

Noteworks Report: Interviews, Personas, and Scenarios

Team 622: Becky Chu, Andy Hickner, Avalon Hu
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Executive Summary

This report outlines the methods, findings, and results of a series of five interviews performed with potential users of the music creation software Noteworks. Noteworks utilizes an unconventional networks-based approach to music visualization and is currently awaiting beta launch.

Methods: Our team developed a detailed questionnaire focusing on both usage of music creation software and more general personal traits and values, which were used to develop personas. Our team conducted interviews with five people encompassing a range of demographic characteristics and who have a history of using music creation software, as well as a client stakeholder interview with one of the developers of Noteworks, John Umbaugh. Subsequent to our interviews, our team developed three personas and scenarios. Each persona represents a fictional user of Noteworks, and each scenario represents a detailed exploration of that user's interaction with Noteworks.

Personas and scenarios are standard tools of human computer interaction and are used to help developers avoid common pitfalls of the design and evaluation processes.

Findings: Based on the data we collected through our interviews, our key findings fall into three areas:

- 1) **Musical backgrounds and comfort with Western music notation.** Past musical training and the age at which they begin it influences the degree to which a user finds conventional Western notation intuitive or challenging to use while composing or arranging music.
- 2) **Music creation software use.** The interviewees displayed a wide range of experience with musical software. Most of the interviewees, however, had prior experience with the program Finale.
- 3) **Computer use and skill level.** Each of our users considered themselves, more or less, computer experts. Forty percent employed Mac operating systems, with sixty percent using Windows.

Recommendations and discussion: Our primary recommendations are also three-fold:

- 1) During upcoming evaluation exercises, we will need to focus on Noteworks' distinctive approach to visualization of music and how it impacts the user's creative experience
- 2) We need to determine how a users' age and prior musical experience impacts their ability to learn to use Noteworks.
- 3) Future evaluations, including user testing, should occur on multiple operating systems (OS) to help account for the possible impact each OS' interface design has on the Noteworks experience.

Introduction

Noteworks is a Java-based computer application that produces music through the use of temporal networks. The temporal networks are represented by arrows linking MIDI notes (Musical Instrument Digital Interface) to one another; the arrows denote sequence and relationships between the different notes. The end result: Noteworks is a music composition program that enables users to craft both visual and auditory works of art, eschewing traditional music notation for a more modern approach to sound.

Noteworks is a system that originated out of a GROCS (Granted Opportunities [Collaborative Spaces]) project proposal submitted in 2008. Since 2008, the brainchild of Rob Alexander, Patrick Turley, and John Umbaugh has developed into a full-fledged computer application that is targeted for an early February 2010 beta-release. The original idea came out of a neuroscience class that one of the creators was taking, and after learning about how different sections of the brain could be connected via pathways to create thoughts, retrieve memories, and produce emotions, the question became, “what else could be modeled after the neuron paradigm?”

During its two years of development, Noteworks has shifted from a word-based poetry visualization program to a music composition application that is attracting considerable interest amongst electronic music enthusiasts and music educators. Positioning itself as a unique model of sound, Noteworks is closest in application to current sequencing software such as Ableton Live and Max MSP.

To further prepare for Noteworks’ launch, and to fuel its progression into the market, this study is meant to answer the following questions:

- Who are Noteworks’ potential users?
- What common attributes do they share? (Demographics, musical background, computer usage, etc.)
- What types of music software do they currently use?
- How can Noteworks position itself to cater to these users?

The process of iteration and improvement is the hallmark of any successful software; answering these questions will provide the backdrop for Noteworks’ continued development and expansion into multiple user bases. Solidifying who Noteworks’ potential users are and researching their current computer habits enables the development team to cater to specific user needs. While identifying common traits amongst these users, we can also begin to consider how Noteworks addresses the shortcomings of other music composition software.

Methods

We began our study by interviewing our client in order to, first, gather background data and, second, to understand who the client views as their target user.

