Finding a path through the Juke Box
The Playlist Tutorial

Ben Fields, Paul Lamere
ISMIR 2010

"I still maintain that music is the best way of getting the self-expression job done."

Nick Hornby

Overview

- Introduction
- Brief History of playlists
- Aspects of a good playlist
- Automatic generation of playlists
- Survey of automatic playlisters
- Evaluating playlists
- An evaluation of various playlisting services
- The future of playlisting

Goals

- Understand where and why playlists are important
- Understand current and past methods of playlist construction
- Understand the whys and hows of various evaluation methods

Introduction

What is a playlist?

- mixtape
- prerecorded DJ set/mix CD
- live DJ set (typically *mixed*)
- radioshow logs
- an album
- functional music (eg. Muzak)
- any ordered list of songs?

What is a playlist?

we define a playlist as a set of **songs** meant to be **listened** to as a group, usually with an explicit **order**

Why is playlisting important?

- Ultimately, music is consumed through listening
- An awareness of this act of listening is critical to successful MIR application
- The playlist is a formalization of this listening process
- Playlists have a traditional revenue model for artists and labels (e.g. radio)

Brief History of Playlists

Mixed Concert Programs

- Marks the beginnings international combinations of music from multiple composers
- Begins circa 1850 in London
- The idea of a set of music being curated begins to form

From miscellany to homogeneity in concert programming
William Weber

Early Broadcast Media

- moving the ethos of the earlier period onto the radio
- biggest changes are technology
  - broadcast = larger simultaneous audience
  - phonograph brings recorded music
- initial broadcasts (eg. 1906 - Fessenden) as publicity stunts
- first continuous broadcast 1920 - Frank Conrad

The slow pace of rapid technological change: Gradualism and punctuation in technological change
Daniel A. Levinthal

Rock On the Radio

- radio as a medium begins to push certain genres, especially rock and roll and r ‘n’ b
- playlist first used to describe (unordered) sets of songs
- personality driven
  - John Peel
  - Casey Kasem

Last Night A DJ Saved My Life; The history of the disc jockey
Bill Brewster and Frank Broughton

Finding an alternative: Music programming in US college radio
Tim Wall

Disco & Hip-Hop
emergence of the club DJ

- DJ as Disco nightclubs, with a mixer and two turntables, saw the birth of the idea of **continuous mixing**
- DJs wanted dancers to not notice song transitions, and techniques such as **beat matching** and **phrase alignment** were pioneered
- Hip-Hop saw this idea pushed further, as DJs became live remixers, turning the turntable into an instrument
- At the same time, club DJs started to become the top billing over live acts, the curator becoming more of a draw than the artist

Last Night A DJ Saved My Life; The history of the disc jockey
Bill Brewster and Frank Broughton

The Playlist Goes Personal

- The emergence of portable audio devices drives the popularity of cassette tapes
- This in turn leads to reordering and combining of disparate material into *mixtapes*
- Mixtapes themselves are traded and distributed socially, providing a means for recommendation and discovery
- In hip-hop, mixtapes served as the first recordings of new DJs featuring novel mixes and leading to current phenomenon of Mix [CD|set|tape] (now on CD or other digital media)

Investigating the Culture of Mobile Listening: From Walkman to iPod
Michael Bull

Now With Internet

- The Web's increase in popularity and MP3 audio compression allow for practical sharing of music of the Internet
- This brings the mixtape for physical sharing to non-place sharing.
- Streaming-over-internet radio emerges
- Playlists on the cloud: play.me, spotify, etc.

Remediating radio: Audio streaming, music recommendation and the discourse of radioness
Ariana Moscote Freire

Aspects of a good playlist

Aspects of a good Playlist

To me, making a tape is like writing a letter — there's a lot of erasing and rethinking and starting again. A good compilation tape, like breaking up, is hard to do. You've got to kick off with a corker, to hold the attention (...), and then you've got to up it a notch, or cool it a notch, and you can't have white music and black music together, unless the white music sounds like black music, and you can't have two tracks by the same artist side by side, unless you've done the whole thing in pairs and...oh, there are loads of rules. - Nick Hornby, *High Fidelity*

Factors affecting a good playlist

- The **songs** in the playlist - including the listener's familiarity with and preference for the songs
- The level of **variety** and **coherence** in a playlist
- The **order** of the songs:
  - The song **transitions**
  - Overall playlist **structure**.
- Other factors: **serendipity**, **freshness**, '**coolness**',
- The **Context**

Learning Preferences for Music Playlists
A.M. de Mooij and W.F.J. Verhaegh

Factors affecting a good playlist

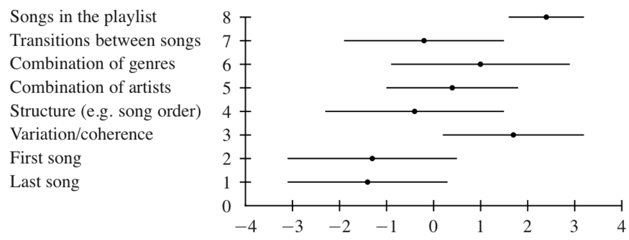


Figure 1: Importance of various factors in creating a playlist.

Survey with 14 participants

Factors affecting preference

- **Musical taste** - long term slowly evolving commitment to a genre
- Recent listening **history**
- **Mood** or state of mind
- The **context**:
  listening, driving, studying,
  working, exercising, etc.
- The **Familiarity**
  - People sometimes prefer to listen to the familiar songs that they like less than non-familiar songs
  - Familiarity significantly predicts choice when controlling for the effects of liking, regret, and 'coolness'

I Want It Even Though I Do Not Like It: Preference for Familiar but Less Liked Music
Morgan K. Ward, Joseph K. Goodman, Julie R. Irwin

Coherence
Organizing principals for mix help requests

- Artist / Genre / Style
- Song Similarity
- Event or activity
- Romance
- Message or story
- Mood
- Challenge or puzzle
- Orchestration
- Characteristic of the mix recipient
- Cultural References

'More of an Art than a Science': Supporting the Creation of Playlists and Mixes
Sally Jo Cunningham, David Bainbridge, Annette Falconer

"People have gotten used to listening to songs in the order they want, and they'll want to continue to do so even if they can't get the individual songs from file-trading programs."

Phil Leigh

Ordering Principals

- Bucket of similars, genre
- Acoustic attributes such as tempo, loudness, danceability
- Social attributes such popularity, 'hotness'
- Mood attributes ('sad' to 'happy')
- Theme / Lyrics
- Alphabetical
- Chronological
- Random
- Song transitions
- Novelty orderings

Novelty ordering

```
 0   We Wish You A Merry Christmas - Weezer
 1   Stranger Things Have Happened - Foo Fighters
 2   Dude We're Finally Landing - Rivers Cuomo
 3   Gotta Be Somebody's Blues - Jimmy Eat World
 4   Someday You Will Be Loved - Death Cab For Cutie
 5   Dancing In The Moonlight - The Smashing Pumpkins
 6   Take The Long Way Round - Teenage Fanclub
 7   Don't Make Me Prove It - Veruca Salt
 8   The Sacred And Profane - Smashing Pumpkins, The
 9   Everything Is Alright - Motion City Soundtrack
10   Trains, brains & rain - The Flaming Lips
11   No One Needs To Know - Ozma
12   What Is Your Secret - Nada Surf
13   The Spark That Bled - Flaming Lips, The
14   Defending The Faith - Nerf Herder
```

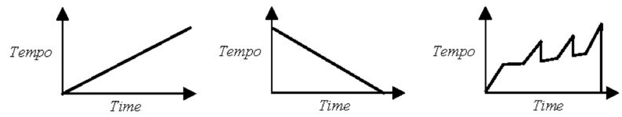
Where song order rules
The Dance DJ

- For the Dance DJ - song order and transitions are especially important
- Primary goal: make people dance
- How?
  - Selecting
    - tracks that mix well
    - takes the audience on a journey
    - audience feedback is important
  - Mixing
    - seamless song transitions

Is the DJ an Artist?
Is a mixset a piece of art?

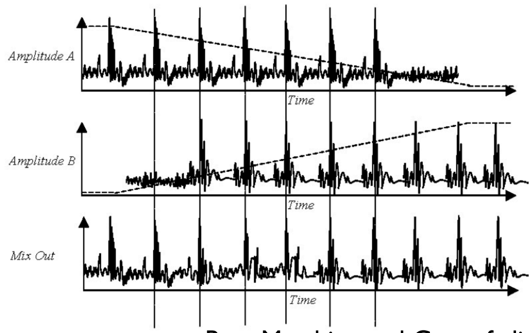
By BRENT SILBY

Tempo Trajectories



Warmup Cool down Nightclub

Coherence
Song to Song



Beat Matching and Cross-fading

Don't underestimate the power of the shuffle

each randomly-sequenced track like an aural postcard

Serendipity of the shuffle

Finding meaningful experience in chance encounters

- Serendipity can improve the listening experience
- Choosing songs randomly from a personal collection can yield serendipitous listening
- Drawing from too large, or too small of a collection reduces serendipity

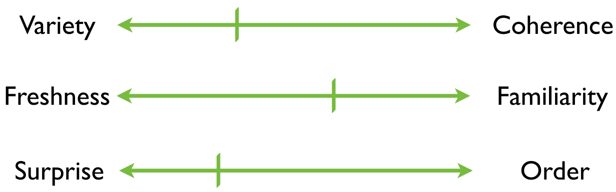
People like shuffle play

		content organisation		
		constrained	unconstrained	
preferred listening	shuffle	22	69	91
	both	4	4	8
	sequential	13	1	14
		39	74	113

Table 1. Preferred listening mode (shuffle or sequential) and organisation of music content (constrained or unconstrained)

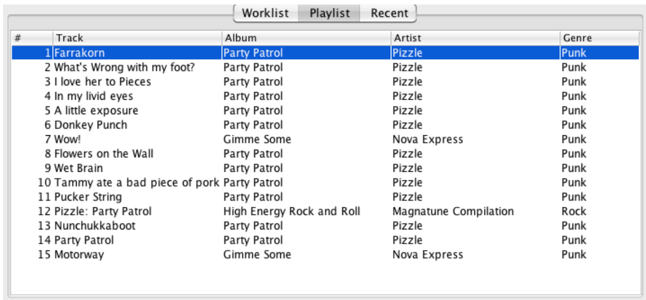
People shuffle genres, albums and playlists

Playlist tradeoffs



Different listeners have different optimal settings
Mood and context can affect optimal settings

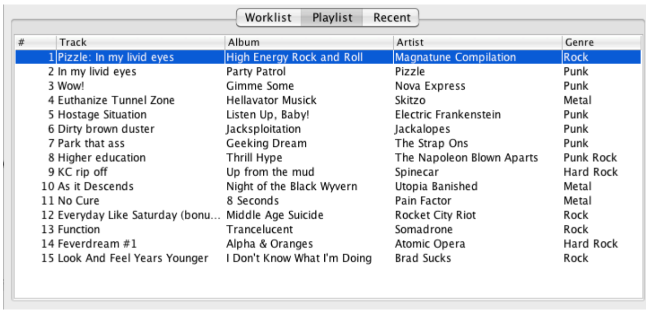
Playlist Variety
A good playlist is not a bag of similar tracks



