# Contents

## Volume 1

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Articles</td>
<td>vii</td>
</tr>
<tr>
<td>Reader's Guide</td>
<td>xiii</td>
</tr>
<tr>
<td>About the Editor</td>
<td>xviii</td>
</tr>
<tr>
<td>List of Contributors</td>
<td>xix</td>
</tr>
<tr>
<td>Introduction</td>
<td>xxv</td>
</tr>
<tr>
<td>Chronology</td>
<td>xxix</td>
</tr>
</tbody>
</table>

### Articles

<table>
<thead>
<tr>
<th>Article</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>1</td>
</tr>
<tr>
<td>B</td>
<td>119</td>
</tr>
<tr>
<td>C</td>
<td>157</td>
</tr>
<tr>
<td>D</td>
<td>311</td>
</tr>
<tr>
<td>E</td>
<td>353</td>
</tr>
<tr>
<td>F</td>
<td>447</td>
</tr>
<tr>
<td>G</td>
<td>495</td>
</tr>
<tr>
<td>H</td>
<td>525</td>
</tr>
<tr>
<td>I</td>
<td>573</td>
</tr>
</tbody>
</table>

## Volume 2

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>List of Articles</td>
<td>vii</td>
</tr>
</tbody>
</table>

### Articles

<table>
<thead>
<tr>
<th>Article</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>L</td>
<td>643</td>
</tr>
<tr>
<td>M</td>
<td>667</td>
</tr>
<tr>
<td>N</td>
<td>799</td>
</tr>
<tr>
<td>O</td>
<td>821</td>
</tr>
<tr>
<td>P</td>
<td>835</td>
</tr>
<tr>
<td>R</td>
<td>925</td>
</tr>
<tr>
<td>S</td>
<td>975</td>
</tr>
<tr>
<td>T</td>
<td>1097</td>
</tr>
<tr>
<td>U</td>
<td>1155</td>
</tr>
<tr>
<td>V</td>
<td>1165</td>
</tr>
<tr>
<td>W</td>
<td>1179</td>
</tr>
<tr>
<td>Y</td>
<td>1205</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Glossary</td>
<td>1209</td>
</tr>
<tr>
<td>Resource Guide</td>
<td>1217</td>
</tr>
<tr>
<td>Appendix</td>
<td>1223</td>
</tr>
<tr>
<td>Index</td>
<td>1241</td>
</tr>
<tr>
<td>Photo Credits</td>
<td>1310</td>
</tr>
</tbody>
</table>
List of Contributors

Rita Aiello
   New York University
Paolo Ammirante
   Ryerson University
Christina Anagnostopoulou
   University of Athens
James Andean
   University of the Arts Helsinki
Artemis Apostolaki
   University of Hull
Richard Ashley
   Northwestern University
Michael Austin
   Howard University
Ameec Baird
   Macquarie University
Felicity Baker
   University of Melbourne
Daniel Bangert
   University of New South Wales
Katherine Bank
   University of London
Jonathan Bruce Barber
   National Ageing Research Institute
David Bashwiner
   University of New Mexico
Christine Beckett
   Concordia University
Tonya Bergeson
   Indiana University School of Medicine

Emmanuel Bigand
   Université de Bourgogne
Sarah Boak
   University of Southampton
Sarah E. Boslaugh
   Kennesaw State University
Janet Bourne
   Northwestern University
Bernd Brabec de Mori
   University of Music and Performing Arts Graz
Jillian L. Bracken
   University of Western Ontario
Evan David Bradley
   Pennsylvania State University
Alessandro Bratus
   Università di Pavia, Cremona
Jacob Braun
   Bowling Green State University
Roberto Bresin
   KTH Royal Institute of Technology
Nancy Bressler
   Bowling Green State University
Warren Brodsky
   Ben-Gurion University of the Negev
Debra Burns
   Purdue University Indiana
Densil Cabrera
   University of Sydney
David Cashman
   Southern Cross University
Roger Chaffin  
*University of Connecticut*

