

Where functional music finds its home: a literature review

Written by,
Abigail Robinson
Global Entertainment and Music Business
Berklee College of Music, 2019

Abstract

The 20th century gave rise to and the 21st century has seen the proliferation of music as a utilitarian tool that can alter, regulate, and observe mood. Functional music takes on many definitions—from *musique d’ameublement*, Muzak, film scores, to MTV and brand sponsored media. Today, functional music (a mood stabilizer) is the biggest economic driver for user choice. *“When presented with a large array of affordable or free options, consumers can be mentally paralyzed by the worry that they aren’t making the most efficacious and fulfilling choice,”* (Schwartz, 2005). Spotify and other DSPs help alleviate the strain of choice by providing preset and often branded playlists fit for any mood or occasion. At the same time, smart speakers are a fast-growing piece of the music listening market. According to Music Ally, smart speaker sales grew 169% in 2018 with over 80 million units sold. The global market is expected to reach 200 million by 2019. Smart speakers are inherently functional given their hands-off approach. They provide an intimate space for an often-dissociated listener. *“Ethnomusicologists have told us, the functions of music can be described in almost exclusively social terms,”* (Frith, 2012). There are still unknown implications of how smart speakers will integrate with functional music—especially as it pertains to places of work and social gatherings.

Research approach: literature review

This research paper will first use historical context to evaluate and more specifically define what functional music is. Analysis of current economic strategies are you used to uncover truths about functional music as it stands now. Literature review of smart speakers and hypothetical future trends will be discussed in tandem with functional music. There is little doubt that smart speakers will play a substantial role in shaping music consumption, information sharing, and future online communities. This paper also hopes to link podcasts as a useful and purposeful tool that will enhance the experiences of functional music.

The purpose of this literature review is to examine functional music as it has changed and what current implications it has in the entertainment industry. The review of scholarly work takes precedents of modes of functional music as a “mood stabilizer”. This is not an all-inclusive review of functional music, rather, a specific overview of its integration in the current landscape. This literature review will comprise of the current industry contexts, a brief history of functional music, a market analysis of mood, and discussing smart speakers future effect on functional music. The structure of this paper will provide thematic narratives to help illuminate its review and will help demonstrate a creative understanding to the material. The very definition of functional music is still largely undefined or disagreed on in academic discourse—this paper will be offering its own insights and unique identifiers for functional music. The literature review will be limited due to its lack of empirical data, or formal systemic search.

The discourse of functional music as it disseminates in modern tools is growing and will require more in-depth research in the future. Overall this paper serves as a continuation of the academic dialogue surrounding functional music.

Industry context and points of research

Digital streaming has changed the way we find and hold on to music. More and more people “listen while”, listen while sleeping, while working out, while cooking dinner etc. This is not a new behavior; however streaming services are shaping these moments like never before. Further, Spotify has strategized its economic growth around controlling the narrative of users publicly displayed emotions and activities. Playlists more and more define our musical tastes and selections. Playlists do this while defining personal moments in users lives. Listen to Spotify’s “Chill Vibes” after a long day, play “Feel Good Dinner” for a casual and upbeat gathering of friends. More and more users are also listening to music while commuting or physically at work. Spotify’s “Workday: Pop” has nearly half a million followers all tuning into the same curated list presumably during work hours. Functional music delivered as mood/activity driven playlists are a sound track to our lives. The service economy of the music industry captured the monetary value of Jacques Attali’s words, “*nothing essential happens in the absence of noise,*” (Attali, 3, 1985). Spotify and other digital streamers have a vested interest in sonically impacting essentially every moment of a user’s day.

In 2018 Spotify surpassed one hundred million paid subscribers and has over two hundred million users in total. Spotify is replicating business strategies from the Muzak Corporation, while perfecting new forms of technical delivery (playlists). “*Spotify's obsession with mood and activity-based playlists has contributed to all music becoming more like Muzak, a brand that created, programmed, and licensed songs for retail stores throughout the twentieth century,*” (Pelly, 6, 2017). Spotify acts as an omniscient figurehead able to oversee and control the musical dialogue between them and their clients. Spotify is in the business of mood, “*the*

business of mood aims to abstract, quantify, and monetize mood and psychological capital,”
(Anderson, 832, 2015).

