Emotion in music survey - V2

Start of Block: Introduction

Q58 **Ethics**
This questionnaire is the first stage in a larger project, approved by UNSW's Human Research Ethics Committee (#HC20068). Doing this questionnaire in no way commits you to being part of the later performance laboratory studies. (However, if you are interested, please let us know.) In the linked Participant consent form , we have struck out the irrelevant parts (i.e. the later experiments). If you approve these conditions, either sign and return the form or simply click the following checkbox.

☐ Accept participant consent form

Q1 Which of the following best applies to your music experience?

- ○ I am not a musician
- ○ I am an amateur musician
- ○ I am a music student
- ○ I am a professional musician

Q2 Do you play an instrument? Which best applies to you? (You may select more than one option.)

- ☐ I play the clarinet
- ☐ I play another reed instrument than a clarinet (saxophone, oboe, bassoon, etc)
- ☐ I play another wind instrument that is not a reed instrument
- ☐ I play an instrument that is not a wind instrument or I sing
- ☐ I do not play any musical instrument

Q3 How long have you played your instrument regularly for?

- ○ less than 1 year
- ○ 1-2 years
- ○ 2-4 years
- ○ 4-8 years
- ○ More than 8 years

Q4 How old are you (in years)?

▼ 1 ... 100

Q5 What gender best identifies you?

- ○ Male
- ○ Female
- ○ Other

End of Block: Introduction

Start of Block: Introduction to pieces to be used for distinguishing emotions

Q6

Emotion distinction

Imagine that you are given a musical excerpt to be performed in order to convey a particular emotion.

In the following sets of questions you will be given pair of emotions and asked to decide if the piece can be played to differentiate the two expressed emotions clearly.

For each pair of emotions, you will be asked to **play** or **imagine playing** (at least part of) the score and then to indicate the extent to which a clarinet player could make the same piece of music convincingly **distinguish between each of the two emotions**. (If you are a clarinettist, you may find it

helpful to have the instrument ready in case you wish to play a few notes.)

If the two emotions would not produce the same musical result, please indicate briefly in the COMMENT BOX **how the second emotion would be played differently** to the first using the keyword abbreviations suggested or your own words.

There will be three excerpts of music for which the emotion comparisons are to be made, plus a fourth one of your own choice, if you can think of a piece that could successfully be played to communicate a wide range of emotions.

Consider taking a short break between each piece.

Continue when you are ready.

End of Block: Introduction to pieces to be used for distinguishing emotions

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Start of Block: Happy Birthday

Q24



Q17 FOR THE PIECE "**Happy Birthday**" (see score, above):
How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.
LOuder/**SO**fter, **FA**ster/**SL**ower, More/Less Dynamic Variation **[MV/LV]**, **LE**gato/**S**ta**C**cato, **RU**bato/**ST**eady tempo, **IN**tense/**FL**at Phrasing **H**arder **B**ite/**S**ofter **B**ite **M**ore**T**hroat/**L**ess**T**hroat **M**ore **R**eed/**L**ess **R**eed in mouth **EMB**ouchure (use a different embouchure) (**this list is a mere suggestion, please add your own list of parameters** that you find relevant**;** add your own comments in full script if needed) **If very similar** (i.e. the clarinet could not distinguish these two emotions for the piece), please indicate if this is because the two emotions are just very similar

[SE] or that they are different but the clarinet could not be used to communicate a distinction between the two **[NO]**, or for this piece of music the two emotions could not be distinguished **[DM]**.

	Similarity between emotions			Please explain (Drag the bottom right corner of the text box to better see what you are typing)
	Very similar	Somewhat different	Very different	(see above for possible abbreviations)

Sad (1) vs Happy (2)	○	○	○	
Sad (1) vs Fearful (2)	○	○	○	
Sad (1) vs Ugly (2)	○	○	○	
Sad (1) vs Beautiful (2)	○	○	○	
Sad (1) vs Expressive (2)	○	○	○	
Happy (1) vs Angry (2)	○	○	○	
Happy (1) vs Humorous (2)	○	○	○	
Happy (1) vs Mad/Crazy (2)	○	○	○	

