

Sound Properties Associated with Equiluminant Colours

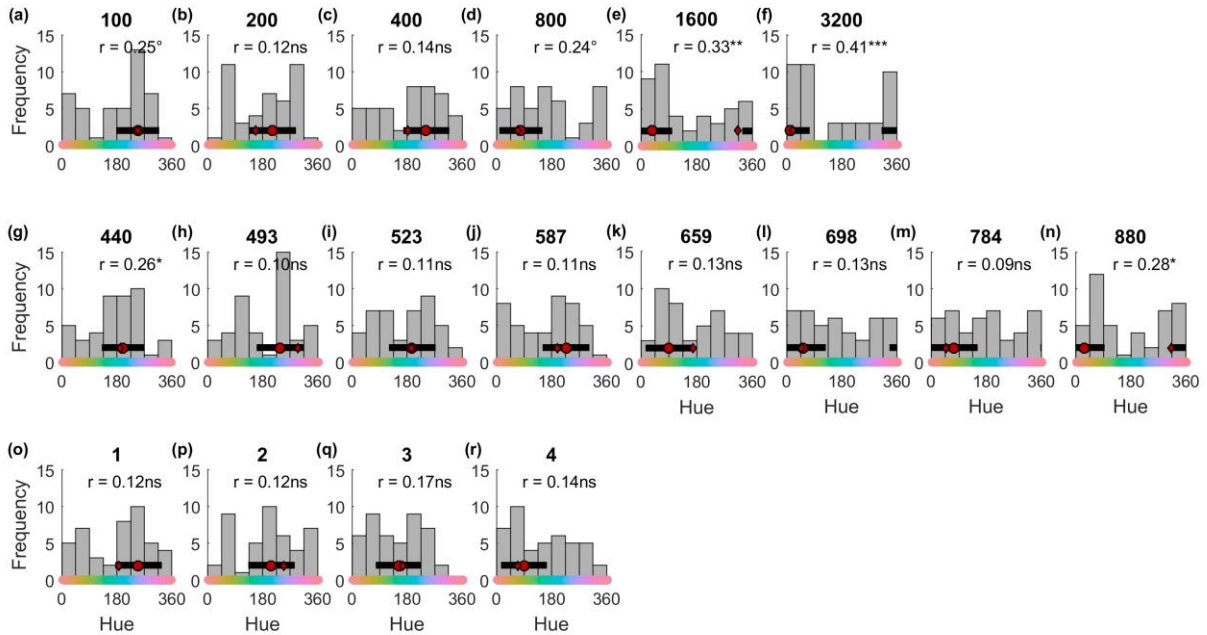
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Supplemental Materials



