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# **Spotify on the streets: Walking and Listening to Music in Urban Spaces**

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## **Abstract**

This master thesis *Spotify on the streets: Walking and Listening to Music in Urban Spaces* is going to explore how individual quotidian waking practice in urban space experience by Spotify listeners and also unpack the value embedded in individual personal playlists on Spotify. Inspired by Shaun Moores, this thesis takes a non-media centric approach to analysis to make a greater understanding of the phenomena. Taking a social constructionist approach as a foundation of this research design, phenomenology and walking methodology are combined as a research framework. Having conducted nine go-along method and one to one semi-structured interviews, this research's phenomenological approach to analyse individual walking experience in urban space suggests that seemingly a simple practice of walking in urban space while listening to music is highly complex and dynamic phenomena. This research theoretically inspired by the concept around everyday life aesthetic, several theories around place and space, and phenomenological concepts on audio experience, in order to contextualise the research findings. As it will be illustrated in this thesis, walking-method is the most appropriate method, and it will attempt to reveal how audio experience with Spotify influence individual differently. This thesis believes that individuals simply do not listen to music, they often experience something more than physical reality of urban space. It unpacks how individual experience differently their familiar street of urban space, when the external power of music influence listeners.

Keywords: Everyday life study; Aesthetic; Go along method; Space and Place; Sounds Study.

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## Introduction

Our everyday life is full of mystery. Even the very routinised practice of getting up in the morning, eating a quick breakfast and walking on the same road to commute to work can be experienced differently. This research's primal key idea is rooted in my own experience in the city of Brighton in the UK, where the experience of walking in the same street differed by not only whether music was played in my headphones but also by my selection of music. My memory recalls that listening to certain music gives a unique experience on the road where it was highly familiarised to me. My own experience of listening to music and walking in the urban space of Brighton as a departure of this thesis, this research would like to analyse how the mystery of individual everyday life is always affected by individual practice (Highmore 2002, de Certeau 1988). Everyday life study scholars often look at a specific cultural practice that potentially influences on individual everyday life. For instance, Yuriko's main concern (2005) is aesthetics of everyday life particularly looking at weather condition. Happala's main interests (2005) are embedded in walking practice in urban space, while de Certeau (1998) and Highmore (2002) analyse several aspects of the cultural practice such as talking, walking, and broader practices in everyday life. Along with those everyday life scholars, what this research would like to focus on is cultural and everyday practice of "listening to music" and "walking" in urban space. Individual experience of walking practice differently depending on the character of space. The surrounding environment and weather condition that continuously change in character can be considerable elements that have impacts on individual walking behaviour. Furthermore, listening to music is also never the same experience; it can be affected by individual mood, what one is going through in life, and surroundings and environment. In fact, as we have witnessed, a combination of audio experience and walking practice have been increasingly becoming one phenomenon, due to the development of portable music players.

The cultural practice of listening constantly changes due to the development of musical technology (Hendy 2013). In fact, individuals have increasingly gained an intimate relationship with music due to the development of portable music player, and the most recent development in audio technological development are streaming music service. In fact, there is a number of countries where Spotify is not yet introduced, due to licensing issues. However, Spotify as a music platform has been increasingly grown, in fact it is reported that 90 per cent of Swedish population under thirty-six listen to music on Spotify at least weekly (Swedish and the Internet cited in Eriksson et al 2019: 53). One of the main features of Spotify is to provide its users to “the affordance for the user to remain at a digital account in an activity of musicking, and seamlessly, interoperate between devices for continuous playback (Leijonhufud 2018: 196). Spotify has been questioned about its continuous recommendation of the songs to the users (Luck 2016). Therefore, several kinds of research have been conducted in terms of how Spotify as a cultural platform and how it impacts on the user behaviour. However, it still seems that the existing studies around Spotify are insufficient. Indeed, several numbers of existing studies have been focusing on how music devices from radio and mp3 format have influences on how people engage with music in daily life. In addition, a greater amount of study about economic, copyright and business model of Spotify as a music distributor has been analysed over time. Researches around Spotify and streaming music service itself is still a minority when it comes to cultural studies field. Although it has been ten years since it has been introduced as a revolutionary music streaming service platform in Sweden in 2010, Spotify is still considered as a new phenomenon, when it comes to the cultural study areas.

Michael Bull has made a great contribution to the sound and cultural field by looking at people’s engagement with sounds in everyday life. Bull discusses how iPods have changed the ways in which people engage with sounds and music in their daily life, and how it allows us to create personal space within the public (2006: 277). Although the mechanism as a media device between iPod and Spotify has relatively the same functions, this thesis argues that there is a difference in how people engage with the two devices. The amount of songs that people can have in Spotify is certainly what it outstands iPod. At the time when the iPod was introduced, people were astonished by the number of songs that could be contained in such a small handy device. In fact, Bull discusses that iPod users enjoy carrying their own playlist and thousands of songs wherever: it was almost as many as Bull argues as “unprecedented amount of choice to listen to” (2005: 344). Yet, Spotify allows listeners to carry much more

than iPod was able to. Activities, like buying or renting CDs and burning them, and converting them to mp3 format on computers, and downloading songs from a certain platform such as iTunes, is considered as an out of date activity now. In a very contemporary way of listening to music, listeners can open Spotify and select songs to listen from the substantive amount of music archives wherever they go, and whenever they want as long as the users have digital access.

Although much work on digital music has been done, it has been targeted around the social network, global media distribution, and the ways in which people engage with music media platform such as Sound cloud. Yet, streaming service such as Spotify, Google music and more to be mentioned have not yet been studied by many. This research believes that the emergence of Spotify has changed the ways in which portable music listeners engage with music from the time when iPod was dominant, even though Bull argues that “The advent of the smartphone has not made all the research on the iPod redundant” (2016). Although it is true that some of the previous research on portable music device still needs to be respected and applicable to a contemporary one, this research believes that the gap between existed studies of portable music player and Spotify certainly exists.

Hence, this research believes that this will contribute to the field of cultural study that specifically looking at streaming service Spotify. Inspired by Michael Bull’s analysis of sound study that analyse how individuals listen to music on iPod, this thesis conducts a non-media centric approach to critically understand how individuals listen to Spotify through their quotidian walking practice in urban space, which it will be linked to the ways in which Spotify user engage with playlists on Spotify in their everyday life. Therefore, this research design put a central focus on how Spotify users experience their walking practice, instead of focusing on Spotify as a media platform itself. Conducting a non-media centric approach is highly useful in this research. Inspired by scholars from human geography such as Tuan (1977), Creswell (2009), this research frames space and place as separate entities in order to gain a phenomenological understanding of how Spotify users phenomenologically experience the urban settings of Copenhagen, Lund and Malmö when they listen to music. One of the major advantages of conducting a non-media centric approach is its ability to uncover the mobile media experience in urban settings, this thesis believes that conducting a non-media centric approach will uncover what the aim for this research (Moore 2012: 107). Hence, this research believes that it does not only contribute to the field of sounds study and cultural

analysis of how Spotify user experience Spotify which has not yet been analysed by many, but also to the field of non-media centric approach. Lastly, this research is going to explore how Spotify users engage with their playlists in their everyday life.

This research combines two different methods to investigate the research aim; walking interview (Go along method) is conducted which followed by one to one semi-structured interviews. A total of nine interviews were conducted to provide empirical materials of Spotify user experience. Having combined the concept of everyday life aesthetic, sounds study, and the site which involves space and time, this thesis designs three research questions to investigate what is embedded in Spotify user's everyday experience.

-In what ways do time, weather and urban geography shape the Spotify listener's experience?

-How does song selection influence the mood of listeners and their awareness of urban spaces?

-In what way do users in this study negotiate their playlists in Spotify ?

The outline of this thesis consists of literature review which divided into five sections; everyday life theory, sounds studies, the concept of place and space, mobile media analysis, listening to music in urban space, and studies of Spotify. The literature review section is followed by methodology and a method part that discusses how this research is going to tackle research questions. The analysis section is divided into three parts; firstly, it is going to explore how Spotify user's mood is inspired by their selection of music and sensational feelings and awareness of the urban space of Copenhagen, Lund, and Malmö. It is followed by a section that explores how Spotify user's selection of music influence on walking behaviour in the central area of Malmö. In short, it shifts into how the temporal relation such as life situation, and weather conditions influence on how Spotify users listen to music in urban space and their playlists creation process. In the final section, the focus is shifted to playlists itself and value, and explore how Spotify users negotiate with their playlists which involving the concept of power, and memory. To conclude this section, continuous development of media technology always gives us a space to investigate, which require



constant updates within the study area. By taking a phenomenological approach which gives us more place to flexibly analyse the findings, rather than theory dependent analysis, the research is going to provide critical insight to how a contemporary audio media technology is experienced by individuals by giving a case study, Spotify.

## Literature Review

### Everyday life

This thesis believes that theories around what people do in their everyday life are the most appropriate concept to begin with. Firstly, one argues that “everyday life does not require much explanation, however, it is full significant complexity” (Felski 1999:15). In further complexity, everyday life is not only present but, also invisible at the same time, and elements around it have often ambiguous meaning (ibid). Therefore, there is a need for us to cautiously explore this existing literature.

Two different types of arguments are made when everyday life is discussed theoretically. Firstly, everyday life is framed as an endless and continuous production and consumption which is operated by individuals in a society (Weber 1991, Lefebvre 1971). Secondly, some discuss that each individual has an agency that can turn ordinary and mundane everyday life into extraordinary and unique (Highmore 2002, de Certeau 1984), which links to an individual operation of “aesthetic experience” (Bull 2017 Highmore 2002, Leddy 2012 Yuriko 2005). The former’s main discussion is that an individual is powerless agency and is controlled through the mechanism of production as well as consumption since they are born. Furthermore, Weber (1991) calls this character of endless assembly of production and consumption line as “iron cage”. Iron cage refers to the environment where day to day lives of individuals are decided by the assembly of continuous production for the sake of authorities, and that the ruling class, and most importantly it is inescapable. In this respect, everyday life becomes an environment where individuals are inescapably forced to produce to consume.

This Weber's iron cage leads to Lefebvre's idea of "Everyday life in the modern world" (1971: 79), and whose perspective of everyday life is that people continuously desire to gain "satisfaction" through acquiring imagined needs. For Lefebvre, our society is a consumer society that is the endlessly creating "needs" that make people chase their imagined satisfaction. Most importantly, regardless of the efforts that can be made by individuals, and the endless desire of attaining one's imagined satisfaction does not necessarily make one satisfied (80). These Marxists see people's everyday life action as somewhat meaningless under what they called as "iron cage" and "mechanism of production". However, these Marxist thinkers often dismiss a more optimistic view that ordinary people have an agency to resist the sameness of everyday life, which will be investigated as follow.

The latter of the group of scholars discusses that individuals have an active agency that can turn ordinary and routinised everyday life into extraordinary. Ben Highmore discusses that "boredom of everyday life" by referring to Langubauer's discussion (cited in Highmore 2002: 6), which argues that "The boredom of everyday city life is the boredom of the assembly line, of one thing after another, of pieces locked in an infinite series that never really progresses: the more it changes, the more it remains the same" (Langbauer cited in Highmore: 6). Framing Langubauer's discussion of "bored of everyday life" is a departure to Highmore's analysis, Highmore discusses that individual can transform "bored of everyday life" into the extraordinary by operating what Highmore discusses as "making strange", which Highmore considers as the main components of everyday life study (2002:12). For Highmore, individuals should not be thinking of everyday life as boredom in nature, rather individual can generate something that can break the boredom by operating "making strange".

### Aesthetics experience

Linking to Highmore's discussion of "making strange", the notion of "aesthetic" is quite a common concept when it comes to everyday life study (Yuriko 2005, Leddy 2012, Highmore 2002, Simmel 1968). The traditional notion of aesthetic experience is rooted in "strangeness" in familiarity (Haapala: 39-43). However, due to the contribution of several scholars from the everyday life study field, several different types of aesthetic frameworks have been

developed. Firstly, perhaps it is inevitable to insist that aesthetic experience can appear everywhere. “Every point contains within itself the potential of being redeemed to absolute aesthetic importance” (Simmel cited in Highmore 2002: 39). Notions of the everyday aesthetic are developed in “Art as Experience”, by John Dewey (1934). Dewey’s main discussion analyses how artwork can fulfil a perception of joy in individuals and his argument suggests that aesthetic experience is not simply established by gazing at fine art. Rather, aesthetic experience appears in inner experience, especially when viewers create meaning in artistic objects (Dewey 1934). In fact, perhaps it is right to mention that Yuriko and Highmore’s discussion of aesthetics is quite different from Dewey’s idea of aesthetic experience. Yuriko and Highmore’s discussion of everyday aesthetics does not limit itself to visual art appreciation. Yuriko’s main focus on aesthetic experience is rooted in weather conditions, while Highmore looked more into the individual’s everyday life experiences in general. One of Yuriko’s central focuses (2005) that seems to be a useful concept for this thesis is “the weather”. Yuriko distanced herself from an art-centred aesthetic by opening a discussion of Japanese aesthetic. Yuriko discusses that the Japanese aesthetic is rooted in a form of appreciation of nature. Yuriko’s discussion of weather suggests that aesthetic experience does not appear in the same manner as an art-centred aesthetic, because a weather-centred aesthetic is highly integrated with the individual’s everyday life. It also involves the individual’s entire being and the senses, where experience differs to each individual and situation (2005: 159). In contrast, Leddy (2005) developed another field of aesthetics experience and argues his concept of the “environmental aesthetic” (4). Leddy discusses that the environmental aesthetic puts a central focus on lived experience as a whole, which includes “walking”, involved the physical experience of walking through all the senses of human body, while the everyday aesthetic takes place in everyday settings such as a working space, a shopping centre, the commute etc (ibid: 3-4). Space/place consists of subjective experience, hearing noises, the touch of the road while walking, and scenery experience (Tuan 1977: 8-18). Similarly, walking in the urban space can also be an aesthetic experience by operating on the idea of “maximizing strangeness and to minimize familiarity” (Haapala 2005: 51). When combining elements of aesthetic experiences of weather, walking, and space, and making the ordinary into the unfamiliar, aesthetic experiences can be argued to be embedded in every aspect of an individual’s everyday life.

A point that can link everyday life and sound study is embedded in Highmore’s concept that is developed by De Certeau, of the “Archiving” of everyday life (2001). The discussion of

listening to music can be a factor that sometimes allows listeners to recall a memory of a particular setting has been discussed by several authors (DeNora 2000, 2003 and Johannsson 2018). People often discuss music as a tool that is able to bypass their memory of the past to the present. One of the most common cases of this relationship is music as a medium to recall a person such as friends, parents, partners (DeNora 2003: 61). DeNora's discussion of listeners creating their own memory with certain subjective experiences through music can be linked to what Highmore discusses as "archiving". One of Highmore's central concerns is the "archiving" of every day, rooted in De Certeau's "characteristic of speech act" (2006: p.107). Highmore argues that "De Certeau's work is not a nostalgia for something that has passed, but a willingness to listen to different temporalities that exists together in the present" (ibid: 114). "Music encodes human emotions into sounds that can be transmitted and transported across time and space" (Hesmondhalgh 2013: 54). Therefore, Highmore's discussion of archive seems to suggest that individuals constantly conduct writing and re-writing of their cultural and geographical knowledge. De Certeau discusses that several activities such as cooking, walking, talking and eating can be framed as a process of archiving (2003: 26). Seeing this from DeNora's point of view of listening to music and its ability to create a sense of memory connecting to pasts, listening to music in everyday life can be seen as a mode of everyday practice of archiving. Listening to music in urban spaces allows people to archive their own urban experience with music into memory. Looking at music from the everyday life concept, music is connected with memories which can accompany people's everyday routines (DeNora 2000 & Johannsson, 2018).

### Sounds study

Characteristics of music are crucial components of this research. There are a number of people who listen to music just for entertainment, while others often have reasons as to why they want to listen to music. When it comes to reviewing the literature on music from a cultural point of view, scholars often discuss that music is one way to perform an identity (Czerijak, 2015, Ruud 1997). However, the major concern for this thesis is not rooted in the relationship between music and identity. It rather focuses on how connections between mood and musical experience are linked together.

