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What is This Noise?: A Comparison of Narrative and Statistical Program Notes' Ability
to Affect Enjoyment

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MA Communications, University of Missouri-St. Louis, 2021

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Abstract

Program notes, brief written statements provided to attendees of classical music performances, have in some cases increased audiences' enjoyment of what they hear, but results from such research are inconsistent. This study sought to explore the effects of program notes on enjoyment, eudaimonic appreciation, and intention to attend a concert, as well as whether narrative or statistical styles of notes would be more effective. Participants in an experiment were randomly assigned to one of three conditions--no program notes, narrative style program notes, and statistical program notes--then asked to listen to a piece of music. Those who received program notes reported liking the music more and finding it more meaningful than those who did not receive notes. Participants who received narrative program notes reported more enjoyment than those in the statistical condition, but the differences were not significant. Participants' predisposition to like classical music affected evaluations of the music, including significantly interacting with condition on interest in hearing the piece again, finding the piece meaningful, and willingness to attend a concert if offered free tickets. Significant differences were found between the narrative and statistical groups for participants' willingness to seek out information about a concert featuring the music used in the experiment. Implications for professional orchestras and further program notes research are discussed.

What Is This Noise?: A Comparison of Narrative and Statistical Program Notes' Ability
To Affect Enjoyment

Introduction

Professional orchestras have a unique problem compared to other arts organizations and even those that perform other genres of music: they rarely perform anything written in the last 100 years. Each year, the newest pieces of music most frequently performed tend to peak around the late 1930s, leaving nearly 80 years of classical music severely underperformed.

Figure 1 Newest Pieces Of Music Most Frequently Performed By Year

Concert Season

2012-2013	Gershwin, "An American In Paris", 1928 Respighi, "Pines Of Rome", 1924
2011-2012	Prokofiev, "Symphony No. 5", 1936 Orff, "Carmina Burana", 1935-1936
2010-2011	Shostakovich, "Symphony No. 5", 1937 Rachmaninoff, "Rhapsody on a Theme of Paganini", 1934
2009-2010	Shostakovich, "Symphony No. 5", 1937 Barber, "Adagio For Strings", 1936
2008-2009	Rachmaninoff, "Symphonic Dances", 1940 Ravel, "Bolero", 1928
2007-2008	Shostakovich, "Symphony No. 5", 1937 Rachmaninoff, "Rhapsody on a Theme of Paganini", 1934
2006-2007	Shostakovich, "Symphony No. 5", 1937 Rachmaninoff, "Rhapsody on a Theme of Paganini", 1934

From: Orchestral Repertoire Report 2012-2013, n.d.; Orchestral Repertoire Report 2011-2012, n.d.; Orchestral Repertoire Report 2010-2011, n.d.; Orchestral Repertoire Report 2009-2010, n.d.; Orchestral

Repertoire Report 2008-2009, n.d.; Orchestral Repertoire Report 2007-2008, n.d.; Orchestral Repertoire Report 2006-2007, n.d.

Part of this problem is financial. Orchestras have huge costs and typically run a deficit each year (McClintock, 2017). Audiences seem to prefer going to concerts with familiar works (Thompson, 2007) that follow certain conventions (Teo, 2003) that they know they will enjoy (Pitts, Dobson, Gee, & Spencer, 2013). Since modern classical music is largely unfamiliar to audiences and tends to break familiar conventions, this leads to an emphasis on orchestras playing popular and "classic" works just to make ends meet. In order for music written in the last 80 years to be performed more often, it is imperative that audiences be convinced that it is as enjoyable as established, more-traditional repertoire. This research seeks to explore if a form of communication-- the written program notes provided before a performance--can be used to enhance an audience member's enjoyment of the musical piece, influence their intent to listen to or attend a performance of the piece, and whether the style in which the notes are written (narrative or statistical) affects enjoyment.

Literature Review

Program notes as persuasive message

The modern program note, defined by Simeone (2001) as "a written commentary in a concert or opera programme intended to inform the listener about the music to be performed" (para. 1), didn't become a staple of the symphonic concert experience until the 20th century. The earliest attempts at providing analytical and historical information concerning the music to be performed came from London's Musical Union in 1845 (Simeone, 2001). Before this, audiences primarily received information about works only

at the opera, where they would receive a copy of the libretto, the dialogue of the opera, that may or may not have contained a short blurb from the composer. Today's program notes are primarily suggestive, having the goal of enhancing the musical experience and pointing out aspects of the music the audience may miss (Temperley, 1999). Composers have reported writing them to guide a listener's understanding and interpretation without giving too much information. Some also indicate that the note allows listeners to be an active part of the performance (Blom, Bennett, & Stevenson, 2016). In the case of modern classical music, program notes may therefore have the potential to persuade listeners to give the music a chance, by providing a way to make the music more accessible to listeners who are not familiar with the composer or the musical conventions. Persuasion of this type could ultimately serve the purpose of increasing how often performances of newer classical music pieces occur.

Among the music literature, there is no clear consensus on program notes' effects on enjoyment. Although many have found that program notes do increase enjoyment (Damon, 1933; Fischinger, Kaufmann, & Schlotz, 2020; Gillis, 1995; Halpern, 1992; Vuoskoski, & Eerola, 2015; Zalanowski, 1986), there are a few studies that suggests the opposite (Parrott & Simmons, 2016; Prince, 1974). An early study from Damon (1933) found a higher correlation between program notes and enjoyment in six of the ten groups tested. Different forms of program information have also shown to increase enjoyment, including historical information (Halpern, 1992), expressive information (Fischinger, Kaufman, & Schlotz, 2020), spoken information (Gillis, 1995), mental image descriptions (Zalanowski, 1986), and sad narratives (Vuoskoski, & Eerola, 2015).

Margulis (2010) found that university students who were given no information prior to listening enjoyed the music more than groups who had been given pre-listening information, a finding replicated with young students (Margulis, Kisida, & Greene, 2015). Bennett and Ginsburg's (2018) research showed a similar outcome, with only a minority of the participants in their study reporting that the program information positively impacted their experience.

There have also been multiple studies exploring the effects of different kinds of program notes, such as analytical versus expressive (Fischinger, Kaufmann, & Schlotz, 2020), analytical versus historical (Halpern, 1992), dramatic versus structural (Margulis, 2010), and abstract versus concrete analytical (Zalanowski, 1986). Unfortunately, none of these comparisons have developed into further research, and there is an inconsistency in the terms used and what is being compared. In three of the previously mentioned studies, only one involved a group receiving notes containing information about the mood of the music. In the conditions that were opposed to analytical/structural ones, two of these studies (Margulis, 2010; Zalanowski, 1986) had the condition focus on using dynamic language such as “announced” and “heralded” (Zalanowski, 1986) when describing the music, while one (Fischinger, Kaufmann, & Schlotz, 2020) did not. All three used analytical conditions that similarly focused on objective language and musical terms, but Zalanowski (1986) included musical excerpts in addition to words, and the writing styles among all of these studies varied. Across these disparate studies, analytical information was found to be less effective than other types. However, having purely analytical notes is not common practice: “for classical music, [...], the writing often tends to include at least as much analytical and historical information” (Halpern, 1992, p. 45), so it makes

little sense to separate analytical from other types of program notes. In summary, while the use of program notes is not uncommon, there is little consensus as to what style they should exhibit, what they should include, or what purpose they will fulfill.

Narrative vs. statistical (factual) evidence

Given this lack of consensus, one way to distinguish between different types of program notes is whether they are narrative or statistical in nature. This dichotomy reflects the different techniques that can be used to persuade an audience more generally. For example, one can provide factual information on a topic in the hope that it will affect the audience's beliefs and attitudes. Another approach is to try to personalize a topic by framing it within a narrative, or story, which could make it more relatable or personal to audience members.

There are inconsistent results in the communication literature as to which technique is more effective. Some researchers (Allen & Preiss, 1997; Allen et al., 2000; Green, Campo, & Banjeree, 2010; Han & Fink, 2007; Hong & Park, 2017; Kopfman, Smith, Ah Yun, & Hodges, 1998) have found that statistical information outperforms narrative in persuasion, but others (Feeley, Marshall, & Reinhart, 2006; Kim, Ratneshwar, & Thorson, 2017; Mazor et al., 2007; Reinhart & Feeley, 2007) have found narrative information performs best. Still others found no significant difference between either evidence type (Kazoleas, 1993; Mazor et al., 2007), and some discovered that other types such as normative (Green et al., 2010) or a combination of narrative and statistical (Allen et al., 2000; Nan, Dahlstrom, Richards & Rangajaran, 2015) were more effective than either separately. Cultural differences could also affect the ability to persuade; for

example, one study found that Muslims born in the Netherlands were more susceptible to narrative information due to having grown up in a more individualistic society, whereas Muslims who immigrated to the country were more likely to be persuaded by the statistical information (Wojcieszak, Azrout, Boomgaarden, Alencar, and Sheets, 2017) .