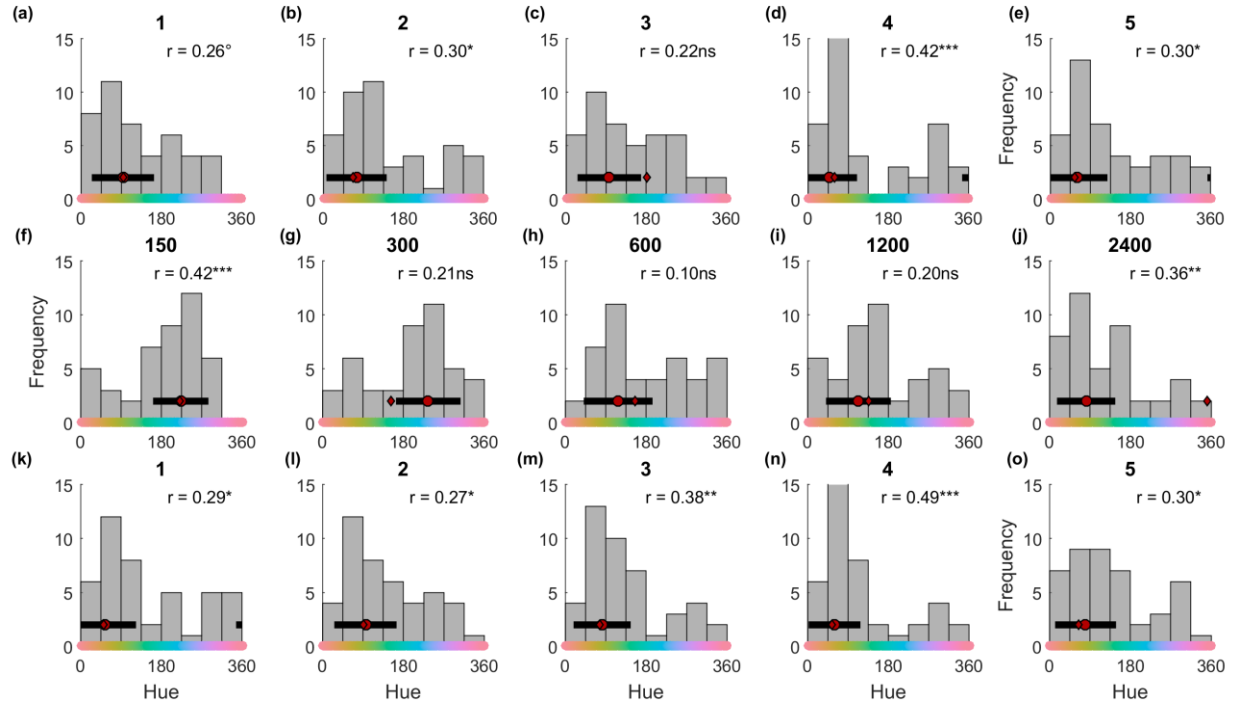


Figure S2. Distribution of hue adjustments for complex sine wave and vocal timbre sounds. Same format as Fig. S1. The first row (panels a–e) illustrates results for complex sine wave sounds varying in their 'centre of gravity' from 1 (lowest) to 5 (highest); the second row (f–j) for vocal frequency bands with their average frequency; and the third row (k–o) those for vocal sounds varying in 'centre of gravity' from 1 (lowest) to 5 (highest). *Note that almost all centre-of-gravity-modulated sounds (first and third row) showed clear unimodal tendencies towards one particular hue, mostly in the yellowish region of the hue spectrum.*

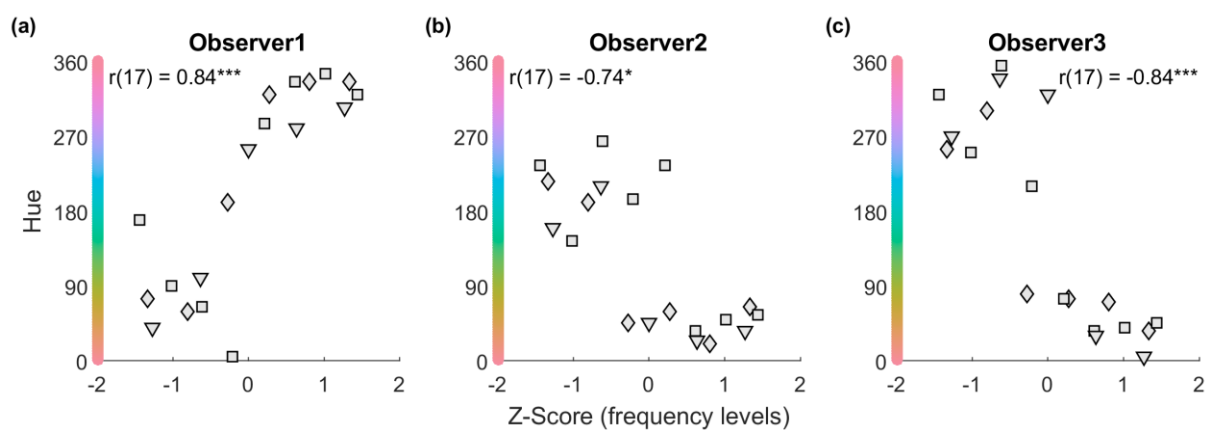


Figure S3. Illustration of individual differences. Format as in Fig. 3a of the main article.