For DeNora (2000), music is seen as a technological agency and conducted an ethnographical study of how music can enhance moods, create meaning and be a constitution of identity. Most importantly, DeNora's finding suggests that music as affective agency has capacities to influence on the bodily movement. While DeNora looks at mood enhancement and music as a whole, while there are a number of scholars only looked at one components of music such as lyrics and how it can affect a listener's mood, which suggests that content lyrics can play a key role in enhancing mood (Stratton and Zalanowski cited in Västfjäll 2001: 181). In contrast, melodies of music, keys of music including minor and major tones, tempo, and volume of music can be a considerable factor that can change a listener's mood (Hinn 1996).

Listening to music can be a force to shape one's daily life. Music can be seen as a mobilized resource for "producing scenes, routine, assumptions and occasion that constitute social life (DeNora 2000: 11), hence music can be also seen as an agency that can structure the day (ibid). From these respects, listening to music creates routineness in a listener's everyday life. In this respect, music can be seen as an agency that helps to shape listeners everyday activity. On the other hand, some scholars attempt a more phenomenological approach to analyse listening to music in daily life. Bull (2007) and Herbert (2011) takes a similar approach to conceptualise the relationship between listening to music and daily activity, however, Herbert's focus was broader analysis: perhaps music and personal experience as a whole, whereas Bull focused on urban contexts in relation to mobile music players.

## Space/place

Concepts of place and space are one of the most important components for the analysis in the later section. As it has been reviewed in some of the literature in the early section, environmental aesthetics involves walking. The act of walking has never been an individual phenomenon and walking always involves place as well as space. It is essential to explore place and space in terms of human geographical sense since this thesis's main focus is embedded in the walking in urban space.

Urban space is constituted of both “space and “place”. Although they have very similar meaning at a descriptive level, the distinctive difference is clear in the academic field. Hence, it is important to distinguish them in order to gain an understanding of the phenomena in a collect way. For Horikawa (2010), “space” is a heterogenetic environment which has no meaning that can be established, as well as make a meaning to anything (525). In contrast, “space” can be understood as a more abstracted environment than “place” (Tuan, 1977: 6). The concept of place is something that is protected with security, while the concept of space is something that is liberated (ibid: 3). Most importantly, Tuan discusses that the concept of “place” and “space” cannot exist separately, and they rather intersect each other, just as it been discussed: “we think of space as that which allows movement, then place is pause; each pause in movement makes it possible for location to be transformed into place “by giving it a geometric personality”(Ibid: 6 &17). The idea of compatibility of “place” and “space” is agreed by Jacobson who advocates “as a person lives life, one’s narrative begins to etch meaning on particular space, causing it to become a place” (2012: 56). In this sense, space can be transformed into place through experiencing it (Creswell 2009: 2). Therefore, individual experience of space can be seen as a key component between space and place. Experience is at the heart of what place means. A similar discussion contends that place is the point where subjectivity and objectivity meet, while place is where reality meets objectivity (Entrikin 1991). Yet this idea has been challenged by stating that place cannot only be understood on a mental level and therefore needs consideration of “sensual and physical performance in place” (Thrift, 2000 cited in Saar and Palang 2009).

Perhaps the concept of space seems to be a more abstracted term than the concept of place. It can be seen that space is subjectively meaningless to an individual, and it only can be transformed to place when an individual creates a meaning attached to space. Also, the concept of place can be something that is protected with security, while space is something that is liberated (Tuan 1977: 3). For instance, one way to look at “place” is to frame it as the environment that already has meanings and uses already established (Tuan: 6) From another account, place is framed as a meaningful site that is combined with location and “sense of place” (Creswell 2009: 1). Therefore, a sense of place often involves indefinite meanings that are associated with feeling and emotional attachment can be evoked when individuals think of a certain space (ibid). The media can play a key role in place making through representations by the media, and the historical contexts attached to certain spaces (Creswell 2009: 1-2). However, this can be criticised through discussing the notion of place as much more complex

and dynamic, that does not limit itself by framing the character of place as just an individual connecting memories to a certain place (Relph 1976:p.1). Rather “it seems that provides the context for places but derives its meaning from particular spaces (ibid: 8). Relph’s discussion takes an opposite stance to some human geographical thinkers and argues that “it seems that provides the context for places but derives its meaning from particular spaces” (8) and “a place is a piece of the whole environment that has been claimed by feeling” (142).

## Mobile media

These abilities to utilise music to enrich everyday activity in urban space has only become accessible with the development of mobile media. As a result, the relationship between spatial experience in urban space and people has become even more intersected with each other (Chikamori 2008: 147). In fact, studies around mobile media and urban experience have increasingly explored by a number of scholars (Bull 2000 2007, 2010, 2016, Hjoth et al 2012, Moores 1993, 2012, Ito et al 2007, du Gay 2001 and Fujimoto 2005,). For most of these authors argue that people’s everyday urban experience has changed with the invention of personal mobile media. We have witnessed people’s mobile media uses in urban settings; texting and talking to people on the phone, listening to music, or reading books have become very common behaviours in the urban space.

On the one hand, Bull’s study argues that music playing in headphones from an iPod can cause listeners to both engage with urban experience and disengage with a sensory urban experience by creating “personal sounds bubble” (2004: 354 & 2016: 307). Similarly, Ito et al (2007) discusses that the mobile media is able to create what they coined “Cocoon” which refers to mobile media’s ability to create a shelter that allows mobile media users to disengage with a physical place and the presence of the others in the urban settings (6). Although there are similarities between Bull and Ito et al’s discussions, the significant difference between them is that Bull’s discussion only focuses on music mobile media, while Ito et al discuss their idea of “cocooning” with all types of different portable media such as books, newspaper, mobile phones and music players. However, it does not mean one idea is superior to the other, in fact they are both helpful for contextualising how Spotify is used in the urban settings. Most importantly, Spotify can be downloaded as an app on not only laptops and PCs, but

people can install it on the phone as well. People often do multiple tasks such as texting, browsing the internet and social network activities while playing music on Spotify on the background. In that sense, perhaps, it is important to look at the characteristics of mobile phones, which leads to a discussion of “mobile media”.

Getting back to the concept of “cocoon”, it is discussed that people are often not fully interested in the in-between time of commuting in the urban space, and these mobile media are able to turn mundane and boring time into an enriched experience (Ito et al 2007: 7), and the mobile phone itself can also shut down unwanted interaction with others by transforming public space into personal space. In this sense, listening to music while using the mobile phone becomes a protection tool from obligatory noise that listeners experience in the urban space as well as enriching the experience of urban life.

In contrast to those scholars who see mobile media as protective resistance to the power of the urban environment, several scholars discuss that mobile media allows users to gain a pluralisation of settings. We often witness mobile phone users walking in the public setting while replying message or gazing the screen. Moores (2012) discusses his idea of “doubling of space”, which is originally expanded from Paddy Scannell’s idea that people’s experience of pluralising of settings on one moment. Mobile media such as mobile phone allow users to be at multiple places at one time. Mobile phone users can exist mediated space where they can connect with others on the phone through texting or phone call while occupying a physical place at the same time (ibid: 6). Bull’s idea of “personal sounds bubble” which mentioned earlier and Moores’s “doubling of space” both can be applied to the Spotify users. As will be discussed in the analysis part, one of the key components that will be illustrated is multi-tasking. Moores’s idea of the mediated reality of “doubling of space” is created when Spotify users communicate with others through texting, emailing and being in the online network, while Bull’s idea of the phenomenological reality of “personal sounds bubble” is created when Spotify users listen to music on headphones in certain public settings. By combining these phenomenological senses of mobile media influence on individuals, it can be argued that Spotify users can be framed that they are experiencing three places at the same time.



## Listening to music in urban space

Listening to music has become quite a common behaviour in urban space, since the development of the portable music player. The portable music player allows users to listen to music wherever and whenever. Most importantly, people do not just listen to music. Perhaps, listening to music can be seen as a cultural practice (du Gay 1997: 17-19). Regardless of if people self-consciously acknowledge the reason as to why they listen to music in the urban space, the behaviour of listening to music in an urban setting has been investigated by several scholars. Exploring influences of listening to music on people's urban experience has been studied both quantitatively and qualitatively. Taking Meng et al (2018)'s work of analysing it for instance, they conduct an interesting approach to analyse the relationship between listening to music and urban space quantitatively and explore effects on music and how it changes people's behaviour, and their findings suggest that music can slow down people's walking speed in the urban space. Perhaps, it is an interesting finding, yet not convincing enough to analyse this phenomenon. From this research's standpoint where it sees important to take listening to music as a cultural practice (du Gay 1997), Mend et al's work do not provide enough information to analyse the influence of music on people's urban experience. In fact, the result of their analysis is based on one song and as they acknowledge themselves the limitation to their work, it seems that analysing the relationship between urban experience by measuring the effect of a song does not provide enough findings to support their claim. Music is something that speaks itself (Adorno cited in Leppert 2002: 85). Perhaps, it is important to take a consideration of music genres and s reference of music in order to explore such a complex and dynamic relationship and empirically explore what is embedded in people's everyday act of listening music in an urban space could be more useful to contextualise it.

“The more sound the more the immersive the experiences” (Bull 2007:102). This is a true statement, and I believe that film soundtracks are a great example. Films always add a soundtrack or sound effect to enhance a sensory experience of the urban space as well as mood or even mimicking a character in a film (Bull 2000: 95), and this makes audiences experience differently with the sounds and without the sounds (Herbert 2011: 59). In this respect, listening to music in urban space may become a cinematic experience by adding one's own soundtrack into it. Bull called this phenomenological concept as “aestheticisation of urban”, and it can “creates the world as an imaginary space, a projection of the desire of the

user formulated within the cultural remit of the stock of their imagination which is mediated through the attendant sounds listened to” (Bull 2000:188). Hence, portable music play can allow users to become an aesthetic agency (DeNora 1999: 45). Some scholars focus more on the relationship between recalling memory and listening to music. From another point of view, people often discuss music as a tool that is able to bypass their memory in the past to the present. Perhaps, one of the most common causes of this relationship is music as a medium to recall a person such as a friend, parents and partners (DeNora 2003: 61). Yet most importantly, listening to music in urban space allows people to archive their own urban experience with music into memory. Looking at the music from everyday life concept, music is connected with memories which can accompany people’s everyday routines (DeNora 2000 & Johannsson 2018).

One way to explore the connection between music and urban space is to frame the portable music player as an agency that can provide owners with an unprecedented agency and power that allows themselves to control the concept of time and space through listening experience (Bull 2005). Using portable music players in urban space offer de-routinalisation of time by giving the agency to control feeling, and observation of space and time (ibid: 344).

Individuals can transform mundane and routine commutes into unfamiliar, “the media have helped link these two areas of daily life together in unexpected way for many people” (ibid:p.345). With the help of “sounds bubble”, the space that users habitually go through in their everyday life increasingly loses a sense of significance (Bull:354 and Patton 2003). Similarly, Hosokawa (1984) discusses that listening to music on the headphone gives listeners a sense of protection, and interaction with others on the street becomes less obligatory when you have the headphones on. Both Hosokawa and Bull’s idea of the urban experience of Walkman and iPod seems to be an appropriate approach for this thesis (2000 & 2007), however, it cannot be dismissed the fact that their study needs to be updated.

## Spotify

By borrowing a term from Bolter and Grusin (1999), Spotify has certainly put iPod and Walkman behind in the past through “re-mediation”. For example, iPod users often prepared playlists before the commute or a trip (Bull 2007), whereas Spotify does not require the users

to prepare a playlist beforehand, because they can conduct the playlist creating process whenever they are on the smartphone, even while on the move (Werner, 2018: 147).

Sounds has always been attached to our everyday life, and it has always been helping us to manage our moods and to create connections with other people (Hendy 2013: 324 & DeNora 2000). Although the ways in which music is perceived by people has not made a great change, the ways in which people listen to music has been making a transformation throughout time. We as listeners have been given a task to transfer how we make use of music in everyday life setting each phase of the transformation. Through “re-mediation”, we have been witnessed new media replacing and re-shaping the media from the previous generation (Bolter and Grusin, 1999). Although Adorno discusses that the phonograph is a privatised medium, since it allows people to listen to music in a private setting whereas music was a highly collective experience, because it was played in live in concert halls (cited in Leppert 2002: 233-234). Yet, perhaps the most significant change seems to be the time when music becomes digitalised. The development of the digital music format has made it portable, thus the relationship between music and people has become personal than ever. From one respect, music can be seen as a co-presence with people’s daily lives and the development of streaming music service brings them even closer (Johansson et al 2018:1). Music was something that had been played by the band with live sounds a few decades ago. With the development of recording technology, vinyl had become a dominant music format, which is followed by CDs. Although personal stereo music players such as tapes or CDs were introduced some time ago before mp3 music players, they were plagued with several problems with the quality of the sounds that limited the smooth listening experiences, comparing to mp3 music players (Simun 2009: 922). Mp3 was introduced in the next phase, and it is arguably the most distinctive transformation (Johansson, 2018: 12). Of course, the music business experienced a significant transformation, but it is not only the business model that changed but listening activity also experienced a transition (ibid). Mp3 music players allow users to carry unprecedented amounts of music in one handy device that was impossible to do before mp3 players were introduced (Bull 2005: 344). Yet, the song capacity that can be contained in one handy device increasingly expands due to the development of streaming music services and platforms: from the “unprecedented amount of music” to “virtually unlimited library of music” without time limitation of uses (Geoff 2016: 48). In fact, “music

streaming, as a practice, can entitle rather different means of experiencing music” (Johansson 2018:2).

A dramatic cultural shift in listening activities took place since streaming music came out. There has been a greater number of scholars analyses this shift from different angles. Firstly, the sense of ownership of streaming music services have been discussed by several scholars. Johansson et al (2018) sees listening to music through streaming music services as a cultural practice and most importantly, the sense of ownership of music becomes blurred, comparing to the mp3 music generation to when the users could own music-files to listen to them on the portable device (ibid: 35). Therefore, “zero ownership and on-demand access to a virtually unlimited library of music via a disconnected financial transaction” due to the introduction of streaming music services (Luck 2016: 42), while Johannsson’s finding suggests that many users do have a thought regarding ownership of music on Spotify (37). However, as this research discusses in the later section, non-material forms of digital music can transform itself into a sense of material objects, when Spotify users make personal playlists that have potential to recall a memory of certain time and space of the past. Belk’s concept (2013) of collection and materialism is a helpful framework to contextualise how Spotify users create their playlists because it leads to a discussion of collecting.

From a different point of view, Roy (2014) explores dematerialisation of music on streaming music by how digital archives culturally change the shape of memory, while, Åker (2018) discusses Spotify and its power relation between the user and Spotify itself. Åker refers to Spotify listeners listening activity to “strategies” and “tactics” by referring to Michael de Certeau’s idea of “practice of everyday life”(85). Åker sees that Spotify users conduct “tactic” by “the users incorporate these products or service into their daily life in different ways” to challenge “strategies” which is seen as “deliver(ing) product or service to users based on predicted need” (85).

### Listening activity in mediated space

Privacy of a user’s listening activity on music players from previous generations were promised, in fact users enjoy “a secret in the form of mobile sounds” (Hosokwa, 1984:177). This secret of listening activity can go back to when the Walkman was first introduced.

Hosokawa describes that people know some people were listening to music on Walkmans but nobody gets to know what they are listening to (ibid). In fact, it applies the same with iPod. However, this promise of the secret of listening activity on the “personal” portable music player has come to the end, at least on Spotify. Spotify offers users a mediated place on its platform where the users can interact with each other, and it also provides twitter alike features which a user can start following friends through Facebook. Once a “follow request” is permitted by the parent user, listening activity of the user can be watched. Indeed, it is a fact that some users are reluctant to have their listening activities seen.

