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Listening in Action: Students' Mobile Music Experiences in the Digital Age

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by

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for making the interview stage of this project so much fun.

I completed this dissertation under unusually difficult circumstances. I have my family to thank for supporting me during some of the toughest times. Thanks to my parents, Clyde and Beth Rinsema, for loving me unconditionally and for encouraging me as a graduate student, wife, and mother. Thanks also to Bob and Debbie Vance for their positivity and technical support. Above all, I would like to thank my partner in life, Jonathan Vance, for believing in me from the beginning and for seeing me through to the end.

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Abstract

Since the introduction of the iPod in 2001, portable music listening devices that play or stream compressed music files have steadily become the standard devices used to listen to music. Despite this, few music education researchers have investigated the role that such devices have in shaping students' music listening experiences. This dissertation is meant to fill that gap in the literature and contribute to the existing sociological and psychological literature on music listening in everyday life.

Phenomenology served as the theoretical framework for the design of the study. 10 college students from three institutions underwent iterative interviews and were asked questions developed from McCarthy and Wright's (2004) Deweyan method for investigating user experiences with technology. The questions fell into five categories: sensual, emotional, compositional, spatio-temporal, and the sense-maker. The participants' responses were digitally recorded, transcribed, and analyzed using grounded theory methods. The following four axial codes emerged from the data and were used to divide the dissertation into chapters: "Embodying the Experience," "Organizing the Experience," "Navigating Real and Virtual Spaces," and "Developing the Self."

The main finding articulated in the chapter entitled "Embodying the Experience" is that the participants located the music in their heads while listening to music on their

devices using headphones or earbuds. In contrast, participants consistently reported that, when listening to music through open-air speakers, they experienced the music as being located everywhere or in their whole bodies.

The main finding in the chapter entitled, "Organizing the Experience," is that participants exercised agency in their music listening experience by creating playlists. Typically, playlists were created by the participants to be used in conjunction with other activities such as exercising, studying, commuting, and so forth. I used these findings to develop the concept of "Integration in Consciousness" which models the participants' simultaneous engagement with the music and other activities.

In the chapter entitled "Navigating Real and Virtual Spaces," I explore how the participants simultaneously navigated the spatial aspects of the music listened to on their players and the spatial aspects of the physical spaces within which their activities naturally occurred. In doing so, I provide an example of how the participants experienced music and activities as "Integrated in Consciousness."

In chapter seven, "Developing the Self," I explore how the participants' uses of their devices reflect their development as adolescents. In addition, I propose that participants' uses of their devices may be constitutive of their adolescent development.

Finally, in chapter eight, I explore the ways in which music teachers can utilize the findings of this study in the development of their own classroom pedagogies. Among other things, I propose that music teachers can use the "Integration in Consciousness" model to help their students communicate about their music listening experiences in the classroom. In the use of this model, music teachers can tailor their pedagogies specifically for the technology rich, "post-performance" world within which they teach.

Chapter 1: Introduction

In the mid '90s, my family was one of the first in our rural Iowa community to have internet access in our home. This was not because my parents were particularly wealthy or technologically savvy, but because, for some reason, the local college decided to provide free internet access to all the school administrators in town (my father was a high school principal). At first I was unsure of what it meant to "have the internet," but I was definitely curious to find out more about it. This was partly due to my dad's infectious excitement about the internet and partly due to the fact that I had always enjoyed messing around on our Apple IIe growing up. It seemed only natural for me to explore what the internet had to offer. The connection was dial-up, of course, so getting connecting required a great deal of patience. First there was the dialing (and waiting), then the screeching (and waiting), initializing (screeching), more static and, of course, more waiting only to find that the connection had failed and the process needed to start again. The first few times I tried to use the internet it took me an hour to establish a connection that lasted a mere ten minutes. I wondered if getting connected was really worth all of that time and effort.

My dad had shown me how I could look up definitions of words and encyclopedia articles on the internet, which seemed only mildly useful. According to him, the internet

made our 1949 World Encyclopedia set obsolete. However, I had only remembered cracking open those volumes once in the past year and that was only for the novelty of reading what people were saying about things in 1949. So it seemed to me that those encyclopedias had been made obsolete, at least in terms of their original purpose, by something other than our new internet connection.

My own budding internet surfing skills soon turned up the infamous chatroom. I was intrigued almost immediately. Chatrooms seemed to me, by comparison, much more thrilling than the encyclopedia and dictionary sites I had been shown. Within my first few chat sessions, I began to understand the power of the internet and to view the trial and error process of connection, disconnection and re-connection as completely worth the effort: I had the power to communicate with individuals across the ocean, whom I'd never met, in the privacy of my own split-level, American heartland home.

I was only thirteen then. Today, I realize to a much greater degree what "having the internet" means. I now realize that the World Wide Web and internet technologies enabled a communication and information revolution on a massive scale—one that the original creators of the internet probably never envisioned.[1] On a much smaller scale, I can now track how the internet steadily grew more and more part of my life from high school to college to an office job in downtown Chicago to graduate school. In the early years, I viewed the internet as a resource and a source of entertainment; it seemed separate from my daily, real world life. Today, as an academic, my daily activities are built around internet technologies. As a result, the distinction that I made quite easily in

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[1] Several individuals and research groups contributed to the development of what we now call the internet. DARPA (Defense Advanced Research Projects Agency), a government funded operation, made the most significant gains in connecting computer servers. The original function of such connections was for defense researchers at a variety of universities involved in DARPA to communicate about their research. See Moschovitis (1999) for more on this subject.

the early years between the real world and the online world has become virtually intangible.

Alongside the changes that the internet was having on my life generally, were the changes that the internet was having on my music listening life. I began to take note of the relationship between the internet and music listening in college when my peers began using MP3 technologies to download free music. Those were the glory days of Napster, which ended abruptly before I pinned on my graduation cap. But the end of Napster and other similar websites, deemed illegal, did not signal the end of the relationship between music and the internet. Rather, Napster was just the beginning. Today, a mere decade later, there are countless ways individuals can tap into music online. Speaking from my own experience, I use internet and MP3 technologies in tandem to stream music via websites like Pandora, YouTube, and Spotify, or download music for minimal cost so that I can have ready access to it at my leisure.

But, for me, being an avid music listener predates internet and MP3 player technologies.[2] I can remember what a difficult decision it was for my family to purchase a CD player when all our music was on cassette tapes; I can remember what it was like to purchase my very first CD, Real McCoy "Another Night" at the age of 12; I can remember recording songs from the radio so that I could save money on buying music at the record store; I can remember putting together "Rebecca's greatest hits" mix-tapes for me and for my friends.

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[2] Today, there are a wide variety of compressed music files (including MP3 files, wav files, aiff files, and MPEG-4 files, among others) and a wide variety of devices that play these files. Throughout this document I will use "MP3" as a shorthand way to refer to all types of compressed music files and "player" as a shorthand way to refer to all portable devices used to play such files, including such devices as iPhones.

At that time, CDs, cassette tapes, the radio, and the recording industry were linked in a much different way than they are today and, thus, the music listening practices of my early adolescence contrast distinctly with my current music listening practices. In recent years, I have typically encountered new music online or on the radio, then utilized iTunes or some similar website, rather than a brick and mortar record store, to purchase individual tracks, rather than whole albums, and, finally, downloaded and listened to them on my MP3 player. Over the course of this project, my practices for accessing music and listening to music have undergone further changes. These days, I most often access music on my iPod through a streaming website called Spotify. This site also allows me virtually unlimited downloads for a reasonable monthly fee. These new technologies have provided me, and many others, access to both amateur and professional music from around the globe. In addition, I can listen to that music almost anywhere and whenever I please.

Over time, I have become aware of the differences between my music listening practices pre-MP3 player and post-MP3 player. I have realized that as internet and MP3 player technologies began to shape me as a music listener, I also became deeply interested in *how* they were shaping me as a music listener. My interest in such things is probably related to my love for music listening and my general desire to understand phenomena both sociologically and psychologically, but I also think it's important that the cultural changes that occurred as a result of the internet and related music listening technologies took place during my adolescence, a deeply influential developmental period. As we will see later, the music listening experiences of adolescence make indelible marks on individuals' lives.

That these technological and cultural changes occurred during my adolescence has not only fed my desire to understand how technologies shape music listening experiences, it has also given me a unique perspective on internet and MP3 player technologies. I am fluent in the language of contemporary music listening technologies, while, simultaneously, remembering vividly what it was like without them. In this exploration of the MP3 player music listening experience, its practices, and its meanings, I embraced this multilingual perspective, hoping that it would allow me to gain insight on the MP3 player music listening experience from both the insider and the outsider perspective and bring a unique depth to my characterization of such experiences.

Being an avid music listener also predates my formal training in music performance and music history. I was a music listener long before I was a singer, a flutist, a pianist, a music major, or a graduate student in music. Formal training in music enhanced my listening experiences, giving me a language to speak about the things I was hearing in the music and even shaping what I heard in the music. However, there was always a distinct difference between the music that I listened to for educational purposes and the music that I listened to on my own time. In a sense, I had two separate music listening identities: one as a musician and one as a regular old adolescent. I often looked for ways to integrate these identities, but found few opportunities within formal music education settings to talk about my non-educational music listening experiences.

My formal music listening was characterized by learning about things like musical structures and chord progressions and texture. Analyzing music in this way helped me to get inside the music in a way that I never had before. I enjoyed learning about music in this way, but there were also things about this experience that concerned

me. For example, many of my musical role models, specifically, my high school choir director, band director, and private voice teacher, exhibited disdain for popular music, elevating classical music over and above other types of music. These hierarchies were even more perceptible in college, not because the music history courses focused exclusively on Western classical music (with a further emphasis on German music), but because many of my professors held that classical music was intellectually and morally superior to all other musical genres.

Naturally, I challenged these assumptions. My other major in college, sociology, gave me the tools to understand how social norms, social dominance, marginalization, elitism, and oppression work. Thus, I began to understand how the assumption about classical music's superiority could come to be considered a fact. I was also curious about the origins of this assumption, which led me to investigate the tenets of Modernism, German Romanticism, and the history of music appreciation in the United States. Understanding such philosophical positions and the discourse of music appreciation in the early 20th century has given me a longitudinal understanding of how these genre hierarchies developed. I brought these understandings to the present study. In doing so, I set aside the hierarchies associated with genre that remain prevalent in the discipline of music.

When I began to study music education, I realized musicians and scholars not only believe there to be genre hierarchies, but also believe there to be hierarchies for *how* individuals listen to music. Many scholars within the field of music education consider attentive listening to be more meaningful than background listening (Madsen, 1987;

Madsen & Geringer, 2001).[3] When I first learned about this position, I had questions about what was meant by attentive listening and what was meant by background listening. In my own experience, it seemed that I had several ways of listening to and experiencing music. Furthermore, these ways seemed not to be justly characterized by the on/off modes that the attentive/background listening dichotomy seemed to suggest.[4] Because of this, I began to develop sensitivities to the different ways in which I engage with music not only as a musician and scholar, but also as a mother, a teacher, and, even more generally, a woman in my early 30s. I brought these sensitivities to the present study. In doing so, I made a conscious effort to set aside the hierarchies associated with how individuals listen to music.

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These are some of the life experiences that were influential during the development of this project. From the start of the study, I believed that my multilingual perspective on music listening technologies and my awareness of the hierarchies engrained into the discipline of music would be assets to me during this project. With these perspectives in mind, I sought to explore the ordinary music listening experience as it manifests itself in college students' uses of mobile music listening devices, particularly MP3 players. I hoped that this exploration would produce new understandings about music listening experiences and that these new musical understandings would be useful to those who engage in music teaching and learning.

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[3] This is in addition to the hierarchy that many music educators believe to exist between music listening and music playing, music playing being of greater value than music listening. See Reimer (2003, 2009) and Flowers (1990) for more on this.

[4] See Rinsema (2011) for a detailed argument against the background/attentive listening dichotomy.

The exploration described above is documented in the remaining chapters of this dissertation. Chapters two and three primarily document the work I carried out prior to data collection, and chapters four through eight primarily document the work I carried out after data collection. Each of these chapters are summarized below.

In chapter two, the literature review, I explain how this study relates to previous research on 1) music listening and adolescents, 2) music listening and technology, and 3) music listening and experience. Chapter three details the design of the study. In it, I indicate that the study is a qualitative, social-psychological study; phenomenology is the study's theoretical framework, and grounded theory was used to structure the analytical process.

In chapters four through seven, I document the findings of the study in terms of the four axial codes that emerged from the analysis of the data. In chapter four, "Embodying the Experience," I describe how the participants consistently located the music in their heads while listening to music on their devices using headphones or earbuds. In chapter five, "Organizing the Experience," I develop the concept of "Integration in Consciousness" which models the participants' simultaneous engagement with the music and other activities. In chapter six, "Navigating Real and Virtual Spaces," I explore how the participants simultaneously navigated the spatial aspects of the music listened to on their players and the spatial aspects of the physical spaces within which their activities naturally occurred. In chapter seven, "Developing the Self," I explore how the participants' uses of their devices reflect their development as adolescents.

Finally, in chapter eight, I explore the ways in which music teachers can utilize the findings of this study in the development of their own classroom pedagogies. I

propose that music teachers can use the "Integration in Consciousness" model to help students communicate about their music listening experiences in the classroom. In the use of this model, music teachers can tailor their pedagogies specifically for the technology rich, "post-performance" world within which they teach

Chapter 2: Literature Review

In focusing this study on the MP3 player music listening experiences of college students, I drew from music listening research relating to adolescents, technology, and experience. This literature review is divided into three sections accordingly. The first section contains an exploration of empirical research related to the role of music listening in the lives of adolescents. Within this first section, I include studies that address adolescent music listening practices, adolescent reasons for listening to music, and adolescent music listening preferences. The second section contains an exploration of empirical research related to technology and music listening; particular attention is paid to studies relating to mobile music listening devices such as the Walkman and the iPod. The third section contains an exploration of how music listening experiences have been dealt with philosophically. In preparation for this chapter, I surveyed how phenomenologists, pragmatists, and music education researchers have approached "experience" as it relates to both music listening and technology. This final section provides support for the theoretical framework from which I approach MP3 player music listening experiences, which is further described in chapter 2. Each of the three major sections includes a discussion of how I sought to build upon and contribute to each of these areas of music listening research through the present study.

Adolescents and Music Listening

Researchers who have studied the relationship between adolescents and music listening largely agree that music listening is an important part of the adolescent experience. According to such researchers, this is demonstrated not only by the amount of time that adolescents spend listening to music, but also by what adolescents tell researchers about the meaning of music in their lives. According to Webb (2008), UK adolescents age 14-17 listen to music an average of five and a half hours per day, and UK adolescents age 18-21 listen to music and average of six hours per day. The results of earlier studies in the US suggest similar findings. Davis (1985) estimated that from grade seven to grade 12, adolescents listened to 10,500 hours of music (which turns out to be almost five hours per day) and Leming (1987) indicated that adolescents listened to music four and a half hours per day. Brown, Campbell and Fischer (1986) and Sun and Lull (1986) focused on music television viewing in their studies and reported similarly high figures.

Several researchers have investigated why adolescents spend so much time listening to music. The data from a large number of these studies suggests that music listening is integral to the construction of adolescents' individual and group identities (Arnett, 1995; Larson, 1995; Rentfrow, McDonald, & Oldmeadow, 2009; Schwartz & Fouts, 2003; Tarrant, North & Hargreaves, 2002). Relatedly, scholars have theorized that music listening plays an important developmental role for adolescents as they move from childhood to adulthood. For example, Larson (1995) and Larson, Kubey, & Coletti (1989) suggested that adolescents use music to begin identifying themselves beyond

familial identities constructed from infancy. Furthermore, Frith (1987, 1981) proposed that, for adolescents, music listening is linked to independence and the development of a personal identity. That music listening is an important feature of adolescent development is further supported by North and Hargreaves (2002) who suggest that individuals tend to prefer musics popular during their adolescence, even after their fifties. Additionally, research seems to suggest that adolescents listen to music in order to relieve stress (Gantz, Gartenberg, Pearson, & Schiller, 1978), to express themselves emotionally (North, Hargreaves, & O'Neill, 2000; Miranda & Claes, 2009), and to prevent boredom (Sun & Lull, 1986).

The researchers mentioned above who investigated music listening and adolescents primarily used quantitative methodological approaches and focused their studies on middle or high school aged adolescents. The present study fills a gap in the literature by focusing on older adolescents' music listening experiences, that is, those of college aged adolescents, by using a qualitative methodological approach. A relatively small number of other researchers have employed qualitative approaches in studying music listening. Recent seminal, qualitative studies on music listening include DeNora (2000) and Bull (2000, 2007). DeNora (2000) explored how women use music to structure their public and private everyday experiences, and Bull (2007) explored how mobile music listening devices are used to structure adults' experiences within urban environments. In the present study, I build upon the work of these qualitative researchers by focusing on music listening as an experience, and I contribute to this body of literature by focusing on the music listening experiences of adolescents, specifically college students, rather than adults.

Research on music listening preferences has also provided scholars with an understanding of the relationship between adolescents and music listening. This vast area of research has been mainly explored by music psychologists and music education researchers who have investigated the effect of a variety of factors on individuals' music listening preferences. North and Hargreaves (2008) grouped these factors into three categories: factors associated with the music, factors associated with the listener, and factors associated with the situations and contexts as shown in Figure 1.

Figure 1.

Reciprocal Feedback Model of Musical Response

Music
- Reference systems, genres, idioms, styles, pieces...
- Collative variables: complexity, familiarity, orderliness...
- Prototypicality
- Performance contexts: live, recorded, non-musical

situational appropriateness of genres and styles

musical 'fit'

Situations and contexts
- Social and cultural contexts
- Everyday situations: work, leisure, consumer, education, health, media, entertainment
- Presence/absence of others
- Other ongoing activities

Response
- Physiological: arousal level
  - level of engagement
  - active/passive control of listening
- Cognitive
  - attention, memory, perceptual coding, expectation
  - discrimination, evaluation
- Affective: emotional responses, like/dislike, mood

constant evolution and change in individual preferences and taste

Individual use of music resource in different situations: goals in specific environments

Listener
- Individual difference variables: gender, age, nationality...
- Musical knowledge, training, literacy, experience
- Immediate and short-term preference patterns: medium/long term taste patterns
- Self-theories: musical identities

Note. Adapted from "How do people communicate using music," by D.J. Hargreaves, D.E. Miell, and R.A.R. MacDonald, in *Musical communication,* eds. D.J. Hargreaves, D.E. Miell, and R.A.R. MacDonald, pp. 1-25, Copyright 2005 by Oxford University Press.

Factors within all three categories have been shown to have a significant effect on individuals' music listening preferences. For example, musical factors such as "tempo" (LeBlanc, 1981; LeBlanc & Cote, 1983; Montgomery, 1996), "vocal style," (LeBlanc & Sherill, 1987), and "dynamic contrast" (Burnsed, 2001) are all significant factors in students' music listening preferences. The listener factor "gender" is a significant factor in music listening preferences over the long term (Baumann, 1960; Christenson and Peterson, 1988) as well as the listener factor "age" (LeBlanc, Sims, Siivola, & Obert, 1996). Factors associated with context have been less frequently examined with respect to music listening preference. However, "peer" influence is a context factor that has been shown to have a significant effect on music listening preference (Alpert, 1982).

Of particular relevance to the present study is that the listener factor "age" has been shown to be a mediating factor for music preference in terms of a concept called "musical tolerance." According to LeBlanc and others (1996), younger children tend to prefer a more diverse set of musics, adolescents tend to have a narrow set of preferred musics, middle–aged adults tend to have a slightly more diverse set of preferred musics than that of adolescents, and elderly adults tend to have a narrower set of preferred musics than middle-aged adults. LeBlanc's (1991) model predicts that adolescents engage with a narrow set of musical genres.

North and Hargreaves (2008) contended that LeBlanc's research may not have provided evidence for his theoretical model of music listening preference, stated above, because the genre categories within the studies were created by the researchers themselves rather than by the participants. The present study investigates the use of genre categories among participants and explores how MP3 devices might be expanding users'

notions of genre. Thus, the present study has the potential to shed light on the discrepancy between LeBlanc and North and Hargreaves with respect to LeBlanc's model for music listening preference.

In the last decade, research on music listening preference has come under some criticism because it has not taken into account the real world, social contexts in which music is typically heard (North & Hargreaves, 1997, 2008). In response, some psychologists who study music preference have begun the work of investigating music listening practices within participants' everyday lives (Mehl & Pennebaker, 2003; North, Hargreaves, & Hargreaves, 2004; Sloboda, O'Neill, & Ivaldi, 2001). Researchers of such studies aim to quantify the everyday music listening experience through the collection of normative data.

As North and Hargreaves (2008) note, qualitative studies on music listening (Crafts, Cavicchi, & Keil, 1993; DeNora, 2000; Schramm, 2006) have also provided researchers insight on music listening within social contexts and can be considered a complement to studies utilizing quantitative approaches. Likewise, the present study can be viewed as a complement to quantitative studies that investigate music listening in everyday life. Specifically, North and others (2004) is a quantitative study of everyday music listening that has particular relevance for the present study. North and others (2004) suggested that technological changes should be associated with music's prevalence in everyday life. The present study can be considered a complement to North and others (2004) in its use of the qualitative approach and its focus on technology, specifically the MP3 player, as a means for listening to music.

Technology and Music Listening

Over the last half a century, technological devices such as the car radio, the boombox, and the Walkman have made listening to music an increasingly mobile activity. For the past decade, the defining technology for mobile music listening has been the MP3 player, a portable music listening device pioneered by Apple and introduced to the public in 2001 in the form of the iPod. Just six years after the iPod's release, half of 18 to 34 year olds owned an iPod or other portable MP3 player and 37% of people in the US owned an MP3 player, as reported by Rose and Lenski (2008). Apple has reportedly sold over 300 million iPods worldwide and controls 90% of the worldwide market for MP3 players (Albanesius, 2011). In the past year, iPod and MP3 player sales have begun to decline. However, this is not the result of any kind of waning popularity of MP3 player technologies; rather, this is the result of the incorporation of MP3 player technologies into devices that offer users even more functionalities, for example, the iPhone and other knock-off "smartphones," like the Droid and the Galaxy Nexus. Such devices allow users to make phone calls, access the internet, download and utilize thousands of "Apps," as well as stream, download, and listen to compressed music files. The continued popularity of MP3 player technologies and the devices that utilize them seems to lie in the fact that they provide listeners the ability to listen to virtually any song at any given moment, where ever they happen to be located (O'Hara & Brown, 2006; Norris & Lee, 2006).

Given the prevalence of the MP3 player and other portable listening devices, it is not surprising that researchers from a variety of fields such as economics (Sener & Zhao, 2009), cultural studies (e.g. McCray, 2009), communications (e.g. Hoover, 2008) and medicine (e.g. Long, 2008) have investigated the MP3 player and issues related to it. In

the mid 2000's, researchers within the social sciences asserted that the experiences and practices associated with online and MP3 player technologies were relatively under-researched when compared to music listening practices and experiences more generally (O'Hara & Brown, 2006). Since then, more social science researchers have taken up topics at the intersection of music listening and technology (Miraldi, 2010; Simun, 2009; Yaksich, 2007), many of them following the lead of previous researchers who investigated how users' social interactions are affected by the use of such technologies (Bull, 2000; Chen, 1998). This body of literature, summarized below, accounts for how MP3 players and other mobile listening devices connect and disconnect users from their social surroundings.

Early social science studies investigating mobile listening devices focused on user experiences of the Walkman (Bull, 2000, Chambers, 1990; Chen, 1998; du Gay, Hall, Janes, Mackay & Negus, 1997, Hosokawa, 1984), a precursor to the MP3 player that utilized electronic tape technologies. Researchers studying the Walkman described how its use tended to disconnect users from their social surroundings. As reported by Chen (1998), when listening to their Walkmen in public, users felt weak connections to their immediate social surroundings. Later studies (Bull, 2000, 2005; Ferguson, Greer, & Reardon, 2007; Kadden, 2004) provided evidence in support of Chen's finding, not only for Walkman users, but also for MP3 player users. For example, Bull (2005) indicated that that MP3 player users use their devices to avoid social interactions with strangers within urban settings.

According to Chen (1998), the disconnection that users feel in relationship to their social surroundings is replaced by a strong connection to themselves and their personal

identities. Several later studies supported Chen's report, suggesting that this connection to the self is derived from the agency that these devices afford listeners in terms of what music they listen to, when they listen to it, and where they listen to it (O'Hara & Brown, 2006; Bull, 2005). In being able to make a number of conscious decisions about their auditory environment, individuals feel a strong connection to their personal identities (Bull, 2005). This strong connection to personal identity has also been linked to how Apple has branded the iPod as a means for self-actualization (Blichfeldt, 2004).

Another aspect of the MP3 music listening experience that is thought to enhance users' disconnections from their social surroundings and connections to themselves is something that Bull (2005) calls the "auditory bubble." When users listen to MP3 players using headphones, they not only hear music no one else in their immediate vicinity hears, but they also cannot hear noises that those around them can hear. According to Bull, these features of the MP3 player experience provide listeners with their own auditory space and the illusion of their own physical space which disconnects them from their social surroundings (Bull, 2005). Relatedly, research has evidenced that mobile listening devices allow users to bring private spaces into public spaces (du Gay, Hall, Janes, Mackay & Negus, 1997; Kadden, 2004) and allow users to use music to structure both their time and their space (Chen, 1998; DeNora 2000).