Our interview with our client contact at Noteworks, John Umbaugh, took place over lunch at Pizza House on Church Street in Ann Arbor. Becky Chu prepared a brief questionnaire consisting of approximately nine questions, with input and response from the other two team mates. See appendix B, page 14 for a list of questions from the interview.

Our impression from John is that Noteworks' target audience is a combination of electronic music creators, music educators, traditional musicians who dislike formal notation, and general people who are open to using unconventional methods of notating music. John specified 22-35 as the presumed age range of Noteworks users.

To recruit interviewees, we emailed acquaintances who fit the target population profile, or who would know other people who did.

Our five interviewees were:

- U01: public relations staffer at Michigan State University, white female, 20s. Arranges music for acapella groups.
- U02: University of Michigan (UM) graduate student, white male, 20s. Makes and edits audio recordings in spare time.
- U03: UM graduate student, white male, 20s. Bachelor's degree in music. Used to compose jingles for a college audio library.
- U04: UM graduate student, white male, 20s. Was a DJ for a college radio station and created electronic music in spare time.
- U05: UM graduate student, black transgendered, 20s. Bachelor's degree in music.

The instrument we used for data collection was an interview template with approximately three dozen questions. (See page 14 of appendix B). For each interview, there was an interviewer and a note taker.

To analyze our data, we reviewed notes from the interviews individually. In preparation of our Saturday, February 6th meeting, each team member drafted two personas and scenarios. During our meeting, we discussed what were the most significant similarities and differences across all interviews and also came to a conclusion as to which three, of the six, personas and scenarios would be used.

Key Findings

Our interviewees have attained different levels of instrument proficiency and have various musical backgrounds. In general, people who began their formal music education early in their childhood have less resistance to music notation. Also, because of this early contact with music, these users are more likely to build

emotional attachments to music and are better able to express themselves through the art of music. If people learn music later in their lives, they tend to be more focused on the function and the purpose of their tools for making music and prefer not to represent music in notational form. In contrast, people with formal musical education are open to notation and other forms of music representation, such as frequencies and sound waves.

A second finding concerns software use. Some of our interviewees indicated that they use Finale for music composing purposes. However, they also stated that Finale was less than ideal due to the application's design being unintuitive. For professional music editing, some interviewees indicated that they use Sibelius, in combination with other professional software, to produce their work.

The following is a list of music software interviewees currently use or had used, along with URLs for each product:

- a. Finale <http://www.finalemusic.com/>
- b. Sibelius <http://www.sibelius.com/>
- c. Logic Pro <http://www.apple.com/logicstudio/logicpro/>
- d. Garage Band <http://www.apple.com/ilife/garageband/>
- e. Amadeus Pro <http://www.hairersoft.com/AmadeusPro/AmadeusPro.html>
- f. Propellerhead reason <http://www.propellerheads.se/>

Finally, we learned that 60% of our interviewees are Windows users and 40 % of our interviewees are Mac users; most of our interviewees regard themselves as expert users and spend 5-10 hours per day on either computers or other mobile devices, such as iPhones, for personal use.

Recommendations

Based on our key findings, we have developed three recommendations:

1. Compared to other major music composing software, Noteworks emphasizes an alternative approach to music visualization, which may result in the application having a lower learning curve compared to its competitors. For the purposes of better evaluation, we need to compare how users perform with visualization and without visualization when they compose music.
2. Noteworks' visualization model is based on neurons as a metaphor for music sequencing. If Noteworks is targeting beginners, we have to take the users' musical background and age into account. For example, if the software is used to educate grade school kids and teenagers, these types of users are likely to adapt faster to this type of notation, while adults without formal music backgrounds may find the notation hard to understand, which would impede them from using Noteworks.

Additionally, we should investigate whether other visualization methods, aside from notation, are needed to enhance the user experience.