This leads to a discussion of the relationship between song selection and identity. The mediated space on Spotify is not simply just an interactional place with other users. Firstly, Spotify offers new uses to register an account through a Facebook account, which results in Facebook posting listening history and activities such as creating and updating playlist on the news feed on Facebook (Kant 2015). Kant found out that Spotify’s automatic update on Facebook account is not always an ideal function for some users. In fact, Spotify no longer asks new users for their Facebook account to register to it. However, Kant’s finding is still useful to frame what extent user’s privacy is protected on Spotify. Her findings suggest that Spotify’s automatic post on Facebook influences on people’s awareness of identity relating user’s song selection (ibid). Kant’s research suggests that some users advocate that they need a freedom for music listening experiences. This resulted in, not only Spotify to stop asking for new user’s Facebook account but Spotify introducing “private session mode” on the platform. Private session mode is a function that users can put themselves in an offline mode so others cannot see one’s listening activity, and it can prevent Spotify to post one’s activity on Facebook. Kant’s finding leads to the concept of music selection and identity. Selection of music and listeners identity are often interrelated with each other. In fact, music preference reflects social status and class (Bourdieu 1984, Hesmondhalga 2013 and Frith 1996).

Meanwhile, Prey sees the mediated space on Spotify as “abstracted space” which is referred to Lefebvre’s idea of space, (2015: 2). Capitalise “abstracted place” coined by Lefebvre, which refers to the place which is distorted by multiple authorities (Lefebvre 1991: 51). Spotify is a profit pursuing company even though they provide a significant amount of music at an extremely low monthly fee. Prey frames Spotify’s business strategy as a capitalist force and also sees the mediated space where Spotify provides songs to the users as an abstracted place. This abstracted place can be a platform that a driving force through algorithm tries to

maximise profit through song suggestion and brand advertisements (ibid: 7). From Prey's point of view, the platform where users and Spotify exchange value is a place where constant production and consumption takes place.

Furthermore, Spotify tracks users everyday listening activities and they often produce advertisements based on their findings of what they are listening to at a specific time of the day.

If users are listening to, say, electronic dance music every morning, early in the morning, Spotify can be pretty certain that the user is running or exercising, and depending on the frequency and repetition of listening habits, we can know precisely the best time to serve an ad related to fitness. [Liu, quoted in Rowley 2014 cited in Prey 2015: 8].

For Prey who discussed the social mediated space on Spotify referring to Lefebvre's idea of place, the mediated place provided by Spotify is constituted of multidirectional capitalistic forces. Therefore, from this point of view, Spotify can be seen as a listener of exploitation under a mode of capitalism. People increasingly become "passive listeners", (Luck 2016: 42), and suggests that "hyper-targeted recommendation and discovery tools to further reduce analysis paralysis and the so-called paradox of choice" (ibid: 57). However, from another point of view, Spotify and its mediated space provide a way to empower the listeners (Baym, 2010: 178). As it will be discussed in the analysis section, Spotify users often negotiate power with their personally made playlists, and it seems to suggest that having a clear understanding of their selection of song is a factor that gains power as opposed to what Geoff describes as "hyper-targeted recommendation" (ibid: 57). This research believes that applying Michel Foucault's concept of "knowledge and power" and "antagonism of strategy" (1982) is a useful framework to analyse where the power is situated between users and Spotify as a platform.

Spotify allows users to interact each other on the platform, and activities such as creating playlist together, rating songs, sharing songs with others through other social media platform via Spotify can be discussed by users as an empowered agency. In fact, having given a significant much a song pool on the platform by Spotify, even the ordinal users are able to find and share music much quicker than major music labels are able to do (Blank & Reisdorf,

2012: 539). Therefore, the power relation between the users and Spotify is very much a blurred phenomenon (Åker 2018: 95).

## Methodology

This research is going to apply a non-method centric approach to analyse what is embedded in the audio experience with Spotify and how it is experienced by individuals in everyday life through the quotidian of walking in urban space. The social constructionist approach of challenging “taking for granted” which sees the world as objective phenomena (Burr 2003: 2) is placed as a foundation to this analysis. The phenomenological approach of analysing individual “lived experience” in relation to urban space is going to be conducted (Creswell 2006: 57). This section is going to demonstrate how this research is designed to achieve its research aim, and how the data is collected and carefully examined.

## Social Constructionism

This research does not have the intention to explain a phenomenon of the connection between listening to music and walking in the public setting. Instead, this thesis is interested in the individual subjective meaning and knowledge that is embedded in the individual experience of listening to music in urban space. Social constructionism believes that “Everyday life presents itself as a reality interpreted by men and subjectively meaningful to them as a coherent world” (Berger and Luckmann 1991:33). Social constructionism is interested in a complexity in individual subjective experience rather than approaching in taken for a granted manner (Burr 2003: 2). Having interviewed nine informants in the cosmopolitan cities of Copenhagen, Lund and Malmö, each individual having differences in values, differences in meaning of listening to music in the urban is significant, which also indicates that people tend to have a different background from different types of societies. Social constructionists believe that the essential approach for understanding individuals is to analyse people (Galbin 2014: 85). Moreover, the tradition of the social constructionist approach is to take a cautiously sceptical stance towards “how the world appears to be” (Burr 1995: 2). This research whose main focuses are individual inner experience and sensation through full body experience in

urban space. In this case, this research claims that taking a social constructionist approach as a foundation of the analysis is the most appropriate framework.

This analysis's main interests are rooted in listening to music and the practice of walking. Music is one of the good examples, because "we think of some music as 'classical' and some as 'pop' does not mean we should assume that there is anything in the nature of the music itself that means it has to be divided up in that particular way" (Burr 1995: 2). Therefore, it is highly subjective that each individual has often totally different meaning towards different genres of music, just as one's understanding of certain music as up-tempo music could be interpreted as low tempo music by others. Similarly, the practice of walking experienced by individuals also needs not to be framed in a taken for granted manner. "the world we inhabit and our relations to it 'are not simply and self-evidently there' – rather, participants 'actively construct the world of everyday life and its constituent elements' "(Gubrium and Holstein, in Hosking 2011 cited in Mckerrell 2016: 425). Berger and Luckmann's discussion of social constructionism is helpful that is giving us the insight to frame a complex cultural practice of walking.

The reality of everyday life is not, however, exhausted by these immediate presences, but embraces phenomena that are not present 'here and now'. This means that people experience everyday life in terms of differing degrees of closeness and remoteness, both spatially and temporally. (Berger & Luckamann 1991: 36). In this case, social constructionism believes that their interests are not only exploring individual walking experience in relation to surrounding environments, but this research requires analysis beyond what our experience in the very present moment and investigate multiple aspects of "closeness and remoteness" of spatial and temporal experience of informant's everyday life with Spotify.

## Phenomenology

Following social constructionism, a phenomenological methodological frame can be applied in this research. Phenomenology is a philosophical method that attempts to explore people's experience in a particular situation. Music is such a subjective phenomenon that individuals barely have the same experience even if the same songs are listened to in the exact same



settings. One of the classic phenomenological scholars, Merleau-Ponty, argues in his famous book “Phenomenology of Perception, “the world is not an object such preface that I have in my possession the law of its making; it is the natural setting of, and field for, all my thoughts and all my explicit perception” (pp.-xii). Merleau Ponty further argues that “truth does not ‘inhabit’ only ‘the inner man’, or more accurately, there is no inner man, man is in the world, and only in the world does he know himself” (xii). This is true because it can alter the individual experience in a particular situation. Phenomenologists see body and mind as separate entities and looking at how individuals are experiencing streets and framing music as additional elements to their walking experience, which will be a key factor to study in this thesis.

By designing this research in a phenomenological framework, this research believes that it will provide comprehension of what space and listening to music produce to individuals and how it transforms an experience of physical reality into meaningful and personal. According to Bull, it can “overcome these theoretical and empirical restrictions through a combination of phenomenologically inspired ethnography coupled with a dialectical understanding of social experience” (2001: 211). Therefore, applying phenomenology provides a flexible approach to analyse these research findings, rather than depending on theories to narrow space for this research to take an inductive approach. Lastly, as it will be discussed in the following section, looking at Spotify itself does not help this research to achieve its aim. Phenomenology’s major interest is embedded in individual experience in a certain practice, and in this case, musical and urban experience. Inspired by Shaun Moores’s idea of phenomenological geography-which analyse individual understanding of a place- framing place as “practical, experimental accomplishment, as something more than location” (Moores cited in Krajina et al 2014: 690). This thesis believes that analysing the practice of walking and listening to music that is highly mobilized cultural contemporary everyday activity, the non-media centric approach would be a helpful approach.

### Non-media centric approach

As Moores argued, the major advantage of conducting a non-media centric approach

is its usefulness in creating a greater understanding of “significant interconnections between some very different mobilities”, which are often dismissed when media-centric approaches are utilised (Krajina et al 2014: 690).

Furthermore, David Morley named this type of approach the “non-media centric approach”, the major characteristic of this approach is to remove media as a central concern for analysis, rather the focus is targeted on how individuals experience media in their everyday lives (ibid).

Shaun Moores argues that the non-media centric approach is a useful framework for analysis because it has a greater potential in uncovering the relationship between mobile media and experiences of walking in urban spaces (2012:p.107). The main advantage of this approach is its ability to uncover “media and their uses in relation to the range of other technologies and practices (Moores cited in Krajina et al 2014: 690). In this respect, according to Moores (cited in Krajina et al 2014: 690), the non-media centric method is the most appropriate approach, since this paper’s main interests are in analysing Spotify users and their technological practices in everyday life settings.

Therefore, this research will put an emphasis on how listening to music on Spotify is experienced by individuals in everyday life. This research believes that this non-media centric approach will provide a detailed understanding of how the act of listening to music Spotify is experienced by people in everyday life in an urban space.

### Case study

Case studies are not required to explain a phenomenon with complete accuracy, rather it needs to be a framework for discussion (Yin 2002: 2). In this respect, Spotify or streaming media services may be able to provide an insight into how the audio-listening experience is experienced in everyday lives of urban areas.

Yin further argues that selecting a case study is appropriate when the work is not aimed at specifically answering a research question. Rather, it seeks to analyse experiences and events from a participant (or participants), by asking questions to gain an understanding of “how and why” contemporary sets of events are created. (5-9).

Moreover, Bent Flyvbjerg argues that case studies can allow researchers to gain more “subjective and arbitrary judgement”, which provides a closer look to “real-life situations and test views directly in relation to phenomena as they unfold in practice”. (2001: 82). Thus, by introducing case studies in this analysis, a more open-ended discussion about the culture behind audio streaming in urban spaces will be established (42-43).

### Go Along or Walking Interview

“Go along” is a combination of both participant observation and interviewing which allows the researcher to walk with the participants and observe how they usually act in an environment (Kusenbach 2003). In fact, it allows researchers to experience what informants are experiencing simultaneously (Carpiano 2008). Applying this method to urban studies has a short history (Milligan 1998 cited in Kusenbach 2003: 456), compared to other qualitative social scientific approaches. Therefore, since the “go-along” method is not a commonly known method like interviewing and contents analysis, the elements of this method need to be explained further.

A “walking interview” is one of the most preferred methods that can explore informant’s mundane everyday life behaviour on a walk. The act of “walking” is the most fundamental practice to be investigated during a walking interview, and it needs to be stressed that “walking” is not an independent phenomenon when this interview takes place.

Walking involves the notion of place, and they cannot be separated (Springgay and Truman 2018: 16-17). As mentioned earlier, there have been discussions over what constructs a “place” and “space”. Following the concept of Phil Jones and James Evans’s idea of a “place”; people often associate their personal meaning to an abstract space, therefore “places” are often a subjective phenomenon (2012: 850). Furthermore, from Jacobson’s account, people create their own narrative on certain “spaces”, and once narrative is added onto the space, it transforms into a “place” (2012: 56). Referring to Springgay and Truman’s idea of “space and place”, walking as well as listening to music, therefore, can be seen as a way to transform an abstracted space into a place by adding personal narrative to it.

Kusenbach (2003) illustrates five elements that the “go-along” method can offer to researchers; “perception”, “spatial practices”, “biography”, “social architecture” and “social realm”. Firstly, “perception” can highlight how Spotify users interpret their subjective experience of space and how music can affect their perception in relation to the space (p.468).

This is fundamental and one of the most important parts of what this research aims to understand. Later in the analysis chapter, it will be illustrated that analysing “spatial practice” allows this research to gain knowledge of how music affects informants’ bodily experiences within urban settings (Kusenbach 2003: 469). De Certeau (1984) argues walking in the city creates a narrative which constantly induces individuals to ‘write’ and ‘re-write’ their memory, therefore walking creates biographical moments (Kusenbach 2003: 472).

Gaining knowledge about informants and “social architecture” is also fundamental for understanding informants’ “...personal connections to places and people in the environment” (Kusenbach 2003: 475). Finally, “go-along” can highlight ‘social realms’. In other words, “observations of social encounters during “go-along” with informants emphasise an additional aspect of social realms that have not yet been fully investigated: the autonomy of place in shaping social interaction” (476)

An individual bodily sensation cannot be hypothetically analysed, because “it is built up case by case, through empirical attention to the explicitly temporal matter of bodies in action (in real time).” (DeNora 2004:p.76). the bodily experience happens in a very spontaneous manner, and as it later mentioned in this paper, musical experience affects informants very spontaneously. Most importantly, the ‘go-along’ method does not only simply allow researchers to analyse ‘walking’ practice and experience of perception with music.

It is also a practical approach to observe informants’ digital experiences on mobile media (Jørgensen 2016). Spotify is not simply a music player; Spotify is a platform that needs to be installed on mobile phones or computers. As can be seen in public, Spotify is being used while listeners are also texting or surfing the web; in other words, Spotify users are often multi-tasking, which is a spontaneous act. They do it without consciously realising they are, hence the “go-along” method shines here and is able to reveal the habits of Spotify users. I

light of this, the “go-along”/ “walking interview” methods are the most suitable approaches, for understanding the Spotify listener experience. Especially if the interests are rooted in ‘place and spaces’, the go-along method is useful since its design is to explore daily practices and experiences of individuals, in relation to their ‘place and spaces’. Something that conventional interview methods often miss out on (Kusenbach 2003).

Furthermore, a central part of a phenomenological study is to look at spatial experiences and interpreting these experiences. Go-along enables researchers to “observe their informants’ spatial practices while accessing their experience and interpretation at the same time” (Kusenbach 2011: 154). The go-along method is also useful when unpacking social constructive knowledge in relation to walking on the urban space because it can “seek to harness the relationship between human and place to uncover meaning and understanding of the lifeworld” (Anderson 2004: 255).

Taking a walk along informants is very useful to analyse the walking practice experienced by informants, which allow them to discuss their bodily knowledge and experience and memory about the urban space (O’Neill 2017: n.p)Of course, it is doable to get information by conducting “Semi-Structured” interviews. However, informants can only answer questions with answers relative to their own urban experiences. Recalling the time and place in relation to the informant’s experience in the past, therefore interview materials are not ‘rich’ as conducting a go-along interview.

### Semi-Structured interview

The main target of this research is to gain knowledge of how an individual’s value and experience listening to music in an urban space. According to Byrne, conducting interviews can lead this research to achieve the aim. The exclusion of quantitative methods is legitimate because investigating human behaviour is too complex and highly difficult to produce data with comparable numbers (Postman 1988 cited in Brennen 2013: 6). Brennen further argues that conducting qualitative analysis can highlight what is embedded in human relationships and values in communication (Brennen 2013: 4-5).

Among the many qualitative methods, this research selected one-to-one semi-structured interviews, because it allows for informants to discuss their experiences in greater depth, (Byrn 2012: 208). Leading to a richer understanding of the Spotify listening experience. Therefore, it is important to create a healthy environment and encourage the interviewees to speak, avoiding Yes or No questions (Byrne 2004: 216). For the sampling, 9 interviews plus three pilot interviews were conducted. The sampling process is done in a snowball manner, some informants are helpful and able to find more informants within their friend-work circle. Although the snowball technique might potentially end up gathering similar types of individuals (Byrn: 218), this research confirms that it was not an issue. Conducting the pilot interviews certainly helped to re-think and re-construct the interview template. This essay attempted to have a gender balance, which was fairly successfully achieved: 5 males and 4 females and aged between 24-30 were interviewed. Utilizing coding process was highly helpful to “make sense of the data” (Rivas 2004: 367). Open coding with inductive and deductive approaches were chosen. No stages of coding were ignored, descriptive coding, analytical coding, creating sub and sub-subcategories to draw a conceptual map and creating themes in order. The following themes were extracted from the coding process:

- Selection of music/songs in relation to mood
- The bodily experience of walking with music on urban space
- Influence of temporal relation in song selection
- Playlist making and everyday life and its value

## Method

Since this is a very new approach to me, this research conducted three pilot interviews to aim for an organic development in “go-alone” interview skills. Field notes are kept updated after each interview, these notes were highly useful to analyse what could be improved in the following interview (Phillipi and Lauderdala 2017: 383). As suggested by Phillippi and Lauderdele (2017) field notes were taken, which included weather conditions, the character of place and space, the surrounding environment.

