FACULDADE DE ENGENHARIA DA UNIVERSIDADE DO PORTO

Spotify-ed: Music Recommendation and Discovery in Spotify

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Abstract

Not so long ago, before the Internet boom, listening or discovering new music was a challenge on its own. Now, with a few clicks one can have on their hands such a vast music catalogue that a human mind cannot compute it.

There are dozens of online services that offer exactly that. Some focus on creation/generation of playlists, others try to expand their music catalogue even further, but others focus more on personalized music recommendation. And these ones present their results to the user with a list or a grid of music artists, for example.

However, lists or grids do not give the user enough information about the relation between the results. One could even say that they are not related to each other, which is not true.

The relations exist and can be represented as a network of interconnected artists in a graph, where a node is a music artist, and each edge between them represents a strong connection. This is the concept that RAMA (Relational Artist MAps), a project developed at INESC Porto, uses.

From a single search, RAMA is able to draw a graph that helps the user to explore new music that might caught his/her interest in a much more natural way.

Nonetheless, when a user wants to listen to an artist's music, Youtube's stream is used. Although one can find a large catalogue of music in Youtube, this service is not Music Oriented and the sound quality is not adequate for a music streaming service.

Youtube's stream needs to be replaced, and Spotify can provide a quality stream and an accurate music catalogue.

But how can RAMA and Spotify be integrated?

This thesis proposes a Spotify App. Will a Spotify user experience a more pleasant and natural way of music discovery from this graphical representation of artist relations within Spotify, than its standard discovery more (with grids)?

That is the main question that this dissertation urges to answer.

Resumo

Bem longe vão os tempos, antes da Internet, em que ouvir e descobrir música nova era um desafio por si só. Agora, com alguns cliques, temos acesso a um catálogo de música tão grande, que o nosso cérebro não consegue processar.

Existem dezenas de serviços online que oferecem isso mesmo. Alguns especializam-se na criação/geração de playlists (que funcionam como rádios), outros em expandir o catálogo de música e outros focam-se mais na sugestão e recomendação de artistas/álbuns/músicas personalizada para os utilizadores. Estes últimos, apresentam as sugestões de conteúdo ao utilizador de uma forma rudimentar como listas ou em grelha.

No entanto, listas ou grelhas não fornecem ao utilizador qualquer tipo de informação adicional sobre a relação entre os artistas nem justificam a sua semelhança. Até fazem parecer que não existe nenhuma relação/ligação entre os artistas recomendados, o que não é verdade.

Essas relações existem e podem ser representadas como uma rede de artistas interligados num grafo, onde cada nó é um artista de música, e cada ligação entre nós representa uma ligação forte de parecença entre os artistas. Este é o conceito que o RAMA (Relational Artist MAps), projeto desenvolvido no INESC Porto, usa.

A partir de uma pesquisa de um artista de música, o RAMA cria e desenha um grafo que ajuda o utilizador a explorar música que lhe possa interessar de uma forma muito mais natural e informativa.

No entanto, quando um utilizador pretende ouvir uma música de um artista, é usado *stream* do Youtube. Apesar de este oferecer um catálogo alargado de música, o mesmo não é indicado para esta funcionalidade pois não fornece uma API nativamente orientada a música, nem a qualidade de som do *stream* é adequada.

A experiência musical do utilizador do RAMA poderá melhorar consideravelmente ao colmatar esta falha. Existe por isso uma necessidade de substituir o Youtube por outro serviço mais orientado a *streaming* de música de qualidade. O Spotify é um deles. Fornece API orientada a música, e o *streaming* é de qualidade adequada para este tipo de funcionalidade.

De que formas é que se pode integrar o RAMA e o Spotify?

A escolha final foi desenvolver uma aplicação (como *plugin*) para o Spotify. Será que um utilizador Spotify ao descobrir música nova de uma forma mais gráfica terá uma experiência de utilizador mais rica e natural do que o modo de descoberta *standard* do Spotify (em grelha)?

Esse é o objetivo primordial desta dissertação: Tentar descobrir se utilizadores Spotify terão uma experiência melhorada ao usar a Aplicação Spotify proposta.

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1.1 Context

Not so long ago, before the Internet boom, listening or discovering new music was a challenge on its own. Now, with a few clicks one can have on their hands such a vast music catalogue that a human mind is not able to compute.

There is an uncountable number of online services that offer exactly that. Some focus on creation/generation of playlists, others try to expand their music catalogue even further, while others focus more on personalized music recommendations. Most of these, present their results to the user with a list or a grid of music artists, for example.

However, lists or grids do not give the user enough information about the relation between the results [1]. One could even say that they are not related to each other, which is not true.

The relations exist and can be represented as a network of interconnected artists in a graph, where a node is a music artist, and each edge between them represents a strong connection. This is the concept that RAMA (Relational Artist MAps), a project developed at INESC Porto, uses. [2] [3] [4] [5]

1.2 Motivation and Goals

From a single search, RAMA is able to draw a graph that helps the user to explore new music that might caught his/her interest in a much more natural way.

Nonetheless, when a user wants to listen to an artist's music, Youtube's stream is used. Although one can find a large catalogue of music in Youtube, this service is not music oriented and the sound quality is not adequate for a music streaming service.

Youtube's stream needs to be replaced, and Spotify[1] can provide a quality stream and an accurate music catalogue.

[1] http://spotify.com

But how can RAMA and Spotify be integrated?

Several possibilities were analysed.

Spotify Play Button[2]
A Spotify widget that can be embedded in RAMA.

Integrate Spotify User's profile data in RAMA
To help complement artist recommendations.

Spotify App[3]
A plugin to Spotify's desktop client

This dissertation proposes a Spotify App. Will a Spotify user experience a more pleasant and natural way of music discovery from this graphical representation of artist relations within Spotify, than its standard discovery mode (with lists)?

That is the main question that this dissertation urges to answer.

Moreover, to evaluate and validate the final product, end-user testing will be done to compare Spotify's user experience with the developed application.

1.3 Project

The app is meant to be an extra mode for discovering new music in Spotify.

This way, a visual representation of an artist network with a graph, similar to RAMA, is proposed.

The application runs inside the Spotify environment (Spotify's Desktop Client) where its main features are: visualization of relations between artists, starting by the current playing artist; ability to grow the graph by expanding nodes; visualize tags (that describe an artist) in the graph representation.

The main tools used in the development of the application were:

Spotify Desktop Client
The developed application is integrated in the Spotify's desktop client.

Webkit Development Tools - webkit.org
This is the engine used to run Spotify Applications.

Npmjs - npmjs.org
Package manager for development dependencies.

Bower - bower.io
Package manager for runtime dependencies.

Gruntjs - gruntjs.com

Manager for automating tasks. Very usefull for tests, code optimization and other repetitive tasks.

Vis.js - visjs.org

Visualization framework.

1.4 Dissertation Structure

This dissertation contains four additional chapters.

In chapter 2, related works will be presented to evaluate the current state of the art.

In chapter 3, the project's details will be explained, starting with an introduction to the Spotify Apps' development environment and the role of the technologies used during the development of the prototype.

In chapter 4, a more detailed explanation about the developed prototype will be given, as well as some challenges and problems encountered during the development process.

Chapter 5 concludes this report.

Chapter 2

State of The Art

2.1 Introduction

In this chapter, the most relevant web services for this thesis will be analysed.

The proposed methodology focus on how the content is presented and less on what the content is (without discarding its importance). Even so, some projects that focus on the content will be analysed.

The presented projects often use external data bases (like last.fm) to fetch metadata from. This is the preferred way, since those are the most complete sets of information.

2.2 Related and Similar Services

2.2.1 Liveplasma - liveplasma.com

liveplasma.com is a *flash*[1] application that not only it allows to see a graph of music artists, but also of books and movies.

The interaction with the graph is very faulted: no changes to the graph are allowed, and the user can easily make a mistake and perform unwanted actions like redrawing the graph with another artist as the root node.

In 2.1 one can see the search result for "Amália Rodrigues".

On the left side of the application there are some interesting elements: a grid of the artist's albums, a mini-player (stream from Youtube).

In 2.2 the user can have the choice to play tracks *only* from that artist, or play *similar* artists.

