

PRPD NATIONAL CLASSICAL MUSIC TESTING
CPB Grant #10277 - TESTING PHASE NARRATIVE REPORT
OCTOBER 15, 2007

Executive Summary

Midday classical listeners in four cities were recruited to determine their preferences in classical music on radio during midday hours. A total of 309 respondents recorded their moment-to-moment reactions to 150 samples of classical music and responded to a questionnaire about their classical music listening and use of media. The latter also tested some of the findings of the PRPD/SRG Core Values of Classical Music research.

A great volume of data has been gathered and analysis will continue through 2008 as stations make changes to their midday music selections during the Application Phase. Key findings to date include:

- The most significant distinguisher of musical taste was whether a person considered themselves a Serious or Casual listener of classical music. Serious listeners found a wider range of music appealing than did Casual listeners. However, the ranking of music sounds and categories did not differ between the two groups.
 - Familiarity was important to both Serious and Casual listeners. There was no evidence of “burn-out” of often-played music nor do Serious listeners show a great desire for obscure or challenging music on radio in middays.
- Music that had High Appeal to all listeners was generally melodic and bright with consistent dynamics (no inaudibly soft passages or harsh contrasts of volume). It had “forward motion,” that is, the sense that the music was following a logical progression. The High Appeal sounds were positive and uplifting, with a soothing or reassuring familiarity, in style and overall texture if not always in terms of the actual melody.
- Music that had Negative Appeal to all listeners was dissonant and lacked structure, and often had extreme ranges of volume and intensity. Often there was an aggressive or frantic quality. Some selections were simply not in the “classical” mold at all, while others seemed to meander structurally. There was also a negative reaction to music that had too sentimental of a sound (“Schmaltzy Pops”) or that was so soft as to be nearly inaudible.
- Music that had Low Appeal to all listeners often mixed characteristics of the high and negative categories. This music was often marred by unconventional arrangements or thematic material. Some veered away from the traditional classical sound. This group of sounds included pieces that showed some extreme differences between Serious and Casual listeners.

- The results strongly suggest that a new approach to programming classical music will prove most effective in serving listeners. Rather than emphasizing traditional categories of music based on instrumentation, musical era, key signature, etc., the sound of the music is of paramount importance. While a handful of categories (organ, dissonant) had nearly universal negative appeal, and a few categories such as opera appealed more strongly to serious than classical listeners, these were the exceptions, not the rule. Listeners' enjoyment and continued listening is primarily based on how the music sounds and feels.
- Most of the Classical Core Values findings were validated. These include:
 - The pre-eminence of the "Qualities of Heart and Spirit"
 - The selection of music is a much greater determiner of listening than elements in between the music.
 - Classical music's "soothing" qualities are of prime importance, followed by its inspirational effect.
 - Classical listeners do want to learn about the music but learning often takes place just by listening to the music, they do not seek a great deal of talk.
- Unlike the Core Values findings, a majority of respondents indicated that they are not "news avoiders". Respondents listen to a lot of public radio news and the NPR newsmagazines. However "regular updates of news" in midday are not a high priority to these listeners. These findings indicate that stations can be flexible in how often they offer news during midday music without alienating listeners.
- The "relaxing" quality of classical music was most important in the evenings while "stimulating" music was least important in that daypart. This finding seems to challenge the common practice of scheduling pieces that are challenging in evening hours.
- Midday classical listeners tended to be more likely to use new technology than the general population:
 - CD's were the most frequently used of all the non-radio technology probed.
 - They use significantly more Internet Radio.
 - Those 25-44 were 65% more likely than the total population to own iPods or similar devices.
 - They do not differ in the rate of Satellite radio subscription.
- Only 7% reported listening less to radio than a year ago while 28% said they listen more. A majority (65%) of respondents said they were listening "about the same".

TABLE OF CONTENTS

I. INTRODUCTION.....	4
II. PROJECT BACKGROUND.....	4
III. PROJECT DESIGN.....	5
a. The Research Participants.....	6
b. What Was Tested.....	9
c. What Was Not Tested.....	9
IV. UNDERSTANDING MUSICAL PREFERENCE.....	9
a. The Serious Listener.....	10
b. The Casual Listener.....	10
V. THE MUSIC TESTING	
a. Dial Testing.....	11
b. Videographs.....	12
c. Numerical Scoring.....	12
VI. MUSIC TESTING RESULTS.....	13
a. Music Testing Analysis – High Appeal.....	13
b. Music Testing Analysis – Negative Appeal.....	13
c. Music Testing Analysis – Low Appeal.....	14
d. Music Testing Analysis – Moderate Appeal.....	14
e. Categories.....	14
VII. THE SURVEY RESULTS	
a. Core Values.....	16
b. Benefits of Listening to Classical Music.....	16
c. The Results And Core Values.....	18
d. Elements Between The Music.....	19
e. The Use Of News In Midday Classical Programming.....	19
f. Music Preferences By Daypart.....	20
g. Technology Usage.....	22
VIII. SIGNIFICANCE OF RESULTS.....	24
IX. CONCLUSIONS.....	25
X. APPLICATIONS.....	25
XI. NOTES ON ATTACHEMENTS.....	26
XII. APPENDICES	
a. Blends.....	27
b. Rating Scale and Instructions.....	32
c. Ranking of Sample by Net Positive.....	33
d. High Appeal Selections.....	37
e. Negative Appeal Selections.....	38
f. Low Appeal Selections.....	39
g. Moderate Appeal Selections.....	40
h. Survey Questionnaire.....	41
XIII. ATTACHMENTS	
a. National Classical EARS Videographs - Serious and Casual.ppt	
b. FMR Report - National Classical Testing - 0607.doc	
c. PRPD Conference Presentation 092307.ppt	
d. Full Motion Videograph (on CD)	

I. INTRODUCTION

The purpose of the project is to provide tools to allow stations to make informed decisions about the music they play. Fundamentally, the research is about sound, the ways that listeners respond to different sounds of classical music, and what the best liked – and least liked – sounds have in common.

Previous research had clearly shown that listeners respond to the sound of music, not the intellectual categories of the music world. We wanted to determine what those sounds were, *what sounds appeal most to radio listeners*. However, we did not want the project to be reductive. By testing a wide range of sounds, we hoped to help stations understand the effects of pushing the music's "outer limits".

In addition, we wanted to test some of the findings of the Core Values research, the qualities and other conclusions about classical listeners, including its oft-stated "soothing" effect. With a much larger sample, we hoped to take the understanding of Core Values deeper, and test the more subjective focus group findings with quantitative methodologies.

With the greatest audience potential being Middays, prime time for music radio stations, the project focused on listeners' preferences in that daypart.

II. PROJECT BACKGROUND

The Classical Music Testing Project was a natural outgrowth of the 2002 and 2004 PRPD/SRG Classical Core Values Projects. In focus groups we found that, not surprisingly, the prime value proposition on a classical music station is the music itself.

In addition, the two studies determined that "the Core Values of classical music" are universal. The benefits are the same, whether listeners hear classical music on a dual-format station or on an all classical format."

In recent years, there has been an increase in the number of stations offering all-classical music. This is due both to the acquisition of more channels, allowing some to offer separate all-news and all-music stations, and the rapid abandonment by commercial radio of the format. After a steady drumbeat of "classical is a dying format", interest in classical music on the radio has increased and the desire to increase audience has brought many to want information about what music appeals to audiences.

In 2005 and 2006, PRPD and AMPPR brought together seven stations with the goal of "improving the on air presentation of local classical programming through better preparation, focus, and consistency." These stations worked with project director Frank Dominguez of WDAV to apply the Core Values using tools that were developed from the research and a 2003 PRPD conference presentation by Bill Lueth, Program Director of KDFC in San Francisco. The goal was to increase listening in Middays, "prime time" for classical music (indeed, all music).

During this process, a recurring theme was the need for more testing of the music itself. There had been no non-proprietary music testing research since the CPB funded Denver Project in the mid-80's. That research, which coined the term "modal music", tested a variety of different styles of music then played on KCFR's variety format to determine what was most appealing. Later phases of the project

focused more on classical music but were proprietary and only available to those who subscribed. After 2 decades, much of that knowledge remained unknown by many programmers. Moreover, the focus of the Denver research was on how to program classical music to appeal to NPR news listeners.

We all know how much the media has changed since the '80s. It was time to find out about the musical tastes of 21st century classical listeners!

III. PROJECT DESIGN

The project consists of two phases – The Testing Phase and Application Phase. The first several months of the Testing Phase were spent designing the project. The plan was to conduct “dial testing”, also known as auditorium testing – where listeners react in real-time to music samples – supplemented by a survey instrument.

PRPD hired Peter Dominowski as Project Manager and asked Frank Dominguez, who had directed the Core Values Applications project, to continue as Music & Station Liaison. The RFP for the music research was awarded to FMR Research.

Two sessions each lasting two hours were held in each of the 4 test markets between June 12 & 26, 2007. To ensure that the results represented a diverse cross-section of classical listeners, four stations representing different regions and market sizes hosted the music tests. They also contributed to the cost of the testing. The stations were:

- KSUI, Iowa City (all classical)
- WETA, Washington, DC (all classical)
- WUSF, Tampa (news/classical)
- KXPR, Sacramento (all classical)

Three of these test markets are all-classical stations, who also have a full-time news and information station in their market, while WUSF is a mixed format station, with drive time news and classical music middays.

In addition to the core project team, 12 stations have been involved in all aspects of the project design. They include six of the PRPD/AMPPR Core Values Application Project stations and six new stations chosen to represent the variety of classical station market sizes, formats, regions and licensee types. In addition to the four stations above, they include:

- WITF, Harrisburg (news/classical)
- KBIA, Columbia MO (news/classical)
- KBPS, Portland (all classical)
- WQED, Pittsburgh (all classical)
- KVNO, Omaha (news/classical)
- WDAV, Davidson (all classical)
- WKSU, Cleveland/Akron (news/classical)
- WGUC, Cincinnati (all classical)

To qualify, a partner station had to program local midday classical music, at minimum 10am – 3pm, and agree to apply the findings to their midday classical programming for the calendar year 2008 (Application Phase).

The tested music was selected based on intensive discussions by Program Directors and Music Directors from these stations and the project management team. Following these group discussions, the actual selections were made and produced by Frank Dominguez.

a. The Research Participants

In order to be included in this project, listeners had to be men and women 25 to 70 years of age who prefer their local classical public radio station for music, or listened to classical music on the radio middays (weekdays between 9 am and 4 pm).

A total of 309 listeners participated, who were recruited by telephone. About half came from station membership lists, the other half were randomly selected from zip codes where the participating stations have higher-than-average listenership. FMR Research of Tucson, AZ was chosen through an RFP process to conduct the recruiting and testing. FMR also conducted the original ‘Denver Project’ classical music testing more than 20 years ago.

The sample included a good mix of age groups for classical listeners:

25-44 = 18% of total sample
 45-59 = 40% of total sample
 60-70 = 41% of total sample

Below are some further breakdowns of the individuals who were recruited to be part of the test:

Age and Type By Market

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Iowa City	25%	34%	21%	26%	24%	31%	25%	25%
Washington, D.C.	24%	27%	22%	26%	25%	22%	29%	18%
Tampa	25%	16%	27%	26%	25%	24%	23%	26%
Sacramento	26%	23%	30%	23%	27%	22%	22%	31%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

Gender of Respondents

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Men	51%	52%	46%	55%	53%	43%	59%	40%
Women	49%	48%	54%	45%	47%	57%	41%	60%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

Most of the sample reported listening to classical music for 5 hours or more in the week prior to being recruited for the music testing:

Classical Music Listening on the Radio in Last Seven Days

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Less than one hour	5%	4%	4%	7%	4%	9%	2%	9%
1 to 2 hours	15%	11%	19%	12%	12%	28%	11%	19%
2 to 4 hours	24%	29%	22%	23%	23%	26%	22%	25%
5 to 10 hours	31%	30%	29%	33%	32%	24%	32%	29%
More than 10 hours	26%	27%	25%	26%	28%	14%	32%	17%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

Most of the sample also considered themselves somewhat or very knowledgeable about classical music.

Knowledge of Classical Music

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Very knowledgeable	35%	39%	29%	38%	38%	19%	55%	8%
Somewhat knowledgeable	48%	45%	52%	47%	46%	59%	41%	58%
Not at all knowledgeable	17%	16%	19%	15%	16%	22%	3%	34%
Average score on 1-9 scale	5.6	5.8	5.3	5.7	5.7	5.0	6.6	4.2
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

The vast majority of the test sample also considered classical music “very important” in their lives.

Importance of Classical Music in Respondent’s Life

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Very important	79%	77%	76%	84%	83%	64%	94%	60%
Somewhat important	18%	21%	20%	16%	15%	34%	6%	35%
Not at all important	2%	2%	4%	1%	2%	2%	0%	5%
Average score on 1-9 scale	7.6	7.6	7.4	7.8	7.8	6.9	8.3	6.6
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

Most also identified themselves as classical ‘core’ listeners, i.e. they listen to classical music more than any other radio format.