Since the benefits of program notes in general seem to be up for debate, and the narrative versus statistical literature also lacks consensus, it makes sense to first examine in this study whether the presence of program notes increases audience enjoyment of a piece of modern classical music as compared to receiving no program notes. Therefore, to measure the general effectiveness of program notes, Hypothesis 1 is proposed:

H1: Audience members who receive program notes before listening to a piece of modern classical music will enjoy it more than those who do not receive program notes.

At the same time, symphonies and orchestras seeking to diversify their offerings and draw audiences for more modern classical music would benefit from knowing what type of notes work better, if in fact it is the case that program notes in general increase enjoyment of the music more than none. Han and Fink (2007) found in their comparison that increasing the amount of evidence and participants having more involvement with the topic benefitted statistical information more so than narrative. Hong and Park (2017) found that statistical information seems to work better when the tone toward the topic is negative but is not significantly different from narrative when positive.

Narrative information has had much more research concerning the ways it is distinct from other types of information. Narratives tend to elicit more affective reactions and emotive responses (Kopfman et al., 1998; Kim et al., 2017; McQueen & Krueger, 2010). Those who experienced these reactions reported understanding the message better (McQueen & Krueger, 2010). Narrative information may also produce more acceptance of the information depending on how deeply the reader is transported into the story (Green & Brock, 2000).

In regards to program notes, the closest study to mirror this debate would be Margulis' (2010) comparison of dramatic and analytical information. The researcher's dramatic category touches on some of the aspects of a narrative, such as "emotive language" and "describing a scene," but was not sequential and did not contain a conflict to be resolved like most narratives. For the other side, instead of using numbers and figures, the analytical condition contained objective information about the structure of the music. Beyond this study, the only other concerning narrative program notes is Vuoskoski and Eerola (2015), who found participants given a piece of music that depicted a sad television scene liked the music significantly more when given notes containing a sad narrative more than a neutral narrative.

Enjoyment

Determining what causes listeners to enjoy a work of music is a complicated endeavor. When breaking down music into its base elements, research has shown that audiences prefer music with fast tempos, clear, repeating, moderately-complex rhythms, consonant harmonies, and clear melodies (Teo, 2003). Since modern classical music

tends to break one or more of these conventions, it may already be at a disadvantage for enjoyment.

However, in recent years, the concept of enjoyment has been extended to include more than just liking. Noting that audiences sometimes value works of art (e.g., films, songs, poems) that are sad, melancholy, or disturbing, Oliver and Bartsch (2010) found support for the idea that media enjoyment can be based on things like finding something poignant, thought-provoking, or meaningful, even if it's not likeable in the usual sense of the word. Using factor analysis, the researchers found that there was a distinction between appreciation and enjoyment. Using this study, they conducted an experiment using student participants, and found that movies that were more thought provoking rated higher on appreciation scales and those rated as more fun rated higher on an enjoyment scale. A film being thought provoking or fun was a significant predictor of evaluations being generally favorable so, it is possible that if audience members don't 'like' the music, they may still 'enjoy' it in the sense that they find meaning or intellectual stimulation in it, and that could be affected by either type of program notes.

In addition to this variable, audiences tend to seek out music that makes them feel emotion (Schubert, 2016). They also attend classical music performances anticipating that they're going to have a positive experience and that being in a positive mood does partially determine their enjoyment (Thompson, 2007). This emphasis on the anticipatory positive experience may place narrative program notes at an advantage since narrative information tends to have larger effects on affective reactions. Therefore, while there are a plethora of factors beyond the music itself that could potentially affect one's experience, I propose the following hypothesis:

H2: Audience members who receive narrative style program notes before listening to a piece of modern classical music will enjoy it more than those who receive statistical program notes.

If one considers the financial imperative to sell tickets, the best program notes would be ones that increase audiences' intention to attend a future performance of the piece.

Obviously part of that will be a function of taste, but given the lack of familiarity that most people have with modern classical music, and the way it may violate their expectation of what classical music should sound like, it is possible that the program notes could influence the decision. Therefore, the following research question is posed:

RQ1: Do narrative or statistical program notes increase a person's intention to attend a future performance of a piece of modern classical music?

Methods

Design

This study utilized an experimental design with 3 conditions to which participants were randomly assigned: narrative program notes, statistical program notes, and no program notes (control).

Participants & Procedure

This study used a volunteer sample of undergraduate Communication students from a Midwest university who were offered extra credit for participation. To confirm participants were being attentive to the questions they were answering, we included a

question in the survey instrument asking that a certain response be selected. Four participants did not select the right answer choice, and their data was eliminated from analysis, leaving a total sample size of 218. Females comprised 59.6% (130) of the participants; 39% were Male (85); and the remaining 1% were nonbinary or chose not to respond. The most common age range of participants was 18-24 (61%), followed by 25-34 (29.4%), 35-44 (5.5%) and lastly, 45+ (4.1%). Participants were randomly assigned to one of the three conditions: 34.9% received narrative program notes, 30.7% received statistical notes, and 34.4% received no notes.

Procedure

Students who wished to participate and earn extra credit were given a link taking them to a Qualtrics survey to visit at their convenience. After reading an informed consent page, they were randomly assigned to one of two treatment groups or the control. If they were in either treatment group, they were shown a version of the program notes on the screen and given instructions to read them. Once they had finished, they clicked “next” to be taken to a page with a three-minute audio clip and were instructed to carefully listen to it (those in the control condition were taken straight to the audio clip from the consent form). The survey software was set up so that participants could not advance to the survey questions until the entire length of the audio clip (i.e., 3 minutes) had passed. After they listened to the excerpt, they proceeded to the next page to begin a survey with questions about their enjoyment of the piece of music, behavioral intent and demographic information. Upon completion, students were thanked for their time.

Stimulus

An excerpt (0:00-3:00) of Krzysztof Penderecki's 1960 piece *Threnody for the Victims of Hiroshima* was used as the piece of music to which participants listened. This piece was chosen because of its prominence and notoriety within the classical music community, as well as it having a narrative attached to the music. It is also a good example of modern classical music that is less accessible due to its dissonant and abstract nature.

Two different messages (see Appendix A & B) were constructed to create the two conditions: a narrative program note and a statistical one. Both were written in the third person and were around the same length to avoid any possible confounding effects of perspective or length. The narrative note contained a story from the point of view of the composer, Krzysztof Penderecki, a renowned Polish composer known for his abstract atonal music, witnessing the first performance of *Threnody* and being so moved by the images being conjured in his head that he decided to dedicate it to the victims of the atomic bomb dropped in Hiroshima. This note employed emotive language and vivid imagery with intent to make the origins of the music more personal and meaningful.

The statistical program note contained factual information such as the number of countries in which the piece has been performed and the number of views that videos of the composition being performed have received on YouTube. This information used statistics to show the degree that other people approve of this piece and have enjoyed listening to it.

Measures

Independent Variable

The independent variable of type of program note was manipulated by giving participants either the narrative program notes, the statistical program notes, or no program notes

Dependent Variables

After listening to the piece of music, student volunteers took a 23-item Qualtrics survey (see Appendix C) to measure the effect of the program notes.

Enjoyment. Enjoyment was measured from two perspectives: as liking of the music and the experience of listening to it, and as eudaimonic appreciation in the spirit of Oliver and Bartsch (2010). Therefore, the measures used in this study were adapted from Raney and Depalma's (2006) 10-item enjoyment scale and Oliver and Bartsch (2010)'s instrument to measure eudaimonic enjoyment. Using a 5 point Likert-type scale (Strongly Disagree to Strongly Agree), participants indicated their agreement with the following items: This piece of music was exciting; This piece of music was well-performed; The piece of music was high energy; The piece of music was not enjoyable (reverse coded); I liked listening to this piece of music; I would like to hear the rest of this piece of music; This piece of music was suspenseful; I found this piece of music to be meaningful; I was moved by this piece of music; This music was not thought provoking (reverse coded); This music left me with a lasting impression; This music will stick with me for a long time; and I know I will never forget this piece of music. The item "how entertaining was the clip" was changed to "This piece of music did not emotionally impact me" (reverse coded) to better apply to a piece of music and the purposes of this study. Two items from the Raney and Depalma's (2006) scale, "how enjoyable was the commentating?" and "how good was

the clip?” were not included because one does not apply to music and the other was too vague.

Behavioral Intent Three additional items concerning participants’ intent to attend a future performance of the same music they listened to were included. One used a 5-point Likert-type scale to assess agreement with the statement, “I would be interested in listening to this piece of music again.” The other two presented a hypothetical scenario and asked participants to answer on a 4-point scale from Very Unlikely to Very Likely: “Imagine a friend offered you free symphony tickets, and you realized the piece that would be performed was the one you just listened to. How likely would you be to attend the performance?” and “Suppose you saw an announcement that the piece you just listened to was going to be performed live near your house. Assuming it was at a point in the pandemic where it would be safe to gather in a crowd, how likely would you be to look into attending? By 'look into attending,' we mean visiting a website with more information, messaging someone to see if they might be interested in attending with you, finding out how much it costs, etc.”

