

Reminder of Our Ensemble!



Will Fang

CS AI '25
French Horn!



Julia Hernandez

SymSys HCI + Soc '24
Viola!



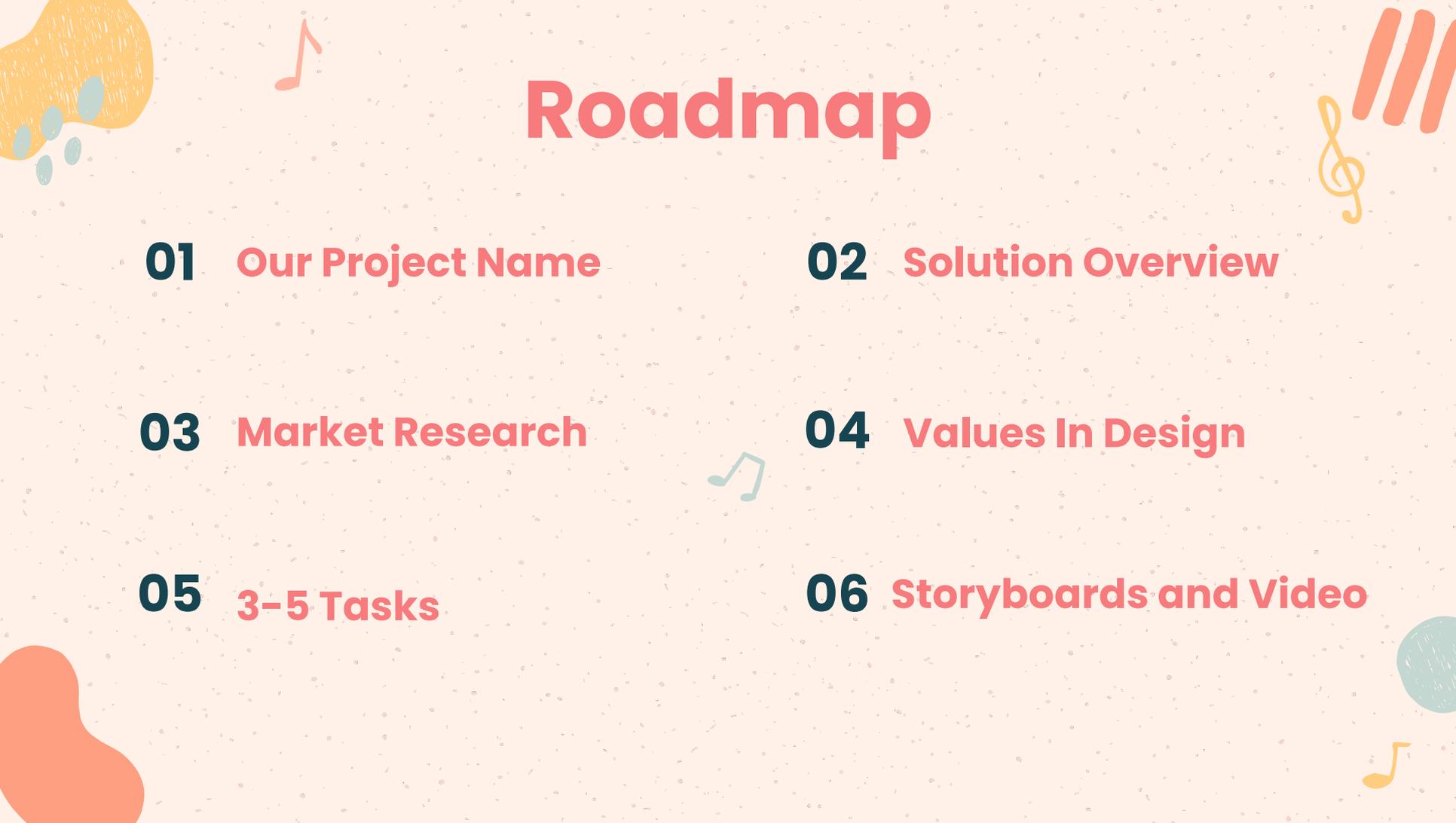
Emily Macias

CS HCI '25
Guitar!



Aditi Tuli

SymSys Neuroscience '25
Piano!



Roadmap

01 Our Project Name

02 Solution Overview

03 Market Research

04 Values In Design

05 3-5 Tasks

06 Storyboards and Video



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What is keynotes?

Our Value Proposition:

Creates a platform where musicians can connect and obtain both crowdsourced and one-on-one feedback.

Unlocking Potential

Musical Notes

keynotes

Helping users get key notes on their playing

Where feedback strikes a chord

Getting helpful and constructive feedback that fosters improvement, striking just the right 'chord'



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From...

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Needfinding Interviews

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POVs

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HMWs

70

Solution Ideas

7

EP Testers

we learnt...

- Musicians struggle to **break into existing support networks**
- Amateur musicians feel **insecure** about their **amateur status**
- **Feedback** improves a musician's **confidence** and **sense of self**
- However, musicians struggle to find **consistent, trustworthy** sources of feedback

A slight pivot!

- New domain: Adult musicians of varying ages and levels
 - Started off with an interest in young adults and their journey with music, but saw a need for feedback which does not have to be bound exclusively to young adults
 - Chose not to include children (<18) due to concerns regarding online toxicity, privacy, and safety
- Why feedback?
 - All but one needfinding interviews explicitly mentioned a need for feedback
 - Experience prototype showed the most positive user feedback and excitement

From our experience prototype:

It's possible to facilitate **productive** and **encouraging** feedback given certain conditions:

- **Rapport** between musicians
- **Compatible** musical backgrounds and similar experience levels
- Feedback structured in **constructive** way



The Problem + Solution

The problem:

Musicians struggle to find reliable sources of feedback. This impacts their confidence and self-perception

The user base:

Adult musicians!
Of varying ages
and levels of
experience

The solution:

A platform where
musicians can
connect and
obtain
one-on-one and
crowdsourced
feedback





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Competitor #1:

tuneCORE

Things That Work:

- You can get reviews from a diverse sample (age, locations, genre preferences)
- Reviews are synthesized into data points

Things That Don't Work:

- Reviewers do not know that they are conducting market research for TuneCore.
- People are hesitant to have their work reviewed by completely anonymous reviewers, expecting reviewers to be doing the bare minimum to get paid

How we're unique

- We put a name and face to reviewers and to the people whose work you review, creating a more even relationship
- Even crowdsourced feedback is sourced from other musicians.

