Supplemental Material

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| Table S1 |
| *Perceived Emotions in All Four Romantic Music Conditions* |
|  | Experimental condition | *n* | *M* | *SD* | 95% CI[LL, UL] |
| Wonder | Chocolat | 32 | 3.66 | 0.84 | [3.35, 3.96] |
| Titanic  | 38 | 3.67 | 0.81 | [3.41, 3.94] |
| Unknown romantic A | 32 | 2.78 | 0.84 | [2.48, 3.08] |
| Unknown romantic B | 32 | 3.44 | 0.87 | [3.12, 3.75] |
| Tenderness | Chocolat | 32 | 3.18 | 0.89 | [2.86, 3.50] |
| Titanic  | 38 | 3.22 | 0.70 | [2.99, 3.45] |
| Unknown romantic A | 32 | 2.42 | 0.72 | [2.16, 2.68] |
| Unknown romantic B | 32 | 3.02 | 0.70 | [2.77, 3.27] |
| Peacefulness | Chocolat | 32 | 2.69 | 0.90 | [2.36, 3.01] |
| Titanic  | 38 | 2.42 | 0.79 | [2.16, 2.68] |
| Unknown romantic A | 32 | 1.92 | 0.77 | [1.64, 2.19] |
| Unknown romantic B | 32 | 2.38 | 0.82 | [2.08, 2.67] |
| Joyful activation | Chocolat | 32 | 3.43 | 0.83 | [3.13, 3.73] |
| Titanic  | 38 | 2.62 | 0.86 | [2.34, 2.90] |
| Unknown romantic A | 32 | 3.78 | 0.75 | [3.51, 4.05] |
| Unknown romantic B | 32 | 3.61 | 0.68 | [3.37, 3.86] |
| Power | Chocolat | 32 | 2.81 | 0.82 | [2.51, 3.10] |
| Titanic  | 38 | 3.28 | 0.97 | [2.96, 3.60] |
| Unknown romantic A | 32 | 3.23 | 0.84 | [2.93, 3.53] |
| Unknown romantic B | 32 | 3.18 | 0.68 | [2.93, 3.42] |
| Tension | Chocolat | 32 | 2.30 | 0.82 | [2.01, 2.60] |
| Titanic  | 38 | 2.42 | 0.78 | [2.17, 2.68] |
| Unknown romantic A | 32 | 2.81 | 0.85 | [2.51, 3.12] |
| Unknown romantic B | 32 | 2.91 | 0.96 | [2.56, 3.25] |

*Note*. Values in square brackets indicate the 95% confidence interval for each mean.

LL and UL indicate the lower and the upper limit of the confidence interval, respectively.

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| Table S2 |
| *Simple Planned Contrasts Between the Known Romantic Music Condition (*Titanic*) and the Unknown Romantic Music Conditions for Each Emotion Category* |
| Emotion Category | Contrast—Titanic (*n* = 38) vs. … | *n* | *df* | *t* value | *p* value |
| Wonder | Unknown romantic A | 32 | 68 | 4.50 | < .001 |
| Unknown romantic B | 32 | 68 | 1.17 | **.248** |
| Tenderness | Unknown romantic A | 32 | 68 | 4.73 | < .001 |
| Unknown romantic B | 32 | 68 | 1.18 | **.242** |
| Peacefulness | Unknown romantic A | 32 | 68 | 2.68 | .009 |
| Unknown romantic B | 32 | 68 | 0.24 | .**812** |
| Joyful activation | Unknown romantic A | 32 | 68 | -5.95 | < .001 |
| Unknown romantic B | 32 | 68 | -5.28 | < .001 |
| Power | Unknown romantic A | 32 | 68 | 0.24 | .**815** |
| Unknown romantic B | 32 | 68 | 0.51 | **.613** |
| Tension | Unknown romantic A | 32 | 68 | -2.01 | .048 |
| Unknown romantic B | 32 | 68 | -2.34 | .022 |