Covariates. Participants were asked their age and gender. In addition, they were asked how often they listen to classical music (Never, Occasionally, Sometimes, Often) ; whether they have ever previously participated in a concert band, orchestra, or choir (yes or no); and how much they enjoy listening to classical music (4-point scale from “I don’t enjoy it” to “I enjoy it a lot”). Measurement of these items made it possible to determine if previous habits or taste with respect to classical music would affect enjoyment of the piece of music. Results indicate that 61.9% of participants had previously participated in a concert band, orchestra or choir. A majority of participants reported either never

(39.9%) or occasionally (35.8%) listening to classical music; 17.9% reported they sometimes listen and 6.4% often listen. When asked how much they enjoyed classical music, 46.3% stated a little, 25.7% a moderate amount, 17% reported they don't enjoy it, and 11% said they enjoyed it a lot. The survey also included an item that said, "If you are reading this, select 2" in order to ensure attention was being paid.

Data Analysis

After collecting the data, it was tested for normality and determined not to be normal; skewness and kurtosis are reported in Table 1. When comparing the reactions of those who received program notes of any type with those who received none, *t*-tests were used. *T*-tests can be used for non-normal data (Stonehouse & Forrester, 1998); moreover, these relationships were further examined with ANOVAs and Tukey's post hoc tests, which are even more robust and appropriate for non-normal data (Blanca et al., 2017). While means for measures of the music's suspense, energy, excitement, and how well it was performed were above the scale midpoint of 3 (see Table 1), most of the other measures evaluating the musical piece received scores below the midpoint.

Table 1 Means and Standard Deviations For Variables

Variable	M	SD	Skew	Kurtosis
<i>Enjoyment</i>				
This piece of music was suspenseful	4.58	0.93	-2.74	7.34
This piece of music was well-performed	3.89	1.19	-0.94	0.07
This piece of music was high energy	3.81	1.24	-0.95	-0.12
This piece was not thought provoking (recoded)	3.73	1.27	-0.89	-0.27
This piece of music did not emotionally impact me (recoded)	3.47	1.38	-0.54	-0.98
This music left me with a lasting impression	3.32	1.33	-0.39	-1.00
This piece of music was exciting	3.15	1.29	-0.26	-1.10
I found this piece of music to be meaningful	2.97	1.43	-0.01	-1.32
I know i will never forget this piece of music	2.83	1.31	0.10	-1.17
I was moved by this piece of music	2.65	1.31	0.16	-1.26
This music will stick with me for a long time	2.63	1.30	0.14	-1.22
This piece of music was not enjoyable (recoded)	2.44	1.38	0.55	-0.98
I liked listening to this piece of music	2.30	1.34	0.58	-0.98
I would like to hear the rest of this piece of music	2.28	1.39	0.61	-1.06
<i>Behavioral Intent</i>				
I would be interested in listening to this piece of music again	2.27	1.41	0.65	-1.00

Imagine a friend offered you free symphony tickets, and you realized the piece that would be performed was the one you just listened to. How likely would you be to attend the performance?*	2.32	1.09	0.11	-1.32
Suppose you saw an announcement that the piece you just listened to was going to be performed live near your house. Assuming it was at a point in the pandemic where it would be safe to gather in a crowd, how likely would you be to look into attending? By 'look into attending,' we mean visiting a website with more information, messaging someone to see if they might be interested in attending with you, finding out how much it costs, etc.*	2.00	1.00	0.46	-1.08

*measured on a 4-point scale

Because measures of enjoyment were taken from different existing scales, and in some cases altered slightly to apply to music, it is not surprising that a factor analysis did not produce results supporting treatment of these items as one construct, or even one construct with multiple facets. While a three-factor solution was obtained, explaining 63.10% of the variance, 5 items did not load on any factor, and one factor captured how long one remembers the piece of music, which is not particularly relevant in the case of participants who are hearing a 3 minute clip of an unfamiliar piece of music. In addition, because we were interested in distinguishing between traditional enjoyment, openness to hearing the piece again, and eudaimonic appreciation, the decision was made to run subsequent analyses on the following measures individually: “I liked listening to this piece of music;” “I would like to hear the rest of this piece of music;” “I found this piece

of music to be meaningful;” and “This piece of music was thought-provoking” (originally ‘this piece of music was NOT thought-provoking, but recoded).

Results

The first objective of the study was to ascertain whether program notes would enhance enjoyment of the music, independent of people’s existing feelings about classical music. To test Hypothesis 1, which predicted that either type of program notes (narrative or statistical) would result in greater enjoyment of the music than not being exposed to any program notes, *T*-tests were run comparing the mean of those in the control group with the mean of those in both of the two experimental conditions combined on the enjoyment measures. The first *t*-test compared means on the Likert-type variable “I liked listening to this piece of music.” This test was significant, $t(215) = 2.018, p = .045$. The second *t*-test compared means on the Likert-type variable “I would like to hear the rest of this piece of music.” This test approached, but did not reach, significance, $t(216) = 1.890, p = .061$. The third *t*-test compared means on the Likert-type variable “I found this piece of music to be meaningful.” This test was significant, $t(216) = 3.468, p = <.001$. The fourth *t*-test compared means on the Likert-type variable, “This piece was thought provoking.” This test was not significant, $t(216) = 1.808, p = .073$. Therefore, H1 was partially supported. On measures of liking and meaningfulness, participants who received program notes rated the musical piece higher than the control group did. Furthermore, in all four measures of enjoyment, the mean for the control group was lower than the mean for the groups receiving program notes (see Table 2), even when the differences were not significant.

Table 2 Means of Enjoyment Measures for Combined Experimental Conditions and Control Group

Variable	Combined Condition Groups		Control	
	M	SD	M	SD
I liked listening to this piece of music	2.44 ^a	1.35	2.05 ^a	1.29
I would like to hear the rest of this piece of music	2.40	1.44	2.04	1.27
I found this piece of music to be meaningful	3.21 ^b	1.41	2.52 ^b	1.37
This piece was thought provoking	3.85	1.19	3.51	1.38

^a $p < .05$

^b $p < .001$

Next, H2, which predicts that audience members who receive narrative style program notes will enjoy the piece of modern classical music more than those who receive statistical program notes, was tested, using ANOVAs with Tukey's post hoc tests to compare the three conditions on the enjoyment variables. There was a significant difference across condition on how much participants reported agreeing they liked listening to the piece of music [$F(2, 214) = 3.596, p = .029$]. The post-hoc test indicated the significant difference was between the narrative program notes condition ($M = 2.62, SD = 1.44$) and the control condition, with the control group liking the music less ($M = 2.05, SD = 1.29$).

The difference across conditions on how much participants reported agreeing "I would like to hear the rest of this piece of music" approached, but did not reach

significance [$F(2, 215) = 2.843, p = .060$], with the means in the expected direction ($M_{\text{narrative}} = 2.57, SD = 1.50; M_{\text{statistical}} = 2.21, SD = 1.37; M_{\text{control}} = 2.04, SD = 1.27$).

The ANOVA comparing means across conditions on the item, “I found this piece of music to be meaningful” was also significant [$F(2, 215) = 6.36, p = .002$]. For this belief, post hocs detected a significant difference between both the narrative ($M = 3.30, SD = 1.44$) and control conditions ($M = 2.52, SD = 1.37$), and the statistics ($M = 3.10, SD = 1.37$) and control conditions. The difference between the two types of program notes was not significant.

In terms of how much participants agreed the musical piece was thought provoking, the difference across conditions was significant [$F(2, 215) = 3.569, p = .032$], with post hocs revealing that the significant difference was between the narrative condition ($M = 4.03, SD = 1.11$) and the control group ($M = 3.51, SD = 1.38$), and the statistical ($M = 3.10, SD = 1.37$) and the control group.

Therefore, H2 was not supported: narrative program notes were not significantly more effective than statistical notes in increasing enjoyment, although they were more effective than no program notes at all and means moved in the expected direction with the narrative group scoring higher than the statistical one.