Greater Listenership to Classical Music on Radio Than Any Other Type of Music

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Yes	64%	55%	56%	75%	72%	28%	77%	46%
No	36%	45%	44%	25%	28%	72%	23%	54%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

Finally, most of the listeners in the test had listened to classical music for many years. These were experienced listeners.

Number of Years Listened to Classical Music on the Radio

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
One year or less	1%	4%	1%	0%	1%	2%	1%	2%
2 to 5 years	5%	11%	6%	2%	5%	5%	2%	9%
6 to 10 years	10%	29%	6%	5%	10%	10%	5%	16%
11 to 20 years	12%	14%	13%	10%	12%	14%	11%	13%
21 to 30 years	19%	18%	28%	10%	17%	26%	16%	22%
More than 30 years	53%	25%	46%	73%	56%	43%	65%	38%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

b. What Was Tested

The research focused primarily on midday classical listening, since middays have the greatest potential for audience growth at most stations who play classical music.

Listeners expressed their opinions about 150 thirty-second music segments. The research did **not** test complete pieces of music, but rather, music segments chosen to represent different types of sounds that listeners hear on classical stations.

Listeners were also asked about their motivations for listening to classical music on the radio – in other words, the benefits of classical radio listening that they value most.

We also sought information about the various technologies used to listen to classical music and other programming, including CD's, iPods, Satellite Radio, and Internet radio.

c. What Was Not Tested

Time did not allow some elements of the classical radio listening experience to be included in this study. These include:

Music sets – Listener reaction to the order of several different pieces of music and any impact this may have on their enjoyment of the music and the likelihood of continuing to listen to the station could not be included in this research due to the constraints of time.

Variety – time also did not permit testing the impact or desirability of playing a wide range of different types of sounds, vs. programming a narrower range of music with higher overall listener acceptance, nor the effect, if any, of different adjacencies of musical styles.

Perceptual baggage – We did not test how information about composer or performer might change the listeners' overall reaction to the music.

Announcing – no announcers or announcing styles were tested – however the test did include some areas related to classical music announcing breaks that we will touch on later. We did not test the impact of classical radio conventions, such as the amount of silence between the end of the music and the beginning of a back announce.

These areas would be worthy to consider for inclusion in a future classical music research project.

IV. UNDERSTANDING MUSICAL PREFERENCE

The results of this study offer a new perspective on how to describe and think about listeners to classical music on our stations. After the results were carefully examined from several perspectives, it was determined that the most useful and meaningful differentiator in this research is **how listeners define themselves and their relationship to the music, specifically whether they think of themselves as a 'Serious' or a 'Casual' classical listener.**

The customary audience measurements of age, gender, time spent listening and the like provided minimal insight about the differences of opinion that listeners have about the music.

While even the comparison between serious and classical listeners resulted in mostly similar reactions to the music, examining the results through the lens of serious and casual listeners provided the best way to understand how different types of midday classical listeners perceive the music.

We did not determine which listeners were considered Serious or Casual – they decided for themselves. As part of the research, each listener was asked:

DO YOU CONSIDER YOURSELF A SERIOUS OR CASUAL LISTENER TO CLASSICAL MUSIC?

Note that the determination of serious vs. casual was entirely up to the respondent. We did not select participants based on whether they considered themselves to be serious or casual listeners; that was not identified until the actual research session began. Serious and Casual in this study are based on an individual's self-perception - not determined by any statistical formula, TSL, loyalty, or any other customary audience analysis tool.

The research included 175 Serious Listeners and 134 Casual Listeners – good sampling of both types.

a. The Serious Listener

What do we know about the self-defined serious listeners in this study? Of all the participants in this study, serious listeners are more likely to:

- be men
- be slightly older than average
- to self-define themselves as a core classical listener
- self-report as being a current member of one or more public radio stations
- to say that classical music is '*very important*' in their lives
- to consider themselves '*very knowledgeable*' about classical music

b. The Casual Listener

Casual listeners have some similarities and differences. Of all the participants in this study, casual listeners are more likely to:

- be women
- be slightly younger than average

They are also:

- equally likely to identify themselves as a core or fringe listener
- slightly more likely to self-report as a non-member
- About 2/3 of them say that classical music is '*very important*' in their lives
- Most consider themselves to be '*somewhat knowledgeable*' about classical music
- About 1/3 consider themselves '*not at all knowledgeable*' about classical music

V. THE MUSIC TESTING

The music project meetings included a lively, opinionated group of PDs and Music Directors from stations that approach the challenge of selecting music from a variety of perspectives and in different ways. We brainstormed about broad categories of sound we were interested in testing, and some shared samples they brought to the meeting. Once a list of categories was established, we brainstormed about individual selections that contained passages that would demonstrate the predominant sound of those categories.

We wanted to ensure that the music samples would test our assumptions (both pro and con); provide insight into non-traditional sounds such as film or world music, and that was broad enough to represent the range of sounds typically heard on stations, so that the results would benefit the entire system.

Based on that two-day plus brainstorming session, Music and Station Liaison Frank Dominguez produced the samples for the testing. The objective in selecting the segments of music was to pick the passages that best represented the sound categories we were trying to test. The music was then assembled into “blends”, sets of 50 selections that represented a randomized mix of categories (Appendix A).

Some may have difficulty understanding how in hearing about thirty-second of a piece, whether listeners can provide useful information about their musical preferences. It is important to keep in mind that the research is testing sounds, not entire pieces. The listener reaction to the thirty seconds of Beethoven’s 9th Symphony that was included in the research cannot tell us whether listeners would enjoy the entire piece – but it can tell us how they react to the sounds they hear in those thirty seconds – sounds that are representative of a wider range of classical music.

In addition, listeners demonstrated that they can and do make judgments about the music very quickly – their reactions to the different sounds in each selection often change many times within thirty seconds.

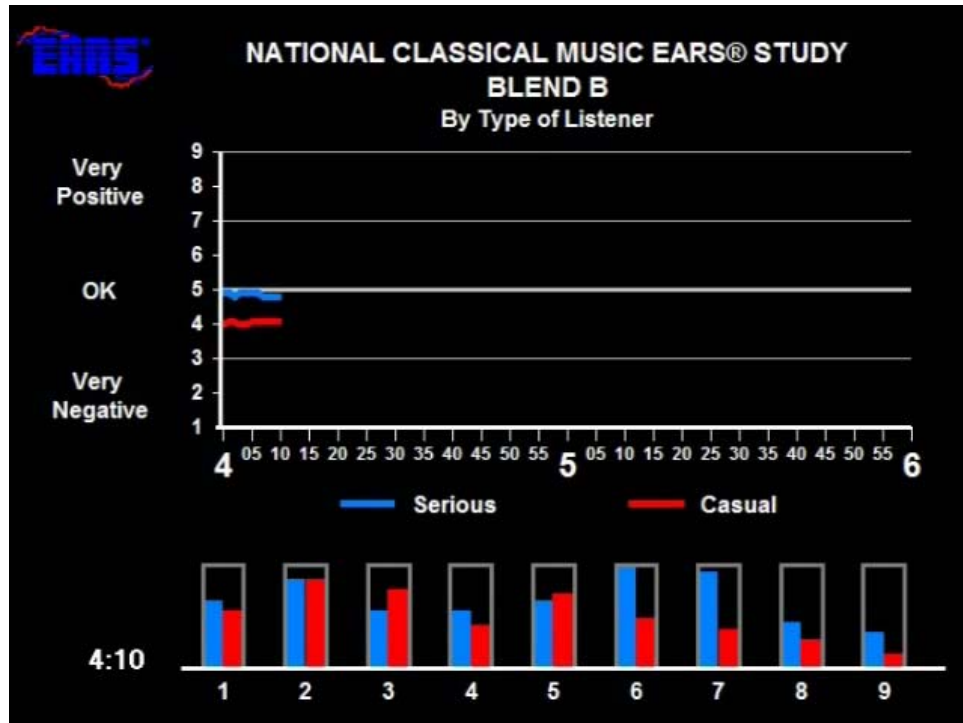
a. Dial Testing

Respondents listened to the three “blends” of music of with the order of these blends randomized from group to group. Research participants were instructed to record their attitudes on their hand-held response as the music played, entering a level of response which reflected their feelings about the music, as if they were actually “tuned” to a radio station. Respondents were told they could change their opinion about the music at any time, instantly, and for any reason – to any position on the one to nine (“1”-to-“9”) scale on the EARS units. Appendix B shows the exact rating scale that was shown to listeners to rate each sound in the 150 different examples of music that were tested.

Listeners were instructed to respond as if they were listening to classical music on the radio middays, and react to the music in that manner. In follow up conversations after several of the tests, listeners indicated that they had no difficulty maintaining that perspective.

b. Videographs

Aggregated responses were produced as Videographs, an animated graph delineating the second-by-second responses to the music. Enclosed are a real-time video file on CD (Attachment D) and a PowerPoint file containing slides of that data (Attachment A).



In these graphs, the blue line represents the average opinions of the serious listeners, the red line shows those of the casual listeners. The bar graphs at the bottom of the Videographs show the percentage of serious and casual listeners rating the sounds from 1-9 at any moment. This display helps determine whether, for example, an average rating of the music comes from most listeners rating it right around the middle of the scale, or from a combination of some listeners rating the sounds as having very high appeal, and others, very low appeal.

While the rating scale is 1-9, the average rating rarely goes much lower than 4 or much higher than 8. The Mean rating for all pieces was 6.3, so ratings of 7 or higher should be viewed as High Appeal and nearly any piece between 5 & 6 should be considered as Marginal to Negative Appeal.

c. Numerical scoring

The responses were also expressed in various scoring scales based on the respondents' ratings of each selection at the end of each piece. Most powerful for our purpose was the "Net Positive" rating, a measure that calculates the balance between total positive and total negative responses. We feel that this most closely mirrors the decision that programmers make when deciding which pieces to play – what percentage of the audience will be highly drawn to the piece vs. how many may be inclined to tune out. A ranking of pieces by Net-Positive is attached in Appendix C.

The combination of the videographs and spreadsheet data provide the bases of the following conclusions about classical listeners midday music tastes. Using both the visual reactions in the videographs and rankings of pieces by net positive, we were able to aggregate selections into those with “High Appeal”, “Negative Appeal” and “Low Appeal”.

VI. MUSIC TESTING RESULTS

a. Music Testing Analysis – High Appeal

The music segments in this category demonstrated High Appeal to both Serious and Casual listeners. Stylistically and musically they are quite different; **the qualities they have in common transcend period or form** (Appendix D).

When we listened to these highly appealing sounds, the following qualities of the sounds were articulated:

- **Melodic**
- **Bright**
- **Consistent dynamics**
- **Has ‘forward motion’**
- **Pleasant**
- **Uplifting**
- **Soothing**
- **Familiar**

High Appeal music was generally melodic and bright with consistent dynamics (no inaudibly soft passages or harsh contrasts of volume). It had “forward motion,” that is, the sense that the music was following a logical progression. Finally, the High Appeal sounds were positive and uplifting, with a soothing or reassuring familiarity, in style and overall texture if not always in terms of the actual melody.

b. Music Testing Analysis – Negative Appeal

The segments that had Negative Appeal (Appendix E) to both serious and casual listeners – that is, that would cause most listeners to tune out, whether Serious or Casual – had these qualities in common:

- **Dissonant (non-traditional harmonies)**
- **Unstructured**
- **Large dynamic range**
- **Frantic or aggressive**
- **Not in the classical ‘mold’**
- **Lack of forward motion**
- **‘Schmaltzy Pops’**
- **Extremely quiet or sparse**

They were dissonant and lacked structure, and often had extreme ranges of volume and intensity. Often there was an aggressive or frantic quality. Some selections were simply not in the “classical” mold at all, while others seemed to meander structurally. There was also a negative reaction to music that had too sentimental or popular a sound (“Schmaltzy Pops”) or that was so soft as to be inaudible. As with the High Appeal list, there is a range of periods and styles.

c. Music Testing Analysis – Low Appeal

Low appeal samples (Appendix F) are those that come close to being rated negatively. The project group found that these samples were often marred by unconventional arrangements or thematic material. Some veered away from the traditional classical sound. When we compared Serious and Casual reactions to these samples, we found the first signs of extreme differences between the two groups. Many of these samples combined qualities of the High and Negative Appeal categories, but leaned more to the latter. Summarizing:

- **Shared some sound qualities with both High and Negative Appeal samples**
- **Occasionally used unconventional arrangements**
- **Also veered away from “traditional” classical sounds**
- **Some extreme differences in appeal to Serious & Casual listeners**

It is interesting to note that many of these sounds are heard regularly on many classical music stations.

d. Music Testing Analysis – Moderate Appeal

As with the Low Appeal category, Moderate Appeal pieces (Appendix G) showed different levels of appeal to Serious and Moderate listeners. Some had High Appeal for Serious but Low Appeal for Casual listeners or the converse. Still, these sounds leaned closer to those of the High Appeal group than the Negative. No consistent descriptors could be found to characterize this group of pieces.

e. Categories

The categories chosen to select the music were not intended to be the definitive manner of analysis of the results but, rather, a way to be sure that a wide variety of sounds were included. Indeed, the results indicate that the fit into the qualities described above was a stronger determining factor than the categories - within each category some pieces can appeal higher than its average if they have those attributes. However, there were a few specific questions that we were seeking to answer with these categories. The analysis below is based on Net-Positive scores based on a scale that breaks those scores into High, Moderate, Low and Negative Appeal segments.

