

# THE ADULT CONTEMPORARY MUSIC RESEARCH LETTER

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Research results from  
**Consolidated Communications Consultants, © 2012**  
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## PURPOSE: To provide contrasting and supplementary data based on actual consumer testing research.

The Adult Contemporary Music Letter provides objective test data from not only the A/C demographic (age range) but *psychographic* (adults who prefer listening to A/C radio).

Conventional A/C charts are composed of programmer opinions based on research or personal taste; so trade charts show to what music A/C audiences are *exposed*, not necessarily what they *prefer*. Over the last decade ReFocus™ research has shown the *conventional charts'* accuracy level to be about 50% in reflecting listener's tastes.

Note: ReFocus™ is not a test of *familiarity* or *burnout*. It is a test of music acceptability to your target audience.

We're dedicated to the proposition that playing music A/C listeners *like* will attract and hold listeners better than playing music they *don't*.

## THE REFOCUS™ METHODOLOGY: Reverse focus group, "whole song" testing.

Our proprietary group composition and interpretation has extremely high accuracy as demonstrated by client stations' ratings since 1980.

ReFocus™ may confirm trade chart data.

Or, it may reveal programmer enthusiasm, or intense promotion, has resulted in chart ratings for records to which listeners are indifferent — or *actually dislike!*

Thus, very appealing records to your listeners are often overlooked.

We do *not* recommend eventually retaining records as "*recurrents*" or "*oldies*" that test well but don't chart; they will be unfamiliar to new listeners entering the market. *But there are no negatives when playing these songs when current.*

Since familiarity is the primary purpose of *older* records, we recommend only "*oldies*" that chart well in the trades *and* do well in ReFocus™.

## REFOCUS™ DATA INTERPRETATION:

We *strongly recommend* adding records with an *XXX* or *XX* rating; they may become a potential "standard" for your target audience.

Records with an *XX* rating aren't as strong, but they have solid programming value, and we also do recommend adding them to your playlist.

Records testing *X-1/2* are "borderline", few negatives, but few positives either, worth watching, but probably *not for airplay* at this time. Listeners *are not* currently interested in hearing *X-1/2* songs all the way through! Why play them then?

Records which test *poorly* (*negative x*, *neutral x*, or *X* positive) initially, but become accepted chart hits, are generally retested to determine if their wider exposure has altered their appeal to the target audience.

*ReFocus™ data has proven effective in indexing music appeal to audiences 25-54, with proven, intense appeal to females 25-49.*

## NEW SINGLES: FIRST TEST SCORES

ARTIST--Title (Label)	Neg.	Neu.	Wait	RECOMMENDED
DENZIAN, Rick--Recently (Slot-1)			X-1/2	
LEAGUE OF NOTIONS--Bucket List (Treaty)			X-1/2	
LEAGUE OF NOTIONS--Like That (Treaty)			X-1/2	
MARS, Bruno--Locked Out Of Heaven (Elektra/At1)			X-1/2	
SEPTEMBER--Hands Up (Robbins Entertainment)			X	

## SEASONAL TRACKS, NEWLY-TESTED THIS YEAR

ARTIST	TITLE	Neg.	Neu.	Wait	RECOMMENDED
BUBLE, Michael--Cold December Night (WB)				X-1/2	
MYERS, Bill--Angels (Powerlight)				X	
TURPIN, Will--What Child Is This (Hubbub)				X-1/2	

## RE-TESTS OF PREVIOUSLY-TESTED RELEASES

ARTIST--Title (Label)	Neg.	Neu.	Wait	RECOMMENDED
ADELE--Skyfall (Columbia)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	
CLARKSON, Kelly--Catch My Breath ["radio"] (RCA)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	
JEPSEN, Carly Rae--This Kiss (Interscope)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	
KATE-MARGRET--Cool Me Down (WMA)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	
LEAGUE OF NOTIONS--What's Up (Treaty)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	
LYRA PROJECT--Ordinary Girl (Slot-1)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	
SAMS, Elizabeth--Dear Veteran (Baba Ray)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	
SWIFT, Tyler--I Knew You Were Trouble (Big Machine)				
	PREVIOUS TEST:		X-1/2	
	RE-TEST:		X-1/2	

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-----"RECOMMENDED" PLAYLIST-----

RECOMMENDED TOP ROTATION A/C RECORDS, WEEK OF NOVEMBER 19 2012 RECOMMENDED

Table with columns: Rank, Song Title, Artist, Label, Weeks, and Date. Includes songs like 'WIDE AWAKE--Katy Perry', 'TO THE EDGE--NiaNell', 'DANCING ON THE CEILING--L.Richie/RscL.Flatts', etc.

RECOMMENDED "B" ROTATION MUSIC MENU (in order of date of recommendation)

Table with columns: Song Title, Artist, Label, Weeks, and Date. Includes songs like 'WHAT DOESN'T KILL (MAKES..STRONGER)--K. Clarkson', 'SAY WHAT YOU WILL [remix]--Justin Hines', 'SORRY--Art Of Dying', etc.