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| Table S3 |
| *Perceived Emotions in All Four Dramatic Music Conditions* |
|  | Experimental condition | *n* | *M* | *SD* | 95% CI[LL, UL] |
| Wonder | Batman | 34 | 1.84 | 0.94 | [1.51, 2.17] |
| Mission Impossible  | 34 | 1.41 | 0.56 | [1.22, 1.61] |
| Unknown dramatic A | 30 | 1.90 | 1.07 | [1.50, 2.30] |
| Unknown dramatic B | 35 | 1.53 | 0.65 | [1.30, 1.75] |
| Tenderness | Batman | 34 | 1.44 | 0.55 | [1.25, 1.63] |
| Mission Impossible  | 34 | 1.42 | 0.51 | [1.24, 1.60] |
| Unknown dramatic A | 30 | 1.53 | 0.72 | [1.26, 1.80] |
| Unknown dramatic B | 35 | 1.39 | 0.55 | [1.20, 1.58] |
| Peacefulness | Batman | 34 | 1.48 | 0.59 | [1.27, 1.69] |
| Mission Impossible  | 34 | 1.27 | 0.38 | [1.14, 1.41] |
| Unknown dramatic A | 30 | 1.57 | 0.73 | [1.29, 1.84] |
| Unknown dramatic B | 35 | 1.34 | 0.51 | [1.17, 1.52] |
| Joyful activation | Batman | 34 | 1.96 | 0.68 | [1.73, 2.20] |
| Mission Impossible  | 34 | 2.77 | 0.89 | [2.46, 3.09] |
| Unknown dramatic A | 30 | 2.11 | 0.80 | [1.81, 2.41] |
| Unknown dramatic B | 35 | 2.09 | 0.70 | [1.85, 2.33] |
| Power | Batman | 34 | 4.26 | 0.58 | [4.06, 4.47] |
| Mission Impossible  | 34 | 3.75 | 0.69 | [3.51, 3.99] |
| Unknown dramatic A | 30 | 3.41 | 0.79 | [3.12, 3.70] |
| Unknown dramatic B | 35 | 4.01 | 0.67 | [3.78, 4.24] |
| Tension | Batman | 34 | 3.59 | 0.76 | [3.32, 3.85] |
| Mission Impossible  | 34 | 3.68 | 0.77 | [3.41, 3.95] |
| Unknown dramatic A | 30 | 3.86 | 0.51 | [3.67, 4.05] |
| Unknown dramatic B | 35 | 3.83 | 0.57 | [3.63, 4.02] |

*Note*. Values in square brackets indicate the 95% confidence interval for each mean.

LL and UL indicate the lower and the upper limit of the confidence interval, respectively.

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| Table S4 |
| *Simple Planned Contrasts Between the Known Dramatic Music Condition (*Mission Impossible*) and the Unknown Dramatic Music Conditions for Each Emotion Category* |
| Emotion Category | Contrast—Mission Impossible (*n* = 34) vs. … | *n* | *df* | *t* value | *p* value |
| Wonder | Unknown dramatic A | 30 | 62 | -2.33 | .023 |
| Unknown dramatic B | 35 | 67 | -0.80 | **.427** |
| Tenderness | Unknown dramatic A | 30 | 62 | -0.72 | **.472** |
| Unknown dramatic B | 35 | 67 | 0.24 | **.808** |
| Peacefulness | Unknown dramatic A | 30 | 62 | -2.05 | .045 |
| Unknown dramatic B | 35 | 67 | -0.63 | **.530** |
| Joyful activation | Unknown dramatic A | 30 | 62 | 3.12 | .003 |
| Unknown dramatic B | 35 | 67 | 3.58 | < .001 |
| Power | Unknown dramatic A | 30 | 62 | 1.87 | **.067** |
| Unknown dramatic B | 35 | 67 | -1.56 | **.124** |
| Tension | Unknown dramatic A | 30 | 62 | -1.08 | **.284** |
| Unknown dramatic B | 35 | 67 | -0.93 | **.354** |

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| Table S5 |
| *Influence of Music’s Emotional Connotation on Perceived Emotions* |
|  | Experimental condition | *n* | *M* | *SD* | 95% CI[LL, UL] | *F* | *df* | *p* | *η²* |
| Wonder | Romantic | 70 | 3.56 | 0.84 | [3.36, 3.76] | 284.18 | 1,137 | **< .001** | .675 |
| Dramatic | 69 | 1.47 | 0.61 | [1.33, 1.62] |
| Tenderness | Romantic | 70 | 3.13 | 0.70 | [2.96, 3.30] | 266.96 | 1,137 | **< .001** | .661 |
| Dramatic | 69 | 1.41 | 0.53 | [1.28, 1.53] |
| Peacefulness | Romantic | 70 | 2.40 | 0.80 | [2.21, 2.59] | 98.45 | 1,137 | **< .001** | .418 |
| Dramatic | 69 | 1.31 | 0.45 | [1.20, 1.42] |
| Joyful activation | Romantic | 70 | 3.08 | 0.92 | [2.86, 3.29] | 18.42 | 1,137 | **< .001** | .119 |
| Dramatic | 69 | 2.43 | 0.86 | [2.22, 2.63] |
| Power | Romantic | 70 | 3.23 | 0.85 | [3.03, 3.44] | 24.77 | 1,137 | **< .001** | .153 |
| Dramatic | 69 | 3.88 | 0.69 | [3.72, 4.05] |
| Tension | Romantic | 70 | 2.64 | 0.89 | [2.43, 2.86] | 68.30 | 1,137 | **< .001** | .333 |
| Dramatic | 69 | 3.75 | 0.68 | [3.59, 3.92] |