3. Since the Noteworks design team is leaning towards the system being a desktop-based software, we can look into whether different operating systems affect a user's preference when choosing their music composing software. For example, we may inquire whether Mac users and Windows users have different preferences in visualizing music, or to what degree an operating system impacts how the software looks, since the visual designs of the two systems is not the same.

Discussion

While we have outlined some tentative recommendations based on our interviews, an important limitation to our data is the small sample size of our interviews. The primary function of this study was to create a starting point for future evaluations, which was accomplished through the creation of personas and scenarios using data extrapolated from our interviews; however, care should be taken when extrapolating conclusions from this evaluation of Noteworks. Furthermore, our study was heavily reliant on University of Michigan graduate students in their twenties. Additionally, there was only one person of color, no persons with disabilities, and all of our subjects spoke English as their primary language. While we did our best to recruit the most likely users of Noteworks, we cannot assume that their experiences are representative of the potential end users of the product. Moreover, significant questions remain, largely pertaining to how Noteworks' functionality, strengths and weaknesses compare with its competition; this is a question we will address in our upcoming study, a competitive analysis comparing Noteworks to other music creating applications.

Conclusion

The key findings of our interviews, personas, and scenarios are that users' diverse musical education and background impact their attitudes to and experience of music creation software; that they use a range of existing software, each of which possesses its own challenges; and that likely users possess certain significant characteristics with respect to their computer use.

Recommendations for future stages of evaluation include focusing on Noteworks' approach to music visualization and its effects on the user's music-making experience; further exploring the variables of user age and musical experience as they affect learning to use Noteworks; and evaluating Noteworks on multiple OS in order to detect any impacts of the OS on the user experience.

Limitations of our study include small sample size and homogeneity of our interviewees. Next steps will include a deeper analysis of Noteworks' chief competitors, which we will conduct over the next two weeks.

Appendix A

Personas and scenarios are tools that help developers target their designs to specific users. Personas help the development process because developers can now gear their product towards a particular person, instead of trying to imagine a demographically described set of users; it is easier to please one person than to please everyone. Pleasing the one person often helps when trying to please everyone else.

By conducting interviews with potential Noteworks users, we were able to generate three different personas encapsulating, what we believe to be, the diverse types of users Noteworks will attract. Moreover, the scenarios we drafted are meant to solidify the potential uses of the products and, when used in parallel with the personas, to provide greater context of the product's uses.

We have created three personas and a scenario for each use. The primary persona is Heather Czuba, an electronic music buff who has had previous experience composing synthesized music and comes from a non-formal music background. Heather's task is to create a song for her son. The secondary persona is Mike Vanderthal, a jazz-lover and freelance web developer who earned his Bachelor's degree in Music. His task is to create a website and music composition for his cousin Emily involving her e-commerce idea, pet rocks. Finally, the third persona is Amy Herzog, a junior in college who is majoring in Music but is not computer savvy. Her scenario is teaching children music notation in a fun and informative way.

Persona A: Heather Czuba



Figure 1: image taken from <http://www.righteousbabe.com/ani/>

Heather Czuba, 33, is an electronic music buff. Working in a communications role for the College of Communication Arts and Sciences at Michigan State University, she has been married for six years and since her son Andrew was born three years ago has been very

busy as a mom.

She uses primarily Windows XP at both work and at home, but has been flirting with the idea of getting a Mac for a while because she thinks they are cute. In the meantime, she is able to get her Apple fix through her iPhone.

She is an avid electronic music listener. She used to DJ occasionally at parties, and though she has had less time since she became a mom, has wanted to get back to composing electronic music.

She picked up the guitar when she was in her teens but never was especially gifted at it; she sings and has also taught herself a little piano. She's tinkered with a range of music composing software like FrootyLoops and Propellerheads Reason and has seen plenty of products come and go since she first started using music composition software in college.