Competitor #2:



Things That Work:

- Digital currency called karma gamifies and incentivises the act of giving feedback. This karma can be used on promotion tools
- Reviews are from other musicians, in theory

Things That Don't Work:

- Platform has few users, despite advertising “thousands”
- No quality control over the reviews. Many comments are short and more focused on the reviewers own music

How we're unique

- We can filter feedback to include that of only musicians of the same genre or a general crowdsourced audience
- Option for one-on-one, synchronous feedback sessions that create genuine connections

Competitor #3:



Things That Work:

- Provides commentary from listeners
- Can upload unfinished songs for feedback
- Can get feedback on several aspects of your song like production quality, lyrics, artist name, etc.

Things That Don't Work:

- Commentary can oftentimes be aggressive or rude. People are very brutal with their commentary on the app, calling people's songs as funny as SNL skits because they are so bad
- Only available in the US

How we're unique

- Planned moderation on the app to counteract hateful commentary
- Provide opportunity for more intimate one-on-one feedback and interaction rather than just a compiled report from a group's feedback

Competitor #4:



Things That Work:

- Large user base
- Can post tracks for select groups of listeners only to get their feedback directly
- Can make edits to the track based on feedback and replace the file without losing previous streams, likes, etc.

Things That Don't Work:

- Hosts a wide range of music, from amateur to professional. Artists find it challenging to compete with well-established artists and labels for attention and feedback
- Greater potential for trolls, unhelpful comments

How we're unique

- Our primary focus is feedback
- Our target user base is musicians, not music listeners
- We have more avenues for 1 on 1 interaction

Competitor #5: SynthShare

Things That Work:

- Users can evaluate feedback they receive
- They improve the feedback they give by looking at how their feedback is scored
- Feedback is moderated; it is required to be greater than 100 char

Things That Don't Work:

- Participation is sporadic - since you are required to give one review in exchange for receiving one review, people only provide feedback when they have something on which they want feedback
- Platform is inactive now

How we're unique

- Participants have more investment into the feedback relationship due to one-on-one connections
- Not just for EDM, open to other types of music
- Giving feedback is presented as rewarding

Summary

	TuneCore	Drooble	AudioKite	SoundCloud	SynthShare	keynotes
Free service						
Option for crowdsourced feedback						
Option for one-on-one feedback						
Feedback from musicians						
Filtered reviews						
Synchronous feedback sessions						



Implications for keynotes

- Need to incentivize feedback-giving through **personal connections** and **intrinsic motivation**, rather than transactionally, to **prevent sporadic interactions** with the solution. This may come through in the **one-on-one synchronous feedback** and a **social community**
 - Need to ensure that **feedback is genuine** and provide some **accountability** and **quality control**
- 
- 
- 



Implications for keynotes

- Need to provide some **structure for constructive feedback**. For example, the first few interactions follow a format, then become more free-flowing after a rapport is built
 - Need to introduce **social connection** and norms even in **crowdsourced feedback**. This could be through non-anonymity, social profiles, and back-and-forth interactions
- 
- 



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keynotes' stakeholders include:

Songwriters

Music
Teachers

Producers

Instrumentalists

Developers and
Designers (us!)



ethical implications





The Big Bad Wolf:



What could a bad actor do with the product?



The problem:

The purpose of our platform is to facilitate a specific type of communication (feedback) between users. Bad actors - or anyone, whether on purpose or accidentally - can misuse these channels of communication to inflict harm on other users through hurtful language, threats, and other toxic behaviors

The value tension:

Free speech vs. protecting users, especially marginalized and/or vulnerable users

New stakeholders

Users from vulnerable or marginalized groups; lawyers – to what extent is the platform responsible for communications between users?

Addressing this tension:

- 
- > Structuring the first few interactions between users to balance positive comments with constructive criticism
 - > Community-enforced moderation, where users can report other users
 - > Platform-enforced moderation automatic flags/filters for harmful language

Scandal:

What's the worst headline about your product you can imagine?

The problem:

Users might be concerned about other musicians plagiarizing their work or ripping off their ideas. This is an especially salient concern since our solution is geared towards up and coming musicians, and because the music posted is likely to be unfinished and not copyrighted

The value tension:

Protecting intellectual property vs. facilitating feedback, improvement, and community building

New stakeholders

Copyright lawyers, users from groups that are less likely to have access to legal resources

Addressing this tension:

- > Watermarking and tracking uploaded music
- > Limiting the amount of time that an uploaded piece is available to other musicians
- > Maintaining records of feedback sessions and who provided feedback and to whom
- > Providing educational materials that inform users about copyright laws, fair use, and best practices for protecting their IP.



The Catalyst:

How might cultural habits change the way your product is used? And how might your product change cultural habits?



The problem:

Users from non-white cultural backgrounds may feel alienated if other users don't appreciate the cultural context or language of their music. Minoritized cultures may be more harshly judge, creating a toxic or discriminatory space. The app may change existing cultural behaviors by possibly dissuading users from creating music that is culturally meaningful to them.

The value tension:

Wanting a larger feedback sample vs protection from cultural misunderstandings, alienation, and discrimination based on identity

New stakeholders

Musicians from minoritized cultural contexts, musicians who have never been exposed to diverse cultural music

Addressing this tension:

- > Adding context to the music being listened to
- > Giving users the option to limit who listens to their music
- > Allow users to subscribe to a group of people who create or listen to a certain type of music, live in a certain area, or are part of a certain cultural group
- > Establishing community guidelines around the type and sentiment of the feedback given to others



The Forgotten:



When you picture your user base, who is excluded? If they used your product, what would the experience be like?



The problem:

Using keynotes would require instruments, recording equipment, and internet. Having resources such as a private teacher creates power imbalances in levels of musical knowledge. Digital platforms are extremely powerful and efficient in connecting people all across the world, but often leave out many users without access to the digital technology required.