2.2.1.1 Pros

This tools, has two interesting aspects to it:

[1] http://get.adobe.com/flashplayer

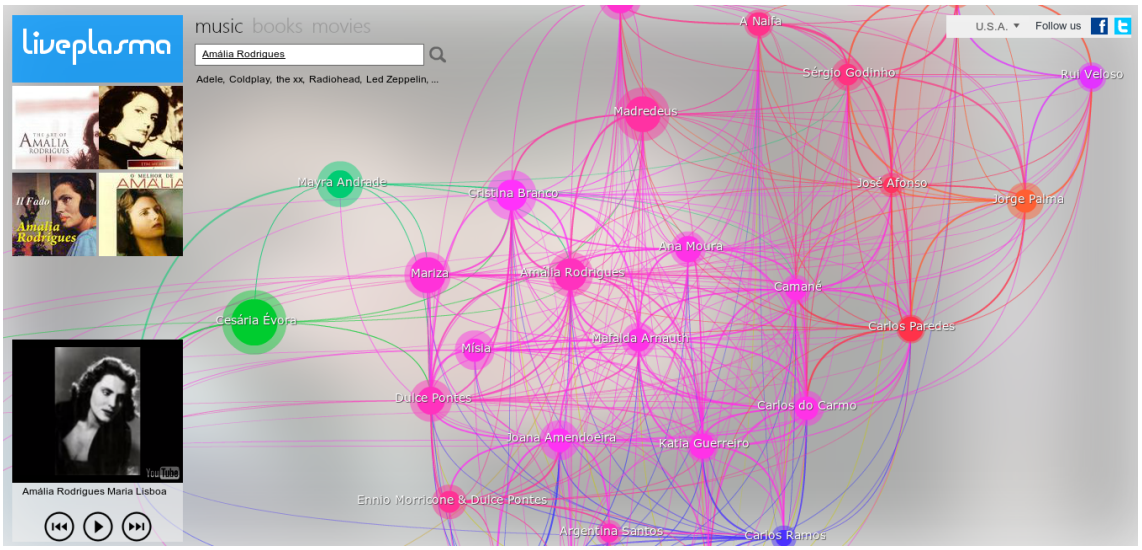


Figure 2.1: liveplasma: search result for "Amália Rodrigues"; upper left corner: artist albums; lower left corner: youtube's *mini-player*

- Links to buy albums of the artist
- Play tracks from similar artists to the search artist.

2.2.1.2 Cons

The graph drawn from this simple search, is very cluttered with edges. Two nodes can have several connections between, which seems to overload the graph and making it very confusing.

Different colours are used, but their meaning remains unknown. One can assume that they represent the similarity between artists, but that is just speculation.

It can also be assumed that the size of the nodes (radius value) can be directly proportional to the artist's popularity, but that is, again, just speculation.

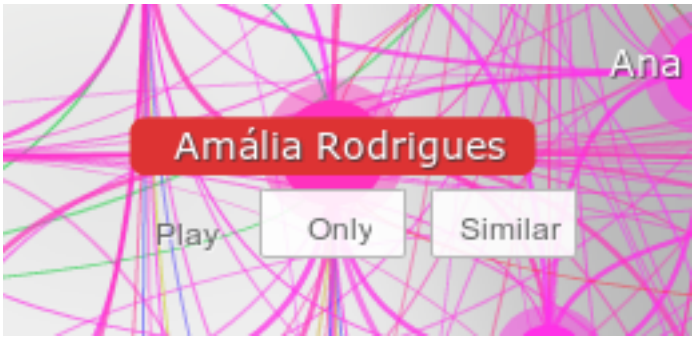


Figure 2.2: liveplasma: interface to start playing tracks. *Similar* button plays tracks from similar artists, whereas, the *only* button only plays tracks from the specified artist.

Figure 2.3: Tuneglue: menu que aparece ao clicar num nó.

One critical detail is that the user cannot visually point out the search node in the graph, given the lack of visual distinction from the other nodes of the graph 2.1.

2.2.1.3 Summary

In short, liveplasma is not very user friendly. It uses too many colours and edges, which makes the user experience of searching for new music even harder than usual.

2.2.2 Tuneglue - audiomap.tuneglue.net

Tuneglue is another flash application that tries to explore the graphic visualization of network of related artists. Last.fm's metadata API is used to retrieve artist information.

When you start Tuneglue and search for an artist, say "Mariza", the user is presented with a single-node graph. By clicking the node, the user has four options (2.3): expand, releases, lock position and delete.

When you first expand a node, you get the root node with six child nodes 2.4.

So the first feature that brings the user experience to another level (in comparison with liveplasma) is that of graph editing. The user can expand, fix and delete every single node in the graph.

2.2.2.1 Pros

Tuneglue gives control to the user. On one hand, the user is able to craft a graph and tailor it to its needs. The user feels that graph is its own creation.

2.2.2.2 Cons

On the other hand, the user has the responsibility to create the whole graph, which might be too much trouble and deteriorate the user experience.

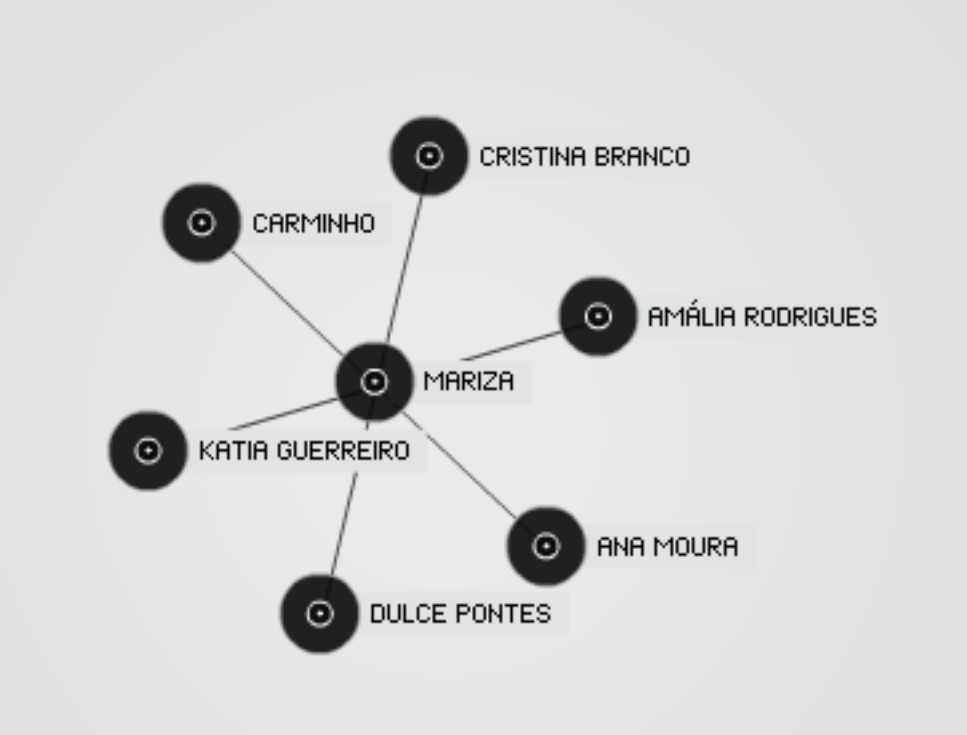


Figure 2.4: Tuneglue: grafo depois do primeiro nó ser expandido.

Again the root node is not highlighted, which might leave the user lost when the graph gets more and more complex.

2.2.2.3 Summary

Tuneglue takes the approach to give the user the power to create what he wants. But with no limit, the user can easily create a very complex graph that deteriorates the user experience.

2.2.3 MusicRoamer - musicroamer.com

MusicRoamer is yet another flash application. Although it is similar to Tuneglue when it allows the user to expand the graph further and further, it also imposes some limits to the user to avoid getting the graph confusing.

2.2.3.1 Pros

There are three types of search 2.5):

Artist Search

The most used one.

Keyword Search

Search using keywords like genres and tags

Figure 2.5: MusicRoamer: Search options. by artist; by keyword and by Last.fm username

Last.fm user search

The search result generates several graphs with the top artists of the user as the root nodes.

Independently of the search form used, the result will always be one (or more) graphs where the nodes are music artists.

MusicRoamer is worth mentioning because of the way it shows the graph. In 2.6 one can see the search result for "Mariza".

The images of the music artists are used to represent the nodes. This way, the user has a more friendly mind map of the resulting graph.

There is also some parameters (2.7) that the user can personalize to change the appearance of the graph: zoom; repulsion force between the nodes; size of the artist's images and the number of artist to be used as the branching value.

2.2.3.2 Cons

MusicRoamer is a flash application which makes the interface less natural and fluid to a website user.

Another problem occurs when the user starts to expand more and more nodes. The graph starts to get confusing (2.8), the edges are drawn over the images, the artist's names start to get mixed in the images.

2.2.3.3 Summary

Although the MusicRoamer user has a lot freedom when creating the graph, the graph presentation if weak and not very æsthetically pleasant.

2.3 Conclusions

There is an uncountable number of services to discover new music. The ones presented in the previous examples have a visual representation in graph.

