010). Music and emotion. In M. Jones, R. Fay, & A. Popper (Eds.), *Music perception* (pp. 129–164). Springer Science + Business Media. https://doi.org/10.1007/978-1-4419-6114-3_5

38. Omigie, D., & Ricci, J. (2023). Accounting for expressions of curiosity and enjoyment during music listening. *Psychology of Aesthetics, Creativity, and the Arts, 17*(2), 225–241. https://doi.org/10.1037/aca0000461

39. Sarasso, P., Neppi-Modona, M., Rosaia, N., Perna, P., Barbieri, P., Del Fante, E., Ricci, R., Sacco, K., & Ronga, I. (2022). Nice and easy: Mismatch negativity responses reveal a significant correlation between aesthetic appreciation and perceptual learning. *Journal of Experimental Psychology: General, 151*(6), 1433–1445. https://doi.org/10.1037/xge0001149

40. Zentner, M., Strauss, H., & Vigl, J. (2025). Encapsulating musicality: Development and validation of the Music-Mindedness Questionnaire. *Psychology of Aesthetics, Creativity, and the Arts*. Advance online publication. https://doi.org/10.1037/aca0000802

41. Hennessy, S., Greer, T., Narayanan, S., & Habibi, A. (2024). Unique affective profile of music-evoked nostalgia: An extension and conceptual replication of Barrett et al.'s (2010) study. *Emotion, 24*(8), 1803–1825. https://doi.org/10.1037/emo0001389

42. Mizrahi Lakan, S., Millgram, Y., & Tamir, M. (2023). Desired sadness, happiness, fear and calmness in depression: The potential roles of valence and arousal. *Emotion, 23*(4), 1130–1140. https://doi.org/10.1037/emo0001120

43. Zentner, M., Grandjean, D., & Scherer, K. (2008). Emotions evoked by the sound of music: Characterization, classification, and measurement. *Emotion, 8*(4), 494–521. https://doi.org/10.1037/1528-3542.8.4.494

44. Habibi, A., & Damasio, A. (2014). Music, feelings, and the human brain. *Psychomusicology: Music, Mind, and Brain, 24*(1), 92–102. https://doi.org/10.1037/pmu0000033

45. Schellenberg, E., & Weiss, M. (2013). Music and cognitive abilities. In D. Deutsch (Ed.), *Psychology of music* (pp. 499–550). Elsevier Academic Press. https://doi.org/10.1016/B978-0-12-381460-9.00012-2

46. Mazel, L. A. (1978). *Voprosy analiza muzyki. Opyt sblizheniya teoreticheskogo muzykoznaniya i estetiki* [Issues of music analysis. An experience of bringing theoretical musicology and aesthetics closer together]. Sovetskij kompozitor. (In Russ.).

47. Anglada-Tort, M., Steffens, J., & Müllensiefen, D. (2019). Names and titles matter: The impact of linguistic fluency and the affect heuristic on

aesthetic and value judgements of music. *Psychology of Aesthetics, Creativity, and the Arts, 13*(3), 277–292. https://doi.org/10.1037/aca0000172

48. Juslin, P. N. (2023). Musical performance evaluation: Ten insights from psychological studies of aesthetic judgment. *Journal of Comparative Literature and Aesthetics, 46*(1), 93–106. Retrieved August 3, 2026, from https://urn.kb.se/resolve?urn=urn:nbn:se:uu:diva-492208

49. Juslin, P. N., Ingmar, E., & Danielsson, J. (2023). Aesthetic judgments of music: Reliability, consistency, criteria, self-insight, and expertise. *Psychology of Aesthetics, Creativity, and the Arts, 17*(2), 193–210. https://doi.org/10.1037/aca0000403

50. Clemente, A., Pearce, M. T., & Nadal, M. (2022). Musical aesthetic sensitivity. *Psychology of Aesthetics, Creativity, and the Arts, 16*(1), 58–73. https://doi.org/10.1037/aca0000381