The value tension:

Optimization of outreach vs. equity. This may not even be a direct conflict, as greater outreach with the purpose of democratizing musical knowledge may also lead to more equitable resource allocation.

New stakeholders

Music stores and shop owners, music studios with audio equipment

Addressing this tension:

Though lack of access is a deeply systemic issue, here are some ways in which we can welcome more people into the keynotes community include:

- > Fostering partnerships with schools
- > Creating a community forum in which people in the same geographic vicinity can share resources
- > Making an information sphere for finding local studios and practice rooms



Updated stakeholder list!

Songwriters

Music
Teachers

Producers

**Copyright
Experts**

Instrumentalists

Developers and
Designers (us!)



**Marginalized Cultural
Groups**

Music Shop Owners





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Simple Tasks

In our concept video!

Receive feedback from peers on a song

Give feedback to a peer on their song

Receiving and giving feedback are actions that everyone on the platform will do when they access keynotes. They are the platform's main and most straightforward tasks.



Moderate Tasks

In our concept video!

Connect with new musicians with whom you can exchange feedback

Connecting with others and building maintainable relationships for feedback requires more interaction and active effort on behalf of the user.

View all the feedback you've received on a song in the past

Less users may go to the app to access a log of all of their past feedback or access this regularly, it is a more 'advanced' feature that not only incorporates the feedback that is given to users, but actively stores it for easy access and continued referencing. 

Complex Tasks

In our concept video!

Filter the structure and source of feedback you want to receive

Users set additional settings beyond the default of receiving feedback from anybody. Allows for more personalization of the feedback received for more frequent or advanced users.

Run a crowdsourced poll on two different versions of a song

Requires more participants and complexity. This will likely be used less regularly by users, but is a powerful tool for getting more specific feedback.



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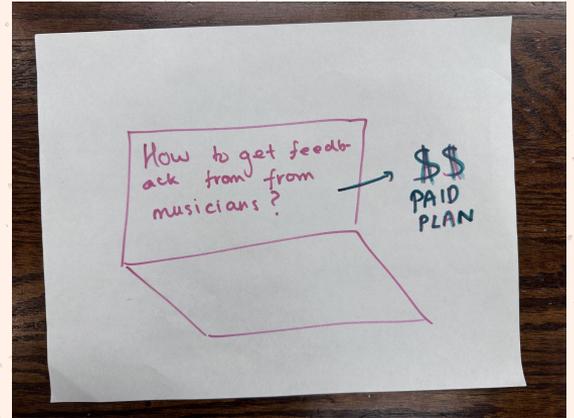
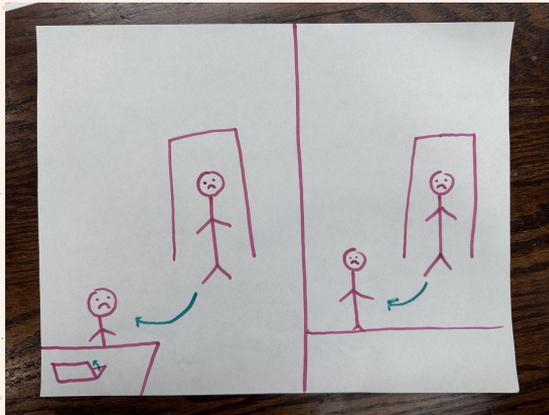
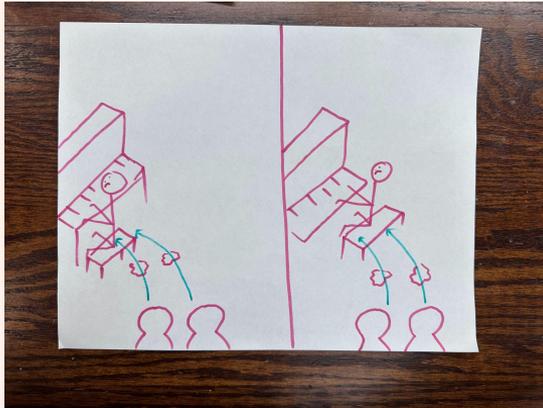
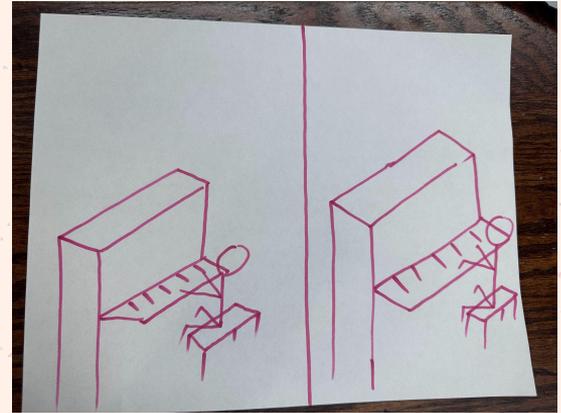
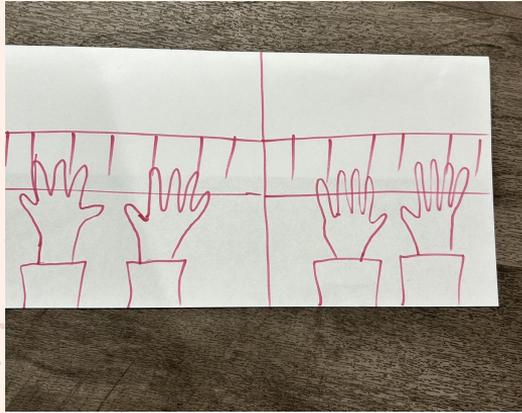
The background is a light teal color with a dense pattern of small, multi-colored confetti dots. Scattered throughout are various musical notes and symbols: a red treble clef on the left, a red eighth note on the left, and a dark teal eighth note on the right. There are also several large, colorful abstract shapes: a large orange circle in the top left, a large orange circle with a textured pattern in the top right, a yellow circle with a textured pattern in the bottom left, and several orange and yellow horizontal bars in the bottom right.