Worklist | Playlist | Recent

#	Track	Album	Artist	Genre
1	Farrakorn	Party Patrol	Pizzle	Punk
2	What's Wrong with my foot?	Party Patrol	Pizzle	Punk
3	I love her to Pieces	Party Patrol	Pizzle	Punk
4	In my livid eyes	Party Patrol	Pizzle	Punk
5	A little exposure	Party Patrol	Pizzle	Punk
6	Donkey Punch	Party Patrol	Pizzle	Punk
7	Wow!	Gimme Some	Nova Express	Punk
8	Flowers on the Wall	Party Patrol	Pizzle	Punk
9	Wet Brain	Party Patrol	Pizzle	Punk
10	Tammy ate a bad piece of pork	Party Patrol	Pizzle	Punk
11	Pucker String	Party Patrol	Pizzle	Punk
12	Pizzle: Party Patrol	High Energy Rock and Roll	Magnatune Compilation	Rock
13	Nunchukkaboot	Party Patrol	Pizzle	Punk
14	Party Patrol	Party Patrol	Pizzle	Punk
15	Motorway	Gimme Some	Nova Express	Punk

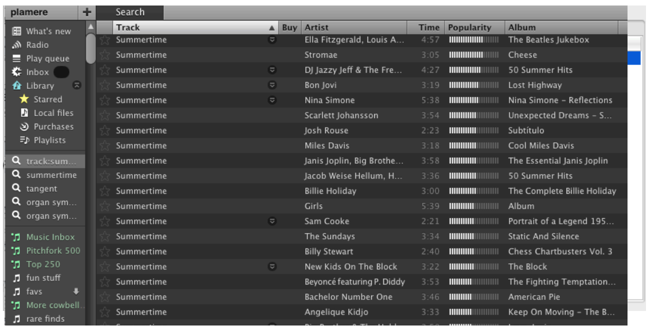
Playlist Variety
A good playlist is not a bag of similar tracks



Worklist | Playlist | Recent

#	Track	Album	Artist	Genre
1	Pizzle: In my livid eyes	High Energy Rock and Roll	Magnatune Compilation	Rock
2	In my livid eyes	Party Patrol	Pizzle	Punk
3	Wow!	Gimme Some	Nova Express	Punk
4	Euthanize Tunnel Zone	Hellavator Musick	Skitzo	Metal
5	Hostage Situation	Listen Up, Baby!	Electric Frankenstein	Punk
6	Dirty brown duster	Jacksploitation	Jackalopes	Punk
7	Park that ass	Geeking Dream	The Strap Ons	Punk
8	Higher education	Thrill Hype	The Napoleon Blown Aparts	Punk Rock
9	KC rip off	Up from the mud	Spinecar	Hard Rock
10	As it Descends	Night of the Black Wyvern	Utopia Banished	Metal
11	No Cure	8 Seconds	Pain Factor	Metal
12	Everyday Like Saturday (bonu...	Middle Age Suicide	Rocket City Riot	Rock
13	Function	Trancelucent	Somadrone	Rock
14	Feverdream #1	Alpha & Oranges	Atomic Opera	Hard Rock
15	Look And Feel Years Younger	I Don't Know What I'm Doing	Brad Sucks	Rock

Playlist Variety
A good playlist is not a bag of similar tracks



Track	Buy	Artist	Time	Popularity	Album
Summertime		Ella Fitzgerald, Louis A...	4:57		The Beatles Jukebox
Summertime		Stromae	3:05		Cheese
Summertime		DJ Jazzy Jeff & The Fre...	4:27		50 Summer Hits
Summertime		Bon Jovi	3:19		Lost Highway
Summertime		Nina Simone	5:38		Nina Simone – Reflections
Summertime		Scarlett Johansson	3:54		Unexpected Dreams – S...
Summertime		Josh Rouse	2:23		Subtítulo
Summertime		Miles Davis	3:18		Cool Miles Davis
Summertime		Janis Joplin, Big Brothe...	3:58		The Essential Janis Joplin
Summertime		Jacob Weise Hellum, H...	3:36		50 Summer Hits
Summertime		Billie Holiday	3:00		The Complete Billie Holiday
Summertime		Girls	5:39		Album
Summertime		Sam Cooke	2:21		Portrait of a Legend 195...
Summertime		The Sundays	3:34		Static And Silence
Summertime		Billy Stewart	2:40		Chess Chartbusters Vol. 3
Summertime		New Kids On The Block	3:22		The Block
Summertime		Beyoncé featuring P. Diddy	3:53		The Fighting Temptation...
Summertime		Bachelor Number One	3:46		American Pie
Summertime		Angelique Kidjo	3:33		Keep On Moving – The B...

Playlisting is not Recommendation

Recommendation	**Playlist**
Primarily for music discovery	Primarily for music listening
Minimize familiar artists	Familiar artists in abundance
Order not important	Order can be critical
Limited Context (shopping)	Rich contexts - party, jogging, working, gifts

However, playlists may be better vector for music discovery than traditional recommendation

Playlisting nuts and bolts
formats and rules

Playlist formats

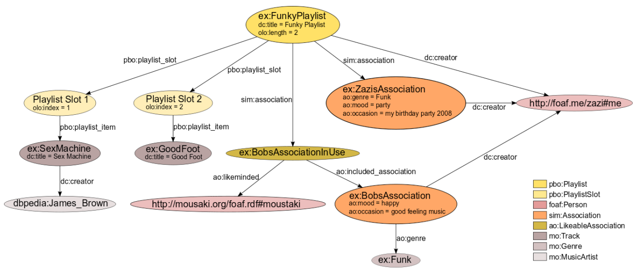
- Lots of formats - Some notable examples:
  - M3U - simple list of files - one per line
  - XSPF - 'spiff' - XML based format
  - The Playback Ontology
- Resources:
  - http://microformats.org/wiki/audio-info-formats
  - http://lizzy.sourceforge.net/docs/formats.html
  - http://gonze.com/playlists/playlist-format-survey.html

Example XSPF

```xml
<?xml version="1.0" encoding="UTF-8"?>
<playlist version="1" xmlns="http://xspf.org/ns/0/">
    <trackList>
        <track>
            <location>http://example.com/song_1.mp3</location>
            <creator>Led Zeppelin</creator>
            <album>Houses of the Holy</album>
            <title>No Quarter</title>
            <annotation>I love this song</annotation>
            <duration>271066</duration>
            <image>http://images.amazon.com/images/P/B000002J0B.jpg</image>
            <info>http://example.com</info>
        </track>
       <track>
            <location>http://example.com/song_1.mp3</location>
            <creator>Led Zeppelin</creator>
            <album>ii</album>
            <title>No Quarter</title>
            <annotation>This one too</annotation>
            <duration>271066</duration>
            <image>http://images.amazon.com/images/P/B000002J0B.jpg</image>
            <info>http://example.com</info>
        </track>
    </trackList>
</playlist>
```


The Playback Ontology

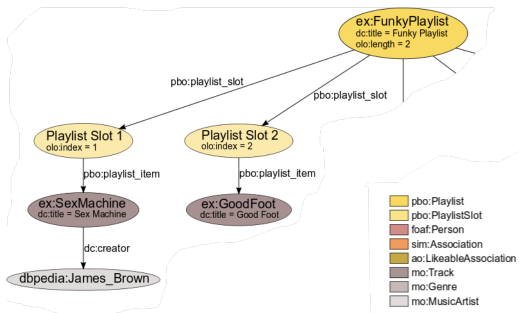
The *Play Back Ontology* provides basic concepts and properties for describing concepts that are related to the *play back domain*, e.g. a playlist,play back and skip counter, on/ for the Semantic Web.



http://smiy.sourceforge.net/pbo/spec/playbackontology.html http://smiy.wordpress.com/2010/07/27/the-play-back-ontology/

The Playback Ontology

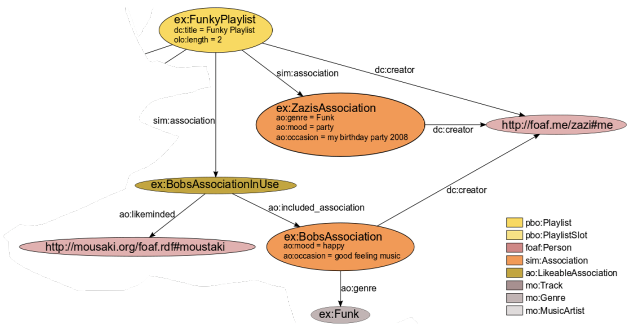
Modeling items in the playlist by extending the ordered list ontology



http://smiy.sourceforge.net/pbo/spec/playbackontology.html http://smiy.wordpress.com/2010/07/27/the-play-back-ontology/

The Playback Ontology

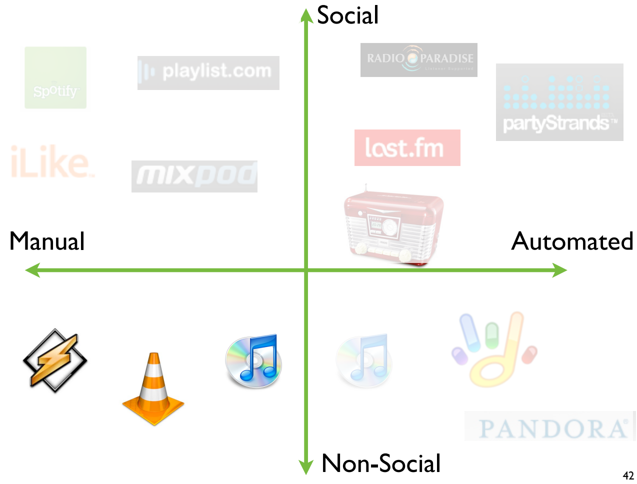
Expressing similarity and creation provenance



http://smiy.sourceforge.net/pbo/spec/playbackontology.html http://smiy.wordpress.com/2010/07/27/the-play-back-ontology/

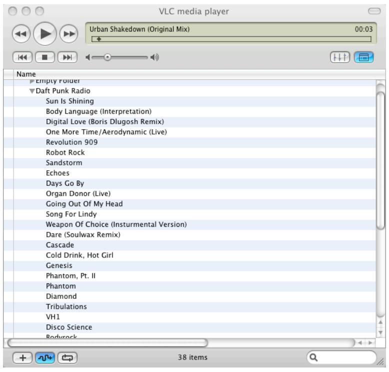
Survey of playlisting systems and tools

41



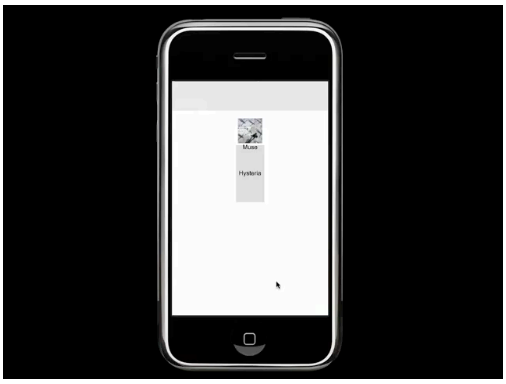
42

Manual Non-Social



43

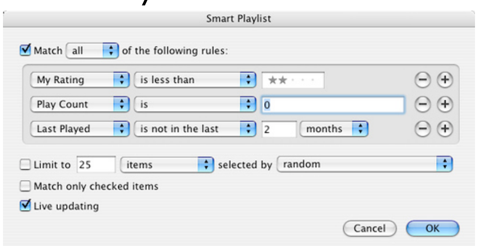
Rush: Repeated Recommendations on Mobile Devices



Rush: Repeated Recommendations on Mobile Devices
Dominikus Baur, Sebastian Boring, Andreas Butz

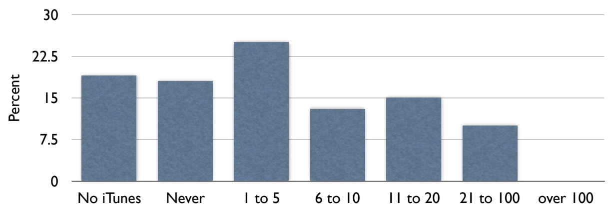
44

Playlist creation tools



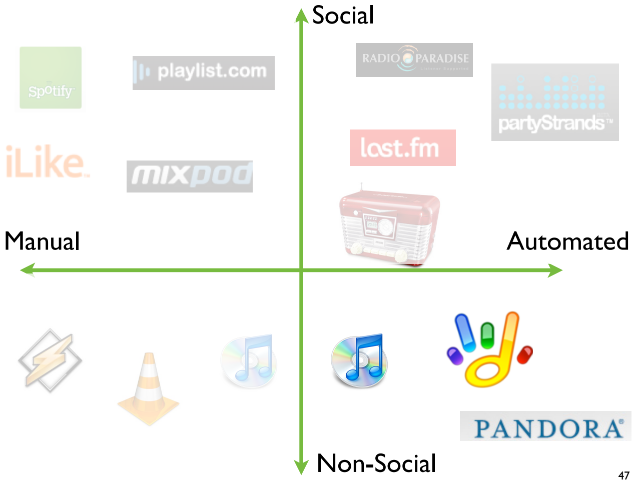
45

Do people use Smart Playlists?