51. Arthurs, Y., Merlini, E., & Omigie, D. (2025). Unpacking musical beauty: Sound, emotion, and impact differences across expertise and personality. *PLoS ONE, 20*(11), Article e0335905. https://doi.org/10.1371/journal.pone.0335905

52. Nikolić, S., & Miladinović Prica, I. (2024). Aesthetic experiences of contemporary music from the perspectives of a composer, a performer, and a musicologist. In B. Bogunović, R. Timmers, & S. Nikolić (Eds.), Psychological perspectives on musical experiences and skills: Research in the Western Balkans and Western Europe (pp. 47–72). Open Book Publishers. https://doi.org/10.11647/obp.0389.03

53. Kantor-Martynuska, J., & Horabik, J. (2015). Granularity of emotional responses to music: The effect of musical expertise. *Psychology of Aesthetics, Creativity, and the Arts, 9*(3), 235–247. https://doi.org/10.1037/a0039107

54. Zacharopoulou, K., & Kyriakidou, A. (2009). A cross-cultural comparative study of the role of musical structural features in the perception of emotion in Greek traditional music. *Journal of Interdisciplinary Music Studies, 3*(1–2), Article #0931201, 1–15.

Список литературы

1. *Davies, S.* Emotions expressed and aroused by music: philosophical perspectives / S. Davies // Oxford handbook of music and emotion: theory, research, applications / ed. by P. Juslin, J. Sloboda. Oxford University Press, 2010. P. 15–43. https://doi.org/10.1093/acprof:oso/9780199230143.003.0002

2. *Lauria F.* Affective responses to music: an affective science perspective // Philosophies. 2023. Vol. 8, no. 2. P. 16. https://doi.org/10.3390/philosophies8020016

3. *Nikolsky A.* How emotion can be the meaning of a music work. Braavo Enterprises, 2016. https://doi.org/10.13140/RG.2.1.2737.0008

4. *Reybrouck M., Eerola T.* Music and its inductive power: a psychobiological and evolutionary approach to musical emotions // Frontiers in Psychology. 2017. Vol. 8. P. 494. https://doi.org/10.3389/fpsyg.2017.00494

5. *Robinson J.* Emotional responses to music: What are they? How do they work? and are they relevant to aesthetic appreciation? // The Oxford Handbook of Philosophy of Emotion / ed. by P. Goldie. Oxford: Oxford University Press, 2010. P. 651–680. https://doi.org/10.1093/oxfordhb/9780199235018.003.0030

6. *Volgsten U.* The roots of music — emotional expression, dialogue and affect attunement in the psychogenesis of music // Musicae Scientiae. 2012. Vol. 16, no. 2. P. 200–216. https://doi.org/10.1177/1029864912440778

7. *Yurdum L., Mehr S., Kamiloglu R., Sauter D.* Emotional responses to music are shaped by acoustic features, individual differences, and contextual factors // Authentisch Zum Umgang mit Emotionen in der Alten Musik. Schwabe, 2026. https://doi.org/10.31234/osf.io/pbjtw

8. *Juslin P., Västfjäll D.* Emotional responses to music: the need to consider underlying mechanisms // Behavioral and Brain Sciences. 2008. Vol. 31. P. 559–621. https://doi.org/10.1017/S0140525X08005293

9. *Brown S., Berry M., Phillips E.* Localizing music's "language of emotion" in the human brain: A functional MRI study of scale and emotion processing // Psychology & Neuroscience. 2025. Vol. 18, no. 1. P. 40–59. https://doi.org/10.1037/pne0000354

10. *Gomez, P., Danuser, B.* Relationships Between Musical Structure and Psychophysiological Measures of Emotion // Emotion. 2007. Vol. 7, no. 2. P. 377–387. https://doi.org/10.1037/1528-3542.7.2.377