Table 3 Enjoyment Dependent Variables Per Condition Group

Variable	Narrative		Statistics		Control	
	M	SD	M	SD	M	SD
I liked listening to this piece of	2.62 ^a	1.44	2.23	1.21	2.05 ^a	1.29

music						
I would like to hear the rest of this piece of music	2.57 ^a	1.50	2.21	1.37	2.04 ^a	1.27
I found this piece of music to be meaningful	3.30 ^b	1.44	3.10 ^a	1.37	2.52 ^{ab}	1.37
This piece was thought provoking	4.03 ^a	1.11	3.64	1.25	3.51 ^a	1.38

^a $p < .05$

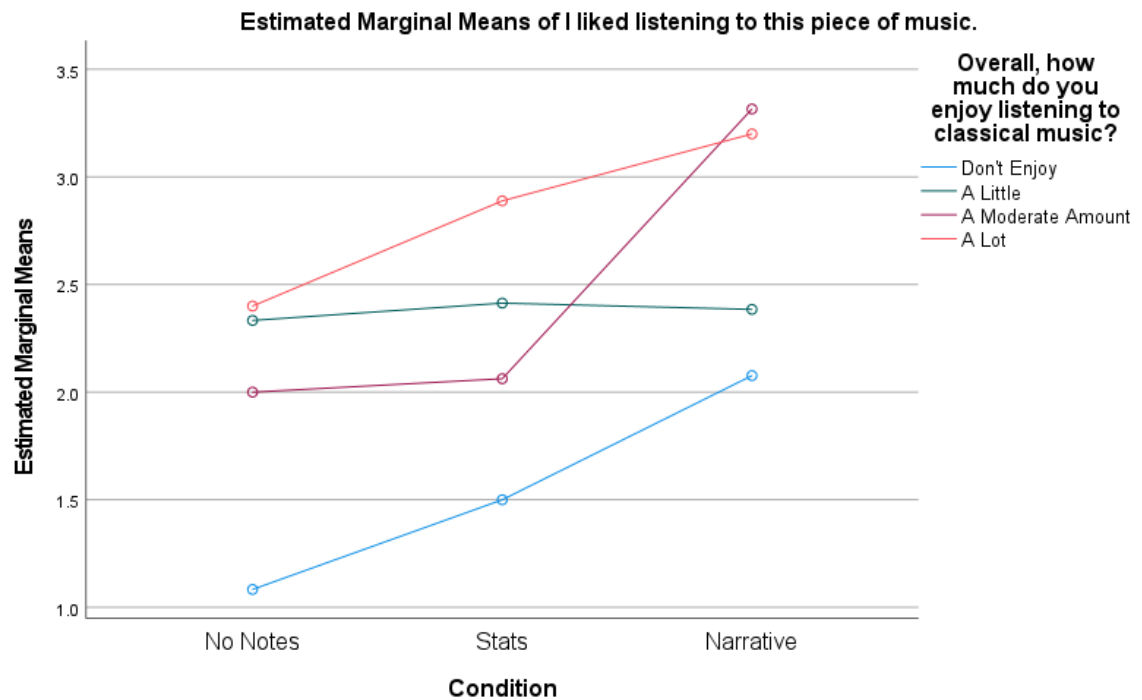
^b $p < .001$

To further investigate these relationships, we examined how potential covariates might affect the dependent variables. *T*-tests and ANOVAs revealed no significant differences across gender or age for any variable, and only one significant difference (on how suspenseful the piece was) across previous participation in an orchestra or band, so these were not included in subsequent analysis. However, how much one likes and listens to classical music could play a role in how one evaluates a piece of modern classical music. Because the participants' predisposition to classical music was highly correlated with how often they listen to classical music ($r = 0.71, p = <.001$), we selected the level of pre-existing liking of classical music for inclusion as the covariate.

A series of General Linear Model analyses were conducted with each enjoyment variable as the dependent variable and condition and liking of classical music as fixed factors. For the survey item "I liked listening to this piece of music," there was a significant effect of condition [$F(2, 205) = 5.05, p = .007$]. Post-hocs indicated the significant difference was between the group who received narrative program notes, who reported liking the piece more ($M = 2.62, SD = 1.44$) than the control group ($M = 2.05, SD = 1.29$). There was also a significant main effect for predisposition to liking classical music [$F(3, 205) = 5.29, p < .001$], with those who don't enjoy classical music ($M = 1.57,$

$SD = 0.93$) significantly less likely to report liking the piece they listened to than those who enjoy it a little ($M = 2.38$, $SD = 1.34$), a moderate amount ($M = 2.47$, $SD = 1.39$) and who enjoy it a lot ($M = 2.75$, $SD = 1.42$). The interaction effect was not significant for this item ($p = .162$).

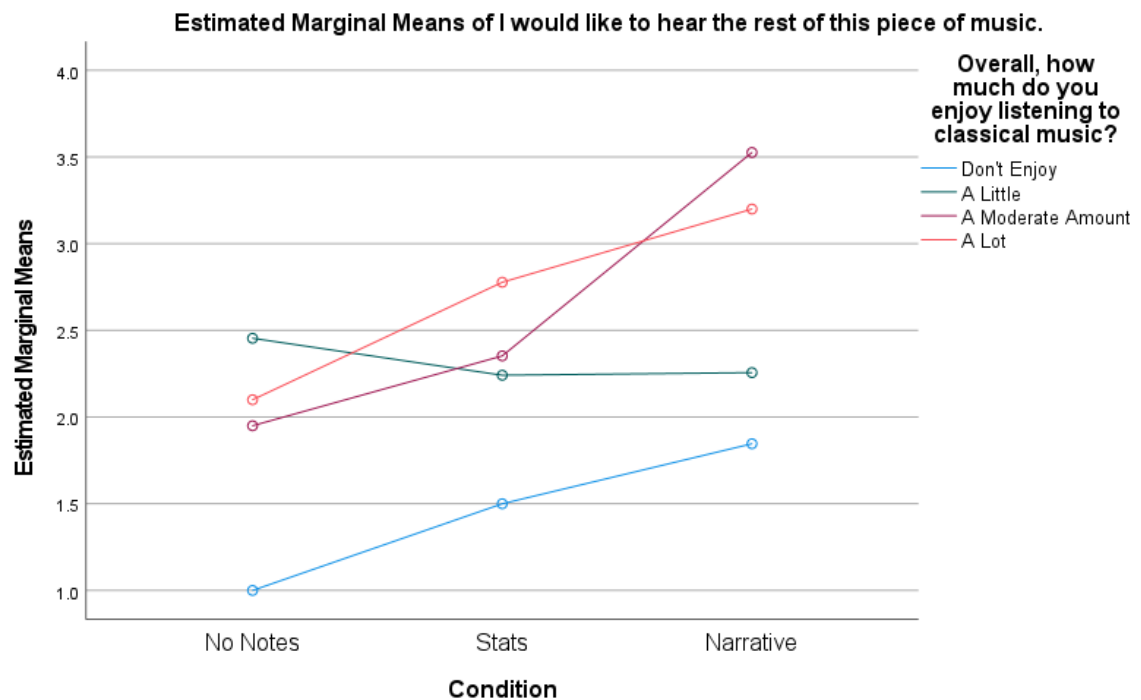
Figure 2



The second liking item, “I would like to hear the rest of this piece of music,” also showed a significant main effect of condition [$F(2, 206) = 5.221$, $p = .006$]. Post hoc showed the significant difference was between the narrative program note condition ($M = 2.57$, $SD = 1.50$) and those in the control group ($M = 2.04$, $SD = 1.27$), with the latter group less interested in hearing the rest of the piece. There was also significant main effect for predisposition for how much participants liked classical music [$F(3, 206) = 6.908$, $p = >.001$], with those who don't enjoy classical music ($M = 1.46$, $SD = 0.96$)

being significantly less likely to report wanting to hear the rest of the piece they listened to than those who enjoy it a little ($M = 2.32$, $SD = 1.34$), a moderate amount ($M = 2.61$, $SD = 1.46$) and a lot ($M = 2.58$, $SD = 1.50$). In addition, there was a significant interaction effect between condition and predisposition to like classical music on desire to hear the rest of the piece ($p = 0.037$). As Figure 3 shows, people who already enjoyed classical music, either a moderate amount or a lot, were more likely to want to hear the rest of the piece than those who liked it a little or not at all. People who like classical music a moderate amount are much more likely to want to hear the rest if they had the narrative program notes than no notes at all.

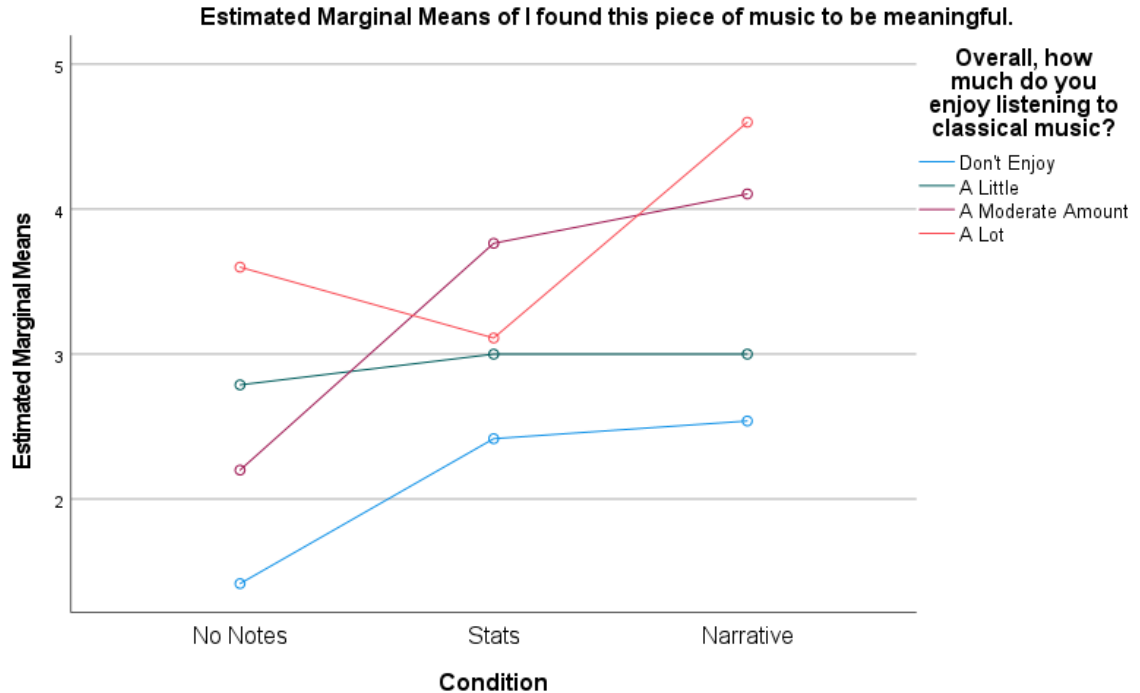
Figure 3



The first item measuring eudaimonic enjoyment, “I found this piece to be meaningful,” also had a significant main effect for condition [$F(2, 206) = 8.876$, $p =$