The most comprehensive account of how MP3 players can enable users to comingle their public and private spaces and to structure time and space can be found in Bull's (2007) study of MP3 player user experiences in urban settings. Within this analysis of MP3 player experiences, Bull makes the further theoretical claim that MP3 music

listening has become a coping mechanism for users who face chaotic urban environments on a daily basis.

Recently, researchers investigating the MP3 player experience have begun to explore how these devices and related online technologies can encourage social connections rather than discourage social connections. For example, Miraldi (2010) found that college student MP3 player use actually facilitates social interaction through file sharing, an activity which tended to inspire conversations about music. Similarly, Bassoli, Moore, and Agamanolis (2006) found that file sharing encourages social interaction. Miraldi (2010) also found that college students tend not to listen to MP3 players in order to signal to others that they wanted to be left alone, a finding that contradicts Bull (2009). This contradiction could be explained by the fact that Miraldi's study investigated college students, instead of adults, within a semi-urban environment rather than an urban environment. Miraldi's (2010) conclusions which showed that MP3 players encouraged rather than discouraged social interactions among college students are supported by Leung and Lee (2005) who found that the amounts of time users spent listening to their MP3 player use were positively correlated with the number of people users relied on for social interaction.

As is evidenced above, researchers in the social sciences have investigated the MP3 player experience through the lens of social interactions and the self, revealing how the MP3 player can connect and disconnect users from their social surroundings. Few researchers, however, have explored the MP3 player experience through the lens of the music experience. While the social lens has been predominant in the study of mobile listening experiences, this does not mean that the music listening experience has been

completely ignored; many of the social science studies on mobile music listening devices touch on aspects of the musical experience. For example, Schramm (2006) indicated that through the MP3 music listening experience users become more knowledgeable about the music they listen to. Further, Chen (1998) described how individuals' music choices while listening to the Walkman are intertwined with users' emotions.

That studies focusing on the social experiences of mobile listening devices would touch on the music listening experiences of such devices is inevitable, as the musical experiences, technological experiences, and the social experiences of mobile listening devices are integral to one another. However, studying MP3 experiences in terms of social experiences, as is the case with all of the studies describe above, might, in some cases, obfuscate ways in which these experiences are integral to one another and hinder scholarly understanding of MP3 player music listening experiences on their own terms. For this reason, I focused the present study on the music listening experiences that MP3 players afford with an eye to how those experiences are integrated with technological experiences and social experiences.

To my knowledge, there is only one other study, a musicology dissertation, that has focused on the musical experiences of MP3 player users, as opposed to the social experiences of those who use such devices. Within his dissertation, Burton (2009) asked: how does a music medium affect the way we hear music? To investigate this question, Burton employed a cultural studies approach, addressing such themes as genre, human-technology hybridity, and music collecting.

Within the present study, I touch on many of the themes within Burton's dissertation and contribute to Burton's work by exploring similar questions from a

qualitative methodological approach. Thus, the present study has the potential to provide support for or refute many of Burton's conclusions. My study contrasts with Burton's study in that one of my objectives is to explore how scholarly understandings of MP3 music listening experiences can be best applied to pedagogical practices. To my knowledge, no other researcher of MP3 player experiences has taken on this further objective.

Experience and Music Listening

In focusing this study on music listening as an experience, I drew from a tradition of philosophical scholarship within music education that centers on the nature of musical experiences. This philosophical research area has mainly been supported and sustained by Bennett Reimer's philosophy of music education (Reimer, 1970, 1985), his establishment of CSEME (Center for the Study of Education and Musical Experience) at Northwestern University in Evanston, IL, and the collaborative publication that resulted from CSEME, entitled *On the Nature of Musical Experience* (Reimer & Wright, 1992). Within this publication, members of CSEME distilled a variety of musicians', composers', phenomenologists', music theorists', and music educators' theories of musical experience into fourteen themes. A number of these themes play a primary role within the present study as they relate to music listening. They are: sensuosity, time, functionality, and meaning. These themes are reflected in the interview topics described in the following chapter.

Marian Dura, a student of Bennett Reimer, has explored these themes in her work which focuses on the phenomenology of the music listening experience and kinesthetic

movement (Dura, 2002, 2006). Taking a similar approach to the phenomenology of music listening as CSEME took for the musical experience, more generally, Dura (2002) summarized the work of several theorists addressing the phenomenology of music listening and then synthesized such theories as they relate to listener perceptions of movement within the music. In summarizing the work of Dufrenne, Smith, Bartholemew, Clifton and others, Dura draws out an unresolved issue within this literature, that of the relationship between the subject and the object of the music listening experience. This issue, as described below, is particularly relevant to the theoretical perspective of the present study.

Phenomenologists have made a distinction between the object of the experience, that is, the thing that is being experienced, and the subject of the experience, that is, the person doing the experiencing. All phenomenologists agree that experience lies within the interaction of the subject and object. However, phenomenologists have characterized the subject and the object and the relationship between these two concepts in a variety of ways. Some have focused on the object and some have focused on the subject as the primary source for understanding experience. In the following paragraphs, I survey a number of phenomenologists' theories as they relate to the subjects and objects of experience; I also survey Dewey's theory of experience as it relates to subjects and objects of experience. Though not a phenomenologist, Dewey fits naturally into this discussion as both he and phenomenologists aimed to characterize experience.

Husserl, who is considered the father of phenomenology, along with early phenomenologists of music, such as Conrad (1909), Schutz (1970), and Dufrenne (1973), focused on the phenomenological object in order to gain an understanding of the

"essence" of experience. For them, achieving an understanding of the essences of experiences meant "bracketing out" all preconceived notions about experiences. Preconceived notions of the experience included things like cultural contexts and idiosyncratic personality traits of the subject. To them, the object was a better source for uncovering essences of experiences, since the phenomenological subject, the person experiencing the object, was laden with preconceived notions about the experience. As a result, early phenomenologists of music devoted their attention to the music itself as the primary source for understanding the essence of musical experience. Further, their conception of the music itself was drawn from the German aesthetic tradition which viewed music and art in terms of "works." Thus, early phenomenologists of music considered the essence of musical experience to be located within "musical works." In addition, they consider it the listener's responsibility to grasp the musical contents and meanings of the work in order to experience the essence of music. In summary of this particular phenomenological conception of the relationship between the subject, the listener, and the object, the music, Mazzoni (2010) writes:

> The listener is neither productive nor creative. Nevertheless, s/he has to
> grasp the musical properties of the work, namely, to understand its
> contents and meanings, so a listening attitude is a receptive attitude that
> entails an activity of interpretation.…Those who hear and understand
> music realize an act of musical reception. A listener's concretization is
> correlated to his/her personal reception of the musical work. (Mazzoni,
> 2010, p. 228)

While the listener plays somewhat of an interpretive role within this phenomenological perspective on the subject, that role is greatly minimized because the contents and meanings of the musical experience, ultimately, reside within the work itself.

Later phenomenologists, specifically Heidegger (1982), Gadamer (1975), and Merleau-Ponty (1962), began to reconsider Husserl's practice of "bracketing out" preconceived notions about experiences. In doing so, they also began to reconsider the role of the subject in relationship to the object. Instead of minimizing the interpretive role of the subject in relationship to the object, these later phenomenologists began to emphasize the interpretive role of subjects. In doing so, they developed a branch of phenomenology that was later called interpretive phenomenology.

Likewise, some phenomenologists of music, specifically Smith (1979, 1989), Clifton (1983), and Bartholemew (1985), began to focus more of their attention on the role of the subject in the music listening experience. Bartholemew recognized the emphasis that phenomenologists and music education researchers had place on the musical object, arguing that the musical object had become a stand-in for the experience of music itself. Further, Bartholemew argued that phenomenologists had replaced the aural experience of listening to music with the signs and symbols of musical notation and called for phenomenologists to focus their attention on the subjective experience of the listener. Similarly, Clifton called music theorists to revisit the aural experience of music listening. Smith also emphasized the role of the subject, characterizing the listening as a creative activity. Further, he called into question whether music should be considered an object; for him, the listener and the music alike possess subjective qualities. Dura writes:

[Smith's] definition of the musical work as something other than "object"

is also significant for the study of the musical experience, as for him, the

former is not a passive thing upon which operations are carried out, but,

generated through the creativity of the subject during the musical

experience, it is an integrated subject/object in itself. (Dura, 2002, p. 32)

In attributing subjective qualities to music, which was traditionally understood as

"object," Smith makes a decisive shift away from previous phenomenologists who

considered objects to be the primary source for understanding the music listening

experience.

Dewey's (2005) *Art as Experience* provides another perspective for understanding

the relationships between the subjects and objects of experience. Dewey recognized the

assumptions embedded with the idea of the "musical work" and rejected it as a unifying

concept within his theory of aesthetic experience. As a result, instead of focusing on

either the subject or the object as the source for understanding experiences, Dewey

focused on the interaction between the two as the source for understanding experiences.

According to him:

An experience is a product, one might almost say bi-product, of

continuous and cumulative interaction of an organic self with the world.

There is no other foundation upon which esthetic theory and criticism can

build. (Dewey, 2005 p. 220)

For him, experiences were characterized by the falling away of the subject and the object

so that the interaction was the only thing left. For him, art *is* the experiencing of it, as the

title of his book implied by way of metaphor. In this way, he de-emphasized both the subject and the object.

The present study builds upon the work of the interpretive phenomenologists, the later phenomenologists of music, and Dewey's pragmatist theory of experience, all of which were touched on briefly above. The present study builds upon the work of the later phenomenologists of music in their emphasis on the subject, that is, the listener, as the source for understanding the music listening experience. It is for this reason that I have chosen to interview listeners in order to get a sense for their MP3 player music listening experiences rather than analyzing the music itself. In focusing on the subjects, the idiosyncratic features of personalities and contexts naturally come into play. In this way, the study draws from the interpretive phenomenological tradition. The study also draws from the work of Dewey because, like him, I consider the interaction between the subject and object to be the source for understanding experiences. In this case, I might add that it is the interaction among the subject (the music), the object (the listener), and the technology that mediates the two (the MP3 player) that is the source for understanding MP3 music listening experiences.

Though Dewey's theory of aesthetic experience is often mentioned within the music education literature on musical experience, it is not typically explored in very much depth. One reason for this may be that Dewey doesn't address the musical experience specifically and, instead, discusses experiences of art in general. Even so, there are several aspects of Dewey's theory of aesthetic experience that speak directly to the present study. For example, Dewey sought to restore aesthetic experience to everyday life. He writes:

The task is to restore confidence between the refined and intensified forms

of experience that are works of art and the everyday events, doings, and

sufferings that are universally recognized to constitute experience.

(Dewey, 2005, p. 3)

Likewise, I seek to understand music listening experiences as they occur within everyday

life.

Because of the connection that Dewey believes should exist between aesthetic

experiences and everyday life, Dewey naturally argues for the validity of popular art

forms. According to him, "The arts which today have most vitality for the average person

are the things he does not take to be arts; for instance, the movie, jazzed music, the comic

strip" (Dewey, 2005, p. 6). Dewey's validation of popular art forms is distinct from the

phenomenologists who tend to limit their theories to include only high art forms. In the

same way, I intend to investigate popular art forms and high art forms of music as

experienced within everyday life, viewing them both as legitimate sites for understanding

musical experiences.

A final reason that Dewey's theory of aesthetic experience is particularly apt for

this study is that his theory has already been applied to technological experiences.

McCarthy and Wright (2004) developed a method intended to help researchers

investigate technological experiences; the method draws heavily from Dewey's *Art as*

Experience. In order to show how Dewey influenced the development of their method,

McCarthy and Wright write that Dewey attempted to "…restore continuity between

aesthetic and ordinary experience" (McCarthy & Wright, 2004, p. 79). Further, they

characterize Dewey as being:

> … not interested in describing aesthetics as something grand and separate
> from ordinary experience, rather [he is interested] in using it as a tool for
> reviewing ordinary experience in all its potential value, meaning, and
> vitality. (McCarthy & Wright, 2004, p. 79)

Likewise, in the description of their method, McCarthy and Wright use Dewey's concept of aesthetic experience as a tool for understanding ordinary, technological experiences. The method consists of an exploration of four threads of experience: sensual, emotional, compositional, and spatio-temporal, as described below.

The sensual thread deals with individuals' sensory engagements within situations. It is through the senses that "… the wonder of the material world is made actual for us in the quality of experience" (McCarthy & Wright, 2004, p. 80). Thus, discussions of the sensory thread pertain to how individuals experience situations through the five senses, that is, sight, smell, touch, taste, and hearing.

The emotional thread deals with the quality or "color" of experience and is based upon individuals' needs and desires in relationship to the situation. McCarthy and Wright write,

> The emotions at work in an experience belong to a self engaged in a
> situation and concerned with the movement of events toward an outcome
> that is desired or disliked. It does not exist separate from the person, the
> situation, or the feeling of the person toward the situation" (McCarthy &
> Wright, 2004, p. 83)

Since the emotional quality of an experience does not exist separately from the person, the situation, or the feelings of the person toward the situation, emotions are described as

being unique with respect to other individuals' emotions. For this reason, emotions are also responsible for helping individuals to differentiate among the many experiences that they have over a lifetime.

The compositional thread deals with the interaction between the parts and the wholes of experiences. For example, individuals can pay attention to different parts of their experiences, either focusing in on the step by step tasks of experiences or taking broader, gestalt views of experiences. In exploring the compositional thread, one is assuming that experiences are somehow unified and distinct so that there can exist parts and wholes of particular experiences. According to McCarthy and Wright some experiences are more unified than others. The degree of unity depends on how the experience is framed both by the technology and the person. The framing of experiences not only contributes to the structure of experiences but also to the meanings that individuals associate with experiences.

The spatio-temporal thread deals with how individuals perceive time and space during experiences. According to McCarthy and Wright, all experiences have a spatio-temporal component; this is evidenced by the ways in which "…space and time pervade our language of experience" (McCarthy & Wright, 2004, p. 91). For example, they write, "We talk of needing space to settle an emotional conflict, and of giving people time…Time may speed up or slow down, pace may increase or decrease, space may open up or close down (McCarthy & Wright, 2004, p. 91). Discussions of the spatio-temporal thread pertain to public and private spaces, boundaries between the self and other, and how an individual's sense of time fluctuates during, before, and after experiences.

A final, but no less important, aspect of McCarthy and Wright's method pertains to how individuals make sense of these threads of experiences. This aspect of the method deals more directly with the individual engaging with experiences as opposed to the experience itself. Thus, McCarthy and Wright's conceptions of how individuals make sense of their experiences can be used as underlying, guiding principles for understanding the four threads of experience. Discussions of how individuals make sense of their experience pertain to how individuals feel connected to themselves and others as well as how individuals associate their experiences with meaning.

For McCarthy and Wright, the threads of experience described above do not represent fundamental elements of experience; rather, the four threads are conceptual categories aimed to facilitate conversation about technological experiences (McCarthy & Wright, 2004, p. 80). I intend to use these threads in the same way, that is, as conceptual categories to guide my discussion and exploration of MP3 player music listening experiences.

McCarthy and Wright's emphasis on how individuals make sense of their experiences is reflected within the present study as well, through an additional conceptual category that I have chosen to call the "sense maker." Thus, the following five conceptual categories will be used to guide my exploration of MP3 player music listening experiences: "sensual", "emotional", "compositional", "spatio-temporal", and the "sense maker." Further explanation of how these categories were used to guide the present study is provided in the following chapter.

In Sum

Music education researchers, psychologists of music, and sociologists have all contributed to our knowledge of music listening and its relationship to both adolescents and mobile listening devices. Music education researchers have put a considerable amount of effort toward understanding the music listening aptitudes and preferences of K12 students. However, they have put less effort toward understanding music listening experiences and the relationships they might have to music listening technologies. Sociologists have investigated how mobile music listening technologies influence social experiences, but have spent less time investigating what effects these technologies might be having on music listening experiences. Psychologists of music have begun to investigate what effects these technologies might be having on music listening, but have primarily done so using quantitative methods. As a qualitative study focused on the MP3 player music listening experiences of college students, this study fills a gap in the literature existing at the intersection of these three fields. The theoretical literature on music listening as an experience, specifically, that of Dewey, provided the necessary starting point for a study of this nature.

Chapter 3: Method

In this qualitative, social-psychological study, I used phenomenology as a theoretical framework and grounded theory to structure the study's research design and analytical process. I utilized this method for the following purposes: 1) to describe and interpret college students' MP3 player music listening practices and experiences 2) to develop a theoretical model of such experiences and 3) to explore how that theoretical model should inform the pedagogical practices of music teachers and learners.

The theoretical framework for this project draws from the interpretive phenomenological tradition which is built upon the work of four major thinkers: Husserl, Heidegger, Gadamer, and Merleau-Ponty. The roots of the tradition reside in the work of Husserl who believed that descriptions of experiences could be analyzed and could render the essences of sense experiences (Husserl & Hardy, 1999). Scholars have described Husserl's work as transcendental phenomenology because it emphasizes the "bracketing out" of historical and other idiosyncratic contexts in order to uncover the essence, or universal qualities of phenomenal experiences (Moustakas, 1994; Van Manen, 1990). Heidegger and Gadamer followed in Husserl's tradition, but considered personal and historical contexts to be integral to phenomenal experiences, and, thus, believed it unnecessary to bracket them out of the analytical process, emphasizing, instead, the interpretive qualities of phenomenology (Heidegger, 1982; Laverty, 2003; Palmer et al.,

1988; Smith, Flowers & Larkin, 2009). Merleau-Ponty agreed with Heidegger and Gadamer's interpretive approach, but also added a new emphasis on the embodied nature of phenomenal experiences (Langer & Merleau-Ponty, 1989; Merleau-Ponty, 1962).

The work of these four thinkers provided the theoretical framework for this project in three distinct ways. First, in keeping with Heidegger and Gadamer, the historical and personal contexts of the phenomenal experiences under investigation were counted as legitimate sources of data. Such contexts were believed to provide crucial explanatory evidence in support of the findings (Van Manen, 1990).

Second, the work of these thinkers informed the nature of the relationship between me, the researcher, and the participants of the study, as well as my and the participants' respective roles. Instead of the researcher bearing the sole responsibility of interpreting the experiences of the participants, the participants, themselves, were also called upon to interpret their experiences (Luke, 2003; Van Manen, 1990). The participants and I worked closely to interpret in words and sentences experiences that are typically only felt.

Finally, the work of these four thinkers, among others, informed the content areas that were explored during my interactions with the participants. As the researcher, I guided my participants toward contemplation of content areas typically analyzed by phenomenologists, for example, the passage of time while listening to music, the sense experiences of MP3 player music listening, how contexts interact with such sense experiences, embodiment and MP3 player music listening, and so forth. These areas will be further detailed in a subsequent section of this chapter.

Strauss and Corbin's (1998) grounded theory provided an appropriate

methodological structure to studies with interpretive phenomenological theoretical

framework. This is mainly due to the iterative processes that are built into the grounded

theory method.

> Analysis begins with the first interview and observation, which leads to
>
> the next interview or observation, followed by more analysis, more
>
> interviews or fieldwork and so on. (Strauss & Corbin, 1998, p. 42)

Instead of collecting all of the data first and then analyzing the body of data as a whole,

with grounded theory methods data are typically collected and analyzed in alternation;

each iteration of data collection and analysis informing the next. In the present study, I

analyzed the data in between interview sessions and used the analysis to inform my

interactions with participants in the following interview sessions. This methodological

structure allowed me to conduct iterative interviews with the participants and encouraged

participants in each successive interview to interpret ideas posited in previous interviews.

In allowing both the researcher and the participant to engage in interpretation, the

iterative processes of grounded theory support the ideals of the interpretive

phenomenological theoretical framework.

The aim of Strauss and Corbin's (1998) grounded theory method is to develop

theories of phenomena through a prescribed analytical process that moves from

description to interpretation to theory. According to Strauss and Corbin, "Description is

the basis for more abstract interpretations of data and theory development" (1998, p. 18).

The prescribed analytical process includes four stages: microanalysis, open coding, axial

coding, and selective coding. The result of this analytical process is a theoretical model,

whose value depends not only on its accurate portrayal of the phenomenon, but also on whether it can serve the purpose for which it was developed (Strauss & Corbin, 1998). In the case if the present study, the purpose of the developed theory is to inform the pedagogical practices of music teachers and learners. I kept this purpose in mind throughout every stage of the research project so that the theory could be applied within formal and informal music education settings.

Data Collection

Selected undergraduate students participated in the study in two ways. First, they underwent iterative interviews which were conducted by me, the researcher. Secondly, they kept listening journals. As the researcher, I also made observations during the interviews.

Participants. 10 undergraduate students were purposefully sampled to participate in the study. The students were solicited from three college campuses: Ithaca College, a private liberal arts college, Cornell University, a privately and publicly funded university, and Tompkins County Community College, a publicly funded community college, all located in Central New York.

Solicitation Procedures. I solicited each of the 10 students using one of two methods. The first method included me, as the researcher, approaching MP3 player listeners on each respective campus, asking if they would like to participate in the study. During this solicitation process, I made efforts to approach male and female students as well as students from a variety of ethnic backgrounds, disciplines, and geographical regions. In the end, the sample included six females and four males. Four of these

participants counted themselves as minorities in the US. Of these four participants one was of African descent, one was of Indian descent, one was of Hispanic descent, and one was of Asian descent. The remaining six participants were of Caucasian descent. Full participant profiles can be found in Appendix A.

In the second method of solicitation, I posted an advertisement on Craigslist.com which described the main details of the study and asked students from each school to contact me if they had an interest in participating in the study. This method proved to be effective in self-selecting for students who would be naturally inclined to carry out their participant responsibilities in full. Five students who participated in this study were solicited through this second method; the other five students who participated in this were solicited through the first method. Pseudonyms are used in this document in order to protect the identities of the participants.

Screening Interviews. All 10 of the solicited students from each campus underwent screening interviews in which I asked them questions about themselves as well as questions about when and where they listened to their MP3 players. The students who passed the screening interviews consistently gave "more than one word answers" to my questions and were willing to elaborate on their answers if I asked them to do so. The purpose of the screening interviews was to determine if each student could communicate sufficiently about his or her listening experiences.

Interviews. After passing the screening interview, each participant underwent several consecutive interviews with roughly one week's time in between. The interviews in the first round were semi-structured with each participant being asked roughly the same questions about his or her MP3 player listening practices and music listening

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identities. With each consecutive round of interviews, I tailored the questions more specifically to the practices and experiences of the each individual participant. I anticipated that the interviews would become progressively more informal as I became familiar with the participants and the participants became more familiar with me; this turned out to be the case. At each consecutive interview, I invited each student to clarify or interpret areas explored in previous interviews.

Figure 2

Interview Topics

Interview Topics	
"Sensual"	"Spatio-Temporal"
▪ Sensations of listening.	▪ Music in time/the flow of time while
▪ What listeners hear in the music.	listening to music.
"Compositional"	▪ How the listener connects musical types
▪ How genre and musical categories are	with activities.
experienced.	"The Sense Maker"
▪ Conceptual frameworks for songs.	▪ Felt connection to the global world.
▪ Fragmentation and unity within the	▪ Felt connection to the immediate/local
experience.	world.
"Emotional"	▪ Felt connection to the self.
▪ How it feels to listen to familiar songs.	▪ Agency and Control.
▪ How it feels to listen to a new song.	

Figure 2 outlines the topics that were addressed in some form with each of the participants. These topics came from phenomenological theory and pragmatist theories of experience. Examples of the questions that I asked my participants in each interview can be found in Appendix C.

Listening Journals. Participants also kept a listening journal for one week. I asked that the participants keep the listening journal during some weekdays and some weekend days so that the full range of the participants' listening practices and experiences could be recorded. Participants recorded a variety of information, including but not limited to the topics listed in Figure 3.

Figure 3

Listening Journal Topics

Listening Journal Topics
a) When, where, and how long the participants' listened to their player.   b) What music the participant listened to on their player.   c) When, where, and how long the participants searched for music to download onto their player.   d) What music the participants downloaded.   e) Aspects of how they felt during these experiences.

I encouraged each participant to maintain as much accuracy as possible in recording data in his or her listening journal.

I analyzed the journals to get a sense for whether participants' perceptions of their music listening practices and experiences were generally corroborated by the music listening practices and experiences that they recorded close to the time in which such experiences occur.

Data Analysis

Data analysis occurred throughout the data collection process; I followed the prescribed stages of the grounded theory method.

Initial Review. I recorded each interview, per the participants' permission, and reviewed it shortly after the completion of the interview. This initial review helped solidify the interview experience in my mind and enabled me to make additional notes about particularly significant ideas communicated by the participant. I used these notes to develop questions for follow-up interviews. This initial review process also enabled me to make notes about how to improve upon my interview pacing and style.

Transcribing. I transcribed the interview recordings verbatim in order to not only capture the content of the interviews, but also the manner in which the content was communicated. This second listening enabled me to take note of the finer details of the interview, whereas the initial review allowed me to appreciate the broad brushstrokes of the interview, so to speak.

Coding. The most detailed review of the interview transcripts and field notes occurred during the coding process. This process consisted of three steps: open coding, axial coding, and selective coding. Like the interview process, the coding process was

iterative; I reviewed the data a number of times, each time organizing the content into progressively more coherent and consistent categories.

Open Codes. After transcribing the interview data, I began the process of open coding. Open codes are descriptive codes that are used to label every idea communicated in the interviews or observed in the field notes (Strauss & Corbin, 1998). A second phase of the open coding stage includes grouping the open codes into descriptive categories (Strauss & Corbin, 1998). For example, a descriptive category might be "tree" with the open codes associated with it being "leaves," "bark," "trunk," and "roots." I created a codebook that detailed both the open codes and descriptive categories so that it could be easily used by a secondary coder to code portions of the data. Open coding began as soon as I transcribed the first round of interviews and continued through the end of the interview process until I began the process of axial coding.