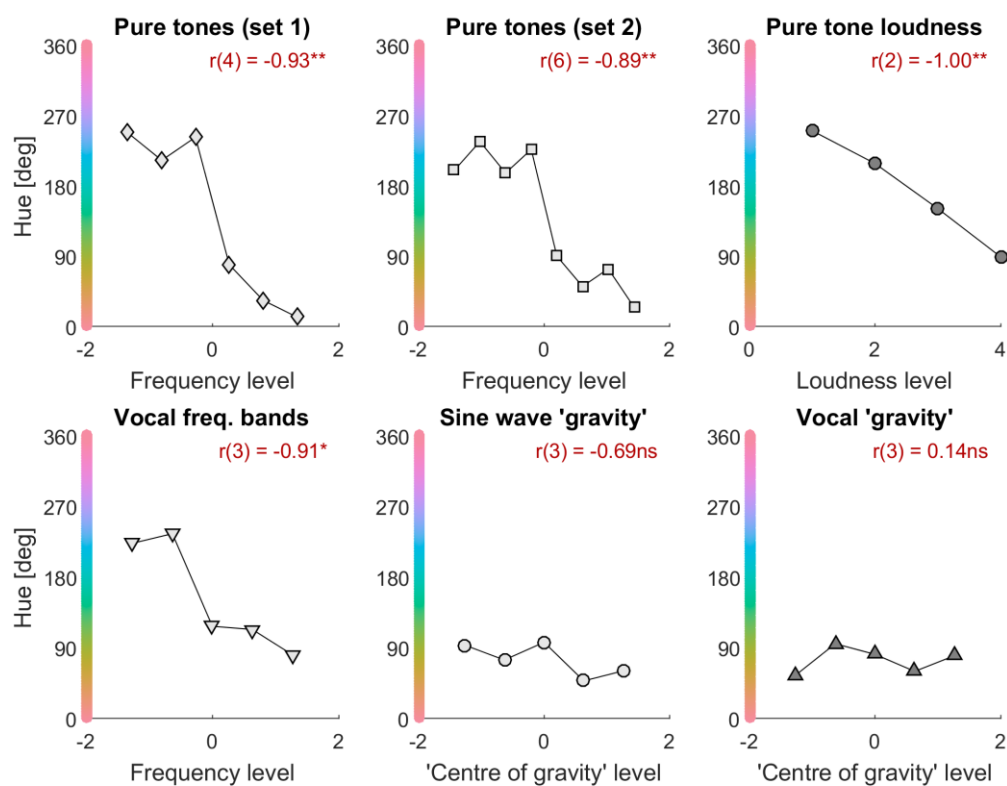


Figure S4. Hue per dataset. Format as in Fig. 3a of the main article.