<.001]. Post-hoc tests revealed that there were significant differences between the narrative ($M = 3.30$, $SD = 1.44$) and control groups ($M = 2.52$, $SD = 1.37$) and the statistical ($M = 3.10$, $SD = 1.37$) and control groups. There was also a main effect for predisposition to enjoy classical music [$F(3, 206) = 9.787$, $p = <.001$]; post-hoc tests revealed that there were significant differences between those who reported not enjoying classical music ($M = 2.14$, $SD = 1.38$) those who enjoy it a little ($M = 2.93$, $SD = 1.36$), a moderate amount ($M = 3.32$, $SD = 1.42$) and a lot ($M = 3.63$, $SD = 1.28$). Finally, there was an interaction effect ($p = .010$). Figure 4 shows the different patterns in how program notes affected ratings for meaningfulness, depending on how much one already liked the genre of classical music. For example, people who tend to dislike classical music found the piece more meaningful if they got either type of program note than if they saw none, whereas people who like the classical genre a lot actually found the piece less meaningful if they read statistical program notes than if they read nothing at all, but rated it more meaningful than either of these groups if they got the narrative notes.

Figure 4



The final eudaimonic measure, “This piece was thought provoking,” did not have a significant main effect for condition [$F(2, 206) = 2.421, p = .091$]. There was a significant main effect for predisposition of liking classical music [$F(3, 206) = 3.582, p = .015$] with those who don’t enjoy classical music ($M = 1.32, SD = 0.75$) finding it significantly less thought provoking than those who enjoy it a lot ($M = 2.17, SD = 1.09$). Post hoc tests revealed significantly higher ratings on how thought provoking the piece was in the narrative condition ($M = 4.03, SD = 1.11$) than the control groups ($M = 3.51, SD = 1.38$). There was no significant interaction effect ($p = .766$), however.

Figure 5

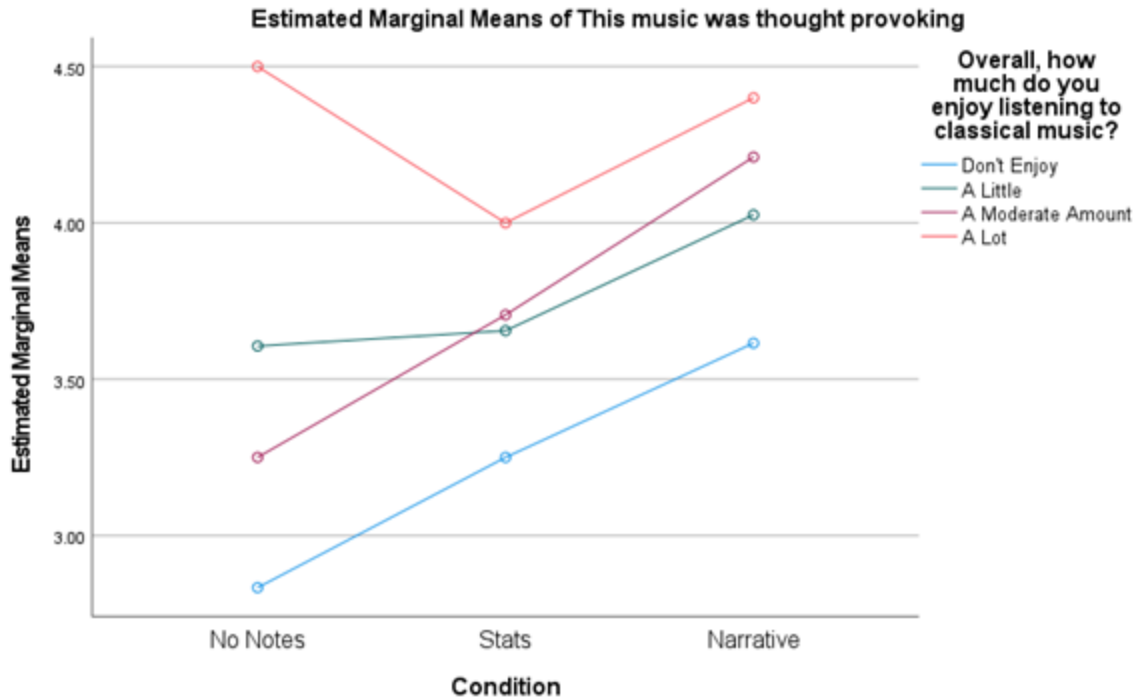


Table 4 Enjoyment Estimated Marginal Means Of Variables

Variable **Overall, how much do you enjoy listening to classical music?** **Overall** **Narrative** **Statistics** **Control**

M **SD** **M** **SD** **M** **SD** **M** **SD**

I liked listening to this piece of music	Don't enjoy ^a	1.57 ^a	0.93	2.08	1.32	1.50	1.31	1.08	0.29
	A little	2.38 ^a	1.34	2.38	1.56	2.41	1.27	2.33	1.36
	A moderate amount	2.47 ^a	1.39	3.32	1.44	2.06	1.03	2.00	1.26
	A lot	2.75 ^a	1.42	3.20	0.71	2.89	0.71	2.40	1.43
	Total	2.30	1.34	2.62	1.44	2.23	1.21	2.05	1.29
I would like to hear the rest of this piece of music	Don't enjoy	1.46 ^{ab}	0.96	1.85	1.28	1.50	0.91	1.00	0.00
	A little	2.32 ^a	1.361	2.26	1.43	2.24	1.35	2.45	1.33
	A moderate amount	2.61 ^b	.46	3.53	1.17	2.35	1.50	1.95	1.28
	A lot	2.58 ^a	1.50	3.20	2.05	2.78	1.48	2.10	1.20
	Total	2.28	1.39	2.57	1.50	2.21	1.37	2.04	1.27
I found this piece of music to be meaningful	Don't enjoy	2.14 ^b	1.38	2.82	1.49	2.73	1.49	2.32	1.38
	A little	2.93 ^a	1.36	3.42	1.36	3.39	1.40	2.25	1.07
	A moderate amount	3.32 ^b	1.42	4.07	1.14	3.64	0.92	2.93	1.59
	A lot	3.63 ^b	1.28	4.50	0.71	2.17	0.75	3.67	1.37
	Total	2.97	1.43	3.30	1.44	3.10	1.37	2.52	1.37
This piece was	Don't enjoy	1.32 ^a	0.75	3.94	1.07	3.18	1.47	3.39	1.59

not thought provoking	A little	2.09	0.94	4.00	1.20	4.07	1.09	3.38	1.28
	A moderate amount	2.23	1.06	4.29	1.07	3.73	0.79	3.64	1.28
	A lot	2.17 ^a	1.09	4.00	1.41	3.17	1.33	4.33	0.52
	Total	2.00	1.01	4.03	1.11	3.64	1.25	3.51	1.38

^a $p < .05$

^b $p < .001$

Overall, H2 is not fully supported, but it does appear both the type of program notes one receives, one's predisposition to liking the classical genre, and in some cases, the combination of those factors, can impact the experience of enjoying the music, whether that be in the classical sense or in terms of appreciation. Results suggest that those who reported never listening to classical music tended to report not enjoying the piece, but they enjoyed it slightly more and found it more meaningful if they were in the narrative program notes condition. These same participants found the piece significantly more thought provoking if they were in the narrative condition and slightly less if they were in the statistical program notes condition. Participants who reported that they enjoyed classical music a moderate amount and a lot had similar trends. Exceptions came with the measure of how thought provoking the music was, with those reporting enjoying it a lot having slightly higher scores in the control condition than narrative. For the item measuring how meaningful the piece was, those who enjoy classical music a lot reported significantly lower scores in the statistical condition than narrative. Those who reported enjoying it a moderate amount consistently had significantly higher scores for each survey item when they were in the narrative condition.

To answer RQ1, which asked if any of the conditions would increase intention to attend a future performance of the musical piece, a one-way ANOVA was run on the three items measuring behavioral intention. The item "I would be interested in listening

to this piece of music again” [F (2, 217) = .462, $p = .631$] and the item asking participants’ willingness to attend a concert if given free tickets [F (2, 217) = .958, $p = .385$] did not differ significantly by condition. The third item measuring behavioral intentions, participants’ willingness to look into attending a concert after seeing an announcement, differed significantly across groups [F (2, 215) = 3.709, $p = .026$]. Post hoc tests showed there was a significant difference between the narrative ($M = 2.24$, $SD = 1.13$) and statistical conditions ($M = 1.79$, $SD = 0.83$), with those getting the narrative program notes more willing to ‘look into’ attending a performance of the piece than those who received the statistical style notes.