Axial Codes. The second step in the coding process is axial coding. In this step, the descriptive categories that emerged during the open coding step are analyzed for causal and contextual relationships (Strauss & Corbin, 1998). Thus, axial coding demands the researcher to analyze the data interpretively rather than descriptively, albeit, one could reasonably argue that descriptive codes are interpretive as well. Axial codes differ from descriptive, open codes even more definitively in that they begin to provide explanation for patterns in the data rather than describing what the patterns consist of. Strauss and Corbin (1998) recommend organizing the descriptive codes into three to five axial codes. I organized the descriptive codes in my codebook into four axial codes. These four axial codes provided the structure for the presentation of the theory as indicated by the titles of chapters four through seven of this document.

Selective Codes. When using the grounded theory method, the final step in the coding process is selective coding which involves the researcher integrating the salient features of the axial codes into a single theme that characterizes the phenomenon most vividly (Strauss & Corbin, 1998). This final coding step occurred during the writing process which clarified the salient aspects of the axial codes and pointed to an overarching theme.

Presentation and Writing

As I anticipated, further clarification of the findings occurred during the writing phase. This happens naturally for many researchers because the writing process demands that the theory be presented linearly and logically, which sometimes contrasts to how researchers conceive of their theories prior to the writing phase. Strauss and Corbin do not specify the form by which grounded theories should be presented and neither do Glaser and Strauss (1967), authors of the first book dedicated to the explication of the grounded theory method. Instead, they write:

Grounded theory, it should be mentioned, can take on many different

forms. And although we consider the process of generating theory as

related to its subsequent use and effectiveness, the form in which the

theory is presented can be independent of the process by which it was

generated. Grounded theory can be presented either as a well-codified set

of propositions or in a running theoretical discussion, using conceptual

categories and their properties. (Glaser & Strauss, 1967, pg. 31)

The written form that the present document has taken bears a close resemblance to a running theoretical discussion as described by Glaser and Strauss with the axial codes being used to structure the theoretical discussion. In addition, my own personal experiences as well as related theoretical literature are featured within the discussion. Strauss and Corbin support the practice of using researcher experiences and theoretical literature throughout the research process. During the coding process, they encourage researchers to:

> …turn to literature or experience to find examples of a similar phenomenon. This does not mean that we use the literature or experience as data per se. Rather, what we do is use the examples to stimulate our thinking about properties or dimensions that we can use to examine the data in front of us. (Strauss & Corbin, 1998, p. 44)

Using such experiences and theoretical literature is a natural part of engaging in scholarly qualitative research.

Strauss and Corbin also support using theoretical literature within the presentation of the theory and describe the role of theoretical literature in the final presentation in the following way:

> When an investigator is finished with his or her data collection and analysis and is in the writing stage, the literature can be used to confirm findings or, just the reverse, findings can be used to illustrate where the literature is incorrect, overly simplistic, or only partially explains a phenomena. (Strauss & Corbin, 1998, p. 51)

For Strauss and Corbin, the running theoretical discussion is called an "analytic story." Prior to commencing this research project, I found several dissertations that use this type of presentation method. One dissertation that seemed particularly relevant for my purposes was Luke (2003). Not only did Luke employ the "analytic story" presentation style, he also employed phenomenology as a theoretical framework and grounded theory as a research method. Further, Luke used his developed theory to make recommendations for educational settings. Because of the many similarities between Luke (2003) and my vision for the present project, I used Luke (2003) as a model throughout the writing phase of this project.

Credibility

In evaluating qualitative research, it is important to evaluate rigor and credibility according to means that are relevant to it, rather than means associated with quantitative research, an older cousin of qualitative research. Qualitative research deals with language and meaning while quantitative research deals with numbers and generalizability. The procedures used to evaluate quality and credibility for studies dealing with language and meaning, as one would expect, are different from the procedures used to evaluate quality and credibility in studies dealing with numbers and generalizability (Patton, 2002). For the present study, I used a number of procedures to ensure rigor and credibility. Such procedures are applicable for a study that analyzes language and meaning; they are outlined below.

Researcher Bias. Researcher bias is a concern in any qualitative study since data collection and data analysis are most often carried out by a single researcher. The

qualitative researcher can reduce concerns of researcher bias by communicating to the reader personal experiences and philosophical positions that might influence data analysis (Patton, 2002). The first section of this document includes several of the personal experiences that led me to this project and describes the lens through which I came to the data collection and analysis processes. In making transparent such experiences and philosophies, I made plain to myself possible sources of bias so I could avoid it. Another advantage of making such experiences transparent is that it grants my readers the ability to discern whether such things caused me to make unwarranted decisions. It should also be said that the researcher's experiences and thoughts are often crucial to making insightful theoretical contributions. Thus, the researcher's experiences are both an asset and a liability to the study. In an effort to avoid bias but retain the benefits of having experienced the phenomenon myself, I constantly moved back and forth between subjective and objective perspectives throughout the course of the project.

Validity. Member checking was used to ensure the validity of the collected data and triangulation will be used to ensure the validity of the findings (Patton, 2002).

Member checking. In accordance with member checking procedures (Patton, 2002), I asked my participants to check the interview transcriptions for accuracy. In addition, during the interviews I re-phrased ideas communicated by the participants in order to ensure that I understood the ideas that they communicated to me.

Triangulation. In order to ensure the validity of the findings, I analyzed data from two different data collection methods. While the primary source of data for this study was the interview transcriptions, the listening journals served a significant role in clarifying and validating the perceptions expressed by the participants in the interviews. I also

analyzed data from multiple sources within each data collection method. Several participants were interviewed and several participants completed listening journals.

Inter-Coder Reliability. In order to ensure the reliability of the developed codebook, I enlisted a secondary coder to code portions of the data (Patton, 2002). This secondary coder was a graduate student in a field of outside of music education. When the secondary coder finished coding the designated portion of the data, the results were compared to my own coding results for the same portions of data. The codes were adjusted to satisfy any concerns that the secondary coder had so that, in the end, the secondary coder and I reached an agreement of over 80 percent.

Limitations. A limitation of all qualitative research is that the results are not generalizable. This is indicative of the fact that qualitative researcher do not perform random sampling procedures in order to compare means. Instead, qualitative researchers strive to engage both the common and the idiosyncratic features of participants' experiences (Patton, 2002). This process has the potential to allow a more complex picture of the phenomenon to be revealed (Patton, 2002).

Even though the findings of qualitative studies cannot be generalized to the larger population of MP3 player users, theories developed from the grounded theory method are often used to make recommendations for settings outside those in which the data were collected. Thus, grounded theories do have a certain degree of external validity, which is achieved through the in-depth and comprehensive methods by which the theories are discovered (Strauss & Corbin, 1998). In the case of this study, the theory can be used to make recommendations for formal and informal music education settings.

Chapter 4: Embodying the Experience

As indicated in the previous chapter, four axial codes emerged through my analysis of the interview data, the listening journal data, and my observations during the interviews. This chapter is devoted to articulating the concepts that compose the first of the four axial codes. Such concepts center on how the participants experience MP3 player experiences as embodied individuals.

Sense experiences form the backbone of Dewey's theory of aesthetic experiences. Likewise, explorations of users' sense experiences are foundational to McCarthy and Wright's (2004) method for understanding technological experiences. With these theories in mind, I asked the participants questions that elucidated responses about what kinds of things they perceive through their senses while listening to their portable music listening devices and where these perceptions seem to be located. I asked these questions in order to explore the most basic elements of the MP3 player music listening experience. What follows is a summary of the participants' responses to these questions which highlights how participants perceive and engage with their MP3 players through their bodies (including the head) and what musical and non-musical factors determine such engagements.

The emphasis on the body should come as no surprise since the body and the senses are integral to one another. Over the course of this chapter, it will become clear that these sense experiences and physical engagements can be viewed as the nuts and bolts of the participants' MP3 player music listening experiences. Each of the following sections provide a preview of discussions in chapters four, five, and six that explore how the participants put these nuts and bolts together in order to make MP3 player music listening both functional and meaningful within their lives. As a result, this chapter not only serves the purpose of describing the first axial code "Embodying the Experience" but also outlines the content of the remainder of this dissertation.

The Head

Participants indicated that when they listen to music on their MP3 players using headphones or earbuds, the sounds that they hear seem to be located inside their heads. Participants described this phenomenon in a variety of ways, but primarily use terms like "brain" and "head" to locate the sound. For example, Leon explained how he could hear the music "in his brain" and Cate explained how she could "feel the bass in her head." Cate also explained that the degree to which she "feels the bass in her head" depends on the type of headphones she's wearing. She told me that if she wears the earbuds that go deep inside her ears and form to the shape of ear canal, then the music feels even more like it is inside her head. Even though the music is being heard through Cate's ears, she feels or senses the music within her head and this is even more pronounced the closer the sound source gets to her ear drum. One participant, Kory, mentioned her ears when describing her music listening experience. Kory explained how she turns her music up

really loud so that it "fills [her] ears." But, Kory's mention of her ears as the location of her sensory experience was a solitary reference within the entirety of the data that I collected.

In contrast to Kory's remarks, Caroline rejected the notion that the music seems like it is in her ears while listening to her MP3 player when she was presented that as an option. Instead, she preferred to characterize the sounds as "getting into her head," adding immediately after that, that when this happens she "get[s] absorbed into the song." Caroline's way of explaining this phenomenon not only underscores the importance of the head as the perceived sensory location for MP3 player music listening, but also that this phenomenon is experienced multi-directionally; the song seems simultaneously as though it has been lodged within her head and as though she, Caroline herself, has been absorbed into the song. This kind of interaction between the aesthetic object, the song, and Caroline, the subject, affirms Dewey's notion that aesthetic experience occurs when the subject and the object become integral to one another. As we will see in chapter four there are varying degrees by which the subject and the object become integrated during MP3 player music listening. Often the degree of integration depends heavily on the type of activity that participants choose to engage with while listening to music on their MP3 players.

Physical Engagements

Participants frequently indicated that their bodies are engaged as a response to the music that seems to be in their heads. For example, participants relayed that they often

find themselves tapping along to the music with their hands or walking faster in order to get in sync with the beat of the song. Caroline said,

…like as I'm listening to the music, say I'm walking, I'll actually change

my pace to like the way the music is and like I'll feel it and if like it's like

an uplifting song like I'll actually like get happier and I like I don't notice

it happening until after the song and then it changes and you like start

moving differently and you're like whaaaat just happened!?

Caroline not only explained how the music can change her bodily movements, but also how this can happen somewhat unconsciously. According to her, many times, it is only after the fact that she realizes that the music has incited these changes within her. The conscious and subconscious aspects of MP3 player music listening will be further explored in chapter four as part of a discussion about MP3 player music listening and its relationship to other activities.

Caroline and others described how MP3 player music listening incites bodily movements, but considered their heads to be the primary location of the sensory experience. This contrasts directly with how participants described music listening experiences where the music was played live. For example, Cate explained that when she listens to her MP3 player using earbuds, it feels like the music is in her head, but when she goes to hear music live, through open-air speakers it feels as though "it's everywhere." When she went on to describe her music listening experience to live music, it again contrasted with headphone listening in being a whole body experience, rather than focused on the head. According to Cate, when she is at a live show she can "…feel the waves of air coming from the speakers." Cate's description of the more all-

encompassing listening experience of live music was part of a trend in participants'

contrasting descriptions of headphone vs. speaker and live music listening. Their

statements indicate that there may be differences between experiencing music when it is

played through amplification devices such as speakers and when it is played through an

MP3 player using earbuds or headphones as the amplification device. In chapter five,

Navigating Real and Virtual Spaces, the differences between listening to music via

earbuds and listening to music via open-air speakers will be explored in terms of the

spatial properties of music itself as well as the spatial properties of these amplification

devices.

Many of the physical engagements that participants described, for example,

dancing, changing walking speed, bopping their heads, and drumming with their fingers,

were directly connected to the types of sounds that the participants heard through their

MP3 players. For example, participants explained that if they perceive the music to be

"upbeat" then they tend to move their bodies a little faster and if they perceive the music

to be "mellow" then they tend to move their bodies a little more slowly. In chapter four, I

explore how the participants utilize these "mood" modifiers to integrate music into

activities and vice versa.

There were also non-musical factors that influenced whether or not participants

engaged with the music with their bodies. The most prominent non-musical factor

influencing participants' physical engagement with the music was the type of social space

in which the participants' were listening to their MP3 players. For example, participants

reported that they would engage physically more often if they were in a place like their

dorm room as opposed to in a place like the library. Tameka explained how she likes to

dance while listening to music, but she won't do this in all settings. She said, "…Um, I mean like, if I'm by myself, I like probably dance or something like that or like if I'm walking to class there's like nobody around like I bust a move or something." In Tameka's case, she will engage with her music physically more often when she knows she is by herself. In many cases, participants told me that they engage physically with their music while in public, but gave the impression that they were "admitting" to something that they shouldn't be doing. For example, Jake told me that he twitches his hands while listening to music whether he is in pubic or in private spaces and then said, "yeah, it's really weird" while looking down at the ground sheepishly. These types of comments suggest that there may be an interesting relationship between participants' MP3 player music listening experiences and the social spaces in which the participants experience the music. I explore this relationship in chapter five, proposing that MP3 player listeners must simultaneously navigate real, physical and social space and the virtual spaces of the music that they listen to on their MP3 players.

It is important to note that though social settings may be at times prohibitive when it comes to engaging with music physically, social settings are not prohibitive when it comes to the listener *feeling as though* they are engaged physically while listening to music on their players. One of the participants, Adam, was involved in a student-run hip hop dance troupe at Cornell at the time of our interviews. Adam told me that he regularly imagined himself executing his dance moves while listening to music. Additionally, feeling as though he were dancing was not something that he had to focus on very hard in order for it to happen; rather, feeling as though he were dancing was something that happened spontaneously and without very much effort.

Jo, who told me she had significant experience with ballet and modern dance while growing up, also reported similar experiences to Adam. In her case, she said she listens to music on her MP3 player that would typically be used for dance warm-ups (most often this is classical music). While listening to the music, she imagines herself going through her physical warm-up routine. Like Adam, Jo explained that this is something that doesn't take very much effort on her part; instead, she said that *feeling as though* she were doing her warm-ups has become a natural part of listening to that music in particular.

Like the other physical engagements mentioned above, singing is another physical engagement reported by participants that is often motivated by the sounds of the music coupled by the real, physical spaces that the participants are in. For example, Jo said that the only time she ever sings with the music while listening to MP3 player is while she is driving in her car on long road trips. Jo told me that she considers herself to be a "horrible" singer and thinks that when she sings along it ruins the music. According to her, the car is the only suitably safe place for her to ruin the music as she pleases. Though she did not say why this is the case, I surmise that this is because she is by herself and there is no danger of anyone else hearing her sing.

Another similarity between singing and the other physical engagements mentioned above is that it has a virtual counterpart; in the same way that participants can dance or *feel as though* they are dancing, participants can either sing along out loud or sing along in their heads. Jo, for example, explained that she sings in her head most of the time while listening to music on her player rather than out loud. This phenomenon is a

variant of something musicians have come to call "audiation[5]," that is, when a person hears music in his or her head without or distinct from the presence of musical sound waves entering their ears. In this case musical sound waves are entering Jo's ears, but she is audiating a voice in addition to what she is hearing through her MP3 player.

Leon also told me that listening to his MP3 player regularly encourages him to hear music in his head even while he is not listening to music at all which means that, for Leon, listening to his device encourages him to audiate in the more traditional sense. Leon told me that in one instance the jack for his headphones had been disconnected from his iPod, but he didn't realize it for several minutes because he continued to hear the song in his head as if he were still hearing it via his iPod.

Don Ihde's concept of "auditory imagination" (Ihde, 1976) could also be used to help us understand both Jo and Leon's experiences. Ihde distinguishes between "imagined" sound and "perceived" sound. In Jo's case the musical sound entering Jo's ears are the perceived sounds while the voice that Jo hears in her head is the "imagined" sound. For Ihde, imagined sounds can take on a variety of forms, including what he calls "added" sounds and "doubled" sounds. Ihde would call the imagined sounds that Jo hears "added" sounds because she is adding her own voice to the perceived sounds. Another participant, Cate, also experiences what Ihde would call "added" sounds. She said that she sings with the music in her head "all the time" and remarked that it is like "…karaoke in my head." Leon told me that he regularly "copies" the music in his head as he is

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[5] The term "audiation" was coined by Ed Gordon in the mid 1970s (Gordon, 1979). Gordon's definition of the term entails that a listener both hear and comprehend music when no physical sound waves are present. Further, for Gordon the presence of audiation depends on the listener comprehending the music in the way that he has defined "musical comprehension" in his theory of music listening. Since Gordon's coining of the term, musicians, composers, and musicologists have come to use the term more inclusively to delineate merely hearing music interiorly without or distinct from the presence of physical sound waves. This more common usage of the term does not require that the listener comprehend the music in any specific way. In my discussion of "audiation" I use the term in this more inclusive sense.

hearing it on his player. In doing so, Leon experiences what Ihde would call "doubled" sounds.

Both audiation and Ihde's concept of auditory imagination demand a distinct kind of musical knowledge that many listeners have honed over the course of many, many hours of listening. On average, the participants in this study listened to approximately four hours of music per day on their MP3 players, which does not include time spent listening to music using other devices. But, as was indicated earlier, throughout these hours, participants experience the music in a variety of ways. Participants are not always audiating while they are listening to music on their devices. In fact, the ways in which participants experience their music differs widely during these hours. Most often this differentiation depends on two things, usually in combination with one another: 1) the kind of activity that the participant pairs with listening to music on their player and 2) how the participant intends the music to function for them in connection with the other things going on around them. It is here that we begin to see how participants take an active role in organizing and constructing their MP3 player music listening experiences. As we will see in chapter four, such roles are facilitated by the capabilities of the MP3 player technology itself.

The MP3 Player as a Physical Object

In addition to questions about the sensory experiences and bodily engagements of the music participants hear on their MP3 players, I also asked the participants questions about their sensory experiences and bodily engagements with the MP3 player as a physical object. Participants indicated that they keep the device very close to their bodies,

usually in a back pocket or a pocket of a coat (it was winter in Ithaca when I spoke to the participants) with the cord of the earbuds draped either inside or outside of the outerwear. While some participants indicated that the MP3 player and earbuds often fade out of their awareness and out of their sensory experience, participants were reluctant to say that they perceive these devices as being "part of them." One participant, Danvir, said that he typically is aware of his device only when it does something that he's not expecting it to do, for example, when it runs out of charge or when he is changing the volume, choosing a new song, or indicating what part of a song he wants to listen to. In contrast, Jake indicated that the device and the headphones are always part of his sensory experience and that the device actually feels like a "burden" to him. He explained that the reason for this is that the device weighs his pants down so that he has to constantly pull them up to avoid embarrassment. Similarly, Caroline said she chooses not to use her MP3 player while running or exercising because she finds the device to be "awkward" to carry with her. When she is not running, however, she said that both her headphones and the MP3 player "disappear'" from her awareness after a while.

While participants did not consider these devices to be part of their physical bodies while using them to listen to music, participants did tend to feel a strong connection to these devices in terms of their own personal identity and development. Eight of the 10 participants first acquired an MP3 player between the ages of 11 and 13. And because of the acquisition of these devices, participants were able to more fully differentiate themselves from others when it came to the music that they listened to. In chapter six, I will explore how the acquisition of the MP3 player devices, the acquisition

of music for the device, and ways in which the device is used are all part of a process of personal development for the participants of this study.

In Sum

As was discussed above, the head served as the primary sensory location for the MP3 player music listening experience. In addition, the head served as the place for participants to engage with the music imaginatively whether it be through audiating their own part with the music, following along with the lyrics in their heads, or imagining themselves dancing to the music.

The body also served as a place for participants to engage with the music that they hear via their MP3 players when they sing, dance, change walking speed, or bop their heads in real, physical space. That participants can choose to engage with their music imaginatively [virtually] or actually, that is, in real physical spaces, is a main feature of MP3 player music listening that will be explored in chapter five.

Whether participants chose to engage with their music virtually or actually depended in part upon what kind of activities the participants chose to engage with alongside listening to music on their MP3 players. The pairing of activities with music and the organization that this demands of the listener is another main feature of MP3 player music listening; it will be explored in chapter four.

Participants' sensory experiences of the device itself varied with some participants indicating that both the device and the headphones often fade out of their awareness while listening to music and other participants indicated that the device and the headphones remain in their awareness consistently while listening. Participants were

more consistent in identifying with their MP3 players and the use of these objects as a means for personal development. This feature of MP3 player music listening will be explored in chapter six.

Chapter 5: Organizing the Experience

In focusing this study on MP3 player music listening as it is manifested in everyday life, I focused on a type of music listening that has traditionally been characterized as singular and homogenous. For example, scholars have argued that everyday music listening experiences are "passive," that the everyday music listeners are "inattentive," and that everyday music listening experiences "lack meaning" (Madsen and Geringer, 2001). In the past decade a few scholars have begun to question the homogeneity of everyday music listening experiences as well as the rather pejorative characterizations mentioned above (See Bickford, 2011; Clarke, 2005; DeNora, 2000; Dunn, 2011). So far, I have already delineated ways in which the participants' MP3 player music listening experiences can vary. For example, in chapter three, I mentioned how sometimes the participants said that they "audiate" while listening to music on their MP3 players, at other times they bop their heads to the music, and at other times they do not engage with the music in either of these ways. These accounts alone seem to indicate that MP3 player music listening might better be characterized as a heterogeneous experience rather than a homogenous experience.

That MP3 player music listening experiences might be better characterized as heterogeneous does not mean that such experiences lack any kind of regularity or pattern.

In fact, quite the opposite is true. Within this chapter, I demonstrate that while MP3 player music listening experiences are varied, the variances can be modeled according to how the participants integrate their MP3 player music listening with other activities. The model emerged out of the participants' responses to questions about how they organize the music on their MP3 player devices, organize their music listening experiences more generally, and organize their lives in relationship to their music listening experiences. These types of organizational questions were intended to help me understand the "compositional" (McCarthy & Wright, 2004) aspects of MP3 player music listening experiences as described in chapter one. Since the model emerged out of the organizational questions, I will begin my discussion of the model by summarizing the participants' responses to these questions.

Organization and Agency

Title, Artist, Playlist. The participants consistently reported that they search for and organize their music on their devices in terms of three conceptual categories: "song title," "artist," and "playlist." In addition, almost all the participants reported that they typically know the name of the artist, the song title, and the playlist for all the music that they regularly listen to.

By taking a look at the creation of these categories, we can see that "artist" and "song title" operate slightly differently as conceptual categories for the listener than "playlist." In contrast to "artist" and "song title," which are categories that are provided by the creators of the music, "playlists" are categories that are created by the listener themselves. Further, MP3 players typically sort downloaded music by "artist" and "song

title" automatically, whereas, the listener must actively sort his or her music into the playlists that he or she has created. Because listeners create their own playlists and sort their music into the playlists, listeners exercise a great deal of agency with respect to their playlists. Thus, examining the creation and use of playlists is a particularly fruitful undertaking for understanding how the participants engage with their music; I will return to this examination in the second section of this chapter.

This is not to say that the participants do not exercise agency in the use of the "artist" and "song title" categories or that the use of these categories doesn't also provide a window into how the participants engage with their music. This is because the "artist" and "song title" categories are two categories among other categories that MP3 players automatically sort downloaded music into and that listeners can choose to utilize in searching for their music. In choosing to use "artist" and "song title" they are choosing not to use the other categories typically provided by MP3 players. The other categories typically are: "album" and "genre." All the participants said that they do not regularly use the categories of "album" and "genre" when searching for songs. Furthermore, almost all of the participants reported that while they know the song title and artist of songs that they regularly listen to, they do not typically know which album the songs come from. A few participants indicated that when they were younger, the album was an important conceptual category for them, but that, as they have grown older, knowing the album has become less and less important. For these participants, the decline in the importance of the album seemed to coincide with increased use of their MP3 players.

It seems likely that the rise of the playlist and the decline of the album may, in fact, be linked. The reason for this is that an album is basically a playlist prescribed by

the artist (who, for my purposes, includes the record producer and the record company). There are several things that the artist considers when putting together an album. Included in these considerations are listeners' needs and desires. But, often times the artists make decisions about the album that do not appeal to all listeners and sometimes listeners only like a single track from an album and would prefer not to listen to the rest of the tracks. The MP3 player was the first device that allowed listeners to easily listen to single tracks from a variety of albums back to back and that allowed listeners to create their own "albums" with songs performed by a variety of artists that could be listened to over and over again. As is evidenced by the participants of this study, this agency afforded by the MP3 player is one that listeners have embraced. With the rise of the playlist, we see how the capabilities of a technological device, like the MP3 player, can have a major impact on how listeners conceptualize and organize their music listening experiences.

Listener conceptions of genre may be also be undergoing a shift as a result of MP3 and online technologies. Traditional conceptions of genre emphasize musical content as the primary criteria for organizing music into genre categories. However, the participants of this study expressed dissatisfaction with using genre categories derived from music contents and, in general, preferred not to organize the music on their devices based on genres deriving from musical contents. One reason for this may be that the participants acquire their music from online sources that do not advertise the music using genre categories. This is markedly different from past generations of music listeners who acquired music through more centralized media sources that marketed music through broad, content-based genre categories. Additionally, online technologies have allowed

listeners of today to access a much larger variety of musics than the centralized media

sources were capable of providing. This phenomenon has led to the proliferation of genre

categories that are based upon the fusions of two or more genre categories. One of the

participants, Leon, indicated how he is often skeptical of these types of genre categories.