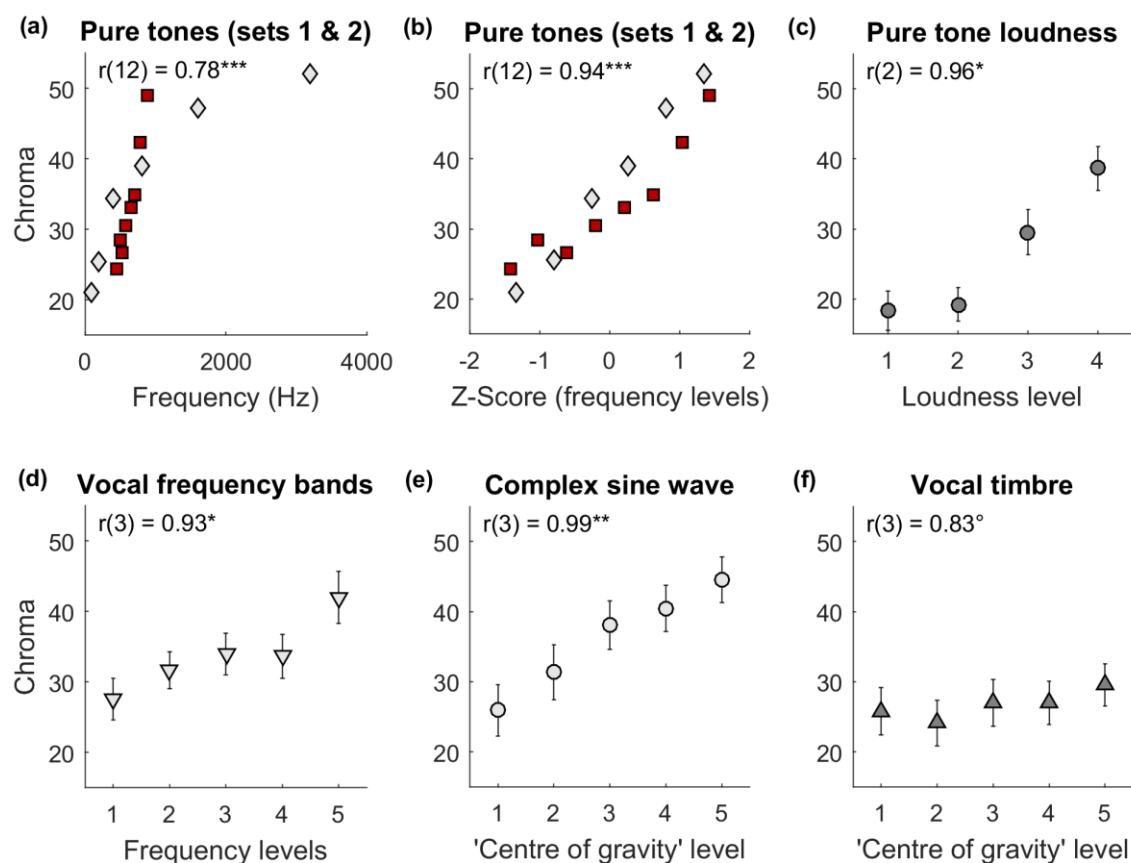


Figure S5. Chroma sound associations per stimulus set in women. Format as in Fig. 1 of the main article.

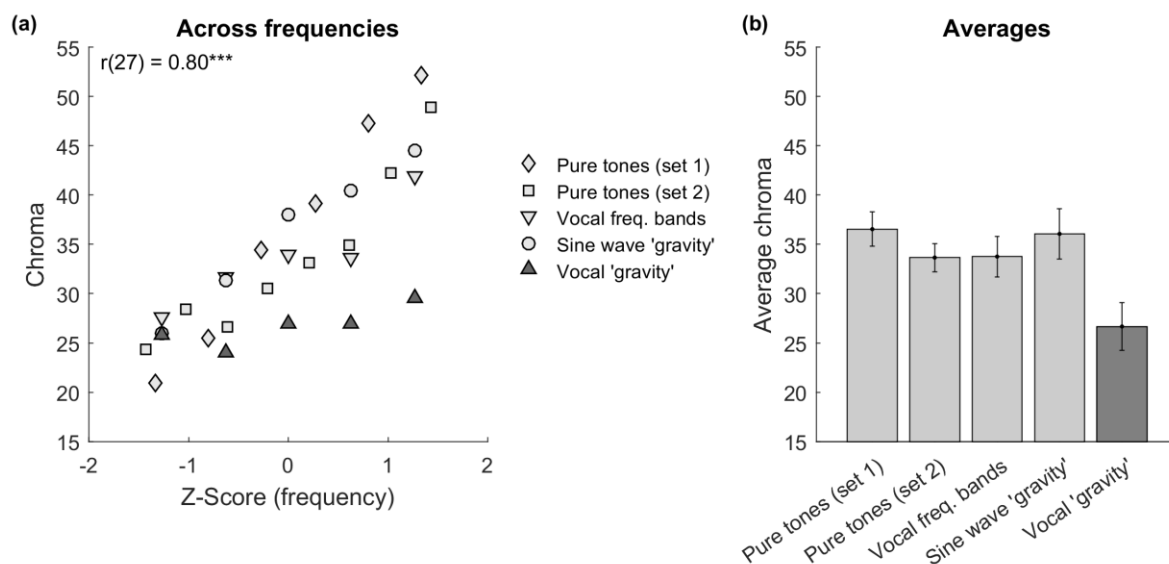


Figure S6. Chroma-sound associations across stimulus sets in women. Format as in Fig. 2 of the main article.