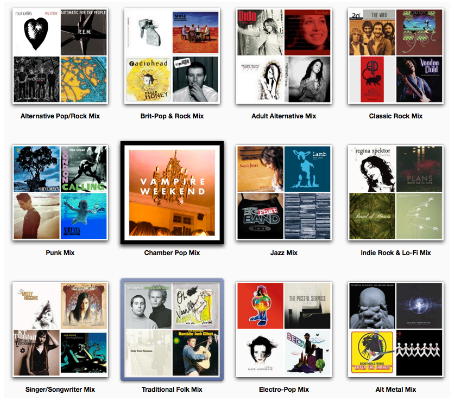


Informal poll with 162 respondents

46



Automated Non-Social



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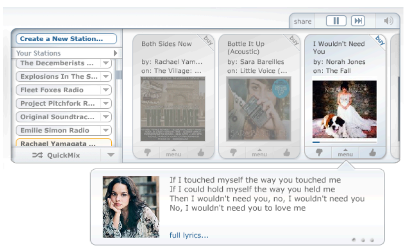

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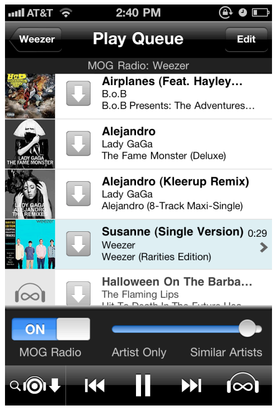
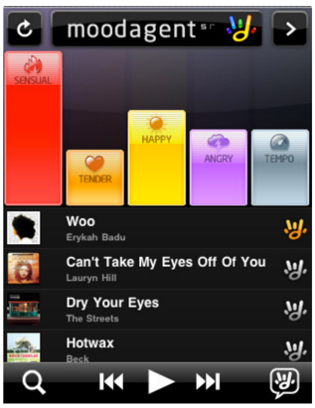


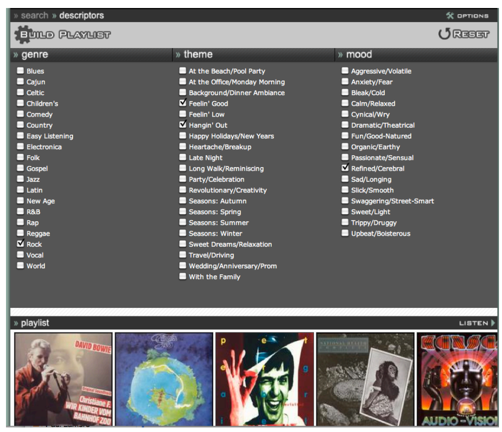
MOG

Mood Agent

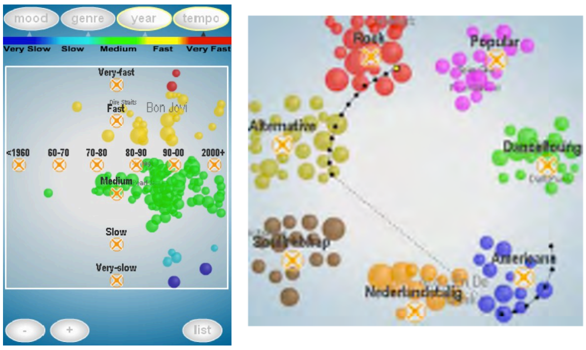


- Use sliders to set levels of 5 'moods':
  - Sensual
  - Tender
  - Happy
  - Angry
  - Tempo

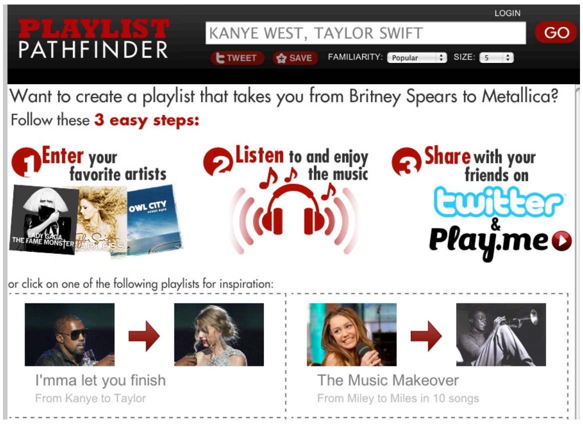
AMG tapestry

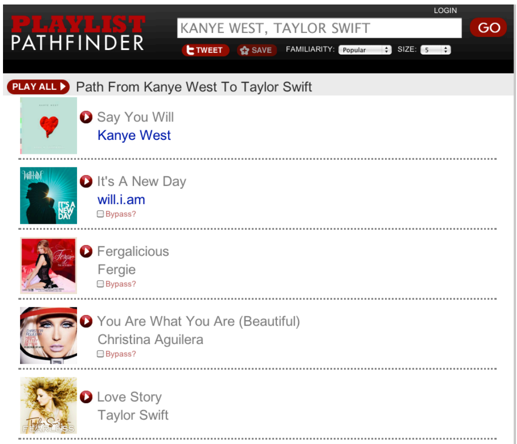


Visual Playlist Generation on the Artist Map



Visual Playlist Generation on the Artist Map
Van Gulick, Vignoli

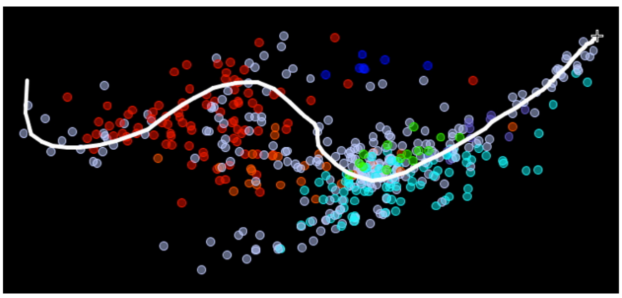




GeoMuzik

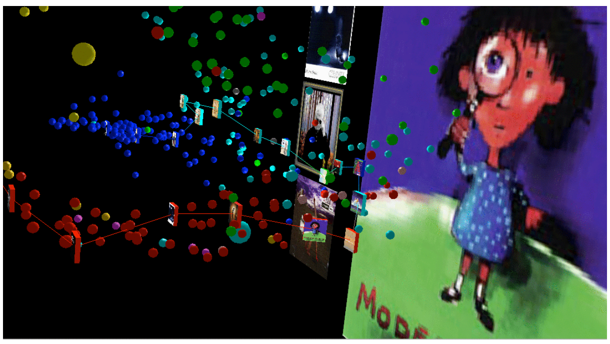
GeoMuzik: A geographic interface for large music collections: Òscar Celma, Marcelo Nunes

Using visualizations to build playlists



MusicBox: Mapping and visualizing music collections
Anita Lillie's Masters Thesis at the MIT Media Lab

Search Inside the Music

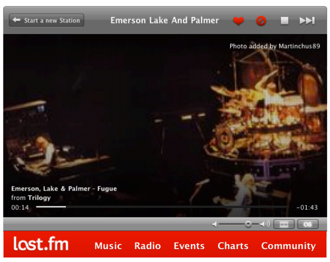


Using 3D Visualizations to explore and discover music.
Paul Lamere and Doug Eck

Automated Social

Automated Social

Last.fm



Automated Social

DMCA Radio

US rules for Internet streaming radio

- In a single **3 hour period**:
  - No more than **three songs** from the same recording
  - No more than **two songs in a row**, from the same recording
  - No more than **four songs** from the same artist or anthology
  - No more than **three songs in a row** from the same artist or anthology

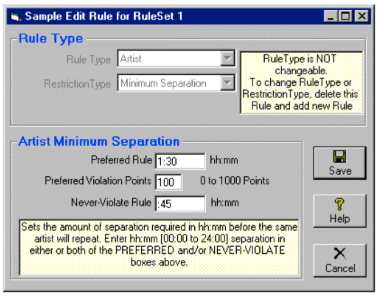
Note that there are no explicit rules that limit skipping

Terrestrial Radio Programming

Radio station programming rules

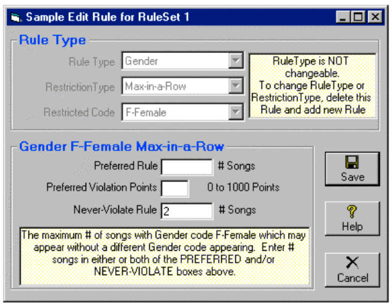
- Divide the day into a set of 5 (typically) 'dayparts'.: Mid-6A, 6A-10A, 10A-3P, 3P-7P, and 7P-12Mid
- For each daypart:
  - Gender, Tempo, Intensity, Mood, Style controls
  - Artist separation controls [global and individual artist]
  - Prior-day horizontal title separation
  - Artist blocks [multiple songs in-a-row by same artist]
  - "Never-Violate" and "Preferred" rules
  - Hour circulation rules

Automated Radio Programming



Natural Broadcast Systems
Reliable, High Quality Broadcast Management Software At Prices That Make Sense!

Automated Radio Programming



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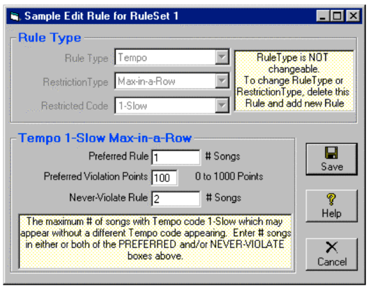

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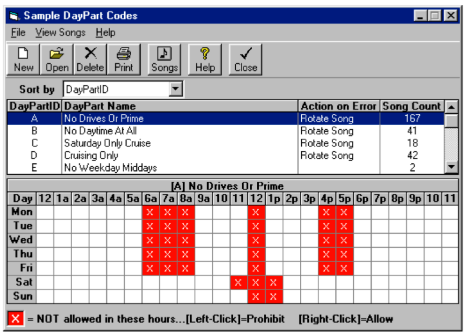
Reliable, High Quality Broadcast Management Software At Prices That Make Sense!