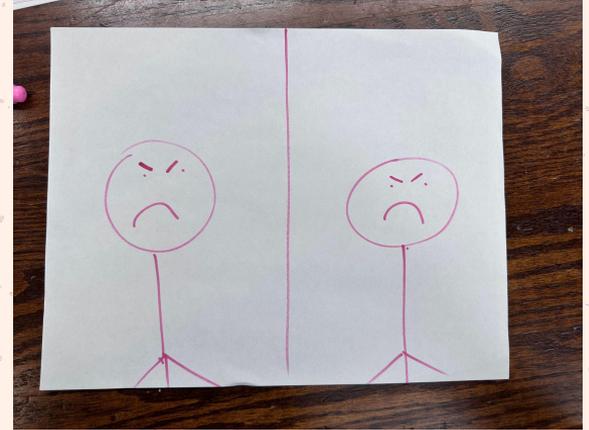
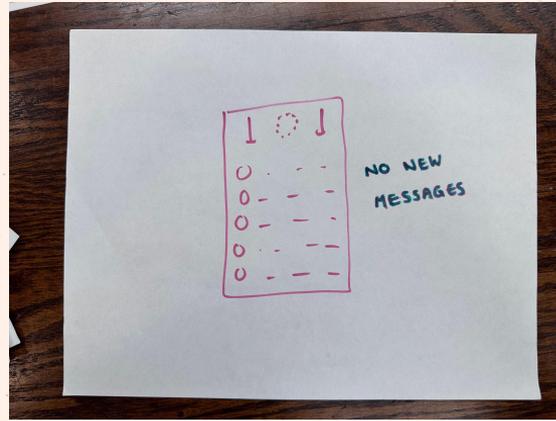
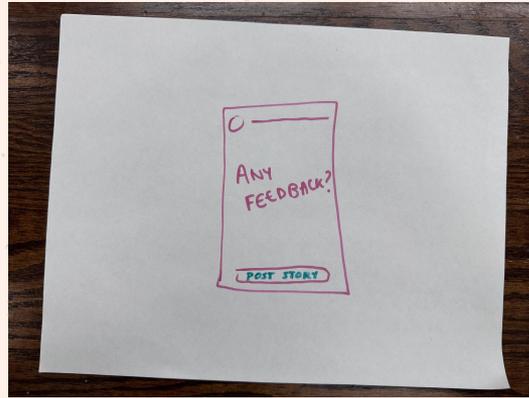
Our Storyboarding

introduction



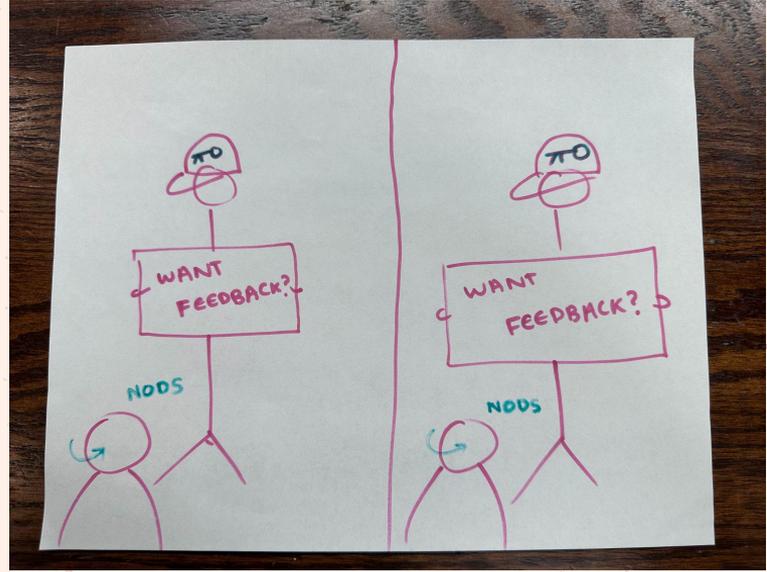
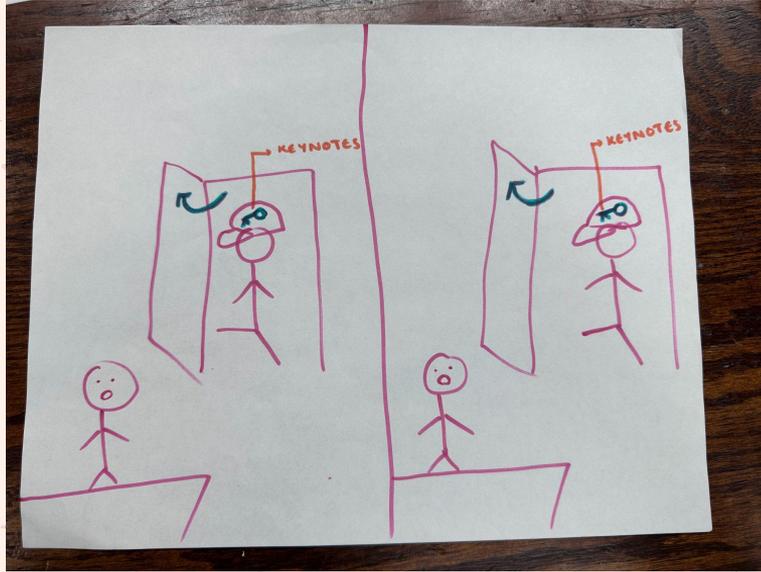
A TALE OF TWO PIANISTS