He said:

> Yeah, people say they play music like acoustic-indie-grunge-funk and I'm
>
> like whatever. I'm not even sure what that means, just random words put
>
> together for, like, a certain kind of image for their band, I think.

Because of this skepticism of the fused genre categories, Leon told me that he tries to

avoid the use of genre categories altogether when talking about music.

Figure 4

Modeling Music Organization Pre- and Post-MP3 Player

Music Organization Post-MP3 Player

Music Organization
Pre-MP3 Player
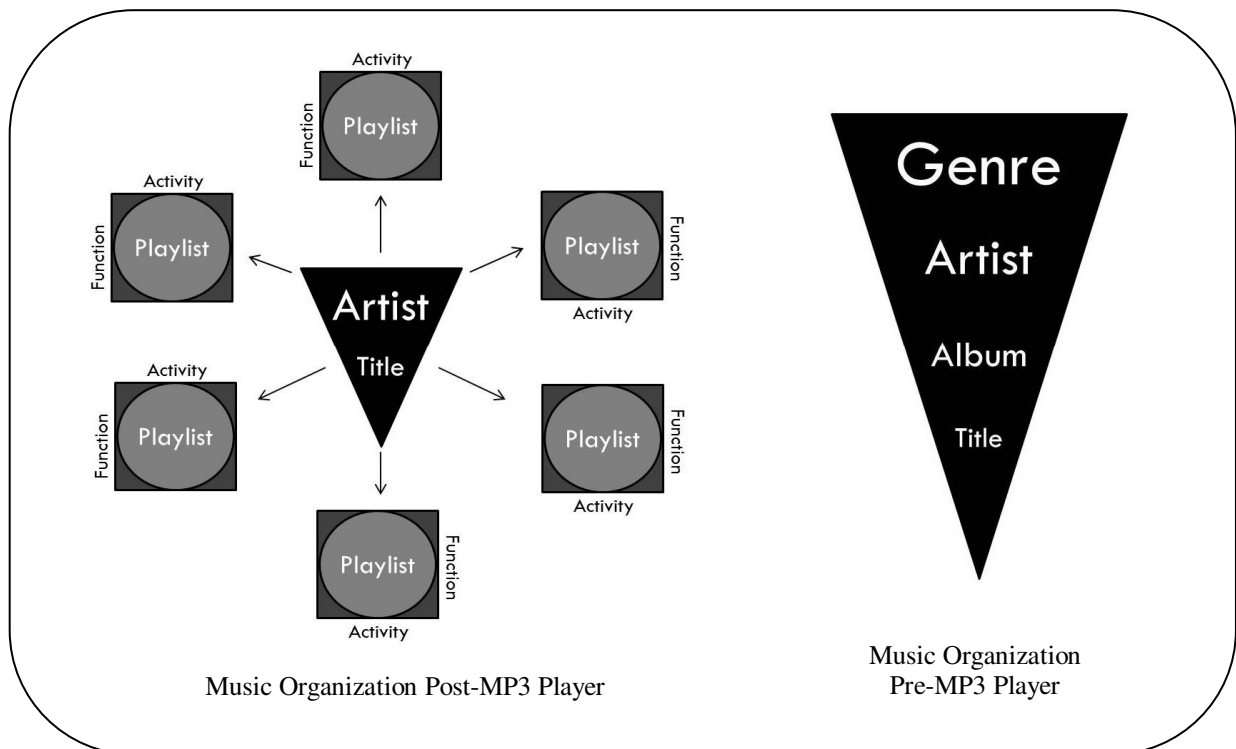
In general, the participants seemed more comfortable talking about how they organize their music in terms of its intended use rather than how the music could be organized based on musical content. In addition, the emphasis was on how the music functioned in relationship to activities that the participants engaged with individually rather than socially. Given the above mentioned trends toward de-centralized media outlets, it's possible that this phenomenon indicates a shift toward a new conception of genre, one that emphasizes how individuals engage with their music in relationship to other activities rather than music contents. This shift is modeled in Figure 4.

Agency in Fragments and Wholes. In addition to asking the participants questions about how they organized and searched for music on their devices, I also asked participants questions about how they organized their music listening experiences in real time. For example, I asked them if they regularly listened to songs all the way through or if they regularly listened to just certain parts of songs. I was particularly interested in this question because the MP3 player has allowed users to hear certain portions of songs with much greater ease than any other music listening technology.

Some of the participants indicated that they regularly only listen to portions of songs. For example, Tameka said that she skips to the middle of a song when the song has a different singer singing each part of the song. Tameka told me that her favorite artist is Chris Brown; she said that if he sings only one of the verses, then she'll skip directly to that verse. Another participant, Leon, said that he often "fast forwards" to the middle of a song because he wants to hear a certain part that speaks to "his personal self." When he described this practice, he quoted and interpreted some lyrics from a song that was about the futility of searching for the fountain of youth. He said that those particular

lyrics and the musical setting had an influential role in his life. Leon also said that he "fast forwards" to certain parts of songs because he likes to listen to singers' vocal styles in order to incorporate their techniques into his own singing. In this case, we see how Leon's identity as a singer and a musician has an impact on his music listening experiences.

Cate told me that she listens to certain parts of songs because she's interested in figuring out how the song is put together by the artists; she told me she does this most often for certain parts of songs that are particularly moving. She said:

> I'll rewind and just listen to a certain chord change or a certain
> progression and like what's cool about music is that it really evokes a lot
> of emotion and has a lot of appeal to me, so I'll just like, I'll just get really
> into it and just like really feel for it, sing with it, like I really like to sing,
> I'll listen to it and try to listen to what they're doing with the music that
> makes me feel that certain way and just play with that, I don't know.

I asked Cate if she thought this particular way of experiencing the music was related to any kind of formal training in music that she had in the past. She indicated that she did have some formal music training on both the French horn and the acoustic bass and that it might have something to do with it. But she also told me that this type of "investigative" listening wasn't something that she was taught and that it felt very natural to her.

Jo's listening practices differ from Leon, Tameka, and Cate with respect to fragmentation; Jo said that she rarely skips to certain parts of songs, but rather, listens to about the first half of the song and then moves on to another song, unless her favorite part of the song is at the end and then she'll listen all the way through. When Jo described this

practice she admitted that she was "really bad" about listening to songs all the way through, indicating that she felt as though she should listen to the whole song all the way through, but doesn't ever really follow through on this obligation. That Jo regularly skips to a new song in the middle of the song that she is listening to means that she is regularly checking in with both the music and herself to see if the song is "working" for her. If the song is not working for her, then she skips to the next song. The regularity with which Jo checks in with herself and the music, indicates that the music is never very far from Jo's awareness and, possibly, is always a part of Jo's awareness to some degree.

That Jo feels a certain obligation to listen to songs all the way through may be related to another participant's strong views on the matter. When I asked Adam whether he ever listens to portions of songs, he answered with a firm "no." He explained that he feels that it is a disservice to both the song and to the artist to listen to only half or part of a song.

> I want to listen to the whole song…for the sake of the artist. 'Cause artists, like, it took a long time to make a song and I feel like if you really, like, if you appreciate the song, you know…they made the song that way for a reason. You should appreciate the whole piece. You know it's kind of like looking at half the painting. If you look at half the painting that's just not right.

While this philosophical perspective seems to be a driving force in Adam's decision to listen to songs all the way through, there is also a much more pragmatic reason for Adam to choose to listen to songs all the way through. Adam explained that he likes to know how many times he has listened to a song and that his MP3 player keeps track of this

through a function called "play count." He relayed that if he stops listening to a song half-way through or if he listens to only part of a song, the play count function does not consider the song as having been listened to at all. In order to prevent this from happening, Adam has chosen to listen to songs all the way through. So, Adam is also motivated to listen to songs all the way through in order to ensure that his MP3 player is keeping accurate records of his music listening experiences. This is another example of how the capabilities of the MP3 player have an influence on participants' music listening experiences.

We have seen how the participants exercise agency in whether they experience the music on their MP3 players in fragments or wholes. We have also seen how participants have a variety of motivations for listening to their music in fragments or wholes. Tameka is motivated by her preferences for certain artists while Adam is motivated both by a philosophy entailing that songs are whole aesthetic objects and by a pragmatic goal of keeping accurate music listening records. Cate is motived by a desire to understand how the music is put together, particularly those sections that evoke a high degree of emotion. Leon is motivated by his personal connection to certain parts of the music as well as driven, as a musician, to understand and imitate singers' vocal styles. Finally, Jo is motivated to listen to fragments or wholes of songs based on whether the song is "working" for her. I have not yet described what it means for a song to "work" for a listener. This notion plays a major role in how participants integrate music with other activities. I discuss this later. First, however, let us turn to ways in which the participants choose not to exercise their agency in organizing their MP3 player music listening experiences.

Choosing Chance. Many of the participants indicated that they use the "shuffle" function on their MP3 players. In choosing the "shuffle" function, the participants allow the MP3 player to randomly select the next song to play. Tameka uses the shuffle function while listening to her playlists. Using the shuffle function in this way allows Tameka to exercise her agency in choosing the group of songs to be played, but allows her to experience an element of surprise as she doesn't know which song will come up next. Unlike Tameka, who uses it primarily while listening to her playlists, Cate likes to shuffle all the songs on her MP3 player as one massive group, and she uses the shuffle function almost exclusively while listening to her MP3 player. When Cate told me this, I surmised that the music on her MP3 player and Cate's preferences were relatively narrow in terms of musical type. In fact, the opposite turned out to be true. Of all the participants, the music on Cate's player had the most variety. Cate explained how sometimes it can be jarring to hear music of varying types back to back, but mostly she really enjoys hearing different kinds of music all mixed up. She said:

> A lot of times…you can go from like…Audio Slave to like Debussy and
>
> it's like whoa… what is this and it, like, changes the whole, like, if you're
>
> just walking down the street it kind of gives the city a whole new
>
> light…it's cool. I like it. I like that switch.

Here, we see how Cate uses music to experience her environment in a variety of ways. According to her, she notices different things about the city while listening to Audio Slave than when she listens to Debussy. Further, she prefers to have these experiences in quick succession and without knowing in advance that they are going to happen. Even though Cate has chosen not to exercise her agency in choosing which music she will

listen to (beyond choosing which songs to download onto her player), she clearly remains consciously engaged with the music that she is listening to, particularly when it comes to relating the sounds she hears to her physical environment.

Agency and Online Music Streaming. At the time of the interviews, three of the ten participants owned MP3 players that could connect to the internet wherever cellular phone service was available. For these participants, this meant that they could connect to websites that stream MP3 files and other compressed music files, like Pandora, Grooveshark, or Spotify, virtually everywhere they went. Some of these websites operate like searchable databases of music, where users can organize and personalize their music into playlists, just like they would on an MP3 player that does not have access to the internet. Examples of this type of music streaming website include: Jukebox, Grooveshark, and Spotify. Other music streaming websites, like Pandora, last.fm, and Jango, operate a bit differently and are typically referred to by those in the industry as "personalized internet radio" sites. In short, these sites "predict" what songs users might like to hear based on certain information that users provide them. In the case of Pandora, one of the most popular personalized internet radio sites, users can create "radio stations" by selecting a song that they like. The site then generates other songs for the user to listen to that are similar to the original song or that other users who like the original song also tend to like. In addition, if the site generates a song that the user does not like, the user can indicate this dislike by clicking on a "thumbs down" icon. The site then uses this new information to continue tailoring the radio station to the user's preferences.

One of the participants, Eleanor, indicated that she uses Pandora exclusively and has stopped using her MP3 player in the more tradition way, that is, downloading songs

for later use. She said that the reason for this is that she does not have time to search for and download new songs onto her device and finds that Pandora is an easy way for her to stay "up to date" with new music that is released. When I asked her if she ever desired more control in choosing which songs would be played, she said that she actually prefers to be surprised. Just like Tameka and Cate who use the shuffle function to create an element of surprise, Eleanor uses Pandora to create that element of surprise. However, in Eleanor's case the database of songs from which Pandora chooses is unknown to her and has been created by someone else, so the degree of agency that Eleanor maintains is much less than Tameka or Cate.

In general, though, participants seemed not to be using personalized internet radio sites in place of either traditional MP3 player use or streaming sites that offer users the same degree of control that traditional MP3 player use offers. For example, Danvir indicated that while sometimes he listens to Pandora, he also sometimes listens to music that he has downloaded onto his MP3 player or that he streams through the website Spotify. Tameka also indicated that she had the capability of streaming music on her MP3 player and would sometimes utilize the sites iheartradio and last.fm; however, she noted that she continues to listen to her downloaded songs regularly, because she likes the way she has organized her playlists.

Nearly all of the participants indicated that they utilize streaming websites via their computers while listening to music in their dormitories or at home. Because of this it seems as though music streaming may eventually be much more common than listening to downloaded music even on mobile devices. It also seems as though MP3 player users and users of these websites will continue to desire varying degrees of control when it

comes to organizing their music listening experience, so sites like Spotify, which offers the user more agency, and Pandora, which offers the user less agency, will enjoy continued popularity. Further, the experiences of the participants indicate that when a user leaves some element of his or her music listening to chance or to a "smart" website or device, it does not necessarily mean that he or she is less conscious of the music that is being listened to on the player. However, leaving some element of the music listening experience to chance can be an indicator that the listener is choosing to be less conscious of the music on the MP3 player and more conscious of another activity that they are engaged with simultaneously. As we shall see in the next section, this is not at all an uncommon occurrence, in fact, it is one of the major ways the participants experience the music on their MP3 players.

Integrating MP3 Player Music Listening with Other Activities

In this section I will explore (1) the relationship between musical content and activity as it is exemplified through the participants' uses of their playlists and (2) how participants organize their music listening experiences in relationship to the rest of their lives. As we shall see, the degree to which the participants integrate their music listening experience with other activities informs the nature of the participants' engagements with the music.

Playlists and Their Functions. As we saw in the previous section, playlists are one of the main ways in which the participants of this study told me they organize their music. In creating a playlist, MP3 player users decide which songs, among the library of their downloaded songs, they would like to hear as a group and in what order they would

like to hear those songs. The participants of this study indicated that they typically create playlists well in advance of actually listening to them and that some playlists remain unchanged for months while other playlists are constantly under revision. At the time of the interviews, eight of the 10 participants used playlists regularly while listening to their MP3 players. These eight participants had between one and seventeen playlists on their devices; the number of songs on their playlists ranged from around ten to around fifty.

The participants could clearly communicate the rationales behind how and why they created each of their playlists. Generally, the participants viewed each of their playlists as serving some sort of function in relationship to another activity. For example, Jo told me she has about five or six playlists. Two of those are meant to help her wake up in the morning and get ready for the day. Jo calls one of her morning playlists "morning;" she explained how this playlist includes mostly rap and how it gets her "pumped up" for the day. The other morning playlist she calls "bad morning;" she explained that this playlist has "relaxing type music" that helps her ease into the day when she's not feeling particular ready for it. Another of Jo's playlists she calls her "sleep" playlist; she explained that this one has "really calm music" that is meant to help her wind down at the end of the day.

Jo's sleep playlist provides us with an example of how music can be linked to certain activities through the mood that it incites within the listener. In the case of the sleep playlist, Jo pairs music that she considers to be "calm" with the activity of winding down at the end of the day. When I asked Jo what made the music on her sleep playlist calm she had difficulty finding words to answer the question. However, she agreed when I offered that calm music is calm because of the way it sounds. In creating her sleep

playlist, Jo identified the musical content of some of her downloaded songs as being calm, and, for this reason, deemed the songs useful in helping her wind down at the end of day; musical content is linked to a mood "calmness" which is then linked to an activity.

This example can also help us understand what Jo meant when she said that sometimes she skips songs or parts of songs when they are not working for her, which I mentioned in a previous section of this chapter. When Jo listens to her playlists, she has a definite idea of what she would like to get out of the experience. In the case of the sleep playlist she would like to move mentally and physically toward falling asleep. If a song on her sleep playlist, for whatever reason, is not helping her move mentally and physically toward sleep, Jo might skip the song. As Jo indicated, the reason that she would skip the song is that the song is not working for her. Jo's uses of music to help her fall asleep corroborates research in music therapy which suggests that individuals utilize the music that they listen to as a means to regulate and care for the self (Batt-Rawden & DeNora, 2005).

Like Jo, Tameka also indicated that she has a clear idea of the functions for her playlists. The three that she was using regularly at the time of our interview were called "in my zone," "hype," and "sleep." She said that she used her hype playlist to get excited and "pumped up" to play basketball or other types of sports. The "in my zone" playlist was meant to help her stay motivated during a long workout; she used her sleep playlist to help her to wind down at the end of the day. Like Jo, she had a difficult time explaining exactly what made the music on her hype playlist exciting; she, also, agreed to that fact that it was something about the way the music sounds. So, again we see the same

pattern with respect to musical content, mood, and activity: musical content is linked to mood (excitement) which is then linked to an activity (getting pumped up for basketball).

Participants indicated that the musical content on their playlists was linked to activities in other ways besides just through mood. Adam's "study" playlist is an example of this. Comprised of roughly fifty instrumental songs from movie soundtracks, Adam uses this playlist for marathon, three to four hour long study sessions at the library. Adam told me that one of the reasons the songs on his study playlist are conducive to studying is that these songs do not have lyrics. Further, he told me that if the songs had lyrics, then his mental focus would shift toward the music instead of to the tasks at hand. Adam also told me that there is something about the way the songs on his "study" playlist sound that enables him to stay focused for hours at a time. Danvir also reported using instrumental music to focus his attention on studying. Danvir explained his use of instrumental music while studying in this way:

> Yeah, I still can't listen to music with lyrics and [do] work. It's distracting. I get too much into the music. But instrumental music [works]; you have to have something in the background like ambient-wise while you're working. It's better than silence 'cause, like, a prolonged silence kind of lets your mind wander. You need something going on in the background and you kind of get into the rhythm of doing things. So that's nice.

So, in these cases, instead of musical content being linked to mood, Adam and Danvir link musical content to a mental state (focus) and then to an activity (studying). Caroline and Eleanor report the same use of instrumental music for studying. In Eleanor's case,

instead of creating her own playlist, Eleanor told me she has an all-instrumentals "station" on her Pandora account that she uses exclusively for studying.

Another function that participants indicated their playlists serve was as accompaniment while they commuted to and from school; for nearly all of the participants, the method of transportation was either walking or riding a bus or some combination of both. The types of music the participants reported choosing for these playlists tended to vary more from one participant to the next when compared to the playlists meant for studying, working out, or sleeping. The reason for this seemed to be that music chosen for commuting was tied to participants' music listening preferences. For example, at the time of our interview, Tameka indicated that her favorite artist was Chris Brown. So she would listen to Chris Brown while walking to and from her dorm room. Eleanor, on the hand, told me that she really likes music pop music from the America's Top 40 as well as country music. According to her, when she walks to class she will typically choose a playlist of either of those types of music. But, in keeping with the trend, she also indicated that she could listen to pretty much any type of music while she is walking to class.

Adam indicated that he listens to primarily hip hop artists like Eminem and Drake in between classes (he calls the time in between classes a "passing period") and has a specific routine when it comes to choosing music for his passing periods. Though Adam likes a variety of hip hop artists, he only listens to songs by one artist during each passing period. He said:

I like some consistency so, since passing periods are like fifteen minute

intervals it's good to listen to the same person instead of switching it up…

So, like for fifteen minutes I only listen to Eminem. And then the next

fifteen minutes, just Drake. Yeah. I mean, I have a playlist of just rap in

general. But, I only listen to that if there's like a long stretch of time. Not

like if it's only fifteen minutes.

Here we see how the amount of time allotted for music listening can affect a listener's

decisions about what to listen to on his or her player. As is evidenced in the quote, Adam

prefers some consistency in the musical content that he listens to over the course of

fifteen minutes, which is why he chooses to listen to one artist exclusively during his

passing periods.

The experiences of these participants seem to indicate that walking and riding the

bus are activities that are conducive to a variety of musical types. Further, the music that

participants choose for these activities is typically the same music that comes up when

they respond to questions about their music listening preferences. Adam's favorite type

of music is hip hop; he typically listens to Eminem and Drake while he walks to and from

class. Eleanor likes pop and country and will typically chooses these types of music while

walking. And, finally, Tameka indicated that her favorite artist is Chris Brown which is

also the artist that she typically chooses to listen to while walking.

Modeling MP3 player Music Listening and Activity. The functions of the

playlists described above and the relationship between MP3 player music listening and

activities, more generally, can be grouped into two main categories based on how the

music and the activity are integrated in the listener's consciousness. After delineating

what I mean by the term "Integration in Consciousness," I will group the functions of the

playlists into the following two categories: "Balanced Integration in Consciousness" and

"Imbalanced Integration in Consciousness." This way of modeling the relationship between MP3 player music listening and other activities provides further support for the proposal that MP3 player music listening, a subset of everyday music listening, is a heterogeneous experience.

  Integration in Consciousness. I have come to consider the music and the activity to be "Integrated in Consciousness" when the listener maintains a degree of awareness of both the music that is being listened to and the activity that the listener engages with concurrently with the music listening experience. While it is difficult to know exactly what is going on in the mental lives of the participants, there seems to be evidence, based on the participants' reports, that the majority of the instances where participants pair MP3 player music listening with another activity, the music and the activity are "integrated in consciousness." When the participants walk to class and listen to music on their MP3 players, they report "audiating," reciting the lyrics in their heads, and bopping their heads to the music. At the same time, they report having some awareness of walking to class. Likewise, when participants use their playlists for the purpose of helping them fall asleep or getting ready for the day, they report having a consistent awareness of whether the music is working for them. This awareness of whether the music is working for them seems to indicate that the participants maintain some degree of awareness of the music as well as some degree of awareness of the other activity in which they are engaged. Even when using music to facilitate focus for studying, the participants indicate that they have some awareness of the music. Tameka, for example, maintained that she is able to "follow along" with the music that she listens to while also being consciously engaged with her school work. "Following along" seems to entail being conscious of the music.

The examples listed above are varied with respect to the nature in which the listener experiences integration of music and activity in their consciousness. In some of the examples the degree to which the participants engage consciously with the music is roughly equal to the degree in which they engage consciously with the activity. I have come to call this "Balanced Integration in Consciousness." However, in some of the other cases the degree in which the participants engage consciously with the music is not equal to the degree in which they engage consciously with the activity. I have come to call this "Imbalanced Integration in Consciousness." Examples of each of these are provided below.

Balanced Integration in Consciousness. When participants listen to music on their MP3 players while getting ready for the day, while falling asleep, while working out, or while winding down at the end of the day, they engage consciously with the music and the activity in a balanced way. That is to say, the participants are equally aware of the music that they are listening to and the activity that they are engaged with. Balanced integration occurs when the music and activity are matched so as to promote a high level of conscious engagement with the music and a high level of conscious engagement with the activity. Further, the participants' responses to the music are funneled directly into the activity. For example, music with a quick pulse incites participants to move their bodies. When participants pair quick-pulsed music with the activity of working out, the natural physical response of moving one's body is funneled directly into working out. This response to the music enhances the quality of the working out. Figure 5 models Balanced Integration in Consciousness. The circle labeled "Nature of the Experience" has been

shaded grey in order to represent how the music and the activity are blended together in equal parts.

Figure 5

Balanced Integration in Consciousness Model
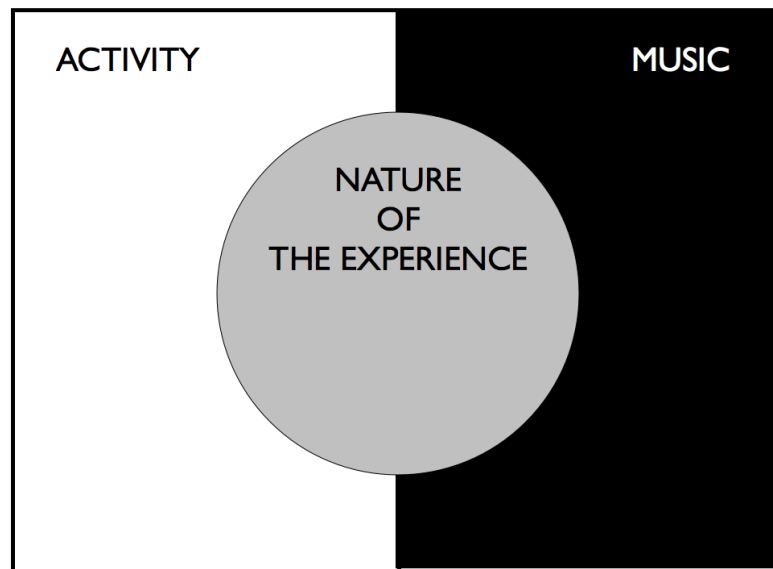
Imbalanced Integration in Consciousness. When participants listen to music on their MP3 players while walking, riding a bus, or studying, they engage consciously with the music and the activity in an imbalanced way. In the case of walking or riding a bus, the degree of conscious engagement with the music is higher than the degree of conscious engagement with the activity. This is evidenced by the nature of the participants' responses to the music they listen to while walking or riding the bus. When participants listen to music during these types of low-order activities, their responses to music tend to be the most music specific. It is in these instances that participants report audiation, tapping along to the music, and bopping their heads, most frequently. Naturally, participants also reported listening to the greatest variety of music, in terms of type of

music, during these types of activities. Furthermore, the music that participants told me that they choose for walking or riding on the bus usually coincided with the type of music they reported was their favorite type of music.