- 1) Do listeners respond differently to modern recordings than do to historic recordings?

We tested two highly familiar pieces with recent and historic performances of identical passages. In both cases, the ratings were among the highest of all selections tested, but both of the historic recordings tested significantly lower than the recent rendition.

2) Can non-traditional music attract a broader range of listeners?

To test this question, we tested music in four categories: Crossover, World Music, Americana and Movie Music. The results in all categories lead us to conclude that playing these sounds are not the key to broader audiences. All four showed Low Appeal to both Serious and Casual listeners on average.

Demonstrating the power of the qualities listed above, there were a few individual selections in each category that did rise to the Moderate or High Appeal level. All of those “sounded classical”, including characteristics of the High Appeal category and avoiding those of the Negative. Again, listener reaction is based on sound not category.

3) The appeal of Vocal music during middays.

We tested three categories of vocal music - Choral Music, Small Vocal Ensembles and Vocal Arias and Duets. On average, all three had Low Appeal to Serious listeners and Negative Appeal to Casual listeners. Again, there were individual pieces that exceeded the category, but here the dynamics were somewhat different.

In the two of the six Choral pieces tested that rated higher than the category, the chorus was most integrated into the orchestral sound, blending in with the instrumentation. All other samples were Low or Negative for both types of listeners.

In the Vocal Aria and Duets category, three very familiar selections scored in the Moderate Appeal range for Serious listeners but all remained in the Low Appeal category for Casual listeners. This category showed a consistent larger than average gap between Serious and Casual listeners. The results indicate that programming this music in midday is almost certain to result in tune-out by Casual listeners.

None of the four Small Vocal Ensemble selections scored above Low Appeal and several were Negative for both Serious and Casual.

Based on these results, we must conclude that there is very little vocal music that appeals to midday listeners and much of that portion of the repertoire is alienating enough to cause tune-out for many listeners.

4) The appeal of the Organ

Midday listeners consistently rated organ music very Low. Casual listeners rated all such music in the Negative Appeal category. The best-rated organ music only reached the top of the Low Appeal range for Serious listeners mostly based on passages where the organ was played with orchestra.

As we begin the Application Phase, we will test the usability of the category rankings as a tool for understanding what music can be most effective in midday programming. We will report further on this as the project proceeds.

VII. THE SURVEY RESULTS

Before and between listening to the musical blends, respondents were asked to respond to a series of 59 common survey questions (Appendix H). The results have given us further insight into the findings of the PRPD Core Values research, a clearer understanding of midday listeners' attitudes about midday radio and some new information about their use of various media, new and old.

a. Core Values

While most of the research involved listening and reacting to music, we also asked some survey questions... and added to our knowledge of the Core Values of the classical listener.

All formats' Core Values are divided into Qualities of the Mind, Qualities of the Heart and Spirit and Qualities of Craft. While all three Core Values categories are engaged in classical music presentation, Qualities of the Heart and Spirit are the **pre-eminent** core values of the classical music listening experience. They include:

- Internal State (peaceful, soothing, relaxing)
- Inspired by the Music (beauty & majesty)
- The music is the star
- Connection the timeless, enduring

We asked many questions about what was important to listeners in Midday music listening. The survey results give us some new insight into the intensity value of this Quality.

b. Benefits of Listening to Classical Music

We asked listeners about different characteristics relating to Midday classical music listening, to determine what is most valuable to listeners in their midday classical listening experience.

The following table summarizes the results for those questions:

**Importance of Various Reasons for Listening to
 Classical Music Weekdays Between 9 am and 4 pm**

(N=309)	Important	Neutral	Not Important	Average 1-9 Scale
To be entertained	74%	21%	4%	7.3
To relax or relieve stress	74%	21%	5%	7.3
To feel inspired	64%	23%	12%	6.7
To learn something about the music	58%	29%	14%	6.4
To escape from the pressures of the world	50%	31%	18%	6.1
To hear announcers provide information about music	46%	36%	18%	5.9
To help stay focused and alert	37%	38%	26%	5.3
To learn about the performers	33%	41%	26%	5.2
To help keep on task and motivated	33%	35%	32%	5.0
To <i>avoid</i> news and information on radio	40%	18%	42%	4.8
To hear a maximum amount of music with a minimal amount of information about the music	26%	42%	33%	4.7
To help pass the time	23%	35%	42%	4.4
To learn about events and activities around the community	16%	33%	50%	4.0
To hear regular reports of the latest news headlines	18%	29%	53%	3.8
To feel a connection with the host	16%	28%	56%	3.6
To hear the time and weather regularly	9%	21%	70%	2.8

Notice that the top “reasons” are important to 74% of listeners. The lowest reasons were important to only 9% of listeners.

Of the 16 reasons to listen to classical music middays, the most important – by a wide margin, were to be entertained, and to relax or relieve stress. These were considered important by more than 70% of the listeners in this research. These were, by far, the most important motivation for listening to classical music middays.

The three other motivations for listening that were important to 50% or more of the listeners in the research were:

- To feel inspired (important to more than 60% of listeners)
- To learn something about the music (important to almost 60% of listeners) and,
- To escape from the pressures of the world (important to about half of listeners)

We think it significant that of these five top reasons, four of them involved the way that listening to classical music makes listeners feel – an emotional rather than an intellectual response! This result is a strong validation of the Core Values findings.

The following reasons for listening to classical music on the radio were rated considerably less important by listeners:

- To hear announcers provide information about the music was important to about 45% of listeners
- To avoid news & information programming on the radio was important to about 40% of listeners – and we'll delve deeper into this response in a moment
- To help stay focused and alert – that's important to about 37% of listeners
- To learn about the performers, and
- To help keep on task and motivated are important to about 30% of listeners)

Note that this group is more behavioral and intellectual.

The aspects of listening to midday classical music important to 30% or fewer of the listeners were:

- To hear a maximum amount of music with a minimum amount of information about the music-just over 25% felt that this was important, meaning that most listeners find some value in receiving some information about the music being played
- To help pass the time - just over 20% felt that this was an important use for midday classical music

The least important factors tested were:

- To hear regular reports of the latest news headlines
- To feel a connection with the host
- To learn about events and activities around the community
- To hear the time and weather regularly

c. The Results And Core Values

Escaping From the Pressures of the World

What does this research say about one of the primary Core Values findings that classical music listeners use the station to escape from the pressures of the world?

Clearly, this is an important reason for listening to classical music middays. Only 19% said that it was not important. In addition, escaping from life's pressures is almost certainly related to one of the top motivations for listening to classical music, relaxing and relieving stress.

Staying Focused and Alert

Another Core Values finding was that listeners use classical music to stay focused and alert. Here the term "Zen Monks" was used, not to say they were isolated but that the music helped sharpen the mind.

The research findings show this to be of less importance to classical listeners than the soothing and inspirational factors. While just 26% said it was Not Important, it was Important to only 37%.

To Help Keep On Task and Motivated

We also asked about how important the music was to keep on task and motivated. The results were similar, with only one-third responding to this as an important benefit of listening.

So, while classical music may set the environment that accompanies work, sharpening the mind does not seem to be a primary listener benefit of listening to classical music middays.

d. Elements Between The Music

In probing the importance of various elements in announcing breaks during middays, our findings demonstrate that it is MUSIC FIRST. Classical music, and its positive effects, is the primary concern of most listeners.

Note that the importance for a maximum amount of music and minimum information about the music is higher than the desire for elements such as news, weather, and community events. Even the elements of 'feeling a connection with the host' – the person who is presenting the music on the radio – was important to less than 20% of the midday listeners we surveyed.

This does not indicate that these other elements are totally undesirable, just that they are not particularly important in comparison with the impact on the music on midday listeners.

These results are very consistent with the "Classical Breaks – Levels of Value" document developed out of the Core Values process.

e. The Use Of News In Midday Classical Programming

One of the headlines of the Core Values research was that classical music listeners are "News Avoiders". The Classical Core Values report states:

"Most of our respondents use classical music to escape from the problems of the world. Accordingly, they mostly avoid the NPR newsmagazines. While NPR news in depth attracts societally conscious listeners, it drives away most classical music listeners."

In every one of the eight research sessions there was an audible reaction (laughing) when they were asked if they listen to classical music to avoid news and information programming on public radio. In order to understand the relationship of the classical audience to news, we asked several questions.

Each respondent was asked how many hours per week they listen to public radio news and information programming. Only 3% do not listen to any news on public radio and only 13% listen to less than an hour a week. A full 57% report listening to public radio news for 5 hours or more a week.

Only 17% of our classical listeners do not listen to *Morning Edition* or *All Things Considered* at all. A minority, 34%, listen to them for an hour or less a week.

At first glance, it seems that these midday classical listeners are not News Avoiders. Furthermore, there is little difference in the amount of public radio news and information consumed by Serious and Casual listeners. The data indicate that it would be an error to think that *most* classical listeners are tuning in to music to avoid the news. 58% were either neutral or said news avoiding was **not** a reason they listen to classical music in middays.

We also asked listeners to rate the importance of hearing regular reports of the latest news headlines during midday classical music. More than 53% indicated that it was not important and only 18% said it was important. There was little difference between Serious and Casual listeners, though it is interesting to see that slightly more Serious listeners found news headlines important than Casual listeners.

To sum up, we found that most midday classical music listeners are not “news avoiders,” at least in the way we had previously believed. Most use a lot of news on public radio, and a majority listens to the news magazines every week – many for a substantial number of hours. A healthy minority of listeners do seek refuge from the news in classical music, but 60% do not find that an important factor. On the other hand, regular news headlines in midday music are not important to most of our listeners.

We think that these findings give greater dimension to the midday use of news in the classical format. What does this mean to programming decisions? As always, that requires each station looking at this information in light of their goals and mission. Clearly, hourly newscasts are not necessary. On the other hand, an occasional check-in with news would not alienate most classical listeners. They are interested in the news and eliminating news altogether between 9am and 4pm may cause a good number of classical listeners to seek that news elsewhere.

f. Music Preferences By Daypart

The concept of ‘dayparting’ music, that is playing slightly different types of classical music based on listener activities and lifestyles, is common at many stations. We included a few questions to determine quantitatively if listener needs and expectations for classical music vary by daypart.

We measured listeners’ desire for these types of music in three different dayparts; Mornings (5am – 9am), Middays (9am – 4pm) and Evenings (4pm – 12 Midnight)

We asked about and measured the importance of four different characteristics of classical music:

- Challenging music
- Familiar music
- Relaxing music, and
- Stimulating music

Again, we did not define what these terms meant – they were defined by the listeners themselves.

Familiarity of the music is an important characteristic to most listeners. There was little difference in response for familiar music by daypart. Moreover, there was not much difference between serious and casual listeners in desiring familiar music. This pokes a hole in the theory that the more serious the listener, the more obscure they want the music to be.

Challenging music was least important during mornings, although only about 25% or fewer listeners feel challenging music is important programming anytime! Listeners who classify themselves as Serious feel very slightly – but not considerably - more positive about hearing challenging music. Again, based on this result, assuming that there is a certain daypart where challenging music is more acceptable, or that a significant portion of the audience desires a steady diet of challenging music – is incorrect.

Listeners felt that stimulating music (again, stimulating as defined by the listeners themselves) is most important in the midday daypart. Stimulating music was somewhat important during the morning, and least important evenings. There was little difference between serious and casual listeners in their desire for stimulating music.

The results for relaxing music are the most interesting result and may call into question some current station practices. Listeners clearly said that relaxing music is very important to them in evening hours, more important by far than in mornings or middays.

Currently evenings are often when stations play orchestral concerts, where the music programming is out of their control, and the time that they reserve for their most challenging music, which rarely would be described as relaxing. Based on this research, a new conventional wisdom may be that evenings are not the time for challenging music - evenings are the most important time to program relaxing music.

Here are the actual results for each of the three dayparts:

**Importance of Various Music Qualities to Listening to
 Classical Music Weekday Mornings Between 5 and 9 am**

(N=309)	Important	Neutral	Not Important	Average Score on 1-9 Scale
The music is stimulating	48%	36%	17%	5.9
The music is relaxing	38%	34%	28%	5.3
The music is familiar	30%	43%	27%	5.0
The music is challenging	16%	33%	51%	3.8

**Importance of Various Music Qualities to Listening to
 Classical Music Weekdays Between 9 am and 4 pm**

(N=309)	Important	Neutral	Not Important	Average Score on 1-9 Scale
The music is stimulating	58%	35%	6%	6.5
The music is familiar	31%	46%	23%	5.1
The music is relaxing	29%	44%	26%	5.1
The music is challenging	25%	45%	31%	4.8

**Importance of Various Music Qualities to Listening to
 Classical Music Weekday Evenings Between 5 pm and Midnight**

(N=309)	Important	Neutral	Not Important	Average Score on 1-9 Scale
The music is relaxing	60%	26%	13%	6.5
The music is stimulating	31%	46%	23%	5.2
The music is familiar	32%	42%	25%	5.1
The music is challenging	22%	42%	36%	4.5

g. Technology Usage

We asked respondents to compare their current amount of amount of radio listening to that of a year ago. Two-thirds indicated that they have listened “about the same”. Among the rest, a significantly larger share said that they have been listening “more” (28%) rather than “less” (7%). This result runs counter to the concern that radio listening may be diminishing with the adoption of new technologies, at least when it comes to midday classical listeners.