A panel of music industry experts attributed part of the success of the children’s hit, “Baby Shark”, to the increase of youth access to smart speakers. At their current pace, smart speakers are the fastest growing piece of tech since the introduction of smartphones. According to Forbes, smart speakers have a compound annual growth rate of 47.9%. The result of which will be more smart speakers in use than wearable tech. The biggest drivers of smart speaker adaptation are younger Gen-X women, parents, and families. Prices are lowering given more product entry to market, like Apple HomePod, Google’s Home Mini Speaker and more.

Musical products that hinge on mood management can be defined as functional music. What historical context can we apply to functional music and how does this context help define functional music as a mood stabilizer? What economic strategies in the music industry are in place that capitalize off mood management? How can smart (voice activated, connected) speakers capitalize off functional music listeners at work and at home?

A brief history of functional music

The historical timeline for functional music is, in many ways, a puzzle. Function serves many purposes and cannot be boxed into a single category. That being said, the metaphor of mirrors can illuminate some answers for us, “*undoubtedly, music is a play of mirrors in which every activity is reflected, defined, recorded, and distorted,*” (Attali, 5, 1985). It is in the reflected activity that the traditional footprint for functional music arises. Literally speaking, Attali may be referencing instruments ability to sonically reflect the movements of its player. Metaphorically, however, music mirrors the activities it has always accompanied.

“Functional music can be defined as music used principally to support and encourage some other primary activity, whether the production and consumption of goods and services or the reproduction of social and symbolic order in public spaces. While recognizing that all music has cultural and social functions, we use the term “functional” in this context to apply to music whose primary goals are utilitarian.” (Jones and Schumacher, 1992)

It is under this umbrella that Jones and Schumacher, in *Muzak: On Functional Music and Power*, provide a road map for deciphering functional music. Similar to the waves of feminism functional music evolves and disseminates in waves over time. For example, film scores are functional music and are a fairly recent musical invention. At first, pianos were placed in theaters and played live to accompany silent films. Eventually film scores would become pop giants in their own right. Composers like John Williams elevated the genre into something more than a lingering force in the background—scores were transformed into powerful narrative elements. In this light, film scores meet the criteria of ‘functional’. Film scores “support” and “encourage” the narrative while adding value to consumers. This paper, instead, would like to focus on functional

music as it relates to real world (not fictional) feelings, moods, and activities.

For many centuries' music was not a commodity. Throughout the Middle Ages musicians remained othered in society. Eventually musicians were accepted by the church and were commissioned to write on the church's behalf. Commissioned works would later become popular because of the patron, not composer. According to Attali, Opera became a spectacle for events of wealthy princes. This is one of the first popular examples of music elevating an event and in turn legitimizing itself. The 16th century is when the west begins to place value in music for its ability to emphasize external activity.

Meandering through a couple centuries of musical development we arrive at the piano in the parlor. For nearly a century the pianoforte would be welcomed as domestic objects in a wide array of American homes. By 1900 pianos in homes increased at five times the rate of the American population. Pianos were a centerpiece of the American home. They offered a domestic, personal, and private space for their owners to share in a social listening experience. It is when music penetrates domestic life that it finds a more intimate shared space with its listeners. Functionally, pianos became a gateway to leisure as well as an emotional outlet for their owners. In this light, functional music relies on a technical device (the piano) as well as a local source (the parlor) to create intimacy with the listener.

Music is integral to our experience in the home, it has become an emotional vehicle for leisure. Functional music finds a special home with the avant-garde visionary French composer, Erik Satie. Erik Satie was born in the Normandy region of France on May 17, 1866. More than twenty years later Satie is working as a café pianist, working on his first compositions in Paris. Inspired by Henri Matisse, who envisioned, "*art without subject matter, an art similar in function to a comfortable easy-chair,*" (2019) Satie experiment musique d'ameublement or

“furniture music” comes to fruition in 1920. This work was never performed nor published in Satie’s lifetime. *Tenture de cabinet préfectoral*, to be played in the wall lining the office, was one Satie’s underappreciated ideas. Furniture music is the first taste of integrating music directly into our sources of physical comfort. Furniture music is not about the piano in the parlor—Satie imagines a symbiotic relationship between physical space and music. Comfort (physical and emotional) are correlated to non-musical objects in the home. Here, functional music still relies on a local source, however, Satie has democratized both the technical device and the home as a source.