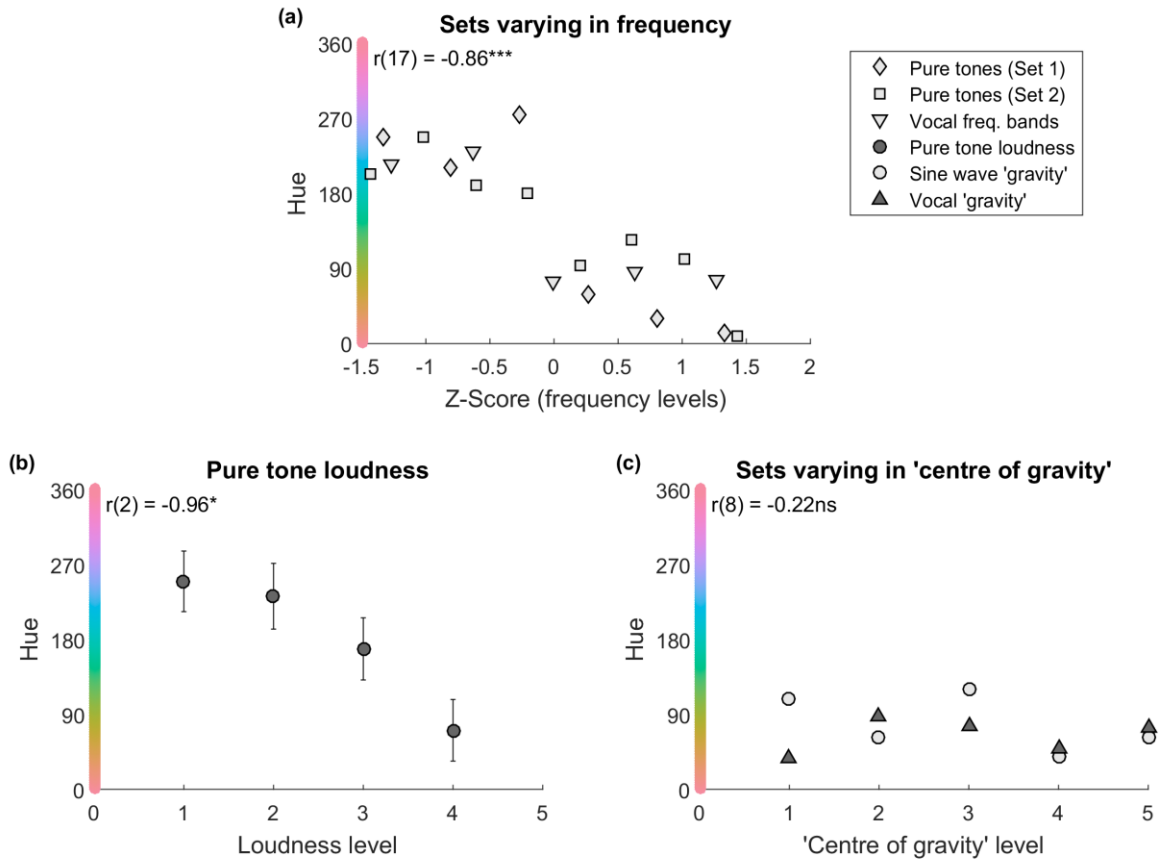


Figure S7. Hue sound associations in women. Format as in Fig. 3 of the main article.