Characteristics:

- Avid computer user
- Uncomfortable with traditional music notation
- Has settled into married life and is happy with her job
- Currently makes \$55,000/year
- Biggest dilemma facing the world in five years: information overload

Scenario A

On a Tuesday night after she has put her son to bed, sitting at her computer in pajamas with a cup of green tea, Heather comes across a mention of Noteworks in an industry blog and, while she is not entirely clear on how it works, decides it sounds intriguing. She downloads a copy of the beta version and pokes around the user interface once it is installed, but doesn't try to compose anything. The next night, again after Andrew is in bed, she hops on the computer and tries to start arranging a song. After wrestling with it for a few minutes – it is very different from the applications she is accustomed to -- she decides she needs some inspiration and browses the Noteworks clips on Youtube. She is tickled by the song that forms a map of Michigan and decides to compose a piece in the form of a smiley face, thinking it will be an easy first project. It takes her most of her (very scarce) spare time over the next week, but Sunday afternoon she finishes it. She calls Andrew over saying she wants to show him something, thinking he will be fascinated by it. She picks him up, plunks him on her lap, and plays him the smiley face composition. He watches in rapt silence and after it is done, announces he wants to watch it again.

Persona B: Mike Vanderthal



Figure 2: image taken from <http://www.myspace.com/buck65>

Mike is a 28-year-old male who graduated with a Bachelor's degree in Music from Ohio State University. Mike majored in Jazz Studies and after spending a year travelling across Europe, and occasionally busking for money, decided to return to America and moved to Chicago.

Mike initially tried making a living playing in jazz halls and local bands but found the work too sporadic and the late-hours too strenuous. Reluctantly, Mike found a job as an Apple customer support technician.

In his spare time, Mike makes websites for his friends and family while also teaching trombone lessons and occasionally performing in jazz clubs on weekends. Mike's freelance work is minor but offers him a creative

outlet.

As a musician, Mike doesn't compose much music but he often records and edits music on his laptop for himself and his friends. Learning different types of software is one of Mike's favorite pastimes but he can't seem to find the right software to develop his musical creative juices.

Characteristics:

- Trombone is his first love but also plays guitar, trumpet, and drums
- Plays primarily jazz music
- Computer expert (Mac lover)
- Addicted to his iPhone
- Currently makes \$40,000/year
- Bikes in his spare time
- Just broke up with his girlfriend of 2 years
- Laidback and easy to get along with
- When asked to describe himself in one word: casual

Scenario B

As a favor to his mother, Mike has agreed to create a website and compose a song for his cousin Emily. Emily is the scatterbrained, free-spirited, overly emotional, difficult-to-control, and irresponsible member of Mike's family. Mike and Emily never got along during their childhood but the event that pushed the boundaries of their relationship was when Mike brought home his college fiancé to meet his relatives and Emily invited her best friend, Mike's ex-girlfriend and jealous high-school sweetheart, to Thanksgiving dinner.

Since then, Mike has ardently reproached Emily for her selfishness and lack of foresight. The website and composition that Mike is creating for her, then, is to be used for her newest and greatest web enterprise idea: selling pet rocks. Based on the 1970s fad, Emily believes that the Internet would be a great place to re-launch the idea, as long as the right hook is employed.

Emily wants the web site to be fun and visually stimulating. She also wants the music in the background to be catchy and original: something that will get the user's attention and that they've never heard before. As a way to accomplish both tasks at once – the visual and audio stimulus – Mike has decided to try a program called Noteworks as a simple way to get Emily's product across to the consumer. Mike plans on creating a composition in the form of pet rocks and for it to play across the background of the website underneath the website's semi-transparent interface overlay.

Persona C: Amy Herzog



Figure 3: image taken from <http://www.street-spotted.com/cuny-spotted-mink-around-the-neck-ie/>

Amy Herzog, 19, is a junior at Columbia University where she is majoring in music. She is a lover of neoclassical music and her musical instrument of choice is the cello. She is also proficient at playing the piano, double-bass, and violin.

