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Running head: Synchronous running

Effects of Synchronous Music on Treadmill Running among Elite Triathletes

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## **Abstract**

*Objectives:* Music can provide ergogenic, psychological, and psychophysical benefits during physical activity, especially when movements are performed synchronously with music. The present study developed the train of research on synchronous music and extended it to elite athletes. *Design:* Repeated-measures laboratory experiment. *Method:* Elite triathletes ( $n = 11$ ) ran in time to self-selected motivational music, a neutral equivalent and a no-music control during submaximal and exhaustive treadmill running. Measured variables were time-to-exhaustion, mood responses, feeling states, RPE, blood lactate concentration, oxygen consumption and running economy. *Results:* Time-to-exhaustion was 18.1% and 19.7% longer, respectively, when running in time to motivational and neutral music, compared to no music. Mood responses and feeling states were more positive with motivational music compared to either neutral music or no music. RPE was lowest for neutral music and highest for the no-music control. Blood lactate concentrations were lowest for motivational music. Oxygen consumption was lower with music by 1.0% - 2.7%. Both music conditions were associated with better running economy than the no-music control. *Conclusions:* Although neutral music did not produce the same level of psychological benefits as motivational music, it proved equally beneficial in terms of time-to-exhaustion and oxygen consumption. In functional terms, the motivational qualities of music may be less important than the prominence of its beat and the degree to which participants are able to synchronise their movements to its tempo. Music provided ergogenic, psychological and physiological benefits in a laboratory study and its judicious use during triathlon training should be considered.

*Keywords:* Ergogenic; Mood; Motivational music; Psychology; Rhythm; Synchronisation

## 1 **1. Introduction**

2 Music-related research in a sport context can be categorised according to the degree of  
3 synchronicity between movement patterns and music tempo. When used *synchronously*, rhythmic  
4 aspects of music provide a stimulus that regulates movement temporally. Contrastingly, when music  
5 is used *asynchronously*, it provides background stimulation without conscious synchronisation  
6 between movement patterns and musical tempo<sup>1</sup>. Music has been shown previously to provide  
7 ergogenic (i.e., increased work output), psychological (e.g., enhanced emotional responses),  
8 psychophysical (i.e., reduced perceived exertion) and psychophysiological (e.g., improved oxygen  
9 consumption) effects in sport and exercise contexts<sup>2-4</sup>.

10 The natural predisposition of humans to respond to the rhythmical qualities of music has  
11 long been acknowledged<sup>5</sup>. Karageorghis and colleagues referred to this phenomenon as *rhythm*  
12 *response* during development of the Brunel Music Rating Inventory, a measure used to rate the  
13 motivational qualities of music<sup>6,7</sup>. It has been postulated that a stable psychological pattern is  
14 instigated when listening to music that serves as a dynamic representation of the temporal  
15 structure of the rhythm,<sup>8</sup> which may lead, for example, to the synchronisation of musical tempo  
16 and a runner's stride.

17 Previous studies have tested effects of synchronous music, with ergogenic effects  
18 reported in treadmill walking<sup>9</sup>, cycle ergometry<sup>10</sup>, and 400 m running<sup>11</sup>. Synchronous use of  
19 music represents a form of auditory-motor synchronisation in which a runner and the music serve  
20 as oscillators; each generating its own rhythm yet sharing a common frequency<sup>12</sup>. Based on an  
21 initial frequency mismatch, a runner can adjust stride rate to the tempo of the music using the  
22 supplementary motor area of the brain, which plays a central role in both the perception of  
23 musical rhythm and the rhythmic ordering of motor tasks<sup>13</sup>.

24 Karageorghis et al.<sup>9</sup> examined effects of synchronous music on endurance, RPE, in-task  
25 affect, and exercise-induced feeling states during inclined treadmill-walking at 75% of maximal  
26 heart rate reserve. Motivational synchronous music enhanced in-task affect throughout the  
27 exercise bout yet only lowered RPE in the very early stages of the task. This finding was  
28 consistent with theoretical predictions, as physiological feedback relating to fatigue tends to

1 dominate attention at high exercise intensities<sup>14</sup>. The ergogenic effect of the motivational music  
2 produced a 15% increase in time-to-exhaustion over the no-music control and a 6% increase over  
3 neutral music. Motivational music is generally of higher tempo (> 120 bpm), has catchy  
4 melodies, inspiring lyrics, an association with sporting endeavour, and a bright, uplifting  
5 harmonic structure<sup>1</sup>. By contrast, neutral music would be perceived to have few, if any, of these  
6 characteristics although it would not be rated as demotivational.