Imbalanced integration in consciousness with an emphasis on the music occurs when the music and the activity are paired in such a way that the conscious engagement with the music is promoted over conscious engagement with the activity. Listening to MP3 player music while walking or riding the bus is best characterized as such. Figure 6 models "Imbalanced Integration in Consciousness" with an emphasis on the music. The circle is shaded dark grey in order to represent the blending of the activity and the music in unequal parts, with the music having a greater influence on the nature of the experience.

Figure 6

Imbalanced Integration in Consciousness Model (Music)
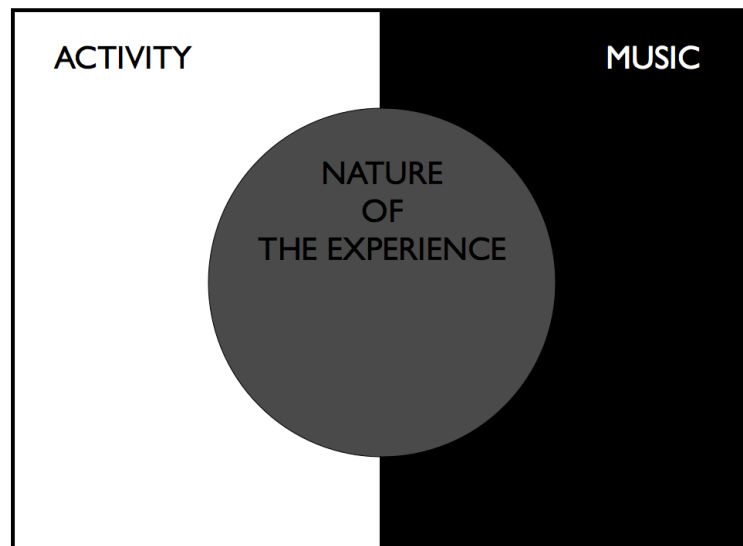
In the case of studying while listening to music, the degree of conscious engagement with the activity is higher than the degree of conscious engagement with the music. When participants listen to music while studying, which tends to be a high-order activity, their responses to the music tend to be the least music specific. In fact, many times the participants did not report any conscious response to the music that they listened to while studying. However, this does not necessarily mean that these participants maintained no conscious connection to the music they listened to while studying. Naturally, participants reported listening to the least variety of musical types while studying. In most cases, participants indicated that instrumental music was their preferred type of music for studying.

Figure 7

Imbalanced Integration in Consciousness Model (Activity)
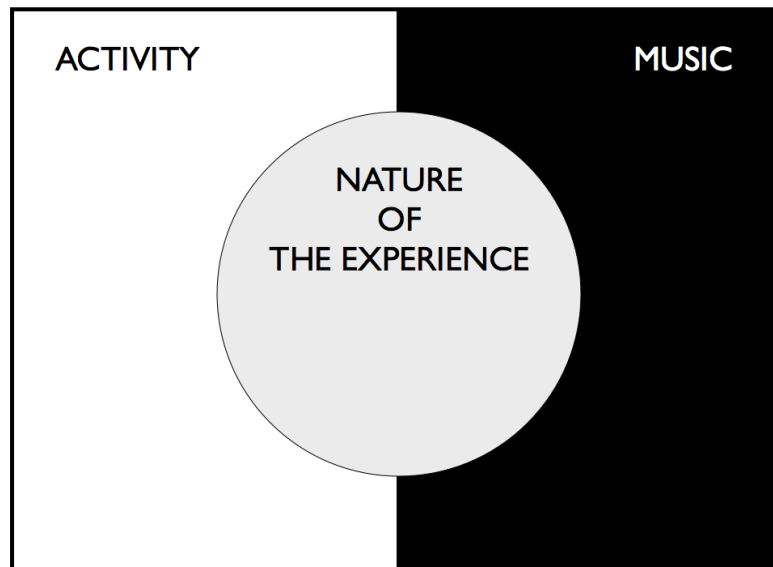
Imbalanced integration in consciousness with an emphasis on the activity occurs when the music and the activity are paired in such a way that the conscious engagement

with the activity is promoted over conscious engagement with the music. Listening to MP3 player music while studying is best characterized as such. Figure 7 models "Imbalanced Integration in Consciousness" with an emphasis on the activity. The circle is shaded light grey in order to represent the blending of the activity and the music in unequal parts, with the activity having a greater influence on the nature of the experience.

   Causal Interaction. In addition to being integrated in listeners' consciousness, music and activity are in causal interaction with each other. The causal interaction between music and activity is represented by a horizontal arrow in the model (see Figure 8).

   As the arrow in the model indicates, the causal influence works in both directions. The music participants heard influenced their activity. For example, participants indicated that the music they heard on their MP3 players sometimes caused them to walk faster or slower depending on the type of music. In addition, the activity the participants engaged in influenced the music they listened to, including what they chose to listen to and how they listened to it. For example, one participant, Leon, reported that he turned up the volume of his music when they were sitting in a coffee shop and the conversation near them became louder.

   Sometimes participants were conscious of the causal interaction between the music they listened to and their activity. However, at other times the causal interaction occurred at a subconscious level. For example, it was only on reflection in the interviews that some participants became aware that the music had caused them to walk faster on some occasions.

Figure 8

Integration in Consciousness Model
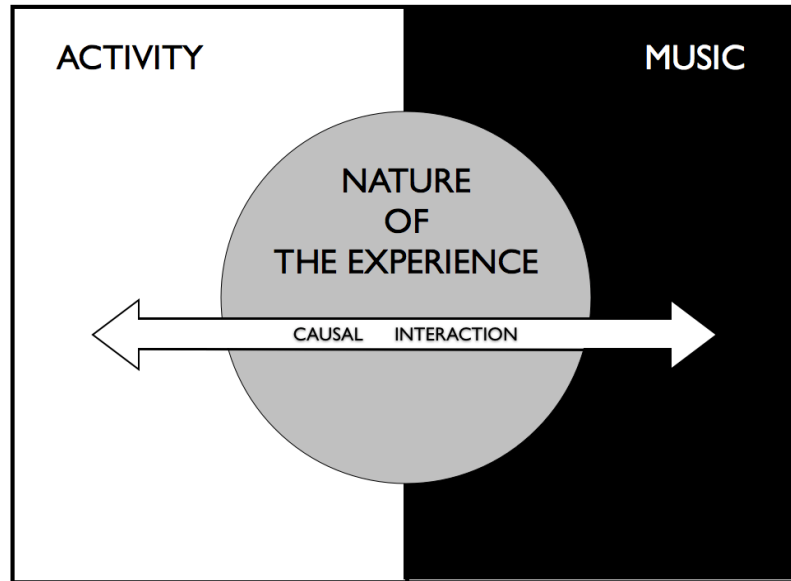
Modeling the relationship between MP3 player music listening and other activities like this brings into view the variety of ways in which listeners engage with the music that they listen to on their MP3 players in their everyday lives. This provides support for the proposal that everyday music listening is a multi-faceted, heterogeneous experience. The model also provides a language for music teachers and students to discuss the variations in their MP3 player music listening experiences as well as in their everyday music listening experiences, more generally. I will return to the application of this model to classroom pedagogies in chapter seven.

Chapter 6: Navigating Real and Virtual Spaces

The activities that the participants indicated engaging in while listening to music on MP3 players occurred within physical spaces. For example, when the participants stated that they listened to his or her MP3 player while walking to class, the activity of walking to class necessarily occurred within the physical space of a college campus. College campuses often include buildings, sidewalks, trees, cars, buildings, as well as other students and professors that the participant must navigate and make conscious and unconscious decisions about. At first glance, this may not seem like an observation worth reporting. After all, to some extent, all human activities occur within physical spaces that include physical objects, like the ones mentioned above, by virtue of the fact that humans themselves are physical beings. But, acknowledging that navigating physical spaces is part and parcel of the activities that the participants engage with while listening to music on their MP3 players can help us understand aspects of the MP3 player music listening experience that might otherwise be overlooked. For this reason, I begin this chapter by discussing how the participants navigate real, physical spaces while listening to music on their MP3 players and the social norms that guide such navigation. I then turn to ways in which the participants engage with virtual spaces while listening to music, as well as how the real and virtual spaces interact.

Navigating Public and Semi-Public Spaces

Close Quarters. At the time of the interviews, eight of the 10 participants lived in dormitory rooms that they each shared with at least one other person. One of the remaining two participants had a dorm room on campus, but explained that, for the most part, she lived at her boyfriend's apartment, which was walking distance from campus. The other participant, of the remaining two, lived in an apartment with a group of other students and had her own room within that apartment. The participants who lived in dormitories explained how their MP3 player practices were often shaped by the social aspects of sharing a room with another person. For example, Adam told me that he always listens to his MP3 player using headphones while in his dorm room. He explained how he is "very private" about his music, which for him, means that he never plays his music so that other people can hear it. Even those who did not describe themselves as private about their music indicated that they typically use headphones while listening to music in their dorm rooms, especially if their roommates were also in the room. Kat, for example, explained that neither she nor her roommate ever listen to music "out loud" when the other person is around.

Michael Bull's theory of urban MP3 player music listening, if extended into the semi-public space of the college dorm room, suggests that, in the above cases, the participants are using their headphone listening to create a private space for themselves within the semi-public space of the dorm room. While this seems like a plausible explanation for the participants' behaviors, the participants, themselves, provided a different explanation. The participants stressed that they primarily used headphones in

their dorm rooms in order to be considerate of their roommates who might not want to be bothered by the music. The consistency with which the participants spoke of this practice and their reasons for engaging in it, indicates that this has become a coded social practice: using headphones in the dorm room indicates an attitude of being considerate of others.

Social Interactions in Public. There were other ways that the participants told me they expressed consideration of others through their MP3 player practices in public spaces as well. For example, Jack said that he always takes his headphones out when he is talking to someone in a public space. He said:

> I usually don't listen to music when I'm around people. If I'm talking to someone I'll take my earphones out and, like, wrap them around my neck 'cause I just I think it's kind of rude, but I never get offended over it.

Here, Jack makes reference to another coded social practice surrounding MP3 player use and public spaces: taking headphones out while talking to others indicates consideration. Jack indicated that he feels as though he is being "rude" if he does not take his headphones out while talking to other people. Similarly, other participants considered those who did not take out their headphones while talking to them to be rude. Jack, on the other hand said that he does not find it offensive if others don't take their headphones out while talking to him, but this may just be the result of Jack's laid back attitude toward life in general.

Jack went on to say that the main reason he takes his headphones out while talking to others is that it is hard for him to focus on what others are saying while the music is playing through the headphones. Other participants also indicated difficulties with focusing while listening to music on their players and carrying out social

interactions, e. g. checking out at the grocery store or placing an order at a restaurant. The participants' difficulty with focusing on social interactions while listening to MP3 players on headphones seems a plausible explanation for why it is considered by the participants to be rude to engage with both activities at once. The participants might presume that since it is difficult for them to engage with their music and the social interaction at once, it may be difficult for others to attend to both things at once. From there, the participants might deduce that those who keep their headphones on while carrying on a conversation are not giving the conversation their fullest attention.

None of the participants mentioned whether they find it rude when other listeners leave only one earbud in their ears while carrying on a conversation and none of the participants told me that they do this on a regular basis. As an MP3 player listener myself, I can remember times when I have taken one earbud out of my ear in order to have a short conversational exchange with another person. I have also observed college students doing this with one another, some of whom carry out longer conversations than I would expect with the one earbud remaining in the ear. It would be worth investigating what kinds of social codes surround this practice.

Later we will see how the participants' use MP3 player music as a stand-in for interactions with other people (as exhibited in the phrase "the music keeps me company"). This phenomenon may also help to explain why listening to music on an MP3 player while talking to others has come to be understood by the participants as rude.

Public Display. The participants' responses also seem to suggest that there are social norms for the degree to which MP3 player listeners can respond physically to the music that they hear though their headphones while listening to their MP3 players. The

participants indicated that it was appropriate to "bust a move" or "get a groove on" when in the privacy of their own room, but not necessarily in public, while walking to class. One participant said that sometimes she dances "a little" in public spaces when she knows that no one else can see her, but otherwise she keeps her physical responses to a minimum while in public.

Despite the limitations that the participants felt with respect to physical responses to the music, many of the participants did indicate that they regularly tap along with their fingers, their heads, their feet or even hum along while listening to the music in public. These physical responses seemed, to almost all of the participants, to be appropriate even in public spaces. One participant, Leon, indicated that he regularly sings loudly while listening to his MP3 player in public, outdoor spaces. He made sure, however, to tell me that he knows that this is "weird" and that he chooses to do this anyway. In both public and private spaces, Leon and others seemed compelled to move within the physical spaces around them as a response to the music on their players. In the following sections, I explore the features of music and MP3 player music listening, specifically, that might contribute to these behaviors.

Real Spaces and Musical Spaces

So far we have seen how social codes can guide the participants' MP3 player music listening practices and the navigation of physical spaces like dorm rooms, restaurants, and college campuses. Another way to make sense of how the participants navigate these physical spaces, particularly when it comes to the physical responses to music mentioned above, is to view the music that the participants listen to on their MP3

players as conjuring another space that the participants must navigate; however, rather than this space being physical in nature, it is virtual in nature.

There is a long tradition of scholarship on the relationship between music and motion. As mentioned earlier, music education scholar Marian Dura summarized this literature from a phenomenological perspective (Dura, 2002). More recently, music psychologist Eric Clarke has taken the discussion of music and motion into perceptual directions, rather than metaphorical or representational directions, by way of James Gibson's ecological perceptual theory (Clarke, 2005). Clarke's ecological perceptual theory leads him to posit that there is a kind of virtual space implied by the music in addition to the real physical space that the music listeners occupy. This additional virtual space is what listeners perceive while listening to music. My discussion, thus, centers on how participants simultaneously navigate the physical space of the activity and the virtual space of the music as theorized by Clarke. This exploration of the spatial properties of music and the spatial properties of activities will help me further articulate the ways in which MP3 player music and other activities can be "integrated in consciousness," as discussed in chapter four.

Music as Virtual Space. Traditionally, scholars have characterized the relationship between music and motion as either metaphorical or representational; music incites movement or motion within the listener by symbolically gesturing at movement and motions that occur in real, physical spaces. Alternatively, Clarke suggests that music incites movement or motion within the listener perceptually, that is, listeners perceive motion and movement through music in the same way that they perceive motion, directionality, distance, and so forth of objects in real spaces through ordinary sounds.

The Doppler Effect is an example of how the sounds of objects provide listeners a variety of information regarding their speed and location, which includes directionality and distance away from the observer. In particular, it is the change in the sounds made by the objects that helps the observer hear the motion of the motorcycle or the fire engine siren that speeds past. In the case of the Doppler Effect the frequency of the sound wave changes as the object moves past the observer so that the observer hears the pitch of the sound made by the siren or the motorcycle as changing from "high" to "low." As humans, we have become very adept at using this type of auditory information in order to understand and navigate the physical space of our surroundings.

Clarke argues that as humans we have also become adept at hearing the motion, directionality, distance, and so forth implied by musical sounds. However, instead of the sounds providing information about a real, physical space, as ordinary sounds do, the musical sounds provide information about a virtual space. According to Clarke, the laws of these virtual spaces are often based on the laws of real, physical spaces, but, more often, the virtual objects can move and relate to each other in the virtual sound space in ways that they cannot in real, physical space. In this way, virtual spaces implied by musical sounds and their relationships to the real, physical spaces are analogous to virtual spaces implied by visual art, for example, the drawings of M. C. Escher.

That musical sounds imply a different kind of space than the real, physical space that surrounds the listener means that music listeners simultaneously engage with two different kinds of spaces, that which the music sounds imply and that which the actual physical space that surrounds the listener. This phenomenon brings up all kinds of interesting questions about the ways in which these two spaces can interact. For example:

1) What are the ways in which these two spaces can complement or contradict each other? 2) What features of the music and the physical space enable them to compliment or contradict each other? and 3) What is the listener's role in determining the relationships between the two spaces? In the following sections, I explore this third question with respect to MP3 player music listening. In doing so, I also explore how technologies used to listen to the music, for example, headphones and open-air speakers, might influence the relationship between these two different spaces.

Headphones vs. Speakers. In chapter three, I discussed that the participants indicated that they locate the music "in their heads" while listening to music on their MP3 players via headphones whereas with open-air speakers, they tended to locate the music in their whole bodies. That there is a difference phenomenological difference between listening to music on headphones and speakers is corroborated by the practices of music industry professionals; music producers have begun mixing music differently based on whether listeners they believe listeners will primarily utilize headphones to listen to the music or speakers to listen to the music (d'Escriván, 2011). It's possible that this phenomenon points us toward understanding what differences exist between how a listener experiences the two different spaces while listening to music via headphones and how a listener experiences the different spaces while listening to music via open-air speakers.

There is one main difference between headphones and speakers that precipitates a number of phenomenological differences for the listener. With both speakers and headphones the sound waves travel through the air before hitting the eardrums of the listener. However, with headphones the sound waves travel a much smaller distance than

with speakers, as the sound of the music is amplified within or very close to the ear canal of the listener. Since the sound of the music is amplified so close to the listener's ear, the amplitude of the sound waves remains quite low. The result of this is that the sound waves do not travel much beyond the listener's personal space. Most often, the sound waves of the music that a listener hears through headphones are imperceptible to those around him or her. Contrastingly, when sound waves are amplified through speakers, the amplitude of the sound waves is much greater and can travel a much greater distance, allowing all those within that distance to perceive the sound waves and hear the music. There are many social implications of the above stated features of headphone music listening, some of which have already been mentioned in this chapter (Bull, 2005). As we shall see below, Clarke's theory could shed light on additional aspects of the headphone music listening experience, apart from the social implications.

Clarke considers music to present a virtual space to listeners that is separate from the physical space that he or she inhabits. When listening to music through headphones or through open-air speakers, listeners are engaged with the virtual space of the music. I think Clarke is correct that listeners are engaged with virtual spaces whether they are listening to headphones or to open-air speakers. However, I would like to propose that there exists a different relationship between the virtual space of the music and the physical space when listeners use headphones than when listeners use open-air speakers. I propose that, when music is amplified through open-air speakers, the virtual space of the music "inhabits" the physical space that surrounds the listener and that, when music is amplified through headphones, the virtual space of the music does not "inhabit" the physical space that surrounds the listener.

One reason that the virtual space inhabits the physical space when amplified through open-air speakers is that the sound waves move through the physical space around the listener before being perceived by the listener. In doing so, the sounds of the physical space and the sounds of the music comingle. The comingling of the sounds of the physical space and the sounds of the virtual space creates a link between the two spaces. When the virtual space of the music inhabits physical space in this way, the two spaces, though still distinct, have a defined relationship with one another.

In contrast, the sound waves of the music listened to through headphones do not move through the physical space that surrounds the music listener. For this reason, the virtual space of music listened to through headphones does not inhabit the physical space that surrounds the listeners. Likewise, the sound waves of the ambient sounds of the physical space do not comingle with sound waves of the music to the same degree as with open-air speakers. As a result, the two spaces are not linked together in the same way as with open-air speakers and the relationship between the two spaces is less defined. In that the relationship between the two spaces is less defined, listeners have more agency in how they would like the two spaces to interact.

As we shall see below, the participants of this study have exercised agency in creating their own ways to bring the two spaces closer together, through what I call "Patterns of Association" or to further separate the two spaces, through what I call "Patterns of Dissociation." Whether participants choose to associate or dissociate the two spaces seems to relate to participants' purposes for listening to music. These patterns provide us another lens with which to view and understand how music and activities can be integrated in the consciousness of the participants.

Patterns of Association. One way that the participants could be said to associate the two spaces is through their imaginations. Three of the 10 participants told me that they regularly "made up stories" about other people's lives while listening to music on their MP3 players. For example, Caroline told me that she is a "people watcher" and that when she listens to music in public, she regularly imagines what people around her might be thinking. Similarly, Leon said one of his favorite things to do while riding the bus and listening to music is "read" people. According to him, "reading" people while listening to music is a skill that he has honed over the course of the past few years. He indicated that sometimes he will try to find out if he has "read" people correctly by striking up conversations with people. Finally, Cate told me that she has a "wild imagination;" most often, when she is listening to music she makes up stories about the lives of those near her. In these cases, the virtual spaces of the music are being linked to the physical space through the imaginative ruminations of the participants. Said another way, the virtual space inspires an imaginative response that the participants then map onto the physical space, which includes people around them.

Another way that participants could be said to associate the virtual spaces of the music with the physical spaces around them is through their bodily movements. As indicated in chapter three and early in this chapter, participants frequently engage with the music by tapping their fingers to the beat, bopping their heads, walking faster and so forth. In these cases, the participants map the motion implied by the music, which exists virtually within the virtual space of the music, onto the physical space, their bodies becoming the physical conduits for the virtual motion of the music.

A final way that the participants associate the virtual space of the music with the physical space is by noticing aesthetic elements of their physical spaces while listening to music. For example, Kat said that when she listens to music while walking to class, she notices different things, like the patterns of the flowers growing in the lawn or the different shades of the flowers. Similarly, Cate indicated that when she listens to music in urban settings the music gives the city a "whole new light." In these cases, the Cate and Kat linked the aesthetic aspects of the virtual space to the aesthetic aspects of the physical space, mapping the aesthetic qualities of the virtual space onto the physical space.

Patterns of Dissociation. There also seemed to be ways in which the participants exercised agency in dissociating the two spaces. Participants typically expressed a desire to dissociate the two spaces, if the physical space within which they listened to music presented them with unpleasant sensations. For example, Danvir, a native to the Southern part of the US, indicated that he typically turned the volume of his music very high when walking to class on particularly cold days. By his own report, Danvir uses the music to distract himself from feeling cold. Viewing music as a virtual space provides us a full picture of how this might work for Danvir. When Danvir walks to class on very cold days, his music presents to him an alternative space with which to engage with. Turning up the volume of the music allows Danvir to feel as though he is more a part of that space than he is part of the physical space that surrounds him. In feeling more a part of the virtual space than the physical space, the negative sensations of the bitterly cold air decrease in intensity within Danvir's phenomenal experience.

Like Danvir, Caroline also told me that she uses music on particularly cold days to keep her "mind off" the unpleasant sensations of being cold. In her explanation of this,

she also remarked that when the weather is particularly beautiful, she often chooses not to listen to while walking to class. She said on a particularly sunny and pleasant day in the early spring:

> Like today, um, I'm not going to listen to music because on a beautiful day
> like this I can hear like nature and stuff, like, just coming through, so like
> I'm just not going to listen to music.

Here we see how the phenomenon of dissociation works in reverse. When Caroline wants to be fully engaged with the physical space that surrounds her and pleasant sensations of the space, she chooses not to engage at all with the virtual space of the music.

A few of the participants indicated that the dissociation between the two spaces that they experience while listening to music in publics spaces can be disconcerting to them. For example, Kat said that she frequently chooses not to listen to her MP3 player while walking to class because she worries that she won't be connected to the physical space in an appropriate way while listening to music. She explained that she likes to listen to her music very loud and that this prevents her from hearing important sounds in the physical environment.

> Let's say...like, someone was beeping at me, because I like to play my
> music generally loud, but like you can't really do that when you're
> walking cause what if a car is beeping at me I would have no idea.

Similarly, Kat expressed concern over whether she would be able to respond if another person wanted to talk to her while she was listening to music in public. Kat explained that while she thinks listening to music while walking to class can be an "awesome"

experience, she typically doesn't listen to music while walking to class for fear of missing out on one of these kinds of social interactions. It is worth noting here, that Kat has an extremely social, talkative personality. Generally, my interviews with Kat tended to be double the length of the interviews with the rest of the participants. For this reason, even though Kat thoroughly enjoys the virtual space that music presents her while in public, her desire to be fully engaged with the social aspects of public spaces ultimately shapes when and where she chooses to listen to music on her MP3 player.

Navigating Other Virtual Spaces

Three of the participants told me that they often listened to music on their MP3 players because it helps them feel less lonely when no one else is around. For example, Caroline said that music "keeps her company" when none of her friends are around to hang out with. It seems possible that the virtual space presented by music is, in itself, or includes some sort of social space, which would explain why the participants are able to satisfy social needs through music listening. This explanation corroborates with Gilroy (2003) and McClary (2003) who entertain the notion that there is something inherently "we" about music and its reception. For Adorno, this "we-ness" is mediated through technologies that allow us to be "alone together" (as cited in Bull & Back, 2003).

But, there may be an even more direct explanation for the phenomenon. Many of the participants indicated that the music that they listen to frequently reminds them of certain people in their lives, memories from high school, scenes from movies, music videos, or particularly great performances on "American Idol." Here we see how music can not only conjure within the listener virtual spaces that do not exist in physical space,

but also virtual spaces that existed in physical space at one time for the listener. Most often these spaces are social in nature and, may thus, provide listeners a sense that they are not alone. Music, then, is a conduit through which the participants re-experience, virtually, things already experienced in the past.

In uncovering this further way in which music can conjure virtual spaces, we begin to see just how rich and complex the experience of listening to music on an MP3 player can be. Not only do listeners navigate the physical spaces of their surroundings and the virtual spaces of the music, they also navigate physical spaces of their past. Because of this, any given music listening experience has the potential to influence the nature of future music listening experiences for listeners. This aspect of MP3 player music listening is modeled in Figure 9.