Amy is a free-spirit in many ways and is rather philosophical in her views on life. A vegetarian, Amy occasionally spouts off quotes from Nietzsche and Dante (her favorite) and revels in the life New York City has to offer. Originally from an upper-middle class family in Minnesota, Amy has adjusted well to the tempo of city life but is still amazed at all the interesting and exciting people she's meeting in university. She wants to experience as much of the city as possible.

Amy composes music in her spare time. She usually creates compositions by improvising on the piano and writing out the music by hand, but her professors are encouraging their

students to experiment with music software. She's tried Sibellius and Finale, but hasn't used either program to a degree where she's comfortable.

Characteristics:

- Began playing piano at age 6
- Switched to cello at age 12
- Plays mostly romantic and neoclassical music
- Considers herself a novice computer user, using it mostly to check email, update her Facebook profile, and to write school papers
- Has primarily used Windows-based operating systems but is beginning to experiment with Macs
- Loves playing with kids
- Has a secret love of baking
- Relationship status: single and looking

When asked what she wants out of life: happiness and to share it with good people

Scenario C

Amy has a part-time job tutoring grade school students in music, with ages ranging from 6 to 12. Her students are generally low-income, but well-mannered and enthusiastic about their lessons with Amy. However, because her students are all vocalists, they have little experience with the instrumental music that they are now being asked to learn.

From past experience, Amy knows that introducing music notation can be a little boring to students and is trying to think of creative ways to teach the topic. Amy has already warmed up her students by getting them to clap out rhythms and beats and using percussion instruments like maracas and tambourines. Now Amy feels it's time to get her students to think about notes and melodies.

After asking some of her fellow music majors, her friend Liam gave her a list of computer programs that might help. She watched videos of the music programs in action and found that Noteworks seemed to be both fun to use and visually interesting. Now Amy wants to learn how to use Noteworks so she can teach her students about music notation and melodies without it being boring. Additionally, Amy believes that Noteworks could help with her own compositions and maybe spur her creative juices.

Appendix B

Client Stakeholder Interview Questions

Questions:

- How many people are currently working on the project?
- Noteworks is currently post-prototype but pre-beta. What is the intended release date/time frame of Noteworks' beta version?
- Who is your intended market? (What demographics of users do you envision using the product?)
- What was the original design idea behind Noteworks? How does Noteworks satisfy this?
- Who do you view as Noteworks' closest competitors?
- Who would you recommend us interviewing (to get a better idea of the product/market/intended audience)? Do you have any existing users?
- What do you hope to gain from this project/system evaluation?
- Are you planning on making the software free? Online? Desktop? Open source?

Interview Guide

Part One: User profile

- How would you describe your computer habits?
 - Do you use computers for personal use? How often and for how long?
 - On average, how much time do you spend per week on a computer for personal uses?
 - Would you describe yourself as an expert computer user or a casual user?
 - Which OS and applications do you most frequently use?
- Do you currently use any music writing software/music creating software?
 - If yes...
 - Please list and describe your usage for each.
 - What advantages are there to creating music digitally?
 - What problems do you frequently encounter?
 - When did you start using the software?
 - If no...
 - Why not?
 - If the software was easy and fun to use, would you use it?
- When you think of music, how do you think of it visually?
 - Do you think of music in notation form? Have you ever thought about its visual form?
 - Do you find music notation constricting?
- Do you play any musical instruments?
 - If so, which instruments and how long?
 - When did you start learning?
 - What kinds of music do you play?

- How would you describe your music playing habits? Do you enjoy it and how much?
- Have you ever DJ-ed?
- Do you write music?
- Why do you write music?
- Do you play any musical instrument simulators? i.e. Rock Band, Guitar Hero, etc.
 - Do you play any DJ simulators?
- When you think of creating or writing music, how easy or difficult do you think the task is?
 - What makes it difficult/easy?
- How would you describe your music listening patterns?
 - What do you do when you listen to music?
 - How does music make you feel?