7 Synchronous music may reduce the energy cost of exercise by promoting greater  
8 neuromuscular metabolic efficiency<sup>13</sup>. Regular movement patterns require less energy to replicate due  
9 to muscle relaxation and the absence of minor adjustments requiring anticipatory movements and  
10 corrections. Simpson and Karageorghis<sup>11</sup> tested the ergogenic effects of synchronous music during a  
11 400-m track run using a race-like protocol. Motivational and neutral music elicited faster times than  
12 the no-music control, suggesting that motivational qualities are not pivotal during anaerobic  
13 endurance tasks; a logical finding given the aforementioned attentional theories<sup>14</sup>.

14 The present study was the first to examine effects of synchronous music with high-level  
15 athletes. A group of triathletes from the Queensland Academy of Sport (QAS) was tested during  
16 treadmill running, using a range of indices under conditions of self-selected motivational music,  
17 rhythmically-equivalent music that was neutral in motivational terms, and a no-music control. It was  
18 hypothesised that motivational music would yield the most positive outcomes, followed by neutral  
19 music and the no-music control.

## 20 **2. Methods**

21 Baseline testing was conducted to establish aerobic capacity, blood lactate threshold velocity  
22 (modified Dmax method, Adapt 1995)<sup>15</sup> and individual stride rates at different running velocities. The  
23 baseline test included 4-5 sub-maximal steps (e.g., 12, 13, 14, 16 km·h<sup>-1</sup>) each of 4-min duration  
24 followed, after a 4-min break, by a rapid ramp to exhaustion commencing 3 km·h<sup>-1</sup> below the final  
25 sub-maximal velocity and increasing in velocity then grade every 30 s. Baseline testing also served to  
26 habituate participants to the test environment. A Payne wide-bodied treadmill (Stanton Engineering,  
27 Sydney, Australia) set at 0% grade was used for all testing.

1 Oxygen consumption was assessed continuously using an Applied Electro Chemistry Moxus  
2 metabolic cart (AEI Technologies, Pittsburgh, PA), with the average of the final minute of each stage  
3 reported. Gas analysers were calibrated immediately before each trial. An OptoJump light sheet  
4 timing system (Microgate, Bolzano, Italy) was fitted to the treadmill bed and used to confirm stride  
5 rates for each participant at each running velocity. Blood lactate analysis was performed with a hand-  
6 held, strip-based system (Lactate Pro, Arkray Inc., Japan) from samples collected from  
7 warm/hyperaemised earlobe after puncture with sterile lancet, according to methods recommended by  
8 the Australian Sports Commission<sup>16</sup>.

9 Participants were six male and five female elite triathletes, aged  $19.5 \pm 2.3$  years (mean  $\pm$  SD),  
10 with  $\dot{V}O_2$  peak scores ranging from 58.6 to 72.6 mL kg<sup>-1</sup> min<sup>-1</sup>. Each participant completed three test  
11 trials (no music, neutral music, motivational music) in counterbalanced order at the same time of day,  
12 commencing with a 5-min warm-up at 10-12 km·h<sup>-1</sup>, followed by three 4-min periods of submaximal  
13 running at progressively faster velocities (e.g., 14, 16 and 18 km·h<sup>-1</sup>) with a 2-min break in between.  
14 Velocities for the three submaximal running periods equated to approximately 76%, 82% and 87%  
15  $\dot{V}O_2$  peak, for each participant. Finally, after a 5-min break, participants completed a run-to-  
16 exhaustion at approximately 110% of blood lactate threshold velocity (99%  $\dot{V}O_2$  peak), adjusted to the  
17 nearest 0.5 km·h<sup>-1</sup>.

18 To compare running economy across conditions for the submaximal running stages, oxygen  
19 consumption was normalised for each participant using allometric scaling<sup>17,18</sup>. We followed the  
20 recommendation of Svendsen and Sjödín<sup>18</sup> and based our running economy index on 0.75 power of  
21 mass (mL kg<sup>0.75</sup> min<sup>-1</sup> km<sup>-1</sup> hr<sup>-1</sup>). Other measures were taken after each 4-min period of running and  
22 after the run-to-exhaustion, for RPE, in-task affect, and blood lactate concentration, which was also  
23 assessed prior to the test. Mood responses were assessed prior to and following each test. Time-to-  
24 exhaustion was recorded using a Prisma 200 hand-held stopwatch (Hanhart, Diessenhofen, Germany).