Automated Radio Programming

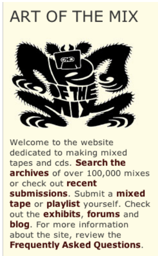


Natural Broadcast Systems
Reliable, High Quality Broadcast Management Software At Prices That Make Sense!

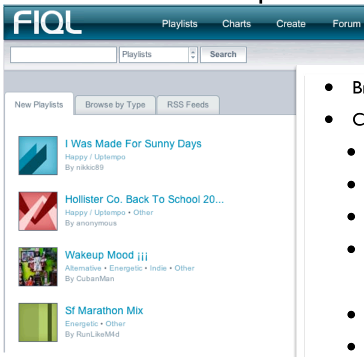
art of the mix

- Hand made playlists
- Mix art
- Web services
- Pre-crawled data at:

http://labrosa.ee.columbia.edu/projects/musicsim/aotm.html

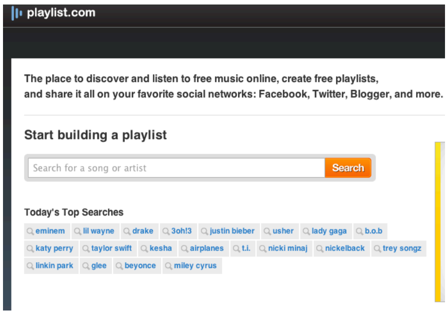


fiql.com



- Browse / search for playlists
- Create a playlist:
  - Search for artist / songs
  - Add songs to a playlist
  - Re-order the playlist
  - Describe the playlist:
    - title, description, tags
  - Decorate the playlist
  - Publish the playlist

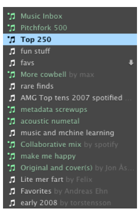
Playlist.com

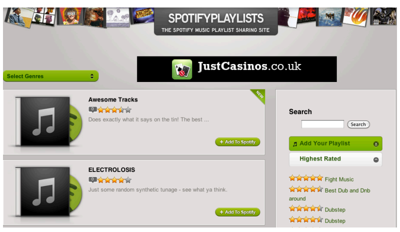


mixpod

Spotify

- Sharable playlists
- Collaborative playlists
- Many 3rd party playlist sites





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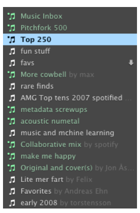

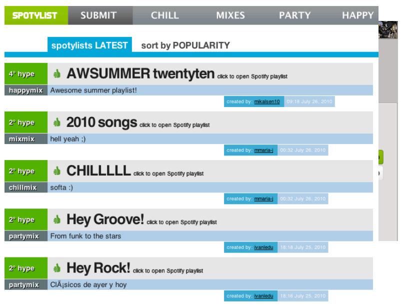

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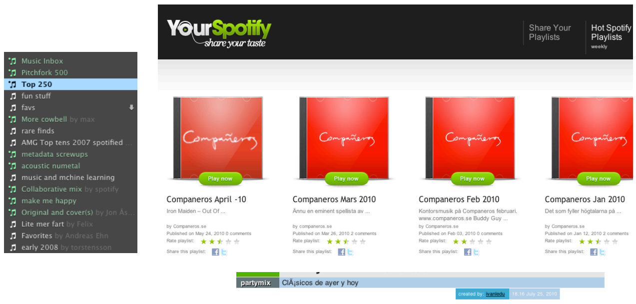
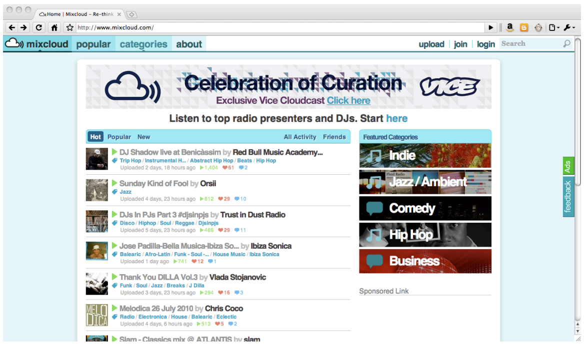


Mix Enablers

mixcloud



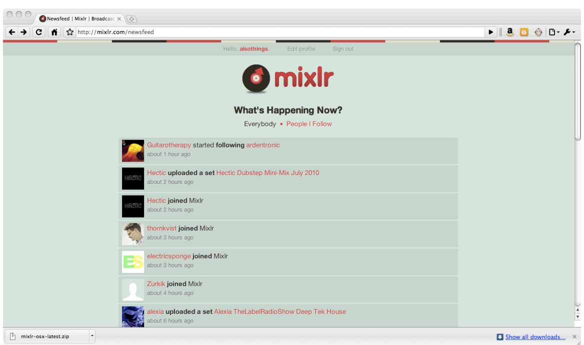
Mix Enablers

mixcloud

- Free social networking platform organized around the exchange of long form audio, principally [dance] music
- Provides a means for DJs (aspiring and professional) to connect with the audience and into the Web of Things

Mix Enablers

mixlr



Mix Enablers

mixlr

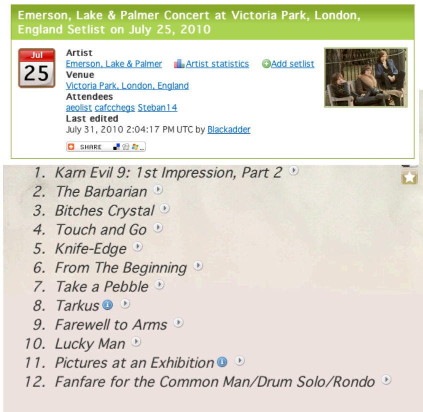
- focused on adding social features to centralized multicasting
- supports live and recorded (mixed and unmixed) streams
- social connectivity is web-based, broadcaster is a native application
- native app provides integration with common DJ tools

setlist.fm

A wiki for concert setlists

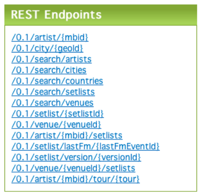
73

setlist.fm



A wiki for concert setlists

They have an API!



73

The Playlisting Dead pool

74

research systems

Human-Facilitating Systems

Personal Radio

- An early collaborative filtering system
- Users rated songs directly
- Playlists are built by finding similar (via Pearson's correlation coefficient) users
- Playlists can, once built, be streamed, named, shared and **modified**
- Order is either random or user defined

Smart radio: Building music radio on the fly
Conor Hayes and Pádraig Cunningham

77

Personal Radio

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Collaborative Choice

A public voting system

Jukola: democratic music choice in a public space
K. O'Hara, M. Lipson, M. Jansen, A. Unger, H. Jeffries, and P. Macer

Collaborative Choice

Decentralized supply

Jukola: democratic music choice in a public space
K. O'Hara, M. Lipson, M. Jansen, A. Unger, H. Jeffries, and P. Macer

Playlist Sharing

- Music should help convey status information and implicit presence
- Music should help build interpersonal relationships
- A good individual listening experience should be supported
- Support smooth continuous use

Social playlist: enabling touch points and enriching ongoing relationships through collaborative mobile music listening
KuanTing Liu and Roger Andersson Reimer

Playlist Sharing

1. Members associate music from their personal library to their activities and locations
2. For each new song, the system picks a random user and a song from that user's current state
3. Music is streamed to each mobile device
4. The device displays the current song and which user assigned it

Social playlist: enabling touch points and enriching ongoing relationships through collaborative mobile music listening
KuanTing Liu and Roger Andersson Reimer

Field Tested:

- Music should help convey status information and implicit presence
- Music should help build interpersonal relationships
- A good individual listening experience should be supported
- Support smooth continuous use

Social playlist: enabling touch points and enriching ongoing relationships through collaborative mobile music listening
KuanTing Liu and Roger Andersson Reimer

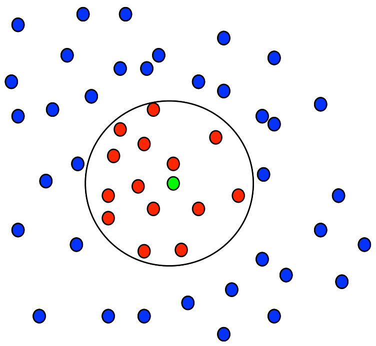
Implications

- Smooth integration with individual music listening to encourage continuous use
- Allow flexibility and cues to support self- expression and enable touch points
- Support ongoing relationships
- Counterbalance experiences of bad songs and misinterpretations

Social playlist: enabling touch points and enriching ongoing relationships through collaborative mobile music listening
KuanTing Liu and Roger Andersson Reimer

Fully Automatic Systems

Nearest Neighbors



Pure Content

- Uses MFCCs and finds *N* nearest neighbors
- Forms a graph with the all songs weighted by distance
- Playlist is created by finding the shortest weighted path covering *N* songs

Content-Based Playlist Generation: Exploratory Experiments
Beth Logan

Pure Content

Relevance	Average nr. of relevant songs in playlist		
	Size 5	Size 10	Size 20
Same Genre	3.46	6.60	12.6
Same Artist	1.34	2.07	3.01
Same Album	1.11	1.63	2.21

Relevance	Scheme	Average nr. of relevant songs in playlist		
		Size 5	Size 10	Size 20
Same Genre	Trajectory,1	3.26	6.13	10.75
Same Artist		1.08	1.43	1.68
Same Album		0.89	1.11	1.22
Same Genre	Trajectory,2	3.33	6.37	12.08
Same Artist		1.23	1.89	2.73
Same Album		1.01	1.49	2.00
Same Genre	Feedback	3.40	6.54	12.46
Same Artist		1.27	1.96	2.83
Same Album		1.05	1.54	2.07

Content-Based Playlist Generation: Exploratory Experiments
Beth Logan

Metadata Models

Metadata Field	Example Values	Number of Values
Genre	Jazz, Reggae, Hip-Hop	30
Subgenre	Heavy Metal, I'm So Sad and Spaced Out	572
Style	East Coast Rap, Gangsta Rap, West Coast Rap	890
Mood	Dreamy, Fun, Angry	21
Rhythm Type	Straight, Swing, Disco	10
Rhythm Description	Frenetic, Funky, Lazy	13
Vocal Code	Instrumental, Male, Female, Duet	6

- Use Gaussian Process Regression to create playlists based on seed tracks
- Using Kernel Meta-Training algorithm on albums to select the priors

Learning a Gaussian Process Prior for Automatically Generating Music Playlists
John C. Platt and Christopher J.C. Burges and Steven Swenson and Christopher Weare and Alice Zheng

Metadata Models

	Playlist 1	Playlist 2
Seed	Eagles, The Sad Cafe	Eagles, Life in the Fast Lane
1	Genesis, More Fool Me	Eagles, Victim of Love
2	Bee Gees, Rest Your Love On Me	Rolling Stones, Ruby Tuesday
3	Chicago, If You Leave Me Now	Led Zeppelin, Communication Breakdown
4	Eagles, After The Thrill Is Gone	Creedence Clearwater, Sweet Hitch-hiker
5	Cat Stevens, Wild World	Beatles, Revolution

- Use Gaussian Process Regression to create playlists based on seed tracks
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- Playlists are formed based on the maximum log likelihood from the selected seed song

Learning a Gaussian Process Prior for Automatically Generating Music Playlists
John C. Platt and Christopher J.C. Burges and Steven Swenson and Christopher Weare and Alice Zheng

Metadata Models

	Number of Seed Songs								
Playlist Method	1	2	3	4	5	6	7	8	9
KMT + GPR	**42.9**	**46.0**	**44.8**	43.8	**46.8**	**45.0**	**44.2**	**44.4**	**44.8**
Hamming + GPR	32.7	39.2	39.8	39.6	41.3	40.0	39.5	38.4	39.8
Hamming + No GPR	32.7	39.0	39.6	40.2	42.6	41.4	41.5	41.7	43.2
Random Order	6.3	6.6	6.5	6.2	6.5	6.6	6.2	6.1	6.8

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Traveling Sales Playlist?