Goffman (1989) who suggested taking a note “loosely and lushly” provides an insight to a “richer matrix to start from”. Eisenardt (2002) argues that being flexible in note taking is

more important than write down what seems most important in the moment, because it will never be certain what will potentially be useful from the interview (cited in Bazely 2003: 68). Having been inspired by Goffman and Eisenhardt, field notes are taken in an open and flexible manner, instead of strictly taking notes that are thought to be important.

One of the advantages of taking field notes during the go-along method is that it helps to develop an organic interview layout. “Through repeated observation and extended time in the field, researchers may begin to see aspects of a phenomenon that participants may not be aware of explicitly and, therefore, may not report during an interview” (Becker & Geer, 1957; Flick, 2014 cited in Maharaj 2015: 117). Having taken notes about the detailed information that informants discussed, it gives more confidence in the research’s design stage.

Following the guideline of Carpiano who conducted that go-along researches with a preparation of a list of open-ended question in advance, interview questions for the go-along method were designed (cited in Kinney 2017:2 ). However, having a set of questions in the same manner as a semi-structured interview did not provide richer information. After the second pilot interview was conducted, the method was structural changed, I decided to get rid of the interview questions to be more flexible and spontaneous. Allowing this research to extract richer information and from the informants’ answers.

In addition, after the first interview, two more changes in interview techniques were adopted: First, audio recordings were made, because there are limitations to note-taking while walking. Recoding both the interviews and noise of the space on my mobile phone while taking notes on it during the go-along made it much easier to recall the character/feeling of the space. Second, after the first informant sent me a list of the songs they listened to that day during the interview, including songs that were skipped during the go-along process. I decided to ask the following interviewees to list the songs that they listened to because it is helpful to understand what kind of music was listened to. Especially when some interviewees discuss the significance of those songs in relation to the space and place. In contrast to the go-along method, the semi-structured interview is had the same set of questions to each informant. Two phases were designed, questions that were not possible to ask on the walk and reflecting on what was seen throughout the walk. In addition, the informants were encouraged to discuss what they were experiencing with music in both in their mental states and physical setting while walking in the urban spaces. In short, questions as to how informants create their

playlists, and their everyday engagement with Spotify is asked in the semi-structured sitting interview.

The interviews were taken place in three different locations in Copenhagen, Lund and Malmö throughout March 2019. The original design of this research was supposed to be held in the Copenhagen and Malmö area because this research believed that the bigger cities have more elements embedded and are more urban. However, due to a lack of time, Lund was also included in the sampling location. The go-along method is often designed to be held in places where informants are familiar (Kusenbach 2003: 463). In fact, the main research concerns itself with the individuals rather than the characteristic of the cities. Therefore, the subjective experience of the informant is more important than analysing what the city can offer to individuals. However, it could be argued that Lund is not an urban space. I found that it did not have much of an impact on findings, in fact some of the data collected in Lund was as rich as that collected in Copenhagen. Furthermore, a broader character of samples covers from students to entrepreneurs, casual music listeners to composers. This research designed does not to only focus on one particular group of people, such as music lovers or music students, heterogeneity in individuals is allowed within the sample. This range of informants gives an insight into the broad range of different listening techniques/methods in relation to everyday life.

Ethical concerns of anonymity cannot be removed, and consent forms are provided to each participant, which asks for their signature and if they prefer being anonymous in this work or allow this research to use their names. According to Kinnely (2017), confidentiality is a central concern in the walking method (3). Also, geographical locations can be an ethical concern in go-along (Kinney 2018), and there are two ways of conducting go-along and walking interview: “researcher driven” and “participant driven” methods (Evans and Jones cited in Kinney 2017: 2).

Although the interviewees were asked to meet familiar routes or place that they dwelled quite frequently was asked, the time and the location of each interview, the meeting place was decided by each interviewee for ethical concern. Also, the interviewees were given full agency on their activities during the go-along, which means the decision over direction and routes were drawn by the interviewees, and they have given an agency to stop interview anytime. Therefore, referring to the framework of go-along by Evans and Jones, the method



that is designed for this study as well as considering concerns surrounding ethics is “participant driven” go-along method (ibid).

The non-media centric approach is the most useful approach to analyse the individual experience of everyday audio listening activity. Moreover, as it is demonstrated thought out the section, conducting a go-along method and using semi-structured interview is the most appropriate approach to phenomenologically analyse individual subjective experience of listening to music in urban space. However, this approach is not done without any limitations. Individual experience of listening to music and walking in urban space always differ based on time of the day, what informant going through in their life at the moment when the interviews were taken a place, and the weather condition also needs to be taken into consideration. These factors might be a potential factor that makes a difference in their urban experience. Having acknowledged limitation in research design, the research design collects a great resource material to move onto the analysis, which will be critically discussed in the next chapter.

## Walking within urban space

As it is discussed earlier, regardless of whether individuals are consciously aware or not, walking is full body experience. Individual use eye sight to see the environment around, ear to hear the noise around, legs to walk on roads, skins to feel weather temperature through sensational feeling. This is going to be the central focus of this analysis that will be discussed in this section below. Instead of targeting Spotify itself as a central concern for the thesis, this analysis is going to operate a “non-media centric” approach that will put an emphasize on the act of individual’s walking with music within urban space as a central and starting point of this analysis. Conducting a non-media centric approach is useful because it does not only highlight how the interviewees walk with music, it can also unpack the interviewee’s practice of song selection and how their song selection is influenced by mystery of their everyday life. This analysis section is divided into four categories: “selection of music that influenced by mood”, “music as an agency to influence how listeners walk within urban space”, and “Song selection and listener’s temporal relationship”, and “the value of playlist”.

## 1) Dealing with urban space through music's influence of mood

As it is discussed in the earlier section, music is a factor that can impact on people's change in mood. A study suggests that individuals use music for a maintenance of their mood (Slodoba cite in Nussbaum 2008: 47). Although this thesis's findings suggest that Slodoba's statement is true, it seems to be much more complex and dynamic when analysing how music affect listeners moods and involving walking and characters of urban space together.

In this section, this thesis frames music, urban space, and listener's mood as separate agency and it will unpack how these three elements intersect each other in multi-directional manner. This frame work is useful, because as it will be illustrated throughout the section, those three factors continuously affecting each other. Therefore, the intersection of agency of listener's mood, urban space, and music itself can be explored clearly by separating them apart. Firstly, a relationship between music and listener's mood are explored.

I feel like Its kind of makes my mood go up a bit. As soon as I turn the music on, then it's just hard to describe but it gets me to A better mood, kind of. I am actively listening to it, so I go away from sitting in the school working, to put them on. It made me happier and relaxed. (Sanjin)

This is an intuitive and natural reaction when he wears his headphones to listen to some reggae music on the street. There are two ways to frame Sanjin's context. On the one hand music becomes an external agency that affects his mood by enhancing his feeling in a positive way. Music also plays a role to relax himself, especially the fact he was studying at Economic library until this interview took place. On the other hand, Sanjin actively tries to make a relationship with music for a maintenance for his mood (Slodoba cite in Nussbaum 2008: 47). In this case, it can be framed as Sanjin himself as an active agency that have control over his selection of music. In addition to power of music in Sanjin's context, music can be utilized in more powerful manner that music plays a key role to boost power to listener's mood, which Dan will illustrate below.

Additionally, you cannot remove state of the mind by adding the music, but certainly its notches by emphasizes the mind you have. If I feel I can do this, I go to exams then you listen to some sort of music that complement the feeling, it's just going be more power full, this is what I really like about music, music is a wonderful instrument. (Dan)

Dan is a male entrepreneur who works at Copenhagen who also produce his own music. From Dan's context, his mood is more powerful, and he has an absolute control over his selection of music. In a way Dan explains his understanding the power of music, listening to music can be argued as a factor that enhance his performance by giving an example of exams. Instead of music to let it dictate listener's mood, mood clearly influences his choice of music. Dan himself as an active agency that utilizes music as a tool to enhance what he describes as enhancing "mind". Perhaps, these two cases which draw simple relationship that music as an agency to affect to mood and oppositional manner can be framed as the simplest and foundation to contextualise relationship between listening to music and listener's mood.

In this section, the third agency of "urban space" will be introduced; crowded urban street of central area of Malmö is framed as the third agency following, listener's mood and the power of music

We are walking towards to Malmö central area, he is on his way to get a graphic card, it is surprisingly busy for Monday. As we walk towards the central area where all the clothes and shoes shops are, we come across with people from charity organizations. (Field Note on Zakarias)

It does not have to be happy song in the music, but really good music always gets me into the good mood. Most of the time. Then I would not be as annoyed for example tripping on the bike or something. I tripped from the bike a lot when I had other shoes. This rubber kind of stack me in there (between the small concrete all the road), but anyway these people (charity people), I would be much friendlier like "no thanks" but instead of like "oh fuck", or maybe not even say hi! So, music is definitely really a good way of sort of good mood or you less annoyed. (Zakarias)

Zakarias describe two situations that often makes him hostile in the central area of Malmö, which are falling down to the ground and dealing with a group of people who aim to raise money for a charity. Zakarias further explains how music can enhances his mood that result in helping himself to become friendlier. As it has been discussed earlier, music can play a key

role in enhancing mood when people dealing with everyday mundane activities (DeNora 2002). However, this finding suggests that an agency that music obtains over listeners is able to influence not only listener themselves but the space where listeners are going through in a very positive way. Increasingly partialized media technology play a key role in structuring a dynamic relationship between media users and urban space (Bull 2007: 38). Zakarias further describes how listening to music helps him to maintain his mood in a better way to deal with these situations. In this case, power of music is so powerful that can transform experience of walking within unpreferable place into at least slightly better way.

### Aestheticization of place with music

Every time we move somewhere else we have to create new connections. Sometimes this happens easily, without any particular effort; sometimes one really has to work in order to find one's place in a milieu. (Haapala 2005: 46)

Similar to Zakarias's discussion above, the observation of how Karolina who lives in Copenhagen central area will open up a discussion of how listening to music can transform public urban space into her private space.

In the bright sunny day in Copenhagen central area, we were walking on the road that she usually uses to commute to Copenhagen central station. Quite lot of people were walking outside while others were having a coffee or tea outside of cafes and restaurant. (Field note on Karolina)

Karolina changed her music, because she does not like the song that was played in the moment and describes it as "just not my thing". After an advertisement was played, she chose a song called "Cross the Room" by Lyon Odessa featuring with Lyon Bridge which she describes as "power of just being like I am here in this world, and I should be thankful". This causes a sudden impact on her mood that play a key role in enhancing her experience of the particular areas of Copenhagen central area that we were walking through.

I can see another thing just came to my mind, the sun is more here. This is the very positive song, when I walk in the street of Copenhagen, and especially my neighbourhood, I really like now. It is Saturday right. These people are going out for a coffee or brunch. I have not experienced this with the city back home, well whatever the reason is. But this song really matches with what is

happening now, maybe not here because it is a parking area right! But you see people having a coffee outside or having a brunch, so again this fit with the song that came up. One thing I do really appreciate is searching when I either playing myself or listening to music, freedom daily whatever you know, that you experience. So, it is very cool that we can be listen to music and walking down the street, and still feel the liberation.

It is also especially I'm listening to this, I don't know who this is, it just one them from this playlist, but it makes me feel like sort of there is this freedom and I can embrace the city and there are so many things. I like meeting people, and I considered myself as it. And this kind of song can give positive vibes, like all people are my friends. (Karolina)

In Karolina's context, a sudden and spontaneous establishment of relationship between her mood and her urban experience is created through her audio listening activity. She describes listening to the songs that she selected around the Meat Packing district next to the Copenhagen central station gives a sense of "freedom" and "liberation". Haapala's argument of one's ability to transform place without personal meaning into meaningful which can be linked to Michael Bull's idea of aestheticization of space. In fact, this can be applied to Karolina's audio and urban experiences. This aestheticisation of urban space through music "create(s) a privatized sound world which is in harmony with their mood, orientation and surroundings, enabling them to re-spatialised urban experience through a process of solipsistic aestheticisation" (Bull 2012: 533). Her selection of music which causes an enhancement to her mood, which dictates her mundane and deeply familiarized place, and transform into an extraordinary experience. Her selection of music that is played on her headphones certainly "create a privatised sound, which is in harmony with their mood, orientation and surroundings, enabling them to re-spatialise urban experience through a process of solipsistic aestheticisation" (Bull 2010: 58). Individual experience of the public space can be transformed into 'our own', when individuals establish a significance and personal meaning with a space (Haapala 2005: 44). In this respect, listening to music can be seen as a powerful factor that transforms a public space into the place by creating some sense of meaning and significance to her. Karolina's context which describes her urban experience with listening to music in her headphones as "liberation" and "freedom". Therefore, listening to music gives an agency to Karolina by allowing her to transform her urban experience into an extraordinary environment through sounds of her selection of music.

Similarly, following quote frames what sort of influence music has when the informant Jack walks in the street:

It creates like a mental space in the mood maybe, I will escape the reality of what is going on. Some of the thing would be like escape of the sounds reality of what is going on. So, sounds outside of what I was listening to. Cars, people, back ground noise, dogs and this sort of things. Then, it creates new reality by having just being able to listen to the music. So it is not like everything slow-motion, but rhythm of the music it creates like new mental space. So block out the noise outside then, music becomes the only noise. This is what I mean by mental space..... having a gap between home and work. Music create this sound scape or create this transition period of between home and work. (Jack)

In contrast to Karolina who express her appreciation of her selection of music that enhances her urban experience of Copenhagen central area, Jack discusses it in an opposite manner, and explains how music becomes a practical tool that can shut down things around him in urban environment. Jack is a student who studies law at Lund University. Jack describes the rhythm of music creates what he refers to as “mental space” when he walks in the public space. Jack refers “mental space” as an affective element that can give a pathway to escape the physical reality. Jack’s musical experience can dictate a physical reality of space and create new sounds scape by what Jack describes as “blocking out the noise outside then music becomes the only noise”. Bull calls this phenomenon as “auditory filtering”, which he argues that our bodily experience and feeling of touch and sense are constantly influence by communicational technology by providing a different filtering practice (2007: 22). In this context, listening to music in urbans space can create some sense of audio barrier to the physical reality, which creates personal space within public settings.

Similarly, Jack describes his experience with listening to music on the urban space, Ludwig who is a 23 years old male student who studies electric engineering at Lund University, illustrates his experience of the transition of one place to another and refers his urban experience as auto-mobile environment.

I would say it’s more like having headphone kind get me into my head, then stop thinking so much about outside of world all that stuff it’s kind of getting lost with music. I really feel the music and stop thinking about everything else. It kind of get me into this way that I

am kind usually do this when I am walking if it's cold and rainy. After while keep walking and auto-piloting. It's sort of sitting in a car, but you are not. (Ludwig)

Similar to what Jack's experience of multiple realities when he commutes from his house to the law faculty of Lund University, Ludwig also expresses his experience of feeling of being multiple setting at one time. As Bull discusses that "from home to street, from private settings to public arena, the media have helped link these two areas of daily life together in unexpected ways for many people" (2006 : 345). Bull's discussion of how listening to music create an unexpected journey between one place to another certainly can be applied Ludwig's discussion. In fact, music becomes an instrument that play a key role in shutting down a noise which creates a sense of "auto-piloting" environment in Ludwig's mental state, when he walks in the very familiarized roads. Ludwig's musical experience within the public space seems to lead a discussion to Raymond William's concept of "mobile privatisation" (1974). It has been argued that some media platforms have been increasingly creating private setting within public setting (Williams 1974, Bull 2008, du Gay et al 1997). Although Williams's concept is limited within the home settings, du Gay and Bull expanded William's studies to the mobile media uses within the public settings. Ludwig explanation of his walking experience with music as "sort of sitting in a car but you are not" can be interpreted as auto-mobile environment. In this case, musical experience in an urban space can create what he describes as an auto-mobile sense with the public arena.