25 Music was played via a laptop computer using Virtual DJ software (Atomix Productions, Los  
26 Angeles, USA) with two SP-965 multi-media speakers (KTX, Sydney, Australia) placed at 45° angles  
27 in front of the triathletes. Volume was standardised at 75 dB (ear level) which is safe from an

1 audiological perspective<sup>19</sup> but loud enough to be heard clearly above the treadmill noise. Prior to  
2 testing, a selection of musical tracks of appropriate tempi for various running velocities was presented  
3 to participants (see Appendix A). Given the rapid stride rates of participants (158.6–194.4 min<sup>-1</sup>)  
4 music was selected to which athletes could synchronise their stride on the half beat rather than the full  
5 beat (i.e., two strides per beat). Therefore, the tempo of tracks available to participants fell in the  
6 range of 79–97 bpm.

7 Using the Brunel Music Rating Inventory-2 (BMRI-2)<sup>7</sup>, participants rated tracks as  
8 motivational or neutral. Tracks rated  $\geq 36$  on the BMRI-2 (possible range 6–42) were used as  
9 motivational music. Tracks rated from 18–30 were used as neutral music. Tracks rated from 31–35  
10 were not used because it was unclear whether they were motivational or neutral. Tracks rated  $< 18$   
11 were considered to be potentially demotivational and were not used. The tempo of selected tracks was  
12 adjusted where necessary ( $\pm \leq 4$  bpm) to ensure an exact match to the stride of the participant.

13 RPE was assessed verbally using the original Borg scale<sup>20</sup> with incremental descriptors of  
14 perception of effort ranging from 6 “no exertion at all” to 20 “maximal exertion.” Satisfactory intra-  
15 test ( $r = .93$ ) and re-test ( $r = .83$  to  $.94$ ) reliability for the scale has been established<sup>20</sup>. In-task affect  
16 was assessed using the Feeling Scale, which was designed specifically for exercise contexts<sup>21</sup>. It is an  
17 11-point, single-item scale ranging from +5 (*very good*) to -5 (*very bad*) with a midpoint of 0  
18 (neutral); validity was supported in three studies<sup>21</sup>. Mood responses were assessed using the Brunel  
19 Mood Scale (BRUMS), a 24-item inventory assessing anger, confusion, depression, fatigue, tension,  
20 and vigour. Satisfactory psychometric characteristics were demonstrated in two validation studies<sup>22,23</sup>.

21 To help standardise dietary intake, which was monitored over the 24 hr preceding each test,  
22 each participant was provided with 3 x \$20 food vouchers. To reduce attrition, those who completed  
23 all tests were eligible to win one of three \$100 raffle prizes. The elite population under study  
24 inevitably limited the availability of participants, which reduced statistical power and the probability  
25 of finding significantly different outcomes among the three conditions. Effect sizes (Cohen’s  $d$ ) were  
26 therefore used in preference to  $p$  values to quantify differences among conditions, a strategy endorsed  
27 by several research methodologists and statisticians<sup>24,25</sup>. Cohen’s  $d$  represents the difference between

1 group means divided by the pooled standard deviation. An effect size of .2 is considered small, .5 is  
2 considered moderate, and .8 is considered large<sup>26</sup>.

3 All procedures used in the study met the ethical standards of the Australian Psychological  
4 Society and were formally approved by the University of Southern Queensland Human Ethics  
5 Committee (ethics approval #H09REA095). Participants provided written informed consent prior to  
6 testing. The QAS provided laboratory facilities, access to participants, plus scholarship and research  
7 costs.

### 8 **3. Results**

9 Table 1 includes descriptive statistics and between-condition effect sizes for time-to-  
10 exhaustion, RPE, and physiological indices (blood lactate concentration, oxygen consumption,  
11 running economy) at the various time points. During the three periods of submaximal running, the  
12 same amount of work was completed by the triathletes for each condition. Notably, during the time-  
13 to-exhaustion trial, participants endured for more than a minute longer while running in time to  
14 motivational music when compared to the no-music condition (mean  $\pm$  SD,  $78 \pm 47$  s), representing  
15 an 18.1% improvement in performance. Neutral music was also superior at prolonging endurance  
16 performance when contrasted with the no-music control ( $85 \pm 47$  s), a 19.7% improvement.