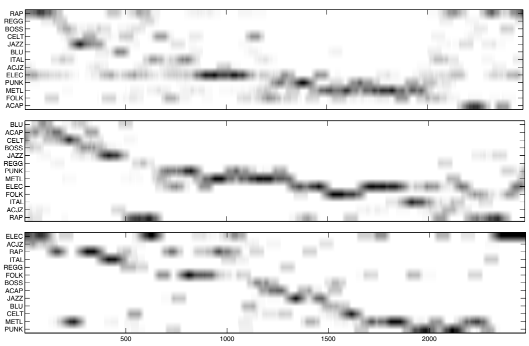
Combining Audio-based Similarity with Web-based Data to Accelerate Automatic Music Playlist Generation
Peter Knees, Tim Pohle, Markus Schedl, and Gerhard Widmer

Traveling Sales Playlist?

- Using a combination of content-based song and web-based artist similarity to generate a distance matrix
- Approximation of TSP is used to find 'tours' through the collection
- Tested on two collections of about 3000 tracks

Combining Audio-based Similarity with Web-based Data to Accelerate Automatic Music Playlist Generation
Peter Knees, Tim Pohle, Markus Schedl, and Gerhard Widmer

Now With Web Data



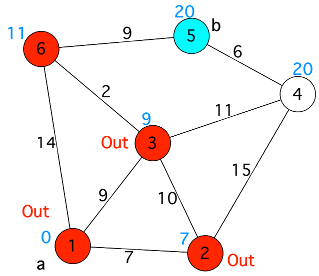
Combining Audio-based Similarity with Web-based Data to Accelerate Automatic Music Playlist Generation
Peter Knees, Tim Pohle, Markus Schedl, and Gerhard Widmer

Graph Methods
Dijkstra's algorithm

1. Assign to every node a distance value. Set it to zero for our initial node and to infinity for all other nodes.
2. Mark all nodes as unvisited. Set initial node as current.
3. For current node, consider all its unvisited neighbors and calculate their tentative distance (from the initial node).
4. When we are done considering all neighbors of the current node, mark it as visited. A visited node will not be checked ever again; its distance recorded now is final and minimal.
5. If all nodes have been visited, finish. Otherwise, set the unvisited node with the smallest distance (from the initial node) as the next "current node" and continue from step 3.

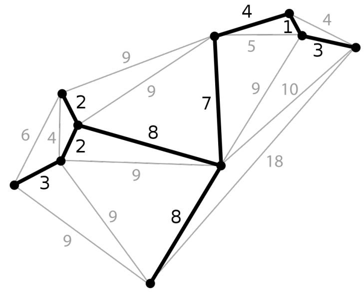
Graph Methods

Dijkstra's algorithm



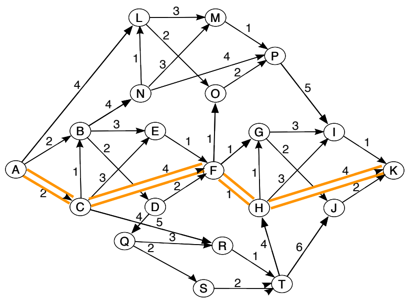
Graph Methods

minimum spanning tree



Graph Methods

min cut/max flow



Social Playlists and Bottleneck Measurements:
Exploiting Musician Social Graphs Using Content-Based Dissimilarity and Pairwise Maximum Flow Values
Fields, Ben and Jacobson, Kurt and Rhodes, Christophe and Casey, Michael

Graph-Based Path Finding

- A **directed graph** is created based on the **friend** connections amongst artists found on **myspace**
- The edges of this graph are weighted using content-based similarity
- Playlists are constructed through the use of the **max flow/min cut** from a starting to ending artist

Social Playlists and Bottleneck Measurements:
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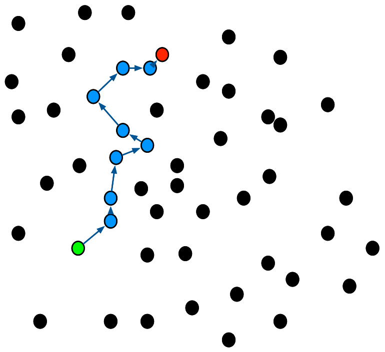
Points-In-Space



Start-End Timbrel Paths

1. For every song, calculate divergence from select start ($D_{KL}(i,s)$) and end ($D_{KL}(i,e)$) songs
2. Find *d*% songs with highest divergence from start song; repeat against end song. Remove songs that appear in both sets.
3. Compute divergent ratio for remaining songs: $$R(i) = \frac{D_{KL}(i,s)}{D_{KL}(i,e)}$$

Playlist Generation Using Start and End Songs
Arthur Flexer, Dominik Schnitzer, Martin Gasser and Gerhard Widmer

Start-End Timbrel Paths

4. Compute ideal step width:

$$step = \frac{R(s) - R(e)}{p+1}$$

5. Generate ideal positions for each song:

$$\hat{R}(j) = R(s) + j * step$$

6. Select ideal songs that best match the ideal:

$$S_j = \arg \min_{i=1,\ldots,m} |\hat{R}(j) - R(i)|$$

Evaluating S-E Paths

objective analysis

- The playlist should contain mostly songs from genres A and B
- At the beginning of the playlist, most songs should be from genre A, at the end from genre B and from both genres in the middle

Evaluating S-E Paths

objective analysis

	HiHo	Regg	Funk	Elec	Pop	**Rock**
Sec1	33	5	2	15	8	38
Sec2	5	1	2	7	4	81
Sec3	2	0	3	4	2	88

	HiHo	**Regg**	Funk	Elec	Pop	**Rock**
Sec1	26	7	2	20	7	38
Sec2	6	1	2	7	4	80
Sec3	3	0	2	4	2	88

	HiHo	Regg	Funk	**Elec**	Pop	Rock
Sec1	30	5	2	35	8	19
Sec2	6	2	3	66	5	18
Sec3	2	2	3	70	4	18

	HiHo	Regg	**Funk**	Elec	**Pop**	Rock
Sec1	19	3	8	28	13	29
Sec2	17	4	4	20	19	36
Sec3	12	3	4	22	16	42

Evaluating S-E Paths

subjective analysis

- How many outliers are in the playlist which do not fit the overall flavour of the playlist?
- Is the order of songs in the playlist from the start to the end song apparent?

Evaluating S-E Paths

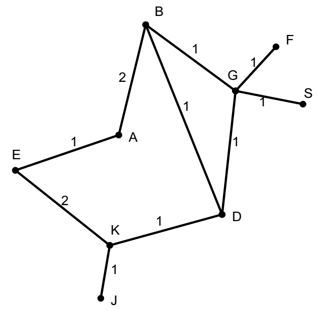
subjective analysis

Genres		# of	order apparent		
from	to	outliers	yes	somewhat	no
HiHo	Regg	4.7		x	xx
HiHo	Funk	1.7	xx	x	
HiHo	Elec	1.3	xxx		
HiHo	Pop	2.7		xx	x
HiHo	Rock	0	xxx		
Regg	Funk	0.7	xx	x	
Regg	Elec	1.3	xxx		
Regg	Pop	1.3	xxx		
Regg	Rock	0.3	xx		x
Funk	Elec	1.0	xx	x	
Funk	Pop	1.7	xx		x
Funk	Rock	0	xx	x	
Elec	Pop	0	xxx		
Elec	Rock	0	xx	x	
Pop	Rock	0	xxx		
average		1.1	71.1%	17.8%	11.1%

Playlist Similarity

- The co-occurrence of objects in an **authored stream** can be used as a proxy for object similarity
- This sort of similarity is especially effective for the generation of playlists
- Employs the use of an undirected graph, weighted by co-occurrence counts

Playlist Similarity



Playlist Similarity
example playlists

Paperback Writer [Beatles]	0.0
Breakfast In America [Supertramp]	8.607
We're An American Band [Grand Funk Rrd]	8.607
In The Dark [Billy Squier]	17.244
I Shot The Sheriff [Eric Clapton]	12 .192
Fat Bottomed Girls [Queen]	16.335
Jumpin' Jack Flash [Rolling Stones]	13.723
Working For The Weekend [Loverboy]	15.251
Dream Weaver [Gary Wright]	15.520
Smells Like Teen Spirit! [Nirvana]	15.735
Can't Stop [Red Hot Chili Peppers]	16.732
Still Waiting [Sum 41]	19.256
Grave Digger [Dave Matthews]	20. 665

Lithium [Nirvana] : 0.0	
Fall To Pieces [Velvet Revolver]	7.668
Tonight, Tonight [Smashing Pumpkins]	12.712
Slow Hands [Interpol]	12.712
Renegades Of Funk [Rage Against...]	10.127
Before I Forget [Slipknot]	7.355
The Kids Aren't Alright [Offspring]	11.712
All These Things That I've Done [Killers]	9.542
Weapon [Matthew Good]	18.914
Kryptonite [3 Doors Down]	11.127
Home [Three Days Grace]	8.712
Whatever [Godsmack]	10.127
Colors [Crossfade]	7.097

Playlist Similarity
example similarities

Hey Jude [Beatles]	0.000
Lady Madonna [Beatles]	7.515
Lucy In The Sky With Diamonds [Beatles]	7.515
Peace Of Mind [Boston]	7.737
(Just Like) Starting Over [John Lennon]	7.737
Saturday In The Park [Chicago]	8.000
Shine It All Around [Robert Plant]	8.000
Holiday [Green Day]	8.000
Rock And Roll Heaven [Righteous Brothers]	8.000

Highway To Hell [AC/DC]	0.000
Best Of You [Foo Fighters]	6.252
Remedy [Seether]	6.362
Right Here [Staind]	6.362
Holiday [Green Day]	6.362
Be Yourself [Audioslave]	6.5 58
The Hand That Feeds [Nine Inch Nail s]	6.584
B.Y.O.B. [System Of A Down]	6.754
Happy? [Mudvayne]	6.847
Shine It All Around [Robert Plant]	6.982

Playlist Steering

- Create a timbrel features
- Create the space using tuple and triple n-gram sequences from playlist logs
- Generate playlists via Tag Steering

Playlist Steering

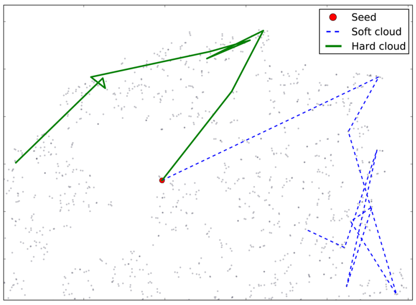
1. Select a seed track
2. Threshold transition matrix to generate set of possible next tracks
3. User creates a tag cloud, assigning weights to any of 360 tags
4. Autotagger creates tag cloud for all candidate tracks selected in (2). Cosine distance is taken between the user's tag cloud and each song's.
5. The track with the minimum cosine distance from seed is played