*Note*. ANOVA assessing the influence of romantic/dramatic music condition on the perceived emotions measured with six Geneva Emotional Music Scale dimensions. *N* = 139. Values in square brackets indicate the 95% confidence interval for each mean. LL and UL indicate the lower and the upper limit of the confidence interval, respectively.

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| Table S6 |
| *Induced Emotions* |
|  | Experimental condition | *n* | *M* | *SD* | 95% CI[LL, UL] |
| Positive emotions | Control group | 32 | 1.98 | 0.84 | [1.68, 2.29] |
| Titanic | 38 | 2.44 | 0.97 | [2.12, 2.76] |
| Unknown romantic B | 32 | 2.93 | 0.73 | [2.67, 3.19] |
| Mission Impossible | 34 | 2.62 | 0.86 | [2.32, 2.92] |
| Unknown dramatic B | 35 | 2.57 | 0.86 | [2.28, 2.87] |
| Negative emotions | Control group | 32 | 2.66 | 0.78 | [2.43, 2.88] |
| Titanic | 38 | 2.44 | 0.78 | [2.19, 2.71] |
| Unknown romantic B | 32 | 2.41 | 0.63 | [2.19, 2.64] |
| Mission Impossible | 34 | 2.99 | 0.82 | [2.70, 3.27] |
| Unknown dramatic B | 35 | 3.21 | 0.53 | [3.03, 3.39] |

Note. Values in square brackets indicate the 95% confidence interval for each mean.

LL and UL indicate the lower and the upper limit of the confidence interval, respectively.

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| Table S7 |
| *Induced Emotions: Descriptive Statistics for each Item* |
|  | Experimental condition | *n* | *M* | *SD* | 95% *CI*[LL, UL] |
| interested | Control group | 32 | 2.53 | 1.19 | [2.10, 2.96] |
| Titanic | 38 | 2.84 | 1.08 | [2.49, 3.20] |
| Unknown romantic B | 32 | 3.19 | 1.12 | [2.78, 3.59] |
| Mission Impossible | 34 | 2.97 | 1.06 | [2.60, 3.34] |
| Unknown dramatic B | 35 | 3.03 | 1.18 | [2.62, 3.43] |
| excited | Control group | 32 | 1.75 | 1.02 | [1.38, 2.12] |
| Titanic | 38 | 2.34 | 1.17 | [1.96, 2.73] |
| Unknown romantic B | 32 | 2.72 | 0.96 | [2.37, 3.06] |
| Mission Impossible | 34 | 2.24 | 0.96 | [1.90, 2.57] |
| Unknown dramatic B | 35 | 2.09 | 1.09 | [1.71, 2.46] |
| strong | Control group | 32 | 1.84 | 0.88 | [1.53, 2.16] |
| Titanic | 38 | 2.34 | 1.17 | [1.96, 2.73] |
| Unknown romantic B | 32 | 2.88 | 0.94 | [2.54, 3.21] |
| Mission Impossible | 34 | 2.56 | 1.19 | [2.15, 2.97] |
| Unknown dramatic B | 35 | 2.57 | 1.07 | [2.21, 2.94] |
| inspired | Control group | 32 | 1.81 | 0.86 | [1.50, 2.12] |
| Titanic | 38 | 2.24 | 1.13 | [1.87, 2.61] |
| Unknown romantic B | 32 | 2.94 | 0.98 | [2.58, 3.29] |
| Mission Impossible | 34 | 2.71 | 1.03 | [2.35, 3.07] |
| Unknown dramatic B | 35 | 2.60 | 1.01 | [2.25, 2.95] |
| nervous | Control group | 32 | 1.59 | 0.95 | [1.25, 1.93] |
| Titanic | 38 | 1.42 | 0.72 | [1.18, 1.66] |
| Unknown romantic B | 32 | 1.84 | 0.92 | [1.51, 2.18] |
| Mission Impossible | 34 | 2.26 | 0.99 | [1.92, 2.61] |
| Unknown dramatic B | 35 | 2.37 | 1.01 | [2.03, 2.72] |
| irritable | Control group | 32 | 1.72 | 1.02 | [1.35, 2.09] |
| Titanic | 38 | 1.76 | 1.10 | [1.40, 2.13] |
| Unknown romantic B | 32 | 1.59 | 0.84 | [1.29, 1.90] |
| Mission Impossible | 34 | 2.12 | 1.06 | [1.75, 2.49] |
| Unknown dramatic B | 35 | 2.29 | 1.02 | [1.94, 2.63] |
| upset | Control group | 32 | 3.91 | 0.99 | [3.55, 4.27] |
| Titanic | 38 | 3.44 | 1.11 | [3.08, 3.81] |
| Unknown romantic B | 32 | 3.28 | 0.99 | [2.92, 3.64] |
| Mission Impossible | 34 | 4.00 | 1.07 | [3.62, 4.37] |
| Unknown dramatic B | 35 | 4.26 | 0.82 | [3.97, 4.53] |
| distressed | Control group | 32 | 3.41 | 1.16 | [2.99, 3.82] |
| Titanic | 38 | 3.16 | 1.26 | [2.74, 3.57] |
| Unknown romantic B | 32 | 2.94 | 1.01 | [2.57, 3.30] |
| Mission Impossible | 34 | 3.56 | 1.18 | [3.14, 3.97] |
| Unknown dramatic B | 35 | 3.94 | 0.87 | [3.64, 4.24] |

