Gliederung

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**1. Introduction**

Production, performance, reception detached from physical time & space

1950s pop music, youth culture, industry -> commercialization etc.

Before radio/gramophone: music bound by time and space (only heard when physically performed)

“electronic media (…) redefine our experience of space and time by allowing distant events to intrude into our everyday consciousness”

Benjamin: reproducibility takes artwork “outside of its context in place and time”

Back in the day music only performed live (concert-> serious, gatherings -> popular)

Today: commodity, listening contexts, blurring between serious-popular, producer-listener

Music more “as a process than an object”

Industrial revolution: split work-leisure

“reconfigure time, space, and self”

Pre-existing relationship to music influences mp3 use

Triangle: situation, listener, music

Functions similar to other listening situations

Sony: escape and enhancement

Public: rational, office

Private: emotional, home -> leisure

Adults: specific use vs. teenagers music everywhere

**2. Mobilizing musical strategies of the self**

External & internal contingency -> anxiety; technology=antidote (also: predictability counteracts)

Mood maintainer or mood transformer

Liking & involvement greater when alone (perhaps because of choice)

mobile listening extension of strategies at home

**2.1 Do-it-yourself music therapy: Being your own DJ**

Mood control

Vicarious self expression

DYI music therapy

Identity

Choice, control

ownership

be your own DJ

familiarity vs. alienation

invoking memories

biography

right vs. wrong music

Denora: music as resource, social power

Meaning of music not in material itself, but practices, biography and musical history of listener

Modern times: identity as “reflexive project

Awareness of what kind of music you need -> personal DJ 49

Context of listening to something for the first time influences future connotation

Adorno: “individuality is paradoxically asserted through a product of mass culture”

Personality – taste in music

Music strongest effect when self-chosen

“Physical, cognitive and affective” response

Destination influences musical choice

Personal choice -> “consumption is becoming more of a personal act of ‘production’ in its own right”, blurred boundaries producer-consumer (everyone’s their own DJ)

“Walkman is designed to be worn, like one’s clothes, as part of one’s self-image or self-styling” 23 -> identity

Phenomenology

Memories, daydreaming, conjure up home & personal narrative

Clear mental space

Sustain, confirm, enhance, or even maybe change mood (depending on volition, character), intensity

Playlists

Tension between necessity and preference 52 -> self-regulation

Move into/out of certain states

Musical choice based on associations

Modern times demand flexibility -> get into a mod that circumstances demand

Angry: venting vicariously through music, “listen it out”, expression in virtual reality (similar to factory workers expressing tacit feelings through music)

“Going with” the music -> “instigator” and “container” of feeling

Mental concentration: paradoxically both distraction and better focus

Music used for specific purpose (anger, concentration) often on the “margins” of usual music taste

Sociology recently: identity not static, but process

Memory: “vicarious review of past experiences”

Establish coherence of one’s self from past to future

\*mixtapes, selbst gebrannte cd: ~ playlist

Music as a “mirror for self-perception

**2.2 The schizophrenic bubble:**

Kittler: “As if the music were originating in the brain itself, rather than emanating from stereo speakers or headphones (…) unimaginable closeness of sound technology and self awareness” 43

sanctuary

predictability

sound bubble

auditory intimacy through headphones

we-ness

Shut out environment

privacy in non-places

ears (open) vs. eyes (selective)

public vs. private

metaphor of transport

“Being transported somewhere else, forgetting of self”

vicarious

peculiar hybrid of influence of other’s presence

Simmel: “over-stimulation of the senses” 924f

Defenseless (especially to sound), strategy: dissociation, indifference

“users are in their own city” –> sense of identity, ownership

Escapism

“tool of personal reinforcement” -> identity

“act of defiance” against marketing messages, imposed soundscapes, announcements etc.

Headphones: intense, immersive listening experience

Question: permeability of bubble?

Less lonely, familiarity -> comfort

Do not disturb message

“inner landscape” -> similar to reading

Murray Schafer soundscapes

Secret

Headphones -> “auditory intimacy”

Familiar -> never leaving home, sense of identity

Feeling less alone, “we-ness”

Music as “imaginary and reassuring presence”

“circling”, “enveloping” listener -> “illusion of immediacy”

Human history: music -> collectivity, ritual

Headphones fit head/ears, sound fills space of cognition, all engulfing, enveloped, surrounded, “hermetically sealed”

Dislike for “silence”: void, emptiness, apprehension, anxiety, annoyance

We-ness: similar function in other communication media

Music taste, identity, ownership -> sense of ownership transfers to time&space

Crowded urban life: unease, embarrassment, vulnerability -> create barriers

Vicariously extend space through window

Feeling invisible (“social invisibility”)

Negation of public space

Regulate interpersonal behavior, competition face-to-face communication vs. technologically mediated

Women: security from potentially dangerous strangers

Non-places

Simmel: desire for privacy

Alternative to contingency: incongruity of public spaces

**3. Reconfiguring space and time**

Music as a “temporal medium”

**3.1 Aestheticizing the environment (+something about the body)**

Aestheticization, cinematicity

music and movement

Walking, cycling vs. bus, train

surrealism, dreamlike

trance, flow

Cinematic, filmic

“complement and aestheticize” surroundings

“construct personal meanings of the places and people they encounter”

The Walk Act (basic form of human movement)

Re-contextualisation

World transformed into spectacle

“strangeness and dreamlike quality of the urban”

More visually attentive

“perceived reactions to the environment slowed down” -> altered sense of speed

Visual: static, constant, objective vs. sound: fleeting, transient, event-like, transitory, procedural, subjective, inward

Physicality of sound

Movement (cycling, skating, running) “like flying”. Flow-effect, de-consciousnessing, similar dancing

“body tends to lose its weight and resistance”

Surrealism through discrepancy mp3-sound and vision (lack of attendant sounds)

“filmic-type experience with personal narrative attached” + “world appearing to be like a film”

Projection

Meaningless space becomes meaningful

Bodily energy: between relaxation and excitement

“furnishing” environment

“alignment” between music & body

Security through regular rhythm: “’routinizable’ relationship with the environment”

**3.2 Managing time / The interplay of time and music**

perception of time, time management

work vs. leisure

“decoration of empty time”

New, unknown music

Listening for the purpose of listening

Lefebvre: converting forced/constrained time into leisure

Different listening motivations: DJs –> music itself, others -> tool (incl. effect no music collection maintenance)

Shuffle vs. choice

Joy of discovering something new in a familiar tape

Repossessed time

Time-filler, time management strategies in daily routine

Repeat one song -> transcend time

Transform commute/chore into leisure

“compulsive repetition and fantasy of control”

Shuffle: sudden change of perception of same place

Musically trained people don’t use it as much for background

**4. Conclusion**

Practices both “emancipatory” and “pacifying”

Users don’t make full use of technical capabilities of mp3 players (\*also not of music itself)

Unaware & unreflective of music consumption

Criticism: hedonism, sociopathy

Walkman “out of place”, disturbs social order

“British disease of resenting other people’s enjoyment” 144

Personal pleasuring considered inappropriate in public

Emancipatory potential through personal meanings attached to cultural products

Emancipatory vs. victims of cultural capitalism (adorno) (\*my answer: something in between, depends on individual)

streaming