11. *Juslin P., Sakka L., Barradas G., Lartillot O.* Emotions, mechanisms, and individual differences in music listening: a stratified random sampling approach // Music Perception. 2022. Vol. 40, no. 1. P. 55–86. https://doi.org/10.1525/mp.2022.40.1.55

12. *Liu J.* Analysis of the effect of music on personal emotional experience and identification of psychophysiological signals // Applied Mathematics and Nonlinear Sciences. 2024. Vol. 9, no. 1. P. 1–19. https://doi.org/10.2478/amns.2023.1.00386

13. Lundqvist L.,Carlsson F.,Hilmersson P.,Juslin P. Emotional responses to music: experience, expression, and physiology // Psychology of Music. 2009. Vol. 37, no. 1. P. 61–90. https://doi.org/10.1177/0305735607086048

14. *Marin M., Bhattacharya J.* Music induced emotions: some current issues and cross-modal comparisons // Music Education / ed. by J. Hermida, M. Ferrero. Nova Science Publishers, 2009. P. 1–38.

15. *Kreutz G., Ott U., Teichmann D., Osawa P., Vaitl D.* Using music to induce emotions: Influences of musical preference and absorption // Psychology of Music. 2008. Vol. 36, no. 1. P. 101–126. https://doi.org/10.1177/0305735607082623

16. *Cespedes-Guevara J., Eerola T.* Music communicates affects, not basic emotions — A constructionist account of attribution of emotional meanings to music // Frontiers in Psychology. 2018. Vol. 9. P. 215. https://doi.org/10.3389/fpsyg.2018.00215

17. *Vieillard S., Roy M., Peretz I.* Expressiveness in musical emotions // Psychological Research. 2012. Vol. 76, no. 5. P. 641–653. https://doi.org/10.1007/s00426-011-0361-4

18. *Grewe O., Nagel F., Kopiez R., Altenmüller E.* Emotions over time: synchronicity and development of subjective, physiological and facial affective reactions to music // Emotion. 2007. Vol. 7, no. 4. P. 774–788. *https://doi.org/10.1037/1528-3542.7.4.774*

19. *Кирнарская Д. К.* «Черный ящик» музыкального переживания: факты и фантазии // Современные проблемы музыкознания. 2025. Т. 9, № 3. С. 134–160. https://doi.org/10.56620/2587-9731-2025-3-134-160

20. *Juslin P. N.* Cue utilization in communication of emotion in music performance: relating performance to perception // Journal of Experimental Psychology: Human Perception and Performance. 2000. Vol. 26, no. 6. P. 1797–1812. https://doi.org/10.1037/0096-1523.26.6.1797

21. *Juslin P., Laukka P.* Communication of emotions in vocal expression and music performance: different channels, same code? // Psychological Bulletin. 2003. Vol. 129, no. 5. P. 770–814. https://doi.org/10.1037/0033-2909.129.5.770

22. *Clemente A., Friberg A., Holzapfel A.* Relations between perceived affect and liking for melodies and visual designs // Emotion. 2023. Vol. 23, no. 6. P. 1584–1605. https://doi.org/10.1037/emo0001141

23. *Bannister S., Eerola T.* Vigilance and social chills with music: Evidence for two types of musical chills // Psychology of Aesthetics, Creativity, and the Arts. 2023. Vol. 17, no. 2. P. 242–258. https://doi.org/10.1037/aca0000421

24. *Beier E., Janata P., Hulbert J., Ferreira F.* Do you chill when I chill? A cross-cultural study of strong emotional responses to music // Psychology of Aesthetics, Creativity, and the Arts. 2022. Vol. 16, no. 1. P. 74–96. https://doi.org/10.1037/aca0000310

25. *Kirnarskaya D., Winner E.* Musical ability in a new key: exploring the expressive ear for music // Psychomusicology, Music, Mind and Brain. 1997. Vol. 16, no. 1-2. P. 2–16. https://doi.org/10.1037/h0094071

26. *Kirnarskaya D.* The Natural Musician: on Abilities, Giftedness and Talent. Oxford University Press, 2009. https://doi.org/10.1093/acprof:oso/9780199560134.001.0001

27. *Медушевский В. В.* Интонационная форма музыки. М.: Композитор, 1993.