Note. Values in square brackets indicate the 95% confidence interval for each mean.

LL and UL indicate the lower and the upper limit of the confidence interval, respectively.

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| Table S8 |
| *Assignment of Different Film Genres* |
| Experimental condition | *n* | Crime/Action Film | Love Film | Western | Comedy | Science Fiction | Docu-mentary | Not classify-able |
| Control group | 32 | 4 | 15 | 0 | 2 | 1 | 1 | 9 |
| Titanic | 38 | 0 | 34 | 1 | 0 | 1 | 0 | 2 |
| Unknown romantic B | 32 | 0 | 24 | 0 | 0 | 2 | 0 | 6 |
| Mission Impossible | 34 | 18 | 5 | 0 | 0 | 1 | 3 | 7 |
| Unknown dramatic B | 35 | 14 | 5 | 4 | 0 | 4 | 5 | 3 |

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| Table S9 |
| *Perceptions and Interpretations of the Film Plot and Protagonists* |
|  | Experimental condition | *n* | *M* | *SD* | 95% CI[LL, UL] |
| Atmosphere of the film | Control group | 32 | 3.63 | 1.19 | [3.20, 4.05] |
| Titanic | 38 | 3.26 | 1.37 | [2.81, 3.71] |
| Unknown romantic B | 32 | 3.09 | 1.40 | [2.59, 3.60] |
| Mission Impossible | 34 | 4.18 | 1.22 | [3.75, 4.60] |
| Unknown dramatic B | 35 | 4.66 | 0.83 | [4.37, 4.95] |
| Emotions of the protagonists | Control group | 32 | 2.94 | 0.89 | [2.61, 3.26]  |
| Titanic | 38 | 2.39 | 0.87 | [2.10, 2.67] |
| Unknown romantic B | 32 | 2.41 | 0.79 | [2.13, 2.70] |
| Mission Impossible | 34 | 3.56 | 0.88 | [3.25, 3.86] |
| Unknown dramatic B | 35 | 3.94 | 0.90 | [3.63, 4.25] |
| The protagonist’s relationship | Control group | 32 | 2.88 | 0.92 | [2.55, 3.21]  |
| Titanic | 38 | 2.29 | 0.62 | [2.07, 2.51] |
| Unknown romantic B | 32 | 2.54 | 0.87 | [2.23, 2.86] |
| Mission Impossible | 34 | 3.85 | 0.79 | [3.58, 4.13] |
| Unknown dramatic B | 35 | 3.88 | 0.78 | [3.59, 4.17] |
| Social behavior of the protagonists | Control group | 32 | 2.71 | 0.94 | [2.37, 3.05]  |
| Titanic | 38 | 2.25 | 0.58 | [2.06, 2.44] |
| Unknown romantic B | 32 | 2.28 | 0.54 | [2.08, 2.47] |
| Mission Impossible | 34 | 3.28 | 0.78 | [3.01, 3.55] |
| Unknown dramatic B | 35 | 3.52 | 0.86 | [3.22, 3.81] |

*Note*. Values in square brackets indicate the 95% confidence interval for each mean.

LL and UL indicate the lower and the upper limit of the confidence interval, respectively.