Alexandros Charkiolakis  
*MIAM Istanbul Technical University*

Juan Chattah  
*University of Miami*

Morgen Chawawa  
*Booth University*

Eddy K. M. Chong  
*Nanyang Technological University*

Linda Cimardi  
*University of Bologna*

Amy Clements-Cortés  
*University of Toronto*

Annabel J. Cohen  
*University of Prince Edward Island*

Michael Conklin  
*The College of New Jersey*

Eduardo Coutinho  
*University of Liverpool*

Lola Cuddy  
*Queen’s University, Canada*

Meagan E. Curtis  
*State University of New York, Purchase College*

Eugene Dairianathan  
*Institute of Ethnomusicology, University of Music and Performing Arts, Graz*

Stephen Davies  
*University of Auckland*

Tereza Virginia de Almeida  
*Universidade Federal de Santa Catarina*

Roger T. Dean  
*University of Western Sydney*

Alexander P. Demos  
*University of Connecticut*

Christina M. Vanden Bosch der Nederlanden  
*University of Nevada, Las Vegas*

Diana Deutsch  
*University of California, San Diego*

Frédéric Döhl  
*Freie Universität Berlin*

Paul Doornbusch  
*Australian College of the Arts*

Christopher Dromey  
*Middlesex University*

Tuomas Eerola  
*Durham University*

Athena Elafros  
*Keuka College*

Meredith Eliassen  
*San Francisco State University*

Robert J. Ellis  
*Harvard Medical School*

Paul Evans  
*University of New South Wales*

Peter Fielding  
*Mahidol University*

Amy L. Fletcher  
*University of Canterbury*

Georgina Floridou  
*Goldsmiths, University of London*

Anders Friberg  
*KTH Royal Institute of Technology*

Dustin Garlitz  
*University of South Florida*

Sandra Garrido  
*University of Melbourne, University of Western Australia*

Travis Garrison  
*East Carolina University*

Elise G. M. Gayraud  
*Durham University*

Andrew Geeves  
*Macquarie University*

Monika Geretsegger  
*Aalborg University, Denmark/
*University of Vienna, Austria*

Joice Waterhouse Gibson  
*Metropolitan State University of Denver*

Bruno Gingras  
*University of Vienna*

Jane Ginsborg  
*Royal Northern College of Music, Manchester*

Robert O. Gjerdingen  
*Northwestern University*

Jonathan Glixon  
*University of Kentucky*

Daniel González Moya  
*Freie Universität Berlin*

Arla Good  
*Ryerson University*

Jessica A. Grahn  
*University of Western Ontario*

Alexander Graur  
*University of Torino*

Anthony Gritten  
*Royal Academy of Music*
Denise Grocke  
*University of Melbourne*