28. *Cross I.* Cognitive science and the cultural nature of music // Topics in Cognitive Science. 2012. Vol. 4, no. 4. P. 668–677. https://doi.org/10.1111/j.1756-8765.2012.01216.x

29. *Thompson W., Bullot N., Margulis E.* The psychological basis of music appreciation: Structure, self, source // Psychological Review. 2023. Vol. 130, no. 1. P. 260–284. https://doi.org/10.1037/rev0000364

30. *Thompson W. F., Quinto L.* Music and emotion: Psychological considerations // The aesthetic mind: Philosophy and psychology / ed. by E. Schellekens, P. Goldie. Oxford University Press, 2014. P. 357–375. https://doi.org/10.1093/acprof:oso/9780199691517.003.0022

31. *Кирнарская Д. К.* Homo Musicus. О способностях, одаренности и таланте. М.: Слово, 2021.

32. *Sacks O.* Musicophilia: tales of music and the brain. Knopf, 2007.

33. *Vigl J., Zentner M.* How much does performance quality matter in musical emotion induction? Main effects and interaction effects with listener features // Psychology of Aesthetics, Creativity, and the Arts. 2025. Vol. 19, no. 5. P. 1048–1063. https://doi.org/10.1037/aca0000590

34. *Медушевский В. В.* О содержании понятия «адекватное восприятие» // Восприятие музыки: сборник статей / под ред. В. Н. Максимова. М.: Музыка, 1980. С. 141–155.

35. *Passarotto E., Altenmüller E., Müllensiefen D.* Music performance assessment: Noise in judgments and reliability of measurements // Psychology of Aesthetics, Creativity, and the Arts. 2025. Vol. 19, no. 4. P. 822–835. https://doi.org/10.1037/aca0000574

36. *Медушевский В. В.* О закономерностях и средствах художественного воздействия музыки. М.: Музыка, 1976.

37. *Hunter P., Schellenberg E.* Music and emotion // Music perception / ed. by M. Jones, R. Fay, A. Popper. Springer Science + Business Media, 2010. P. 129–164. https://doi.org/10.1007/978-1-4419-6114-3_5

38. *Omigie D., Ricci J.* Accounting for expressions of curiosity and enjoyment during music listening // Psychology of Aesthetics, Creativity, and the Arts. 2023. Vol. 17, no. 2. P. 225–241. https://doi.org/10.1037/aca0000461

39. *Sarasso P., Neppi-Modona M., Rosaia N., Perna P., Barbieri P., Del Fante E., Ricci R., Sacco K., Ronga I.* Nice and easy: Mismatch negativity responses reveal a significant correlation between aesthetic appreciation and perceptual learning // Journal of Experimental Psychology: General. 2022. Vol. 151, no. 6. P. 1433–1445. https://doi.org/10.1037/xge0001149

40. *Zentner M., Strauss H., Vigl J.* Encapsulating musicality: Development and validation of the Music-Mindedness Questionnaire // Psychology of Aesthetics, Creativity, and the Arts. 2025. Advance online publication. https://doi.org/10.1037/aca0000802

41. *Hennessy S., Greer T., Narayanan S., Habibi A.* Unique affective profile of music-evoked nostalgia: An extension and conceptual replication of Barrett et al.'s (2010) study // Emotion. 2024. Vol. 24, no. 8. P. 1803–1825. https://doi.org/10.1037/emo0001389

42. *Mizrahi Lakan S., Millgram Y., Tamir M.* Desired sadness, happiness, fear and calmness in depression: the potential roles of valence and arousal // Emotion. 2023. Vol. 23, no. 4. P. 1130–1140. https://doi.org/10.1037/emo0001120