Playlist Steering

Soft tag cloud
Viva la Vida by Coldplay
Wish You Were Here by Pink Floyd
Peaceful, Easy Feeling by Eagles
With or Without You by U2
One by U2
Fields Of Gold by Sting
Every Breath You Take by The Police
Gold Dust Woman by Fleetwood Mac
Enjoy The Silence by Depeche Mode

Hard tag cloud
All I Want by Staind
Re-Education (Through Labor) by Rise Against
Hammerhead by The Offspring
The Kill by 30 Seconds To Mars
When You Were Young by The Killers
Hypnotize by System of a Down
Breath by Breaking Benjamin
My Hero by Foo Fighters
Turn The Page by Metallica

Playlist Steering



Steerable Playlist Generation by Learning Song Similarity from Radio Station Playlists
Maillet, François and Eck, Douglas and Desjardins, Guillaume and Lamere, Paul

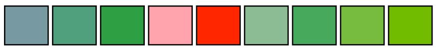
Scaling up playlisting

Scaling up playlist generation

- Building playlists involves satisfying constraints. e.g.
  - Global constraints: No duplicate songs, No consecutive artists, tempo between 120 and 130 BPM
  - Ordering constraints: no consecutive artists, DMCA rules
  - Sorting constraints: ordered by danceability and loudness
  - Playlist length: 15 songs, 32 minutes, < 20mb
- Finite constraint satisfaction problem. It's NP-HARD

General Approach

- Playlist is a sequence of songs: `S1, S2 ... Sn` drawn from a large pool of songs
- `Cost(Sn, C)` is how well song S at position N satisfies constraint C
- `Cost(Sn)` is total cost for song S at position N for all constraints
- `Cost(P)` is total cost of all songs in the Playlist
- Goal: **Find *S1*, ... *Sn* that minimizes Cost(P)**



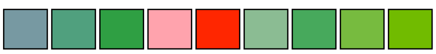
Scaling up playlist generation

```
Generate random playlist

while Cost(P) > threshold:
    Calculate Cost(Sn) for each song
    find max( Cost(sN) ) that is not Tabu
    find best possible replacement
```

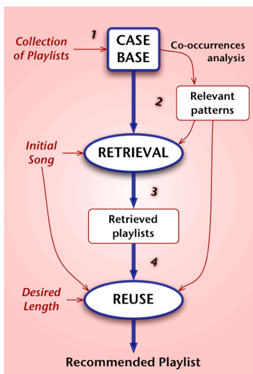
worst variables for which no value can be found to decrease the total cost are labelled as Tabu for a given number of iterations.

Typical runtime: 1.4 seconds for 10 song playlist from a pool of 20,000 songs with 10 constraints



SCALING UP MUSIC PLAYLIST GENERATION
Jean-Julien Aucouturier, Francois Pachet

Case-based sequential ordering of songs for playlist recommendation



Case-based Sequential Ordering of Songs for Playlist Recommendation
Claudio Baccigalupo and Enric Plaza

Case-based sequential ordering of songs for playlist recommendation

1 The user chooses | Strangers in the night *F. Sinatra* | as the initial song and 6 as the desired length.

2 We determine which are the relevant patterns that include the initial song; in this case the most relevant are:

- | Strangers in the night *F. Sinatra* | → | The Candy Man *Sammy Davis Jr.* | occurs in 4 of the playlists in the Case Base
- | Nunca Es Para Siempre *Pres.Implicados* | → | Strangers in the night *F. Sinatra* | occurs in 2 playlists
- | Night And Day *E. Fitzgerald* | → | Strangers in the night *F. Sinatra* | → | The Candy Man *Sammy Davis Jr.* | occurs in 2 playlists

Case-based sequential ordering of songs for playlist recommendation

3 We retrieve a small subset of the Case Base (e.g.: 3 playlists). We select playlists that most satisfy two properties:
- variety (the same songs and/or artists are not repeated in the playlist, or at least repetitions are not close)
- coherence (the playlist contains the initial song and many relevant patterns that include the initial song):

PLAYLIST #1: no repetitions and two of the most relevant patterns

1. Island In The Sun *H. Belafonte*
2. Magic Moments *P. Como*
3. Night And Day *E. Fitzgerald*
4. Strangers In The Night *F. Sinatra*
5. The Candy Man *Sammy Davis Jr.*
6. Unforgettable *Nat King Cole*
7. What A Wonderful World *L. Armstrong*
8. Falling In Love Again *B. Holiday*

PLAYLIST #2: one repeated artist (D. Krall) and one of the most relevant patterns

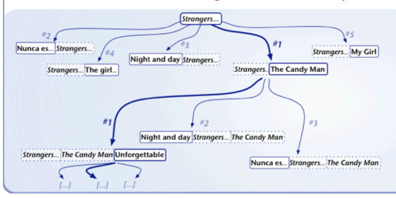
1. Don't Know Why *N. Jones*
2. It's Impossible *P. Como*
3. It Had To Be You *S. Tyrell*
4. Jamaica Farewell *D. Dekker*
5. Just The Way You Are *D. Krall*
6. Let's Fall In Love *D. Krall*
7. Nunca Es Para Siempre *Pres.Implicados*
8. Strangers In The Night *F. Sinatra*
9. The Girl From Ipanema *C. Basie*
10. The Very Thought Of You *T. Bennett*

PLAYLIST #3: no repetitions and zero of the most relevant patterns

1. Strangers In The Night *F. Sinatra*
2. My Girl *The Mamas & The Papas*
3. About A Girl *Nirvana*
4. What Katie Did *The Libertines*
5. One *U2*
6. The Guns Of Brixton *The Clash*
7. Sweet Home Alabama *Lynyrd Skynyrd*

Case-based sequential ordering of songs for playlist recommendation

4 We combine the songs from these playlists using a depth-first search process. At every step of the search we add a new song to the partial playlist, and we continue from the node with the best combination of variety and coherence with the last added song. We return the first sequence of 6 songs found as the recommended playlist:



RECOMMENDED PLAYLIST

1. Let's Fall In Love *Diana Krall*
2. Nunca Es Para Siempre *Pres.Implicados*
3. Strangers In The Night *Frank Sinatra*
4. The Candy Man *Sammy Davis Jr.*
5. Unforgettable *Nat King Cole*
6. What A Wonderful World *L. Armstrong*

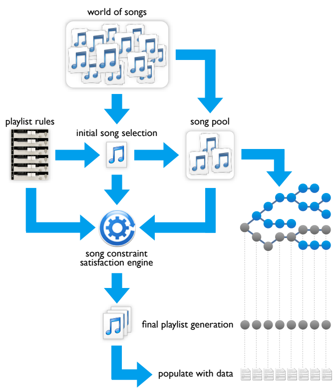
Fast Generation of Optimal Music Playlists using Local Search

- Simulated Annealing
- Heuristic Improvements
  - Song domain reduction
  - Two level search:
    - 1: Replace, Insert Delete
    - 2: Swap
  - Partial constraint voting

Typical runtime: 2 seconds for 14 song playlist with 15 constraints from a pool of 2,000 songs

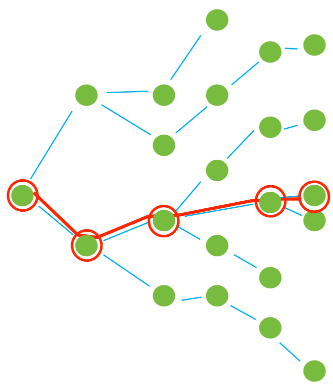
INITIALIZE p, t_0, L_0;
$h := 0$;
$r := 0$;
repeat
  for $l := 1$ **to** L_h **do**
  begin
    if $r < \beta$ **then**
    begin
      if $\delta > \mathrm{random}[0,1)$ **then**
        GENERATE RANDOM $p' \in N_{\mathrm{reselect}}(p)$
      else
        GENERATE $p' \in N_{\mathrm{reselect}}(p)$ BY VOTING;
      if $f(p') \leq f(p)$ **or** $\exp(\frac{f(p)-f(p')}{t}) > \mathrm{random}[0,1)$
      then $p := p'$;
      $r := r + 1$
    end
    else begin
      $p := \mathrm{NDR}(p, \gamma)$;
      $r := 0$
    end
  end;
  $h := h + 1$;
  CALCULATE LENGTH L_h;
  CALCULATE CONTROL t_h
until STOP CRITERION

Echo Nest Playlister



- Start with millions of songs
- Apply global constraints to create smaller song pool (1K to 10K songs)
- Use constraint engine to find best playlist:
  - Beam search
  - Adaptive search
- Populate with data

Beam Search



Group Playlisting

- Group Playlisting:
  - Radio, Clubs, Offices, Health clubs, The Web
- Group playlisting challenges
  - Varying and conflicting music tastes
  - Different levels of assertiveness
- Traditional
  - Dictator, Compromise, Random, opt-out

Group Cost Functions

- New cost functions for group playlisting: social cost function:
  - Average happiness - group vote of members
  - Maximum happiness - vote of the happiest group member
  - Minimum misery - vote of the least happy

Group Recommending: A methodological Approach based on Bayesian Networks
Luis M. de Campos, Juan M. Fernández-Luna, Juan F. Huete, Miguel A. Rueda-Morales

Group costs

	Ben	Paul	Tom	Avg	Max	Min
	2	10	1	4.33	**10**	1
	4	3	3	3.33	4	**3**
	6	2	7	**5**	6	2

Flytrap

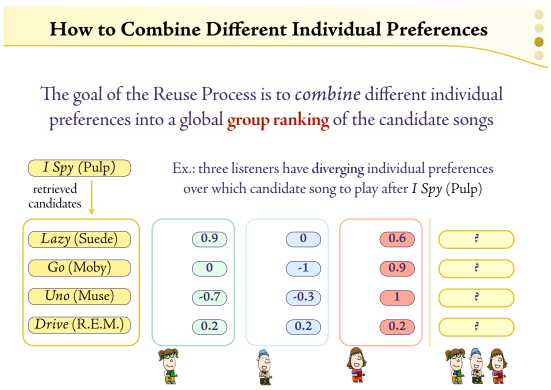
- Uses simple voting mechanism - ‘average happiness’
  - Each listener agent votes:
    - Artist previously listened == high votes
    - Genre previous listened == positive vote
  - Songs with more votes have higher probability of being played
  - Never play 2 songs by same artist in a row
  - Loose coherence of genre across tracks

Flytrap: Intelligent Group Music Recommendation
Andrew Crossen, Jay Budzik, and Kristian J. Hammond

Flycasting

1. Translate the request histories of all requesters into ratings for artists.
2. Predict ratings for each artist that a requester has never requested.
3. Determine what artists are the most popular among the listening audience.
4. Determine what artists are similar to the final artist on the playlist.
5. Select a song to play that is performed by an artist that is both popular among the listening requesters and similar to the artist that precedes it.