The following services are that have some sort of mechanism to present the users with new music (not necessarily with visual tools):

- liveplasma.com
- audiomapa.tuneglue.net
- musicroamer.com

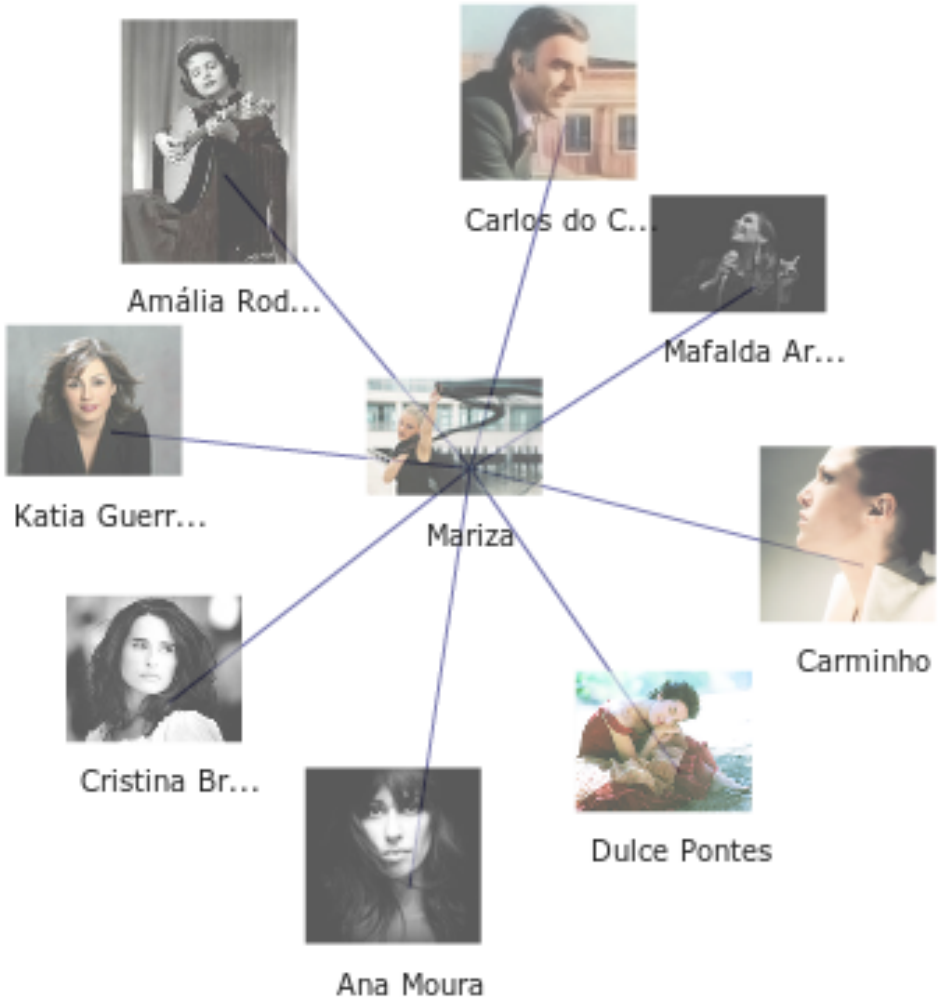


Figure 2.6: MusicRoamer: Visual representation of the artist graph

- discovr.info
- ifyoudig.net
- pitchfork.com
- hypem.com
- awdio.com
- 8tracks.com
- tastekid.com

Figure 2.7: MusicRoamer: Personalizable parameters for the graph

- songza.com
- thesixtyone.com
- mog.com
- stereogum.com
- gigfi.com
- jango.com
- soundcloud.com
- grooveshark.com

The most important aspect to retain from the previous examples is that the bigger the branching value of the graph, the more confusing and cluttered the graph becomes. One could say that the visual tool loses its initial purpose to help the user to discover new music.

A way to avoid that problem would be to force limits in the graph creation process.

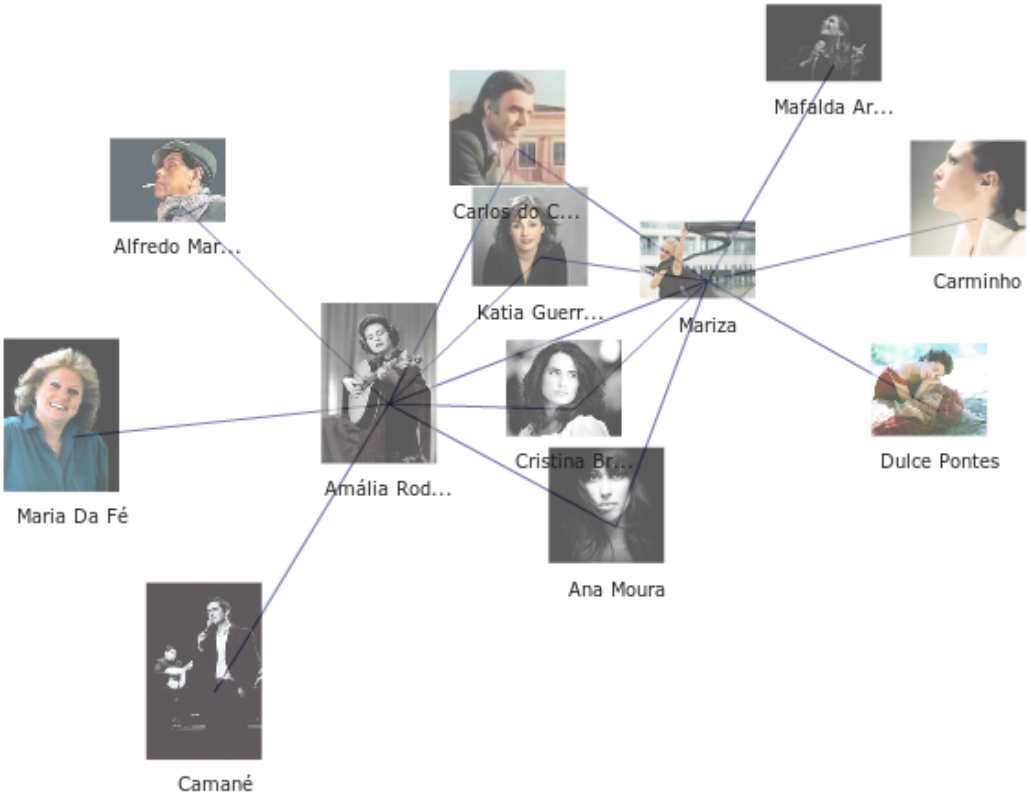


Figure 2.8: MusicRoamer: The graph after expanding one node

Chapter 3

Context and Methodologies

The primal objective of this dissertation, as referred in chapter 1, is to develop one or more software modules that will improve Spotify Users' music discovery and recommendation experience using visual tools to represent the music artists' relations and Spotify's streaming service to provide high quality music stream.

The initial proposal was to develop a module that implements, at least, one of the following features:

1. Integrate Spotify's music stream into RAMA's website
2. Integrate information from the Spotify user into RAMA
3. Improve RAMA's features and design
4. Integrate the RAMA concept into a Spotify Application
5. Integrate RAMA's playlist generation into a Spotify Application
6. Integrate some of the above mentioned modules into a Mobile Application

The first three functionalities (1, 2 and 3) focus on improving RAMA using Spotify's API, i.e. to integrate Spotify into RAMA. Whereas 4 and 5 aim to integrate RAMA's concept into Spotify, through a Spotify Application (it would work as a plugin to Spotify's Desktop Client). The last one (6) would focus on implementing the previous functionalities into an Android, iOS or Windows Phone Application.

This chapter aims to analyse every single drawback of each possibility that affects the choice of which modules do develop, and on which environments it fits better: Spotify Application, Mobile Application, or RAMA improvements.

At first, Spotify's development environment will be introduced 3.1 in order to assess which tools are available for developers. Next, the available tools will be evaluated in order to determine which ones fit the proposed modules to be developed, mostly, through experiments.

By the end of this chapter the modules to be developed should be clearly stated, as well as which tools will be used in the prototype.

The prototype should pursue the objective of contributing to an improved user experience when discovering new music taking advantage of visual tools that implement RAMA's concept.

3.1 Introducing Spotify

Spotify is a Music Streaming Service that allows the user, through an Internet connection, to listen to any track (if available in the user's country) in Spotify's catalogue. The service was launched in 2008 with a native desktop client application.

Now, the service has several types of clients available to the users: desktop client, webplayer and mobile applications.

Desktop Client Desktop version of Spotify, with Windows and Mac versions (and also a Linux preview version).

Webplayer Web version of Spotify. This was released in 2013, and spotify still advises the use of the native applications for a better user experience.

Mobile Applications The mobile applications are available for Android and iOS devices.

3.1.1 Development Tools

Spotify provides a set of tools[1] to develop Third-party Applications (websites, native applications and mobile applications) and Spotify Applications (that run inside Spotify's Desktop Client). There are five tools, each with different purposes.

3.1.1.1 Spotify Apps

Spotify Applications[2] are a special case in the whole set of tools provided by Spotify. These applications are designed to run *inside* the Desktop Client. Hence, its development is also inside the same environment.

Spotify users can run and install applications from the store called "App Finder". All the applications are free.

In 3.1 on can see the interface of the desktop client. In this case, the discovery mode's interface.

On the left side, in the menu, bellow the "App Finder" item, appears all the applications the user as installed from the store.

In 3.2 the official Last.fm application is opened. Note how the space filled by the applications are always the same.

