

In this listening test 11 cochlear implant listeners (Table 1) were asked to rate 12 music stimuli (Table 2) on 10 (bipolar) scales (Table 3) with ranges between -3 and +3 (scales 1 to 9) or between 1 and 5 (scale 10). The results are provided in separate *.txt files in the folder **Bewertungen**.

Table 1: Information about CI listeners who participated in the listening test. All age-related details are counted in years.

	CI-01	CI-02	CI-03	CI-04	CI-05	CI-06
Age	73	53	48	55	73	55
Age at HI diagnosis	53	41	38	48	45 - 50	37
Age at CI implantation	72	52	46	50	71	48
Hearing device (left)	CI	HA	HA	-	-	HA
Hearing device (right)	CI	CI	CI	CI	CI	CI
CI brand	MED-EL	MED-EL	MED-EL	MED-EL	MED-EL	MED-EL
Speech processor (left)	Opus2	-	-	-	-	-
Speech processor (right)	Opus2	Opus2	Opus2	Opus2	Opus2	Opus2
Coding strategy	FSP	FS4	FS4	FSP	FSP/FS4	FSP
Daily duration of music listening (before)	1h-5h	<30m	30m - 1h	<30m	30m-1h	1h-2h
Daily duration of music listening (after)	<30m	<30m	<30m	2h-5h	<30m	<30m

	CI-07	CI-08	CI-09	CI-10	CI-11
Age	42	65	50	61	20
Age at HI diagnosis	20	3	5	36	1
Age at CI implantation	41	62	40	59	4
Hearing device (left)	-	CI	CI	CI	HA
Hearing device (right)	CI	CI	CI	HA	CI
CI brand	MED-EL	MED-EL	Cochlear	MED-EL	MED-EL
Speech processor (left)	-	Opus2	CP910	Opus2	-
Speech processor (right)	Opus2	Opus2	CP910	-	Opus2
Coding strategy	FS4	FS4	ACE	FSP	CIS
Daily duration of music listening (before)	30m - 1h	-	-	1h-2h	-
Daily duration of music listening (after)	<30m	30m - 1h	1h-2h	<30m	2h-5h

Table 2: List of music extracts used for the listening test.

Index	Performer (Composer); Name of music piece; Album name; Year; Extract (min:sec)
1	Stanley Clarke; <i>We Supply</i> ; Rocks, Pebbles and Sand; 1980; 00:01 - 00:10
2	Pierre Fournier (J.S. Bach); <i>Suite No. 1, G Major, BWV 1007, Gigue</i> ; 6 Cello-Suiten BWV 1007-1012; 1986; 00:36 - 00:48
3	Ry Cooder; <i>Train to Florida</i> ; Music by Ry Cooder; 1995; 00:00 - 00:15
4	The Eagles; <i>Get Over It</i> ; Hell Freezes Over; 1994; 00:06 - 00:15
5	Vienna Master Series - Musik der Gotik Renaissance und des Frühbarock; <i>Musik für Dudelsack</i> ; n/a; 1992; 00:00 - 00:15
6	Marcelo Kayath (Astor Piazzolla); <i>La Muerte del Angel</i> ; Guitar Classics from Latin America; 1986; 00:00 - 00:11
7	The Duffay Collective; <i>Que Faray il Mare Fortune</i> ; Cancionero, Music for the Spanish Court 1470-1520; 2002; 00:34 - 00:43
8	Saxofourte (Astor Piazzolla); <i>Night Club 1960</i> ; Piazzolla, Gershwin, Woods; 1998; 00:05 - 00:17
9	Narcisso Yepes, Melos Quartett (L. Boccherini), <i>Quintett No. 4, D Major, G.448, Grave Assai - Fandango</i> ; 3 Gitarren-Quintette; 1971; 03:11 - 03:24
10	Keith Jarrett; <i>Part 2b</i> ; The Köln concert; 1975; 12:57 - 13:09
11	Electric Frankenstein; <i>Face at the Edge of the Crowd</i> ; Conquers the World; 2000; 00:08 - 00:19
12	Herbert von Karajan, Berlin Philharmonic Orchestra (L. van Beethoven); <i>Symphony No. 6, F Major, Op. 68, Pastorale</i> ; 1962; 00:40 - 00:54

Table 3: Bipolar rating scales and their descriptions. The German translations of the word pairs are given in parentheses.

Index	Scale name	Scale description
1	dull vs. sharp (dumpf vs. scharf)	Amount of high frequency components
2	scattered vs. compact (zerstreut vs. kompakt)	Degree to which sounds fuse into one entity
3	empty vs. full (leer vs. voll)	Richness of the sound
4	blurred vs. distinct (verwaschen vs. deutlich)	Degree of instrument and note onset discrimination
5	distorted vs. clean (verzerrt vs. klar)	Amount of annoying artifacts
6	artificial vs. natural (künstlich vs. natürlich)	Degree of sound authenticity
7	unpleasant vs. pleasant (unangenehm vs. angenehm)	Overall comfort of the sound
8	hard vs. easy to follow (schwer vs. leicht zu folgen)	Difficulty of following the progression of the excerpt
9	complex vs. simple (komplex vs. einfach)	Cognitive demand for understanding the excerpt
10	sound quality (Klangqualität)	Overall quality impression of the recording