Table 5 Behavioral Intention Means For Experimental Condition Groups Vs. Control

Variable	Combined Condition Groups		Narrative		Statistical		Control	
	M	SD	M	SD	M	SD	M	SD
I would be interested in listening to this piece of music again	2.33	1.42	2.38	1.38	2.27	1.48	2.16	1.40
Imagine a friend offered you free symphony tickets, and you realized the piece that would be performed was the one you just listened to. How likely would you be to attend the performance?*	2.36	1.10	2.46	1.15	2.24	1.03	2.25	1.08
Suppose you saw an announcement that the piece you just listened to was going to be performed live near your house.... how likely would you be to look into attending?*	2.03	1.02	2.24 ^a	1.13	1.79 ^a	0.83	1.96	0.98

* Measured on a 4-point scale

^a $p < .05$

To consider whether one’s predisposition to like or dislike the genre of classical music played a role in people’s behavioral intentions, ANCOVAs were also conducted.

Table 6 Behavioral Intent Estimated Marginal Means Of Variables

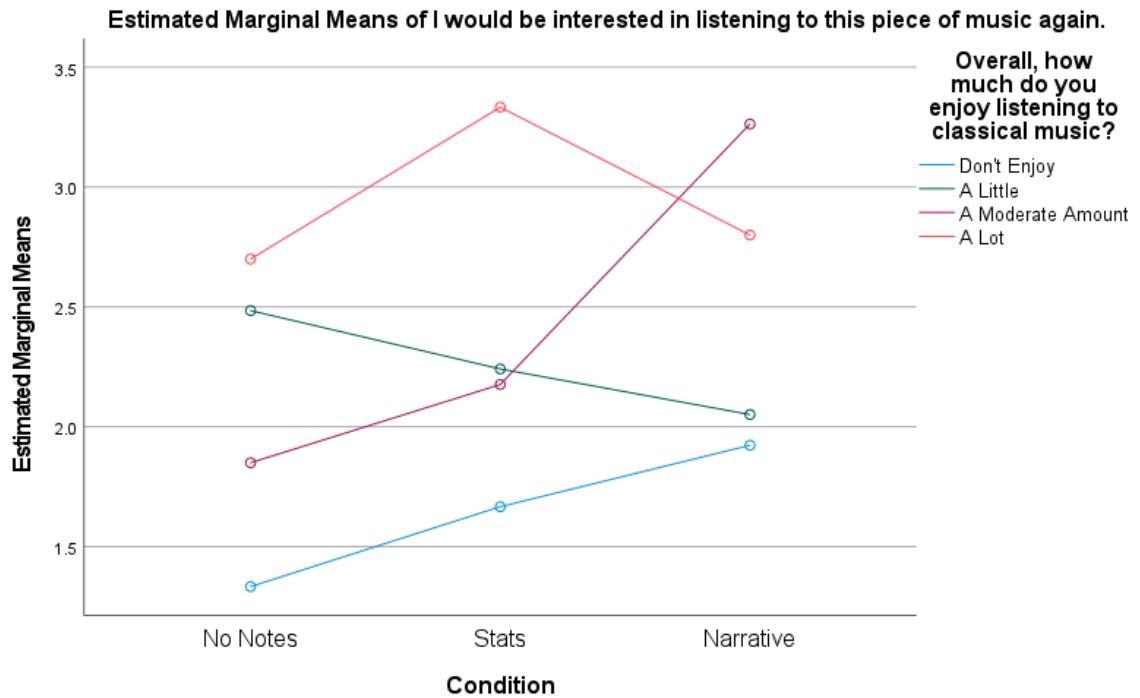
Variable	Overall, how much do you enjoy listening to classical Music?	Overall		Narrative		Statistics		Control	
		M	SD	M	SD	M	SD	M	SD
I would be interested in listening to this piece of music again	Don't enjoy	1.65 ^a	1.11	1.92	0.95	1.67	1.23	1.33	1.16
	A little	2.25	1.33	2.05	1.26	2.24	1.43	2.48	1.33
	A moderate amount	2.43 ^a	1.54	3.26	1.33	2.18	1.59	1.85	1.39
	A lot	2.96 ^a	1.55	2.80	2.05	3.33	1.41	2.70	1.49
	Total	2.27	1.41	2.38	2.05	2.27	0.95	2.16	1.40
Imagine a friend offered you free symphony tickets, and you realized the piece that would be performed was the one you just listened to. How likely would you be to attend the performance?	Don't enjoy	1.51 ^b	0.93	2.15	1.28	1.25	0.45	1.08	0.29
	A little	2.33 ^b	1.00	2.28	1.05	2.14	0.99	2.55	0.94
	A moderate amount	2.62 ^b	1.11	2.84	1.21	2.82	0.88	2.25	1.12
	A lot	2.83 ^b	1.01	3.20	0.84	2.78	0.97	2.70	1.16
	Total	2.32	1.09	2.46	1.15	2.24	1.03	2.25	1.08
Suppose you saw an announcement that the piece you just listened to was going to be performed live near your house. Assuming it was at a point in the pandemic where it would be safe to gather in a crowd, how likely would you be to look into attending? By 'look into attending,' we mean visiting a website with more information, messaging someone to see if they might be interested in attending with you, finding out how much it costs, etc.	Don't enjoy	1.32 ^{ab}	0.75	1.77	1.09	1.08	0.29	1.08	0.29
	A little	2.09 ^b	0.94	2.05	1.03	1.93	0.80	2.27	0.94
	A moderate amount	2.23 ^a	1.06	2.79	1.03	1.94	0.90	1.95	1.05
	A lot	2.17 ^b	1.09	2.80	1.64	2.00	0.87	2.00	0.94
	Total	2.00	1.01	2.24	1.13	1.79	1.09	1.96	0.98

^a p < .05

^b p < .001

For “I would be interested in listening to this piece of music again,” there was not a significant main effect for condition [$F(2, 206) = 1.301, p = .275$]. However, there was a significant main effect for predisposition towards liking classical music [$F(3, 206) = 4.733, p = .003$], with those who already enjoyed classical music a lot ($M = 2.96, SD = 1.55$) and a moderate amount ($M = 2.43, SD = 1.54$) more willing to listen to the piece again than those who do not enjoy the genre ($M = 1.65, SD = 1.11$). There is also an interaction effect ($p = .034$), illustrated in Figure 6. Those who reported enjoying classical music a lot were more likely to want to hear the piece again if they received the statistical program notes, compared to the narrative ones or no notes at all. For those who enjoy classical music a moderate amount, they were more likely to want to hear the piece again if they read the narrative program notes. People who don’t enjoy classical music at all were less interested in hearing the piece again than people who liked it any amount, but did express greater desire to hear it again if they were in the narrative notes condition than the statistics or the control group. People who liked classical music a little were more likely to want to hear the piece again if they received no program notes than if they received either type.