The 20th century is when functional music crosses the barriers of the home and enters the physical space of the laborer. Introducing the Muzak Corporation, founded in Cleveland, Ohio in 1934. For a monthly fee it offered customers access to three channels ranging from popular music to news. These customers ranged from factories, hotels, and bars. The industrial revolution called for innovation in the circulation of sound, therefore, recorded music was publicly transmitted through speakers. Muzak has the ability to impact the individual in a public space, “*muzak is at once personal and communal*,” (456, Radano, 1989). Unlike “furniture music”, muzak encourages labor and productivity. Muzak was known for its tested and proven ability to increase production of workers. Tunes produced by Muzak carried many factory workers through WWII. By the 1950s the Muzak Corporation grew and gained a powerful reputation for manipulating audience emotion. Their ‘Stimulus Progression Curve’ was a programmed playlist meant to moderate intervals of relaxation and stimuli. Muzak’s concepts became embedded in American working culture. In factories, muzak’s functional music enhanced labor practices. In hotels, bars, and retailers muzak blurred the sonic environment for worker and customer. It signifies “*individual*” and “*collective*” experience (456, Radano, 1989). Functional music

becomes a necessity to our everyday lives. In this way, muzak made functional music glaringly manipulative and glaringly public.

The Muzak Corporation created an inexorable link between functional music and brands. *“Products are no longer sold to us through homogenous market segments; they are sold with us—we chose the products we want to buy through brands that speak to us,” functional music, “plays a significant role in how brands are perceived and it has even become a brand in its own right,”* (Margeirsson, 16, 2011). Retail experiences are powerful drivers of emotional release. Often, customers seek shopping realtors to satisfy social needs as well as a material. Functional music offers tone to these spaces. Similar to driving up productivity in the factories, brand affiliated functional music drives up shopper interest. Similar to the operas of the 16th century these musical tastings can rise in legitimacy due to brand affiliation. *“The first retailers to successfully capitalize the idea of selling their 'soundtrack' to their customer base was the American underwear store, Victoria Secret... The store's first two volumes went double platinum, selling more than two million copies,”* (Margeirsson, 7, 2011). Victoria Secret was able to sonically transform the in-store customer experience to the outside listener. We begin to see functional music co-opted by brands while maintaining a structural grip on manipulating emotion. Functional music shapes our behaviors and helps define us as individuals. It is here, that brand identity is linked to functional music.

Public and private life have taken on a new meaning as digital infrastructures continue to be the most dominant social and economic force of the 21st century. Mood shapes our lives in public and in private. Over time, functional music has relied more and more on the successful ability to manage and even produce moods or feelings. Ignacio Siles and a team of researchers conducted a study in which they find, *“music is a fundamental component of the contemporary*

market of moods and emotions,” (Siles, 9, 2019). As functional music cycles through different reincarnations some features remain the same; there must always be a technical device to share the music (instrument, speaker, singer) and a local source (a space inhabited by listeners). Take, for example, the piano and the parlor. With the advance of digital streaming functional music still requires a technical device (smartphone, computer, smart speaker) but now the source has changed. The source is the playlist (inhabited by thousands, if not millions of users). Functional music now is much more reflective of Erik Satie’s vision of “furniture music”—always around in moments of comfort. Functional music also serves mass audiences unlike before given lack of a physical space yet maintaining the power of shared experience. At the same time, the deployment of functional music introduces an emotional dichotomy. Departing the home and finding sanctuary with the workforce functional music (a mood manager) drives labor just as much as leisure. Simon Frith talks of popular music and its natural quota to satisfy “*never no sound at all*” (Frith, 2012). He goes on to say, “*music is matter of brand and lifestyle,*” (Frith, 6, 2012). Mood playlists create an outlet for public displays of emotion. They are a visual and sonic aid for brand acceptance. Mood playlist can show a user happy while also endorsing Nike. Users of digital streamers like Spotify find comfort in the familiar as it accompanies their life. Brands, whether insidiously or candidly, join in on this journey. Mood playlists like muzak, “*take place alongside other familiar objects of our private lives,*” (Radano, 456, 1989). Mood, and the brands attached, are ever present for music listeners in private and public moments. The audiences of playlists create a veil of emotional support and awareness like never before. Functional music has surpassed individual mood management; it can regulate feelings for mass audiences regardless of location or the external activity. The playlist, is now as much technical device as it is a localized source of music.