The research also probed listeners’ use of CD’s, Internet radio, satellite radio, and iPods. A few highlights:

- Old technology still rules - 86% listened to classical music on CD in the previous week. There was no significant difference by between younger and older listeners. Serious listeners were more likely to have used CD’s than Casual listeners.

Classical Music Listening on CD in Last Seven Days

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Less than one hour	26%	29%	22%	29%	27%	22%	22%	31%
1 to 2 hours	19%	12%	21%	21%	20%	17%	17%	22%
2 to 4 hours	25%	23%	23%	27%	24%	29%	29%	19%
5 to 10 hours	9%	9%	11%	8%	10%	9%	12%	6%
More than 10 hours	7%	12%	6%	6%	8%	5%	12%	1%
Do not listen to Classical music on CD	14%	14%	17%	10%	13%	17%	8%	21%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

- 58% indicated some such listening to Internet Radio in the past seven days. This number is significantly higher than the 11% of the population using Internet radio reported in the Edison Media/Arbitron “The Infinite Dial 2007; Radio’s Digital Platforms” study of January 2007. Even more younger listeners, 77% of those 25-44 years old, had listened to radio on the Internet in the last week. Clearly, demographics are influencing media usage.

Number of Hours Per Week Spent Listening to Radio on the Internet

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Less than one hour	28%	25%	34%	24%	28%	29%	27%	30%
1 to 2 hours	10%	12%	10%	9%	10%	14%	10%	10%
2 to 4 hours	7%	7%	6%	9%	8%	5%	8%	7%
5 to 10 hours	6%	16%	5%	4%	6%	10%	8%	4%
More than 10 hours	6%	16%	3%	3%	6%	5%	6%	5%
Do not listen to radio on the Internet	42%	23%	42%	50%	43%	36%	41%	43%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

- Only 10% of listeners in this study subscribed to satellite radio – this did not change among younger listeners, as just 11% of those in the study that were 44 or under were satellite radio subscribers. These numbers are consistent with the 12% reported for the total population in the Infinite Dial study.

Current Subscription to Satellite Radio?

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Yes	10%	11%	8%	12%	10%	12%	8%	13%
No	90%	89%	92%	88%	90%	88%	92%	87%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

- The 33% ownership rate of an iPod or similar device in this sample was about the same as the 30% reported for the general population in the “Infinite Dial” study. However, among those 44 and younger, 62% were iPod users – significantly above the 38% reported for the whole population in that report.

Ownership and Use of an iPod or Other Portable Digital Music Storage Device

	Total	25-44	45-59	60-70	Public Radio Preference		Type of Classical Music Listener	
					P-1s	P-2s	Serious	Casual
Yes	33%	62%	31%	21%	33%	31%	31%	35%
No	67%	38%	69%	79%	67%	69%	69%	65%
	N=309	N=56	N=125	N=128	N=251	N=58	N=175	N=134

While varying by the particular technology, overall it seems that our midday classical music listeners have embraced new technology at a higher rate than the general population.

VIII. SIGNIFICANCE OF RESULTS

We believe that these results are very significant for classical music programming on public radio. In recent years, nationwide classical music radio listening shows primarily minimal-to-no growth. To change this stagnation in audience, many stations seek to increase loyalty and TSL among occasional listeners, while maintaining the loyalty of their existing core listeners.

This research suggests that it is possible to program classical music to accomplish this objective, and most importantly, provides the programming tools to stations by identifying the types of sounds that make it possible, by identifying sounds that appeal to both serious and casual listeners.

The research results identify sounds that appeal to both serious and casual classical listeners. These sounds define the path to making classical music a part of the lives of as many listeners as possible. This knowledge can help us maintain the loyalty of serious listeners, while at the same time

increasing appeal to casual listeners – and possibly even converting some casual fringe to core listeners, or at minimum increasing their TSL and loyalty in the process.

IX. CONCLUSIONS

This project has yielded a great deal of information about the musical preferences of midday classical radio listeners and some of their attitudes and behavior. The Executive Summary details

- Every piece of music retains/attracts some listeners but may drive other listeners away. As David Giovannoni said years ago, “Programming Causes Audience.” This project has demonstrated, once again, that the type of sounds a station plays determines the size and composition of its classical audience. Not all music is received equally. There are definite types of sound that most listeners vastly prefer compared to other music alternatives.
- While there are core sounds nearly all listeners enjoy, different sounds appeal to different listeners.
- Serious listeners enjoy a much wider range of music than casual listeners do. Music must be programmed very carefully to attract and retain casual listeners. While we often get the phone calls and e-mails from the ultra serious listeners, we have discovered in this research that it is the casual listeners who are actually much more difficult to please in programming classical music. The difference appears to be that most casual listeners will not scold you by phone or e-mail for doing a poor job of programming – they just stop listening!
- Non-Traditional music (film, world, and crossover) is not the answer to audience growth. While there are certainly examples of these categories of music that most listeners like a lot, just playing these categories of music without carefully considering the sounds they represent will likely do stations more harm than good.

X. APPLICATIONS

As these research results are made available for stations to examine and decide how to apply we would emphasize that they do not dictate WHAT to program. They do indicate the types of listeners likely to be attracted based on the music choices a station makes and the likely tune-in and tune-out that different music choices will cause.

This research is not a blunt instrument – we believe that the results allow for more nuances in choosing the right music for listeners than any previous classical music study.

- We discovered that few categories of music are inherent turn-offs to all listeners. Many different types of sounds can be programmed if they are chosen carefully!
- Some categories of music have many attractive sounds – others only a handful – a few none at all!

- Programming based on how the music sounds to listeners, how well they match the qualities that audiences are seeking in midday classical music on the radio, seems to be a path to greater listener satisfaction and should result in the greatest possible public service.

The results can be applied to midday music selection to attract specific types of listeners to stations through music programming. They provide a framework for decision-making to match the selection of classical music to match a station's mission.

XI. NOTES ON ATTACHMENTS

In addition to attachments and appendices referenced in the above report, we have attached the complete report provided by FMR Research. Tables reproduced were most relevant to the narrative and apply to our major findings. Others in that report supplement this document with greater detail.

Also attached is the PowerPoint presentation given at the 2007 PRPD Public Radio Programming Conference (Attachment B).

Appendix A

Blends

Order	End Time	Composer	Title	Instrumentation	Familiarity	Tempo	Category
A 1	0:27	Williams	"Duel of the Fates" from "Star Wars Episode I"	Orchestral w/ Chorus	High	fast	Movie Music
A 2	0:52	Widor	Toccata	Organ	High	fast	Organ
A 3	1:19	Verdi	"Va pensiero" from "Nabucco"	Chorus & Orchestra	High	mid	Choral
A 4	1:49	Sullivan	"Pirates of Penzance" Overture	Orchestral	High	mid	Pops
A 5	2:12	Steiner	"Gone with the Wind"	Orchestral	High	slow	Movie Music
A 6	2:31	Sousa	"Liberty Bell"	Band	High	fast	Marches
A 7	2:54	Soler	Fandango	Piano	Moderate	fast	Solo Piano
A 8	3:22	Shore	"Lord of the Rings"	Orchestral	High	slow	Movie Music
A 9	3:47	Schumann	Fugue on B-A-C-H	Organ	Low	slow	Organ
A 10	4:09	Schubert	"Trout" Quintet, v	Piano & Strings	High	fast	Chamber Music
A 11	4:33	Scarlatti	Sonata in A, K. 537	Piano	Moderate	mid	Solo Piano
A 12	5:07	Rutter	"All Things Bright and Beautiful"	Chorus & Orchestra	Moderate	mid	Choral
A 13	5:34	Rossini	"Largo al factotum"	Trumpet & Orchestra	High	fast	Pops
A 14	5:59	Ravel	String Quartet, ii	String Quartet	Moderate	fast	Chamber Music
A 15	6:19	Prokofiev	Sonata No. 2 Op. 14, i	Piano	Low	fast	Solo Piano
A 16	6:41	Poulenc	Clarinet Sonata, iii	Clarinet & Piano	Low	fast	Solo Instrumental
A 17	7:08	Mossourgsky	"Night on Bald Mountain"	Orchestral	High	fast	Aggressive Orchestral
A 18	7:33	Morross	"The Big Country"	Orchestral	High	fast	Movie Music
A 19	7:59	Moretti	"Under the Roofs of Paris"	Orchestral	Low	slow	Pops
A 20	8:26	McCartney	"A Leaf"	Orchestral	Low	slow	Quiet/Contemplative
A 21	8:50	Lauridsen	"Alas, Where Is Thy Beautiful Face?"	Chorus	Low	slow	Choral
A 22	9:17	Korngold	"The Adventures of Robin Hood"	Orchestral	Moderate	fast	Movie Music
A 23	9:39	King	"Barnum & Bailey's Favorite"	Band	Moderate	fast	Marches
A 24	10:06	Ketelby	"Bells Across the Meadow"	Orchestral	Low	slow	Pops
A 25	10:34	Horner	"Titanic"	Orchestral w/ Soprano	High	slow	Movie Music
A 26	11:00	Holst	"Mars" from "The Planets"	Orchestral	High	fast	Aggressive Orchestral
A 27	11:30	Hildegard of Bingen	"O viridissima virgo"	Women's chorus	Low	slow	Choral
A 28	11:54	Haydn	"Gypsy" Piano Trio, iv	Piano & Strings	Moderate	fast	Chamber Music
A 29	12:23	Handel	"Allelujah" Chorus	Chorus & Orchestra	High	fast	Choral
A 30	12:55	Fučik	"Florentiner"	Band	Moderate	fast	Marches
A 31	13:19	Franck	"The Accursed Huntsmen"	Orchestral	Moderate	fast	Aggressive Orchestral

A	32	13:45	Elfman	"Batman"	Orchestral	High	fast	Movie Music
A	33	14:09	Dvořák	"American" Quartet, iii	String Quartet	High	mid	Chamber Music
A	34	14:33	Debussy	"Syrinx"	Flute	Moderate	slow	Solo Instrumental
A	35	15:01	Brahms	Violin Sonata No. 2, i	Violin & Piano	Moderate	mid	Chamber Music
A	36	15:30	Bizet	Intermezzo from "Carmen"	Orchestral	High	slow	Quiet/ Contemplative
A	37	15:59	Berlioz	"Les Francs-juges"	Orchestral	Moderate	fast	Aggressive Orchestral
A	38	16:23	Beethoven	Serenade Op. 25, i	Flute & Strings	Moderate	mid	Chamber Music
A	39	16:43	Badelt	"Pirates of the Caribbean"	Orchestral	High	fast	Movie Music
A	40	17:01	Bach	Bourée 1 from Cello Suite No. 3 BWV 1009	Cello	Moderate	mid	Solo Instrumental
A	41	17:31	Anderson	"Blue Tango"	Orchestral	Moderate	mid	Pops
A	42	17:56	Handel	Air and Variations	Organ & Trumpet	Low	mid	Organ
A	43	18:19	Allegrì	"Miserere"	Chorus	High	slow	Choral
A	44	18:41	Alford	"Colonel Bogey"	Band	High	fast	Marches
A	45	19:05	Paganini	Caprice No. 1 Op. 1	Violin	Low	fast	Solo Instrumental
A	46	19:33	Bridge	Two Poems for Orchestra (No. 1)	Orchestral	Low	slow	Quiet/ Contemplative
A	47	19:51	Haydn	Sonata No. 14 in C, i	Piano	Moderate	mid	Solo Piano
A	48	20:19	Handel	Organ Concerto Op. 4 No. 2, iv	Organ & Strings	Moderate	mid	Organ
A	49	20:45	Debussy	"Claire de lune"	Orchestral	High	slow	Quiet/ Contemplative
A	50	21:05	Brahms	Rhapsody in Eb	Piano	High	mid	Solo Piano
Order	End Time	Composer	Title	Instrumentation	Familiarity	Tempo	Category	
B	1	0:31	Zhao	"Distant Green Valley"	Cello, Perc. & Strings	Low	mid	World/ Crossover
B	2	1:05	Waldteufel	"Tres jolie"	Orchestral	Low	mid	Viennese Dance
B	3	1:34	Wagenaar	"Cyrano de Bergerac" Overture	Orchestral	Low	fast	Big & Lush
B	4	1:54	Villa-Lobos	Prelude No. 2	Guitar	Low	mid	Plucked Instruments
B	5	2:21	Trad. Spiritual	"Soon One Morning"	Male chorus	Low	mid	Americana
B	6	2:49	Trad. Chinese	"Spring Flowers in the Moonlit Night"	Piano & Pipa	Moderate	slow	World/ Crossover
B	7	3:14	Tchaikovsky	"Nutcracker" Suite	Mandolin Quartet	High	fast	Plucked Instruments
B	8	3:45	Tavener	"The Protecting Veil"	Cello & Orchestra	Low	slow	Mystical
B	9	4:11	Stravinsky	Interlude I from ballet "Agon"	Orchestral	Low	mid	Dissonant
B	10	4:41	Smetana	"The Moldau"	Orchestral	High	mid	Hot Hits
B	11	5:10	Shankar	"Raga Sindhi Bhairavi"	Sitar, Perc. & Orch.	Low	slow	World/ Crossover
B	12	5:34	Reiche	Wind Quintet in A, Op. 91 No. 5, iv	Wind Quintet	Moderate	mid	Wind Ensemble
B	13	6:03	Reich	"The Four Sections," iv	Orchestra with Vibes	Low	fast	Minimalism
B	14	6:32	Rautavaara	"Angel of Light" Symphony	Orchestral	Low	slow	Mystical