[1] http://developer.spotify.com/technologies
[2] https://developer.spotify.com/technologies/apps

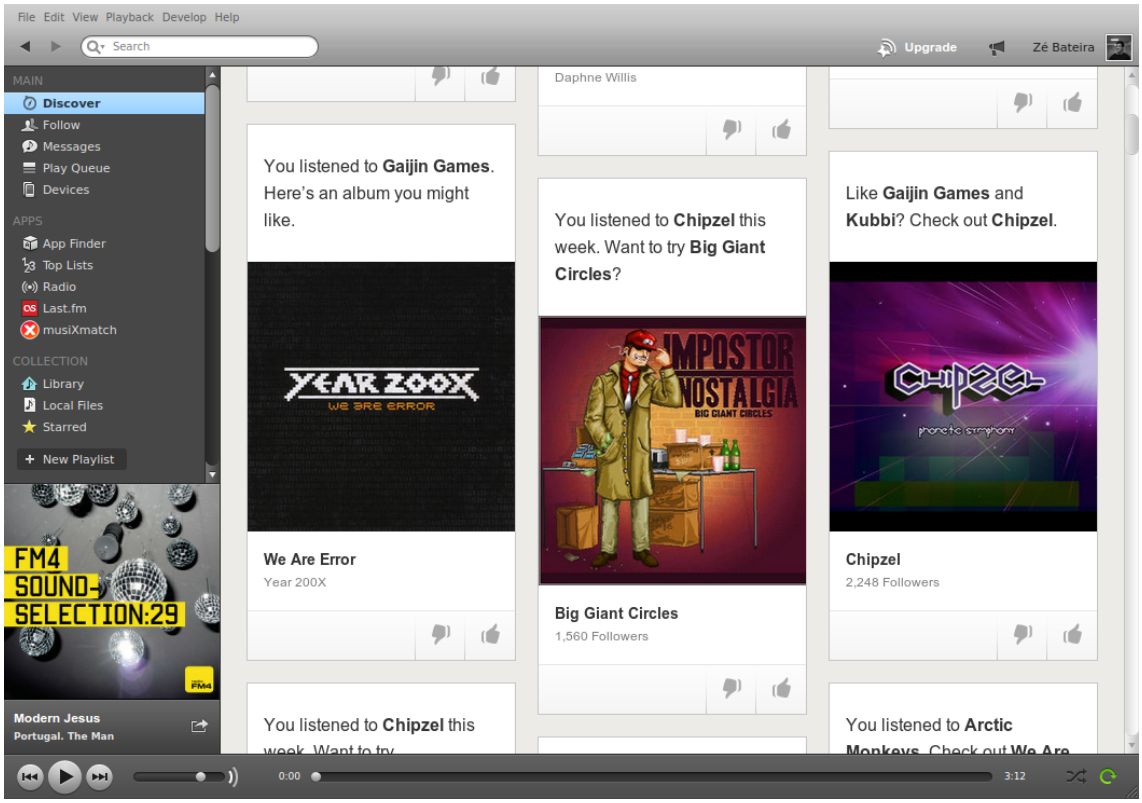


Figure 3.1: Spotify: desktop client's discovery mode interface.

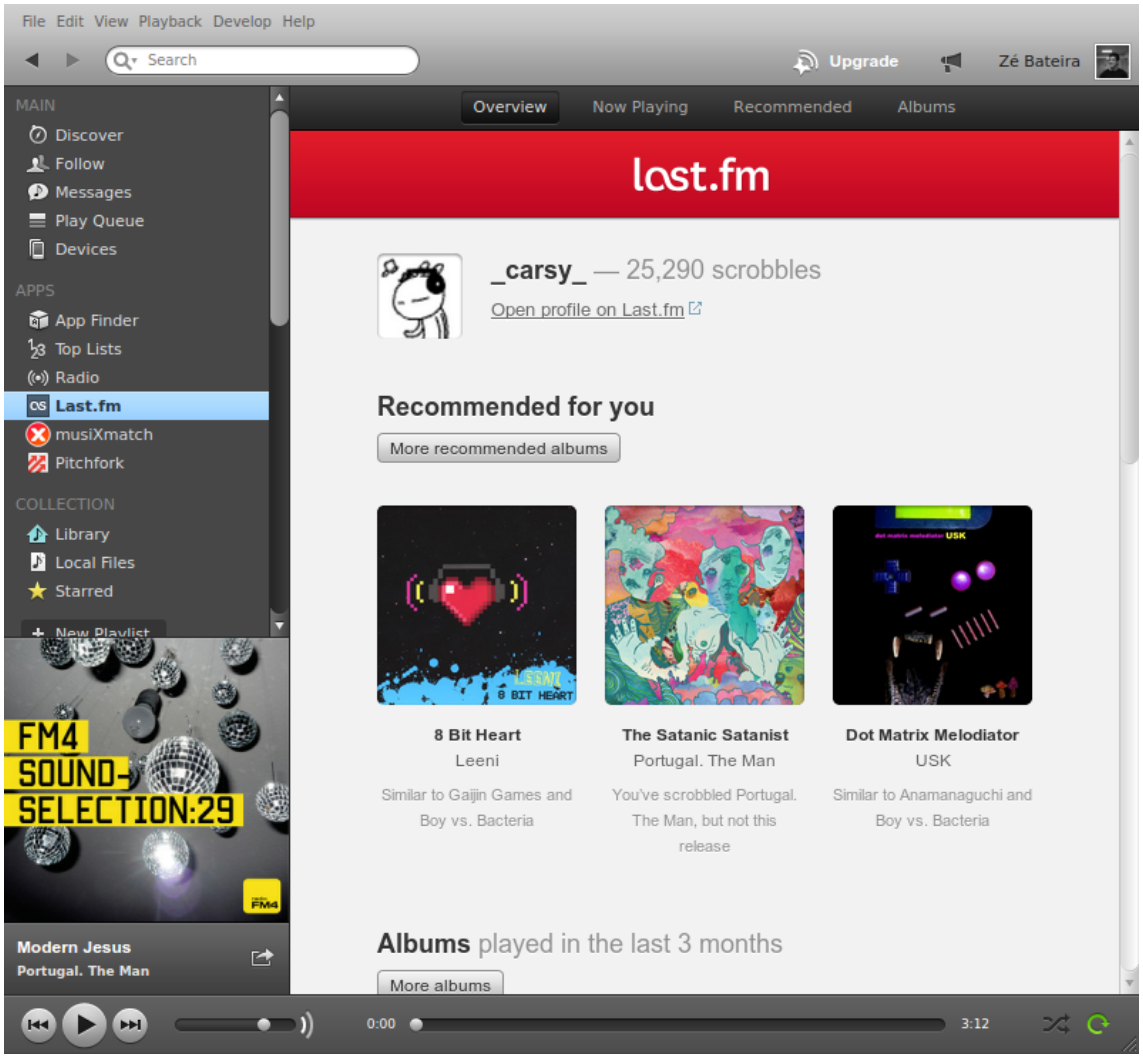


Figure 3.2: Spotify: Last.fm's Spotify Application opened.

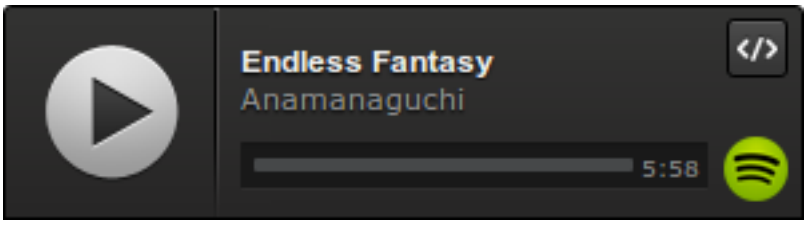


Figure 3.3: Spotify: *Play Button*.

The Applications' runtime environment is one of a browser-based. More specifically, powered by the Chromium Embedded Framework[3]. This means that the code to develop a Spotify Application follows the same principles as a web application: HTML, CSS and Javascript.

Spotify developed two Frameworks[4] to help developers create these applications: the API 1.x Framework[5] and the Views Framework[6].

The first one provides an interface to use object models, access metadata, control the player, among others. The second offers support for web components like buttons, lists, tabs, among others.

In order to develop the proposed modules 4 and 5, these are the most appropriate tools.

3.1.1.2 Spotify Widgets

Spotify Widgets[7] are small web components that can be embedded in external websites. Spotify provides two components: *Play Button* (3.3) and a *Follow Button* (3.4)

However, there are some limitations. In Spotify, only logged in users can use the service (listen to tracks, etc). This also applies to these widgets - Even if they are in an external application, only Spotify users can interact with them.

This limitation does make sense in the case of the *Follow Button*, but the *Play Button* becomes useless to non-spotify users.

[3] https://code.google.com/p/chromiumembedded
[4] https://developer.spotify.com/technologies/apps/reference
[5] https://developer.spotify.com/docs/apps/api/1.0/
[6] https://developer.spotify.com/docs/apps/views/1.0/
[7] https://developer.spotify.com/technologies/widgets

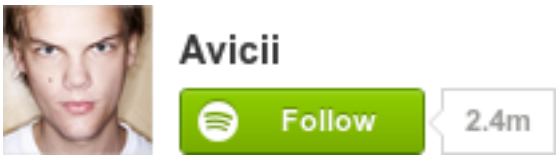


Figure 3.4: Spotify: *Follow Button* Allows the user to follow the music artist.