Figure 9

Integration in Consciousness Model (over Time)
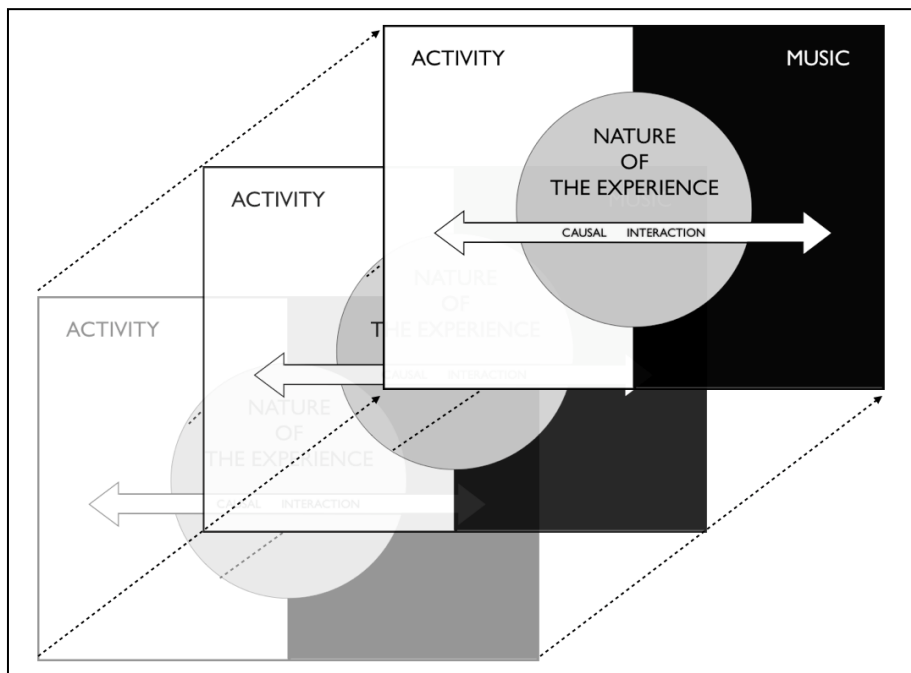
This aspect of MP3 player music listening raises questions about how MP3 player

music listening experiences and listeners develop over time, a subject that I will address

in the next chapter.

Chapter 7: Developing the Self

Within the last three chapters, I explored the MP3 player music listening experience synchronically, that is, I explored what the MP3 player music listening is like for the participants at any given moment. In chapter three, I explored MP3 player music listening as an embodied phenomenon, describing the sensations that participants' might experience while listening to their players. In chapter four, I explored the relationships between how the participants organize their music, their agency in doing so, and the pairing of MP3 player music listening with other activities. This discussion brought to light the various ways that the participants could be consciously engaged with the music at any given moment while listening to their players. In chapter five, I explored the ways in which participants navigate different kinds of real and virtual spaces at any given moment. The synchronic approach that I took within these chapters provides us a great detail of insight into what the participants experience at certain points in time, but it does not provide insight into how those experiences developed over time or how the participants may have developed over time in relationship to these experiences. Answering these types of questions demands that we look at the MP3 player music listening experience diachronically.

This chapter takes that diachronic approach, which allows us to see several essential components of the MP3 player music listening experience for these college students. First, it allows us to see how the development of the participants as MP3 player users coincides with their development as individuated adults. Secondly, it allows us to see how the MP3 player and its practices actually becomes a tool that the participants use to realize who they are both as music listeners and as individuals. Surprisingly, a major component of the participants' realization of themselves in these ways was through actively seeking input from outside sources such as their peers or their family members. Thus, for these participants, MP3 player music listening practices simultaneously individuated them from others and solidified their connections with close family and friends.

Individuation

As indicated in chapter two, there has been a great deal of research that suggests that music listening plays a significant role in adolescent development. According to the results of these studies, adolescents use music to individuate themselves from their parents and identify themselves among their peers. The participants of this study corroborated much of what this research suggests in their descriptions of the role that music played in their middle school and high school years. This came through in the participants' responses to questions that I asked about how their uses of MP3 players changed since they first acquired an MP3 player and how their music listening was different prior to owning an MP3 player. Caroline's story, detailed below, articulates how MP3 player listening and practices can reflect the phases of adolescent development.

Later, I will propose that Caroline's and other participants' uses of MP3 players not only reflect such phases, but also facilitate processes of individuation for the participants during such phases.

Caroline. Like all of the participants in this study, Caroline acquired her MP3 player during her middle school years. For Caroline, it was in the seventh grade. Caroline was very excited to own an MP3 player when she first got it, but, as she recalled, actually did not use her MP3 player all that much in the first couple of years of owning one.

During these years, most of her music listening occurred in the public spaces of her home, for example, in the kitchen or the living room. Her mother would choose the music to be listened to in these public spaces. Most often, her mother would choose show tunes from such musicals as "Wicked" and "Rent" to listen to while worked around the house. All the other family members who were also in those spaces would listen to that music as well. The same thing went for the car, however, in this space, her dad would typically choose the music; he would typically choose to listen to bands like The Beatles and the Allman Brothers. Also during this time, that is, before she had an MP3 player, Caroline had a Walkman; she had a few CDs for it that were mainly popular music at that time, like Britney Spears and Nsync. But, as she recalled, she usually listened to her parents CDs on the Walkman and didn't listen to the Walkman all that frequently.

Caroline started to listen to her MP3 player more regularly as a freshman in high school. At that time, she used the player mainly when preparing and training for Cross Country meets. She soon realized how much she liked listening to music on her MP3 player and started expanding her music library. The main ways that she did this was through downloading songs from the internet, specifically, through iTunes, that she heard

about from her younger brother, Deke, and his best friend, Tommy. During high school, Caroline, Deke and Tommy would sit around and talk about music while they listened to it. Mostly, though Caroline said that she just listened to Deke and Tommy talk about the music because she was less knowledgeable about music compared to them. Deke and Tommy played in a band (or, as Caroline explained, they "tried" to play in a band). Eventually, Caroline accumulated so much music on her MP3 player that she ran out of memory space. In order to accommodate all of her music, Caroline acquired a new iPod with more memory.

In addition to expanding her music library, Caroline also started expanding how much time she spent listening to music. By her sophomore year, she was regularly listening to music in between classes and during her commute to and from school. By her senior year, Caroline was regularly listening to music during her classes. She would hide the earphones behind her hair so that her teachers couldn't tell that she was secretly being serenaded by Dave Matthews. During the time between her freshman and senior years, Caroline also began to listen to her music differently; she started trying to figure out what the musicians were trying to say with their music.

When I interviewed Caroline, she was a freshman in college and a self-proclaimed "good girl." At that time, she said she no longer listened to her MP3 player during class, but that she still listened to music between classes and while she does her school work. Caroline also told me that she no longer listens to music while she exercises; instead, she prefers silence while exercising which, allows her to sift through her thoughts about what's happening in her life. According to her, doing this helps her to fall asleep at night without those thoughts crowding her mind. She also explained how living far away from

Deke and Tommy means that she no longer regularly talks about music with them. In fact, she said she rarely talks to her college friends at all about music.

Caroline unequivocally championed Dave Matthews as her favorite artist and said that she listened to Dave Matthews more than half of the time that she listened to music. When I asked her what she liked about Dave Matthews she said that she just really appreciates how he and his band can jam together, that she loves the instrumentals, and that his voice is "so smooth and awesome." She also mentioned how the band can express many different moods with their music and that she's been listening to Dave Matthews ever since she was in her freshman year of high school.

Even though Dave Matthews is her favorite artist, she frequently has "phases" where she listens to other bands almost exclusively. At the time of our interviews, Caroline was in the middle of a phase where she was listening to an indie band called Local Natives. When she was in high school, she and her best friend had a phase where they listened to the music from "Rent"; she called this an obsession. Caroline's phases usually last anywhere between one week and three months and often correspond with certain emotions that she is dealing with in her life. For example, she recalled how during a really "dark state" of her life, she went through a phase of listening to Screamo music. Even though at the time of the interview, she was not in a particularly "dark" time of her life she still had Screamo music on her player. Caroline said she keeps this music on her player because sometimes she actually wants to be reminded of that time in her life and sometimes, when she feels angry, she likes to listen to Screamo because it makes her feel better.

Caroline said that there's actually a lot of music on her player that she listens to only occasionally. Some of it she keeps on her player because it reminds her of previous times in her life, like the Screamo music, and some of it she keeps on her player because it helps her feel connected to people she is far away from emotionally or geographically. For example, she has plenty of music by The Beatles, Allman Brothers, and Van Morrison on her player because this is the music that she grew up listening to with her dad. Caroline thinks back fondly on the times that she would listen to this music and how much her dad taught her and her brother about music. Caroline mentioned that when she listens to her dad's music it's often because she wants to feel connected to her dad. She explained how her dad is really quiet and typically doesn't talk on the phone or text her all that much. Even when she lived at home, music was the way in which she could connect to her dad; this is even more true now that she lives far away from her dad and the rest of her family.

In contrast, Caroline does not listen to "mom's music" in order to feel connected to her mom. Caroline explained that, even though she really enjoys show-tunes, she has always connected to her mom through conversation rather than through music. Likewise, when she is at school, she and her mom regularly connect to each other through weekly phone conversations and occasional text messages.

Even though Caroline doesn't talk about music with her brother as frequently as she used to while she lived at home with him, he still regularly sends her new music that he thinks she might like. Caroline puts the music that Deke sends her on designated playlist on her iPod that she calls "Deke's playlist." She explained that this playlist is basically a "new music" playlist that she listens to in order to "try out" the music. She,

eventually, incorporates the songs that she really likes from Deke's playlist into her "regular" playlists, which are typically oriented towards certain activities in her life.

Caroline's MP3 player, and the music that she plays on it, is extremely important to her. Over the years, the music that she listens to on her player has become, by her own account, an expression of her and of how she is feeling. This is the result of a culmination of experiences she's had searching and downloading music, listening to music independently of others on her iPod, listening to music with her family, and listening to music with her friends.

Relfecting Adolescent Development. I chose to recount Caroline's story because it highlights many experiences related to MP3 player music listening that the other participants also indicated having during their early, middle, and late adolescent years. These common experiences, as indicated by the participants, reflect psycho-social patterns in these three stages of adolescent development. Among other things, the three adolescent stages are marked by: 1) partial separation from parents in the earliest stage that increases in the middle stage, 2) a distinct dependence on peer input, a lack of a sense of responsibility, which sometimes is exhibited in the form of rebellion, and a focus on expressing one's self through words in the middle stage, and 3) a return to both responsibility and parental connections as an individuated self in the late stage (Spano, 2008; American Academy of Child and Adolescent's Facts for Families, 2008). In the following sections, I relate each of these stages to various aspects of Caroline's story articulated above.

Caroline's story begins in the pre-adolescent stage. Caroline's music listening practices are almost fully integrated with her parents' music listening practices. She

listens to mother's music in the public spaces of her home and she listens to her father's music when she rides in the car. Caroline begins the process of individuating herself from her parents after first acquiring a Walkman and then an iPod. These early years of Caroline's mobile device use reflect the psycho-social features of early adolescence. With the Walkman, she listened to music that was popular at that time, which distinguished her from her parents, but she also listened to her parents CDs. In listening to popular music of the day and her parents CDs, Caroline exhibits a partial separation from her parents with respect to music listening. Even in the first couple of years of owning an iPod, Caroline remained in this early stage of adolescents, listening to her parents music primarily in her family's public spaces and investing relatively little time in acquiring music to listen to on it.

Starting in her freshman year of high school, Caroline's MP3 player music listening practices begin to reflect the middle stage of adolescents in that she further individuated herself from her parents. Caroline realized how much she enjoyed listening to music independently of her parents and others while she trained for Cross Country meets. She began to acquire more and more music that only she enjoyed listening to. In particular, she discovered the Dave Matthews Band. Caroline's devotion to the Dave Matthews Band identified her as music listener distinct from her parents. During this time she also began to immerse herself in what her peers had to say about music. In Caroline's case, her peers were primarily her brother, Deke, and his best friend, Tommy.

Caroline's uses of her MP3 player also reflect the middle stage of adolescents in that she engaged with the device in ways that demonstrate a lack of a sense of responsibility and in ways that demonstrate mild rebellion against authority. Caroline

engaged with the device in these ways when she listened to music during class as a senior in high school. In doing so, shirked her duties as a student and rebelled against the rules that the teachers put in place it the classroom.

A final feature of the middle stage of adolescence is that adolescents begin to express themselves through words, sometimes in the form of a journal. Caroline's developments as an MP3 player music listener reflect this feature middle adolescence as well; while in high school, Caroline began to pay attention to the words of the songs and their meanings in order to understand how they related to her personally.

When I interviewed Caroline, her MP3 player practices reflected the late stage of adolescents. She no longer listened to music during her classes which meant that she no longer used her MP3 player in ways that shirked responsibility or defied authority. Instead, she found other ways of coping with her daily frustrations and emotions. For example, at the time of the interview, sometimes Caroline listened to specific kinds of music to express those emotions, and sometimes Caroline chose not to listen to music at all during times in which she used to listen to music, for example, while running. In addition Caroline was showing signs of connecting with her parents' music as fully individuated adult rather than as a dependent self. This is exhibited in how Caroline distinguishes her "regular music" from her "dad's music" and uses her dad's music in order to feel connected to her dad.

Many of the other participants' experiences also reflect the adolescent stages. Table 1 summarizes this aspect of the participants' MP3 player music listening experiences. Jake's experience follows nearly the same arc as Caroline's and is summed up very succinctly in the following quote.

Well, before I had an iPod [I listened to] pretty much whatever my parents

wanted to listen to, uh, like riding in the car with them listening to their

radio station…And then I got an iPod and I started doing my own music

and expanding off [their music].

We see here how Jake's iPod player played a pivotal role in his development as a music

listener. Before he acquired his iPod, his parents primarily guided his music listening

practices. After he acquired his iPod, he began to individuate himself from his parents.

We also see here how, like Caroline, Jake's MP3 player practices reflect the stages of

adolescents in terms of individuation from his parents.

Table 1

Reflection of Adolescent Stages in Device Use

Stages of Adolescent Development	Psycho-Social Indicators	Reflection of Indicators inParticipants' Uses of Devices
Early Adolescents	1) Partial separation from parents.	1) Acquire a mobile listening device and being listening to music beyond what their parents listen to.
Middle Adolescents	2) Increased separation from parents. 3) Increased dependence on peer input. 4) Expression of self through words. 5) Lack of a sense of responsibility and rebellion again authority.	2) Spend more time listening to music independently from family/parents. 3) Talk with friends about what music is "cool" and why. 4) Develop an interest in lyrics and meanings of songs. 5) Engage in rebellious uses of devices.
Late Adolescents	6) Decreased rebellion against authority. 7) Return to a sense of responsibility. 8) Re-connection to parents.	6) Tend not to engage in rebellious uses of devices. 7) Use devices to help them live up to responsibility. 8) Express appreciation for parents' music.

It's also important to note that even during both Caroline's and Jack's processes

of individuation their search and exploration of new music continued to be informed by

the music introduced to them by their parents. Even at the time of their interviews, both Caroline and Jack continued to listen to music introduced to them by their parents and expand on the music that their parents introduced to them. None of the participants expressed animosity toward their parents with respect to the kind of music that they listened to and all of the participants expressed appreciation for the music that their parents exposed them to. Even Tameka, who told me that her mom disapproves of some of the music that she likes because it's "not Christian," did not express resentment or anger toward her mother. Tameka said that because she knows her mother disapproves, she doesn't download that music onto her device out of respect, even though it's Tameka's player. The main point here is that, even though the participants individuate themselves from their parents through their MP3 player music listening, it does not mean that they disconnect from their parents.

The same goes for participants' relationships with their peers. Even though their MP3 player music listening practices distinguished themselves from their peers, they seemed not to disconnect them from their peers. Instead, by the report of several of the participants, listening to their MP3 players enabled them to engage socially with their peers more effectively after the fact. The reason for this may be that MP3 players music listening actually promotes within listeners a sense of who they are in relationship to others. The next section is devoted to exploring this possibility.

Self-Realization

Beyond reflecting the stages of adolescents, I want to also propose that MP3 player music listening can actually be constitutive of adolescent development, meaning

that MP3 player music listening is a means through which the participants explore who they are in relationship to others and pass from one stage to the next. Said another way, MP3 player music listening and its practices are an external expression of the participant's internal struggle to come of age. This external expression gives the participants an increased sense of individuality and sense of self that helps them progress toward adulthood.

Essential to MP3 player music listening is the process of searching for and acquiring music to play on the player. There was a broad spectrum of ways in which the participants acquired their music. Some of them searched for and purchased/downloaded music from iTunes, some of them searched for music on YouTube and then converted the files into MP3 (or other suitable file types) so that they could be played on MP3 players, some of them borrowed and burned CD's from friends or their school libraries, some of them utilized streaming services like Pandora and Spotify, which eliminates the need to download music altogether. Most of the ways in which the participants reported acquiring music for MP3 players required them to spend little, if any, money. Additionally, all of them reported being able to access and acquire the music that they wanted to without having to spend very much money. This speaks to the general accessibility of music afforded by both MP3 player and online technologies.

The process of searching for and acquiring new music is something that all the participants reported engaging with since they were in middle school. In this process they discovered what music they like, what music they don't like, what music helps them express what they are feeling emotionally, what music puts them in an appropriate mood, and what music works for them in what situations, among other things. In discovering

such things the participants were also discovering and expressing themselves as music listeners. Bickford (2011) corroborates these findings. In his study of elementary and middle school students' uses of MP3 players at school, he found such practices to be expressive of the students' evolving identities. Similarly, in the present study, participants' music searches and MP3 player music listening practices were vehicle through which the students not only discovered the world of music but also realized who they are as music listeners. In realizing who they are as music listeners they also realize who they are as human beings. Thus, when the participants searched for music in the variety of ways mentioned above, they are essentially searching for themselves.

Some of the participants seemed to be allowing their search to evolve organically, actively engaging in the process of self-realization without being fully aware of it. The remainder of the participants seemed fully aware of how they were realizing themselves through their music listening. The participants in this latter group expressed goals for themselves as music listeners, such as broadening what they considered to be narrow music listening tastes. One participant, Jo, told me that while she was staying at a family friends' house, she burned around thirty CDs of classic rock, which reminded her of father. She told me that her intention is to one day develop an appreciation for this music and incorporate it into her daily music listening routine. Another participant, Kit, told me that her goal is to get her music files organized so that all the identifying information for each song is uniform and complete. Kit also mentioned that she feels behind with the latest popular music songs and that she really challenges herself to stay "in the know" about how songs are faring on the charts. Three of the other participants indicated that thought their music listening experiences would be more enjoyable if they learned to

certain instruments. Danvir, for example, said that one of his goals was to learn to play the electric violin.

Whether participants demonstrated an awareness of how MP3 player music listening was helping them realize themselves or not, all of the participants seemed to enjoy the process of realizing themselves through listening to music. Further, they all seemed to enjoy the process of talking through their music listening experiences, a process which was enabled by their participation in the present study. In their enjoyment of these processes, the participants exhibited what I would consider to be a deep appreciation for music and a deep appreciation for music listening. The next chapter provides a guide for teachers to tap this music appreciation in the classroom so that students can experience a kind of musical growth that bears a connection to their everyday music listening experiences.

Chapter 8: Listening in Action—Dialoging with Researchers and Teachers

Roughly a century ago, people engaged with music primarily by performing it and listening to performances of it. They lived in a world of music performance. As a result of numerous technological innovations—from the phonograph, radio, electronic tape, CDs, and finally MP3 files—we no longer live in such a world. Music today exists in a "postperformance" world consisting primarily of digital recordings. Music's corollary activities, including music education, also exist within this world. As Matthew Thibeault writes, "to invoke postperformance is to note that performance is sometimes an option but often an impossibility, and rarely the avenue by which we experience music" (Thibeault, 2012). With the present dissertation, I have aimed to contribute to our understanding of the postperformance world of music listening. The theory I have developed emphasizes the way in which listeners exercise agency in the integration of music and activity in their conscious experiences.

In addition to aiming for the above theoretical contribution, I had hoped to apply the theory in a way that could be useful to those who engage with music teaching and learning. In my experience, many music educators seem to agree that they should be in some way tailoring their methods to contemporary music listening practices of their

students. However, many music educators seem to be at a loss for how exactly they should be responding.

In this chapter, I go about solving this problem in two ways; the chapter is divided into two sections as such. In the first section, I situate the findings of this study into the music education literature on musical creativity. In doing so, I engage in dialogue with music education researchers who typically teach pre-service music educators. Music education researchers, thus, not only engage with music teaching themselves, but they also have an influence on the pedagogical practices of future music teachers. In the second section, I speak directly to music teachers about how to incorporate the findings of this study into their pedagogical practices, providing a guide for how to make their pedagogical practices relevant with respect to students' everyday music listening experiences. It is my hope that this two-pronged approach might not only encourage dialogue about music listening among researchers and among teachers, but also encourage dialogue among researchers and teachers.

Dialoging with Researchers

I chose the title of this dissertation, "Listening in Action," because it seemed to capture succinctly the findings that are at the heart of this study. They are: 1) MP3 player music listening is integral to the actions and activities of listeners and 2) as a result of the capabilities afforded by MP3 player technologies, listeners exercise unprecedented amounts of agency (and, therefore, action) in integrating their listening and into their activities. I have thought several times during the course of this project that this agency leads MP3 player music listeners to participate in a kind of musical creativity—one that

has not often been talked about by music education researchers. It is a kind of musical creativity that has as its product the music listening experience itself.

One of the main reasons that this type of musical creativity has not often been talked about by music education researchers is that music listening, in general, has not been a particularly popular topic among those interested in musical creativity. Instead, researchers have focused on things like composition, improvisation, and performance (Randles & Webster, in press). The reason for this could be that such musical activities have easily identifiable creative products and processes, two features deemed essential for considering an act to be creative. Burnard's (2012) book entitled "Musical Creativities in Practice" represents some of the latest work at the intersection of music and creativity. In it, Burnard provides a powerful corrective to previous theories of musical creativity by bringing to light how musical creativity manifests itself in real world practice. Such contemporary music making practices of singer songwriters, originals bands, DJ's, and interactive sound designers, among others are described in detail. According to Burnard, music listening is also a creative act. However, she most often discusses music listening and the practices surrounding as creative activities that are in the service of music making processes; they receive limited attention as a creative musical acts in and of themselves.

The same is true for Randles and Webster's (in press) understanding of the relationship between music listening and creativity. They classify music listening as a creative act in those instances when it "deals directly with the making of music itself." Randles and Webster do not discuss how music listening could be a creative act when it does not result in music making. However, their second large dimension of musical

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creativity, which involves the creation of nonmusical products, certainly opens the door to this possibility.

There have been a few notable music education scholars who have tackled questions at the intersection of music listening and creativity. Bennett Reimer has long held that music listening can be a creative act (Reimer, 1987) and, more recently, Peterson (2006) argued that music listening is a creative act on the basis that it is analogous to composition. Most recently, Dunn (2011) described music as a creative act as a part of his "Intuitive Listening Model." He writes:

> I define [attentive listening] as an active, innate process by which we meaningfully engage music through listening that enables us to create mental representations of the music, the creative "product" of intuitive listening.

Dunn's definition of intuitive listening provides us a way to view music listening as a creative act on its own terms.

Though arrived at through different methods, there are striking similarities between Dunn's concept of intuitive listening and the findings of the present study, particularly, with respect to the influence of past experiences on present music listening experiences as well as the ways in which listeners respond to music. For this reason, intuitive listening, as defined by Dunn, and findings of the present study, can be viewed as complimentary to one another. The former providing a general model for contemporary music listening, and the latter providing a specific model for contemporary music listening mediated by the MP3 player. As a point of contrast, the specific model developed from the present study places greater emphasis on contemporary music

listening being integral to activities. Both models emphasize the music listening experience as the product of the creative act of listening. Both models also emphasize the fact that creative listening can occur in everyday music listening situations and does not depend on formal training.

As a generally under-researched area in the music and creativity literature, I hope that these models spur other music education researchers to consider tackling the many unanswered questions related to music listening and creativity. One fruitful area of inquiry, which I have only scratched the surface of in this project, is how listeners' technologically mediated music listening experiences develop from infancy to adulthood. Said another way, what differences exist between children, young people, and adults with respect to how they engage creatively as music listeners in their everyday lives? Another area of questions has to do with how globalization resulting from online technologies is having an effect on listeners' creative music listening experiences. These questions are only a few of the many questions at the intersection of technology, music listening, and creativity. It is my hope that as a result of this study, a few music education researchers might join me an effort to shed light on the answers to some of these questions. Or, at the very least a few music education researchers, might teach their undergraduate courses from the perspective that everyday MP3 player music listening is a creative musical experience.

Dialoging with Teachers

The results of this study could help those who engage in music teaching and learning even more directly in that it could be used as a resource for tackling the

challenges associated with music education and new music technologies as defined by Burnard (2012). According to her, music teachers find themselves inadequately knowledgeable about new music technologies and their students' uses of them. She writes:

> As music teachers, we struggle to keep up with the pace of change in music technology. At the same time, the pupils we teach mediate their musical worlds through technology—for example, downloading music, sharing files, and making music on their home computers… This presents challenges for teachers wishing to use music technology: 1) how to engage with the way young people use music and technology, 2) how to get a grip on understanding the processes of teaching and learning with digital technologies from both the pupils' and their own perspectives. (Burnard, 2012, p. 265)

In order to tackle the first challenge teachers must have a clear understanding of the "ways in which young people use music and technology." The information provided in chapters three through six adds to the body of knowledge that exists regarding this type of understanding.

While an understanding of these ways is prerequisite for tackling the first challenge, it doesn't necessarily provide teachers a clear path toward actually engaging the ways in which young people use music and technology in the classroom. This section is devoted to helping teachers apply this information to a classroom setting, thereby helping them tackle both challenges as defined by Burnard. First, I describe three methods that teachers can use to develop classroom pedagogies based upon knowledge

and/or theories about everyday music experiences. Second, I put these methods to work, providing teachers suggestions for how to engage students' everyday music listening experiences.