B 15	7:02	Rachmaninov	18th Variation from Paganini Rhapsody	Orchestra with Piano	High	slow	Big & Lush
B 16	7:28	Prokofiev	"Montagues & Capulets" fr. "Romeo & Juliet"	Orchestral	Moderate	mid	Dissonant
B 17	7:51	Pienné	Impromptu-Caprice, Op. 9	Harp	Low	mid	Plucked Instruments
B 18	8:24	J. Strauß	"Tales from the Vienna Woods"	Orchestral	High	mid	Viennese Dance
B 19	8:50	Piazzola	"Primavera Porteña"	Piano Trio	Low	fast	World/ Crossover
B 20	9:19	Pärt	"Fratres"	String Orchestra	Low	slow	Minimalism
B 21	9:46	Tchaikovsky	Violin Concerto, iii with Isaac Stern, 1949	Violin & Orchestra	High	fast	Historical
B 22	10:14	Pachelbel	Canon	Chamber Orchestra	High	slow	Hot Hits
B 23	10:36	O'Connor	"Appalachia Waltz"	String Orchestra	Low	slow	Americana
B 24	11:04	Mwendu	"Masanga"	Guitar	Low	mid	World/ Crossover
B 25	11:30	Mozart	"Ha, wie will ich triumphieren" from "Seraglio"	Wind Ensemble	Moderate	fast	Wind Ensemble
B 26	11:55	Mouret	"Masterpiece Theatre" Rondeau	Chamber Orchestra	High	mid	Hot Hits
B 27	12:29	Meyer	"Bug Tussle"	Banjo & Bass	Low	mid	Americana
B 28	12:58	Mendelssohn	"Hebrides" Overture	Orchestral	High	mid	Hot Hits
B 29	13:32	Lehár	"Gold & Silver"	Orchestral	Moderate	mid	Viennese Dance
B 30	13:54	Joplin	"Maple Leaf" Rag	Orchestral	High	fast	Americana
B 31	14:20	Beethoven	Symphony No. 9, ii with W. Furtwangler, 1951	Orchestral	High	mid	Historical
B 32	14:46	Ives	"The Unanswered Question"	Orchestral	Low	slow	Dissonant
B 33	15:12	Hovhanness	"Celestial Gate" Symphony	Orchestral	Low	slow	Mystical
B 34	15:36	Grappelli	"Les valseuses"	Violin & Piano	Low	mid	Americana
B 35	16:01	Grainger	"Over the Hills and Far Away"	Band & Piano	Low	mid	Wind Ensemble
B 36	16:30	Glass	"Morning Passage" from "The Hours"	Piano	Moderate	mid	Minimalism
B 37	16:59	Gershwin	"Rhapsody in Blue"	Orchestral	High	slow	Big & Lush
B 38	17:23	Foster	"Jeannie with the Light Brown Hair"	Orchestral	High	slow	Americana
B 39	17:48	Dowland	"Can She Excuse" Gailliard	Lute	Low	mid	Plucked Instruments
B 40	18:16	Copland	"Quiet City"	Orchestral	High	slow	Dissonant
B 41	18:42	Brahms	Symphony No. 1, i	Orchestral	Moderate	slow	Big & Lush
B 42	19:09	Berlin, arr. Courage	"Salute to Fred Astaire"	Orchestral	Moderate	fast	Pops
B 43	19:36	Beethoven	Symphony No. 9, ii with Claudio Abbado	Orchestral	High	mid	Historical
B 44	20:04	Assad	"Menino"	Cello & Guitars	Low	fast	World/Crossover
B 45	20:25	Arban	Fantasie brillante	Cornet & Band	Low	mid	Wind Ensemble
B 46	20:55	Adams	"Short Ride in a Fast Machine"	Orchestral	Moderate	fast	Minimalism
B 47	21:25	Tchaikovsky	Violin Concerto, iii with Maxim Vengerov	Violin & Orchestra	High	fast	Historical
B 48	21:56	Kreisler	"Schön Rosmarin"	Salon Orchestra	Moderate	mid	Viennese Dance

B	49	22:25	Trad., arr. Crowe	Southern Folk Medley ("Barbara Allen")	Cello, Guitar & Flute	Moderate	mid	Americana
B	50	22:55	Pärt	"Spiegel und Spiegel"	Violin & Harp	Low	slow	Mystical
Order	End Time	Composer	Title	Instrumentation	Familiarity	Tempo	Category	
C	1	0:25	Mozart	"A Little Night Music," iv	Chamber Orchestra	High	fast	Classical Symphonic
C	2	0:58	Bizet	"Au fond du temple sacre" fr. "Pearl Fishers"	Tenors & Orchestra	Moderate	slow	Love Struck Arias
C	3	1:23	Monteverdi	"Baci, soavi e cari"	Quink (mix)	Low	slow	Small Vocal Ensemble
C	4	1:53	Dowland	"Come Again" with Alfred Deller	Counter-tenor & Lute	Moderate	slow	Period Instruments
C	5	2:22	Bach	"Ein' feste Burg"	Swingle Singers (mix)	High	mid	Small Vocal Ensemble
C	6	2:49	Rimsky-Korsakov	"Flight of the Bumblebee"	Brass Quintet	High	fast	Brass
C	7	3:16	Parry	"Lady Radnor's" Suite, iii	String Orchestra	Low	mid	Solo Strings
C	8	3:45	Haydn	"London" Symphony, iv	Orchestral	High	fast	Classical Symphonic
C	9	4:13	Elgar	"March of the Moguls" from "Crown of India"	Orchestral	Moderate	mid	Bombastic
C	10	4:44	Puccini	"Nessun dorma" from "Turandot"	Tenor & Orchestra	High	slow	Love Struck Arias
C	11	5:14	Trad. New Zealand	"Pokarekare Ana" with Hayley Westenra	Soprano & Orchestra	Low	slow	Trendy/Crossover
C	12	5:44	Gershwin	"Rhapsody in Blue"	Piano	High	fast	Virtuosity
C	13	6:11	Trad. American	"Shall We Gather at the River"	Anonymous 4 (female)	High	mid	Small Vocal Ensemble
C	14	6:37	Stravinsky	"The Rite of Spring"	Orchestral	High	fast	Bombastic
C	15	6:59	Ravel	"Tsigane"	Violin	Moderate	mid	Virtuosity
C	16	7:29	Puccini	"Vissi d'arte" from "Tosca"	Soprano & Orchestra	High	slow	Love Struck Arias
C	17	7:57	Beethoven	"Wellington's Victory"	Orchestral	Low	fast	Bombastic
C	18	8:26	Albinoni	Adagio	Chamber Orchestra	High	slow	Ponderous Baroque
C	19	8:55	Dvořák	Bagatelles	Quartetto Gelato	Moderate	mid	Trendy/Crossover
C	20	9:21	Gabrieli	Canzone VII	Brass & Percussion	Low	mid	Brass
C	21	9:47	Salieri	Concerto for Oboe, Flute, Violin, iii	Orchestral	Low	mid	Classical Symphonic
C	22	10:10	Heinichen	Concerto S. 234	Chamber Orchestra	Low	fast	Period Instruments
C	23	10:42	Gounod	Duet from Act I of "Faust"	Tenor, Bass & Orch.	Moderate	mid	Love Struck Arias
C	24	11:12	Jenkins	Fantasy 6 in d	Viols	Low	slow	Ponderous Baroque
C	25	11:42	Mendelssohn	Octet, iv	String Orchestra	High	fast	Solo Strings
C	26	12:10	Janáček	Finale from Sinfonietta	Orchestral	Moderate	mid	Bombastic
C	27	12:36	Delibes	Flower Duet from "Lakmé"	Sopranos & Orchestra	High	slow	Love Struck Arias
C	28	13:05	Weber	Horn Concertino	Horn & Orchestra	Low	slow	Period Instruments
C	29	13:22	R. Strauß	Horn Concerto No. 1, iii	Horn & Orchestra	Moderate	fast	Virtuosity
C	30	13:49	Elgar	Introduction and Allegro	String Orchestra	High	mid	Solo Strings
C	31	14:17	Boccherini	Octet in G, Op. 38 No. 4, i	Chamber	High	mid	Period Instruments

				Orchestra				
C	32	14:38	Prokofiev	Peter's Theme from "Peter and the Wolf"	Orchestral	High	mid	Hot Hits
C	33	15:02	Ewald	Quintet	Brass Quintet	Low	mid	Brass
C	34	15:30	Mendelssohn	Scherzo from "Midsummer Night's Dream"	Trio Veronezh	High	fast	Trendy/Crossover
C	35	15:57	Suk	Serenade, iv	String Orchestra	Moderate	fast	Solo Strings
C	36	16:25	Praetorius	Suite from "Terpsichore"	Brass Quintet	Moderate	mid	Brass
C	37	16:53	Dittersdorf	Symphony in C, "Four Ages of Man," ii	Orchestral	Low	fast	Classical Symphonic
C	38	17:21	Liszt	Transcendental Etude: "Wild Hunt"	Piano	Moderate	fast	Virtuosity
C	39	17:53	Rachmaninov	Vocalise	Soprano & Orchestra	High	slow	Love Struck Arias
C	40	18:23	Desprez	"Basiés moy"	King's Singers (male)	Low	slow	Small Vocal Ensemble
C	41	18:51	Larson	"Little" Suite, i	String Orchestra	Low	fast	Solo Strings
C	42	19:26	Capurro	"O sole mio"	Tenor & Orchestra	High	mid	Love Struck Arias
C	43	19:53	North	"Senza catane" ("Unchained Melody")	Tenor & Orchestra	High	slow	Trendy/Crossover
C	44	20:23	Wagner	Prelude to Act III of "Lohengrin"	Orchestral	High	fast	Hot Hits
C	45	20:53	Wieniawski	Violin Concerto No, 2, iii	Violin & Orchestra	Moderate	fast	Virtuosity
C	46	21:18	J. Strauß	Watch duet from "Die Fledermaus"	Sop, Bar & Orchestra	Moderate	mid	Love Struck Arias
C	47	21:46	The Doors	"Riders on the Storm" with the Ahn Trio	Piano Trio	High	mid	Trendy/Crossover
C	48	22:08	Sousa, arr. Horowitz	"Stars & Stripes Forever"	Piano	High	fast	Virtuosity
C	49	22:35	Schubert	Quartet Movement, arr. for String Orchestra	String Orchestra	Moderate	fast	Solo Strings
C	50	23:02	Dowland	"Come Again" with Sting	Tenor & Lute	Moderate	slow	Trendy/Crossover

Appendix B
Rating Scale and Instructions

The following slide was on screen throughout the music testing portion of the research:

As you listen to each of these Classical music selections, enter the number that reflects your attitude about the music at that moment.

RESPONSE SCALE:

If I were listening to radio for music between 9 am and 4 pm weekdays, I would...

1	2	3	4	5	6	7	8	9	
<u>Dislike</u>					<u>Neutral</u>				<u>Enjoy</u>
Very Much									Very Much
(Tune-Out)									(Listen Closely)

As you listen to the music, change your response at any time for any reason...even for slight changes. Change as often as you like.

You do not need to press the ENTER key.