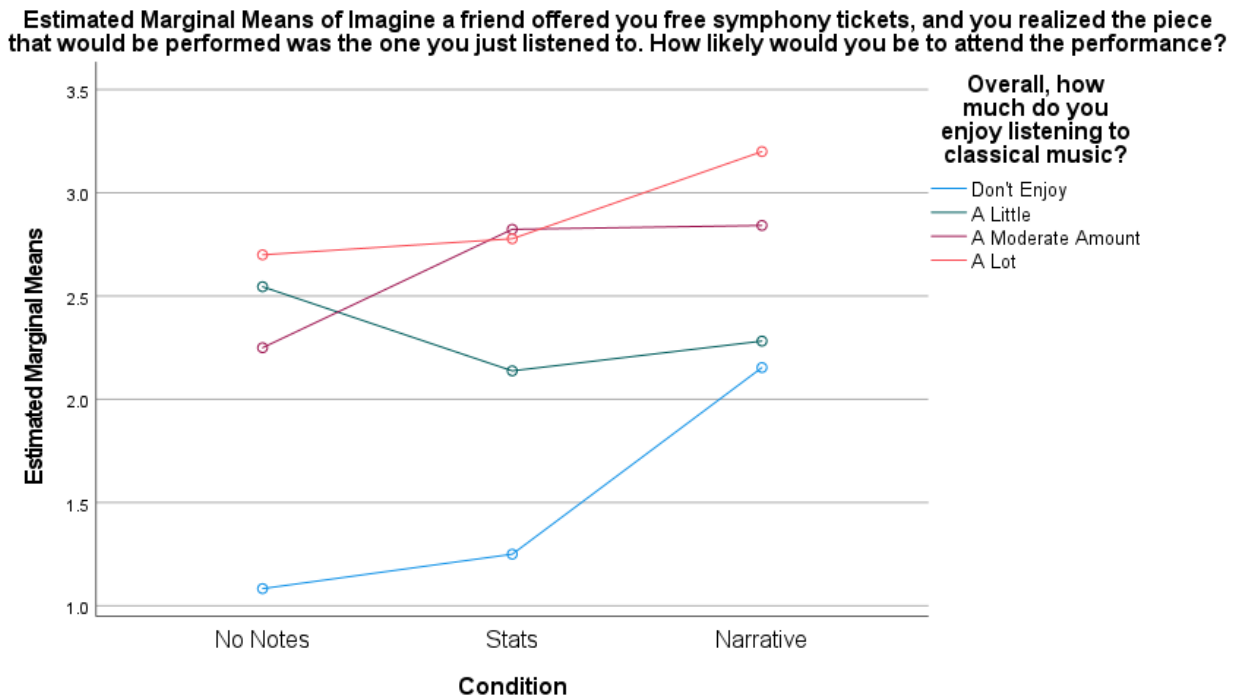
Figure 6



The item measuring willingness to go to a concert if offered free tickets by a friend showed a significant main effect for condition [$F(2, 206) = 3.102, p = .047$]; however, post hoc tests reveal no significant differences across condition groups. There was a main effect for predisposition towards classical music [$F(3, 206) = 12.671, p < .001$], with those who don't enjoy classical music less likely to go ($M = 1.51, SD = 0.93$) than those who enjoy it a little ($M = 2.33, SD = 1.00$), a moderate amount ($M = 2.62, SD = 1.11$), and a lot ($M = 2.83, SD = 1.01$). There is also a significant interaction effect ($p = 0.45$). Figure 7 shows the interaction between condition and pre-existing enjoyment of classical music on willingness to attend a free concert featuring the piece. Participants who don't enjoy classical music at all reported very little interest in attending even with free tickets, but that interest in attending increased greatly if they received narrative notes. A similar pattern appeared for those who enjoy classical music a lot, although their intention in every condition was higher than the non-classical music fans. Those who enjoy classical

music a moderate amount were more likely to attend a performance with either type of program notes than they were if they received none. Once again, those who reported liking classical music a little were more likely to attend if they didn't receive either type of program note.

Figure 7

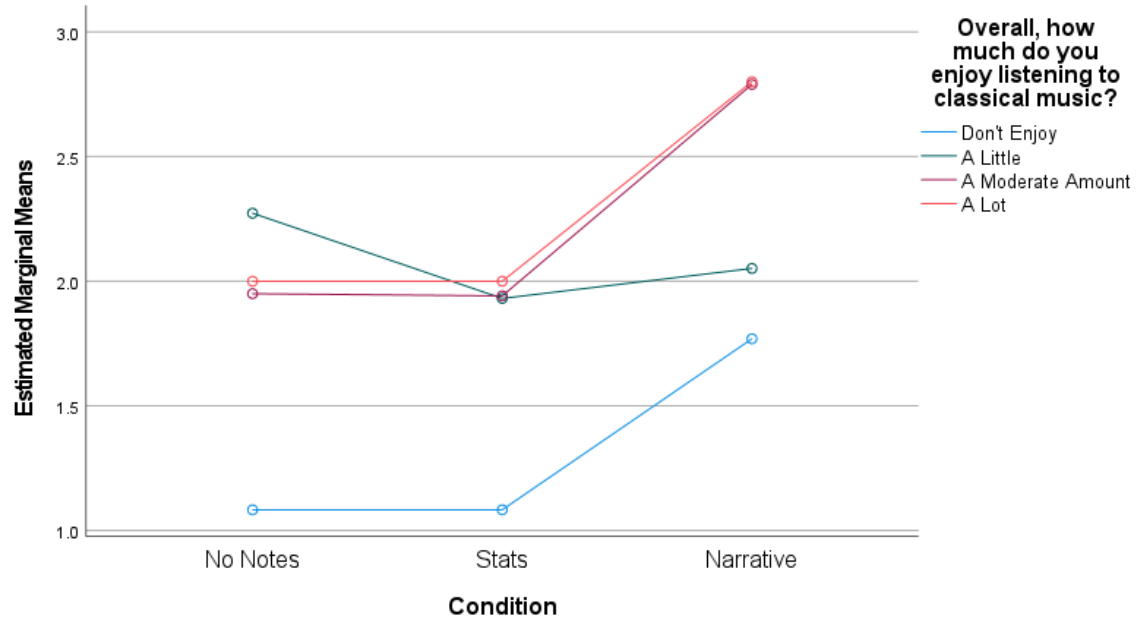


The final item, measuring willingness to seek out information, demonstrated a significant main effect for condition [$F(2, 206) = 6.109, p = .003$], with participants who received the narrative program more likely to seek more information ($M = 2.24, SD = 1.13$) than those in the statistics condition ($M = 1.79, SD = 0.83$). There was a significant main effect for predisposition [$F(2, 206) = 8.617, p < .001$], with those who don't enjoy classical being significantly less likely to seek out information ($M = 1.32, SD = 0.75$)

than those who enjoyed it a little ($M = 2.09, SD = 0.94$), a moderate amount ($M = 2.23, SD = 1.06$), and a lot ($M = 2.17, SD = 1.09$). There was no interaction effect ($p = .087$).

Figure 8

Estimated Marginal Means of Suppose you saw an announcement that the piece you just listened was going to be performed live near your house. Assuming it was at a point in the pandemic where it would be safe to gather in a crowd, how likely would you be to look into attending? By 'lo



Discussion

This study sought to determine the effects of two different types of program notes on enjoyment of modern classical music, and to do so conceptualizing enjoyment as both liking and eudaimonic appreciation. Doing so both adds to knowledge about what types of persuasion are more or less effective, and provides findings that people who plan and promote classical music performance can apply to their efforts.

In terms of whether using program notes is more effective than not using them (H1), this study provides some support that they are. It is not surprising, however, that the results are not entirely conclusive. Previous research on the effects of program notes on enjoyment has been conflicted, and the types of writing used within these notes has been inconsistent. Some have found that they do not help (Margulis, 2010; Margulis, Kisida, & Greene, 2015; Parrott & Simmons, 2016; Prince, 1974), while the majority found that they did (Damon, 1933; Fischinger, Kaufmann, & Schlotz, 2020; Gillis, 1995; Halpern, 1992; Vuoskoski, & Eerola, 2015; Zalanowski, 1986). Here, not only is there evidence that program notes can affect enjoyment of modern classical music, one of the enjoyment variables that showed significant differences across conditions is an example of ‘traditional’ enjoyment (“I liked listening to this piece of music”) and one is an example of eudaimonic enjoyment (“I found this piece of music to be meaningful”). This suggests that program notes are capable of impacting audiences’ reactions in a variety of ways. More research is needed to explore this, as well as to explore if there are other ways of promoting modern classical music that would cause stronger support, such as program notes in a style other than narrative or statistical--for example, featuring reviews of previous concert-goers--or using different media for sharing a message about the musical piece, like a speech or video before the performance.

H2 sought to further elucidate the effect of program notes by comparing two different types. It was hypothesized that narrative information would affect enjoyment more than statistical information. Research has shown that audiences seek out music that makes them feel emotion (Schubert, 2016) and narrative information tends to perform better with affective reactions (Kopfman et al., 1998; Kim et al., 2017; McQueen &

Krueger, 2010). This hypothesis was not supported, as the narrative notes were not significantly different than the statistical ones, but they were more effective than no notes. This could possibly be due to the abstract and dissonant nature of the piece used in the experiment, which participants in general seemed to dislike. This could have hindered the possible differing effects between the two styles of notes. It is also possible that the sad and historical nature of the narrative (the dropping of an atomic bomb on Hiroshima) did not resonate with an audience of college students, and another musical selection with a happier or more current narrative would have had a stronger effect on enjoying the music.

This relationship between the use of different styles of program notes and enjoyment is in some cases affected by how much people like the genre of classical music in the first place. Further analysis in this study revealed a significant interaction between the type of program note and a listener's predisposition for classical music on a few variables. Except for those who reported liking classical music a little, all groups scored higher when they were in one of the two experimental groups and most scored even higher when they were in the narrative group. Those who reported listening to classical music a moderate amount were most affected by the narrative program notes, having the largest change in scores. Based on the findings, this group who likes classical music a moderate amount found the piece more meaningful and had higher behavioral intentions to research a concert when given narrative program notes. This could be because these participants are already on board with classical music, but not a near certainty to attend a concert like those who like classical music a lot. This combination of liking classical music, but being just shy of a dedicated fan, and being given a compelling

narrative seems to interact best to enhance enjoyment. A narrative that strikes up some emotion or legitimizes the meaningfulness of a piece may be the push this group needs to enjoy modern classical music even more. This might be the most concrete suggestion for symphony orchestras: to consider the use of narrative program notes on pieces of music with a compelling narrative pertaining to them and focus on people who aren't committed fans of classical music, but who do express a moderate degree of liking for it.

Finally, this study asked if narrative or statistical program notes increase someone's intent to attend a concert of modern classical music. Those who reported enjoying classical music a little showed no increased intention for any of the items when placed in one of the two experimental conditions. Participants who don't enjoy classical music, who enjoy it a little or a lot did score higher when placed in either experimental condition, but only those who don't enjoy classical music or like it a moderate amount scored consistently higher in the narrative condition as opposed to the statistical one. Analysis revealed that enjoyment of classical music was a predictor of wanting to listen to the piece again, and there was no significant difference between the experimental groups and control groups for the scenario where a friend would offer participants free concert tickets. However, the item that asked participants' willingness to seek out information about a concert should they see an announcement did have a significant main effect for condition and the statistical and narrative conditions were significantly different.