### Strategic choice of music

Listening to music can be strategically operated, and this can be experienced by Spotify listeners in certain space. Sanjin and Krista describes how space affect their selection of music and listening behaviour below.

This field note is going to introduce a finding of how the interviewees strategically select music depending on the space, and it describes how Sanjin operates his strategic operation in listening to music in the place around university area in Lund.

"In the really sunny evening at the area where Lund university departments are located, there are quite a few students were outside of university buildings, they are all talking to each other with seemingly happy atmosphere. And he talks about this particular setting and he is going to put

volume of music down because amount of people, because he wants to be aware of what is going on around him. He might miss opportunities to talk to people he knows. (field note on Sanjin)

“I think if I am in that crowded place, I might even turn it up because I don’t want to hear anything. If its Copenhagen central station, I don’t even care. If it’s like here, I might know someone here, then I probably turn it down. <referring to Copenhagen central station>, it’s just noisy and I kind of want to control my own music instead of all the shit going around”.

(Sanjin)

Sanjin compares two different characters of space and place around Lund University: one is the place around Lund university where he possibly encounters his friends or classmates, which he actively turns the volume of music down, so he does not miss out someone potentially talking to him. Yet he does not stop listening to music. The another is Copenhagen central area where Sanjin actively increases the volume of music, so he is able to get into music which allow him to shut down the surroundings. In this respect, Sanjin tactically turn volume of music both up and down, depending on what people dwelling in the space. An amount of people surrounding him is not a factor that influence on how he listens to music in the public space. Rather, Sanjin operates his strategy of how he listens to music based on what kind of people are around him. Similarly, Krista who is a female student in Copenhagen Business School discusses her strategy to deal with surrounding in the crowded area of Copenhagen central area.

“If I am in the crowd area, I often want to listen to music that is more isolating maybe. Sort of music that makes me think music really hard, so I don’t have to related to all the stuff around me. Because I don’t often to go to the central area, because so crowded and so hectic. So, I play kind of music that get me concentrate on 100 percent on music, when I go there”.

(Krista)

Krista explains that a crowded area makes her eager to shut down the surrounding environment. Similar to Sanjin’s point of view, Krista does not listen to music so she can shut down the noise in the crowded place, but also seems to suggest that she would like to shut down environment itself which includes people around her. “The random nature of the sounds of the street does not produce the correct configuration or force to successfully produce or create the focusing of thoughts in the desired direction” (Bull 2005: 349). This leads us to the



discussion of music giving an agency to listeners to create a barrier between listener's inner soundscape and physical settings. This process of creating a sound barrier between the two setting allows listeners to maintain their desired mood in "the random nature of the sounds of the street" (ibid). Therefore, from what Sanjin and Krista discusses, listening to music in a crowded place can be seen as a strategical operation to perform a sense of resistance to the particular character of space.

#### Multitasking and doubling of space

We have witnessed in our daily life, scrolling the screen on smart phones while listening to audio on headphones has become a common practice. Dan has a huge admire for his mobile phone and multi-tasking activities with it. Since Dan is an entrepreneur with having a busy life style in daily basis, the multi-tasking activity on his iPhone can save his time of busy working days. Dan will illustrate how he price what his smartphone offers to him as a mobile phone user.

Sometimes I am in super good mood listen to this music that really spark me and encourage me, then a sweet person texting me be like nice, so I just go with the mood. It is actually part of a joy. It's just integrating and melting into it. Why I don't have the iPod that I can give a call and communicate. I really love to do task... I love to do a lot of thing at the same time, if it can save me times. It does not break the musical experiences if I am doing other stuff. I love to do other things, it motives me to do doing other thing even faster you know. (Dan)

Firstly, Dan expresses how he admires his iPhones by describing "why I don't have the iPod that I can give a call and communicate" and put a greater emphasize on how he loves his iPhone that allows him able to do multiple tasks in one time. For Dan, listening to music becomes a great contributor that enhance his multitasking performance. Dan further discusses that communicating people on his smartphone does not disturb his musical experiences, rather it enhances his multitasking performance. Dan's multi-tasking activity of texting and emailing on the phone is enhanced in a positive way by the power of music. Dan's discussion seems to suggest that Dan is giving himself an agency through his musical experiences.

Shaun Moores (2012) discusses that many mobile phone users often experience two realities at one time. Moores contextualises this phenomenon by developing his concept from Paddy Scannell's term "doubling of space". Moores argues that using media such as internet allow users to be at two different settings at one time. The communicational media such as texting, calling, emailing sometimes allow users to create a mediated reality where the distance between users and person who they are communicating through mobile phones lose significance.

This mixture of audio bubbles and doubling of space can also create two levels of privacy in a way.

"I think I kind of ignore people around me, and it also coming from Stockholm time, it usually when you go down to the subway, so many people and it's in a way kind of rude to look at those people, and you want to have a personal space. So, when you go to the subway, put some music and take up your phone, either look at Facebook and ignore people around you. I think it's kind of from Stockholm, and from what I have been growing up for. People are really on their personal space, even if you are tied in a packed subway then you will always try to look away from everyone. And if you can have your phone, its helps".  
(Ludwig)

Music provides a power to listeners which allow them to dictate space and create a sense of audio barrier between listeners and an urban environment, which Bull refers it as "audio bubble" (2007). This is the point where Bull's concepts of "audio bubble", and "soundscape" intersect with Moores's idea of "doubling of space" can be intersected (2012). Bull's central concern is that listening to music at urban space gives a phenomenological audio reality, which allow music listeners to be in multiple realities by creating what Bull calls as "audio bubble" and "sounds scape". In addition, Shaun Moores's concept of "doubling of space" refers to an idea that mobile media users can exists in multiple settings, physical reality and the mediated reality. Many mobile phones users can be in the mediated reality where they can communicate with the others while being in the physical reality. In Ludwig's context, listening to music and using social media on the mobile phone creates a sense of private sphere which covers his eye sight and sensory system in the urban space. It creates a sense of double layers of privacy that one is occupying one's eye sight that allow oneself to shut down any contact with crowds in the subway. In addition, listening to music to shutdown noise of

the space in order to secure his own space within the public setting. In that sense, Spotify users can be situated in three different realities: physical, sounds scape, mediated reality.

## 2) Streaming music and bodily experience in urban spaces.

Going to a concert or club, we often witness a significant power of music and its effect on individual's bodily experience. Some people dance, stand still and even leave the place because music played in a club does not much their music preference. Moreover, you sometimes witness people with headphones in the place where is not designed for dancing, such as public transport, libraries and of course while walking, and individuals stamps with legs or shaking head slightly with the rhythm that played on their headphone. In fact, tempo of music gives a power over listener's step size which result in increase and decrease in walking speed (Styns et al 2007: 771).

Zakarias is a musician and also a music composer, and his illustration of how his body is affected by music when he walks on the urban street is somewhat complex and dynamic, because he actively integrates urban noise and sounds of music while walking in the central area of Malmö. This section will explore how he experience his body movement in relation to his musical experience with Spotify.

“Usually some sort of electro music, mostly there is also some funk things like when it is really groovy, and sort of for instance classic music has not fix tempo it goes up with tempo, that I do listen to it when I am walking. But that does not translate because you don't wanna walk slower and suddenly quicker. So, if you have like electro music or funky, they usually stay with pre solid beats and so it is strongest connection between music and body experience that actually change the way you walk. Also, it affects how the steps are maybe my steps are lighter and uplifting and otherwise I have like heavier stuff and more tired. Sometimes instead of hype up with that feeling, some stuff like slow stoner doom like really slow, I don't have to I can stay in this slow tempo. Sometimes, my mood dictates, I chose something that change my mood! It's better to be”.

(Zakarias)

Zakarias has a greater understanding of how the rhythm and tempo of music can impact on the way in which he walks in the urban space. Zakarias compares characters of three different genres of music and their effect on his walking. Giving an example of classic music, the tempo of music can dictate the way he walks, and the power of music that affect his bodily experience is significantly powerful. At some extent, it is out of his control. Therefore, a strategic choice is made in order to match his mood and the way he walks. Hence choosing music can be a strategic operation that thoughtfully needs to be considered throughout his walk. Not only acknowledging the genre of music is essential but understanding how the rhythm and tempo employed in songs is indispensable in his walk.

Because there is when it electric, it bit more robotic, you could say. Say when it comes to Sly and Family Stone, cool and so groove so you get more of the softer walk. I usually, I am not dancing in the street, but I guess its steps are grooving with music. It is different. (Zakarias)

Furthermore, listening to music does not only influence the walking speed but also touch on the ground. Zakarias describes that the power of beats and how it effects on the ways he stamps on the ground. He describes that heavier beat music can be elaborating to walk with, while light beat what he refers Sly and Family Stone makes him do “the softer walk”. Hence character of music includes rhythm, power of beat, tempo is cautiously considered when choosing songs before going out somewhere.

Not only the genre of music need to be taken into a consideration but also duration of the song sometimes can be a considerable factor, when he walks from one place to another. Zakarias illustrates below:

Particularly if I am walking to somewhere, and you know hyped up with my mood, I put hyped music, and I think that makes my walk fast. But I usually walk pretty fast, but then walking sync with music then I know that some songs, okay I have like 5 min walk to the bus to my home, I am gonna put on some one of the intense song and walking in time with music also like getting hyped up, so when I get home I goes heeey and really hyped. So, I am glad with what I did ahaha (Zakaris)

Zakarias explains how he is walking “in time with music”, and this can be seen as a way to operate his everyday walking from one place to another with music. Music with particular genre and duration is selected to create a similar function as a timer. In this case, his estimated walking speed and distance from where he is to his home is consciously yet precisely calculated, and he utilizes music to enhance his walking experience that is designed to reach to his peak at when he gets home.

### Walking with urban noise

Zakarias describes that he sometimes walks with both sounds from the headphone and noise from the physical world: This field note below will illustrate how Zakarias mix music with noise comes from urban space in Malmö.

As we encounter the traffic light in Malmo, he realizes that he listens to music both from headphone and outside together. (Field note on Zakarias)

You know the traffic light the sound that they make, dig dig dig I always try to, because you, depend how far away you are, especially two one on the each side of the street, you get dah dah dah or datta datta datta, sometimes I try to walk with distance that sync with music and I feel like yes I am jamming with the street sound, and sometimes, especially like spray of the graffiti or something it kind sounds like white notice thing. I sometimes hear the sounds definitely not from the music, and then it gets with an idea like it cools to have big boost of white spray. (Zakarias)

Zakarias’s selection of music inter aggregate with noise from the geography of the urban space in a dynamic way. Him describing “I try to walk with distance that sync with music and I feel like I am jamming with street sound” can be contextualized that the power of music that has on walking patterns reached to another level, where two separated elements come together which result in a sense of synesthetic experience. Many Swedish traffic light on the pavement and bike lane in creates a noise to let people who is blind that they are safe to cross the road at least in Malmo and Lund (as far as I know). Zakarias recreates meaning of the noise is supposed to be designed with a purpose into his recreation. In another word, Zakarias mixes public noises with private musical sounds, which result in transforming public space with his own sounds experience. Unlike some scholars discussing listening to music in urban space

can give listeners agency to block the noise produced from the public space, (Bull 2006, Hosokawa 1984), Zakarias turns public space into his own space by actively engaging with geographical noise produced from the space.

### 3) Temporal relation and music selection

The pattern act that consists in everyday life might be similar, waking up roughly same time, and having a shower, washing teeth, eating breakfast and going to work and come back home and sleep is often seen as common everyday life act. In fact, Marxist thinkers often claims that our everyday life is controlled by authority and they frame as an assemble of production line, which refers as that people's everyday life is continuous and endless act of consumption and production (Weber 1991, Lefebvre 1971). However, they often dismiss the fact each individual everyday life experience differs depending on what they are going through with their life. The temporal relation of both positive and negative feelings always affects how individuals go through their everyday life. Here this section will look at how music is selected on Spotify based on the informant's temporal relations. The last two sections, the informant's mood, bodily experience and influences of urban space is particularly focused, and this chapter will explore how song or playlists is selected on Spotify in relation to the concept of time, weather and environment.

#### The weather

While our perception and interpretation of the art object may change with time, we expect that the object of our aesthetic experience stays relatively the same. Not so with weather; it exemplifies the exact opposite by constantly changing its condition. (Yuriko 2005: 169).

The term temporal relation often refers to individual relationship with certain "moment". Therefore, the central concern for this section is going to be the time. Individual's experience in relation to weather condition is not as influential as some life time events that potentially have a greater impact on individuals. However, this research argues that the weather whose character is continuous and endless change in nature is also needs to be considered as "temporal". Furthermore, weather is "in the sense of a spatially or temporally enclosed entity

independent of use; (it is rather that) which surrounds and interacts with our whole body” (Yuriko 2005: 157). Yuriko discusses that weather is experienced with a full body involvement, and the field work indicates that an aural sense is not an exception. This informant, Quinta talks about how the weather and day of the week influences how she creates her own playlist on Spotify.

Um I have to think about it perhaps the weather, as I told you I have playlist like Sunday mood, Saturday rain. I don't know this kind of weather here in Lund, grey, kind of dark not raining, this kind of weather makes me want to create particular playlists, either for commuting or staying at home. I think the reason is because it was raining on Sunday, and I felt like I wanted to create a playlist and listen to the songs that represent my mood on that day. While for Saturday Mood playlist, honestly, I don't really remember. But knowing that it was made when I was still working, perhaps the reason is because I was so happy that it's finally weekend

I think so. If its sunny it is going to be, I can say fan song, maybe from a band or singer. Lyric is not into something like, maybe bit more laughing at life. Funny song at least we have on in Indonesia. I cannot give an example in English maybe fun lyrics and funny lyrics perhaps.

(Quinta)

Quinta describes how the grey weather in Lund plays an affective role in motivating her to create her weather-related playlist, which she called “Saturday Rain”. Yuriko’s idea of aesthetic and weather in Japan suggests that individual’s very subjective aesthetic experience towards to weather is covers broader length of environments, from whether individual experience the rain at home or outside, rain can be experienced with a greater appreciation by individuals (2005: 156-172). Most importantly, Yuriko describes how certain weather condition has potential influence on people with negativity, yet her idea of Japanese aesthetics suggests that it “not only accepts experiences of frustration, disappointment, and inconvenience, but also elevates them through various means of aestheticisation. (ibid:166). Of course, it cannot be dismissed the fact that Quinta comes from Indonesia and this might have limitation applying Yuriko’s idea of Japanese aesthetic to her creation process of playlist in relation to the weather condition in Lund. However, this research claims that the ways in which Quinta makes a connection between her “Saturday Rain” playlist to the weather condition in Lund can be applied to Yuriko’s idea aestheticisation the weather.

Krista and Ludwig explain below that listening to music can play a role in affecting both bodily experience in relation to the weather:

This field note on Krista illustrates how Krista's moods change when she listens to her selection of music in a park next to Copenhagen Business School library in a rainy day.

It is a rainy day and muddy on the ground, we take a walk to a quite big park next to the Copenhagen Business School library. There are not many people in the park because I guess it is just a poor weather condition. She notices that music kind of cancels her feeling of being poured by rain, also listening to music definitely makes walking in the park more relaxing.

(Field note on Krista)

I was really stoned to think about things all the sunny behind the cloud. The song that makes me think of is that song from the "cloud atlas" if you have seen the movie. It's really really nice. I think I mean usually when the weather is not too great, I kind of like stuff "self in" with music. So basically, I would explain a bit of feeling like getting bit outside of my body. It's not really feeling like it right now, but usually really cold, and really rainy and feel really shitty then it's nice to getting into music than outside of the world.

(Ludwig)

Most importantly, Krista describes that listening to her selection of music establishes a sense of protection towards a rain, when walking in the quiet park in Copenhagen. Krista's musical experience allows her to put herself inside of a sound environment that gives a layer of insulation to the outside of the world. Similarly, Ludwig describes that he puts himself "self in" with music, when walking under the bad weather condition. DeNora's concept of "music and bodily security" suggests that listening to music can provide a sense of bodily security when listeners' musical experience synchronises connection with an environment (2004: 85).