17 Music did not benefit every participant, with some enduring longer in the no-music condition  
18 than either music condition. Among eight participants who ran for longer with music, their mean  
19 improvement was greater ( $149 \pm 32$  s for motivational music and  $157 \pm 34$  s for neutral music)  
20 compared to the mean decline in performance among three participants who reached exhaustion faster  
21 when running to music ( $108 \pm 91$  s for motivational music and  $106 \pm 74$  s for neutral music). Of the  
22 three participants whose time-to-exhaustion was *slower* with music, two were identified as statistical  
23 outliers, one each for the motivational and neutral music conditions. Removal of one outlier from each  
24 condition saw mean improvement in time-to-exhaustion rise to  $115$  s ( $\pm 33$  s) and  $119$  s ( $\pm 37$  s) for  
25 motivational and neutral music, respectively, while the mean decline for the two remaining  
26 participants who endured longer without music fell to a negligible level.

27 Small-to-moderate variations in RPE were evident among the three conditions. Perceived  
28 exertion was lower for neutral music compared to the no-music control after each of the three

1 submaximal phases ( $d = .39, .19, .29$  respectively). Motivational music was associated with a small  
2 reduction in perceived exertion compared to no music, after the third submaximal period ( $d = .19$ ).  
3 Blood lactate concentrations remained almost identical across the three conditions at the first two  
4 time-points. Motivational music was associated with lower blood lactate concentrations after the  
5 second period of submaximal running compared to the no-music control ( $d = .37$ ), and lower blood  
6 lactate concentrations after both the second and third periods of submaximal running compared to  
7 neutral music ( $d = .57, .42$  respectively).

8         Compared to the no-music condition, oxygen consumption during the first period of  
9 submaximal running was lower when running in time to either neutral music (1.3% less) or  
10 motivational music (1.0% less). During the second period of submaximal running, oxygen  
11 consumption was 1.9% lower for neutral music compared to no music. During the third submaximal  
12 running phase, oxygen consumption was lower for neutral music (2.7%) and motivational music (1%)  
13 compared to no music. In terms of running economy over the three submaximal phases, motivational  
14 music was associated with a small-to-moderate benefit over no music ( $d = .29$ ), and neutral music was  
15 associated with a moderate-to-large benefit compared to the no-music control ( $d = .64$ ).

16         Figure 1 shows Feeling Scale scores for the three conditions over the course of the running test.  
17 Feelings remained more positive throughout with motivational music compared to either neutral  
18 music or no music. No differences were evident between neutral music and no music. Feeling states  
19 became less positive as the test progressed, particularly after the run-to-exhaustion. Compared to the  
20 no-music control, the benefit of motivational music was moderate at time points 1 ( $d = .49$ ), 2 ( $d$   
21  $= .60$ ), and 3 ( $d = .45$ ), and very large immediately after the run-to-exhaustion ( $d = 1.08$ ). Compared to  
22 neutral music, the benefit of motivational music was moderate at time point 1 ( $d = .49$ ), large at time 2  
23 ( $d = .78$ ) and very large after the run-to-exhaustion ( $d = 1.23$ ). Notably, feelings remained positive  
24 (i.e., above neutral) throughout the test even after the run-to-exhaustion with motivational music but  
25 became negative for the other two conditions after the run-to-exhaustion.

26         Figure 2 illustrates how mood responses changed from pre-test to post-test. Generally,  
27 participants reported increases in depressed mood, anger, fatigue and confusion, and decreases in  
28 tension and vigour from pre-test to post-test. Compared to the no-music and neutral music conditions,



1 motivational music was associated with greater reductions in tension ( $d = 0.50, 0.38$  respectively). In  
2 addition, motivational music curtailed increases in depressed mood, anger, and confusion when  
3 contrasted with the other two conditions, although these effects were small. Notably, vigour scores  
4 fell in both the no-music and neutral music conditions but rose slightly with motivational music ( $d$   
5  $= .34$ ; no music v motivational music). Compared to running without music, increases in fatigue after  
6 the run-to-exhaustion were reduced when running with neutral music ( $d = .31$ ) or motivational music  
7 ( $d = .43$ ), even though more work was completed under the two music conditions.