Happy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Happy (1) vs Overly Expressive (2)	○	○	○	
Angry (1) vs Humorous (2)	○	○	○	
Angry (1) vs Mad/Crazy (2)	○	○	○	
Angry (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Angry (1) vs Overly expressive (2)	○	○	○	
Fearful (1) vs Ugly (2)	○	○	○	
Fearful (1) vs Beautiful (2)	○	○	○	

Fearful (1) vs Expressive (2)	○	○	○	
Humorous (1) vs Ugly (2)	○	○	○	
Humorous (1) vs Beautiful (2)	○	○	○	
Humorous (1) vs Expressive (2)	○	○	○	
Ugly (1) vs Mad/Crazy (2)	○	○	○	
Ugly (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Ugly (1) vs Overly Expressive (2)	○	○	○	
Mad/Crazy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Mad/Crazy(1) vs Overly expressive (2)	○	○	○	
Beautiful (1) vs Expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Expressive (2)	○	○	○	
Expressive (1) vs Overly expressive (2)	○	○	○	

End of Block: Happy Birthday

Start of Block: Happy Birthday (cont'd)

Q40

Q41 SECOND OF TWO PAGES for "**Happy Birthday**" (see score, above):
How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.
LOuder/**SO**fter, **FA**ster/**SL**ower, More/Less Dynamic Variation **[MV/LV]**, **LE**gato/**S**ta**C**cato, **RU**bato/**ST**eady tempo, **IN**tense/**FL**at Phrasing **H**arder **B**ite/**S**ofter **B**ite **M**ore**T**hroat/**L**ess**T**hroat **M**ore **R**eed/**L**ess **R**eed in mouth **EMB**ouchure (use a different embouchure) (**this list is a mere suggestion, please add your own list of parameters** that you find relevant**;** add your own comments in full script if needed) **If very similar** (i.e. the clarinet could not distinguish these two emotions for the piece), please indicate if this is because the two emotions are just very similar

[SE] or that they are different but the clarinet could not be used to communicate a distinction between the two **[NO]**, or for this piece of music the two emotions could not be distinguished **[DM]**.

	Similarity between emotions			Please explain (Drag the bottom right corner of the text box to better see what you are typing)
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Sad (1) vs Angry (2)	○	○	○	
Sad (1) vs Humorous (2)	○	○	○	
Sad (1) vs Mad/ crazy (2)	○	○	○	
Sad (1) vs Deadpan/Lacklustre/Mechanical(2)	○	○	○	
Sad (1) vs Overly expressive (2)	○	○	○	
Happy (1) vs Fearful (2)	○	○	○	
Happy (1) vs Ugly (2)	○	○	○	
Happy (1) vs Beautiful (2)	○	○	○	
Happy (1) vs Expressive (2)	○	○	○	

Angry (1) vs Fearful (2)	○	○	○	
Angry (1) vs Ugly (2)	○	○	○	
Angry (1) vs Beautiful (2)	○	○	○	
Angry (1) vs Expressive (2)	○	○	○	
Fearful (1) vs Humorous (2)	○	○	○	
Fearful (1) vs Mad/Crazy (2)	○	○	○	
Fearful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Fearful (1) vs Overly Expressive (2)	○	○	○	

Humorous (1) vs Mad/Crazy (2)	○	○	○	
Humorous (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Humorous (1) vs Overly Expressive (2)	○	○	○	
Ugly (1) vs Beautiful (2)	○	○	○	
Ugly (1) vs Expressive (2)	○	○	○	
Mad/Crazy (1) vs Beautiful (2)	○	○	○	
Mad/Crazy (1) vs Expressive (2)	○	○	○	
Beautiful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Beautiful (1) vs Overly expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Overly expressive (2)	○	○	○	

End of Block: Happy Birthday (cont'd)