meet keynotes

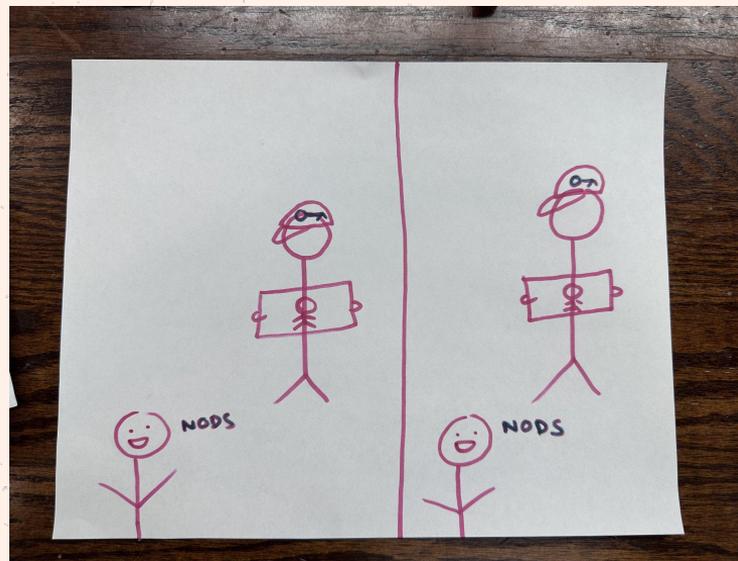
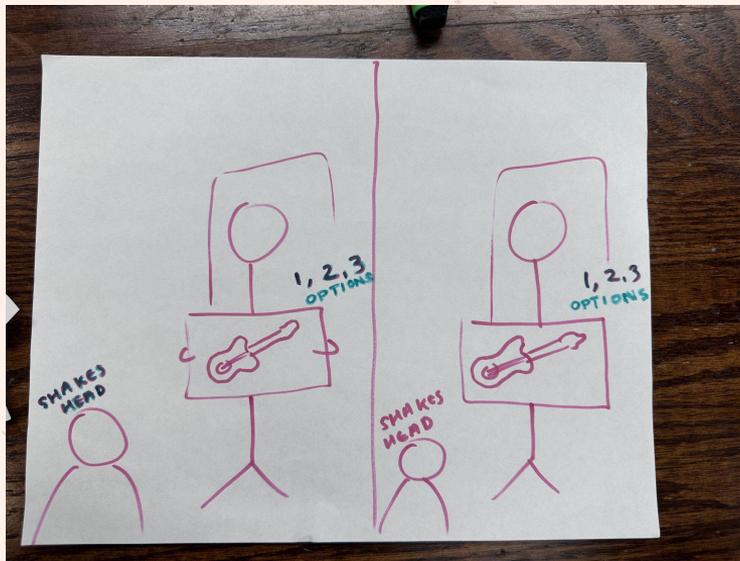




The background is a light cream color with a fine, repeating pattern of small dots. It is decorated with various colorful elements: a yellow musical note in the top left, a blue musical note below it, a blue circle on the left side, and a yellow musical note in the bottom right. On the right side, there are four vertical pink bars, a red treble clef, and a red musical note. At the bottom right, there are three dark blue dots and a red abstract shape. A horizontal red line is positioned below the main title.

task 1

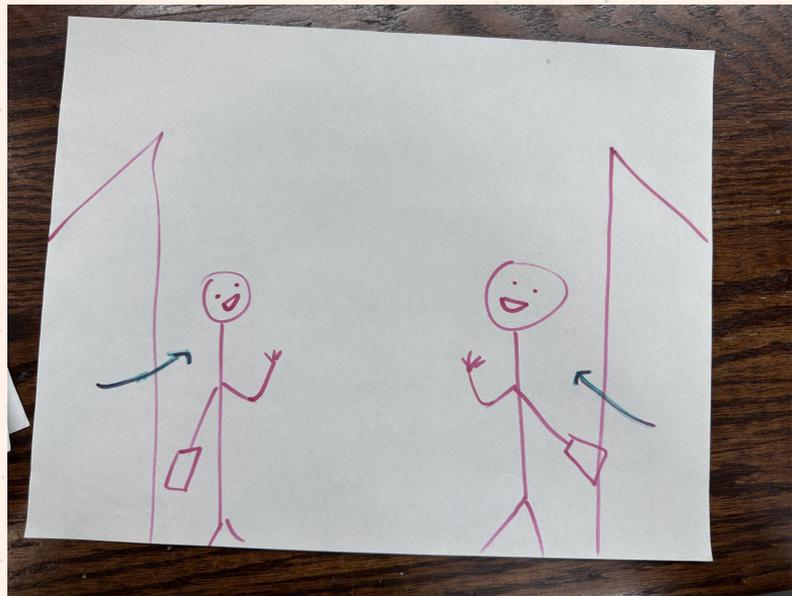
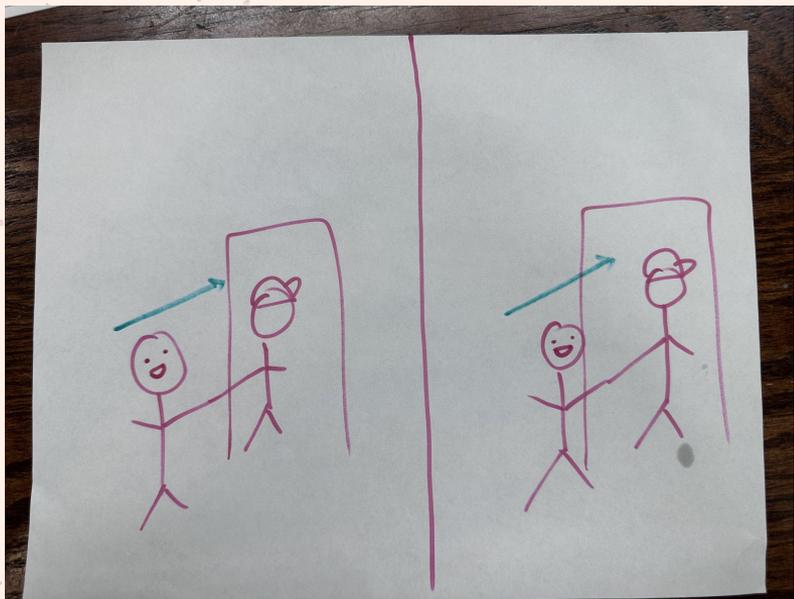
**Filter the structure and source of
feedback you want to receive**



The background is a light cream color with a fine, repeating pattern of small, faint musical notes. Scattered around the edges are larger, colorful, hand-drawn style elements: a yellow musical note in the top left, a blue musical note below it, a blue circle on the left side, and various abstract shapes in yellow, orange, and red at the bottom left. On the right side, there are pink vertical bars resembling a drum set, a red treble clef, a light blue musical note, and a red abstract shape at the bottom right.