In truth, these widgets are nothing but an hyperlink to a Spotify Client (Web Player or Desktop). With the Play Button, the stream of tracks always played inside Spotify's environment, and not on external applications.

To embed a widget, it is only required to copy-paste Html code into the website, where appropriate:

```
<iframe src="https://embed.spotify.com/?uri=spotify:track:1
    EsdqTsiQPaUJ82iy7KfS1"
        frameborder="0"
        width="300"
        height="380">
</iframe>
```

Listing 3.1: Html code to embed the *Play Button*

These widgets are useful to develop the proposed modules 1 and 3.

3.1.1.3 Libspotify SDK

Libspotify SDK[8] is an API that allows for third-party applications to include Spotify's services into them. However, not without some limitations to the users of these applications. The users are limited depending on the type of Spotify Subscription that they have signed up to.

There are three different types of subscriptions, but the important to retain, is the difference between being a Free Subscription Spotify User, and a Paid Subscription Spotify User (premium and unlimited subscriptions). As mentioned before (3.1.1.2), only Spotify users can interact with the widgets. That also applies to third-party applications that are using Libspotify SDK, which allow, for example, the user to login with their Spotify account. But in this case, not only they need to be Spotify users, they also need to have signed up to a paid Spotify subscription. And not only do the users need to pay to use the Spotify-powered application, but the developers as well.

This is a very restrictive environment, although Libspotify SDK comes in many different flavours[9].

This tool would be used to develop modules 1, 2 and 6.

3.1.1.4 Metadata API

The *Metadata API*[10] allows for applications to retrieve information from Spotify's music catalogue: tracks, albums, artists, playlists, and so on.

Requests to the database are done through HTTP and are of two types: *search*[11] e *lookup*[12].

[8] https://developer.spotify.com/technologies/libspotify
[9] https://developer.spotify.com/technologies/libspotify/#libspotify-downloads
[10] https://developer.spotify.com/technologies/web-api
[11] https://developer.spotify.com/technologies/web-api/search
[12] https://developer.spotify.com/technologies/web-api/lookup

To request detailed information of, e.g., an artist, the URI (used as the unique identifier) of that artist is required. Such ID is of the form:

`spotify:artist:<artist_id>`, where *artist_id* is the unique identifier of the artist.

Example:

`spotify:artist:65nZq8l5VZRG4X445F5kmN`, is the ID for the artist "Mariza".

There's also ID's for albums:

`spotify:album:5d1LpIPmTTrvPltx26TlEU` (album "Fado Tradicional" from "Mariza")

and for tracks:

`spotify:track:2vqYasauhDLVjTt7CGWK6y` (track "Fado Vianinha" of the previous album)

These URI schemes are compliant with Rosetta Stone's ID spaces[13].

First, to get this URI, one needs to search the database.

Search

The base *URL*:

`http://ws.spotify.com/search/1/album`, to search for albums.

For artists, *artist*, for tracks, *track*.

Examples:

`http://ws.spotify.com/search/1/album?q=foo`

`http://ws.spotify.com/search/1/artist.json?q=red+hot`

The request response, by default, is formatted in *XML*, although, as the second example demonstrates, *JSON* is also supported.

Given the following query:

`http://ws.spotify.com/search/1/artist.json?q=camane`

The server responds with:

```
{
    "info": {
        "num_results": 2,
        "limit": 100,
        "offset": 0,
        "query": "camane",
        "type": "artist",
        "page": 1
```

[13] http://developer.echonest.com/docs/v4#project-rosetta-stone

```
    },
    "artists": [
        {
            "href": "spotify:artist:3MLPFTe4BrpEV2eOVG0gLK",
            "name": "Camane",
            "popularity": "0.27"
        },
        {
            "href": "spotify:artist:5Gwulm1LfURW7dbZD1V3zX",
            "name": "Sergio Godinho/Camane/Carlos Do Carmo",
            "popularity": "0"
        }
    ]
}
```

Listing 3.2: Results ordered by "popularity"

Lookup

When the URI is known, one can finally lookup detailed information about a database item.

With the following *query*:
http://ws.spotify.com/lookup/1/.json?uri=spotify:artist:3MLPFTe4BrpEV2eOVG0gLK

The server responds with:

```
{
    "info": {
        "type": "artist"
    },
    "artist": {
        "href": "spotify:artist:3MLPFTe4BrpEV2eOVG0gLK",
        "name": "Camane"
    }
}
```

Listing 3.3: *lookup* of the artist "Camané"

This API is very useful to all the six proposed modules.

3.1.1.5 iOS SDK (beta)

The iOS SDK supports iOS Application developers. Although still in beta[14], this tool would be used to develop the proposed module 6. Much like the Libspotify SDK, this SDK provides the following APIs:

[14]https://developer.spotify.com/technologies/spotify-ios-sdk

- User authentication
- Audio playback and stream management
- Metadata (artist, album, track) lookup including artwork
- Playlist management

3.1.2 Experimentações Feitas

Numa primeira experiência com as ferramentas, foi criado um pequeno *website* que permite pesquisar e ouvir Música do Spotify usando a *Metadata API* e *Spotify Widgets*:

http://carsy.github.io/spotify-playground

Na figura 3.5 é possível ver o resultado de uma pesquisa, e a *Widget Play Button* com o resultado selecionado da pesquisa.

Verificou-se que as duas ferramentas estão bem documentadas e em constante atualização.

Outra experiência foi realizada para verificar se é possível usar o elemento *canvas* numa Aplicação Spotify. Isto é necessário pois será a única forma de poder desenhar graficamente o grafo. Para isso foi apenas necessário criar uma aplicação com o seguinte código fonte:

```
1       <iframe src="http://rama.inescporto.pt/app" frameborder="0"></iframe>
```

Listing 3.4: Elemento *iframe* que embebe o *website* do RAMA na aplicação

Desta forma, é possível embeber o RAMA na Aplicação Spotify (que usa o elemento *canvas* para desenhar o grafo). Resultado final na figura 3.6.

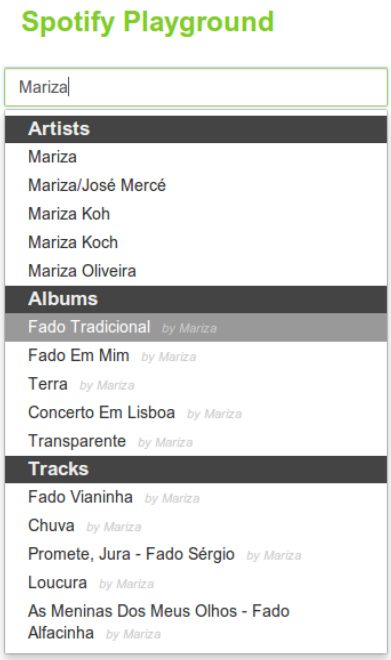
Apesar de *iframes* serem suportadas, existem outros componentes que não o são. A aplicação não é usável, pois não permite, por exemplo, reproduzir automaticamente faixas de artistas.

No entanto existe uma forma de testar quais os elementos de *HTML5* suportados, usando uma aplicação interna do Spotify. Na figura 3.7 é possível ver que o elemento *canvas* é suportado a cem por cento.

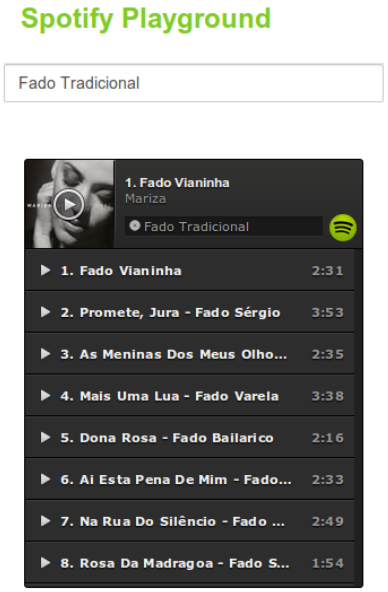
3.1.3 Conclusão

A prova de conceito desenvolvida (3.6) demonstrou-se a mais indicada para o objetivo final de criar um ambiente integrado entre o Spotify e o RAMA.

Assim, os módulos a serem desenvolvidos são 4 e 5.



(a) Resultado da pesquisa "Mariza"



(b) Depois de selecionado o álbum "Fado Tradicional" aparece o *Play button* com as faixas do álbum.