DeNora follows:

I suggest that the creaturely ability to locate and anticipate environmental features engenders a kind of corporeal or embodied security, by which I mean the 'fitting in' or attunement with environmental patterns, fostered by a being's embodied awareness of the materials and properties that characterize his or her environment. (ibid)



In this respect, listening to music can be an affective factor that gives a sense of security to listeners in urban space, when listener's selection of music somewhat makes a synchronistic connection to surrounding environment. As it has been discussed throughout the analysis chapter so far, not only Ludwig and Krista discuss how they select music based on the weather condition, but also music is quite strategically chosen by other informants in order to match their sensation and mood of the day in relation to weather condition. However, in this particular case of Ludwig and Krista, the feeling of coldness and negative sensation of rain is cancelled out by the music that Krista and Ludwig select based on their mood in relation to rain.

## MUSIC AND EMOTIONAL CLIMATE

The weather is not only elements that the informants talk about but also what they are going through their life is also a motivation behind their song selection in their everyday life. Krista describes that her selection music quite heavily depends on her mood and what sort of life situation that she is facing.

Selection of music is depending on what has been going on with my life. If I have a day that I need to a lot of stuff, I definitely listen to some energetic music but If I have some day that is going to be a bad day and I just listened to some low tempo music. (Krista)

Firstly, it needs be addressed that Krista does not only listen to music on her mobile phone but also listens to audio-book and podcast is her other option. In this section, it will analyse how she chose certain genre of music, when she decides to listen to some music on her commute. Krista explains how she has a tendency to select different kind of music depending on how days that she thinks potentially turn out. It seems to suggest that Krista needs to make an assumption of what her day potentially is going to be. Her decision making of what kind of songs that she is going to be listen cannot be operated without making an understanding of character of her everyday life. Therefore, understanding her potential experience of days is essential when she decided to listen to music on her journey to a place.

### 4) Meaning and value of playlist

## Creating playlist as a way to take a control power

Spotify listeners often create their own playlist, while downloading playlist that is made by Spotify is also common. This research asked question regarding how the informants use both personal and pre-made playlist on Spotify, and some of them describes that there is quite a distinction on value of music on Spotify, and the distinction is quite clearly drawn between personal and pre made playlists. In addition, asking informants how much of agency the informants obtain over Spotify, they tend to discuss how they make playlists and select songs on Spotify as a way to resist “hyper-targeted recommendation “of algorithm on Spotify (Luck 2016).

According to Foucault analysing where “the antagonism of strategy” is located can help us to make an understanding where the power is situated (Foucault 1982: 780). This section is going to analyse how power of listener is maintained under very powerful Spotify platform. As Luck argues that Spotify listeners has been increasingly passive under “hyper-targeted recommendation” through their algorithm (2016: 42). As it will be illustrated below, some informants express how some Spotify users operates “ the antagonism of strategy” in order to maintain power from algorithm that is employed by Spotify (Foucault *ibid*).

I would say I am still in power, but it might be in illusion. I think it is for me like I can I know that music that I have been listening to is something that I know, like from a movie, chore. I search for songs by myself and I really have a clear idea of which song I really wanna listen to, kind of feel like I am not that influence by the algorithm. Since I am actively choosing what I want to listen to, what kind of mood I am in, it makes me feel like I am in power. I don't know! (Ludwig)

In what Ludwig discusses, knowing and understanding what music that he wants to listen is a way to keep the value in music that he listens. The power of algorithm on Spotify can be resisted by searching for songs that he knows by keeping a clear idea of what listeners want to listen.

Similarly, Dan also discusses a similar point below:

I think I have tremendous power, I don't use, like try not that common that I use. I mean I realise something, it's like anything else, the less you doing something, the less experience you have.

People barely listen to music, and don't know so many artists, they tend to use those features that Spotify provides, that mood, these suggest of playlist, I realised that some of them are making a lot scene. They are genius idea like, dinner, party, people don't have to invent playlist, in spare time, doing construction of I think that makes a lot sense. Only thing if you are inviting friend or you don't like the music, then you skip the song right. I think it is really good initiative. But since know a lot of music, I just love to construct my own. (Dan)

Similar to Ludwig's discussion, Dan also claims that the key to obtaining power over Spotify is to construct one's own playlists, instead of listening to the playlists that are provided on Spotify. Dan makes a clear comparison between himself who claims to have "tremendous power" over Spotify and those who passively use Spotify and refers them as powerless. Foucault's idea of power only exists when oppressed group have a sense of freedom agonism can be situated (1982: 790). Moreover, power is created through having a proper sense of "knowledge", therefore Foucault (1982) argues that knowledge and power cannot exist individually. Ludwig and Dan 's explanation of understanding the music that they want to hear can be linked to what Foucault refers as "knowledge" that consequently will produce a sense of power. Dan explains understanding what they want to listen rather than depending on algorithm to take a control over their choice of music, is a key to empowering themselves as opposed to algorithm deployed by Spotify. While, Ludwig describes that searching songs himself with having clear idea of what songs that he wants to listen to brings him power under platform where power is situated in multi-directional manner through advertisements, songs recommendation through algorithm.

### Value of playlists

"Music as a technology of self. Music is part of the material and aesthetic environment in which it was once playing, in which the past, now an artefact of memory and its constitution, was once a present". (DeNora 2000: 67). Music creates a strong connection between listener's memory and time and space in the past. As it will be illustrated below, some of the informant's create emotional attachment with their own playlists, and the emotional attachment seems to be connected to their memory in the past. The research design asked the informants what is meaning and value of playlists to them.

I would be really upset. Even the ones I don't listen to at all anymore, I would be upset if they were lost. Because sometimes (very rarely, but still sometimes) I go back to an old playlist just to check to get reminded of what I was listening to a few years ago. And usually I rediscover something when I do it.

So yeah, they definitely hold a lot of meaning. Since I listen to them pretty intensely before I decide to start a new one, you could say I have 1-3 playlist that always represent a certain period in my life. (Sanjin)

Sanjin explains how some of the playlists that he created in the past represent a certain period in his time. In this respect, his playlists have values that particularly links to time and place where he listened to a lot. Value of his playlists is created through the time when he creates and place where he listened it a lot. In contrast material objects, listener's creation of a memory with music comes from their own experience with it (DeNora 2000: 67). Sanjin discusses that he has "1-3 playlist that always represent a certain period in my life".

Music as a technology of self, music is part of the material and aesthetic environment in which it was once playing, in which the past, now an artefact of memory and its constitution, was once a present. (DeNora 2000: 67).

Some of his playlists become a compilation album of he was listening at the certain period of time.

Moreover, Sanjin seems to materially attach to the music that has no objects in shape. In fact, contemporary economy seems to suggest that there is "the necessity to create value for something that has no physical presence accelerates the need for and process of circulation" (McCourt 2005: 251). Belk (2013: 265) discusses satisfaction or happiness are being created by acquiring objects and that the ownership of a tangible asset forms an important part of materialism. Although music on Spotify is not a tangible asset, it seems to function in same manner as Belk's discussion of collecting. Some argues that ownership of the songs on Spotify has become blurred comparing to the time when people were manually downloading music and install them into mp3 players (Luck2016: 42 & Johansson 2015:35), this research finding suggest that Luckand Johansson's claims are somewhat can be challenged. When Spotify user emotionally engage with playlists, simply an assemble of digital music archive potentially becomes ownable, which result in creating material intimacy between listeners and a digital music collection.

A sense of memory with playlist that can recall time and space and it plays a crucial role creating an emotional bond. In comparison to Sanjin who describes his emotional attachment to his playlists, Zakarias talk about his value of playlist by giving more practical reasons:

I mean, maybe I wouldn't mind a single playlist, but if I lost my entire Spotify account, I would lose hundreds of playlists, and especially the old ones would be sad to lose, cause some songs (that I don't have top of mind) I would only be able to find by backtracking through the years. for instance, maybe there was a great song that someone showed me when I was studying music 8 years ago, and those would be impossible to find unless I looked through my old playlists. I've rarely used playlist with a large variation in terms of genres, like a "party-mix" or something, I've instead used playlists to collect, for instance, all albums and singles from a specific artist, or sometimes made playlists that highlight a specific genre; right now, for example, I have a playlist called "PSYTRANCE" that I collect great psytrance-songs, and many of those songs I have no idea what their titles are, so those I would probably think it's sad to lose, but I don't have playlists that have a specific meaning for me, like maybe playlists that signify a specific event or a time spent with a specific person. I'm not that sentimental with playlists; I have a more practical approach to the phenomenon. (Zakarias)

In Zakarias's account, his playlists become like a personal library that has records of what he has been listening to, since he started using Spotify. Although he discusses that playlists can be a pathway to look back the songs that he was listening to 8 years ago. He explains that there is not emotional attachment as Sanjin discusses, however it does not diminish that the value of Zakarias's playlists. Zakarias discusses that as a musician himself that he listens to a lot of music from different kind of genre. He discusses that he listens to music both for entertainment and inspiration to help creativity in his music making. He uses word "would be sad to lose" and "collect" when he discusses how he creates his own playlists. Some of the songs are impossible to find unless he goes through his old playlist. Although he put a strong emphasize on how his value on his playlists do not have emotional attachment, it is relatively certain that he has a quite strong emotional engagement with some of his playlists, especially the old one that has a pathway to go back what he was listening long time ago. Therefore, the main value of his playlists on Spotify is both practical than emotional. In this respect, a group of playlists on Spotify seems to become a sense of shelves where photo albums, or collection of material music objected are filled with, which always allow users to be able to go back and experience the past.

## Conclusion

As this research demonstrated, conducting a non-media centric approach is a highly useful strategy to gain a nuance of how individual listen to Spotify through the quotidian of walking in urban space. Gaining knowledge of how Spotify users interact with their personal playlists is also successfully carried out. This research covers a broad range of factors that is embedded in everyday life of individuals. Analysis of this research is divided into four parts in order to answer my research questions in order: *-In what ways do time, weather and urban geography shape the Spotify listener's experience? / How does song selection influence the mood of listeners and their awareness of urban spaces?/ In what way do users in this study negotiate their playlists in Spotify ?*

The main focus of the first section is to analyse how the mood of the informants and their selection of music intersect each other while walking in the urban area of Copenhagen, Lund and Malmö. This section answers the first research question; the answer suggests that the listener's mood is certainly influenced by the selection of music. Although it sounds like a simple relation formula, yet it becomes much more complex and dynamic, when music is listened by individuals in urban space. This section does not only demonstrate how listening to music sometimes becomes a factor that enhances the listeners mood in urban space, but also how some informants actively engage with their selection of music for a maintenance of their mood in relation to certain everyday life situations. This is followed by how listening to music becomes such a powerful factor that can influence on perception of listener's awareness of urban space itself. Michael Bull's idea of "aestheticization of space" (2010, 2012) is applied to contextualize how music can play a role to transform very mundane and familiarized spaces into unfamiliar and extraordinary ones through the process of "re-spatialized urban space" (533).

Audio experience and song selection process is sometimes strategically operated by Spotify users, and the character of urban space often plays a key role in the listener's decision-making process. This thesis explores how listening to music becomes a practical instrument that allow listeners to deal with non-preferable environment by creating an audio barrier that shut down

environment and surroundings. It is followed by an analysis of how Spotify multi-tasks in urban space. A phenomenological concept of Shaun Moores's "doubling of space" (2012), and Michael Bull's "sounds bubble" (2006) is applied, and the combination of the two concepts suggests that Spotify users can exist in three different settings in one time; soundscape, mediated settings, and the physical reality. The combined concept of "doubling of space" and "sounds bubble" which allow Spotify users to be at triple settings that can occupy both the user's eye sights and hearing sense. That provides a double layer of insulation of surroundings in urban space.

The second point is to analyse how bodily sensation is experienced by Spotify users, when they walk in urban space. This research decided to only focus on one informant Zakarias, since he has a greater understanding of how his selection of music has an influence on his bodily experience and how he strategically selects songs in relation to how he walks in the central area of Malmö. The foundation of this section is rooted in Styns et al's analysis of how listening to music can influence a listener's walking pattern. At first, how music impacts on his walking speed is analysed which followed by exploring the relationship between different types of music and his touches on the ground. Overall findings of this section suggest that Zakarias strategically selects what music to listen in order to let music to impact his walking practice in urban space in a very positive way. Furthermore, most importantly, this analysis suggests that listening to music in urban space can transform public space into one's own space by actively mix and synch with geographical noise with Zakarias's selection of music. Overall, how Zakarias experiences urban space, noise, and surroundings with his selection of music is quite unique and dynamic, which might have potential to be analysed further.

Time and weather conditions are also significant factors that can play a role in shaping how Spotify users listen to music. Selection of music is quite often differed depending on the weather condition which continuously change in its character. The concept of everyday aesthetic and weather condition argued by Yuriko (2005) is theoretically applied to contextualise some of the findings from the interview. One of the findings suggests that the weather can be a factor that motivates Spotify users to create personal playlists. As it is often witnessed, the rain or gray weather gives a sense of negative feeling to individuals. Yet, creating a playlist which is associated with rain, or what people often describe as "bad weather" can transform the negative feeling into aesthetic experiences by associating

subjective feelings of a rainy day to a playlist. Furthermore, the other evidence from the informant's audio experience in relation to the weather suggests that listening to music can provide a sense of a layer of insulations to the outside of world. DeNora's idea of "music and bodily security" (2000) is applied in order to theoretically understand the findings. After theoretically analysing the findings, it is concluded that listening to music can provide a sense of emotional security to listeners when the character of environment and the listener's mood are synchronised.

And last, the third research question is investigated by analysing how the informants creates their personal playlists on Spotify. This section analyses how the power s negotiated between the informants and the algorithm on Spotify, which endlessly recommending songs and playlists. Foucault's ideas of "power and knowledge" and "antagonism of strategy"(1982) is applied in order to theoretically investigate where power is situated between users and Spotify as a platform. The findings suggest that some informants believe that having a clear understanding of songs which they want to listen allows them to empower themselves as opposed to the platform Spotify being powerful. Foucault (1982) argues that power is often situated where knowledge is embedded. This research concludes that having a clear understanding of which songs that Spotify users wants to listen can empower themselves. In short, the section discusses how personal playlists have become something that users makes a personal bond with. This research argues that intangible forms of music can be owned when emotional bond between Spotify users and their own playlists are formed. Although it is true that ownership of music has becomes more complex in Spotify (Johansson 2015), in fact Luck(2016) argues that there is no ownership in streaming music services, this research findings argues that a sense of ownership can be attained when Spotify users create their personal playlists that are emotionally attached with them. Those playlists become a compilation of album that allows them to recall memories of certain period of time or space.

However, there is a number of limitations that need to be mentioned. Firstly, limitation in the sampling population; this research aimed for 20 people to interview, yet due to the limitation of time, the insufficient budget for travelling, and the struggle to reach potential informants, and the undesirable weather condition forced a few interviews to be cancelled. As a result, this research failed to gain as many informants as it was planned in the first place. As the research finding suggest, both audio experience, and everyday practice of walking differ significantly depending on informants. Although it is believed that this research has been



designed successfully, slightly more informants would allow the research questions to be investigated more extensively and accurately.

Further studies can be suggested; this thesis argues that every city has its different cultural practice of both walking and listening to music in urban space. As Haapala (2005), Ito, Okabe and Anderson (2017) argues each big city have its different atmosphere, therefore individuals act differently depending which city they are in. Indeed, different cities do not only provide different atmospheres, but cultural norm, value and practice can also be taken into consideration. Taking Tokyo as an example, while Japanese listeners still listen to digitalized music on their mobile phones, sales in physical music formats such as CD is still considerably high. Conducting a walking interview with people who casually purchase CDs and also actively listen to music on Spotify would be a unique finding. It would be highly interesting to analyze Japanese quotidian walking practice especially the capital Tokyo, especially in the vibrant capital city of Tokyo where the most of residents walk and take public transport every day. Furthermore, each district in Tokyo has its own character. Conducting a walking interview in Tokyo seems to allow us to give an insight to verity of character of space and place in one interview, which considerably produce more complex way of musical experience and walking practice. Furthermore, just as one of the informants who makes a comparison between Lund and Copenhagen, and how the informant changes the way in which he listens to music depending on character of space. Conducting go-along or walking interview at a space in Tokyo which has character of both calmness and restless at the same time. It would potentially produce very different findings than this research design produced. Therefore, this thesis will call for a further analysis of this research area in order to contribute to the area of non-media centric approach to gain further understandings of individual quotidian walking practice and audio experience in everyday life.