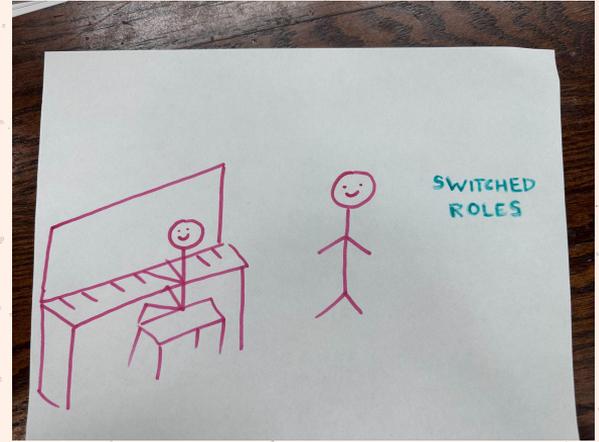
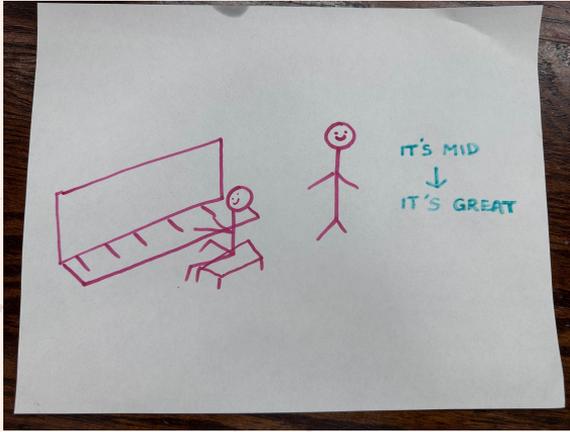
task 2

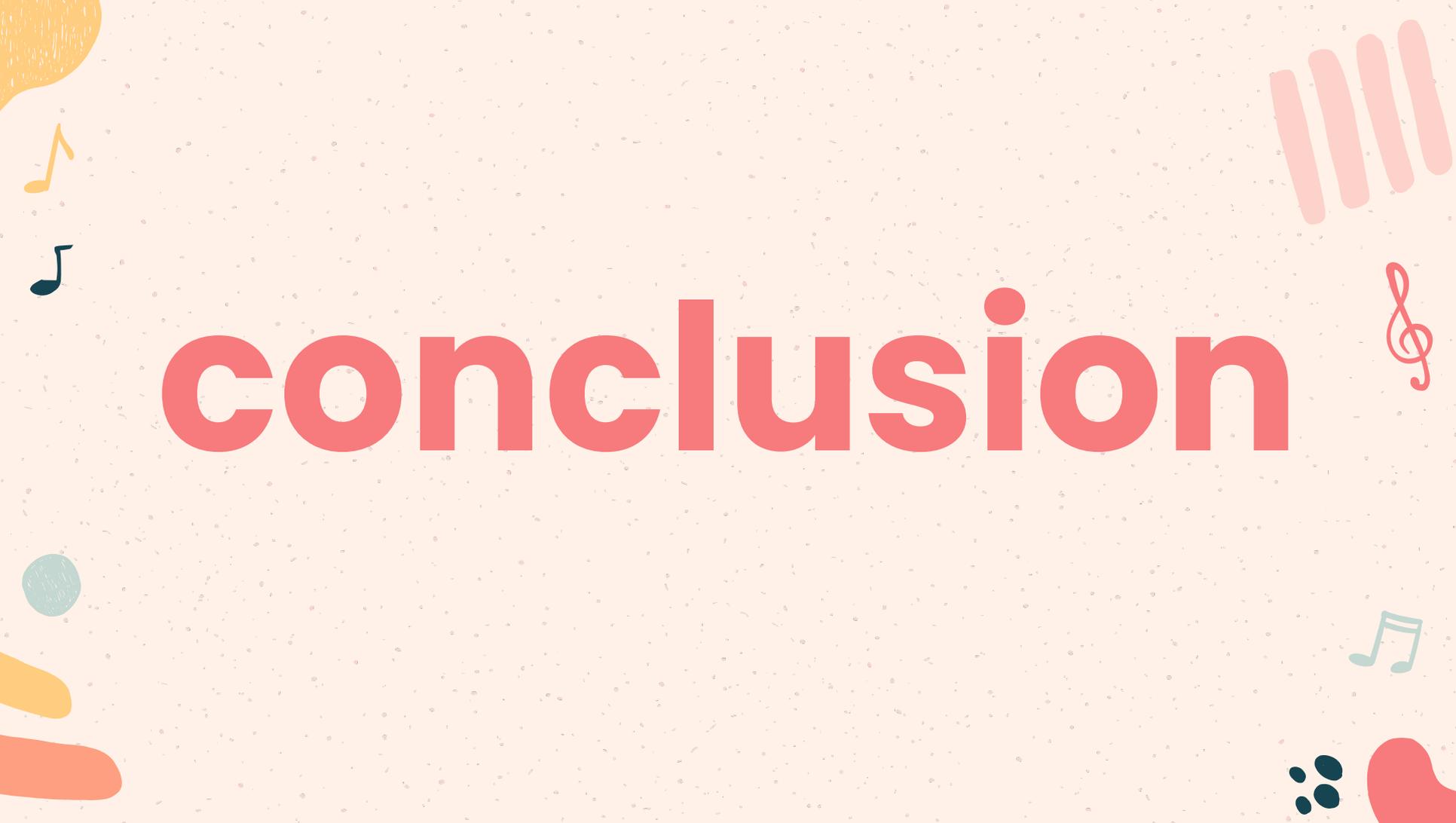
**Connect with new musicians with whom
you can exchange feedback**