Playlists have been described as genres, compilations, dynamic stations, and more. When purposed for mood stabilizing playlists are a powerful conductor physical location and a device much on their own. These locations (sources) can travel with the user creating a sound track for their lives. Playlists are devices that will live separately from traditional tools like smartphones and computers. Will playlist fill the walls of our homes one day? In 2018 playlists intent on delivering functional music are the most powerful tool in mapping out emotional well-being of a mass audience.

Given this brief history we learn that functional music must always serve an emotional driven purpose. As music transformed into recorded music functionality required at least one technical device as well as one localized source. Again, thinking of the piano and the parlor. Functional music found roots in the domestic leisurely activities of millions of Americans. The industrial revolution provided functional music with mass appeal and created a symbiotic relationship between labor and relaxation. The introduction of brands gives functional music God-like, or at the very least Instagram influencer levels, of confidence when approaching users in what can appear to be intimate spaces. Happy and sad, chill or concentrating, major label or indie-- functional music does not differentiate, instead it omnipotently assigns emotional value for its listeners and welcomes audiences regardless of location.

The market of mood

"Spotify loves 'chill' playlists: they're the purest distillation of its ambition to turn all music into emotional wallpaper," (Pelly, 5, 2017). Liz Pelly came at as a pessimistic critic of Spotify's business strategies—strategies that are eerily familiar to the Muzak Corporation. Pelly is adopting Paul Allen Anderson's analysis of the state and strategy of music streamers like Spotify and Pandora. Anderson's work *Neo-Muzak and the business of mood* remains relevant when discussing the economic strategies of digital service providers. *"While Muzak reigned (and operates still) as a workplace tool rather than a personal care product, neo-Muzak successors like Pandora, Spotify, and other digital streaming services have arrived to close the gap as personal care products for affect management and mood elevation,"* (Anderson, 811, 2015). Oddly enough, the Muzak Corporation was acquired to the tune of three hundred and five million by Mood Media Corporation in 2011. At the same time, Spotify adopted and innovated proven strategies from Muzak Corp. Spotify curates' playlists that encourage production/labor as well as mental well-being. Spotify and other digital streamers are able to capture large audiences based on perceived shared experience. Users of digital streamers must submit to public observance of mood and feeling. This public knowledge is an advantage to advertisers, *"Spotify offered advertisers the possibility of reaching users according to at least eight different activities and moods that are found in playlists..."* (Eriksson and Johansson, 77, 2017). Advertisers are able to target users based on their consumption patterns. Before these consumption patterns may have indicated strict musical evidence (genre, artists, albums etc)—consumption patterns of music, today, indicate a person's happiness more than their favorite sub-genre. This has led to strategic audio/visual overlays for advertisers and brands. More than half of Spotify's client base are freemium users, these mood/occasion playlists are powerful drivers of brand curiosity.

Functional music works in tandem for brands directly.

Functional music, mood and occasion specific playlists are also a brand on their own. In the upper left-hand corner of playlist cover art Spotify made playlists features its logo. “Mood Booster” has drawn one of the platforms largest online communities with over three million followers. Hidden among the soft orange, the palm trees, the happily floating balloons Spotify marks its territory—they are responsible for clients boosted mood. Spotify and other digitals streamers now rely on the given expectation that users are constantly willing to share their emotional states. “Mood Booster” on Spotify can be played at work as much as the home. The experience leading a person to press play is different but the results remain the same. According to a 2018 report from Nielsen, adults in the United States spend 70% of their day interacting with audio/visual media and further, *“nearly one-third of non-home listening also occurs at work, where consumers can multitask while they carry out their jobs,”* (Nielsen, 2019). Whether it is at work or at home adults are swiftly filling the moments of their day with audio/visuals.