Appendix C
 Ranking of Samples by Net Positive

Note: Ratings apply only to the sound of the particular sample, not necessarily to the entire composition

NATIONAL CLASSICAL MUSIC EARS® PROGRAMMING EVALUATION STUDY															
RANKING OF NET POSITIVE SCORES WITH TOTAL MEAN SCORES															
TITLE	ARTIST	NET POS	25-44	45-59	60-70	FAV STN		TYPE OF LISTENER		PBLC RADIO MEMBRSHIP		POW POS	FAV	MEAN	
						P-1	P-2	SRS	CSL	CRNT	NON				
		N=	307	56	124	127	250	57	174	133	181	126	307	307	307
Symph. #9, ii w/ C. Abbado	Beethoven	85	84	85	86	87	75	86	83	90	79	121	51	8.0	
"London" Symphony, iv	Haydn	80	80	82	79	82	74	80	80	84	75	103	31	7.5	
Symphony #9, ii W. Furtwangler	Beethoven	79	80	74	84	84	60	84	74	82	76	113	46	7.7	
"A Little Night Music," iv	Mozart	79	77	83	76	79	81	77	82	82	75	111	42	7.7	
"The Moldau"	Smetana	77	77	72	81	78	72	80	72	81	70	110	44	7.7	
Bagatelles	Dvorák	75	62	74	81	76	68	74	77	77	72	97	28	7.4	
Peter's Theme "Peter & Wolf"	Prokofiev	74	71	73	76	75	68	75	71	74	73	105	41	7.6	
Adagio	Albinoni	74	75	73	74	77	60	81	65	79	67	103	37	7.5	
"Hebrides" Overture	Mendelssohn	72	75	71	72	75	60	79	62	75	68	98	34	7.4	
Concerto S. 234	Heinichen	70	68	70	72	72	61	73	67	75	64	92	27	7.3	
Sonata in A, K. 537	Scarlatti	70	59	70	76	71	68	71	70	72	68	88	23	7.1	
Canon	Pachelbel	69	54	69	77	71	61	62	79	68	71	107	42	7.4	
Conc. Oboe, Flute, Violin, iii	Salieri	69	55	69	76	72	56	73	65	72	66	90	25	7.2	
"Rhapsody in Blue"	Gershwin	68	54	69	75	72	54	67	71	73	61	104	44	7.4	
Intermezzo from "Carmen"	Bizet	68	59	58	83	71	56	68	68	70	67	94	33	7.3	
"Allelujah" Chorus	Handel	67	38	69	78	70	54	69	65	66	68	102	42	7.3	
"Masterpiece Theatre" Rondeau	Mouret	67	54	68	73	71	51	70	65	69	65	98	36	7.3	
"Nutcracker" Suite	Tchaikovsky	65	61	63	70	65	68	57	77	64	67	89	26	7.2	
Symph. in C "Four Ages ..." ii	Dittersdorf	65	61	62	70	68	53	71	58	64	67	88	27	7.2	
"Gypsy" Piano Trio, iv	Haydn	65	62	63	69	67	60	70	60	69	61	84	19	7.0	
"Tales from the Vienna Woods"	J. Strauß	63	61	56	71	65	54	56	72	61	66	96	39	7.2	
"Lady Radnor's" Suite, iii	Parry	63	75	64	57	64	61	70	55	65	60	80	22	7.0	
18th Var. Paganini Rhapsody	Rachmaninov	62	50	53	75	64	51	64	58	67	53	92	36	7.1	
Violin Conc., iii M. Vengerov	Tchaikovsky	62	62	58	66	67	40	68	54	70	52	88	31	7.1	
Prelude to Act III "Lohengrin"	Wagner	62	64	56	66	64	53	70	51	68	52	83	24	7.0	
"Trout" Quintet, v	Schubert	61	55	60	65	63	53	66	55	65	56	81	22	7.0	
"Largo al factotum"	Rossini	60	48	51	74	60	58	60	59	62	57	83	25	6.9	
"American" Quartet, iii	Dvorák	60	52	62	61	60	60	64	54	63	56	80	21	6.9	
Horn Concerto No. 1, iii	R. Strauß	60	54	60	64	62	51	67	52	62	57	78	20	6.9	
Bourée 1 Cello Ste #3 BWV 1009	Bach	59	62	57	60	61	51	65	52	62	56	79	19	6.8	
Serenade Op. 25, i	Beethoven	59	36	61	67	59	60	59	59	56	63	73	15	6.7	
"Masanga"	Mwendu	58	52	58	61	60	51	59	58	55	63	80	21	6.8	
"Distant Green Valley"	Zhao	58	68	55	57	57	63	55	63	57	60	78	21	6.9	
"Va pensiero" from "Nabucco"	Verdi	57	32	52	72	60	46	63	49	59	54	88	33	7.0	
"Maple Leaf" Rag	Joplin	57	54	52	65	55	67	56	59	54	63	84	26	6.9	

Octet in G, Op. 38 No. 4, i	Boccherini	57	52	56	61	58	54	57	58	56	60	79	21	6.8
Octet, iv	Mendelssohn	57	71	58	49	57	54	63	49	57	56	75	19	6.8
"Ha, wie will ..." (Seraglio)	Mozart	57	48	54	63	61	39	57	56	59	54	71	14	6.7
"Claire de lune"	Debussy	56	45	47	71	58	51	59	53	60	51	85	30	6.9
Scherzo "Midsummer Night's..."	Mendelssohn	56	48	53	61	57	49	59	52	55	56	78	21	6.8
"Wellington's Victory"	Beethoven	56	63	60	50	59	46	63	48	61	50	77	19	6.8
Sonata No. 14 in C, i	Haydn	56	52	48	65	56	56	59	52	58	53	74	20	6.8
String Quartet, ii	Ravel	55	61	54	54	55	56	64	44	61	46	77	21	6.7
Violin Concerto, iii I. Stern	Tchaikovsky	54	64	48	56	57	44	64	42	55	54	80	26	6.8
"Pirates of Penzance" Overture	Sullivan	54	57	51	57	56	49	49	62	51	59	78	21	6.7
"Little" Suite, i	Larson	54	64	54	50	58	39	55	53	56	52	67	15	6.7
Flower Duet from "Lakmé"	Delibes	53	54	42	65	59	28	66	37	62	40	87	32	6.8
Suite from "Terpsichore"	Praetorius	53	38	56	58	55	47	57	48	55	51	75	21	6.7
"Nessun dorma" from "Turandot"	Puccini	52	29	43	71	55	37	64	35	58	43	88	36	6.9
Vocalise	Rachmaninov	52	41	47	62	55	40	63	38	51	53	76	21	6.7
"Pirates of the Caribbean"	Badelt	51	41	53	54	52	47	44	60	48	56	74	19	6.6
Southern Folk Med. (B. Allen)	Trad., arr. Crowe	51	29	49	62	51	49	43	62	45	59	73	19	6.6
Canzone VII	Gabrieli	51	55	53	48	54	40	55	47	56	44	70	17	6.5
"Morning Passage" (The Hours)	Glass	51	54	49	52	52	46	53	49	55	46	69	16	6.6
"Rhapsody in Blue"	Gershwin	50	50	48	52	52	44	59	39	57	40	81	31	6.8
"Gold & Silver"	Lehár	50	36	44	61	52	37	44	56	49	51	73	21	6.6
Impromptu-Caprice, Op. 9	Pierné	50	52	41	59	51	49	45	57	47	56	67	15	6.6
"Titanic"	Horner	49	43	49	50	48	49	42	57	43	57	76	25	6.6
Prelude No. 2	Villa-Lobos	49	46	41	57	47	58	51	46	46	53	68	16	6.5
"Lord of the Rings"	Shore	49	41	52	49	51	37	51	46	49	48	67	17	6.5
"Can She Excuse" Gaillard	Dowland	48	38	53	48	48	51	52	43	50	45	69	17	6.5
Wind Quintet A, Op. 91 #5, iv	Reiche	48	29	42	62	51	35	51	44	44	53	66	14	6.5
Quintet	Ewald	48	61	43	48	50	40	52	43	49	48	65	14	6.5
"Blue Tango"	Anderson	46	39	41	54	48	37	39	56	39	56	72	21	6.5
Violin Concerto No. 2, iii	Wieniawski	46	50	41	48	50	28	57	30	55	33	68	18	6.5
"Quiet City"	Copland	46	30	50	50	48	40	48	44	45	48	64	14	6.4
"Night on Bald Mountain"	Mossourgsky	45	54	44	43	48	32	59	28	54	33	75	24	6.5
"Primavera Porteña"	Piazzola	45	57	44	42	45	47	49	41	50	38	68	16	6.4
"Liberty Bell"	Sousa	44	41	39	50	40	60	40	48	38	52	72	22	6.4
"Les Francs-juges"	Berlioz	44	57	44	37	45	39	54	30	45	41	63	13	6.3
Introduction and Allegro	Elgar	44	57	46	37	46	35	60	23	49	38	60	10	6.4
Serenade, iv	Suk	44	50	40	46	47	32	47	40	43	45	58	12	6.3
"Tsigane"	Ravel	43	43	35	52	46	30	55	29	52	31	63	15	6.3
Violin Sonata No. 2, i	Brahms	43	48	36	48	44	40	57	26	53	29	63	15	6.4
Horn Concertino	Weber	42	48	40	40	43	37	50	31	46	36	59	12	6.3
"Gone with the Wind"	Steiner	41	41	36	45	40	46	38	44	38	45	69	22	6.4
"Tres jolie"	Waldteufel	41	34	39	47	39	51	36	49	38	46	64	16	6.3
"A Leaf"	McCartney	41	36	38	46	42	35	45	36	39	44	58	13	6.3
"Syrinx"	Debussy	40	30	32	52	40	42	42	38	35	47	65	15	6.3
"Schön Rosmarin"	Kreisler	39	36	27	52	40	37	34	46	39	39	64	17	6.3
"Menino"	Assad	39	36	47	32	38	40	42	35	37	41	58	11	6.2
"Flight of the Bumblebee"	Rimsky-Korsakov	38	48	34	37	36	44	40	35	35	42	64	16	6.2
"Appalachia Waltz"	O'Connor	38	59	38	29	39	33	45	29	38	39	56	11	6.1

Fantasia brillante	Arban	38	41	35	40	38	39	37	40	34	44	53	9	6.1
Air and Variations	Handel	37	25	40	39	40	25	44	28	33	44	61	16	6.2
"Ein' feste Burg"	Bach	36	20	40	38	39	19	40	30	38	33	66	21	6.2
"The Big Country"	Morross	36	25	35	41	36	35	29	44	29	45	63	18	6.2
"Pokarekare Ana" (H. Westenra)	Trad NewZealand	36	32	37	35	38	23	36	35	36	34	60	14	6.1
Quartet Mvmnt arr. String Orch	Schubert	36	43	32	35	40	16	46	22	42	26	49	7	6.1
Clarinet Sonata, iii	Poulenc	35	34	35	35	36	30	42	25	36	33	52	8	6.0
Fantasy 6 in d	Jenkins	34	45	46	18	33	39	41	26	39	28	64	19	6.1
Symphony No. 1, i	Brahms	34	48	27	35	40	11	50	14	40	26	61	19	6.1
Organ Concerto Op. 4 No. 2, iv	Handel	34	9	40	39	40	7	45	20	36	30	60	15	6.1
"Les valseuses"	Grappelli	34	48	30	31	33	35	36	31	34	33	53	10	6.0
"Jeannie with the Light ..."	Foster	33	25	29	39	34	28	28	39	26	42	56	15	6.0
Rhapsody in Eb	Brahms	32	36	34	28	32	33	47	12	41	18	53	11	5.9
"Florentiner"	Fucik	31	12	25	45	29	40	28	35	22	44	56	14	6.0
"Colonel Bogey"	Alford	30	12	31	38	28	42	24	39	20	45	65	22	6.0
"Au fond ..." (Pearl Fishers)	Bizet	30	9	24	45	34	11	48	6	44	10	65	22	6.0
"Vissi d'arte" from "Tosca"	Puccini	30	14	18	49	35	7	48	6	43	12	63	21	6.0
"O viridissima virgo"	HildegardofBingen	28	20	29	31	32	11	34	20	29	27	63	21	6.0
"Soon One Morning"	Trad. Spiritual	28	11	35	29	26	35	25	32	25	33	62	19	5.9
"Bells Across the Meadow"	Ketelby	28	29	19	36	26	37	20	39	24	34	51	10	5.8
"The Rite of Spring"	Stravinsky	25	39	27	17	27	16	39	8	31	16	61	21	5.8
"Baci, soavi e cari"	Monteverdi	25	20	30	23	30	2	37	9	31	16	60	19	5.9
"Bug Tussle"	Meyer	25	14	30	24	24	26	30	17	27	22	49	9	5.7
"Salute to Fred Astaire"	Berlin, arr Courage	23	14	19	31	22	28	18	29	13	37	57	18	5.8
"Shall We Gather at the River"	Trad. American	23	2	25	31	25	16	24	23	21	27	55	16	5.8
"Spring Flowers in the ..."	Trad. Chinese	23	30	18	26	22	30	23	24	22	25	51	12	5.7
"Short Ride in a Fast Machine"	Adams	23	21	19	29	24	19	34	10	25	21	43	9	5.7
"Angel of Light" Symphony	Rautavaara	23	45	10	26	26	9	31	13	25	21	42	8	5.7
"Senza catane" (Unchained ...)	North	22	-16	21	41	23	21	20	26	18	29	58	17	5.7
"Miserere"	Allegrí	21	21	22	21	26	4	37	2	23	19	57	19	5.8
Toccata	Widor	21	16	22	21	26	-2	38	-2	22	19	57	19	5.7
"Barnum & Bailey's Favorite"	King	21	12	13	33	19	30	17	27	12	35	55	13	5.7
Caprice No. 1 Op. 1	Paganini	21	25	21	20	22	18	37	1	27	13	52	13	5.7
"Duel of Fates" (Star Wars I)	Williams	21	41	32	2	22	21	28	14	22	21	51	11	5.7
"Stars & Stripes Forever"	Sousa, arr. Horowitz	21	20	15	28	21	23	25	16	22	20	47	11	5.7
"Basiés moy"	Desprez	20	7	27	20	26	-7	33	3	22	18	57	17	5.7
Sonata No. 2 Op. 14, i	Prokofiev	19	30	13	20	17	28	25	11	25	10	43	9	5.6
"Over the Hills and Far Away"	Grainger	19	25	15	20	19	19	17	23	15	25	41	7	5.6
"O sole mio"	Capurro	18	-2	13	31	16	25	24	11	19	17	59	22	5.7
Finale from Sinfonietta	Janáček	18	46	23	0	17	23	35	-5	22	12	45	11	5.6
"The Protecting Veil"	Tavener	18	21	0	35	21	7	30	3	25	8	41	10	5.6
Fandango	Soler	17	27	18	11	15	25	25	5	23	8	42	7	5.5
"Raga Sindhi Bhairavi"	Shankar	16	21	12	17	16	12	17	14	14	17	37	6	5.5
"The Four Sections," iv	Reich	15	16	26	4	17	7	20	8	14	16	48	10	5.4
"Under the Roofs of Paris"	Moretti	13	14	-2	26	11	21	6	22	7	21	43	9	5.4
"The Accursed Huntsmen"	Franck	13	29	10	9	13	11	27	-6	18	5	38	7	5.4
"Riders on Storm" (Ahn Trio)	The Doors	12	18	17	6	12	12	13	12	16	7	40	8	5.4
Transcend. Etude: "Wild Hunt"	Liszt	11	43	5	4	9	21	25	-7	14	8	45	11	5.3