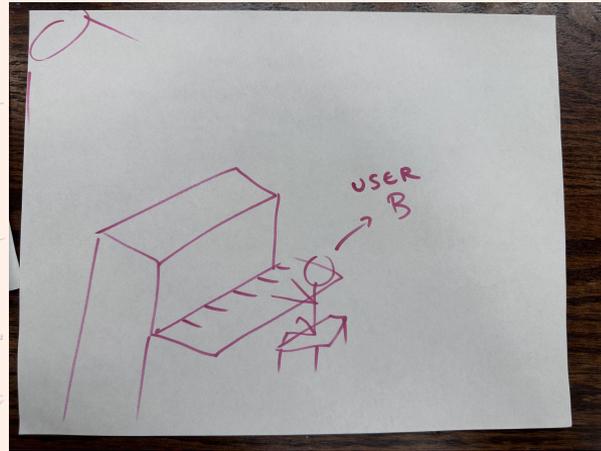
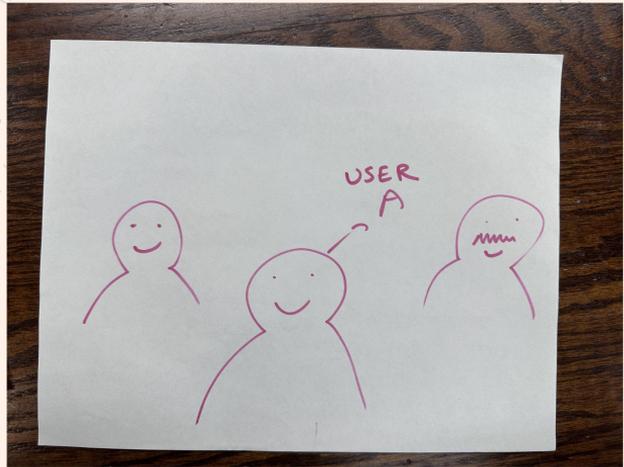
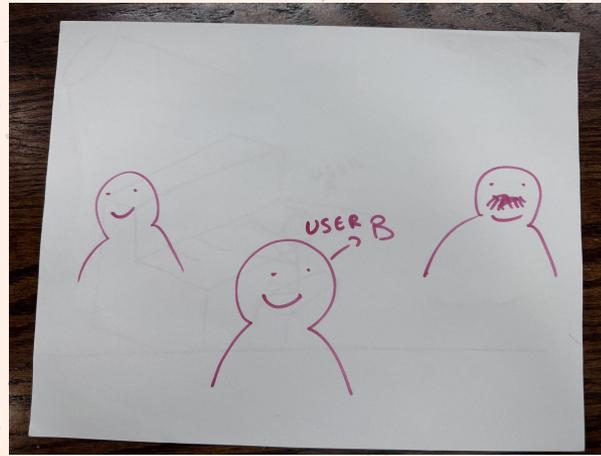
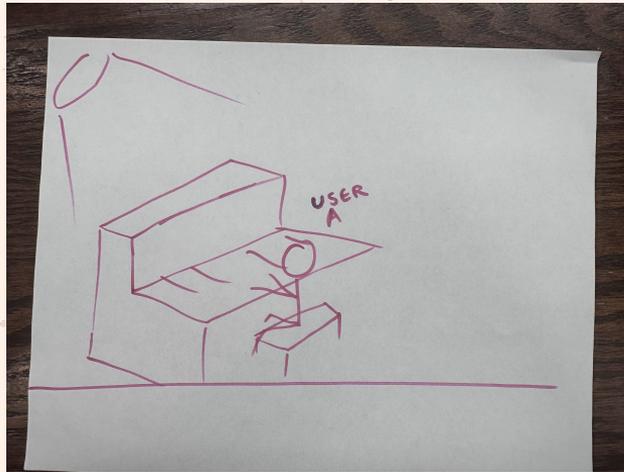
task 3

Give and receive feedback on a song



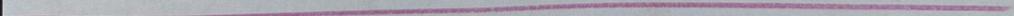
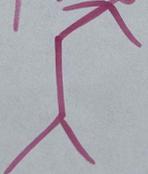
The background is a light cream color with a fine, repeating pattern of small grey dots. It is decorated with various colorful elements: a yellow musical note in the top left, a blue musical note below it, a teal circle on the left side, and a yellow brushstroke at the bottom left. On the right side, there are four vertical pink brushstrokes at the top, a red treble clef, a teal musical note, and a red brushstroke at the bottom right.