43. *Zentner M., Grandjean D., Scherer K.* Emotions Evoked by the Sound of Music: Characterization, Classification, and Measurement // Emotion. 2007. Vol. 8, no. 4. P. 494–521. https://doi.org/10.1037/1528-3542.8.4.494

44. *Habibi A., Damasio A.* Music, feelings, and the human brain // Psychomusicology: Music, Mind, and Brain. 2014. Vol. 24, no. 1. P. 92–102. https://doi.org/10.1037/pmu0000033

45. *Schellenberg E., Weiss M.* Music and Cognitive Abilities // Psychology of Music / ed. by D. Deutsch. Elsevier Academic Press, 2013. P. 499–550. https://doi.org/10.1016/B978-0-12-381460-9.00012-2

46. *Мазель Л. А.* Вопросы анализа музыки. Опыт сближения теоретического музыкознания и эстетики. М.: Советский композитор, 1978.

47. *Anglada-Tort M., Steffens J., Müllensiefen D.* Names and titles matter: The impact of linguistic fluency and the affect heuristic on aesthetic and value judgements of music // Psychology of Aesthetics, Creativity, and the Arts. 2019. Vol. 13, no. 3. P. 277–292. https://doi.org/10.1037/aca0000172

48. *Juslin P. N.* Musical performance evaluation: ten insights from psychological studies of aesthetic judgment // Journal of Comparative Literature and Aesthetics. 2023. Vol. 46, no. 1. P. 93–106. URL: https://urn.kb.se/resolve?urn=urn:nbn:se:uu:diva-492208

49. *Juslin P. N., Ingmar E., Danielsson J.* Aesthetic judgments of music: Reliability, consistency, criteria, self-insight, and expertise // Psychology of Aesthetics, Creativity, and the Arts. 2023. Vol. 17, no. 2. P. 193–210. https://doi.org/10.1037/aca0000403

50. *Clemente A., Pearce M. T., Nadal M.* Musical aesthetic sensitivity // Psychology of Aesthetics, Creativity, and the Arts. 2022. Vol. 16, no. 1. P. 58–73. https://doi.org/10.1037/aca0000381

51. *Arthurs Y., Merlini E., Omigie D.* Unpacking musical beauty: sound, emotion, and impact differences across expertise and personality // PLoS ONE. 2025. Vol. 20, no. 11. Art. e0335905. https://doi.org/10.1371/journal.pone.0335905

52. *Nikolić S., Miladinović Prica I.* Aesthetic Experiences of Contemporary Music from the Perspectives of a Composer, a Performer, and a Musicologist // Psychological Perspectives on Musical Experiences and Skills: Research in the Western Balkans and Western Europe / ed. by B. Bogunović, R. Timmers, S. Nikolić. Open Book Publishers, 2024. P. 47–71. https://doi.org/10.11647/obp.0389.03

53. *Kantor-Martynuska J., Horabik J.* Granularity of emotional responses to music: The effect of musical expertise // Psychology of Aesthetics, Creativity, and the Arts. 2015. Vol. 9, no. 3. P. 235–247. https://doi.org/10.1037/a0039107

54. *Zacharopoulou K., Kyriakidou A.* A Cross-Cultural Comparative Study of the Role of Musical Structural Features in the Perception of Emotion in Greek Traditional Music // Journal of Interdisciplinary Music Studies. 2009. Vol. 3, no. 1. P. 1–15.

Information about the author:

Dina K. Kirnarskaya — Dr. Sci. (Art Studies, Psichology), Professor, Head of Music Hisroty Department.

Сведения об авторе:

Кирнарская Д. К. — доктор искусствоведения, доктор психологичеких наук, профессор, заведующая кафедрой истории музыки.

The article was submitted 15.06.2026;
approved after reviewing 11.08.2026;
accepted for publication 26.08.2026.

Статья поступила в редакцию 15.06.2026;
одобрена после рецензирования 11.08.2026;
принята к публикации 26.08.2026.