Part Two: Life profile

Preface: These questions are for persona developing purposes only. If you feel uncomfortable answering any of these questions, feel free to decline.

- Describe a typical day in your life.
 - What do you do after getting up in the morning?
 - What do you eat?
- What are your career aspirations?
 - How do you envision yourself in 5 years? 10 years? 20 years?
 - How do you envision the world in 5 years? What do you think will be the world's leading problems?
 - What do you hope to get out of life in general?
- Describe yourself in one sentence.
- Apart from music, what other interests do you have?
- If you found \$100 lying in the middle of the street, what would you do?
 - Did you ever consider donating it? Giving it to a homeless person?

**Appendix C: Notes from Interviews
(In order from U01 to U05)**

Interview 1/31

1. user profile: (personal use)

2-3 hr a day, every day.

use iPhone about 7 hrs. surfing Internet Facebook.

Computer = 1-2 hr per day.

2. level = casual user.

3. operation system = Win XP, Mic Office, Outlook
excell. Adobe, Photoshop, Illustrator
InDesign.

4. using Music Software.

(Not the full version) → ~~note~~ Fanale, note pad 2009.

Get the right.

↳ Relying on Fanale to arrange music & tune

Now she have a keyboard

5. Digital Music (opinion)

- playback is important

- ~~No~~ Auto correct (for because she don't have music theory experience.) Fanale have that.

6. What problem occurred?

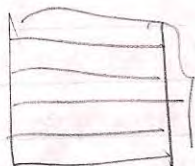
- Skippy on playing actual piece

- zoom in/out on page.

- Auto save needed. or she might lost her work

7. how to visual

- A group of singer, think of the song as



stage

(they need to be able to add on stage later)

- in voice parts.

8. Notation.?

- No notation in head

constricting?

Does notating

- She heard the music, she can't see the music
~~write music~~ by ear

9. ~~git~~ guitar, and than pian.
play

8. How long?

10 yr guitar (casual)

2 yr piano

10. ~~what~~ play popular music

11. She plays music for enjoyment but later she gets paid for that.

12. How often.

Sings ~~signes~~ everyday. only play piano when arranging (once a month...?)

13. No DJ experience.

14. No original work.

15. why she do arrangement.

- Like to change the form of music and

See how good in sound in voice.

16. play 'Rock Band' 'Guitar Hero'

17. ~~how~~ Moderat - Difficult to do arrangement.

Figure out Rhythm.

Because of the ^{note} ranging process

18. Listen to it as often as possible.

More you hear the more you understand the song
skip ~~to~~ the vocal.

19. User Profile

19. exercise, shower, drink wine.

20. vegetarian, chicken or Turkey ^{watch} ~~what~~ what she eats

21. Career aspiration

- Public relation

- Working more w/ internal PR person w/ a company

22. How do you envision yourself.

- Married, have a house, good job.

23. the world in five year.

- The same hope the economy will be better

- Hope the vision - -

24. Get out of ~~like~~ life

- happy, healthy, have love

25. Describe yourself in one sentence.

- (skip) \Rightarrow the question is too abstract

26. Other interest.?

- Runny music ^{movie} ~~music~~, ^{vacation} ~~at~~ go to actual destination
concerts, ski

27. \$100 in the middle of the street.

- Put in her wallet and spend on ~~the~~ random stuff.
use it, not put it in the bank.

28. (When watching Noteworks) How would you denote ~~with~~ different lines of music?
(or parts)

Interview #2

computers

1) too often for too long

↳ merge personal & work

↳ daily ~~3-4~~ hrs/day

↳ expert user

↳ OS X user

2) tried Finale → gave up wrote by hand

- audio editing software → ~~Digital~~ Design Pro Tools

↳ once/month for voice recording, guitar, vocals

- advantages → editable

→ non-destructive, even if only "undo"

→ for composition, can hear pitches unlike w/ paper

→ can plug in mini-keyboard

- problems → Finale: couldn't figure out mental model

↳ couldn't figure out how to set tempo

↳ wasn't automatic in way that makes sense

→ could figure out note values but more difficult than necess.