Figure 3.5: Experiência com *Metadata API* e *Play Button Widget* (código fonte: `github.com/carsy/spotify-playground`)

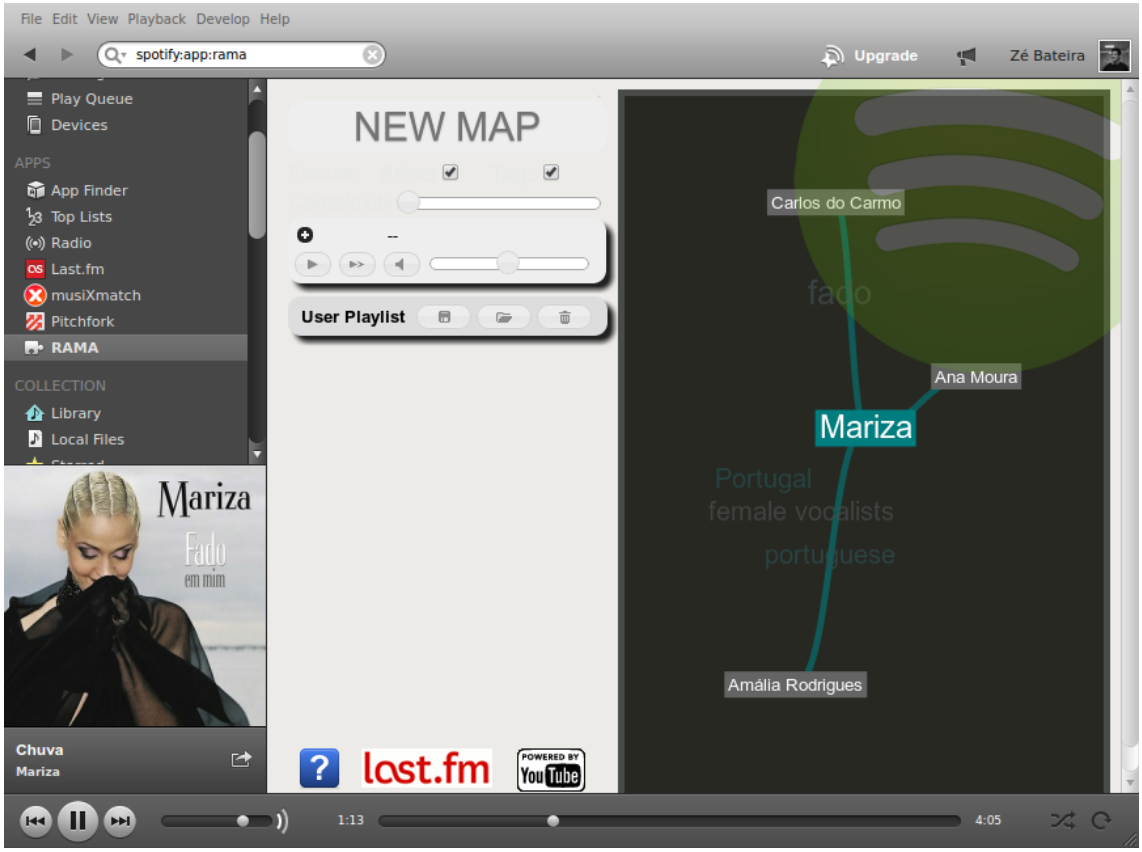


Figure 3.6: *Website* do RAMA embebido numa Aplicação Spotify

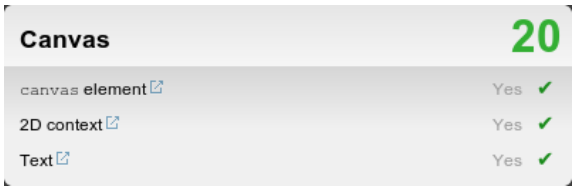


Figure 3.7: Resultado do teste do elemento *canvas*

3.2 Technologies used

As seguintes tecnologias serão utilizadas nas fase de desenvolvimento, testes e otimização da Aplicação Spotify.

3.2.1 *Spotify Desktop Client*

O desenvolvimento de Aplicações Spotify é feito de forma integrada no programa.

Para abrir uma Aplicação Spotify, localmente, escreve-se o seguinte na barra de pesquisa: spotify:app:rama

Onde *rama* deve ser o identificador da aplicação declarado no ficheiro *manifest.json*[15].
Exemplo de ficheiro *manifest.json*:

```
{
  "AppName": {
    "en": "RAMA"
  },
  "BundleIdentifier": "rama",
  "AppDescription": {
    "en": "RAMA: Relational Artist MAps"
  },
  "AcceptedLinkTypes": [
    "playlist"
  ],
  "BundleType": "Application",
  "BundleVersion": "0.2",
  "DefaultTabs": [
    {
      "arguments": "index",
      "title": {
        "en": "Home"
      }
    }
  ],
  "Dependencies": {
    "api": "1.10.2",
    "views": "1.18.1"
  },
  "SupportedDeviceClasses": ["Desktop"],
  "SupportedLanguages": [
    "en"
  ],
  "VendorIdentifier": "pt.inescporto"
}
```

[15] ficheiro situado na *root* da pasta do projeto

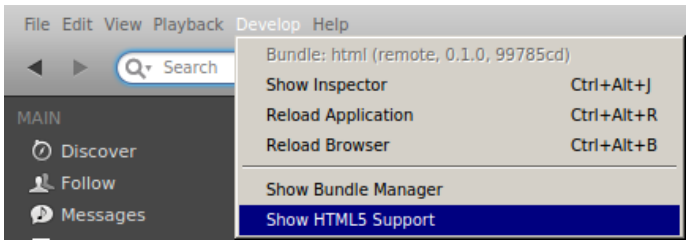


Figure 3.8: Menu *Develop*

Listing 3.5: manifest.json: *BundleIdentifier* é o identificador da aplicação; *Dependencies* declara as dependências das API's necessárias ao desenvolvimento.

Existem outras opções úteis a que se pode aceder usando a tab *Develop* (3.8). A opção "Show Inspector" abre a janela *Webkit Development Tools* (3.2.2)

3.2.2 Webkit Development Tools - webkit.org

A partir do *webkit*, tem-se acesso a várias ferramentas úteis para o desenvolvimento *web* (3.9). A mais importantes são:

Inspector Permite inspecionar e editar o código *HTML* e *CSS* da aplicação diretamente (3.9).

Network Permite, por exemplo, ver o tempo que cada componente da aplicação demorou a carregar (uma imagem ou um ficheiro *css*) (3.10).

Profile Permite identificar que partes do código *javascript* são as mais frequentemente executadas (3.11).

Audit Ajuda a perceber quantos recursos estão a ser descarregados desnecessariamente, como por exemplo, regras de *CSS* que não estão a ser usadas (3.12).

Console Muito útil para *debug* de *javascript*.

3.2.3 Npmjs - npmjs.org

Gestor de pacotes de software e dependências. Para usar *npm* é necessário um ficheiro de configuração *package.json* que permite identificar quais os pacotes de que a aplicação depende, e as suas versões.
Exemplo:

```
1 {
2   "name": "RAMA",
```

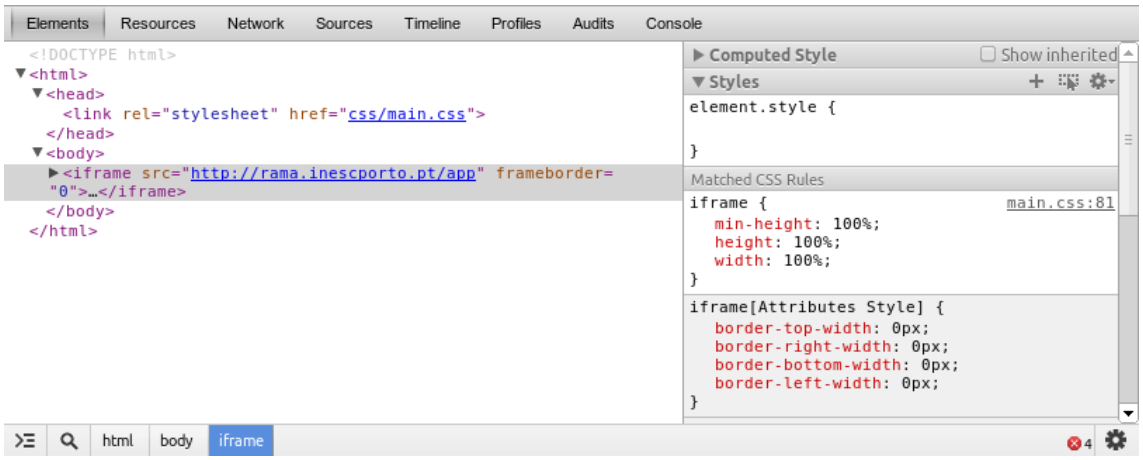


Figure 3.9: Webkit: Vista da tab *Inspector*. Outas ferramentas disponíveis (tabs): *Resources, Network, Sources, Timeline, Profiles, Audits* e *Console*.