Everyday Music Experiences and the Classroom. In this section, I describe the three methods for applying theories of everyday music experiences to classroom pedagogy.

Method 1. The first method for applying theories about everyday music experiences to the classroom requires that the teacher take a critical look at his or her current pedagogical methods and the pedagogical methods that they have been encouraged to use. As part of this critical exercise, teachers must determine what assumptions about everyday music experiences underlie the current pedagogical methods in use or what assumption they espouse with respect to their students' everyday music listening experiences. Once the teacher has identified some of these assumptions, the next step is to compare these assumptions to new understandings of everyday music experiences. If the assumptions and the new understanding are in conflict with one another, then the teacher should consider what aspects of his or her current pedagogical methods might be motivated by the assumption that is in conflict with the new understanding. According to Method 1, the teacher should then change the aspects of his or her current pedagogical method in order to reflect the new understandings of everyday music experiences.

Method 2. The second method for applying theories of everyday music experiences to the classroom is even more straightforward than the first. It involves teachers using the terminologies of the theory during classroom discussions of students'

everyday music experiences. For example, the present study introduces the following new terminologies: "Integration in Consciousness," "Balanced Integration in Consciousness," and "Imbalanced Integration in Consciousness." The use of these kinds of terminologies could be used to illuminate aspects of students' music experiences that might otherwise go unnoticed.

Although it is straightforward, this second method may not appeal to many teachers because of the demands on time and conceptual resources that it requires. It might seem like there is barely enough time to teach technical terminologies about music itself let alone technical terminologies about everyday music experiences. Likewise, teaching the definitions of such terminologies might seem like a diversion from the subject at hand, which is music, not music experiences. These are valid concerns. After all, it is true that the time that it takes to teach students about their music experiences replaces time that would otherwise be devoted to teaching students about abstract musical concepts. For this reason, an endorsement of this method requires a shift in focus away from a purely "subject-based" approach to music education and toward a "practice-based" approach to music education (Burnard, 2012). A subject-based approach emphasizes music as an object separate from experience; students, typically, learn about music as an art, to be heard as separate from themselves. A practice-based approach emphasizes music as an activity that humans engage with; students learn about music as a contextualized activity, one which they can embody. It should be noted, however, that the subject-based and the practice-based approaches, as described by Burnard, are not at odds with one another and, if used in tandem, have the potential to actually enhance students' understandings of music as both a subject and as a practice. In a later section, I will

discuss how the terminologies developed in this study can be utilized to enhance understandings of music in both of these ways.

Method 3. The third method is the most "innovative" (Randles, in press) of the three methods and requires that the teacher accept an additional theory about what the nature of the relationship between classroom pedagogies and everyday music experiences should look like. The theory is as follows: Classroom pedagogies should both "mirror" and "extend" everyday music experiences. "Mirroring" entails that the classroom pedagogy reflect the everyday music experiences in some way. For example, if everyday music experiences tend to be collaborative, then the classroom pedagogy should include elements of collaboration. Students should collaborate with each other, and teachers should find ways to model this collaboration in their teaching.

On the other hand, "extending" everyday music experiences entails that teachers encourage their students' to experience the music and/or the technology in new ways, or ways in which they wouldn't ordinarily experience it. For example, if everyday music experiences tend to be collaborative, then teachers should also plan activities that encourage their students to experience music and the technology individually. In extending everyday music experiences, teachers have the ability to actually shape and form how students use and experience music in relationship to technology in the real world.

This third method is the most innovative because the classroom pedagogy starts from theories of everyday music experiences. The other two methods are "adaptive" (Randles, in press) because they take existing pedagogies as their starting points. For these reasons, the use of this third method provides teachers the greatest opportunity to

fully engage and influence how their students experience music and technology in their everyday lives. That said, the methods are not mutually exclusive and can be used side-by-side as the teacher sees fit for his or her purposes. In doing so, teachers may realize how each of the different methods can, at times, lead them to similar conclusions.

MP3 Player Music Listening Experiences and the Classroom. In this section, I model for teachers how the three methods for applying everyday music experiences to the classroom can work for the theories of MP3 player music listening that have been presented in this study. The pedagogical suggestions made in the following paragraphs are not meant to be exhaustive of all the possibilities of how these theories could be applied to the classroom, but rather are meant to guide teachers in their own explorations of how these theories could be applied to their classrooms. I present five pedagogical principles. Principles one and two correspond with the first method; principle three corresponds with the second method; and principles four and five correspond with the third method.

Principle 1: Find ways to encourage students to explore what their MP3 player music listening experiences consist of. Traditional approaches to teaching music listening have emphasized everyday music listening as an experience consisting of very little active engagement on the part of the listener. As a result, such approaches tend not to encourage students to explore the music that they listen to on a daily basis or explore how they experience the music that they listen to a on a daily basis.

The results of the present study seem to suggest that those who engage with MP3 player music listening exercise a great deal of agency in this experience. MP3 player music listeners, thus, seem to be actively shaping how they experience their music. On

account of this, explorations of MP3 player music listening experiences within the classroom might be more worthwhile than traditional approaches deem them to be. Thus, the first principle is to find ways to encourage students to explore what their MP3 player music listening experiences consist of.

One of the most straightforward ways of doing this is to provide students an opportunity to discuss their experiences with each other. This has the potential to not only encourage students to form an understanding of how music functions within their lives, but also provide a gateway for the students to discuss how the sounds of the music might relate to those functions.

Principle 2: Find ways to encourage students to explore the technological resources available for music listening. One of the major assumptions that teachers hold with respect to their students' uses of MP3 players and related technologies is that their students already know everything there is to know about them. Because of this, many teachers do not consider it necessary to introduce to their students new ways of exploring music via these technologies.

The responses of the students who participated in the present study seemed to suggest that they each had different understandings how to best access music for little cost and what kinds of music listening sites were available to them online. In fact, many of the participants were unaware that there were ways to access or download music that were considerably easier than the ways in which they told me that they accessed music. These data suggest that it might be worthwhile to find ways to encourage students to explore what technological resources exist for music listening. One way to do this would be to have your students report to the class the ways in which they access, download, or

stream music. As a part of this exercise, the students could include what aspects of these ways seem to really work well and what aspects of these ways seem not to work well for them. This exercise would not only allow students to gain valuable information from each other about how to access music, but also could provide teachers a way to remain informed about their students' mobile music listening practices.

Principle 3: Provide students a language to talk about their MP3 player music listening experience. As mentioned above, one of the ways in which teachers can achieve the first principle is to facilitate discussions about MP3 player music listening experiences. The participants for this study had varying degrees of difficulty discussing these experiences. Because of this, it seems likely that students in classroom settings will also encounter varying degrees of difficulty discussing their MP3 player music listening experiences.

In order to facilitate such discussions and to help students who might be having difficulty describing their experiences, it might be useful to provide students with a language to talk about their music listening experiences. The present study introduces several terms in this regard. "Integration in Consciousness," "Balanced Integration in Consciousness," "Imbalanced Integration in Consciousness," "Causal Integration," "Patterns of Association," and, finally, "Patterns of Dissociation" are all terms that have the potential to help students talk about their music listening experiences. At the same time, the introduction of these terms has the potential to cause confusion for students because they designate abstract phenomena. For this reason, teachers must be sensitive to when and how the introduction of these terms might be the most beneficial for students. I recommend introducing these terms mid-way through discussions of MP3 player music

listening experiences, when the phenomenon that each term designates naturally arises in the discussion.

Principle 4. Find ways to mirror students' MP3 player music listening experiences in the classroom. One of the keys to engaging with students' everyday music experiences in the classroom is that the teacher assign activities for the students that in some way reflect this experience. Chapters three through six of this study provide teachers with the information necessary to create lesson plans that reflect the MP3 player music listening experience.

In chapter four, we saw how the participants exercised agency in organizing their MP3 player music listening experience. The agency exercised by the participants manifested itself in a variety of ways, including creating playlists, creating personalized radio stations on websites like Pandora and iheartradio, and performing online searches for music. Mirroring these experiences in the classroom is as simple as assigning activities that involve creating playlists, creating personalized radio stations, or performing online searches.

In chapter five, we saw how the participants navigated different kinds of physical and virtual spaces. One of the ways that this manifested itself was through participants' physical responses to the music that they listened to on their players. In order to mirror this aspect of MP3 player music listening, a teacher might assign activities that include students interpreting musical excerpts through bodily movement. Such activities could be incorporated into the classroom, but such activities might be more successful if students were allowed to do them in a private space rather than a public space. After completing the assignment in a private space, the students could then report to each other what sorts

of movements they chose to for certain sounds. This could lead to a discussion of what types of objects might have been used to create the sounds and in what kinds of spaces.

In chapter six, we saw how the participants' MP3 player music listening experiences were integral to their developments as adolescents. Probably the most important way in which teachers can mirror this aspect of MP3 player music listening is by respecting the importance of MP3 player music listening in their students' lives and by respecting that students have honed their music collections in order to reflect their identities. There are a number of ways that teachers can acknowledge these aspects. One is simply by exhibiting an attitude of acceptance when discussing students' MP3 player music listening practices. Another way is to assign activities that allow students to share with their classmates what kinds of music they listen to on their players on a regular basis and why they choose to listen to this music regularly.

Principle 5. Find ways to extend students' MP3 player music listening experiences. One of the most exciting aspects of teaching music is watching students both broaden and deepen their music experiences. Assigning students activities that extend students' MP3 player music listening experiences has the potential to do both of these things. Teachers can use the activities created for mirroring students' experiences as starting points for developing activities that extend students' experiences. For example, as part of assignments that require students to create playlists, teachers can also require that students create these playlists collaboratively. This is an extension of MP3 player music listening experiences in that, most often, playlists are developed by listeners individually and for individual use.

Another way that teachers could extend the MP3 player music listening experience through playlist activities is by requiring students to discuss how and why they constructed their playlist in specific ways. This is an extension of MP3 player music listening experiences in that, most often, MP3 player listeners do not discuss their MP3 player music listening practices. These types of discussions could lead students to gain a better understanding of the different ways that musical sounds can relate to activities, narratives, and/or physical spaces.

As we saw in chapter five, the participants primarily used headphones in order to listen to their MP3 players. Teachers could extend this experience by encouraging students to experience music via a variety of amplification devices and require them to report the similarities and dissimilarities of each of these experiences.

A further example of how teachers could extend their students' MP3 player experiences stems from results reported in chapters three and five. In chapter three we saw how the music that the participants chose to listen to on their players was integrally linked to the activities that they engaged with simultaneously. In chapter five we saw how participants' MP3 player music listening practices were integrally linked to their adolescent development. As a result, many of the students, by their own report, indicated that they only listened to a few types of music on a regular basis. Teachers can extend this experience by encouraging students to listen to a variety of types of music. One way to do this is to assign students activities that require them to find musical artists online that they would not ordinarily search for or listen to. Teachers can help them further extend this experience by requiring students to compare the music of the new artist that they found online with a song or a musical artist that they listen to on a regular basis.

Additionally, teachers can help students broaden their music listening experiences in terms of musical type by showing them how those in other cultures incorporate music into their activities and their identities. One way to do this would be to first allow students to explore how music and activities are integrated in their own music listening experiences. Next, the teacher would explore with the students how music and activities are integrated for those in other cultures, pointing out the similarities and dissimilarities between how music functions for the students and how music functions for those in cultures that are unfamiliar to them. A similar approach could be used to understand historical genres of music. For example, a teacher could discuss how the musical sounds of Gregorian chant make sense in the context of performing the activities of the Roman Catholic mass and follow that with a discussion of how the sounds of trance music make sense within the context of dancing at a club.

For the sake of reference, Table 2 summarizes the three methods and the five principles described throughout this chapter.

A couple of final notes about the practical implications of the study and future research are in order. First, the principles described above are suitable primarily for secondary or post-secondary music educational contexts. This has resulted from my decision to investigate the MP3 player music listening experiences of college students. In today's world, elementary students also spend a great deal of time listening to music on MP3 players. It may be possible to apply some of the results of the present study to general music pedagogy at the elementary level. However, one should be cautious in assuming that the findings apply directly to a broader population that includes music listeners who are considerably younger than the study's participants. As a result, there is

a great need for further research on the everyday music listening experiences of elementary aged children and on how theories of such experiences should be applied to elementary general music pedagogies.

Table 2

Applications to the Classroom: A Guide

Three Methods for Application	Five Principles Resulting from the Methods
Method 1: *Comparison of Previous Assumptions of the Phenomenon to Research Findings*	1: Find ways to encourage students to explore what their mp3 player music listening experiences consist of. 2: Find ways to encourage students to explore the technological resources available for music listening.
Method 2: *Use of Concepts and Models developed as part of the study*	3: Provide students a language to talk about their mp3 player music listening experience.
Method 3: *Mirroring and Extending Everyday Experiences*	4: Find ways to mirror students' mp3 player music listening experiences 5: Find ways to extend students' mp3 player music listening experiences.

Also, it is important for teachers to take into account their own context and the context of their students as they develop their classroom pedagogies. For this reason, I have elected to provide a guide for applying MP3 music listening experiences to the classroom, instead of a pre-scripted set of rules. The methods and principles discussed above are meant to aid teachers in their own exploration of how to use the data presented in chapters three through six of the present study. It is my hope that the study can serve as

a valuable resource to inform teachers' development of their pedagogies and to reveal the

indefinitely many ways to put music listening experiences into action in the classroom.

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Appendices

Appendix A: Participant Profiles

Participant #1: Adam

When I interviewed Adam, a male Chinese-American, he was in his first year at Cornell University. At that time, Adam had declared a major in psychology, but was actively considering applying for the Cornell Scholars program which would allow him to create his own major, centered around human sexuality, sexual health, and sex education.

Prior to starting at Cornell, Adam lived in several US states including New Jersey, Texas, and California. In addition, he lived in China with his father for a short time. When he was younger, Adam spoke Mandarin with his family, but, while he lived in Texas during his middle school years, Adam said that he became "Americanized" and stopped speaking Mandarin. At the time of the interview, Adam called Los Angelos, CA home, where his step-mother and younger sister were also taking up residence.

Adam told me that he spends a lot of time studying for his courses and much of the time that he is not studying is spent practicing with a student-run Cornell dance crew called Culture Shock. He also noted that much of the music that he listens to on his own time is the same kind of music that Culture Shock dances to, which is Hip-Hop.

Adam first acquired an MP3 player when he was a sophomore in high school in the form of a cell phone called the Chocolate (made by LG). However, he found the Chocolate phone to be less than ideal as an MP3 player because it only enabled him to

hear the music through one earbud. About a year after that he purchased an iPod Touch that he continued to use at the time of the interview. At that time, Adam primarily listened to Hip Hop and movie soundtracks; his favorite artist was Eminem.

Participant #2: Cate

When I interviewed Cate, a female Caucasian-American, she was in her first year at Ithaca College. Though she had not yet declared a major, she was quite certain that she would declare a major in Outdoor Adventure and Leadership.

Prior to living in the dorms at Ithaca College, Cate lived with her family in Horseheads, NY, just 20 miles south of Ithaca College. She indicated that since Horseheads was very small, during high school she and her friends would often come to Ithaca to hangout. For this reason, she told me that she feels very at home in Ithaca and at Ithaca College. Outside of studying for school, Cate told me that she likes to workout at the gym, attend live music shows, make artwork for therapeutic reasons, and just be outside enjoying nature.

Cate first acquired an MP3 player, a Sansa Sandisk, during her middle school years when she was around twelve or thirteen. She really liked the Sandisk player and used it until it broke. After that she bought a similar Sandisk player and used that one until it broke. At the time of the interview, she had recently purchased an eight gigabyte Zune which was a little bit more expensive than both of her Sandisk players; she hoped it would last a little bit longer.

At the time of the interview, Cate was listening to a variety of music ranging from Debussy to the Grateful Dead with her favorite band being Interpol. She primarily listened to her music on shuffle while running and while traveling by car or by bus.

Participant #3: Caroline

When I interviewed Caroline, a female Caucasian-American, she was in her first year at Cornell University. She had not yet decided on a major but was considering majoring in Natural Resources, since she has an interest in the environment. In keeping with her interest in the environment, Caroline told me that she loves to be outside and to do things outside, particularly, reading and hiking. In addition, she told me that she especially likes to read while perched up in a tree because it is more relaxing than reading in her bed.

Caroline reported that listening to and acquiring music is also one of her past times. Hailing from Princeton, NJ, a four hour drive from Cornell, she and her brother often compare new songs and talk about what's good or bad about them. She also indicated that most of her new music comes by recommendation from her brother

Caroline first acquired an MP3 player during middle school. At the time of the interview, Caroline owned an iPod Touch and used it consistently throughout the day while getting ready in the morning and walking to and from class. She also reported that she uses the iPod while studying. At that time, Caroline listened to mostly alternative rock and indie music, and her favorite band was the Dave Matthews Band. The Dave Matthews Band had been her favorite band ever since she could remember.

Participant #4: Danvir

When I interviewed Danvir, a male Indian-American, he was in his first year at Cornell University. Originally from Durham, NC, Danvir was adjusting to Cornell's northern climate, which is significantly colder than that of Charlotte. He remarked that he thought the winter in Ithaca was "horrible."

At that time, Danvir's main academic interest was in global economics. He told me that had recently chosen a major, Industrial Labor Relations which is a mixture of courses in government, politics, business, and economics. Danvir also indicated that he is very active on Cornell's campus, participating in dormitory life as a hall counselor and a member of a rotary club. He was also happy to report that he had just been offered a position as a Resident Advisor which he would begin in the fall of the following year.

Outside of Danvir's involvement at Cornell, he enjoys listening to music and playing music. He reported that he took violin lessons for seven years and continues to play the violin occasionally on his own time. He also reported that he plays the keyboard and the guitar, although he has never taken any formal lessons on those instruments.

Danvir acquired an MP3 player for the first time when he was in approximately sixth or seventh grade, age twelve or thirteen. Because he acquired an MP3 player at such a young age, he reported that the MP3 player is extremely important in his life. He also reported that while he used to download files onto his iPod, he now uses his phone, an HTC Inspire, to stream music through websites like Pandora and Spotify. At the time of the interview, Danvir was listening to a variety of musical genres including classical, alternative, and electronic.

Participant #5: Eleanor

When I interviewed Eleanor, a female Caucasian-American, she was a senior at Cornell University studying human biology, health, and science in preparation for a career as a medical doctor. Eleanor was uncertain what area of medicine she would pursue in her graduate studies; however, she said that she was finding herself drawn to pediatric medicine. In our discussion, Eleanor emphasized her commitment to becoming a doctor; however, she also expressed concerns about whether she would be able to balance a career as a medical doctor and have a family.

Eleanor grew up in Lake George, NY which is five hours north of Cornell. Eleanor explained that when she is at home in Lake George she enjoys winter sports like hiking and skiing. In keeping with her interest in winter sports, Eleanor told me that she plays on the Cornell ice hockey club team.

In addition to playing on the Cornell ice hockey club team, Eleanor said that she works in an after school drop-in program for children as part of a Cornell work-study program. Eleanor indicated that her main tasks at the drop-in center were to read books to children who were having difficulties learning to read.

Eleanor first acquired an MP3 player when she was a junior in high school. At the time of our interview, Eleanor was using an iPhone for her mobile music listening needs. She indicated that she liked using her iPhone for music listening much better than using her old iPod because she could stream music where ever she liked, rather than having to download it first or stream music only where there was wifi available. In addition, she explained how streaming music through Pandora enables her to stay up-to-date on new music without having to spend time searching for new music online and then

downloading it on to her device. At the time of the interview, Eleanor primarily listened to popular music, R&B, and alternative instrumental music.

Participant #6: Jake

When I interviewed Jake, a male Caucasian-American, he was in his first year at Tompkins Cortland Community College (TC3). At that time he had chosen a major in general studies in order to keep his options open for what he would major in after he finished his two year degree at TC3. He indicated that he had no idea what he wants to do with his life in terms of a career and that he had no idea what school he would attend after TC3.

Jake grew up in Cooperstown, NY, which is approximately two and a half hours northeast of TC3. He decided to attend TC3 because several of his high school friends had also decided to attend TC3. Another reason that Jack decided to attend TC3 was that it had on-campus dormitories where he and his friends could live together. According to Jake, much of his time is spent hanging out with his friends playing sports or playing video games. He also remarked that his favorite thing to do is take drives in his car and listen to music.

Jake first acquired an MP3 player when he was twelve or thirteen. However, since then, he has owned approximately five different models. At the time of the interview, he had an iPod Touch; however, according to him the wifi function and the screen were non-functional. Despite these defects, he considered his iPod to be "perfect" because it still played music and that's all he really wanted it to do. At the time of our interview, Jack

primarily listened to his iPod using the shuffle mode. The roughly 120 songs on his iPod were a mixture of alternative music, hard core music, and classic rock.

Participant #7: Jo

When I interviewed Jo, a female Caucasian-American, she was in her first year at Ithaca College. Jo chose Ithaca College over Syracuse University because of the natural setting of Ithaca College. She expressed appreciation for the the views of the lake and the natural beauty of the Ithaca College campus.

While Jo had originally intended to pursue degrees in English and education at Ithaca College, at the time of the interview, she was in the process of changing her major to Legal Studies, which would allow her to pursue a law career. She explained how she had participated in an internship program during her senior year of high school that allowed her to work at a New York District Attorney's office and at the New York legislative building with the Commission of Rural Resources. She said that these experiences helped her make the decision to pursue a career in law.

Prior to attending Ithaca College, Jo lived with her family in a small town outside of Schenectady, NY. She and her boyfriend, also from the Schenectady area, moved to Ithaca when she started school. Jo explained that she has a dorm room on-campus, but mostly lives at her boyfriend's apartment which is very close to campus.

Outside of her studies, Jo told me that she enjoys listening to music, working out at the gym, and dancing, primarily ballet and modern dance. In addition, she works at GNC, a health and fitness, store located in the Ithaca Mall. She explained how many of her friends have told her she should pursue a degree in physical fitness training, because

she likes to work out and has a job at GNC, but she doesn't think she would enjoy a full-time career as a trainer.

Jo acquired an MP3 player when she was around twelve or thirteen. She told me that she's always had MP3 players from the iPod brand. The first one was an iPod shuffle. At the time of the interview, she was using an iPod Touch; however, she also was using her phone to stream music through websites like Pandora. Jo told me that she listens to a variety of music including classic rock groups, like Pink Floyd and the Beatles, Hip Hop artists, like Lil' Wayne, and Classical music.

Participant #8: Kory

When I interviewed Kory, a female Caucasian-American, she was a senior at Ithaca College. Kory explained how her major, Integrated Marketing Communications, is unique to Ithaca College and that it is a combination of communications, marketing, and business courses. Kory told me she was unsure of what kind of job she would have after graduation, but she said she knew that she would be in Ithaca for the summer.

Prior to attending Ithaca College, Kory lived in Pennsylvania with her aunt and uncle. She moved there from New Orleans when she was fifteen as a result of the destruction precipitated by Hurricane Katrina. She explained that living in suburban Connecticut was very different from living in the French Quarter of New Orleans because she used public transportation on a daily basis in New Orleans, but not at all in Pennsylvania.

Apart from her course work, Kory explained that she spends a lot of time online, exploring social media websites and learning about online resources. In fact, she said she

prides herself on knowing a lot about different websites and services online and enjoys connecting people to these resources. At the time of the interview, Kory's favorite online pastime was watching independently produced videos on YouTube.

Kory first acquired an MP3 player, an iPod shuffle, at the end of her junior year in high school. During her senior year of high school, she purchased a regular iPod to the dismay of her aunt who thought she should have saved the money for college. At the time of the interview, Kory was using the same iPod that she purchased as a senior in high school, but she was looking forward to buying an iPhone with her next cell phone upgrade. She told me that if she got an iPhone it would replace her current iPod. During the interview, Kory told me that she mainly listens to popular music, Top 40, through streaming websites like Spotify and YouTube.

Participant #9: Leon

When I interviewed Leon, a male Hispanic-American, he was taking courses part-time at Tompkins Cortland Community College and had been taking courses there since 2007. He said he hoped to finish the two year degree within the next semester and that he only had a couple of credits left. When he finishes, Leon will have a degree in Radio Communications. Originally, he had intended to pursue a degree in Music Composition, but when he found out the TC3 did not offer a degree in Music Composition, he chose Radio Communications and focused in music production the courses that were required for the major. Leon worked as an audio engineer at TC3 for four years, helping students produce their own musical projects, but now just works their as a volunteer.

Before attending TC3, Leon spent a year at Ithaca High School where he received his high school diploma. However, Leon reported that he mainly grew up in Queens, moving to Ithaca after dropping out of high school in Queens in order to help his mom pay the bills.

Leon explained that he regularly engages in several different kinds of creative activities including novel writing, music production, and songwriting. According to him he is a self-published author; his books can be found on the Barnes and Noble website. Additionally, at the time of the interview, he was trying to secure a bank loan in order to start a music production studio in Ithaca.

Leon reported that he plays several musical instruments including the keyboard and guitar and that his main instrument is his voice. He started singing because his mom wanted him to sing in their church choir.

Leon acquired an MP3 player about six years ago when MP3 players first started coming out. At the time of the interview, Leon regularly listened to his own musical compositions, Hip Hop, Salsa, and Metal music. In addition he noted that he often writes lyrics to music while listening to music of a completely different genre.

Participant #10: Tameka

When I interviewed Tameka, a female African American, she was in her second year at Tompkins Cortland Community College (TC3). Having grown up in Rochester, NY, she decided to attend TC3, which is a two hour drive from Rochester, on the recommendation of a friend of hers who had also attended TC3. While Tameka thought school was "ok," she wished she could have followed her dream of joining the military.