Start of Block: Nobody Knows

Q42



Q43 FOR THE PIECE "**Nobody Knows**" (see score, above):
How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.
LOuder/**SO**fter, **FA**ster/**SL**ower, More/Less Dynamic Variation **[MV/LV]**, **LE**gato/**S**ta**C**cato, **RU**bato/**ST**eady tempo, **IN**tense/**FL**at Phrasing **H**arder **B**ite/**S**ofter **B**ite **M**ore**T**hroat/**L**ess**T**hroat **M**ore **R**eed/**L**ess **R**eed in mouth **EMB**ouchure (use a different embouchure) (**this list is a mere suggestion, please add your own list of parameters** that you find relevant**;** add your own comments in full script if needed) **If very similar** (i.e. the clarinet could not distinguish these two emotions for the piece), please indicate if this is because the two emotions are just very similar

[SE] or that they are different but the clarinet could not be used to communicate a distinction between the two **[NO]**, or for this piece of music the two emotions could not be distinguished **[DM]**.

	Similarity between emotions			Please explain (Drag the bottom right corner of the text box to better see what you are typing)
	Very similar	Somewhat different	Very different	(see above for possible abbreviations)

Sad (1) vs Happy (2)	○	○	○	
Sad (1) vs Fearful (2)	○	○	○	
Sad (1) vs Ugly (2)	○	○	○	
Sad (1) vs Beautiful (2)	○	○	○	
Sad (1) vs Expressive (2)	○	○	○	
Happy (1) vs Angry (2)	○	○	○	
Happy (1) vs Humorous (2)	○	○	○	
Happy (1) vs Mad/Crazy (2)	○	○	○	

Happy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Happy (1) vs Overly Expressive (2)	○	○	○	
Angry (1) vs Humorous (2)	○	○	○	
Angry (1) vs Mad/Crazy (2)	○	○	○	
Angry (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Angry (1) vs Overly expressive (2)	○	○	○	
Fearful (1) vs Ugly (2)	○	○	○	
Fearful (1) vs Beautiful (2)	○	○	○	

Fearful (1) vs Expressive (2)	○	○	○	
Humorous (1) vs Ugly (2)	○	○	○	
Humorous (1) vs Beautiful (2)	○	○	○	
Humorous (1) vs Expressive (2)	○	○	○	
Ugly (1) vs Mad/Crazy (2)	○	○	○	
Ugly (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Ugly (1) vs Overly Expressive (2)	○	○	○	
Mad/Crazy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Mad/Crazy(1) vs Overly expressive (2)	○	○	○	
Beautiful (1) vs Expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Expressive (2)	○	○	○	
Expressive (1) vs Overly expressive (2)	○	○	○	

End of Block: Nobody Knows

Start of Block: Nobody Knows (cont'd)

Q44



Q45 SECOND OF TWO PAGES for "**Nobody Knows**" (see score, above):
How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.
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Sad (1) vs Angry (2)	○	○	○	
Sad (1) vs Humorous (2)	○	○	○	
Sad (1) vs Mad/ crazy (2)	○	○	○	
Sad (1) vs Deadpan/Lacklustre/Mechanical(2)	○	○	○	
Sad (1) vs Overly expressive (2)	○	○	○	
Happy (1) vs Fearful (2)	○	○	○	
Happy (1) vs Ugly (2)	○	○	○	
Happy (1) vs Beautiful (2)	○	○	○	
Happy (1) vs Expressive (2)	○	○	○	

Angry (1) vs Fearful (2)	○	○	○	
Angry (1) vs Ugly (2)	○	○	○	
Angry (1) vs Beautiful (2)	○	○	○	
Angry (1) vs Expressive (2)	○	○	○	
Fearful (1) vs Humorous (2)	○	○	○	
Fearful (1) vs Mad/Crazy (2)	○	○	○	
Fearful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Fearful (1) vs Overly Expressive (2)	○	○	○	

Humorous (1) vs Mad/Crazy (2)	○	○	○	
Humorous (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Humorous (1) vs Overly Expressive (2)	○	○	○	
Ugly (1) vs Beautiful (2)	○	○	○	
Ugly (1) vs Expressive (2)	○	○	○	
Mad/Crazy (1) vs Beautiful (2)	○	○	○	
Mad/Crazy (1) vs Expressive (2)	○	○	○	
Beautiful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Beautiful (1) vs Overly expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Overly expressive (2)	○	○	○	

End of Block: Nobody Knows (cont'd)

Start of Block: Beethoven Allegretto (1)

Q46



Q47 FOR THE PIECE "**Beethoven Allegretto**" (see score, above):
How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.
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[SE] or that they are different but the clarinet could not be used to communicate a distinction between the two **[NO]**, or for this piece of music the two emotions could not be distinguished **[DM]**.