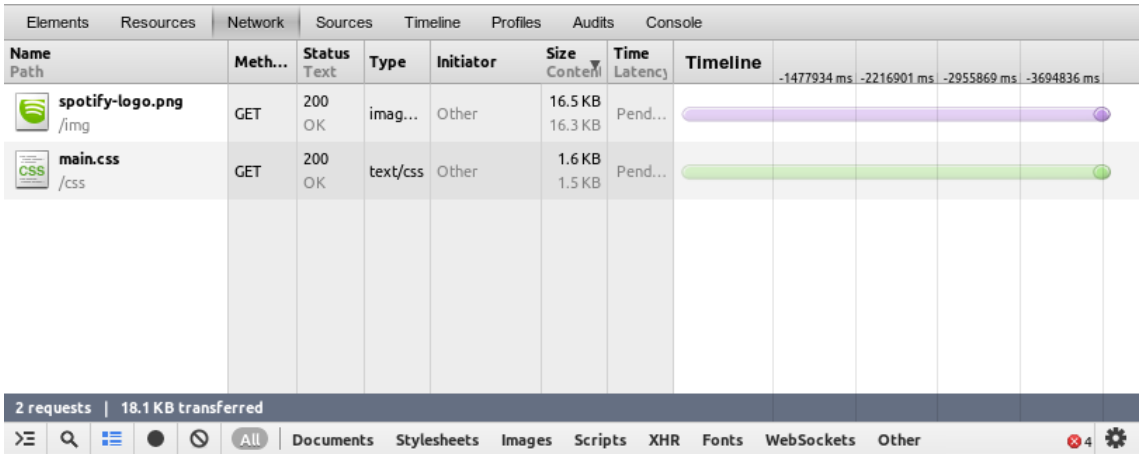


Figure 3.10: Webkit Network

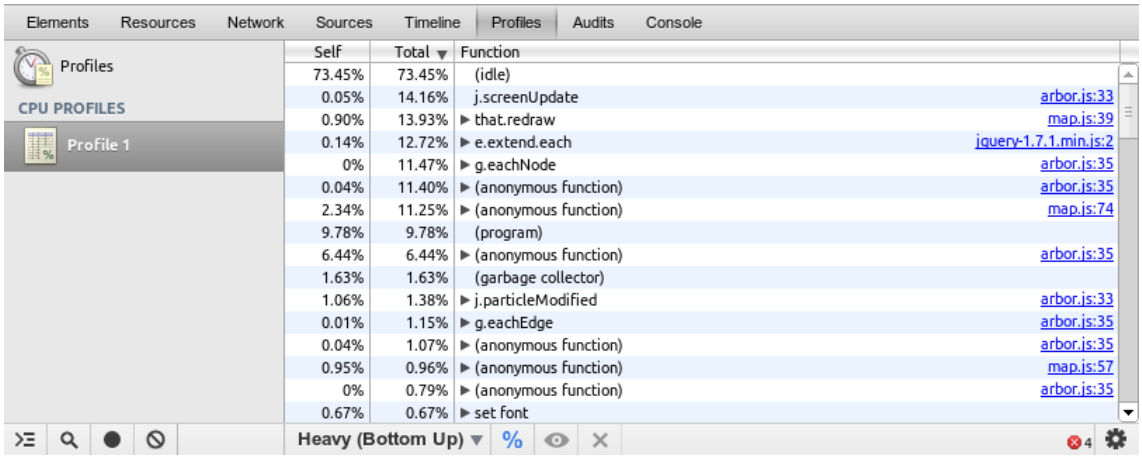


Figure 3.11: Webkit Profile: É possível ver que a renderização do grafo é o que ocupa mais tempo de processamento como esperado. No entanto, existe uma parte de *JQuery* que ocupa 12.72% do tempo de processamento, o que pode indicar um possível ponto de melhoria de performance.

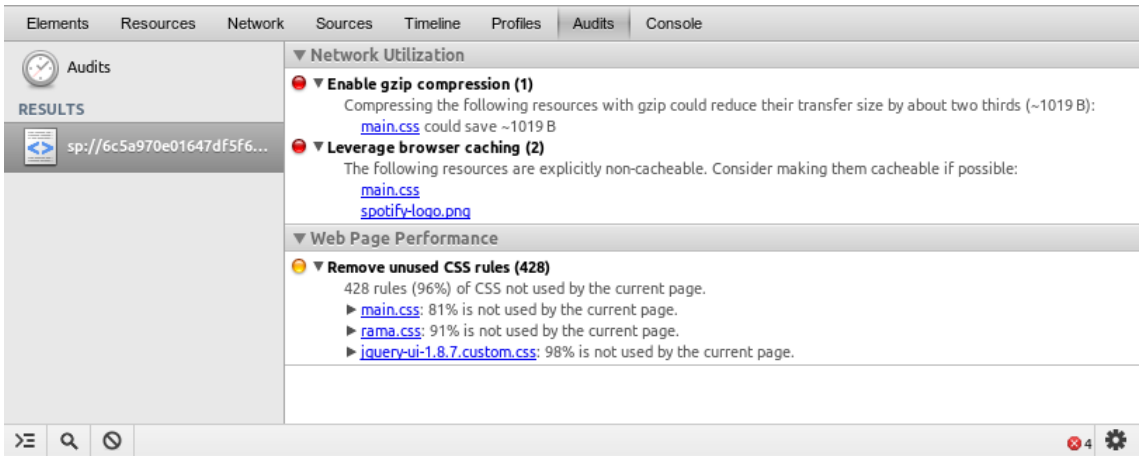


Figure 3.12: Webkit Audit: 96% do código *CSS* não está a ser usado, sendo por isso, um ponto de melhoria reduzir a quantidade de informação descarregada.

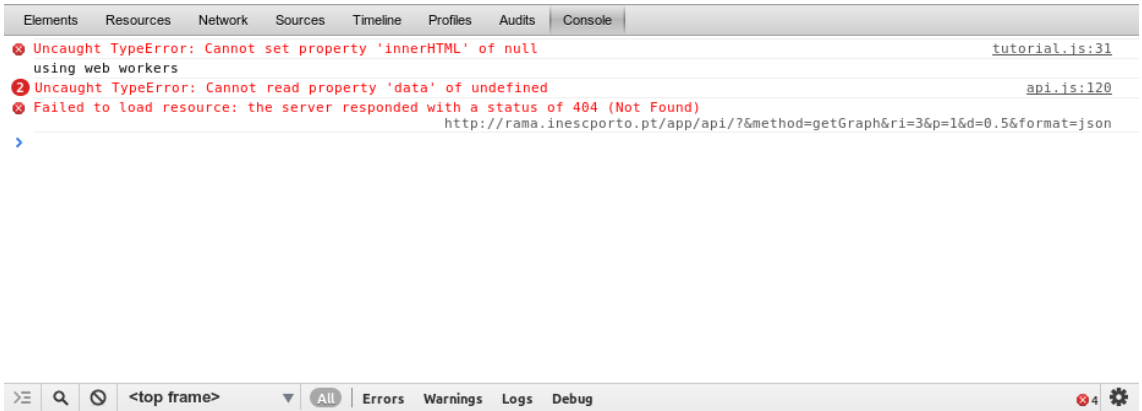


Figure 3.13: Webkit Console: Erros de *Javascript* aparecem destacados para chamar a atenção.

```
3   "devDependencies": {
4     "grunt": "~0.4.2",
5     "grunt-contrib-jshint": "*",
6     "grunt-contrib-jasmine": "*",
7     "grunt-contrib-watch": "*"
8   },
9   "version": "0.1.0"
10 }
```

Listing 3.6: *package.json*: ao indicar a versão com "*", significa que se deve usar sempre a mais recente.

3.2.4 Gruntjs - gruntjs.com

Programa de gestão de tarefas automatizadas. Muito útil para testes, compilação e otimização de código. É possível por exemplo, quando qualquer parte do código mudar, a aplicação automaticamente atualiza com as mudanças mais recentes, sem ser preciso refrescar manualmente a aplicação.

3.2.5 Arborjs - arborjs.org

Framework de javascript para desenho de grafos. Foi já utilizada no desenvolvimento do RAMA (existe sempre a possibilidade de se usar outra ferramenta substituta caso esta não for adequada).

3.3 Conclusions

A escolha final do módulo a desenvolver é a Aplicação Spotify.

Apesar de as outras opções serem também viáveis, a possibilidade de poder integrar uma interface estilo RAMA num ambiente que os utilizadores já se sentem confortáveis (Spotify), é muito favorável a que seja melhor aceite pelos mesmos.

É esperado que as tecnologias a usar ajudem no desenvolvimento desta dissertação.

Em suma, será desenvolvida uma Aplicação Spotify que implemente os módulos 4 e 5.

Chapter 4

Plano de Trabalho

Neste capítulo serão explicadas as diferentes fases de desenvolvimento desta dissertação, atribuídos pontos de esforço a todas as tarefas de cada fase e definida a calendarização das mesmas fases.

4.1 Fases do Projeto

Cada fase terá um conjunto de tarefas associadas, e cada uma deles tem um quantificador de *esforço* (escala *Fibonacci* de 1 a 8) por forma a ajudar a compreender algumas das distribuições de tempo de trabalho para cada tarefa. Para identificar uma tarefa, usou-se a nomenclatura:

<*fase*>.<*tarefa*>

Exemplo: Tarefa 3.2 é a segunda tarefa da terceira fase do projeto.

4.1.1 Fase 1 - Desenho da Aplicação

Numa primeira fase, serão quantificadas as funcionalidades a implementar por forma a desenhar bem o espaço da aplicação.

Tarefa 1.1 - Estudo detalhado das funcionalidades

Perceber quais as funcionalidades que vai ter mais destaque na aplicação.