#### 8 **4. Discussion**

9 Results demonstrated potential benefits to elite athletes of running in time to music across a  
10 range of indices, partially supporting the research hypothesis. Motivational music produced the most  
11 positive results overall, but for some indices neutral music was equally or more effective. Music  
12 increased time-to-exhaustion by well over a minute. This scale of improvement is undoubtedly  
13 meaningful in absolute terms and also replicates recent findings<sup>9</sup>. Results were generally consistent  
14 with those reported among other athletic populations engaged in similar exercise modalities, although  
15 for some indices beneficial effects were larger than those reported previously<sup>2,10</sup>. Synchronous music  
16 may potentially provide benefits in other submaximal and performance-to-exhaustion activities,  
17 including swimming, cycling and rowing. Although neutral music did not, on the whole, produce the  
18 same level of psychological benefits as motivational music, it proved equally beneficial in terms of  
19 performance-to-exhaustion and oxygen consumption. In functional terms, therefore, the perceived  
20 motivational qualities of music may be less important than, for example, the prominence of its beat  
21 and the degree to which participants are able to synchronise their movements to its tempo<sup>3,11</sup>.

22 Motivational music was clearly associated with more positive mood responses and feeling  
23 states compared to neutral music and no music. This echoes previous findings incorporating a similar  
24 task<sup>9</sup>. The heterogeneity of music selections makes it impossible to discern which musical (e.g.,  
25 tempo, lyrics) or extra-musical qualities (e.g., associations) were responsible for the more positive  
26 affective responses. For identical workloads, perceived exertion was shown to be lowest for neutral  
27 music and highest for the no-music control. The magnitude of RPE differences was generally small,  
28 which is unsurprising given that RPE was assessed at moderate-to-high work intensities<sup>14</sup>. Overall, it

1 appears that triathletes perceived similar levels of exertion in each condition but enjoyed the  
2 experience more when running to music; a finding that underlines the importance of *how* rather than  
3 *what* one feels during exercise<sup>21</sup>.

4 Neutral music was associated with lowest oxygen consumption, whereas motivational music  
5 was associated with lowest blood lactate concentrations. Given that the physiological testing protocol  
6 has an error range of approximately  $\pm 3\%$ , the meaningfulness of reductions in oxygen consumption of  
7 1.0% - 2.7% is uncertain. Nevertheless, the trend towards beneficial effects was consistent, indicating  
8 that music may have potential to improve physiological efficiency by a small but important margin.  
9 Viewed in tandem with the superior economy associated with music, effects of synchronous music on  
10 physiological functioning may have practical value at the highest levels of competition due to the  
11 homogenous physiological characteristics of elite athletes.

12 Previous research has typically not identified physiological benefits of music in exercise  
13 settings<sup>27,28</sup> perhaps because physiological responses to music are very small relative to responses to  
14 exercise itself. There are precedents for the current findings, however, where observed physiological  
15 benefits were explained in terms of muscle relaxation and movement efficiency<sup>4</sup>. Few studies have  
16 investigated the impact of music on physiological indices among elite performers and, hence, further  
17 work with larger samples appears timely and warranted. Individual differences in responses to music  
18 found in the present investigation suggest that not all elite athletes will experience benefits from  
19 synchronous music.

20 The varied results obtained for motivational and neutral music were a feature of our study. It  
21 is possible that some tracks were rated as neutral because they were less familiar to participants rather  
22 than being less motivational *per se*. During the treadmill running tests, the novel stimuli of the neutral  
23 music may have occupied a greater proportion of participants' attentional capacity than the more  
24 familiar motivational music (i.e., a greater distraction effect), which might explain the lower RPEs  
25 associated with neutral music.

26 The laboratory setting of the present study enhanced internal validity but was a threat to  
27 ecological validity. Given the relative lack of visual stimulation in a laboratory compared to outdoors,  
28 the observed ergogenic and affective benefits might represent music relieving the tedium of a

1 repetitive task rather than distraction from signals of exertion. Hence, replication during outdoor  
2 running would be advantageous. Another potential limitation is that preferred attentional style, which  
3 was not assessed, may affect responses to music. Elite endurance athletes tend to be associators rather  
4 than dissociators<sup>29</sup> and hence may stand to benefit less from external cues such as music. Finally,  
5 given the widespread use of music by athletes, it is possible that demand characteristics<sup>30</sup> may help to  
6 explain the observed psychological benefits of music, although they do not explain time-to-exhaustion  
7 improvements and physiological benefits nor do they explain fully why motivational music was  
8 associated with more positive mood responses and feeling states than neutral music.

## 9 **5. Conclusion**

10 Results of the present study are encouraging because they serve to highlight the potential  
11 importance of music in aiding the running experience and performance of elite athletes, a population  
12 that was previously understudied in this context. Music provided ergogenic, psychological and  
13 physiological benefits during intense aerobic work and these benefits are probably interlinked (e.g.,  
14 more positive mood and lower RPE leads to greater endurance). There is considerable scope for  
15 further investigation of ergogenic and psychological effects of music in other endurance sports (e.g.,  
16 swimming, cycling and rowing) and in repetitive training activities (e.g., circuit training/resistance  
17 training). Researchers should consider the neurophysiological mechanisms by which music produces  
18 such effects.