	Similarity between emotions			Please explain (Drag the bottom right corner of the text box to better see what you are typing)
	Very similar	Somewhat different	Very different	(see above for possible abbreviations)

Sad (1) vs Happy (2)	○	○	○	
Sad (1) vs Fearful (2)	○	○	○	
Sad (1) vs Ugly (2)	○	○	○	
Sad (1) vs Beautiful (2)	○	○	○	
Sad (1) vs Expressive (2)	○	○	○	
Happy (1) vs Angry (2)	○	○	○	
Happy (1) vs Humorous (2)	○	○	○	
Happy (1) vs Mad/Crazy (2)	○	○	○	

Happy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Happy (1) vs Overly Expressive (2)	○	○	○	
Angry (1) vs Humorous (2)	○	○	○	
Angry (1) vs Mad/Crazy (2)	○	○	○	
Angry (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Angry (1) vs Overly expressive (2)	○	○	○	
Fearful (1) vs Ugly (2)	○	○	○	
Fearful (1) vs Beautiful (2)	○	○	○	

Fearful (1) vs Expressive (2)	○	○	○	
Humorous (1) vs Ugly (2)	○	○	○	
Humorous (1) vs Beautiful (2)	○	○	○	
Humorous (1) vs Expressive (2)	○	○	○	
Ugly (1) vs Mad/Crazy (2)	○	○	○	
Ugly (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Ugly (1) vs Overly Expressive (2)	○	○	○	
Mad/Crazy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Mad/Crazy(1) vs Overly expressive (2)	○	○	○	
Beautiful (1) vs Expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Expressive (2)	○	○	○	
Expressive (1) vs Overly expressive (2)	○	○	○	

End of Block: Beethoven Allegretto (1)

Start of Block: Beethoven Allegretto (cont'd)

Q48

Q49 SECOND OF TWO PAGES for "**Beethoven Allegretto**" (see score, above):
How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.
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	Similarity between emotions			Please explain (Drag the bottom right corner of the text box to better see what you are typing)
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Sad (1) vs Angry (2)	○	○	○	
Sad (1) vs Humorous (2)	○	○	○	
Sad (1) vs Mad/ crazy (2)	○	○	○	
Sad (1) vs Deadpan/Lacklustre/Mechanical(2)	○	○	○	
Sad (1) vs Overly expressive (2)	○	○	○	
Happy (1) vs Fearful (2)	○	○	○	
Happy (1) vs Ugly (2)	○	○	○	
Happy (1) vs Beautiful (2)	○	○	○	
Happy (1) vs Expressive (2)	○	○	○	

Angry (1) vs Fearful (2)	○	○	○	
Angry (1) vs Ugly (2)	○	○	○	
Angry (1) vs Beautiful (2)	○	○	○	
Angry (1) vs Expressive (2)	○	○	○	
Fearful (1) vs Humorous (2)	○	○	○	
Fearful (1) vs Mad/Crazy (2)	○	○	○	
Fearful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Fearful (1) vs Overly Expressive (2)	○	○	○	

Humorous (1) vs Mad/Crazy (2)	○	○	○	
Humorous (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Humorous (1) vs Overly Expressive (2)	○	○	○	
Ugly (1) vs Beautiful (2)	○	○	○	
Ugly (1) vs Expressive (2)	○	○	○	
Mad/Crazy (1) vs Beautiful (2)	○	○	○	
Mad/Crazy (1) vs Expressive (2)	○	○	○	
Beautiful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Beautiful (1) vs Overly expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Overly expressive (2)	○	○	○	

End of Block: Beethoven Allegretto (cont'd)