RECOMMENDED SEASONAL CURRENTS, NEWLY TESTED THIS YEAR

Table with columns: Song Title, Artist, Label, Weeks, and Date. Includes 'GO TELL IT ON THE MOUNTAIN--James Taylor (U Me LP)'.

-----END "RECOMMENDED" PLAYLIST-----

"X-1/2 POSITIVE"/BORDERLINE--WATCH THEM, BUT NOT CURRENTLY "RECOMMENDED"

- TESTED OVER 2 MONTHS AGO: S TAKE A LITTLE RIDE--Jason Aldean [Broken Bow]
GOOD MORNING BEAUTIFUL--Jim Brickman w/Luke McMaster [Mood/Brickhouse]
DARK SIDE--Kelly Clarkson
WALKIN' GOOD--Heart, w/Sarah McLachlan [Select]
IT'S TIME--Imagine Dragons [Interscope EP]
HAPPY PILLS--Norah Jones
ONE MORE NIGHT--Maroon 5 ["no rap" vsn only]
SHE'S SO MEAN--Matchbox Twenty
SHADOW DAYS--John Mayer
WHAT MAKES YOU BEAUTIFUL--One Direction
GOOD TIME--Owl City, with Carly Rae Jepsen
CELEBRATE--Jordin Sparks, with Whitney Houston
DRIVE BY--Train ["guitar up mix" preferred]
HONESTY--Whitney Wolanin [TopNotch]

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~~"X-1/2 POSITIVE"/BORDERLINE--WATCH, BUT NOT NOW "RECOMMENDED" (CONT'D.)~~  
TESTED ISSUE OF 8/20: I WILL WAIT--Mumford & Sons [Glassnote]  
TESTED ISSUE OF 8/27: START OF SOMETHING GOOD--Daughtry  
WHEN I LOOK AT YOU--Alex Edmonds [Mission House]  
STEADY MY HEART--Kari Jobe [Sparrow]  
HALL OF FAME--The Script  
THE BIGGEST MISTAKE--The Secret State [Stealth Tiger]  
TESTED ISSUE OF 9/3: WANTED YOU MORE--Lady Antebellum  
BLOWN AWAY--Carrie Underwood  
TESTED ISSUE OF 9/10: FOR YOU--Keith Urban  
TESTED ISSUE OF 9/17: DON'T GIVE UP--Calling Glory [Sonoured]  
EVEN THE LOSERS--Pat Green [Sugar Hill]  
GIRL ON FIRE--Alicia Keys  
THE PUPPET CRIES--Koldasee [Pinnacle Road]  
EVERY ROAD LEADS HOME TO YOU--Richie Sambora [Dangerbird]  
DECORATE--Yuna [Fader]  
TESTED ISSUE OF 9/24: < none >  
TESTED ISSUE OF 10/1: ONE MORE CHANCE--LeRoy Bell [Martez]  
MERCY--The Dave Matthews Band  
SOUND LOVE MAKES [ac vsn]--The Far Removed [2010AD]  
93 MILLION MILES [radio edit]--Jason Mraz  
LESSONS IN LOVE--Neon Trees, featuring Kascade [radio edit]  
TESTED ISSUE OF 10/8: COMMON, SIMPLE, BEAUTIFUL--Jennifer Chung [no lbl]  
BREATHE AND RELEASE--The Far Removed [2010AD]  
I LOOK TO YOU--Whitney Houston and R. Kelly  
DIE YOUNG--Ke\$ha  
DIAMONDS--Rihanna  
TESTED ISSUE OF 10/15: (KISSED YOU) GOOD NIGHT--Gloriana  
BEAUTIFUL--Carly Rae Jepsen, with Justin Bieber  
BEGIN AGAIN--Taylor Swift  
TESTED ISSUE OF 10/22: CATCH MY BREATH--Kelly Clarkson [radio mix]  
TESTED ISSUE OF 10/29: SKYFALL--Adele  
ISN'T IT TIME--The Beach Boys [Capitol] [radio edit]  
THIS KISS--Carly Rae Jepsen  
TRY--Pink  
TESTED ISSUE OF 11/5: MERRY XMAS BEAUTIFUL--Jim Brickman/McMaster [XMAS]  
THIS CHRISTMAS--Franklin McKay [F.McKay Music] [XMAS]  
FEEL AGAIN--One Republic  
THE DISTANCE--Christina Perri and Jason Mraz  
HOME--Phillip Phillips [Interscope]  
AND A HAPPY NEW YEAR--Mikey Wax [WaxSongs] [XMAS]  
TESTED ISSUE OF 11/12: COOL ME DOWN--Kate Margret [WMA]  
WHAT'S UP--League Of Notions [Treaty]  
ORDINARY GIRL--Lyra Project [Slot-1]  
DEAR VETERAN--Elizabeth Sams [Baba Ray]  
I KNEW YOU WERE TROUBLE--Tyler Swift  
TESTED ISSUE OF 11/19: COLD DECEMBER NIGHT--Michael Buble [XMAS]  
RECENTLY--Rick Denzien [Slot-1]  
LOCKED OUT OF HEAVEN--Bruno Mars  
BUCKET LIST--League of Notions [Treaty]  
LIKE THAT--League of Notions [Treaty]  
WHAT CHILD IS THIS--Will Turpin [Hubbub] [XMAS]