"Batman"	Elfman	11	25	12	5	10	19	22	-2	12	11	38	9	5.5
Two Poems for Orch. (No. 1)	Bridge	11	16	6	14	12	5	16	5	12	10	34	6	5.3
"Cyrano de Bergerac" Overture	Wagenaar	10	16	1	16	11	5	12	7	8	12	33	7	5.4
Watch duet "Die Fledermaus"	J. Strauß	9	-4	3	20	12	-4	26	-14	15	-1	43	11	5.2
"March of Moguls" ("Crown...")	Elgar	9	30	6	3	8	16	22	-7	10	8	42	10	5.2
"Spiegel und Spiegel"	Pärt	9	21	-4	17	13	-9	16	1	9	9	37	7	5.3
Duet from Act I of "Faust"	Gounod	8	-4	5	17	11	-5	29	-19	18	-6	42	9	5.2
"Fratres"	Pärt	8	32	-1	7	11	-4	21	-8	12	4	38	10	5.4
"Alas, Where Is Thy ...?"	Lauridsen	7	2	12	6	10	-4	23	-13	7	8	42	9	5.1
"All Things Bright ..."	Rutter	4	-39	3	24	7	-7	2	7	1	10	44	11	5.1
"Adventures of Robin Hood"	Korngold	4	18	3	-2	1	14	4	3	-5	16	33	6	5.1
"Mars" from "The Planets"	Holst	1	30	2	-12	4	-11	20	-23	5	-4	43	13	5.1
"Come Again" w/ Alfred Deller	Dowland	-5	-30	-2	4	0	-25	11	-25	3	-16	38	10	4.8
"Come Again" with Sting	Dowland	-5	-30	-2	2	-2	-18	-2	-10	-6	-5	33	5	4.8
Fugue on B-A-C-H	Schumann	-5	5	-5	-9	3	-37	13	-28	3	-16	33	6	4.8
"Celestial Gate" Symphony	Hovhaness	-13	18	-28	-11	-11	-19	-2	-26	-11	-15	25	4	4.6
Interlude I from "Agon"	Stravinsky	-17	4	-19	-23	-19	-7	-7	-29	-21	-10	27	5	4.5
"Montagues ..." (Romeo/Juliet)	Prokofiev	-21	9	-29	-27	-21	-21	-6	-41	-21	-21	30	8	4.3
"The Unanswered Question"	Ives	-23	2	-31	-26	-23	-21	-8	-42	-22	-25	26	6	4.1
	AVERAGES:	39	38	37	42	40	33	44	33	40	38	66	18	6.3

APPENDIX D

**NATIONAL CLASSICAL MUSIC EARS® PROGRAMMING EVALUATION STUDY
 HIGH APPEAL to BOTH Serious & Casual Listeners (Net Positive = 56+)**

TITLE	ARTIST	TOTAL	Serious	Casual
Symph. #9, ii w/ C. Abbado	Beethoven	85	86	83
"London" Symphony, iv	Haydn	80	80	80
Symphony #9, ii W. Furtwangler	Beethoven	79	84	74
"A Little Night Music," iv	Mozart	79	77	82
"The Moldau"	Smetana	77	80	72
Bagatelles	Dvorák	75	74	77
Peter's Theme "Peter & Wolf"	Prokofiev	74	75	71
Adagio	Albinoni	74	81	65
"Hebrides" Overture	Mendelssohn	72	79	62
Concerto S. 234	Heinichen	70	73	67
Sonata in A, K. 537	Scarlatti	70	71	70
Canon	Pachelbel	69	62	79
Conc. Oboe, Flute, Violin, iii	Salieri	69	73	65
"Rhapsody in Blue"	Gershwin	68	67	71
Intermezzo from "Carmen"	Bizet	68	68	68
"Allelujah" Chorus	Handel	67	69	65
"Masterpiece Theatre" Rondeau	Mouret	67	70	65
"Nutcracker" Suite	Tchaikovsky	65	57	77
Symph. in C "Four Ages ..." ii	Dittersdorf	65	71	58
"Gypsy" Piano Trio, iv	Haydn	65	70	60
"Tales from the Vienna Woods"	J. Strauß	63	56	72
18th Var. Paganini Rhapsody	Rachmaninov	62	64	58
"Largo al factotum"	Rossini	60	60	59
Serenade Op. 25, i	Beethoven	59	59	59
"Masanga"	Mwendu	58	59	58
"Maple Leaf" Rag	Joplin	57	56	59
Octet in G, Op. 38 No. 4, i	Boccherini	57	57	58
"Ha, wie will ..." (Seraglio)	Mozart	57	57	56

APPENDIX E

NATIONAL CLASSICAL MUSIC EARS® PROGRAMMING EVALUATION STUDY				
NEGATIVE APPEAL to BOTH Serious & Casual Listeners (Net Positive = 30 or lower)				
TITLE	ARTIST	TOTAL	Serious	Casual
"Bug Tussle"	Meyer	25	30	17
"Salute to Fred Astaire"	Berlin, arr. Courage	23	18	29
"Shall We Gather at the River"	Traditional American	23	24	23
"Spring Flowers in the ..."	Traditional Chinese	23	23	24
"Senza catane" (Unchained ...)	North	22	20	26
"Barnum & Bailey's Favorite"	King	21	17	27
"Duel of Fates" (Star Wars I)	Williams	21	28	14
"Stars & Stripes Forever"	Sousa, arr. Horowitz	21	25	16
Sonata No. 2 Op. 14, i	Prokofiev	19	25	11
"Over the Hills and Far Away"	Grainger	19	17	23
"O sole mio"	Capurro	18	24	11
"The Protecting Veil"	Tavener	18	30	3
Fandango	Soler	17	25	5
"Raga Sindhi Bhairavi"	Shankar	16	17	14
"The Four Sections," iv	Reich	15	20	8
"Under the Roofs of Paris"	Moretti	13	6	22
"The Accursed Huntsmen"	Franck	13	27	-6
"Riders on Storm" (Ahn Trio)	The Doors	12	13	12
Transcend. Etude: "Wild Hunt"	Liszt	11	25	-7
"Batman"	Elfman	11	22	-2
Two Poems for Orch. (No. 1)	Bridge	11	16	5
"Cyrano de Bergerac" Overture	Wagenaar	10	12	7
Watch duet "Die Fledermaus"	J. Strauß	9	26	-14
"March of Moguls" ("Crown...")	Elgar	9	22	-7
"Spiegel und Spiegel"	Pärt	9	16	1
Duet from Act I of "Faust"	Gounod	8	29	-19
"Fratres"	Pärt	8	21	-8
"Alas, Where Is Thy ...?"	Lauridsen	7	23	-13
"All Things Bright ..."	Rutter	4	2	7
"Adventures of Robin Hood"	Korngold	4	4	3
"Mars" from "The Planets"	Holst	1	20	-23
"Come Again" w/ Alfred Deller	Dowland	-5	11	-25
"Come Again" with Sting	Dowland	-5	-2	-10
Fugue on B-A-C-H	Schumann	-5	13	-28
"Celestial Gate" Symphony	Hovhaness	-13	-2	-26
Interlude I from "Agon"	Stravinsky	-17	-7	-29
"Montagues ..." (Romeo/Juliet)	Prokofiev	-21	-6	-41
"The Unanswered Question"	Ives	-23	-8	-42

APPENDIX F

NATIONAL CLASSICAL MUSIC EARS® PROGRAMMING EVALUATION STUDY				
LOW APPEAL - TOTAL NET POSITIVE SCORES 30-45				
TITLE	ARTIST	TOTAL	Serious	Casual
"Night on Bald Mountain"	Mossourgsky	45	59	28
"Primavera Porteña"	Piazzola	45	49	41
"Liberty Bell"	Sousa	44	40	48
"Les Francs-juges"	Berlioz	44	54	30
Introduction and Allegro	Elgar	44	60	23
Serenade, iv	Suk	44	47	40
"Tsigane"	Ravel	43	55	29
Violin Sonata No. 2, i	Brahms	43	57	26
Horn Concertino	Weber	42	50	31
"Gone with the Wind"	Steiner	41	38	44
"Tres jolie"	Waldteufel	41	36	49
"A Leaf"	McCartney	41	45	36
"Syrinx"	Debussy	40	42	38
"Schön Rosmarin"	Kreisler	39	34	46
"Menino"	Assad	39	42	35
"Flight of the Bumblebee"	Rimsky-Korsakov	38	40	35
"Appalachia Waltz"	O'Connor	38	45	29
Fantasia brillante	Arban	38	37	40
Air and Variations	Handel	37	44	28
"Ein' feste Burg"	Bach	36	40	30
"The Big Country"	Morross	36	29	44
"Pokarekare Ana" (H. Westenra)	Trad. New Zealand	36	36	35
Quartet Mvmnt arr. String Orch	Schubert	36	46	22
Clarinet Sonata, iii	Poulenc	35	42	25
Fantasy 6 in d	Jenkins	34	41	26
Symphony No. 1, i	Brahms	34	50	14
Organ Concerto Op. 4 No. 2, iv	Handel	34	45	20
"Les valseuses"	Grappelli	34	36	31
"Jeannie with the Light ..."	Foster	33	28	39
Rhapsody in Eb	Brahms	32	47	12
"Florentiner"	Fucik	31	28	35
"Colonel Bogey"	Alford	30	24	39
"Au fond ..." (Pearl Fishers)	Bizet	30	48	6
"Vissi d'arte" from "Tosca"	Puccini	30	48	6

APPENDIX G

NATIONAL CLASSICAL MUSIC EARS® PROGRAMMING EVALUATION STUDY				
MODERATE APPEAL - NET POSITIVE SCORES 46-55				
TITLE	ARTIST	TOTAL	Serious	Casual
Violin Concerto, iii I. Stern	Tchaikovsky	54	64	42
"Pirates of Penzance" Overture	Sullivan	54	49	62
"Little" Suite, i	Larson	54	55	53
Flower Duet from "Lakmé"	Delibes	53	66	37
Suite from "Terpsichore"	Praetorius	53	57	48
"Nessun dorma" from "Turandot"	Puccini	52	64	35
Vocalise	Rachmaninov	52	63	38
"Pirates of the Caribbean"	Badelt	51	44	60
Southern Folk Med. (B. Allen)	Trad., arr. Crowe	51	43	62
Canzone VII	Gabrieli	51	55	47
"Morning Passage" (The Hours)	Glass	51	53	49
"Rhapsody in Blue"	Gershwin	50	59	39
"Gold & Silver"	Lehár	50	44	56
Impromptu-Caprice, Op. 9	Pierné	50	45	57
"Titanic"	Horner	49	42	57
Prelude No. 2	Villa-Lobos	49	51	46
"Lord of the Rings"	Shore	49	51	46
"Can She Excuse" Gailliard	Dowland	48	52	43
Wind Quintet A, Op. 91 #5, iv	Reiche	48	51	44
Quintet	Ewald	48	52	43
"Blue Tango"	Anderson	46	39	56
Violin Concerto No, 2, iii	Wieniawski	46	57	30
"Quiet City"	Copland	46	48	44

APPENDIX H
SURVEY QUESTIONNAIRE

(Before First Blend)

QUESTION 1: THE RED NUMBER ON THE TOP OF YOUR "RESPONSE" UNIT IS... 1 2 3 4 5 6
7

QUESTION 2: THE GREEN NUMBER ON YOUR "RESPONSE" UNIT
IS... 1 2 3 4 5 6 7 8 9

QUESTION 3: GROUP: GROUP 1 1
GROUP 2 2
GROUP 3 3
GROUP 4 4
GROUP 5 5
GROUP 6 6
GROUP 7 7
GROUP 8 8

QUESTION 4: YOUR SEX: MAN 1
WOMAN 2

QUESTION 5: YOUR AGE: 25 TO 44 1
45 TO 59 2
60 TO 70 3

QUESTION 6: MUSIC STATION PREFERENCE:

THE STATION YOU PREFER MOST FOR MUSIC IS...