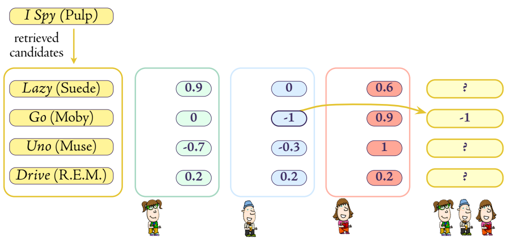
Flycasting: On the Fly Broadcasting
James C. French and David B. Hauver



A Case-Based Song Scheduler for Group Customised Radio
Claudio Baccigalupo – Enric Plaza

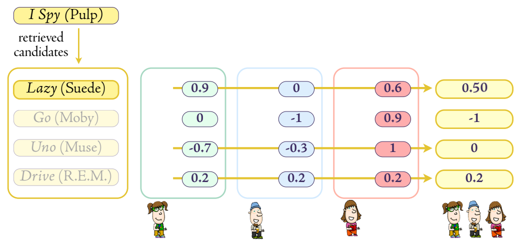
How to Combine Different Individual Preferences

1. To **avoid misery**, any candidate song that is **hated** by some listener automatically gets the lowest group preference degree



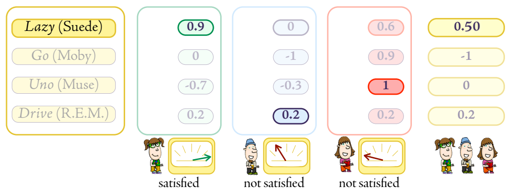
How to Combine Different Individual Preferences

2. To ensure **fairness**, the group preference degree of the remaining candidates equals to the **average** of the individual preferences



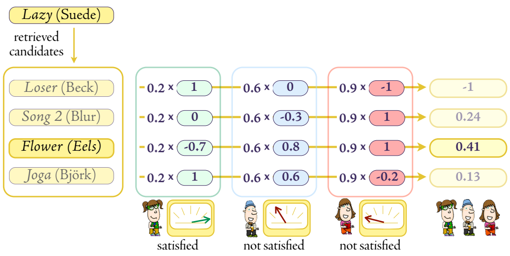
How to Combine Different Individual Preferences

3. To guarantee **individual satisfactions**, listeners whose preferred song was not selected in this turn are to be favoured next



How to Combine Different Individual Preferences

4. The **satisfaction degree** of a listener for previous songs changes her **weight** in the calculation of the average group preference

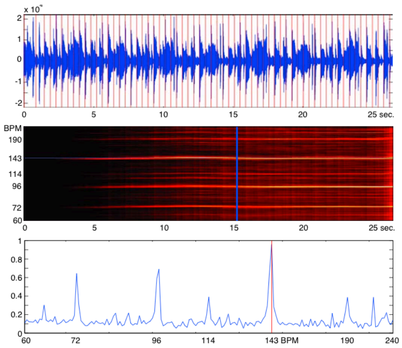


Beat-matching Cross-fading

Beat-matching and cross-fading

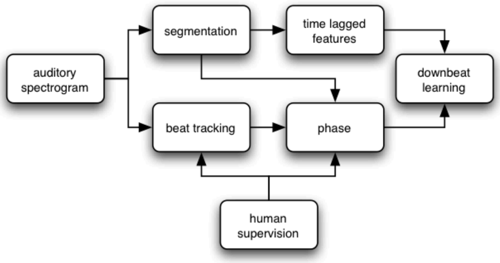
- Select songs with similar tempos
- Select transition location
  - Similar rhythmic pattern
  - Specific sections (last 30 seconds of song 1 and first 30 seconds of song 2)
- Align their beats over the course of a transition
- Cross-fade the volumes

First, find the beats



Creating Music by Listening
by Tristan Jehan

First, find the beats



Creating Music by Listening
by Tristan Jehan

Time scaling

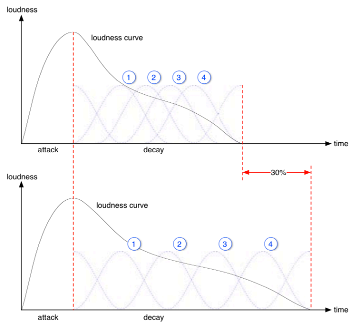
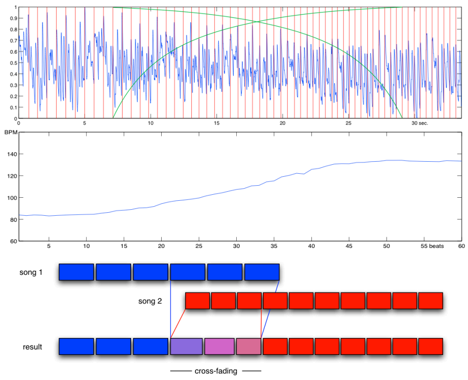


Figure 6-1: Time-scaling example of a typical sound segment. Note that we only process the decay part of the sound. The energy is preserved by overlapping and adding Hanning windows by 50%. In this example we stretch the whole segment [top] by an additional 30% [bottom].

Creating Music by Listening
by Tristan Jehan

Beat-matching and cross-fading



Creating Music by Listening
by Tristan Jehan

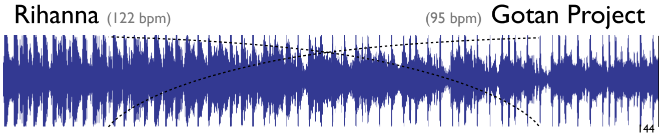
Some Examples

Bob Marley to Bob Marley

Sade to Sting

April March to April March

Rihanna (122 bpm) (95 bpm) Gotan Project



Evaluating playlists

Subjective Analysis

Direct Listening Tests
hypotheses

1. Playlists compiled by PATS contain more preferred songs than randomly assembled playlists, irrespective of a given context-of-use.
2. Similarly, PATS playlists are rated higher than randomly assembled playlists, irrespective of a given context-of-use.

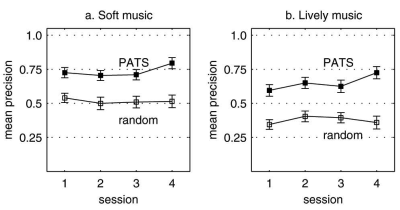
Direct Listening Tests
hypotheses

3. Successive playlists compiled by PATS contain an increasing number of preferred songs.
4. Similarly, successive PATS playlists are successively rated higher.
5. Successive playlists compiled by PATS contain more distinct and preferred songs than randomly assembled playlists.

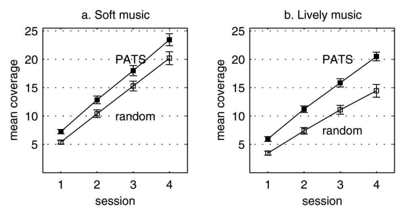
Direct Listening Tests
set-up

- Three measures: *precision*, *coverage* and *rating score*
- 20 participants (17m, 3f), 8 sessions over 4 days per participant
  - User selects a song, given a context (4 playlist per context)
  - A PATS playlist and a random playlist are generated (11 songs each, 1 minute excerpts)
  - Judgements expressed per song, ratings per playlist

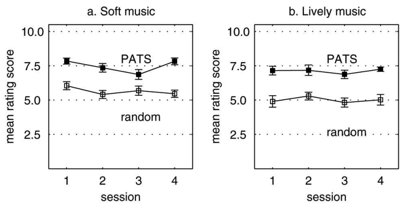
Direct Listening Tests
results



Direct Listening Tests
results



Direct Listening Tests
results



Skip-Based Listening Tests
basics

- Evaluation integrated into system
- Assumptions:
  1. a seed song is given
  2. a skip button is available and easily accessible to the user
  3. a lazy user who is willing to sacrifice quality for time

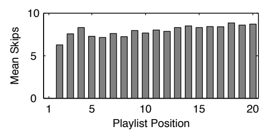
Skip-Based Listening Tests
use cases

1. The user wants to listen to songs that are similar to the seed song
2. Same as (1) but with a dislike of an arbitrary artist for a subjective reason (eg taste)
3. The user's preference changes over time. Specifically, in a 20 song playlist, the first 5 songs from genre *A*, the middle 10 from either genre *A* or *B*, last 5 songs from genre *B*.

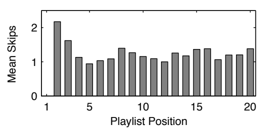
Skip-Based Listening Tests
skips in UC1

			Artists/Genre		Tracks/Genre	
Genres	Artists	Tracks	Min	Max	Min	Max
22	103	2522	3	6	45	259

Skip-Based Listening Tests
skips in UC1



(a) Heuristic A



(b) Heuristic D

Skip-Based Listening Tests
UC1 and UC2 skips

	Heuristic	Min	Median	Mean	Max
UC-1	A	0	37.0	133.0	2053
	B	0	30.0	164.4	2152
	C	0	14.0	91.0	1298
	D	0	11.0	23.9	425
UC-2	A	0	52.0	174.0	2230
	B	0	36.0	241.1	2502
	C	0	17.0	116.9	1661
	D	0	15.0	32.9	453

Skip-Based Listening Tests
UC3 skips

Start	Goto	Heuristic A Median	Heuristic A Mean	Heuristic B Median	Heuristic B Mean	Heuristic C Median	Heuristic C Mean	Heuristic D Median	Heuristic D Mean
Euro-Dance	Trance	69.0	171.4	36.0	64.9	41.0	69.0	20.0	28.3
Trance	Euro-Dance	66.0	149.1	24.0	79.1	6.5	44.4	4.5	8.8
German Hip Hop	Hard Core Rap	33.0	61.9	32.0	45.6	31.0	40.7	23.0	28.1
Hard Core Rap	German Hip Hop	21.5	32.2	18.0	51.9	16.0	24.2	14.0	16.1
Heavy Metal/Thrash	Death Metal	98.5	146.4	54.0	92.5	58.0	61.1	28.0	28.4
Death Metal	Heavy Metal/Thrash	14.0	69.2	16.0	53.7	3.0	55.5	3.0	25.7
Bossa Nova	Jazz Guitar	68.5	228.1	32.0	118.7	54.0	61.1	22.0	21.3
Jazz Guitar	Bossa Nova	21.0	26.7	22.0	21.5	9.0	10.5	6.0	6.2
Jazz Guitar	Jazz	116.0	111.3	53.0	75.7	45.0	74.0	18.5	27.3
Jazz	Jazz Guitar	512.5	717.0	1286.0	1279.5	311.0	310.8	29.0	41.3
A Cappella	Death Metal	1235.0	1230.5	1523.0	1509.9	684.0	676.5	271.0	297
Death Metal	A Cappella	1688.0	1647.2	1696.0	1653.9	1186.0	1187.3	350.0	309.2

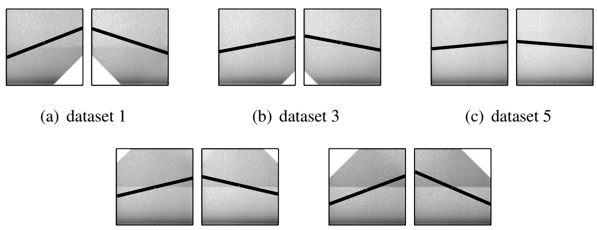
Dynamic Playlist Generation Based on Skipping Behavior
Elias Pampalk and T. Pohle and G. Widmer

Dynamic Heuristics

- Last.fm Radio logs are used to analyze and evaluate several heuristics for dynamic playlists
- This is done through the treatment of playlists as fuzzy sets
- Work shows that one heuristic work best given **inconsistent rejects** while another performs best given **inconsistent accepts** and third performs equally in either environment.

Evaluating and Analysing Dynamic Playlist Generation Heuristics Using Radio Logs and Fuzzy Set Theory
Bosteels, Klaas and Pampalk, Elias and Kerre, Etienne E.