These results aren't a recommendation for orchestras to eliminate program notes, but it does suggest their effects may be more nuanced. Overall, orchestras would be best to continue providing program notes since there are likely more benefits to using them

than to removing them. However, the partial support and mixed results of previous research could suggest that other ways to present music may also bring enjoyment and raise intentions to attend performances. There may be some audiences and situations where not providing program notes would be a better strategy. Those who enjoyed classical music a little scored higher on all of the behavioral intent items when in the control group than in either experimental condition and higher in one enjoyment item. The rest of the analyzed variables saw little change with this group whether they were in either experimental condition or the control. In general, the trends from participants who reported liking this music a little was dissimilar from the other groups. This could possibly be because these participants felt some sort of social desirability pressure to say they liked classical music a little when they did not and therefore, any reading provided only exacerbated their preconceived negative opinions. Since this group, in general, did better when not provided notes, this might suggest that orchestras could program concerts without notes specifically targeting these audiences.

Those who reported that they don't enjoy classical music seem to benefit from having any type of program note provided, although the narrative ones seem more effective than statistical ones. With the caveat that scores were low across all conditions, symphonies with decent marketing budgets may want to try to woo non-classical music fans with information, and perhaps free or heavily-discounted tickets. However, those with more modest budgets, which is likely a majority of them, may not want to invest in this type of outreach even with the detected changes, since most respondents who don't like classical music are at best lukewarm about this piece regardless. Participants who like classical music a moderate amount did score highest in each of the four variables

analyzed and saw higher leaps in scores for liking the piece of music and finding it thought provoking. These participants also had higher intentions to attend a concert if offered free tickets and research a concert if they saw an announcement when in the narrative condition. Narratives could be a good tool for concerts that focus on new listeners to modern classical music or those who like classical music, but aren't highly enthused by it.

Research on the efficacy of program notes should begin using this nuanced approach. This study suggests the effect of a program note may not be as simple as working or not, but that other variables such as the accessibility of the music, the meaningfulness, and any narratives that are attached to the piece also should be considered. That preconceived liking of classical music had an interaction effect in some instances suggests that studies focusing on audiences' enjoyment using different types of notes may provide more nuanced insights of when certain styles of writing may be more effective with different demographics. This is consistent with messaging in a number of other contexts, including public health campaigns, promotions based on past purchasing behavior (e.g., Amazon, Netflix), and advertising, where tailoring the message (Rimer & Kreuter, 2006) to the intended audience is more effective than if they are treated homogeneously. Moreover, digital media and the ready supply of consumer data from many sources make this kind of customization realistic even for those without huge advertising budgets.

With respect to the narrative versus statistical debate, this research provides another context to consider their efficacy beyond traditional persuasion research. From the items that reached significance, the narrative condition did consistently score higher

than the statistical condition on measures of liking and meaningfulness, but these scores were only significant between the narrative and control conditions. The one item that showed a significant difference between the narrative and statistical condition was the behavioral intention item assessing participants' willingness to research information about a concert after seeing an announcement. This could offer another potential variable to measure the effects of narrative and statistical information.

Limitations

One weakness of this study was the skew of the data. Most participants did not enjoy listening to classical music, or listen to it regularly, and their liking of the piece of music was low. Thus, even when statistically significant increases in how much they liked, appreciated, or intended to hear the piece again occurred, most of the times the 'improved' scores on these variables were still below the midpoint of the scale, meaning participants remained negative or unenthusiastic about the piece they heard, just less so. Another is that the piece used within the experiment already had an emotional story attached, and not all modern classical music has such circumstances or inspirations. Modern classical music also spans a wide array of styles and techniques, so some are more accessible at the start than others. For these reasons, it is hard to predict how much predictive value these results have in terms of applied situations. Future research should compare different pieces of modern classical music that are more or less accessible, as well as ones that have less of a story attached to them, to see how generalizable these results are. Different levels of emotionality and different types of emotions in the narrative could also be explored to see if there are any different effects. This aspect could

also be studied further using the enjoyment and appreciation variables examined in this study.

With each passing year, the canon of classical music that is traditionally performed grows older, and more new classical music is written. At the same time, the media habits (including expectations of frequent stimulation and on-demand access) of audiences have changed dramatically over the last several decades, suggesting that marketing the experience of viewing orchestral music will need to evolve to find new generations of fans. This may not necessarily be an easy process, but as this study shows, there are ways to affect enjoyment, as well as different ways to conceptualize what an audience might get out of a performance of a piece of classical music. As in other industries, those who show flexibility, creativity, and the willingness to experiment are likely to discover ways to communicate the value of their offering to the paying public.

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Appendix A

Narrative Style Text

Something was different today when Krzysztof Penderecki heard his new work 8'37". The intense harmonies and clusters of notes he envisioned reminded him of something, but he couldn't quite reach the thought yet. Of course, he had an idea of how the piece was going to sound, but emotions overwhelmed him. The screeching strings made him think of screams, the sliding notes as something descending from the heavens, looming. Just when the composer's emotions reached an apex, it hit him. He saw visions of people witnessing the end of their lives flashing before their eyes, cursing what would surely be the end of this bloody war. He saw the planes fly over, unloading their cargo and how Japan would become the first and only victims of atomic weaponry. The piece concluded, and Penderecki knew what he must do. His music would be a memorial to the citizens of Hiroshima who were victims of the US' decision to drop the world's deadliest weapon. The nature of the music required something more solemn and serious than a simple memorial, so he titled it *Threnody for the Victims of Hiroshima*. It would become one of the composer's most memorable works and is still hailed as a masterwork of avant-garde music.

Appendix B

Statistical Style Text

Krzysztof Penderecki's *Threnody for the Victims of Hiroshima* is a staple of mid-20th century avant-garde music. It was written in memory of those who died when the US dropped an atomic bomb on Hiroshima, Japan. The piece features 52 string instruments and typically runs about 10 mins in length, although this timing can be variable due to the techniques the composer employs. An early success, *Threnody* garnered third prize in the Grzegorz Fitelberg Composer Competition as well as the 1961 Tribune Internationale des Compositeurs UNESCO cementing Penderecki as a composer of note. Since then, the composer has received dozens of awards including a Grawmeyer Award (1992), an honorary membership in the American Academy of Arts and Letters (1998), and Japan's Praemium Imperiale (2004) This masterwork has been performed internationally, spanning three continents, and 12 countries as well as having been included on 20 albums. Since 2005, the work has been performed in Poland, the United Kingdom, the United States, Greece, Canada, Spain, France, Denmark, and the Netherlands. The piece has not only graced the concert stage, but has also been included within four films and one television series including Stanley Kubrick's 1980 adaptation of *The Shining*. Videos released of the piece typically garner hundreds of thousands of views, with one reaching over 2 million views.

Appendix C

Survey

Enjoyment

1. This piece of music was exciting.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

2. This piece of music was well-performed.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

3. The piece of music was high energy.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

4. If you're reading this, select 2.

1	2	3	4	5
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5. The piece of music was **not** enjoyable.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

6. I liked listening to this piece of music.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

7. I would like to hear the rest of this piece of music.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

8. This piece of music was suspenseful.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

9. This piece of music did **not** emotionally impact me.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

10. I found this piece of music to be meaningful.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

11. I was moved by this piece of music.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

12. This music was **not** thought provoking.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

13. This music will stick with me for a long time.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

14. I know I will never forget this piece of music.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

15. This music left me with a lasting impression.

Strongly Disagree	Disagree	Neutral	Agree	Strongly Agree
1	2	3	4	5

16. I would be interested in listening to this piece of music again.

Strongly Disagree	Disagree	Agree	Strongly Agree
1	2	3	4

Behavioral Intent

17. Imagine a friend offered you free symphony tickets, and you realized the piece that would be performed was the one you just listened to. How likely would you be to attend the performance?

Very unlikely	Somewhat unlikely	Somewhat likely	Very likely
1	2	3	4

18. Suppose you saw an announcement that the piece you just listened was going to be performed live near your house. Assuming it was at a point in the pandemic where it would be safe to gather in a crowd, how likely would you be to look into attending? By 'look into attending,' we mean visiting a website with more information, messaging

someone to see if they might be interested in attending with you, finding out how much it costs, etc.

Very unlikely	Somewhat unlikely	Somewhat likely	Very likely
1	2	3	4

Demographics

19. Please state your gender.

Male	Female	Non-binary/other	Prefer not to respond
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20. Please state your age.

18-24	25-34	35-44	45 or older
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21. Have you ever previously participated in a concert band, orchestra, or choir?

Yes	No
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22. How often do you listen to classical music?

Never	Occasionally	Sometimes	Often
1	2	3	4

23. Overall, how much do you enjoy listening to classical music?

I don't enjoy it

A little

A moderate amount

A lot

1

2

3

4