Playlist culture offers music listeners the chance to “soundtrack their lives”. Deezer goes as far as incorporating “flow” onto their platform. A personalized, algorithmic based playlist that is coined as “your personal soundtrack”. A Deezer employee described this playlist as perfect for their lean back listener. “Flow” is meant to fill time that otherwise would have remained silent, or at least, music free. Of course, Deezer has all the popular mood and occasion specific playlists music listeners have come to adore across streaming platforms. “Flow” is a distinct feature separating Deezer from Spotify. “Flow” continuously adapts to the user, unlike Spotify’s “Discover Weekly” playlist. Furthermore, Deezer features “Flow” ahead of all other content on the homepage. Spotify’s homepage has up to five Spotify branded playlists listed before the “made for user” section. Spotify deploys its playlists as the cure for your mood, bad day at work,

first dinner with the in-laws; at the same time, Spotify pushes its own brand as essential to the music. In this way, Spotify has created the framework for the culture industry of music. *“The culture industry is responsible for the production of work for reproduction and mass consumption. It aims to influence our free time and control the way in which we perceive music and other cultural commodities,”* (Margeirsson, 7, 2011). Digital streaming providers success has been conditional to their ability to influence their users free time. Meanwhile, functional music is able to manipulate the moods of massive audiences. *“The culture industry arouses a feeling of well-being that the world is precisely in that order suggested by the culture industry, the substitute gratification which it prepares for human beings cheats them out of the same happiness which it deceitfully projects,”* (Adorno, 8, 1975). Knowingly or not, streaming services have created musical strongholds for their clients to complacently address emotional well-being. At the same time, functional music provides a shared space for listeners to openly address themselves. It is here that playlists find their true power. *“The ability to convincingly perform a normative positive mood at work and in social interactions is the baseline measure of high psychological capital. In this context, mood management is the quintessence of affective labor in the ever-expanding service economy,”*(Anderson, 815, 2015). On the commute to work, sitting within the confines of a cubicle, dinner with friends or family—each moment requires emotionally sourced musical accompaniment. Streaming services are concurrently sound tracking their clients lives while broadcasting it. Spotify upholds an image of being constantly up to date because it has successfully immersed itself into the life of its user.

The market of mood mirrors digitally collected spaces where all points of life deserve musical backing. Functional music redefines client experience as life experience. Digital streaming services will find continued success the more they invest in understanding user

intention. Functional music creates a sonically familiar atmosphere, *"it's aim is precisely to make one 'feel at home' whether in the office, factory, or airplane, "* (Jones and Schumacher, 1992). Functional music, mood and occasion driven playlists, serve as a point of location uniquely familiar to each music listener. Playlists achieve this while also being the device of delivery. Functional music now serves as piano and parlor, always available and conveniently a touch away. Streaming users currently access music largely through touch; via computer, smartphone or tablet for example. As smart speakers rise in popularity functional music must integrate voice activation as more seamless than touch. Smart speakers are bound for domestication; therefore, integration into labor specific locations can follow with ease. Functional music will again find sonic awareness and its home in speakers.

Intimate voice and smart speakers

Smart speakers are largely a household device. According to Nielsen, twenty four percent of United States households are residence to smart speakers. Ninety percent of smart speaker use is music streaming. Leading the way in the American market is the Amazon Echo, assisted by Alexa of course. Amazon has current control of the market but is expected to decline given more product entries to market. As a result, prices will lower. In this context, digital streaming providers have had to adjust and will continue to adapt to voice activated systems. Given today's understanding of functional music playlists operationally will have to be just as, if not more, intuitive to voice activation than to touch. This will challenge some streamers effective visual branding efforts. Spotify's visual branding, for example, is smartly present on all of their curated playlists. Will functional music result in a default listening experience doomed to circle powerful brands? Or will voice activation circumvent digital streamers efforts to homogenous user experience.

Do digital streaming providers evoke intimate voice through podcasts? So far, yes. While adopting mood management as a means to establish user loyalty (reflecting the Muzak Corporation) Spotify, as well as other streamers, are positioning podcasts as trustworthy intimate voices. Mirroring the social experience of radio, podcasts allow streaming users suspended moments in time free from musical accompaniment. Free from music but not sound. Instead, the listener is connected to individual voices. We live in "*a world of circulation in which music in daily life was inseparable from lived time,*" (Attali, 15, 1985). The modern digital landscape offers people an abundance of choice for any given moment. Podcasts, dispersed between functional music, promises for trusted entryway into the mind of the listener. Given the power of playlists, podcasts could be susceptible to mood manipulation much like music. At the same

time, voice activation calls for more intimate approaches for music distribution. Podcasters will offer valuable voice interactions to smart speaker experiences. For example, Michelle and Barack Obama's exclusive deal with Spotify can result in exclusive spoken interactions with clients. Streaming services voice-controlled brand will first take shape by their exclusive affiliations.