Juliana Guerrero  
*University of Buenos Aires*

Himanshu Gupta  
*University of Western Ontario*

Golan Gur  
*Humboldt University of Berlin*

Lauren Victoria Hadley  
*University of Edinburgh*

Sara Haefeli  
*Ithaca College*

Susan Hallam  
*University of London*

Rachel Hallett  
*Keele University*

Erin Hannon  
*University of Nevada, Las Vegas*

David Hargreaves  
*Roehampton University*

Ralph Hartsock  
*University of North Texas*

Marta Hawryluk  
*John Paul II Catholic University of Lublin*

Lars Erik Helgert  
*Georgetown University*

William M. Helmcke  
*University of Massachusetts Amherst*

Ruth Herbert  
*University of Oxford*

Stephen Hinton  
*Stanford University*

Matthew Hollow  
*Durham University*

Lisa Hooper  
*Tulane University*

David Martin Howard  
*University of York*

Michael Huber  
*Institute for Musiksoziologie*

Martyn Hudson  
*Newcastle University*

Bryn Hughes  
*University of Miami*

Elina Hytönen-Ng  
*University of Eastern Finland*

Kelly Jakubowski  
*University of London-Goldsmiths*

Molly Jeon  
*Independent Scholar*

Jörg Jewanski  
*University of Münster*

Jordan Johnson  
*Bowling Green University*

Nicolai Jørgensgaard Graa kjær  
*Aalborg University*

Olivier Julien  
*Paris-Sorbonne University*

Melissa Jungers  
*Ohio State University*

Łukasz Kaczmarek  
*John Paul II Catholic University of Lublin*

Maria Katsipataki  
*University of Durham*

Kim Kattari  
*Texas A&M University*

Peter E. Keller  
*University of Western Sydney*

Dianna Theadora Kenny  
*University of Sydney*

Neha Khetrapal  
*Macquarie University*

Andrew King  
*University of Hull*

Elaine King  
*University of Hull*

Stefan Koelsch  
*Freie Universität Berlin*

Dimitra Kokotsaki  
*University of Durham*

Vladimir J. Konečni  
*University of California, San Diego*

Anastasya Koshkin  
*Columbia University*

Franz Kasper Krönig  
*Cologne University of Applied Sciences*

Kinga Krzymowska-Szácon  
*John Paul II Catholic University of Lublin*

Belma Kurtisoglu  
*Istanbul Technical University*

Alexandra Lamont  
*Keele University*

Lara Lengel  
*Bowling Green State University*

Lisa Liskovoi  
*Ryerson University*

Marie Pierre Lissoir  
*Université Libre de Bruxelles*

Fang Liu  
*University College London*
Steven R. Livingstone  
*Ryerson University*

Raymond MacDonald  
*Edinburgh University*

Karl George Madden  
*City University of New York*

Damien Mahiet  
*Denison University*

Stephen Malloch  
*University of Sydney*

Elizabeth Hellmuth Margulis  
*University of Arkansas*

Flavia Marisi  
*Independent Scholar*

Rossella Marisi  
*Independent Scholar*

Jeremy Marozeau  
*Bionics Institute*

Elizabeth Marvin  
*University of Rochester*

Eldonna L. May  
*Wayne State University*

Susan E. Mazer  
*Independent Scholar*

Karen McAulay  
*Royal Conservatoire of Scotland*

Josh H. McDermott  
*Massachusetts Institute of Technology*

Lytton N. McDonnell  
*Rutgers University*

Brett McKern  
*Australian Music Centre*

Gary E. McPherson  
*University of Melbourne*

Prayrna Devi Mehan  
*University of Western Ontario*

Dawn L. Merrett  
*University of Melbourne*

Dorothy Miell  
*University of Edinburgh*

Matthew Mihalka  
*University of Arkansas, Fayetteville*

Jennifer Mishra  
*University of Missouri*

Shawn Mollenhauer  
*Metropolitan State University of Denver*

Joseph E. Morgan  
*New England Conservatory*

Terry A. Morrow  
*Nova Southeastern University*

Graça Mota  
*Instituto Politecnico do Porto*

Kathleen M. Murphy  
*University of Evansville*

Eugene Narmour  
*University of Pennsylvania*

Lillooet Nordlinger  
*Carleton University*

Adam Ockleford  
*University of Roehampton*

Brooke M. Okada  
*University of Maryland, College Park*

Rowan Oliver  
*University of Hull*

Kirk N. Olsen  
*University of Western Sydney*

Alessandra Padula  
*Conservatorio di Musica “Giuseppe Verdi”—Milan*

Richard Parncutt  
*University of Graz*

Mercedes Pavlicevic  
*Nordoff Robbins Music Therapy*

Jonathan Geoffrey Secora Pearl  
*Independent Scholar*

Jessica Phillips-Silver  
*BRAMS, Montreal*

Chiara Pierobon  
*Bielefeld University*

Jonathan Pitkin  
*Royal College of Music*

Nick Poulakis  
*National and Kapodistrian University of Athens*

Jon Prince  
*Murdoch University*

Hyacinthe Ravet  
*Université Paris-Sorbonne*

Christina L. Reitz  
*Western Carolina University*

Nicholas Reyland  
*Keele University*

Nikki Rickard  
*Monash University*

Cricia Rinchon  
*University of Western Ontario*

Frank A. Russo  
*Ryerson University*

Stephanie Salerno  
*Bowling Green State University*
Ysabel M. Sarte
University of Kentucky