Tameka explained that she decided against joining the military due to her family feeling "uncomfortable" with it.

During her first year at TC3, Tameka pursued a degree in Nursing. However, she soon lost interest in Nursing and decided to switch her major to Criminal Justice. At the time of our interviews, Tameka planned to finish her two year degree at TC3 and then continue her education at Onendaga Community College (OCC), located in Syracuse, NY, for a year. After attending OCC, she planned to transfer to a college in Maryland where her dad was working at that time. She saw herself joining the military, eventually, but was uncertain when that might happen.

In her free time, Tameka explained that she loves to play sports, especially basketball, and that she often listens to music on her MP3 player while she plays sports or right before she plays sports. Having first acquired an MP3 player in middle school, Tameka said that she can't really imagine what her life would be like without it. She noted that at first she had a very basic, off-brand, Coby, MP3 player and only later, in high school, was able to purchase in iPod. After her iPod broke, her mother bought her an iPhone that she continues to use for mobile music listening needs. She indicated that she uses her iPhone to stream music from Pandora as well as to listen to music that she has downloaded from iTunes. At the time of the interview, Tameka primarily listened to R&B and popular music; her favorite artist was Chris Brown.

Appendix B: Participant Consent Form

Consent Form for eIRB study #6689:
Music Listening as Experience in the Digital Age

You are being asked to participate in a research study about the MP3 player music listening experiences of college students. The reason you are being asked to participate in this study is because you are a college student who listens to music using an MP3 player.

The principle investigator of this study is Rebecca Rinsema, a PhD Candidate at the University of South Florida. This dissertation research is being conducted under the guidance of faculty advisor Clint Randles, PhD.

Please read this form carefully and ask any questions you may have before agreeing to take part in the study.

What the study is about: The purpose of the study is to better understand how college students experience music via their MP3 players.

What we will ask you to do: If you agree to be in this study, you will be interviewed on 2 or 3 separate occasions. The interviews will include questions about your music listening habits, how they relate to other activities that you engage in, and how they relate to your personal identity. The interviews will take about 40 minutes to complete. With your permission, I would like to audio-record the interview. You will also be asked to keep a listening journal for one week in which you will record several things, including when, where, and how long you listened to music as well as what music you listened to.

Risks and benefits: There is the risk that you may find some of the questions about your music listening habits, or personal identity to be sensitive. There are no benefits to you.

Compensation: After you have completed the first interview and the listening journal you will be compensated $30 for your time and effort. If you choose to participate in the second and third interviews, you will be compensated $10 for each individually.

Confidentiality: Your answers will be confidential. The records of this study will be kept private. In any sort of report we make public, we will not include any information that will make it possible to identify you. Research records will be kept in a locked file. USF IRB and the Department of Health and Human Services reserves the right to review all research records related to this study.

Taking part is voluntary: Taking part in this study is completely voluntary. You may skip any questions that you do not want to answer. If you decide to take part, you are free to withdraw at any time.

If you have questions: The researchers conducting this study are Rebecca Rinsema and Clint Randles.

Please ask any questions you have now. If you have questions later, you may contact Rebecca Rinsema at rrinsema@yahoo.com or 616.901.7390. If you have any questions or concerns regarding your rights as a subject in this study, you may contact the Institutional Review Board (IRB) at (813) 974-5638 or access their website at http://www.research.usf.edu/cs/irb.htm.

You will be given a copy of this form to keep for your records.

Statement of Consent:

I have read the above information, and have received answers to any questions I asked. I consent to take part in the study.

Your Signature _____Date _____

Your Name (printed) _____

In addition to agreeing to participate, I also consent to having the interview audio-recorded.

Your Signature _____Date_____

Signature of person obtaining consent _____Date _____

Printed name of person obtaining consent _____

Appendix C: Sample Interview Questions

Interview #1

1. How long have you owned your MP3 player?

2. Describe how important the MP3 player is to your life.

3. When did you get your first MP3 player?

4. How, where and when do you listen to your MP3 player?

5. How do you decide what music you are going to listen to on your player?

6. How do you decide which musical genre a particular song belongs? Do you let your device decide the genre? Do you always agree with it?

7. How do you organize your music on your MP3 player. Do you more often think of your music in terms of album, artist, or playlists? Why?

8. What kinds of things to associate with the songs that you listen to? For example, do you associate your own life experiences with the songs you listen to? Or, do you associate other songs with the songs that you listen to? What about other things?

9. How does your music listening relate to other activities that you are engaging with at the same time? Does the activity determine the kind of music you decide to turn on?

10. What do you hear when you listen to music on your MP3 player?

11. How much of the music that you have on your MP3 player do you listen to on a regular basis?

12. How do you feel about yourself while you are listening to your MP3 player in public places?

13. Do you feel more disconnected or more connected to people while you listen to your MP3 player in public places?

14. Do you tend to listen to songs all the way through? Or, do you tend to listen to only parts of songs? What makes you decide to switch to another song?

15. Do you have a favorite song or artist? Why are they your favorite?

16. Do you have a particular musical experience that stands out in your life? What made it stand out?

Interview #2

1. When you listen to music are you aware of the iPod or other device that you are using to play the music? Are you aware of the earbuds in your ears?

2. When you are listening to your MP3 player using earbuds, can you locate where you are hearing or feeling the music? Within which parts of your body can you feel the music?

3. How was your music listening different when you were younger as opposed to today.

4. How was your music listening different when you did not have an MP3 player?

5. You mentioned that you get 'really spacey' when you listen to music in public. Why do you think this is the case? What other things are you focusing on while listening to you MP3 player that you aren't focusing on when you are not listening to your MP3 player?

6. How is it different when you are listening to a song for the first time as opposed to listening to a song for the second, third or fiftieth time?

7. Do you play any instruments? How did you learn to play the instrument? Have you ever taken any lessons on any instruments? Did you ever play in a school music ensemble?

8. Do you think that playing your instrument affects the way that you listen to music?

9. Does the music that you listen to or that is on your MP3 player reflect your personal identity?

10. In general, would you say that music listening preferences are broad or narrow? What about your library of music. Would you say that it is broad or narrow?

11. Do you talk about music with your friends? How important is it to be "in the know" about music?
12. You listen to mostly male performers. Why do you think this is?

13. Are there songs that make you particularly emotional? Why do you those songs make you emotional?

14. Do you know the names of the songs you listen to? Do you know the words?

15. How much time do you spend downloading and searching for music?

Interview #3:

1. In the last interview, you mentioned that you like to sing along with the music. How much of the time would you say you spend singing along with your music?

2. Do you ever move your body to the music while listening to your player?

3. Do you listen to CDs? Do you buy CDs?

4. You said that you listened to roughly 30% of the music that is downloaded on to you player? What is happening to the rest of that music and why do you keep it on your player?

5. You mentioned in that last interview that you really get into one band and then listen to only that band for a period of time. How long does one of those phases usually last?

6. Do you ever listen to music without words?

7. How do you typically find out about new music?

8. Since you play through your playlists without skipping around, do you put your songs in a specific order deliberately?

9. In the last interview, you said that you listen to ballet music? What do you mean by this? Are these songs that you have danced to?

10. You also said that when you listen to the music that the gym provides, it doesn't motivate you in that same way that your own music does. Why do you think this is?

11. Why do you think that you can't listen to rap in the morning?

12. You said that you used to have the iPod shuffle, how was it different to use the shuffle as opposed to your current iPod?

13. You said that one of you favorite places to listen to music is in the car. Why is that?

14. How is it different when you are listening to your streaming music on your computer vs. listening to music on your iPod?

15. You said that you have tons of songs on Spotify—like 20,000. Would you say that you know all of these songs?

Appendix D: Sample Interview Transcription

How did the journal go?

Um, it was interesting um I wasn't sure exactly what to write all the time or how much to write…

I kind of just wrote um cause like if I listen to music I listen to it for a decent amount of time so it's like I didn't know should I copy down every song I'm listening to (laughing) Right, right…

Should I be like what I guess it was hard in some ways because a lot of times I don't really care what it is as long as I like like the like I'm not usually like, I need to listen to this song right now so it was like interesting to be like the type of music so sometimes I wrote like top 40 with that sometimes but I really it's like shuffle for all the time…

Yeah, mostly you do shuffle?

Yeah.

Yeah, yeah…that's really cool. So, how long have you had an MP3 player?

Um, oh, ok, an MP3 ok… different than cd player… MP3 player I think I got a shuffle um, for high school graduation not high school… it was one of those… it was one of the years in high school, I wanna say 2007? I got it, it was like my cousin's grad party but I got it at my cousin's grad party but it was my delayed birthday gift and I'm trying to remember which graduation party and I think it was 2007? Yeah, I think she graduated in 2007…so,

So, that would be like your junior year?

Yeah, my junior into my senior year in high school but… let me think… it was either 2006 or 2007 I'm pretty sure it was like summer, June 2007 when I got the shuffle. First it was the shuffle and did you get other devices after that?

Yes, I got an ipod in 2008 about august, 2008 and it was like and I was I guess my town in Connecticut I live with my aunt and uncle but so they're basically like my parents but like everyone Cheshire's kind of known to be like a well off town, I mean, I'm not obviously well off cause I pay for everything I do but er, well atleast, well I guess that's a long story. but um you know, everyone has their like full fledged ipod blahblahblah and I

guess like the shuffle the shuffle back then was just that little square thing with just the wheel so it was. um…

And you could pretty much only shuffle it right?

Yeah, you can only shuffle it and like you could put it in I think you could put it in alphabetical order but the time it takes to (laughing) like find it like find songs it didn't fit that many and I didn't have that many songs anyway but still like it was so annoying um…so like summer like I was kind of this mindset I'm eighteen like I'm going to college I can do what I want kind of mind set I think it was around august or july I bought my ipod that was like 2 almost 300 (laughing) cause I like went to radio shack and bought it and I kept it on dl cause I knew my aunt and uncle would be pissed about it cause they kept being like save the money for college and I'm like, whatever…or like you get so used to people being like well I have all these college loans and I'm like well, it inevitable for me so um I was going to say so I got it and then I guess somehow one time my aunt and I were going to the store for something and we needed something and I was looking through her receipts and I guess I left a receipt in the car so we went to the store and I felt like…

So, she found out.

Yeah, she found the receipt for the ipod she called and I had gone back to the house and she called me on the phone and it was the maddest I've ever seen her and she's like she's pretty like doesn't get mad but when she gets mad she gets mad… to this day the maddest I ever seen her like she was pissed and she like yelled at me on the phone and stuff like "you….nanana" And omg even like when I went downstairs my uncle was pissed at me and said something and luckily I had to go to work or something so I came back that night and she was like much more subdued about it but she you know like explained… but it was like we're going to return it blahblahblah…I'm think no, it's already opened you can't return it so then to this day I always think of that … it's like the maddest I ever saw her… so I've had that pretty much since I should have brought it I guess, I mean, it's just an ipod um… and I got like a case right when I came to school so it's been really otherwise I'm sure it would have cracked or something…
And you've had that one ever since then?

Yeah, um…

Do you have a phone that has an MP3 player on it?

Yeah, this does or actually this is a replacement but um the one I had before did have some music that I put on there and then I took it off for space but I'm really these days especially with my major um looking for er desperate for the iphone so that will be my next phone purchase it's just a matter of when and Verizon was being mean to me about it with stuff because, I mean, I have my upgrade coming up and they told me basically cause I broke this and I was like well, how about instead of sending me a replacement one of these which I hate give me my iphone but they were like a couple of months

earlier than my early upgrade and they're like well, we can't do that but you can get any phone but an apple product and I'm like seriously right now cause I'm like I just want the apple product so just send me a replacement for this then but I'm going to try to talk to them and it's just ironic cause the guy told me he's like looking at my account before he talked to his supervisor he's like you know, let me talk to my supervisor, I think I have some tricks up my sleeve cause at the end he told me that I had an immaculate pay record for someone who'd been there so long…I'm like so I'm going to call them back and like I've heard about tricks and stuff of who to talk to …

Yeah, it just depends on who you talk to…is it Verizon?

Yeah, it's Verizon. Any other phone I want I thought maybe like whatever I'll get a droid get it in the mail and take it back to the store and return it … I don't know I was pretty … right after this I was, I mean, I'm relatively still desperate for my iphone but uh, just because I've seen more people who have one and like, in my major it's like very like um, like everyone keeps up with the trends so yeah…

So, how was it different when you switched from the shuffle to your current ipod?
Oh, I like it a lot better because I my I was trying to justify it in any way I could cause I knew I didn't like the shuffle… oh, my shuffle I think had broken not broken but like are you familiar with how the original shuffles worked?

Not really.

Ok, it had like um, it's like an oval like this not oval but like that but anyway to get the music on it it was like this top of the bottom and then it would basically be like expose the usb drive and you would just plug it in there.

Right, right…

And I think I don't know if I had left it off or I don't remember but I remember that somehow the usb drive kind of got gunky or something and I don't know I don't think it worked and maybe something else broke I don't remember and then I kind of justified it cause it's like I really want the ability to listen like if I want a song cause I started buying more and more music then because I had like my credit card (laughing) debit card and stuff I was like there are moods like if I want to listen to a song I want to listen to that song cause a song perfectly fits my mood or whatever and I was like so I had a lot of that music and shuffle only holds like 250 and I had more and I was pissed that I to like decide which songs I wanted on my ipod and I also like the idea of being able to see what I was listening to and I think they I don't know if they were just releasing color but they were in color so I could watch videos so um that's what kind of led me to that and that's why I really enjoyed having it at first…

And it was like cause you mentioned earlier how you couldn't like go into a song that you wanted very easily …

Yeah, and that was one thing that was like that was probably one of the biggest things for me and like the space…

How much space do you have now?

Eight gigs for um, anything…

And how do you tend to organize it now… organize the music?

(laugh) um, I'm a bit, I'm so mad about things um, well, I think when I got my compute my laptop like this graduation year um, high school graduation I got a pc and then it was alright I didn't like it it got like crappy and stuff but I had all like my music on there and I started downloading and all that so I got started downloading illegally (nervous laugh) is that like something I shouldn't say on here?

No. it doesn't matter at all because it's completely confidential…

Ok (laughing)

Um, ok, so about my music, so, I do so I have quite a bit of songs I think I have about 3600 around like freshman year and then um, maybe sophomore year but I basically computer hopped over the past four years um with like my sophomore year the computer was annoying me so I was using more labs and then like last year I got a loaner mac and then this year I couldn't get the loaner cause I turned it in the papers late so I bought my own so basically I've been like so my justification this whole time has been like ok, I'm just going to wait not going to sync my ipod at all cause I will lose all the I mean I have it all on the hard drive so I'm not going to lose the music but um, it was like oh, um, yeah it's really bothered me because fresh I think freshman and sophomore year I'm like I'm going to like really try to organize my library and have it like I like complete records like I'm a bit ocd about that like complete and then like it's taking a while and I didn't finish it and then I had a lot of downloads which was totally jumbled whatever like junk.. so then so it's not really organized right now it's not all together it really bothers me um,

So is it when you go to look for a song like you look for it under artist? Or like how do you find it?

Oh, ok, generally under artist like I'll show you my spotify right now…um…
I love spotify…

Yeah, sorry, this is like my substitute until I get all my music together but generally I've been going on starred mostly and I I did this just because I generally do by artist just because it's faster for me but I've been doing added lately cause I've had it so long I'm so sick of listening to like these songs that I first added that I um do this um, yeah…
So you star them and then they're but in the star they're just kind of like um they're not really organized in there?

Yeah, it really depends like I never ever really ever organize by check. It's generally by artist but since I'm so sick of listening to the other songs that in the meantime I've just been kind of like doing it like oh, these are fresher for me… yeah. But then I'm just gonna outplay them but I always cause I hadn't really used spotify I just did it for the meantime but um I started doing libary cause I realized that sync-ed with whatever song I started downloading with this computer so I did that and that's really been helpful for me too, um, because it has both of them in one and as you see sort of by artist so and this is not I'm just so mad cause I know that there is so much more music that would be here. It's kind of interesting. I wonder if I could kind of like orga… like sort this like I downloaded some stuff, oh yeah, I could… see, spotify is definitely been competing with me with itunes cause I love itunes but it's like spotify is not bad…
Right. Well and you can the thing with spotify is that you can actually like it's $10 a month and you can basically download whatever you want.
Yeah, that's true although I do…

Do you buy music from itunes generally?

Not any more.

Not any more…

Well, also, oh, that's also another thing I should probably tell you. I, like around probably 2000…senior in high school so like 2007 to about 2010 yeah, um, and maybe even a little bit before like 2007, I was like always someone, yeah, ever since I started really listening to music I was always someone that's like very on top of top 40 list. I … you know songs that like come out I'd know everyone's like omg, like, I knew about them beforehand and then so I'd always be downloading stuff and doing whatever to get the latest songs and then starting 2000… not this year but the year before I started having to work two jobs so that really just absorbed all my time. So it does kind of bother me that I'm not always up to date with the music anymore um but I was constantly like in high school had my radio on always going on the radio just to see what was going on so … that's also like a discrepancy so it really bothers me knowing that my music isn't complete and that I'm like thinking there's songs out there that when I do actually get it together then I'm going to be like what song should I download I'm not going to remember…

Yeah, yeah… and how do you generally get your new music?

Um, like these days or like how I do like generally?

I guess these days, yeah.

These days well, if I'm really desperate for a song I will basically try to find it really quickly online like on mediafire or something… I guess I heard mediafire is not working or they don't do music anymore which I'm kind of annoyed about but that's just a quick like google … have you used it?

No, no…

Oh, ok, yeah so it's like google like um like rack city mediafire and then me click on it and it's a direct download um sometimes if the song's unique or like a special riff or something and it's not easy to find online I will go on the youtube video … I've been doing that and downloading MP3 from that like a site but before that and what I will do when I start getting my music again is probably using a music client like I used like limewire but I think they got shut down. Frostfire I think I used a lot with stuff and I started getting into more into like torrents with like cd albums cause that's much easier so at the same time I always want to use I feel like torrents if you want to download a lot at once so it's good for like albums but it's like hard for me cause I feel like I can't like just down like it's hard for me to commit to an album so…

Yeah, do you think about your music in terms of albums usually?

Oh, like what's on this album between that and this year

Yeah, yeah…

No really I don't think um, maybe for like some things like maybe like for Brittany spears cause like I grew up with her and stuff.

And were you buying stuff at that time?

Yeah, I was buying cd's um not a lot because I was a kid and didn't have my own money but I got like stuff for Christmas the first time or for my birthday when I was eleven I got my first cd player and my dad had got me like a cd player and two Brittany the first two Brittany spears cd's, an in sync cd and Madonna like some random Madonna cd and that was on like cloud 9 it was awesome. And the Madonna was ok but the other ones, I mean, like I didn't know I guess he probably figured oh well that Madonna was really popular for girls like a while ago she'll probably like it so let me just buy these and I loved like Brittany spears and insync and stuff so .. it was awesome… I'm being stoked about that (laughing).

Ok, um…

Am I talking like way too much?

Nope. You're doing great. So, when you think about your songs do you like usually it's in terms of artists, right? It's usually like you're um the way that you think about is first in terms of artists?

Like when I want to think of a song? Like when I want to play a song?

Yeah, when you want to play a song.

Ohhh, ok, that's different… like if I want to play a song I want to play that song so I think about the song name but I will search it um by artist or if I'm just I guess maybe if I'm just floating through those…

Ok, do know the names of your songs that like if you like all the songs you regularly listen to do you know the names of them?
Yeah, I would say so.

Yeah, cool. And then do you know the words of the songs?

Um, (laughing) I guess I'm much more involved with the music than I thought… (laugh) sorry I'm just thinking about my answers… they're going to be so long you're going to be transcribing forever (laughing) um, depends on the song um and I kind of like through high school I kind of I feel like I kind of listened to the song and maybe like the chorus but then I think toward the end of high school I'm like maybe I should start like really listening to the songs and thinking about what they mean and like I discovered… like it was an epiphany (laughing) like some of the songs I'm listening to and it was like what they actually mean and I'm like, wow! And then like to this day there are some songs that I do know the meaning of them but other songs I literally just listen to them in the background like, for me a good beat is what will like what will attract me to it.
Ok. I wanted to go to a different area of discussion real quick. Um, you're sure this is still recording?

Yeah. Ok, it is.

Oh yeah, so what kinds of things, um, like you were saying how the words like really helped you like get the meaning of the song like you really listened the words…like what kinds of things do you associate with the songs you listen to like do you think oh, that was during this period of my life or that relates to this person …

Yeah, yeah… I have a lot of attachment to music. Um, a lot of times the top hits I can remember like, oh, I remember this song was really popular the spring of senior year like, like are you familiar with top 40? I just immediately thought of um, that song, I'm going to write you a love song, I'm not going to write you a love song, yeah, that was like February 2008 like I just remember. And like a lot of songs do you or if I associate it with someone I will think of them every time I listen to it um, yeah, like this song right here, icecream paint job, I remember watching, I never heard of it before until I watched like some random like video of youtube like jersey shore on youtube like kind of like danc like informally like kind of like dancing around or singing to it or something and I was thinking of them when I was listening to that song. Yeah, so, that's an example, yeah, I think…

What about people in your life?

Oh definitely, I can probably just go right through here and think of stuff um, dododo… like this song, the fray, I remember um I liked this song it came out like high school end

of high school but I remember telling my roommate it like freshman year so I was showing her and there was this riff that if you listen really closely you can hear it and I remember like telling her about it and then she kind of like it then she listened but she didn't hear it and all the sudden she did and there was this awesome moment so I always think of that when I hear that song too… yeah. I have a lot of attachments to music. Yeah, yeah…um, so you said I think you said that you have like 3500 songs or something like that?

It might be more since I've downloaded… it might be more like 4000 but that's not even complete. Maybe like 38 cause like I did get annoyed like not having music so then on like that junky windows I had to use it over the summer cause I was in between computers but um… like I started downloading some stuff on it but um like a little bit and then I had like a tiny bit downloaded on this um…

Ok, cool. And then how much of that music… well, how much of the music on your ipod how much of it do you listen to would you say?

Oh, I don't know and that's actually right before I lost all my well, not lost it but lost the ability to have it all on my computer um, I'd gone to the library just with my aunt and oh, yeah, you can take out cd's so I took out all these cd's and like I knew I was going to do this to myself cause I hate committing to cd's cause if you don't like the rest of the music then it's there and you always skip over it and it's so annoying. Um, so I started doing that or I started loaded so many cd's on there um, so I don't so a lot of it I just skip over but … how much do I listen to? Probably about … like today?

Yeah.

Cause I mean like for me it's like it needs to be a song like I'm like oh, yeah, this is a really good song. I haven't heard this in a while because I've been away from my ipod (laughing). Um, maybe like, I don't know, 20 percent? Maybe? But I also haven't used I don't used my ipod that much any more.

Yeah. Really?

Yeah, it started recently I started getting back into it so that's when I saw that (knock, knock) ad.

Oh yeah, but I always forget like…

So, then when you weren't listening to your ipod um you were like were you still listening to music at all or just on other devices?

Oh yeah, basically um youtube was a big one, of that just kind of listening making kind of I'd be in a song but it would be annoying cause once the song was over you had to think of another song to do (laughing). I think freshman year or one of those years I had like a mini playlist where I had like kind of cue them up um yeah but then I guess like my

roommate would always bring her ipod to like walk to class and listen to it and I always like I'm like that's a really good idea but then I always get annoyed or I'm always thinking to myself what if someone like says hi to me and I don't hear them and stuff but I'm like I should just listen to it and I have been more this year or trying but I always forget but it's awesome though to do it.
And how what makes it awesome?

Because it's it occupies my mind. I can think sometimes about the song um, yeah, I think about the song and just like be like, oh yeah, I haven't heard this…. Or not necessarily sing out loud, I would if I was by myself but…

Yeah, cool. And then when you would walk to class when you were listening what kind of music would you choose for that?

It's really like shuffle… it's like so it's like maybe if there was a specific song to pin down my mood maybe but like that's really rare on the ipod it's much more on the computer cause the ipod is it is I guess even though I can go to every song that I want it's a bit of work which I mean it's pressing buttons but you have to think about what song it is and what it's under but on youtube it's just a type in…

Yeah, do you have playlists on your ipod?

Not really. I'm not a playlist person um, because I guess it for me I think it kind of limits stuff to only that. I don't know and it's hard like let's say like it's a like a mad playlist or like, I don't know, when I'm feeling mad or I'm like these songs are perfect for when I'm feeling mad… and these ones they're good for when you're feeling mad but they're not that good then I'll so say if I'm mad I'm like these are even that like that perfect (laughing) songs. So really for me it's like I need like there's a song and that describes my mood and I need to listen to that…yeah, I'll go to that.

Yeah, and then you'll go to that song…ok, and you don't have like..songs?

Yeah, like maybe itunes has a purchase like even on here the only ones I have is like song some playlist I subscribe to randomly and even on these I don't like all the songs but I definitely want to explore them more when I get like when I get a chance.
So, like when you have your ipod on shuffle, like are you like it plays and they you're like oh, the next song I don't want to listen to that, no… no, no, no…Yeah, like a lot of times …

How many times do you press no usually (laughing) before you get to the one that's good?

Lately I've been pressing it a lot I guess because I'm so like fed up with not having new music and I'm fed up with listening to these songs all the time so I'd say maybe like … it really depends because the shuffle could be having a good day (laughing) and I'd would like it more (laughing). Um, I guess maybe like three to five and that could be like a

really it could be an average, I don't even know. There could be times when I click it and click it … I mean there aren't times when I click it like twenty times but yeah.