Esforço: 3

Tarefa 1.2 - Desenho global

Especificação do *layout* de todas as vistas da aplicação.

Esforço: 5

4.1.2 Fase 2 - Mapeamento de Metadados Spotify em Last.fm

O objetivo desta segunda fase da dissertação é conseguir fazer corresponder o conjunto de metadados da base de dados do Spotify na da Last.fm.

Para isso, esta fase tem três tarefas associadas:

Tarefa 2.1 - Recolha de Informação

Recolher informação relevante que ajude a perceber que tipos de metadados similares existem entre as duas bases de dados.

Esforço: 2

Tarefa 2.2 - Módulo de mapeamento

Desenvolvimento de um módulo capaz de fazer esse mesmo mapeamento de uma forma modelar. Deve tentar compilar a maior quantidade de metadados de cada parte numa entrada.

Esforço: 5

Tarefa 2.3 - Pesquisa de um Artista

Desenvolvimento da funcionalidade de pesquisa de um artista, usando o módulo criado anteriormente.

Esforço: 3

4.1.3 Fase 3 - Criação e Edição do grafo

Esta é a fase crítica da dissertação, pois contém as tarefas com maior classificação de esforço.

Tarefa 3.1 - Representação em Grafo

Representação abstrata das relações dos artistas de música em grafo. Esta tarefa depende bastante da tarefa 2.3 no sentido em que ainda é incerto, se é possível utilizador a metodologia utilizada pelo RAMA para gerar o grafo.

Esforço: 8

Tarefa 3.2 - Desenho gráfico do grafo

Desenho do grafo usando uma ferramenta de renderização de grafos 2D3.2.5. Se o desempenho da ferramenta impedir uma boa experiência de utilizador, será necessário investigar mais e procurar outras ferramentas que permitam uma melhor performance.

Esforço: 8

Tarefa 3.3 - Edição do grafo

Disponibilizar funcionalidades de edição do grafo desenhado como eliminar, expandir e mover nó.

Esforço: 3

Tarefa 3.4 - Parâmetros do grafo

Como funcionalidades mais avançadas, mostrar parâmetros editáveis do grafo. Não esquecer de limitar alguns parâmetros por forma a evitar comportamentos erráticos do grafo.
Esforço: 3

4.1.4 Fase 4 - Reprodução de Música

Nesta quarta fase da dissertação, serão implementadas mais funcionalidades essenciais à aplicação.

Tarefa 4.1 - Reproduzir música de artista

Permitir selecionar um nó e reproduzir as música mais populares desse artista.
Esforço: 3

Tarefa 4.2 - Gerar *Playlists*

Gerar uma *playlists* a partir de um grafo.
Esforço: 3

Tarefa 4.3 - Guardar *Playlists*

Permitir ao utilizador guarda a *playlists* gerada.
Esforço: 1

Tarefa 4.4 - Seguir Artista

Seguir artista de qualquer nó do grafo.
Esforço: 2

4.1.5 Fase 5 - Avaliação e Validação

Esta fase final do projeto irá contemplar uma avaliação da aplicação utilizando o *feedback* de utilizadores que irão experimentar a mesma, por forma a validar o objetivo desta dissertação: melhoria de uma experiência musical de um utilizador Spotify.

Tarefa 5.1 - Recolha de dados de utilização da Aplicação

Os utilizadores inicialmente irão mostrar os seus hábitos de pesquisa de nova música. De seguida, ser-lhes-á introduzida a aplicação desenvolvida para se ficar com uma perceção do uso que lhe é dada.
Esforço: 3

Tarefa 5.2 - Análise dos Dados recolhidos

Tirar conclusões dos dados recolhidos por forma a tirar conclusões sobre a forma de utilização da aplicação.
Esforço: 5

Tarefa 5.3 - Melhorias na Aplicação

Melhorias na aplicação de acordo com o *feedback* dos utilizadores.

Esforço: 3

4.2 Calendarização

Na figura 4.1 é possível ver a calendarização do plano de trabalho para esta dissertação. É de notar que a produção da documentação (dissertação, artigo e apresentação) não fazem parte das fases de desenvolvimento, no entanto, estão definidas na calendarização.

4.3 Resumo

O planeamento desta dissertação foi feita de forma a que o grau de esforço das fases de desenvolvimento cresça ao longo do tempo. Assim, o desenvolvimento inicial será mais suave e natural, camuflando o aumento do grau de complexidade das seguintes fases.

Tentou-se distribuir mais tempo para fase mais críticas, e menos tempo para fases menos prioritárias.

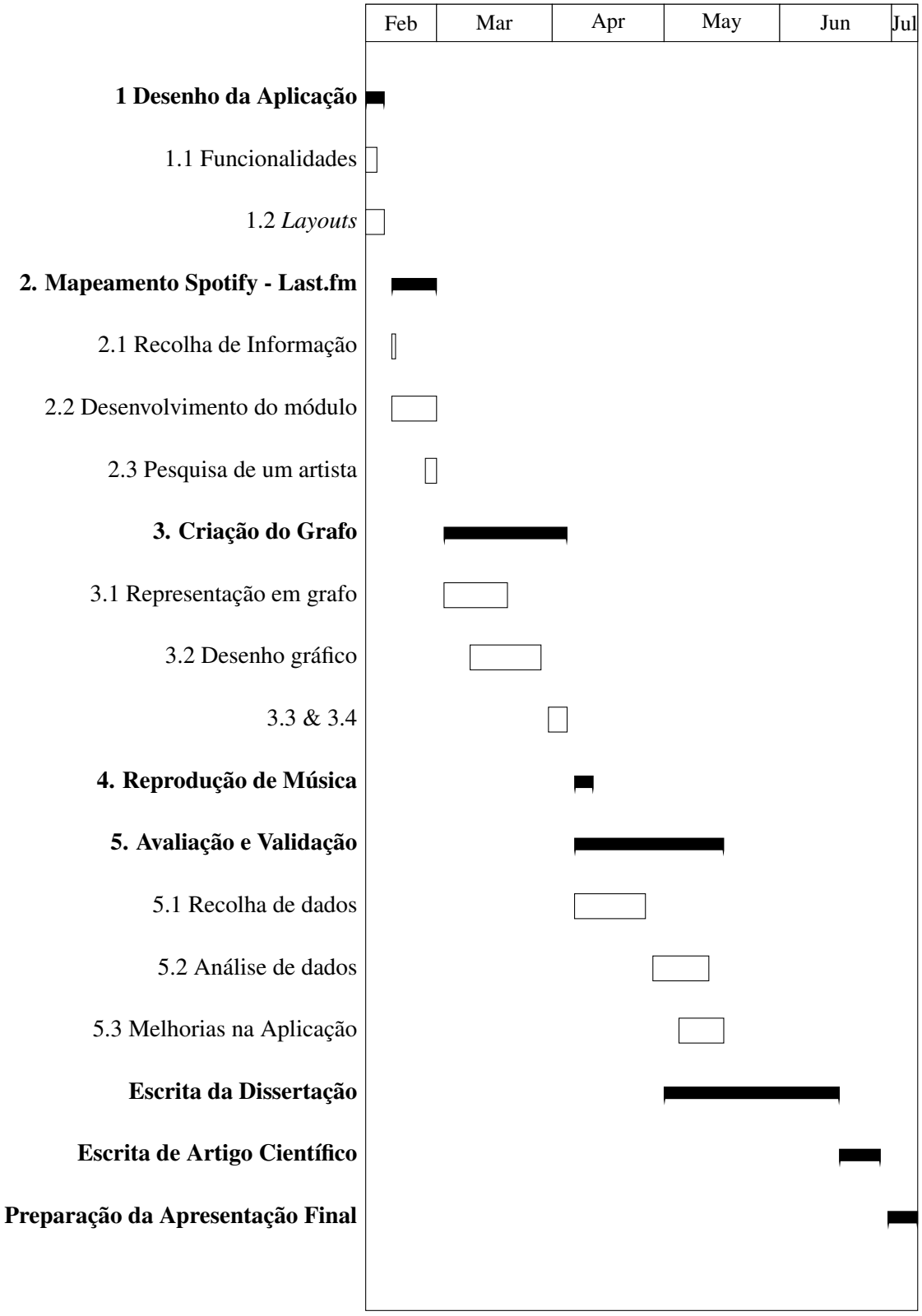


Figure 4.1: Calendarização do Plano de Trabalho

Chapter 5

Conclusions

Depois de apresentada a revisão bibliográfica, é seguro dizer que o trabalho proposto irá trazer mais respostas à questão da melhoria da experiência musical do utilizador num ambiente de descoberta de nova música. Com o plano apresentado, procura-se concluir que a injeção deste método de descoberta e recomendação de música na experiência dos utilizadores Spotify é um tanto mais vantajoso que os métodos mais comuns.

References

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[4] Diogo Costa, Luis Sarmento, e Fabien Gouyon. RAMA : An Interactive Artist Network Visualization Tool. (i):2, 2009. URL: http://ismir2009.ismir.net/proceedings/LBD-2.pdf.

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