E. Glenn Schellenberg
University of Toronto

Amanda Scherbenske
Wesleyan University

Klaus R. Scherer
Swiss Center for Affective Sciences

Michael F. Schober
New School for Social Research

Franziska Schroeder
Queen's University Belfast

Emery Schubert
University of New South Wales

Michael Schutz
McMaster University

Steven D. Shaw
University of Western Ontario

Anne Shelley
Illinois State University

Gene Shill
Australian College of the Arts

Marissa Silverman
Montclair State University

Dean Keith Simonton
University of California, Davis

L. Robert Slevec
University of Maryland, College Park

Gareth Dylan Smith
Institute of Contemporary Music Performance

Daniela Smolov Levy
Stanford University

Gaye Soley
Bogazici University

Neta Spiro
University of Cambridge, Nordoff-Robbins

Thomas Stegemann
University of Music and Performing Arts, Vienna

Catherine Stevens
University of Western Sydney

Chris Stover
New School for Jazz and Contemporary Music

Eric S. Strother
University of Kentucky

Johan Sundberg
KTH Royal Institute of Technology

Tom Sykes
University of Salford

Leonard Tan
Nanyang Technological University

Mari Tervaniemi
University of Helsinki

Michael H. Thaut
Colorado State University

Nico Thom
Luebeck University of Music

William Forde Thompson
Macquarie University

Barbara Tillmann
Lyon Neuroscience Research Center

Laurel J. Trainor
McMaster University

Ruxandra Trandafoiu
Edge Hill University

Colwyn Trevarthen
University of Edinburgh

Peter Tschmuck
University of Music and Performing Arts, Vienna

Giorgos Tsiris
Nordoff Robbins Music Therapy

Leigh VanHandel
Michigan State University

Naresh N. Vempala
Ryerson University

Jonna K. Vuoskoski
University of Oxford

Zachary Wallmark
University of California, Los Angeles

Wayne Warburton
Macquarie University

Sarah L. Watson
University of Western Ontario

John L. Whitener
University of Southern California

Victoria Williamson
University of London-Goldsmiths

Graeme Wilson
Newcastle University

Sarah Winokur
Smith College

Reba A. Wisnner
Berkeley College

Clemens Woellner
University of Hamburg
Emotions, Aesthetic

Emotional states that are induced by exposure to art and nature are called “aesthetic emotions”—although some scholars, a minority, would say “allegedly induced.” Music, painting, sculpture, installations, architecture, theater, film, dance, photography, and literature have all been generally subsumed under “art” in aestheticians’ analyses and extensively examined with regard to the responses they produce. These are complex, specialized, and often divergent literatures. Responses to nature are often discussed separately. Aesthetic emotions should be distinguished from “aesthetic judgments” that are in certain philosophical traditions considered to be “emotional” in the sense of being irrational. In this entry the focus is mostly on aesthetic responses produced by music.

Major Issues of Contention

One basic question is whether music and visual art are able to induce genuine emotions or are the responses, while remaining under the umbrella of affect, qualitatively different from emotions, such as moods or, for example, transient bursts of surprise. Another possibility is that responses are couched, by both scholars and research participants, in “emotional” linguistic terms, perhaps by force of habit and “folk wisdom,” as the composer Igor Stravinsky, among others, claimed, but are found by appropriate empirical probing to be phenomenologically nonemotional.

And if the responses are genuine emotions, are they those that are also evoked in everyday, especially social, life—for example, happiness, sadness, anger, and fear? In this vein, can disgust with an artwork be considered an aesthetic emotion, or even emotion at all, given its primitive olfactory-gustatory character that minimally involves cognition? Or are aesthetic emotions distinct emotional states that may obtain uniquely in aesthetic contexts? The key questions in this discussion are the rigor and relevance of the theory of emotion that is invoked, and the legitimacy and empirical validation of the naming-labeling of states or responses by scholars, experimenters, and participants. Because of such complexities, unwarranted assumptions, overinterpretations, and occasional hyperbole abound.

Additional key issues should be considered. There have been many theories of emotion, but some of the views that are common to most contemporary biopsychological positions are that emotions are psychologically, physiologically, and metabolically “costly” and generally reserved for emergencies; that numerous bodily systems are involved, simultaneously and in tandem; that

See Also: Affect; Anxiety, Performance; Arousal, Emotional; Emotion; Emotional Contagion; Emotions, Aesthetic; Facial Expression; Hormones; Humor; Individual Differences; Intelligence; Mood; Motivation; Nostalgia; Pain; Personality; Physiological Responses, Peripheral; Psychoanalysis; Relaxation; Sad Music, Psychological Implications of; Self-Esteem; Social Bonding; Social Exclusion; Tension; Trauma, Post-Traumatic Stress Disorder; Violence and Aggression.

Further Readings


Emotions, Aesthetic

they are acute, occurring in episodes, with feedback loops; they are highly pronounced; they are readily identifiable and reportable by the experiencer; and that they cannot be easily “switched off.” Some aestheticians have labeled such emotions “garden variety,” “utilitarian,” and “crude” in order to contrast them with “aesthetic” or “refined” emotions. But this approach has opened them to the criticism that the “refined” states (for instance, triumph, serenity, and majesty) are only quasi-emotions or as-if emotions or mere verbal descriptors. One can justifiably argue that this criticism is most convincing when it is clear that the participants’ self-reports are not accompanied by substantial physiological perturbations.