NOTES

We use a seven-point test rating scale for each song: Three recommend against airplay [negative, neutral, "One-X Positive"]; one is "borderline" -- meaning that the target audience is essentially indifferent to the song ["X-1/2 Positive"]; and three points on the scale indicate records recommended for airplay ["X X", "X X X", "X X X X" Positive]. é\$

é = HARDER ROCK & ROLL, BUT ACCEPTABLE TO A/C-CORE-AUDIENCE ADULTS

SESAC-licensed songs require a SESAC license; SESAC is owned by lawyers and you WILL be sued for copyright violation. Note that ALL songs composed by Neil Diamond and by Bob Dylan are now SESAC copyrights, regardless of what the label on the record may show. We cannot guarantee we can alert you to "recommended" songs licensed by SESAC, since music publishing is usually not indicated on the tracks we receive nowadays, so if you don't have a SESAC license, PLEASE do the necessary research to make sure no SESAC licensing is involved, on ALL your adds! To obtain Jim Brickman singles [or to get a

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NOTES (CONT'D)

letter from Brickman waiving a SESAC license (for songs on which he is the ONLY SESAC COMPOSER) if you don't have a SESAC license, in order to play his songs] call Brickman Music: 818/760-1868; FAX 818/760-1807. For a stereo broadcast-quality MP3 download of TO THE EDGE from NiaNell's sixth album "My Heart", e-mail your request to us from the e-mail address you wish it sent to. It will require an e-mailbox with at least 10 MB capacity. NiaNell, singer-songwriter, has proven to have potent appeal to the core A/C female listener, but so far has not gotten a distribution deal with any U.S. label. She is happy to get airplay in the Western Hemisphere, and has gotten much response to her songs in the past few years...her songs are mostly available on iTunes, but without distribution in the Western Hemisphere she lacks the promotional effort to bring the prominence and sales that her talent and listener appeal deserve. Until then, she's your "secret weapon". Another exclusive for you is the audio from a PBS-TV musical 100th birthday tribute to the late, famous "French Chef" on TV -- Julia Child: KEEP ON COOKING. You will find a stereo MP3 of it, in a ZIP file, posted near the bottom of the "Commentary" page on our website -- along with a link to the original YouTube video. This can eventually go into your annual Christmas recurrences!

CONTACTS

We assume that subscribers know how to contact the major recording labels. The list below is to help obtain current "recommended" recordings you might otherwise have difficulty locating.

For Lorie Line recordings, go to [www.lorieline.com](http://www.lorieline.com). To obtain WITHOUT YOU by Michael J. Thomas with Wendy Moten, contact Roger Lifeset at 818/991-7668 -- or e-mail him at: [ppromo@dslextrreme.com](mailto:ppromo@dslextrreme.com). <<If you need something you cannot track down, let us know -- if it's been "recommended" in our testing within a year or two, we can usually provide a broadcast-quality MP3 of it for our radio subscribers.>>

"DROPS"

DROP WHEN YOURE READY; DO USE AS RECURRENT; DO PUT IN PERMANENT LIBRARY

< None this week >

DROP WHEN YOU'RE READY; CAN USE AS RECURRENT; NOT FOR PERMANENT LIBRARY

< None this week >

COMMENT

Alas, no songs tested up to our "Recommended" standard this week. We'll hope for better next week.

We have had recent conversations with subscribers on the subject of programming research. We are in the research business, and we have also programmed. Research which illuminates audience behavior is extremely useful. Research based on audience opinions can be very misleading.

For decades, it's been pointed out that TV viewers often tell researchers that they want more documentaries and fine programming -- yet when they get home from work, they sit down and turn on mindless comedies. The conclusion is that people must be lying to portray themselves in a better light.

But what is actually happening is that interviewers are seeking opinions -- and get them. Usually honest opinions -- people do recall the best of those special programs that really made a difference to them. Yet when exhausted after a long day of work, they don't really need or want mental stimulation, so their BEHAVIOR does not match up with their previously-expressed OPINION.

All too often, programming research is based on listener opinion. Callout research necessarily picks up substantial opinion, since respondents must reconstruct their reaction to a song from hearing only the "hook". There, too, research may indicate antipathy to a song -- which, later, the same listeners turn up when it appears on the radio! MANDY, anyone?

Our research is deliberately BEHAVIOR-based, which is why it is predictive.

Eric G. Norberg, Editor-Publisher / Jane A. Kenney, Research Director

**The Adult Contemporary Music Research Letter**

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