Start of Block: Participant selected piece

Q52 Finally, please select an excerpt of a piece that YOU BELIEVE COULD EXPRESS THE WIDEST VARIETY OF DIFFERENT EMOTIONS IF THE WAY IT IS PERFORMED IS ALTERED BY THE PLAYER IN SEVERAL DIFFERENT WAYS (e.g. by altering the dynamics, tempo, articulation etc.). If you can do this, please indicate the details of the piece and the excerpt you would choose (e.g. the one or two phrases of the piece). Please write the details here:

_____

_____

_____

_____

_____

Q54 Please upload your music excerpt here if available

Q51 For THIS PIECE THAT YOU HAVE SUGGESTED:
How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.

LOuder/**SO**fter, **FA**ster/**SL**ower, More/Less Dynamic Variation **[MV/LV]**,
LEgato/**S**ta**C**cato, **RU**bato/**ST**eady tempo, **IN**tense/**FL**at Phrasing
Harder **B**ite/**S**ofter **B**ite **M**ore**T**hroat/**L**ess**T**hroat **M**ore **R**eed/**L**ess

Reed in mouth **EMB**ouchure (use a different embouchure) (**this list is a mere suggestion, please add your own list of parameters** that you find relevant**;** add your own comments in full script if needed) **If very similar** (i.e. the clarinet could not distinguish these two emotions for the piece), please indicate if this is because the two emotions are just very similar **[SE]** or that they are different but the clarinet could not be used to communicate a distinction between the two **[NO]**, or for this piece of music the two emotions could not be distinguished **[DM]**.

	Similarity between emotions			Please explain (Drag the bottom right corner of the text box to better see what you are typing)
	Very similar	Somewhat different	Very different	(see above for possible abbreviations)

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Sad (1) vs Fearful (2)	○	○	○	
Sad (1) vs Ugly (2)	○	○	○	
Sad (1) vs Beautiful (2)	○	○	○	
Sad (1) vs Expressive (2)	○	○	○	
Happy (1) vs Angry (2)	○	○	○	
Happy (1) vs Humorous (2)	○	○	○	
Happy (1) vs Mad/Crazy (2)	○	○	○	

Happy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Happy (1) vs Overly Expressive (2)	○	○	○	
Angry (1) vs Humorous (2)	○	○	○	
Angry (1) vs Mad/Crazy (2)	○	○	○	
Angry (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Angry (1) vs Overly expressive (2)	○	○	○	
Fearful (1) vs Ugly (2)	○	○	○	
Fearful (1) vs Beautiful (2)	○	○	○	

Fearful (1) vs Expressive (2)	○	○	○	
Humorous (1) vs Ugly (2)	○	○	○	
Humorous (1) vs Beautiful (2)	○	○	○	
Humorous (1) vs Expressive (2)	○	○	○	
Ugly (1) vs Mad/Crazy (2)	○	○	○	
Ugly (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Ugly (1) vs Overly Expressive (2)	○	○	○	
Mad/Crazy (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Mad/Crazy(1) vs Overly expressive (2)	○	○	○	
Beautiful (1) vs Expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Expressive (2)	○	○	○	
Expressive (1) vs Overly expressive (2)	○	○	○	

End of Block: Participant selected piece

Start of Block: Participant selected piece (cont'd)



Q56 FOR THE PIECE YOU HAVE PROPOSED (SECOND OF TWO PAGES) :

How differently could you convey the two emotions ((1) and (2)) shown on each row below)? **If the two emotions could be distinguished from one another** on the clarinet, provide a short explanation of what in performance with (2) would be changed with respect to (1). E.g.

LOuder/**SO**fter, **FA**ster/**SL**ower, More/Less Dynamic Variation **[MV/LV]**, **LE**gato/**S**ta**C**cato, **RU**bato/**ST**eady tempo, **IN**tense/**FL**at Phrasing **H**arder **B**ite/**S**ofter **B**ite **M**ore**T**hroat/**L**ess**T**hroat **M**ore **R**eed/**L**ess **R**eed in mouth **EMB**ouchure (use a different embouchure) (**this list is a mere suggestion, please add your own list of parameters** that you find relevant**;** add your own comments in full script if needed) **If very similar** (i.e. the clarinet could not distinguish these two emotions for the piece), please indicate if this is because the two emotions are just very similar **[SE]** or that they are different but the clarinet could not be used to communicate a distinction between the two **[NO]**, or for this piece of music the two emotions could not be distinguished **[DM]**.

