**S2 Table. Music Excerpts (exemplars) used in Phase 1 to Elicit Spontaneous Emotion Responses to a given genre.**

*Music excerpts (exemplars) used in Phase 1 to elicit spontaneous emotion responses to a given genre*

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| **Genre** | **Description** | **Stimuli** |
| Western Classical  | Art music written in the musical tradition of Western culture | 1. Holst, Gustav. *The Planets*. Op.31-1.Mars. [Recorded by Charles Dutoit & Orchestre Symphonique de Montréal], (2016).
2. Glass, Philip. *Morning Passages*. The Hours [OST], (2002).
 |
| *Fado* | A popular Portuguese music tradition often characterised by singing about working- class people and the sea | 1. Dos Reis Nunes, Marisa. *Oxalá*, (2001).
2. Camané. *Sei De Um Rio*, (2008).
 |
| Heavy Metal  | A genre of rock music characteristically employing highly amplified distortion, loudness, and long guitar solos | 1. Korn. *Shoots and Ladders*, (1995).
2. Dream Theater. *The Gift of Music*, (2015).
 |
| Hip Hop | A genre of music characteristically employing rapping, djaying and beatboxing  | 1. Coyle-Larner, Benjamin. *The Isle of Arran*, (2017).
2. Missy Elliot. *I’m Better*, (2017).
 |
| *Son* | A Cuban genre of music characteristically distinct by its use of a lyrical meter, five-stroke clave rhythm, *tres* guitar and call and response structure  | 1. Rodríguez, Arsenio. *No Me Llores Más* [Recorded by Omara Portuondo], (2000).
2. Félix, Altuna. *Si Te Contera* [Recorded by Ibrahim Ferrer], (2005).
 |
| *Gagaku* | A Japanese Classical music tradition typically performed in imperial courts in Japan | 1. Katsutaro, Kouta. *Sangai-bushi/Sado Okesa,* (2017).
2. I Jiyushi & T Shikebu, *Joriri-Banraku,* (1964).
 |
| Pop | A genre of music characteristically employing short to medium length (two to four minutes) songs, repeated choruses and a simple structure, with an aim to appeal to a general audience  | 1. Rogers, Maggie. *On/Off*, (2015).
2. William, Pharell. *Marilyn Monroe*, (2014).
 |
| *Bossa Nova* | A Brazilian genre of music typically employing a common signature with emphasis on the second beat, usually containing syncopation in the second measure | 1. Alcione. *Não Deixe O Samba Morrer*, (1975).
2. Sargento, Nelson. *Agoniza mas não morre*, (1979).
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