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## Appendices

### Appendix 1) Interview Question: Semi Structured interview

#### Questions reflecting on walking interview

- 1) Could you describe what kind of music you just listened to?
- 2) Could you describe how much of influence does listening to music have when you walk on urban space in detail?  
Your scenery body, sensation, mood?  
Visual affect?
- 3) If you agree, in what way music blends with the street that we walk through?
- 4) Could you describe how you chose the music for your walk?
- 5) What made you chose this song in this particular day and place?
- 6) Has Spotify made it easier for you to listen to music in the public space, comparing to mp3 players in the previous generations?
- 7) How much of difference do you feel if you were listening to heavy metal (if they listen to calm songs) or very chilled (if they listen to up beat music) music instead of what you were listening to ?
- 8) How important for you to have music playing on your headphone when you are walking in the city?
- 9) Do you think music has agency over your urban experience, and if so could you explain how they give you an agency in detail?

Intimacy or sense of protection from the environment? Or does it liberate you?

10) Do you think place has little influence on your music selection (genres)? (place affects your song selection)

a. Or music has an influence remembering time and space?

### **Semi-structured interview**

1) How would you describe yourself a music listener?

2) What motivates you to listen to music in the public space?

3) What kind of music or music artists do you like to listen to?

4) How would you describe your music on normal day?

How often do you listen to music?

When?

Do you do other things while you listen to music?

5) Could you describe how do you create playlist?

When and how often do you make one?

6) What degree Spotify help you to discover new music?

7) What degree do you use “private session mode”?

8) How much influence do you think spotify How much influence do you think Spotify has on your selection of music?

Has Spotify make it easier for you to discover or shape your music taste?

9) Do you think place has little influence on your music selection (genres)? (place affects your song selection)

a. Or music has an influence remembering time and space?

b. Do you sometimes go back to music that you have not listened for sometimes?

10) Is there anything you don't like about Spotify?

## **Appendix 2) Consent Form**

*Contemporary Way of Everyday Audio Listening Experience in Urban Space: Exploring Streaming Music Service, Spotify - Media Audiences*  
Master's in media and Communication Studies, Lund University

**Researcher:** Ryohei Oi

This research seeks to explore how people use Spotify in urban space. This research consists of two sections. First, I would like to observe your behaviour and actions while listening to music on Spotify in city space. In short, I am going to ask you some follow up questions reflecting on the observation and regarding how you use Spotify and how you listen to it in your daily life. In terms of observation process, you are given an agency over your own action. The follow up interview will last around 20-30 minutes. The data will only be used within the confinement of my thesis work.

I would like to record the interview and transcribe it for my thesis project only. I will record the interview only with your written consent. Please feel free to say as much or as little as you want. You can decide not to answer any question, or to stop the interview any time you want.

We ensure that your identity will remain anonymous, if you don't want your name to be mentioned in the later presentation of the project. Please tick the two following options:

I don't want my name to be used

I'm fine with my name being used

If you agree to join this study, please sign your name below.

---

Full name

### **Appendix 3) Information of Informants**

#### **Pilot interviews**

- 1) Indonesian Female: Lund
- 2) New Zealand Male: Lund
- 3) El Salvador Male: Malmö

#### **Interviews**

- 1) Vietnamese Female: Lund
- 2) Krista- Danish Female: Copenhagen
- 3) Quinta- Indonesian Female: Lund
- 4) Ludwig- Swedish Male: Lund
- 5) Zakarias- Swedish Male: Malmö

- 6) Karolina- Slovakian Female: Copenhagen
- 7) Dan- Danish Male: Copenhagen
- 8) Jack- New Zealand Male: Lund
- 9) Sanjin- Swedish Male: Lund

#### **Appendix 4) Interview Transcript (Zakarias)**

##### **Go along interview note.**

I am gonna listen to some minimum roop techno, it is more to do with the fact that I boughtmy new synthesiser. I started using it yesterday, I am kind getting into some inspiration for it. Also I am bit tired today so I need get some energy from it.

Its not come from playlists, I have couple of old playlists but I have not really used it for a long time, this is come from “new releases”.

I am doing multi-tasking stuff need to get a new graphic card

Q) do you usually use your phone while walking and listening to music?

Yeah because usually middle of doing something, sometimes I am walking somewhere and especially if its cold, I keep my phone away. But now I try to sort an issue that I got a wrong graphic card, I am gonna see maybe if they have graphic card in a a store.

Q) I change song because this is some collaboration stuff not something that I was looking for. Lets see, here is the old thing, more than short patterns that loop and this is the stuff that I kinda wanna listen to it to get some ideas of how to make my own music.

Q) you always try to listen to music that gives you an inspiration?

Most of the time, maybe 50 50. Like other time, just like to enjoy the music, epically dam listening to music that I am not involve doing for myself, like classical music or metal stuff. Then they are not so much inspiration but you can still get an inspiration from the sounds. But now its more technical stuff like how the loop is constructed because I have this loop thing quite good figuring out what to do with it.

Q) How do you feel about now walking down to the street with quite a few people walking around you ?

Usually I have bigger headphone, today I might have to make some calls later so I just brought this because I think it easier to talk to. But if I am on the bus or travelling, I always have bigger headphone to shut out surrounding noise. Especially if you have this and listen to some podcast, it is impossible to hear in this street. I tend to chose more minor street to just get away from the noise, yeah but usually as long as roughly the same distance I don't mind that, as long as it does not take much more time. I mean if you could got to the small street there with people not like cars then I chose that.

Q) In the very noisey area and aksed him would it be too noisyy?

I would not stay here if I had to wait for a friend then I probably go the other way.

I change the song again. Here is this,

Q) is this something inspirational too?

Yeah I think this pre permanent loop.

Q) So you usually carreee the phone like this holding on your hand ?

No, not usually, mostly because its cold.

Q) If its sunny, would you be listening to the same kind of music right now?

Yeah definitely, I don't know mostly because of the sun but it has do to with what I think and feel in the moment put on my headphones. I mean sometimes I don't really know what to listen, so going through history, or go some album that I usually come back to. Usually a lot of dance material, or there is a lot of discover. Progressive rock, if the song is 20mins long, then listen to it long time does not give much.

Q) How about your mood?

Especially if its like I am having a really good day or I have a like a great big cup of coffee and walking around then I probably have really happy happy music. Could be anything could be rock, psyche trance, somethings that has a drive. Then it affect my mood! Then I always sort of dance while I am walking. But iy has to do with I guess like I don't, like if its rain and cold then I probably more often put podcast instead and cover my head with hood and walk fast to where I am going.

Q) Do you think listening to music especially today, is it sort of a job or you actually enjoying a company?

Yeah this case, there are sometimes that that I have to do research some music which I don't really enjoy, just to like if I am mixing an album for example, I really like this sounds, I listen to the album but then there is thesis things that I don't really like. But again, then work thing, I analyse the mixing of the tracks. Now I really like this type of stuff, I have not really listened to it for a while. I have a memory like there are 3 or 4 loop that in, and because I was

staying up till quite late last night, I was listening to some loop that was cool so I see and get some more ideas.

Q) here in main stream Malmo, with and without music does it affect your experience?

I think so if out some music that happy about it, it does not have to be happy song in the music but really good music always get me into the good mood. Most of the time. Then I would not be as annoyed for example tripping on the bike or something. I tripped from the bike a lot when I had other shoes. This labor kinda stack me in there (between the small concrete all the road), but anyway these people (charity people), I would be much more friendly like “no thanks” but instead of like “oh fuck”, or maybe not even say hi! So music is definitely really a good way of sort of good mood or you less annoyed.

Q) you have always something played on the headphone?

Yeah recently 50 50 with podcast or music.

Q) What is the main reason you have the music or podcast while you walking?

I think sort of something to do, also when I am walking somewhere and this is few times that I can just listen to music. It cannot be much other thing maybe like emailing or something, but when I am at home, I am always sitting on the computer and doing working or something else, so I think I sometimes feel to stressed listen to music at other time. Now I have nothing else to do so perfect, my bike is stolen three years ago and I have not bought a new one, because it is nice to walk like half a hour walking. Its just perfect to have half a hour to using music also podcast. So I guess something like maximising time I don't know. I do prefer when I have bigger headphone, because I mean its not really a great sound with this.

Q) Is it only soundquality that you prefer bigger headphone?

I think mainly both mainly sound quality like getting base in the bigger headphone.

Q) do you listen to same sort of music here and back home Northern Sweden?



Maybe not the summer, because it basically the same, it just little bit bright in the night. But during the winter, its really cold and dark. I don't know, I have few artists that I mainly listen to during the summer, I do listen to sometimes, its not plan thing its just mood thing.

### **Sitting interview**

Q) What kind of experience did you go through both mentally and physically?

Today, I was more or less thinking about practical issues that sending a mail and making sure I get money back from the graphics card. Thinking of using that money to instead of another graphic card. I was waiting for my girlfriend to quit from work and its gonna be like 4 or something, so that not really anything particular. If this is Friday, it would be much more about shows or Saturday or another thing. But I have few days off so I am happy that I don't have to work for few days. So as I told you about the techno thing, I was trying to listen to it and analaye the does the loop as constructed and getting the idea of how to do some stuff on synsesaither when I get home. Not the exact the same thing but just general ideas. So I mean I said tired but I sept more than enough so I am pre good mood otherwise if I have not eaten or slept, I would be angry or annoyed. Probably the sound of people outside of noice probably be more annoying. I don't really mind that much when I am in really a good mood though.

Q) How much do you think miss has when you walking in the public space?

A lot, usually podcast or music, it happened last week, I lost my headphone, like forgotten or something, I got it back though, but I had to walking and could not even listen to music or podcast, I always had something to concentrate on, either its story from a podcast or its like the music, it was super annoying walking. In a way not having music, kinda force you to think more, preoccupied youself. So but I mean 99 times out of 100 I am having a music or something else. I cannot really say with percentages but 70 percents infleunce because it so many times I started walking somewhere and super tired, and not up to it, and when I turn on its its get me and 15 mins later when I show up in the work, I am in super good mood and ready to wok in long shift.

Q) in this case entertainment reason then?

Yeah sort of but I am always kinda listen and focus so I mean depends, sometimes background music and go through my phones and stuff but the most of the time, I have music and put my phone in my pocket then I listen to it. Because I feel like even though it's an entertainment, it also I try to analyse or come up with idea. Almost every time I listen to a song, I always like wow it's a nice way to open up a high hat before a chorus or the guitar riff is sounds cool, or sounds of the kick is nice one or bad one. This sounds horrible I am not gonna do this. So even though it is an entertainment, it still an education thing try to do the same.

Q) So you always in the head then?

Yeah definitely, because when I have too much distraction, even I try to listen to it focally, even I hear the riff that bass player play and think it is really cool, it happened couple of days ago. I tried to listen to all the "YES" albums because I have not done it quite a while, I came to its called "round about" because it has very nice bass line so I was like fuck! I had to pose it, then I had to google what bass he was using, and take my bass and try. But when it comes to walking, I don't that opportunities other than just listening to, so that why I really like not having a bike and walk around with music that when I have no choice but focus on songs.

Q) So you walk around with music without particular destination?

I tend to I have gone walk for a walk just do it, and I like it. I always pre occupied by something before I get there, I think.

Q) How does music affecting your body, sensory, sensation?

Yeah particularly If I am walking to somewhere, and you know hyped up with my mood, I put hyped music, and I think that makes my walk fast. But I usually walk pre fast, but then walk in sync with music then I know that some songs, okay I have like 5 min walk to the bus to my home, I am gonna put on some one of the intense song and walking in time with music also like getting hyped up, so when I get home I goes heeey and really hyped. So I am glad with I did ahaha.

Q) what sort of music does hype you up?

Usually some sort of electro music, mostly there is also some funk things like when it is really groovy, and sort of for instance classic music has not fix tempo it goes up with tempo, that I do listen to it when I am walking. But that does not translate because you don't wanna walk slower and suddenly quicker. So if you have like electro music or funky they usually stay with pre solid beats and so it is strongest connection between music and body experience that actually change the way you walk. Also it affects how the steps are maybe my steps are lighter and uplifting and otherwise I have like heavier stuff and more tired. Sometimes instead of hype up with that feeling, some stuff like slow stoner doom like really slow, I don't have to I can stay in this slow tempo. Sometimes, my mood dictates, I chose something that change my mood! Its better to be.

Q) So lets imagine if you were listening to Sly and Family stone?

Because there is when it electric, it bit more robotic, you could say. Say when it comes to Sly and Family Stone, cool and so groove so you get more of the softer walk. I usually, I am not dancing in the street but I guess its steps are grooving with music. It is different.

Q) How would you describe your normal day with music?

It depends if I am going somewhere, I still listen to music all the time at home, maybe not as long period. its like I am doing something by the computer and listening to music that exemplify what I am doing. For instance, for parts quire conversations of I might do some voice quire or string, then its more about education and technical thing. With spotify, I have my own playlist and own artists, so I just search for it and don't save in the playlist anymore but if it s like the here I like and I don't know many artists, for instance psych trance my cleaning room music, put them on with very loud volume. Then I search for it and they usually have ver nice playlists, psych trance or 50 mater peace, then I save the playlist. Because I don't really know about them. I would say Spotify is well accurated playlist, so it is very good way to find new music especial with electro music I think. I use it to search sub genre like deep house or something.

Q) How many playlists do you have?

Oh like hundred

Q) Could you describe how would you create it?

I don't create much of playlist right now, I have not done it much with it quite a while now. I used to do it. Especially I wanna know some genre or artists more about or don't know much about them then I put like all the album with chronological order from the first album to the last album. Then I listen through that, then so I have a lot of those. But also I stated music at that time, I have like a lot of songs that we have to learn in school, so I have playlist all of these to figure out the chord and stuff. Also I have few playlists made from specific mixer or record company that has specific sounds because I don't really do like mixed playlist usually I have strong theme. I don't have like best of what I have listened to. Because I prefer listen to albums. But we made one playlist with other friend, that are converts better than originals. We were trying to find covers that are better than the originals. We had a hot debate among us. But we only filled with 10 songs. So usually different themes but could be anything. Or it is strictly more business work. Like I said earlier, someone is mixing an album or something and they say really like that Fleetwod Mac maybe with those references and listen through them to see what's common sound like very bright, high end cymbal or something, lots of separation through the instruments. Trying to analyse from the technical point of view. I recently subscribe the techno playlist that someone, the guy makes techno and 48 hours of like gresat techo. Also I don't really know that much of genre and I know some artists but a lot of more than I know I like than I have not heard of. So couple of years ago I only have my own playlist and they are made specific purpose and but now this half of the playlist here is following and made by the other people. Because they know more about this than I do so they do pre good on that.

Q) Have you also made like study playlist or, workout, based on what do you do?

Ummm I don't think I named like this, but I have playlists that go to playlist for studying and cleaning, so now it is psych trance, but before Swedish dance band, Swedish country pop music ish, so it is one of the genre that a lot of people joke about but it is really nice! They have happy and no irony, so you cannot defend your self from the super positive life, saxophone and accordions, I used to have those and they were the cleaning playlist. Then I had down span, that the genre of music, that was for cleaning. I had different for walking, but

usually its albums with artist that I know. If I was studying today, I probably put like spotify playlist called truly madly deeply or something, deep house. Because deep house is sort of elevator music in a way, it turns in not too dark, evil sounding pre nice. Whereas if I listen to techno, I think it biomes too much for trying to understand math or something.

Q) So how much Spotify helps you to find new music here?