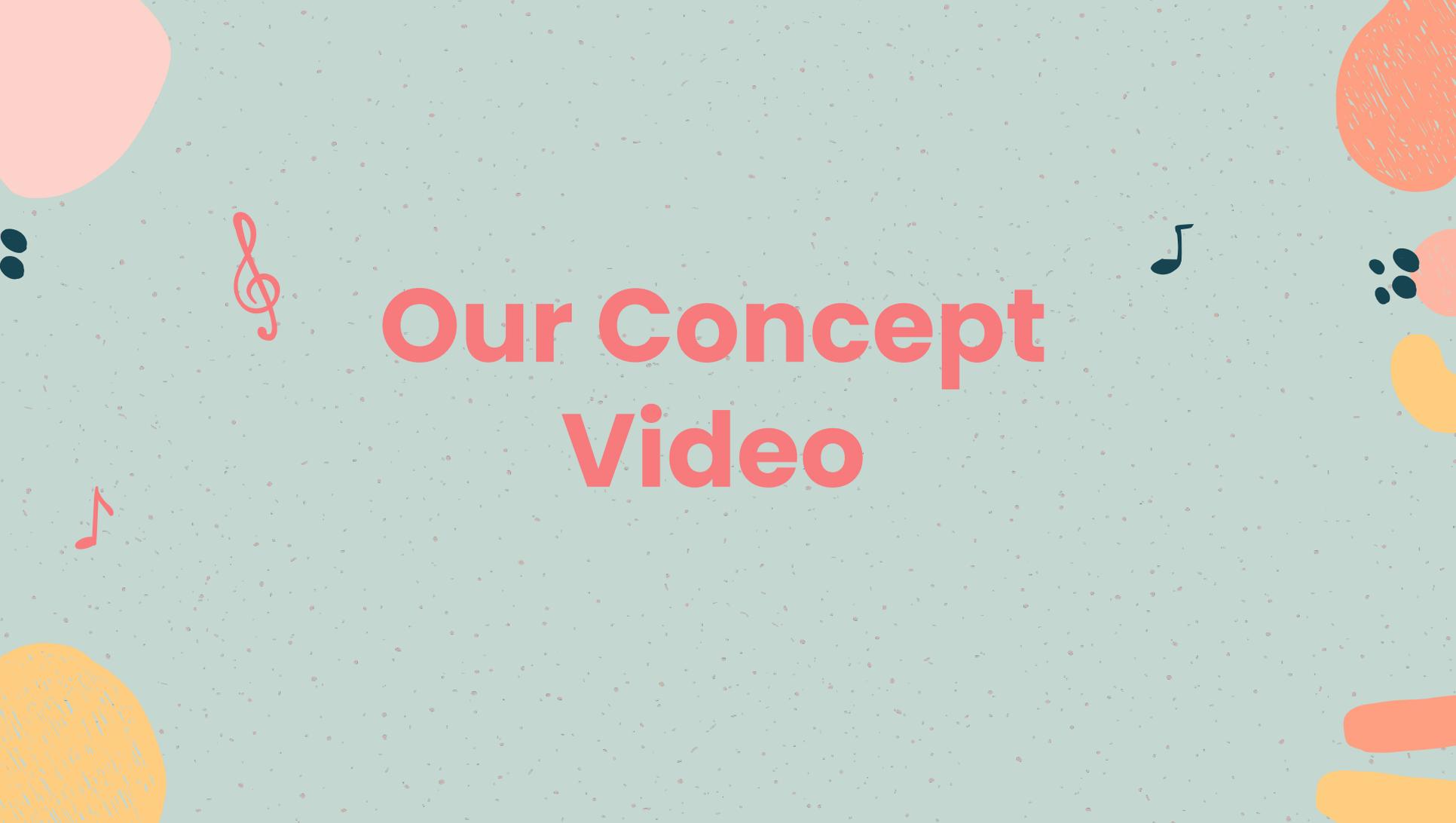
conclusion



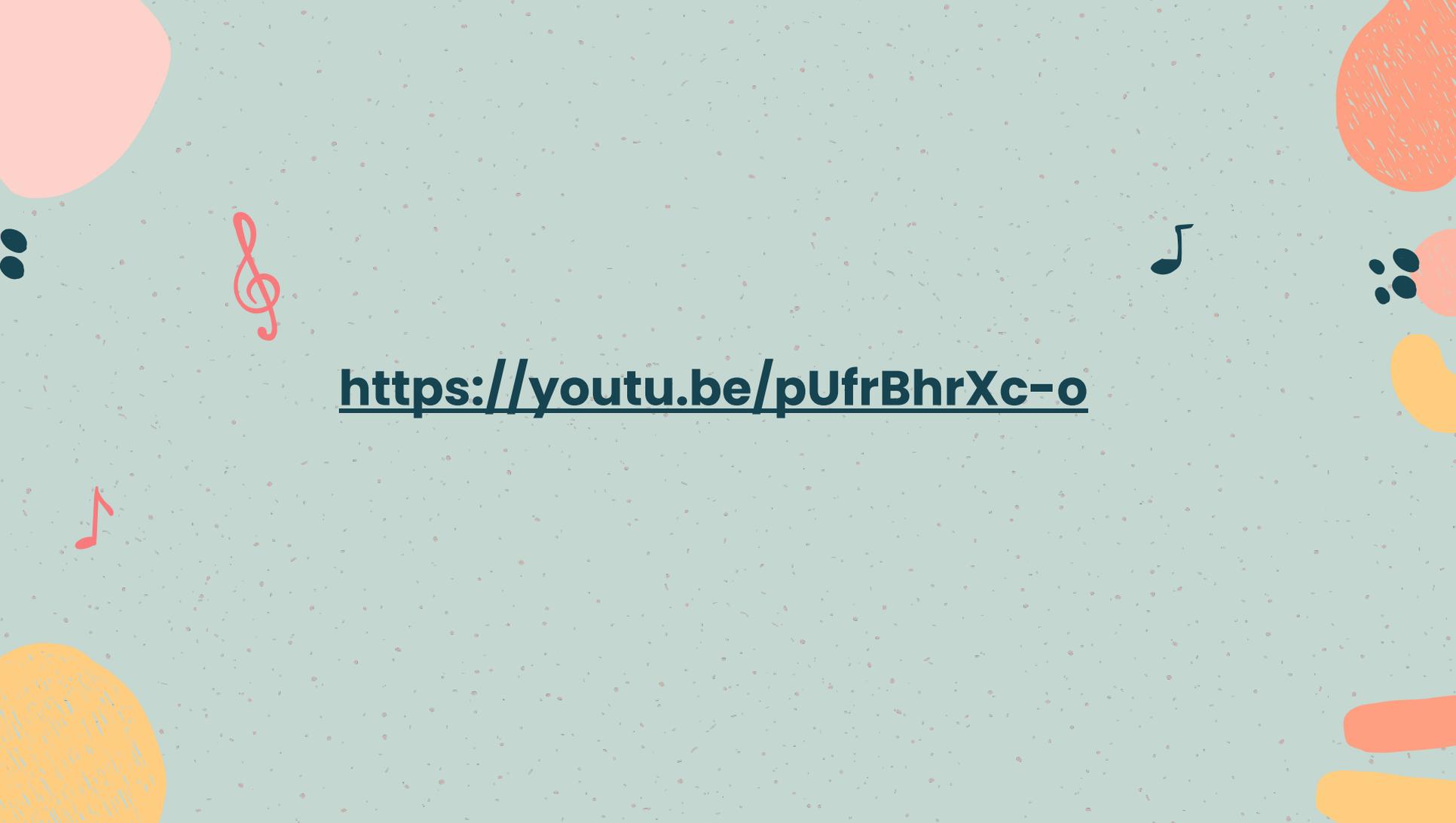
KEYNOTES

BOW





Our Concept Video

The background is a light teal color with a fine, repeating pattern of small red and grey dots. Scattered around the central text are several musical notes: a red treble clef on the left, a red eighth note in the bottom left, and a dark blue eighth note on the right. There are also large, abstract shapes in shades of orange and yellow, some with a textured, hand-drawn appearance, located in the corners and along the right edge.

<https://youtu.be/pUfrBhrXc-o>



Thank you!

Questions? Comments?





APPENDIX