Moreover, it has been empirically documented that in the psychological research on both music and visual art, participants frequently misreport on issues of emotion because they are not carefully instructed by experimenters to distinguish between emotion that is expressed by (and perceived in) a piece of music or a painting, compared to emotion that is induced by music and art stimuli, that is, truly experienced by participants. Virtually no aesthete claims that there are structural aspects of instrumental music (mode, tempo, register, instrumentation, etc.) that jointly can accomplish that a piece of music is expressive of a particular fundamental emotion such as anger or sadness: numerous studies have shown high agreement, across participants of different age, gender, and culture, about the emotion that is expressed. But the induction of emotion in the listener by pure instrumental music is another matter. There are scholars who have claimed that people cannot decipher what music expresses without also experiencing the corresponding emotion, but this claim has been empirically shown to be mistaken.

Precisely because of the scientific appeal of the biopsychological theories of emotion, the question of the extent of representational content in music and visual art has been in the foreground of discussions about aesthetic emotions. The logic here is that to the extent that music and visual art induce genuine emotions in listeners and viewers, this is because of their narrative content, that is, because they represent or portray situations or human conditions that in real life induce such emotions. The underlying processes are implicitly assumed to be, as they are in Stanislavskian theater, identification and empathy with the people or situations that are represented, even though they are not “real,” perhaps with classical (Pavlovian) conditioning added to the operative mix. This is, by the way, the crux of the “paradox of fiction” (the “Anna Karenina effect”) in the aesthetics of literature. Music, however, presents additional complications.

Musical Emotions

Until the second half of the 18th century, the majority of claims about the deeply affecting nature of music was in reference to music that was sung, containing text (lyrics) and narrative (representational content). Conceptually, the problem arose with the advent of instrumental (absolute) music: listeners continued to be deeply affected, but it was unclear what it was in these textless, storyless pieces that produced the powerful effect. The problem was sharpened when one rightly removed “program music” from consideration—pieces with literary titles and extramusical, such as onomatopoeic, references.

The fact that sung music with a story line is, in this context, a separate, and only a moderately interesting, issue to formalist aestheticians—with its effect on emotion assumed to be largely due to the nonmusical content—is of little concern to the modal music listener. Judging by the sales, the average listener prefers music with lyrics, and only an unreasonable person would dispute that lyrics, supported or emphasized by the sound of music, are able to drive listeners to genuine joy or anger or sadness, as well as to a variety of moods—be it in the Passion According to Saint Matthew by Johann Sebastian Bach or in the rock anthems by Pink Floyd or the extremely fast punk messages by the group Fear. However, it would seem that the fiery or poignant, deeply felt speeches, sermons, and monologues in stadiums, churches, theaters, and films can accomplish the same or similar effects without any music at all. This is why aestheticians and music psychologists find the possible effects of nonrepresentational, instrumental, absolute music on emotion so intriguing.

Recent Approaches to Musical Emotions

The contemporary philosophical aesthete Noël Carroll’s approach has been to agree with the
formalist music philosophers, such as Peter Kivy, that pure instrumental music cannot, essentially by definition, arouse “garden variety” emotions in listeners because when listening to instrumental music there is an absence of an “intentional object” toward which to experience an emotion such as anger or fear. Carroll therefore lowered the bar and claimed that there are conceptual reasons and certain neuropsychological evidence that absolute music can affect moods, for the achievement of which there are far less stringent theoretical criteria, and that this may be accomplished via dance-related movement that is perceived in the music and overtly or covertly mimicked by the listener. Although there is much to be said for this view, it has not been accepted either by the formalists, who insist additionally on “canonical listening” (knowledgeable and deep, which would exclude, for example, foot-tapping), or by some psychologists of music, who insist that absolute music induces genuine emotions, rather than merely moods. Of course, one should keep in mind that psychologists often feel that by dealing with emotion, as opposed to mood, they are closer to biology and thus to hard science.