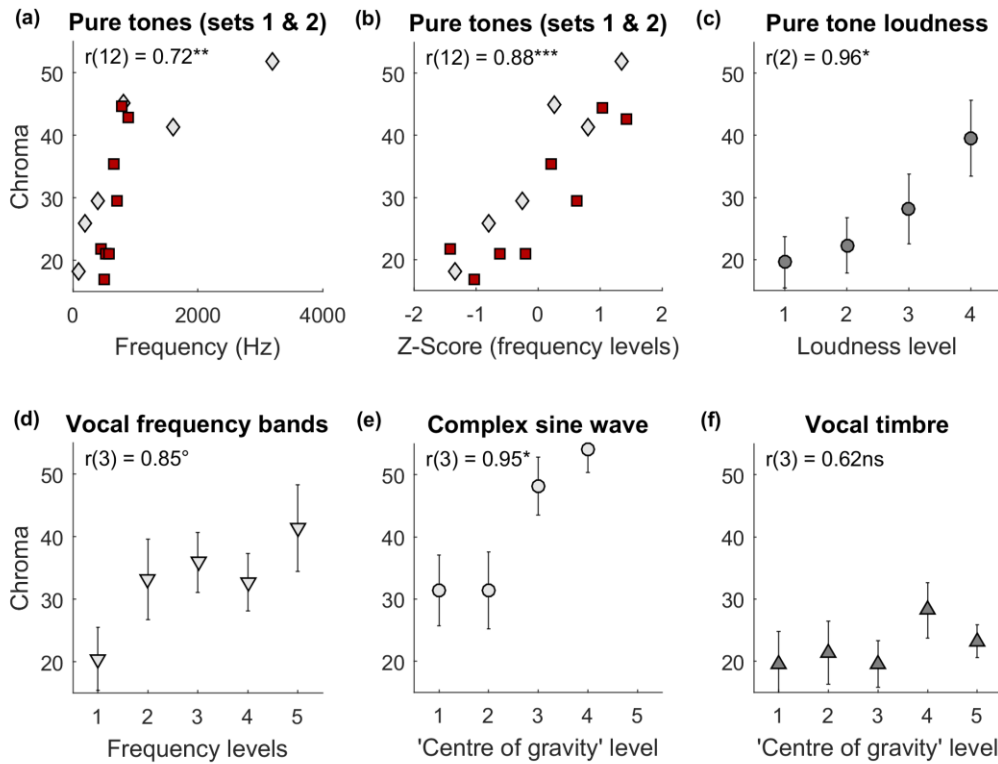


Figure S8. Chroma sound associations per stimulus set in men. Format as in Fig. 1 of the main article.