Groups interact with smart speakers just as much as the individual. Nielsen lists families among the early adopters of connected speakers. It has long been understood that music listening is often an indicator of a social experience. Again, functional music moves to manipulate the singular person as much as the group. In this light, mood/occasion specific playlists should adopt more social cues in order to work effectively with smart speakers. As a method of mood management, functional music temporarily delocalizes the listeners emotional awareness and substitutes it with its own sonic rhythm. *"As a technology of self, music has become crucial to the ways in which people organize memory, identity, their autonomy,"* (Frith, 7, 2012), functional music aims to subvert self-organization through mood manipulation. Streaming functional music through smart speakers, rather than other traditional web-connected devices, will result in more ubiquitous emotional experiences.

Podcasting, aforementioned as the biggest proponent of intimate voice, will help drive engagement of streaming audiences. Nielsen reports that fifty-one percent of US adults search related content while listening to audio. Digital streaming providers will be smart to integrate voice activated queries into to their playlists. Voice interaction has limitless potential to keep clients actively engaged longer. Cherie Hu recognizes this pivot for *"Netflix of audio"* in which, *"Spotify arguably demonstrates that it prioritizes cultural control and organizational efficiency as much as it professes wider artist empowerment,"* (Hu, Medium, 2019). This cultural control

provides Spotify with an effective means to develop and sponsor content in new and unknowing ways. Spotify's success is thanks in large part to their functional music engine. The exploitive nature of which makes music listening a much more complacent exercise. With this in mind, situating podcasts with functional music will make for smoother delivery of information. Smart speakers will continue to proliferate the household market, inevitably making them the most valuable resource for intimate interactions. Functional playlists, will no longer live absent of physical location, connected speakers will bring functional music back to its domestic roots. As Paul Allen Anderson puts it, "*welcome to the age of neo-Muzak. Whether at work, home, the mall, the gym, on the bus or in the car, web-connected subjects live and weave among an array of streaming platforms for algorithmic or curated musical moodscaapes and affective atmospheres,*" (Anderson, 811, 2015). The transmission of radio blurred the realities of public and private life. Further, the transmission of muzak sonically and emotionally blurred the experience of labor and leisure. The introduction of intimate voice will result in functional music's improved ability to identify user intention. Given new social listening procedures functional playlists will have greater impact on geographic targets. As soon as voice recognition catches up to voice command functional music will also have significant potential habituating to groups. In sum, related voice driven content adjoining powerful mood driven playlists will be the marker for success as the streaming era booms.

The smart speaker market will grow according to where its obvious functionality lies—the home. What implications are in store for smart speakers if they were to break into the labor sphere? To successfully integrate smart speakers in non-domestic spaces voice activation will have to learn more intuitive cues than it currently possesses. Functional playlists transpose, "*a sonic image of a familiar domestic world into a public space,*" (Radano, 453, 1989). Smart

speakers will likely be domestically familiar with the working class. There will be a natural integration of these listening devices in corporate spaces. One day, smart speakers may transform the retail experience for shopper and employee. A panelist at MIDEM in 2019 scoffed at the usability and approachability of smart speakers in work spaces. Perhaps, he envisioned a cacophony of sounds, of childlike “I wants”, of inconsistent mood; nothing conducive to productive labor. Instead, smart speakers will have close domestic ties which will have result in close emotional bonds. As smart speakers begin to burgeon in the market their implementation in spaces beyond the home should be considered.

Future contexts and results

Functional music has a complex history, only briefly overviewed in this paper. For the purposes of mood/occasion driven playlists functional music takes on the role of mood stabilizer. Its purposes are constantly adjusting the needs of the culture industry. Digital streaming providers have adopted mood stabilization as a source of capital from companies like the Muzak Corporation. These practices were publicly criticized due to sonic release through speakers in highly public spaces. Spotify and others remain unscathed by their practices due to headphone use. It is with the domestication of smart speakers that functional music will make a successful return to public observance.

It is clear that economic strategies laid out in 20th century will remain relevant as technology companies continue to waiver in their battle to be profitable. There is a clear need for digital streaming providers to seamlessly integrate multi-functional voice activated systems. Functional playlists will strongly rely on intimate voice to create lasting relationships with its listeners. Podcasters will serve as acoustic brands for streaming providers.