	Similarity between emotions	Please explain (Drag the bottom

				right corner of the text box to better see what you are typing)
	Very similar	Somewhat different	Very different	(see above for possible abbreviations)

Sad (1) vs Angry (2)	○	○	○	
Sad (1) vs Humorous (2)	○	○	○	
Sad (1) vs Mad/ crazy (2)	○	○	○	
Sad (1) vs Deadpan/Lacklustre/Mechanical(2)	○	○	○	
Sad (1) vs Overly expressive (2)	○	○	○	
Happy (1) vs Fearful (2)	○	○	○	
Happy (1) vs Ugly (2)	○	○	○	
Happy (1) vs Beautiful (2)	○	○	○	
Happy (1) vs Expressive (2)	○	○	○	

Angry (1) vs Fearful (2)	○	○	○	
Angry (1) vs Ugly (2)	○	○	○	
Angry (1) vs Beautiful (2)	○	○	○	
Angry (1) vs Expressive (2)	○	○	○	
Fearful (1) vs Humorous (2)	○	○	○	
Fearful (1) vs Mad/Crazy (2)	○	○	○	
Fearful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Fearful (1) vs Overly Expressive (2)	○	○	○	

Humorous (1) vs Mad/Crazy (2)	○	○	○	
Humorous (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	
Humorous (1) vs Overly Expressive (2)	○	○	○	
Ugly (1) vs Beautiful (2)	○	○	○	
Ugly (1) vs Expressive (2)	○	○	○	
Mad/Crazy (1) vs Beautiful (2)	○	○	○	
Mad/Crazy (1) vs Expressive (2)	○	○	○	
Beautiful (1) vs Deadpan/Lacklustre/Mechanical (2)	○	○	○	

Beautiful (1) vs Overly expressive (2)	○	○	○	
Deadpan/Lacklustre/Mechanical (1) vs Overly expressive (2)	○	○	○	

End of Block: Participant selected piece (cont'd)

Start of Block: Final block

Q31 As we are developing the study of clarinet expressive playing we are seeking your expert advice, and would be most grateful if you could provide us with **feedback on the survey** you just completed (anything that comes to mind, or that you could recommend for improvement).

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Q32 Also we are planning to ask clarinet players to play pieces expressing different emotions for a number of excerpts of music, and wonder **whether you have a suggestion on whether it would better to play several pieces with a single emotion** (e.g. piece 1 played sad, then piece 2 played sad, then piece 3 played sad, and then piece 1 played happy, piece 2 played happy and so on) **or to play one piece with each emotions, before moving on to the next piece** (piece 1 played sad, then played happy, then played angry ... and then piece 2 played happy, then played sad, then played angry etc.). We expect that there will be three pieces and six emotions.

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Q38

Should each piece/emotion combination be played at least twice, with the option of further repeating, as needed?

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Q33 How could we **make clear to the player how the task is constrained** - that any musical parameter (including microtonal adjustment via lipping, vibrato etc) is acceptable, but not obvious changes in pitch or in key? Is this an instruction a clarinetist could follow? How could it be better worded.

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Q34 We also plan to have a condition where the player is **constrained by tempo,** by being asked to play along with a metronome. Can you see any problems with this? Do you have any suggestions?

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Q35 How should we arrange **rest times for the player,** so that they are reasonably fresh by the end of the recording session, e.g. After a batch of piece-emotion combinations? Every 20 minutes for 5 minutes? etc.

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Q36 The player will be **in the lab and 'wired up'** to take measurements of player activity during playing. What warning should we give the player before they arrive?

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Q37 If you have any **other comments/suggestions**, please feel free to write them here.

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Q59 Please accept again the Participant consent form

☐ Accept the participant consent form

Q29

The end

Thank you very much for your participation. That ends the survey.

End of Block: Final block