There have been literally hundreds of studies, mostly by social and consumer psychologists, allegedly showing that “music induces emotion.” A high proportion of these studies is theoretically of limited value in that they seem unaware of the conceptual and methodological issues at stake. Among the methodological problems, most such studies used numerous, extremely brief musical excerpts (typically under 60 seconds in duration), in quick succession, and then claimed that participants had experienced a different emotion to each excerpt. This approach, which essentially assumes that people can experience dozens of emotions one after the other in a matter of several minutes, has been strongly criticized by aestheticians and some music psychologists, all long preceded by the composer Paul Hindemith.

One of the notable recent attempts by music psychologists to outline the “mechanisms” by which music may induce everyday emotions has been made by Patrik Juslin and Daniel Västfjäll. It is important to note that they do not always restrict themselves to absolute music. Of the “mechanisms” they propose for how music may induce the fundamental emotions, three specifically involve nonmusical mediating events. In “episodic memory,” remembrances of real-world emotional situations are the proximal cause of any emotion induction. In “visual imagery,” the mental representation of an event is the proximal cause, not the music that gives rise to the image. As for “evaluative conditioning,” a nonmusical emotional event with which music has been temporally paired in the past is the true cause of emotion. The fourth proposed mechanism, brain stem reflex, is not worth discussing in isolation, because dissonant chords or loud sounds, for example, may cause startle but this is commonly not thought to be an emotion. And with regard to “musical expectancy,” it would seem that a violation of expectations held by a knowledgeable listener may produce a “musico-logical surprise,” but this should not be confused with cognitive-physiological emotional impact. Finally, emotional contagion—whereby emotion is allegedly induced by the music’s expressiveness being unconsciously mimicked internally by the listener—remains a highly speculative issue—and so is, conceptually, the recent addition of
subjective "aesthetic judgment" to the proposed list. It would therefore appear that absolute music may induce a fundamental, garden-variety emotion only by profiting—like some paintings, sculptures, and installations do—from various mental associations of music with nonmusical events in the listeners' and viewers' lives and also from the visual imagery to which music may give rise; and it is these nonmusical events that are the true proximal causes of the fundamental emotions.

There have also been recent attempts to identify nongarden-variety responses to music that closely resemble the fundamental emotions but nevertheless differ from them. Kivy has written of "ecstasy" experienced when canonically listening to the supreme examples in the Western classical idiom. In his view, it is the beauty of the music that is the intentional object of the emotion, keeping in mind that different listeners may respond to different streams of the sound (harmony, melody, etc.). Vladimir Konecni has developed an aesthetic trinity theory, in which the responses of aesthetic awe, being moved, and physiological thrills (chills) are hierarchically arranged, with awe as the peak response to a "sublime" set of stimuli, such as superb music (especially when heard in colossal performance spaces) and architectural and natural wonders.

Aesthetic awe is defined and empirically investigated independently of the sublime stimuli and seems to be a mixture of joy and fear, which, like joy, requires existential safety. It is virtually indistinguishable from the fundamental emotions, yet, importantly, it can be readily mentally switched off. Of the three responses, the most frequently observed, thrills (chills), has been the subject of the greatest number of empirical investigations, with the neuroaesthetic research by Anne Blood and Robert Zatorre receiving considerable—both positive and critical—attention.

Vladimir J. Konecni
University of California, San Diego

See Also: Aesthetic Response; Emotion; Emotions, Mixed; Expectancy; Inspiration; Mood.

Further Readings
Juslin, P. N. and D. Västfjäll. "Emotional Responses to Music: The Need to Consider Underlying


Emotions, Mixed

After a century of neglect, emotions have become the focus of scientific research. While the concept of mixed emotions has long been anecdotally accepted, there are differing views about it as a viable theoretical construct, and it is only relatively recently that the concept has been investigated. Despite the reservations of the research community, the concept has found application in palliative care settings.

Emotional processes are associated with all lived experience, and are understood to have an adaptive role that supports not merely species survival, but also the ongoing evolutionary capacity to thrive and progress. Throughout recorded history, emotional experience has been integral to art, music, and literature in all their diverse manifestations.

Conversely, scientific research models used in psychological and neuropsychological research have, until recently, largely treated emotion as a research confound, and have endeavored to factor it out of investigations. This approach has changed in the past two decades, and emotional phenomena are increasingly investigated. The increasing interest in emotion as a research focus roughly parallels the development of brain-imaging technologies and increased access to