## 19 **Practical implications**

- 20 • Use of synchronous music during triathlon training should be considered.
- 21 • Elite athletes should be encouraged to select their own motivational music.
- 22 • Ensure that music tempo corresponds with the desired movement tempo.
- 23 • Running gait analysis may assist choice of music with optimal tempo for different running  
24 cadences.

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### 3 **Appendix A. Supplementary Data**

4 Supplementary data associated with this article can be found, in the online version, at doi:  
5 [publishers to insert doi]

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Table 1  
Performance, RPE and physiological data for 11 elite triathletes under two music conditions  
and a no-music control. Data expressed as mean (standard deviation).

	Motivational	Neutral	No music	Effect size (d) v no-music	
				Motivational	Neutral
Time-to-exhaustion (s)	509.00 (50.25)	516.00 (47.02)	431.45 (46.15)	.50	.54
RPE – 4 min	10.64 (1.50)	10.36 (1.03)	10.73 (1.42)	.11	.39
RPE – 10 min	12.00 (1.41)	11.64 (0.67)	11.91 (1.51)	-.09	.19
RPE – 16 min	13.09 (1.45)	13.00 (0.87)	13.36 (1.21)	.19	.29
RPE – exhaustion	17.91 (1.64)	17.82 (1.54)	17.73 (2.20)	-.10	-.06
Lactate – pre-test (mmol·l <sup>-1</sup> )	1.03 (0.35)	1.02 (0.36)	1.03 (0.40)	-.01	.05
Lactate – 4 min (mmol·l <sup>-1</sup> )	1.48 (0.41)	1.47 (0.48)	1.46 (0.42)	-.06	-.02
Lactate – 10 min (mmol·l <sup>-1</sup> )	1.49 (0.35)	1.66 (0.48)	1.63 (0.41)	.37	-.13
Lactate – 16 min (mmol·l <sup>-1</sup> )	1.99 (0.44)	2.19 (0.62)	2.01 (0.37)	.07	-.34
Lactate – exhaustion (mmol·l <sup>-1</sup> )	6.47 (1.69)	6.16 (2.83)	5.94 (2.14)	-.15	-.06
$\dot{V}O_2$ – 4 min* (mL kg <sup>-1</sup> min <sup>-1</sup> )	46.36 (3.17)	46.24 (2.82)	46.85 (4.00)	.16	.28
$\dot{V}O_2$ – 10 min* (mL kg <sup>-1</sup> min <sup>-1</sup> )	49.88 (2.97)	49.20 (3.12)	50.13 (4.15)	.07	.38
$\dot{V}O_2$ – 16 min* (mL kg <sup>-1</sup> min <sup>-1</sup> )	53.80 (3.09)	52.86 (3.39)	54.33 (4.49)	.13	.51
$\dot{V}O_2$ – exhaustion* (mL kg <sup>-1</sup> min <sup>-1</sup> )	63.72 (4.62)	63.04 (5.43)	64.16 (5.32)	.09	.21
Running economy* (mL kg <sup>-0.75</sup> min <sup>-1</sup> km <sup>-1</sup> hr <sup>-1</sup> )	10.12 (0.99)	9.19 (1.68)	10.63 (1.92)	.29	.64

\*based on data from 10 participants.

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**Figure legends**

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Fig. 1. Feeling Scale scores of triathletes under two music conditions and a no-music control

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condition.

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Fig. 2. Mood changes of triathletes from pre- to post-testing under two music conditions and a no-

