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**Mood as a covariate.**

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**Observational coding.**

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**Brief Summary of Experiment 1 and Introduction to Experiment 2**

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**Experiment 2 Results**

Preliminary analyses.

**Materials.**

**Observational coding.**

**Hypothesis test.**

$H_0: \mu = 100$  vs  $H_1: \mu < 100$   
 $n = 100$ ,  $\sigma = 10$   
 $\alpha = 0.05$   
 $\bar{x} = 95$   
 $Z = \frac{\bar{x} - \mu_0}{\sigma/\sqrt{n}} = \frac{95 - 100}{10/\sqrt{100}} = -5$   
 $Z_{\alpha} = -1.645$   
Reject  $H_0$  because  $Z < Z_{\alpha}$ .



## Method

### Participants.

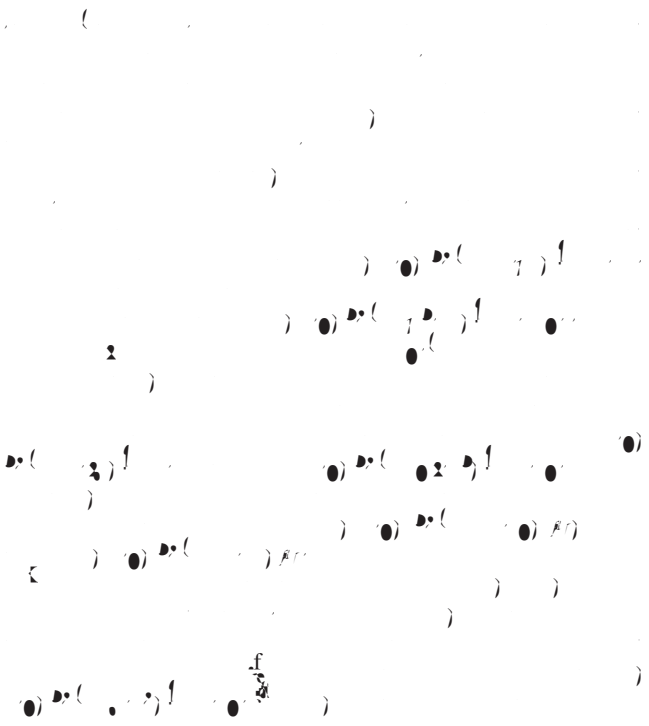
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Results

Initial session.



Initial session

**Follow-up session.**

**Returning overpayment.**

**Measures.**

*Affect.*

*Experimenter evaluation.*

**Results**

**Manipulation checks.**

**Brief Discussion and Introduction to Study 5**

**Method**

**Participants.**

**Procedure.**

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Returning overpayment.

Measures.

Affect.

Experimenter evaluation.

Results

Manipulation checks.

Brief Discussion and Introduction to Study 5

Method

Participants.

Procedure.



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**Propartner orientation results.**

**Brief Discussion of Study 5**

**General Discussion**

Limitations





Handwritten musical notation on the left page, featuring various notes, rests, and dynamic markings such as *f* and *A*. The notation includes treble clefs and stems with flags. Key markings include *1*, *2*, *4*, *14*, *21*, *43*, and *10*. The page is densely filled with musical symbols and some illegible handwritten text.

Handwritten musical notation on the right page, continuing the piece. It features similar notation to the left page, with notes, rests, and dynamic markings like *f* and *A*. Key markings include *132*, *3*, *14*, and *12*. The notation is complex, with many notes and stems, and some illegible handwritten text interspersed throughout.