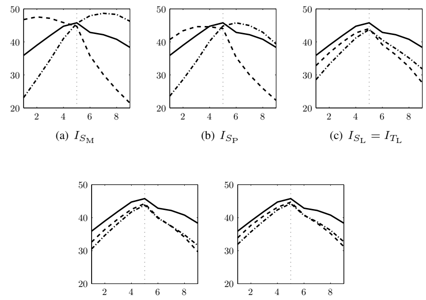
Dynamic Heuristics



(a) dataset 1 (b) dataset 3 (c) dataset 5
(d) dataset 7 (e) dataset 9

Evaluating and Analysing Dynamic Playlist Generation Heuristics Using Radio Logs and Fuzzy Set Theory
Bosteels, Klaas and Pampalk, Elias and Kerre, Etienne E.

Dynamic Heuristics



(a) I_{S_M} (b) I_{S_P} (c) $I_{S_L} = I_{T_L}$
(d) I_{T_P} (e) I_{T_M}

Evaluating and Analysing Dynamic Playlist Generation Heuristics Using Radio Logs and Fuzzy Set Theory
Bosteels, Klaas and Pampalk, Elias and Kerre, Etienne E.

objective analysis

Measuring Distance

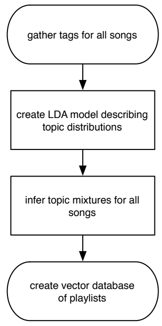
We can measure the distance between sequences of **tracks** using the same methods we use to measure the distance between **frames** within tracks.

Using Song Social Tags and Topic Models to Describe and Compare Playlists
Ben Fields, Christophe Rhodes and Mark d'Inverno

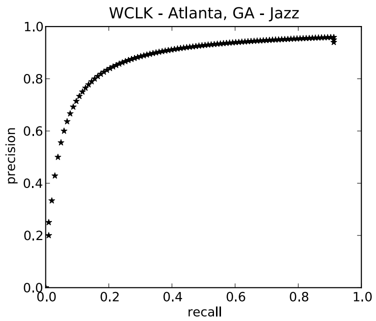
Measuring Distance

- Topic Modeled Tag Clouds used as a song-level feature
- Sequences of these low dimensional features can then be examined
- The fitness of this pseudo-metric space is examined through patterns in radio playlist logs

Measuring Distance



Measuring Distance



An evaluation of various playlisting services

Objective Evaluation

Some playlist stats

Playlist stats

Source	Radio Paradise	Musicmobs	art of the mix	Pandora
Playlists	45,283	1,736	29,164	94
Unique Artists	1,971	19,113	48,169	556
Unique Tracks	6,325	93,931	218,261	908
Average Length	4.3	100	20	11
% with duplicate artist	0.3%	79%	49%	48%
% with consecutive artists	0.3%	60%	20%	5%

Pandora playlist stats based on listening on 44 separate 'stations'

Objective evaluation
Tag diversity

Playlist Tag Diversity

Source	Tag Diversity	Random
MusicMobs	0.29 / 0.18	0.51 / 0.13
Pandora	0.44 / 0.20	0.64 / 0.19
Art of the mix	0.48 / 0.17	0.61 / 0.11
Radio Paradise	0.75 / 0.13	0.75 / 0.13

Tag Diversity: unique artist tags vs. total artist tags

Radio Paradise diversity examples

Low Diversity Playlists

Artist	Track	Tags
Sun Volt	Live Free	Alt-country, americana, rock, country, folk, indie
Sun Kil Moon	Gentle Moon	indie, folk, singer-songwriter, americana, Alt-country, alternative
ANi DiFranco	Angry Any More	folk, singer-songwriter, female vocalists, indie, alternative, rock
Jim White	Handcuffed to a fence in Mississippi	Alt-country, singer-songwriter, americana, folk, indie, country
Jess Klein	Soda Water	folk, female vocalists, singer-songwriter, indie, acoustic, girls with guitars

Diversity: 0.367
11 unique tags out of 30

Radio Paradise diversity examples

High Diversity Playlists

Artist	Track	Tags
Big Head Todd & The Monsters	It's Alright	rock, alternative, jam band, prog rock, Jam, 90s
Joni Mitchell	Be Cool	folk, singer-songwriter, female vocalists, Canadian, classic rock, acoustic
Chet Baker	Tangerine	jazz, trumpet, cool jazz, blues, jazz vocals, easy listening

Diversity: 1.0
18 unique tags out of 18

Pandora diversity examples

Low Diversity Playlists

Artist	Track	Tags
Project Pitchfork	Timekiller	industrial, ebm, electronic, darkwave, Gothic, synthpop,
Covenant	We stand alone	melodic black metal, black metal, synthpop, metal, industrial, futurepop
Icon of Coil	Faith? Not Important	ebm, industrial, futurepop, electronic, synthpop, darkwave
Neuroticfish	Waving Hands	ebm, futurepop, industrial, synthpop, electronic, goth
Project Pitchfork	Momentum	industrial, ebm, electronic, darkwave, Gothic, synthpop
Covenant	Stalker	melodic black metal, black metal, synthpop, metal, industrial, futurepop

Diversity: 0.305
11 unique tags out of 36

Project Pitchfork Radio

Pandora diversity examples

High Diversity Playlists

Artist	Track	Tags
Metallica	The Call of Ktulu	metal, thrash metal, heavy metal, rock, hard rock,, metallica
Linkin Park	Pushing Me Away	rock, Nu Metal, alternative, metal, Linkin Park, punk
Creed	One Last Breath	rock, alternative, hard rock, Grunge, metal, punk

Diversity: 0.611
11 unique tags out of 18

Evanescence Radio

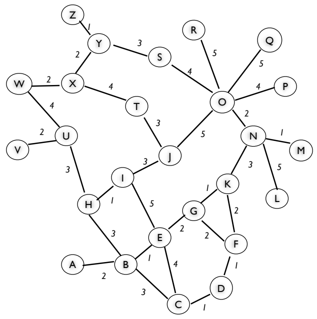
Musicmobs diversity examples

Low Diversity Playlists

Artist	Track	Tags
Perfect Circle	(54 Tracks)	rock, alternative, Progressive rock, metal, hard rock, industrial
Tool	(43 Tracks)	Progressive metal, Progressive rock, metal, rock, alternative, Progressive

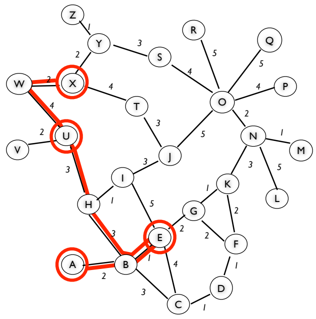
Diversity: 0.014
8 unique tags out of 582

Playlist Cohesion Metric



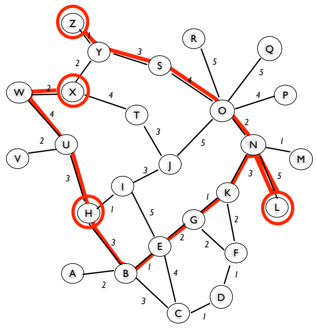
- Goal - find level of cohesion in an ordered sequence such as a playlist
- How:
  - Represent the item space as a connected graph
  - Find the shortest weighted path that connects the ordered sequence
  - Average step length is the cohesion index

Playlist Cohesion Metric



- Consider [A, E, U, X]
- Distance: [3,7,6] = 16
- Average Distance: 5.33

Playlist Cohesion Metric



- Consider [Z,L, H, X]
- Distance: [15 , 10 , 9] = 34
- Average Distance: 11.3

Building the graph MusicBrainz Artist Relations

- Nodes are artists
- Edges are relations, weighted by significance
- 132 Relationship types. some examples:

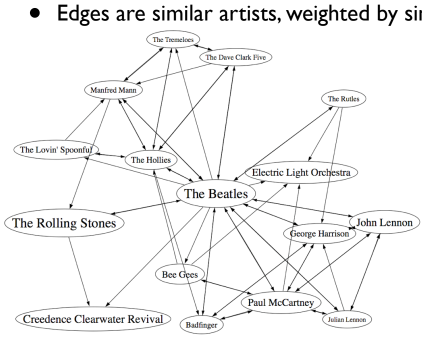
Edge type	Weight
Is Person	1
Member of band	10
Married	20
Performed with	100
Composed	250
Remixed	500
Edited Liner Notes	1000

MusicBrainz Artist Relations Graph

Source	**Average inter-song Distance**
Radio Paradise	0.08 / 0.06
Pandora	0.11 / 0.12
MusicMobs	0.13 / 0.10
Art of the mix	0.14 / 0.10
Random (RP)	0.27 / 0.22
Random (graph)	0.39 / 0.45
Random (AotM)	0.56 / 0.19

Building the graph Echo Nest Artist Similarity

- Nodes are artists
- Edges are similar artists, weighted by similarity

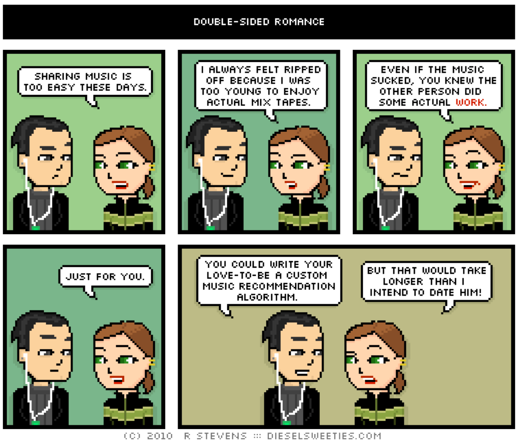


Echo Nest Artist Similarity Graph

Source	Average inter-song Distance
Pandora	1.57 / 1.4
Radio Paradise	2.27 / 1.0
MusicMobs	2.71 / 1.7
Art of the mix	3.02 / 1.4
Random (RP)	4.02 / 1.2
Random (AotM)	7.00 / 1.1
Random (graph)	7.89 / 1.78

180

The future of playlisting



182

Hybrid Radio

The Social Radio

- produce playlists via weighted distance paths
- next destination song is determined via a vote across all listeners
- candidate songs selected from disparate communities

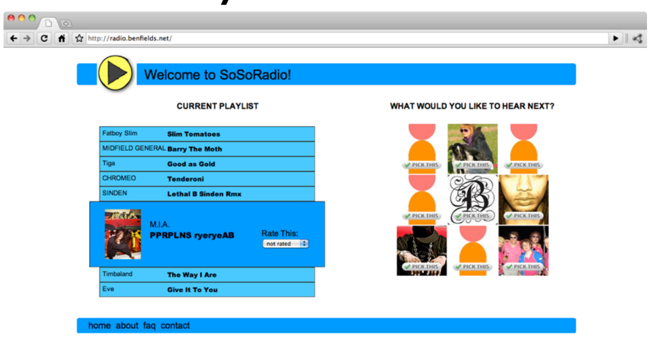
Hybrid Radio

Ratings

- ratings are applied to the edge that lead to the song
- song ratings -> playlist ratings
- serving 2 purposes
  - direct evaluation of playlists
  - object based filtering

184

Hybrid Radio



Convergence

When the cloud provide all the music and ubiquitous internet provides it all the time recommendation and playlisting merge

Convergence

The celestial jukebox needs a DJ.

THE NEW YORKER

The anonymous programmers who write the algorithms that control the series of songs in these streaming services may end up having a huge effect on the way that people think of musical narrative—what follows what, and who sounds best with whom. Sometimes we will be the d.j.s, and sometimes the machines will be, and we may be surprised by which we prefer

You, the D.J.
Online music moves to the cloud.
by Sasha Frere-Jones

The New Yorker, June 14, 2010