I do dislike spotify in a lot of ways but not when it comes to that thing. Because they do made it easier to discover new music and they have better algorithm, like one thing it makes me annoying was that it used to be able sort after artists from like A-Z, but now you cannot. So it is harder for me to find, if I know specific artist that its not very unknown, it is much harder to find them then coupled of years ago, that is one thing I dislike about it. It makes harder to find not new music but its harder to find unknown music, at the same time discovering feature becomes much much better so I think probably I use spotify for like 10 years or something . Back then none of the playlist was interesting. Discovery thing was always weird because, they ver figure it out like if had to learn hard song then I listen to that song for like 20 times that day, it fucks with algorithms. Now it is better also, I never go into discovering stuff, I am pre impressed how they interests they are to me. I am not really using it super match, but definitely I check them out every once every week or something. If I found like a good song, especially if found like a single song that I don't where it is, I save it to the save feature. If hear a song from the radio, then I save them to my saved playlist then I can go to saved song then okay yeah that was the astirts and I can check the artists and chenk them out. But Spotify has a lot to do with finding new music.

Q) you used to have iPod or walkman?

Yeah I used to have like 160gb one when I was at high school ad I had 33000 songs in there. That was the offline Spotify at that time.

Q) Has Spotify made it easier listening in public space?

Well yeah but not really because as long as I had an iPod I could always listen to some music, Spotify has like you are not lock into specific thing. Even though I had like 33000 song, I mean there is a lot songs that I didn't have. So I think since I can if wanna listen to specify songs, I can just do it almost all the songs are available on Spotify, so if when I had an iPod, I

really wanted to do this that song maybe I would not had any songs at all if I could not. I think it definitely, also it really nice on like parties. It used to be people had an iPod plugged up and it had a code and made sounds like gzzzzzz and then now you can queue, like everyone has Spotify at least you can find a song that you are looking for. So you can queue stuff, when you are at party or hanging out with someone at home, Spotify able to everyone to participate in what music has been playing. It is way harder, we had to go to someone's computer and go through stuff and register and stuff. It is nice but also I sometimes get annoyed when someone queue up with some shitty songs, so it good and bad, but Spotify definitely made me listen to more music.

Q) Have you ever used private session mode?

No I don't really care, I think I have used it once though. When I was studying I had to learn some songs and for some reasons I was like oh shit this is some shitty song, I don't wanna people to. Like they can see me listening to this song over and over again, because it is not like when I see people listening to music on Spotify, it not always, most usually they are not my closest friends . They are kind of random, so once if its only my closest friend then I don't probably care because I know they are. Like if my old guitar teacher see me listen to this weird song over and over I mean I don't really care. But I remember I used to use it, like oh I have to listen to this song for like 2 hours straight and learn the chords. But no one really gonna know. I cannot remember which it was because it usually fun to listen to some guilty pleasures. I think probably had like questionable lyric or so maybe its not cool to be seen. Because they don't if I am behind the message sort of thing, I sound stupid.

Q) Does Spotify affect your selection of music?

Absolutely has when I am using there feature like discovering stuff or searching for their playlist. Mostly I know what I am going to listen to so I search for it but others also, the other thing I also turn off on Spotify is when they continuously playing similar kind of music. Since I listen to a lot of albums, I wanna know what is the first song, and I listen through an album then it goes to silent, then I know album is finished then I can listen not something else. There is a lot of times put my head around the artist then see what they are, be like fuck this really long album then I noticed it goes to auto tune with similar artist, so then I don't really know when this happen I don't really like that feature, I get that Spotify suggestion. So but a lot of time I also see something interesting, If I search for a song, find a song then

another artist, who are the covers. Yeah so short answer it influence me a lot but not the all the time.

Q) You still have power?

That was worth way back, when they didn't have as much music, now I feel like its barely Spotify does not have songs that I wanna listen to but of course then I use a lot of Spotify just for convenience, and lik I could not listen to Frank Zappa for instance, so that if wanted to listen to Frank Zappa, I had to go to my old iPod, so then it shapes and forced me to listen to some specific like selection of music. Now Is the Beatles on Spotify?

Yes they are

Because I remember, when Zappa was announced all of his albums, I was supper happy he is one my favourite artist, so since then I have not had time I have to omit some artist or music just because I am using Spotify. So yeah I felt like I am in much more control than 5 6 years ago, and aim back in control since they have all the music that I want to listen. Usably this few times that I cannot find is those obscure techno or something, I just go to Soundcloud or something and I can find them, I listen to it there, but never been case that my favourite artist is not there and I cannot listen to it. So I am happy that they expand their library so much because I do believe that I would listen a lot less of Frank Zappa, since it was not on Spotify before. Because If you can stay onto Spotify and search instead of opening Youtube and have that on the screen. Because it was something that I used to before, listening to Zappa's full album on Youtueb, but since you cannot minimise it you have to it move it up, so I had it video playing in my pocket, then I think it much more easier like I am not gonna fuck with Youtueb, and not listen to Zappa today and listen to something else, so yeah I am influenced when it comes to music that I don't know much about it, but when I has specific genre or music, I just find it and listen to it so users to less, now is healthiest symbiosis thing. I am quite happy in that way Spotify influence me, I am pressed by the algorithm. If anything I am under utilising it, checking discovering features more just to because I tend to full back and listen to them used to and I feel like I could definitely try to find more music and Spotify is great with it.

One last thing, you know the traffic light the sound that they make, dig dig dig I always try to, because you, depend how far away you are, especially two one on the each side of the street, you get dah dah dah or datta datta datta, sometimes I try to walk with distance that sync with music and I feel like yes I am jamming with the street sound, and sometimes, especially like spray of the graffiti or something it kind sounds like white noise thing. I sometimes hear the sounds definitely not from the music, and then it gets with an idea like it cool to have big boost of white spray or handles.

I think when I was in London, which is much more crowded than Malmo, I tended to listen when I was there last time, I only listened one gangsta hiphop album like big beat, and my hood up riding into my own world. really noise though, also I had to walk long stretches so I would not had like light happy nice band pop, so still interesting sort of thinking about it cautious. Let say like if I am travelling to Tokyo, and go back and check Spotify to see did it change or. That also good thing, like end of the year, you get to see hit like 2017 and sort you can see the statistics, but there was some I have like study music, the song that was listening the most and listened it like to 68times. And be like fuck! Because it really shitty song. I had to transcribe n stuff.. but that does not happen anymore because now it is much more like, reflective of what you have been listening to.

## **Appendix 5) Field note (Krista)**

**Krista 14th of March**



Noise cancelling headphone was used, but she usually out ear plug type headphone in the public while putting ear covering headphone for her study time.

### **Character of the filed**

Rain, muddy cold, and not many people in the park. Park was quite a big.

There was not so many people walking or running, since the rain was heavily pouring.

Music makes much chill out!

She used to come to the park a lot, because of her exgirlfriend used to live around. Being there sort of bring back the memory of her girlfriend.

She explains that she used to run around the park often.

We got out from the park and walked on the main road to the metro station.

Quite a lot of people were walking, cycling, and a lot of cars on the traffic. It was a peak time in Copenhagen.

We walked through and she mentioned that car traffic kind of match with music that was playing on her headphone, because the music that I was playing correlated very well to the environment that we were in. the very rough rainy and a bunch of hectic traffic environment. The song that was playing right then matched to that situation. Definitely it's rhythm and it's chaotic melody and lyrics fit very well into that situation

### **Listening activity**

Starting with music searching for an artist rather than going for playlists that she has on Spotify.

Genre was lower tempo R&B music (not the rhythm and blues one) The main genre of music did not change significantly throughout the walk. She listened to two different artists and that covers 6th songs in total.

Does not like to skipping, or rewinding music while on the go, and discusses that she just let it play a album or playlists that she has created. Dies not select and go back to look for a song on the screen often.

Having said that, she told me that she skipped a song because it sounds too happy and does not much her moods that she was in for that day and blend with weather.

If its sunny, she probably listens to feel good sort of music.

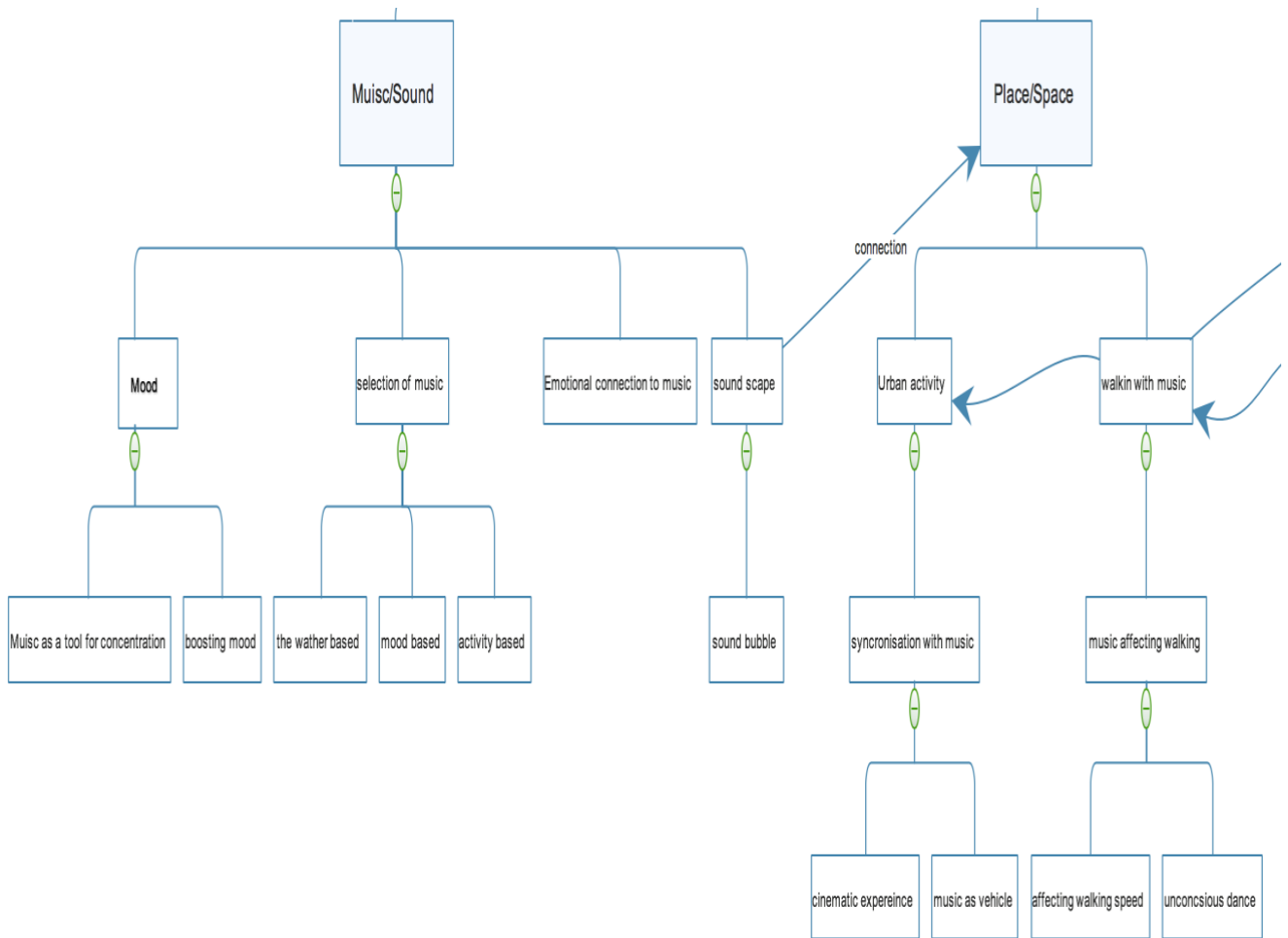
Changing artists to match it with her mood.

Thesis work and being stressed with it made her listen to sad and slow tempo music.

One particular song was a little heavier that kind of blended with cars and noise that makes on traffic road.

She notices music kind of cancelling her feeling of being poured by rain, also listening to music definitely makes walking in the park more relaxing.

## Appendix 6) Coding Map Example



## Appendix 7) Coding Process

Q) How many playlists do you have roughly?

Some of them are mine, some of them are shared and some of them are saved. I will have a look and there are 9. I appreciate with genre, mood or artists. I have like "old school jams" I have, shared with another person, my scham tracks! It is something that I listened to it on the cafe and and you can copy them through the app to Spotify. Then by artists, work out playlist and then chill one, and chill one is one that I listen to a lot. Then songs that I don't want to hear anymore but I wanted to have it, its still here. Because I heard them too much, its like shelf. You pick up a book and put them back in to the shelf for later.

Q) Could you describe what kind of music you just listened to today?

So Lana del Ray, and SIA, you might not know the artist but you know songs for sure.

Q) How many songs were?

4 songs, 2 Lana del Ray and SIA each

Q) They are the songs that come from your chill playlist?

Yes

Q) How much influence do you think music has on you when you walk on the urban space?

Okay, this is difficult I think, it create like a mental space in the mood maybe, I will escape the reality of what is going on. Some of the thing would be like escape of the sounds reality of what is going on. So sounds outside of what I was listening to. Cars, people, back ground noise, dogs and this sort of things. Then, it creates new reality by having just being able to listen to the music. So it is not like everything slow-motion, but rhythm of the music it creates like new mental space. So block out the noise outside then, music becomes the only noise. This is what I mean by mental space.

Q) outside of the meant, like body sensation?

I think I said to you when we were walking, subconcoisly I stride differently, so the step is bigger or smaller depending on the beats. Visually, visual becomes heightened, because I only have one sound to listen to and not consciously turning around to see dogs barking or like that, because it block out the other noises. I mean right now the girl are laughing here, it sometimes try to stop mental kind of thought, but if I got the music, it creates heightened physical reality. Maybe what I can see in front of me they are sharpened because of the back ground noise in my visual field.

Q) So did your selection of music blend with the street today?

No, but it can sometimes right. I think that is normal, I don't really select my music based on where I am physically, but more of mentally.

Q) So what are the motivation that you chose these 2 artist on your walk today?

So, I don't have the reason why I chose that music, other than that I created a playlist and then I am exhausted with all the songs and these 2 songs are two that are new, so I moved them to the first, I am still really like them. I don't have any other reasons.

Quote

## Appendix 8) Coding Process 2

The screenshot displays a qualitative data analysis software interface. The top menu bar includes Home, Create, Data, Analyze, Query, Explore, Layout, and View. Below the menu is a toolbar with icons for Open, Get Info, Edit, Print, Merge, Cut, Copy, Paste, Bold, Italic, Underline, Text, Paragraph, Styles, Select, Find, and Delete. A search bar is located in the top right corner.

The left sidebar shows a hierarchical tree of codes and nodes. The 'DATA' section includes Files, File Classifications, and Externals. The 'CODES' section includes Nodes. The 'CASES' section includes NOTES, SEARCH, and MAPS. The 'OPEN ITEMS' section includes Time and Body.

The main workspace displays a 'Reference' view for the 'Body' code. The view shows a summary of the code and a list of references. The summary indicates that 17 references are coded, representing 3.26% coverage. The references are listed as follows:

- Reference 1: 0.11% coverage
- Reference 2: 0.11% coverage
- Reference 3: 0.04% coverage
- Reference 4: 0.30% coverage
- Reference 5: 0.14% coverage
- Reference 6: 0.19% coverage
- Reference 7: 0.05% coverage

The text excerpts from the references are as follows:

- Reference 1: She notice music kinda of cancelling her feeling of being poured by rain, also listening to music definitely makes walking in the park more relaxing.
- Reference 2: You listing that affect walking speed, up tempo music amplify the song. like strong drum sounds, I usually enjoy the hitting the ground with my feet.
- Reference 3: I usually walk with song that. Rhythm affects my music
- Reference 4: I would say its more like having headphone kind get me into my head, then stip thinking so much about outside of world all that stuff its kinda getting lost with music. I really feel the music and stip thinking about everything else. It kinda get me into this way that I am kind usually do this when I am walking if its cold and rainy. After while keep walking and auto-piloting. Its sort of sitting in a car, but you are not.
- Reference 5: What makes a good man?. A song from The heavy. Its also this kind of filmic song that i sometimes walk home listening to. It has very nice beat to it and is just really a nice pace for walking
- Reference 6: Same OI'. The song from The Heavy i played for you. Same is with number 7 its a filmic song. Really makes me kind of feel badass/epic or whatever you want to call it. Makes me feel like the main character in my own movie and just makes me walk around very confidently
- Reference 7: (Text is partially obscured)