Conclusion

Imagine a solitary piano. It is located at the center of small, albeit busy, train station. Light filters through the windows, birds lightly pounce on the tiled floors, a homogenous wave of wheeled bags seems to surround you. The piano remains static in its location, at first glance, a visual homage to the past. Unsurprisingly, someone begins to play. The melodies and harmonies of Mozart and Bach begin to fill the air. Most people take little notice of when the player ends and the next beings. One piano, two players, and countless anonymous listeners. Sitting in the small, albeit busy, train station one may take little notice of the performers but the presence of the music cannot be masked. It emits ambience and an intrinsically calming tone into the air. As a traveler in pursuit of the next location the music can act as a reprieve from the dense pulsating of everyday noises. In this moment of travelling, the train station is a substitute for something much more comfortable and familiar. Smart speakers will one day offer us a similar experience to the piano, emitting functional music that will all once be comfortable. Familiar.

Reference List

Levinson, Martin H. *ETC: A Review of General Semantics* 62, no. 2 (2005): 217-18.
<http://www.jstor.org/stable/42580180>.

<https://musically.com/2019/06/04/smart-speakers-metabait-antitrust-discovery/>

Clayton, Martin, Trevor Herbert, and Richard Middleton. *The Cultural Study of Music: A Critical Introduction*. New York: Routledge, 2012.

<http://catalog.berklee.edu:2067/login.aspx?direct=true&db=rft&AN=A745819&site=eds-live>.

Firmansah Firmansah. 2018. "Noise: The Political Economy of Music (Author: Jacques Attali, 1977, 1985, 2009, 2011)." *International Journal of Creative and Arts Studies*, no. 1: 73.
doi:10.24821/ijcas.v5i1.2217.

<https://thebaffler.com/salvos/the-problem-with-muzak-pelly>

Anderson, Paul Allen. 2015. "Neo-Muzak and the Business of Mood." *Critical Inquiry* 41 (4): 811–40.

<http://catalog.berklee.edu:2067/login.aspx?direct=true&db=rft&AN=A1297318&site=eds-live>.

<https://www.forbes.com/sites/johnkoetsier/2018/05/29/smart-speaker-users-growing-48-annually-will-outnumber-wearable-tech-users-this-year/#5f23159e5dde>

Jones, Simon & G. Schumacher, Thomas. (1992). Muzak: On Functional Music and Power. *Critical Studies in Media Communication*. 9. 156-169. 10.1080/15295039209366822.

<https://www.americanheritage.com/piano-parlor>

Ries, John Neil. 2019. "Erik Satie." *Salem Press Biographical Encyclopedia*.

<http://catalog.berklee.edu:2067/login.aspx?direct=true&db=ers&AN=88801541&site=eds-live>.

Radano, Ronald M. "Interpreting Muzak: Speculations on Musical Experience in Everyday Life." *American Music* 7, no. 4 (1989): 448-60. doi:10.2307/3051915.

Margeirsson, B. B. (2011). *Music in consumerspace: the commercialization of background music and its affect on consumption*. (B. Mus.), Listaháskóli Islands, Reykjavik.

Siles, Ignacio, Andrés Segura-Castillo, Mónica Sancho, and Ricardo Solís-Quesada. "Genres as Social Affect: Cultivating Moods and Emotions through Playlists on Spotify." *Social Media + Society*, (April 2019). doi:10.1177/2056305119847514.

<https://www.wsj.com/articles/SB10001424052748703784004576220473535657098>

Eriksson, Maria, and Anna Johansson. ““Keep Smiling!” : Time, Functionality and Intimacy in Spotify"s Featured Playlists’. *Cultural Analysis*, vol. 16, 2017, <http://urn.kb.se/resolve?urn=urn:nbn:se:umu:diva-148441>.

Copyright © 2019 The Nielsen Company (US), LLC. All Rights Reserved. 2

Theodor W. Adorno, and Anson G. Rabinbach. 1975. “Culture Industry Reconsidered.” *New German Critique*, no. 6: 12. doi:10.2307/487650.

<https://www.lexico.com/en/definition/mood>

<https://techcrunch.com/2018/12/20/fading-echo/>

<https://www.neowin.net/news/spotify-social-listening-will-let-friends-enjoy-music-together-from-their-own-devices>

<https://medium.com/@cheriehu42/why-spotify-is-not-a-music-company-5254ddbda83>