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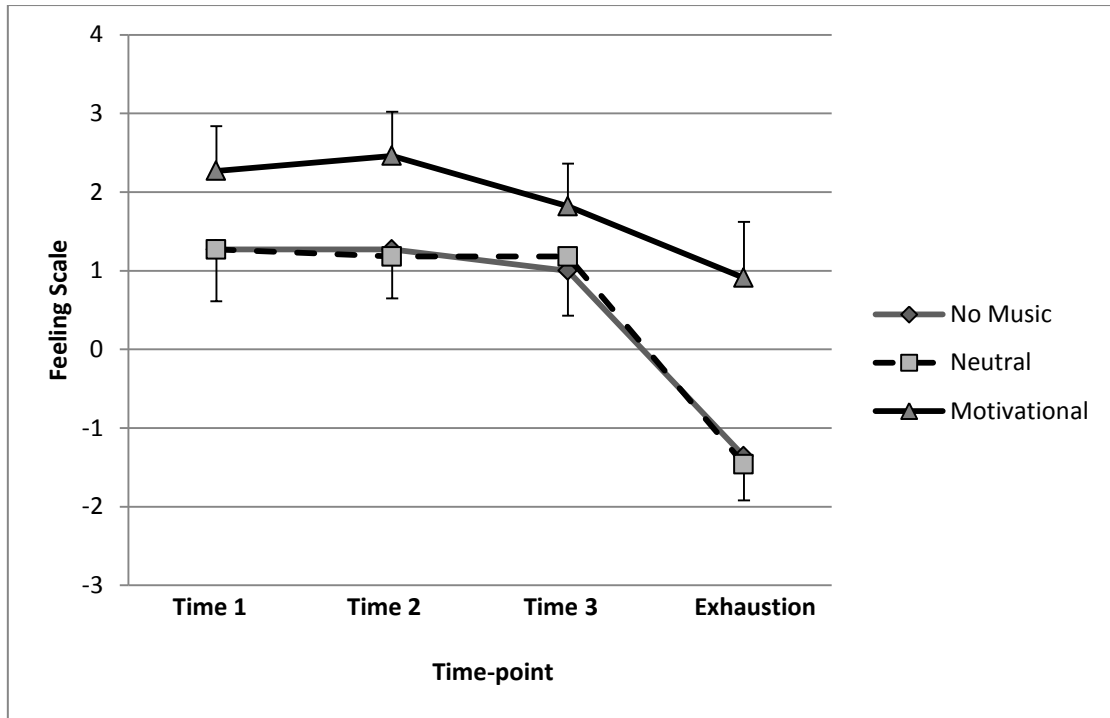
music control condition.

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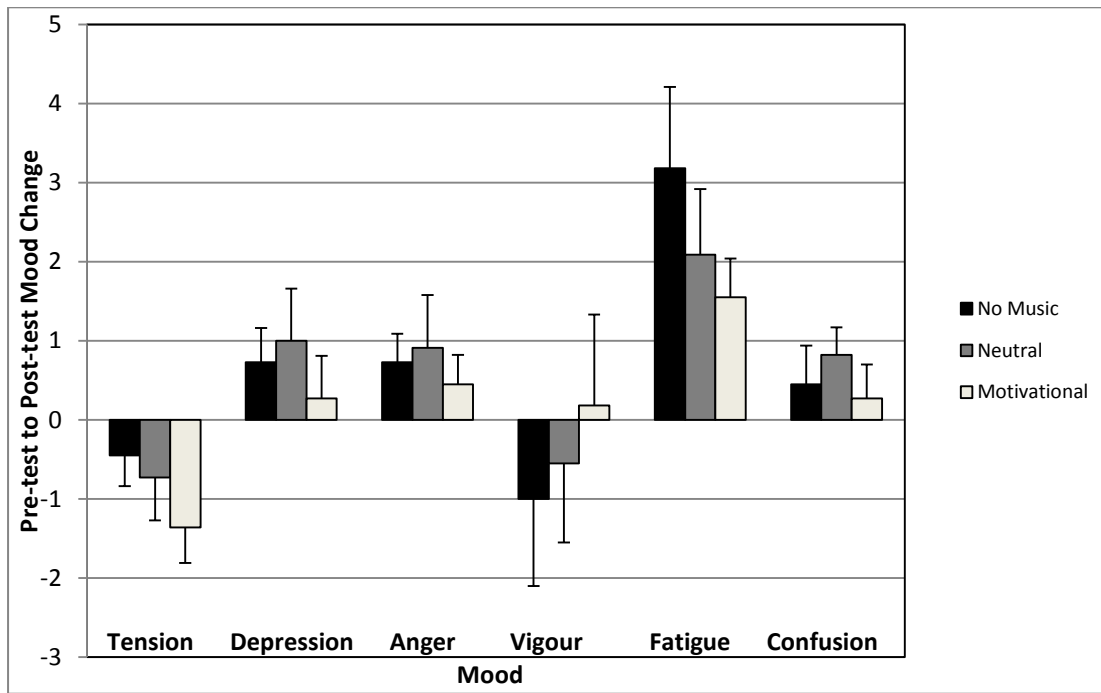
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Figure 1