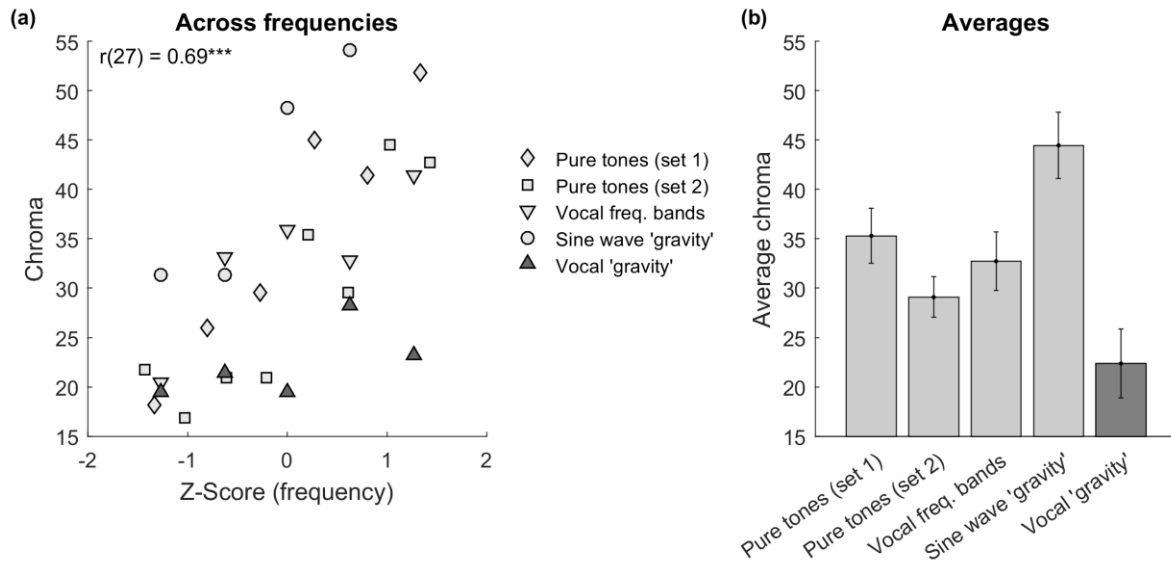


Figure S9. Chroma-sound associations across stimulus sets in men. Format as in Fig. 2 of the main article.

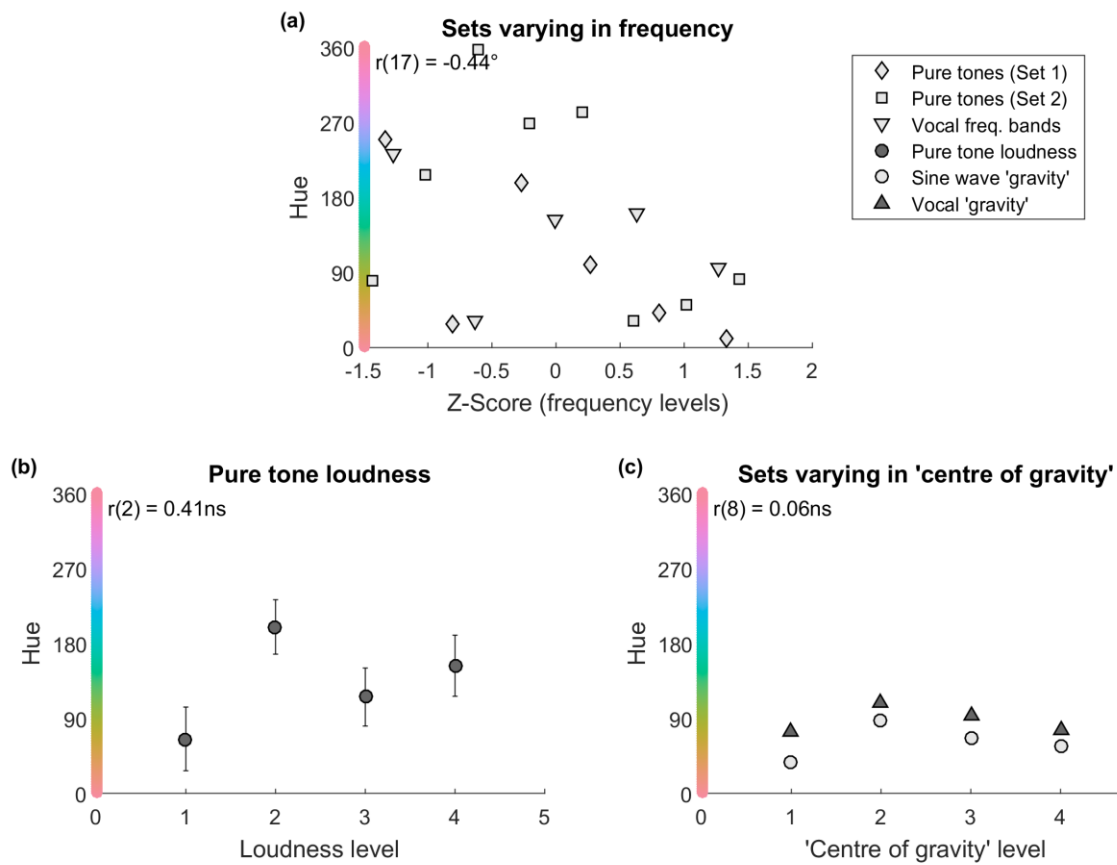


Figure S10. Hue sound associations in men. Format as in Fig. 3 of the main article.