WETA-FM (90.9)(Classical WETA) 1
WASH-FM (97.1)(Wash-FM) 2
WMZQ-FM (98.7) 3
WBIG-FM (100.3)(Big 100.3) 4
WMET-AM (1160) 5
WJZW-FM (105.9)(Smooth Jazz) 6
SOME OTHER STATION 7

QUESTION 7: IN THE PAST YEAR, HAVE YOU LISTENED TO RADIO...

LESS THAN BEFORE 1
ABOUT THE SAME 2
MORE THAN BEFORE 3

QUESTION 8: CONSIDERING ALL YOUR CLASSICAL MUSIC LISTENING IN THE LAST SEVEN DAYS, WOULD YOU SAY THAT YOU LISTENED TO CLASSICAL MUSIC ON THE RADIO FOR...

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS 5
- DO NOT LISTEN TO CLASSICAL MUSIC
ON THE RADIO..... 6

QUESTION 9: CONSIDERING ALL YOUR CLASSICAL MUSIC LISTENING IN THE LAST SEVEN DAYS, WOULD YOU SAY THAT YOU LISTENED TO CLASSICAL MUSIC ON SATELLITE RADIO FOR...

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS 5
- DO NOT LISTEN TO CLASSICAL MUSIC
ON SATELLITE RADIO 6

QUESTION 10: CONSIDERING ALL YOUR CLASSICAL MUSIC LISTENING IN THE LAST SEVEN DAYS, WOULD YOU SAY THAT YOU LISTENED TO CLASSICAL MUSIC ON THE INTERNET FOR...

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS 5
- DO NOT LISTEN TO CLASSICAL MUSIC
ON THE INTERNET 6

QUESTION 11: CONSIDERING ALL YOUR CLASSICAL MUSIC LISTENING IN THE LAST SEVEN DAYS, WOULD YOU SAY THAT YOU LISTENED TO CLASSICAL MUSIC ON CD FOR...

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS 5
- DO NOT LISTEN TO CLASSICAL MUSIC
ON CD 6

QUESTION 12: CONSIDERING ALL YOUR CLASSICAL MUSIC LISTENING IN THE LAST SEVEN DAYS, WOULD YOU SAY THAT YOU LISTENED TO CLASSICAL MUSIC ON AN IPOD OR OTHER MP3 PLAYER FOR...

- LESS THAN ONE HOUR 1

RATE THE IMPORTANCE OF THESE REASONS FOR LISTENING TO CLASSICAL MUSIC WEEKDAYS BETWEEN 9 AM AND 4 PM.

	<u>NOT AT ALL</u>					<u>VERY</u>			
	<u>IMPORTANT</u>					<u>IMPORTANT</u>			
<u>QUESTION 3:</u> TO HELP PASS THE TIME	1	2	3	4	5	6	7	8	9
<u>QUESTION 4:</u> TO HELP KEEP ON TASK AND MOTIVATED	1	2	3	4	5	6	7	8	9
<u>QUESTION 5:</u> TO HELP STAY FOCUSED AND ALERT	1	2	3	4	5	6	7	8	9
<u>QUESTION 6:</u> TO ESCAPE FROM THE PRESSURES OF THE WORLD	1	2	3	4	5	6	7	8	9
<u>QUESTION 7:</u> TO BE ENTERTAINED	1	2	3	4	5	6	7	8	9
<u>QUESTION 8:</u> TO FEEL INSPIRED	1	2	3	4	5	6	7	8	9
<u>QUESTION 9:</u> TO <u>AVOID</u> NEWS AND INFORMATION ON THE RADIO	1	2	3	4	5	6	7	8	9
<u>QUESTION 10:</u> TO RELAX OR RELIEVE STRESS	1	2	3	4	5	6	7	8	9
<u>QUESTION 11:</u> TO LEARN SOMETHING ABOUT THE MUSIC	1	2	3	4	5	6	7	8	9
<u>QUESTION 12:</u> TO HEAR ANNOUNCERS PROVIDE INFORMATION ABOUT THE MUSIC	1	2	3	4	5	6	7	8	9

RATE THE IMPORTANCE OF THESE REASONS FOR LISTENING TO CLASSICAL MUSIC WEEKDAYS BETWEEN 9 AM AND 4 PM.

	<u>NOT AT ALL</u>					<u>VERY</u>			
	<u>IMPORTANT</u>					<u>IMPORTANT</u>			
<u>QUESTION 13:</u> TO HEAR A MAXIMUM AMOUNT OF MUSIC WITH A MINIMAL AMOUNT OF INFORMATION ABOUT THE MUSIC	1	2	3	4	5	6	7	8	9
<u>QUESTION 14:</u> TO HEAR THE TIME AND WEATHER REGULARLY	1	2	3	4	5	6	7	8	9
<u>QUESTION 15:</u> TO HEAR REGULAR REPORTS OF THE LATEST NEWS HEADLINES	1	2	3	4	5	6	7	8	9
<u>QUESTION 16:</u> TO LEARN ABOUT EVENTS AND ACTIVITIES AROUND THE COMMUNITY	1	2	3	4	5	6	7	8	9
<u>QUESTION 17:</u> TO LEARN ABOUT THE PERFORMERS	1	2	3	4	5	6	7	8	9
<u>QUESTION 18:</u> TO FEEL A CONNECTION WITH THE HOST	1	2	3	4	5	6	7	8	9

MUSIC BLEND FOLLOW-UP QUESTIONS
 (After 3rd Music Blend Set)

RATE THE IMPORTANCE OF THE FOLLOWING MUSIC QUALITIES TO YOU WHEN LISTENING TO CLASSICAL MUSIC WEEKDAY MORNINGS BETWEEN 5 AND 9 AM.

	<u>NOT AT ALL</u>					<u>VERY</u>			
	<u>IMPORTANT</u>					<u>IMPORTANT</u>			
<u>QUESTION 1:</u> THE MUSIC IS RELAXING	1	2	3	4	5	6	7	8	9
<u>QUESTION 2:</u> THE MUSIC IS STIMULATING	1	2	3	4	5	6	7	8	9
<u>QUESTION 3:</u> THE MUSIC IS CHALLENGING	1	2	3	4	5	6	7	8	9
<u>QUESTION 4:</u> THE MUSIC IS FAMILIAR	1	2	3	4	5	6	7	8	9

RATE THE IMPORTANCE OF THE FOLLOWING MUSIC QUALITIES TO YOU WHEN LISTENING TO CLASSICAL MUSIC WEEKDAYS BETWEEN 9 AM AND 4 PM.

	<u>NOT AT ALL</u> <u>IMPORTANT</u>									<u>VERY</u> <u>IMPORTANT</u>
<u>QUESTION 5:</u> THE MUSIC IS RELAXING	1	2	3	4	5	6	7	8	9	
<u>QUESTION 6:</u> THE MUSIC IS STIMULATING	1	2	3	4	5	6	7	8	9	
<u>QUESTION 7:</u> THE MUSIC IS CHALLENGING	1	2	3	4	5	6	7	8	9	
<u>QUESTION 8:</u> THE MUSIC IS FAMILIAR	1	2	3	4	5	6	7	8	9	

RATE THE IMPORTANCE OF THE FOLLOWING MUSIC QUALITIES TO YOU WHEN LISTENING TO CLASSICAL MUSIC WEEKDAY EVENINGS BETWEEN 5 PM AND MIDNIGHT.

	<u>NOT AT ALL</u> <u>IMPORTANT</u>									<u>VERY</u> <u>IMPORTANT</u>
<u>QUESTION 9:</u> THE MUSIC IS RELAXING	1	2	3	4	5	6	7	8	9	
<u>QUESTION 10:</u> THE MUSIC IS STIMULATING	1	2	3	4	5	6	7	8	9	
<u>QUESTION 11:</u> THE MUSIC IS CHALLENGING	1	2	3	4	5	6	7	8	9	
<u>QUESTION 12:</u> THE MUSIC IS FAMILIAR	1	2	3	4	5	6	7	8	9	

QUESTION 13: DO YOU CONSIDER YOURSELF A SERIOUS OR CASUAL LISTENER TO CLASSICAL MUSIC?

- SERIOUS 1
- CASUAL..... 2

QUESTION 14: AT WHAT AGE WERE YOU FIRST EXPOSED TO CLASSICAL MUSIC?

- AGE 12 OR YOUNGER..... 1

AGE 13 TO 17 2
AGE 18 TO 29 3
AGE 30 TO 39 4
AGE 40 TO 49 5
AGE 50 TO 59 6
AGE 60 OR OLDER 7

QUESTION 15: DID YOU TAKE MUSIC OR VOICE LESSONS AS A YOUTH?

YES..... 1
NO 2

QUESTION 16: ARE YOU CURRENTLY (OR WERE YOU, IF RETIRED) A PROFESSIONAL MUSICIAN
(ONE WHO IS PAID TO PLAY OR SING)?

YES..... 1
NO 2

QUESTION 17: DO YOU CURRENTLY SUBSCRIBE TO SATELLITE (XM OR SIRIUS) RADIO?

YES..... 1
NO 2

QUESTION 18: DO YOU CURRENTLY OWN AND USE AN iPOD OR SIMILAR PORTABLE DIGITAL
MUSIC STORAGE DEVICE?

YES..... 1
NO 2

QUESTION 19: HAVE YOU EVER LISTENED TO ANY RADIO STATION ON THE INTERNET?

YES..... 1
NO 2

QUESTION 20: ABOUT HOW MANY HOURS PER WEEK DO YOU LISTEN TO RADIO ON THE
INTERNET?

LESS THAN ONE HOUR 1
1 TO 2 HOURS 2
2 TO 4 HOURS 3
5 TO 10 HOURS 4
-OR- MORE THAN 10 HOURS..... 5
DO NOT LISTEN TO RADIO
ON THE INTERNET 6

QUESTION 21: HAVE YOU EVER LISTENED TO AUDIO OTHER THAN RADIO ON THE INTERNET?

YES..... 1

QUESTION 22: NO 2
ABOUT HOW MANY HOURS PER WEEK DO YOU LISTEN TO AUDIO OTHER THAN RADIO ON THE INTERNET?

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS..... 5
- DO NOT LISTEN TO AUDIO OTHER THAN RADIO ON THE INTERNET..... 6

QUESTION 23: ABOUT HOW MANY HOURS PER WEEK DO YOU LISTEN TO PUBLIC RADIO ON THE INTERNET?

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS..... 5
- DO NOT LISTEN TO PUBLIC RADIO ON THE INTERNET 6

QUESTION 24: ABOUT HOW MANY HOURS PER WEEK DO YOU LISTEN IN TOTAL TO PUBLIC RADIO NEWS AND INFORMATION PROGRAMMING?

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS..... 5
- DO NOT LISTEN TO PUBLIC RADIO NEWS/INFORMATION 6

QUESTION 25: ABOUT HOW MANY HOURS PER WEEK DO YOU LISTEN TO NPR'S "MORNING EDITION AND "ALL THINGS CONSIDERED"?

- LESS THAN ONE HOUR 1
- 1 TO 2 HOURS 2
- 2 TO 4 HOURS 3
- 5 TO 10 HOURS 4
- OR- MORE THAN 10 HOURS..... 5
- DO NOT LISTEN TO "MORNING EDITION" OR "ALL THINGS CONSIDERED" 6

QUESTION 26: WHICH ONE OF THE FOLLOWING BEST DESCRIBES YOUR LISTENING TO PUBLIC RADIO?
DO YOU LISTEN...

- MOSTLY TO NEWS AND INFORMATION
PROGRAMMING 1
- MOSTLY TO CLASSICAL MUSIC..... 2
- ABOUT EQUALLY TO NEWS/INFORMATION
AND CLASSICAL MUSIC..... 3
- MOSTLY TO NON-CLASSICAL MUSIC..... 4
- PRIMARILY TO PUBLIC RADIO
PROGRAMMING OTHER THAN NEWS/
INFORMATION AND MUSIC 5

QUESTION 27: HAVE YOU MADE A DONATION TO PUBLIC RADIO IN THE PAST YEAR?

- YES..... 1
- NO 2