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Figure 2



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1 Appendix A  
 2 Music tracks available to participants and associated beats per minute.  
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Track	Artist	Beats min <sup>-1</sup>
A La La La La Long	Inner Circle	87
A New Day	Celine Dion	92
Alguien Soy Yo	Enrique Iglesias	83
All That I Got	Fergie	89
Another Girl Another Planet	Blink 182	88
Barbie Girl	Aqua	87
Basket Case	Green Day	85
Best Thing Yet	Run DMC	93
Bittersweet Symphony	Verve	86
Body Language	Jesse McCartney	81
Bright Lights	Matchbox 21	80
Cinderella Story	Mudvayne	81
Clumsy	Fergie	92
Come Together	The Beatles	84
Corner Of The Earth	Jamiroquai	80
Cowboy	Kid Rock	83
Cradle	Mudvayne	80
Crazier	Taylor Swift	89
Crush On You	Jonas Brothers	91
Dale Don Dale	Don Omar	95
Death Blooms	Mudvayne	87
Dilemma	Nelly feat. Kelly Rowland	84
Do It To Me (One More Time)	Lionel Richie	92
Don't Look Back In Anger	Oasis	82
Exogenesis	Muse	80
Faith	George Michael	97
Genie In A Bottle	Christina Aguilera	88
Go Let It Out	Oasis	84
Good Life	Kanye West	86
Gotta Man	Eve	92
Hot Like The Summer	Sean Kingston	88
Human Nature	Madonna	93
I Predict A Riot	Kaiser Chiefs	80
I Tried	Bone Thugs N Harmony	82
Infinito	Raf	90
Internal Primates	Mudvayne	97
Ironic	Alanis Morrissette	85
Irreplacable	Beyoncé	88
Island Girls	Young Diction	84
Let There Be Rock	AC/DC	91
Like This	Kelly Rowland	89
Listen To Your Heart	Roxette	86
Live Your Life	TI & Rihanna	80
Lose Control	JoJo feat. Timbaland	90
Mi Fido Di Te	Raf	89
MK Ultra	Muse	80
My Friends	Red Hot Chilli Peppers	82
My Love Is Your Love	Whitney Houston	84
Never Miss A Beat	Kaiser Chiefs	80

Night And Day	Tech N9ne	87
No Brains	Sum 41	88
Ode To My Family	Cranberries	93
One	U2	92
One Step Closer	Linkin Park	95
Ooh Baby	Ciara	82
Ordinary World	Duran Duran	87
Outta My System	Bow Wow	84
Overprotected	Britney Spears	96
Picture Me Rollin	Tupac	96
Prod	Mudvayne	93
Pulling The String	Mudvayne	86
Rain. Sun. Gone	Mudvayne	85
Ready Or Not	Aphrodite	92
Red Red Wine	UB40	88
Remember The Name	Fort Minor	85
Return To Innocence	Enigma	88
Rude Girl	Sean Kingston	87
Run This Town	Jay-Z	85
Sexy Mexican Maid	Red Hot Chilli Peppers	88
Shorty Wanna Be A Thug	2Pac	90
Show Me Love	Robin S.	82
Skin To Skin	Enya	94
Slow Cheetah	Red Hot Chilli Peppers	90
Smile	G-Unit	90
Sober And Unkissed	Sia	92
Sometimes	Britney Spears	96
Sonnet	Verve	88
Sorry	Lene Marlin	84
Soul To Squeeze	Red Hot Chilli Peppers	88
Space Cowboy	Steve Miller Band	83
Still In Love (With You)	Sean Paul	87
Still Waiting	Sum 41	96
Sweetest Goodbye	Maroon 5	82
Take On Me	Aha	84
The Winds of Love	Hanprasad Chaurasia	93
These Words	Natasha Beddingfield	97
This Time	Janet Jackson	97
Those Little Things	Carla Bruni	89
Til I Collapse	Eminem	86
Umbrella	Rihanna	87
Uncle Johnny	The Killers	87
Under The Bridge	Red Hot Chilli Peppers	87
United States	Muse	81
Vamos A La Playa	Righiera	86
Viva Forever	Spice Girls	84
Waterfalls	TLC	86
Wet Sand	Red Hot Chilli Peppers	86
Wild Child	Enya	80
Wonderwall	Oasis	87
You Don't Know What Love Is	White Stripes	87

You Rock My World	Michael Jackson	95
Your Body Is Wonderland	John Mayer	94
Your Love (L.O.V.E.)	Eve feat. Wyclef	94
Your Love Is King	Sade	90
Zombie	Cranberries	83

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