→ reverse order of/w

3) music visualization: - if simple, notation form

- also as audio wave form

- frequencies (high and low)

and can picture people playing

↳ can picture instruments

gave Avatar ex.

constriction → music notation not constricting

→ can be potentially more expressive but software helps

4) - saxophone player → mainly, since 3rd grade (1972)

- guitar, bass

- started piano in 1st grade

- kinds of music: sax → classical

guitar → rock, classic rock, punk rock

bass → "

music playing → enjoys it

→ does not play enough

ie every 3 months (sax)

→ guitar goes on ticks, sporadic

DJ-ed → never did mixing but picked songs for functions

→

write music → 4th grade Michigan report
↳ nothing since then

music simulators → doesn't own any
but enjoys them
→ no DJ simulators

ease/difficulty of

↳ creative task more difficult than
technical task

↳ will start recording task and then
figure out notes afterwards

↳ creative idtpt from technical

- what makes difficult

↳ already written (w/ normal notation)

↳ has to be both good & original

- how does music make you feel

↳ can't ~~do~~ as listen do things (sometimes)

↳ listens for rhythms, base lines, not
lyrics, comp. conducting while
listening

↳ feelings depend on music being listened to

↳ listens mostly in car

↳ too active a listener

Life Profile

- typical day

6:30am alarm goes off, 30-45 min.

of snooze, eat breakfast and make
lunch while breakfast

- bike to school (no music yet)

- class

- work (homework, occ. involve music)

- ate dinner w/ Bach (not typical)

5 yrs - entrepreneur, academic, or both

- not corporation unless head

world in 80 yrs - \$10/gallon gas

- urban landscape radically
altered

- energy prices will shape future

- civilization will collapse
in 75 yrs

life in gen'l - have good people in life

- secure financially

- have both needs met

↳ music plays role in emotional life

"I am more than the sum of my tweets"

- when switch to digital

↳ physical more expensive, less portable,
loud (lives in apartment)

ie at home vs. on road

↓
real instrument

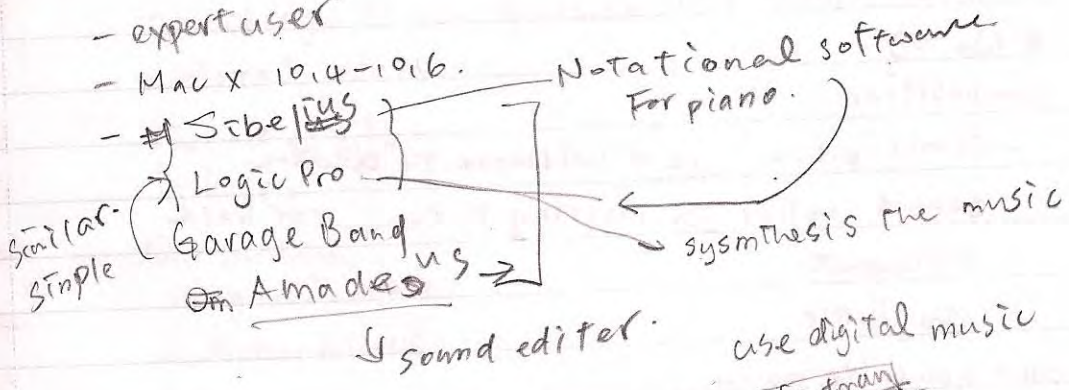
↓
prefers

↓
computer

↓
convenient

2/3 interview - [redacted]

- 6hr a day
- expert user
- Mac X 10.4-10.6.
- ~~#~~ Sibelius



- Advantage of creation
 - Manipulating
 - Mistake is take away
- Impression
Not expression.

How to think music visually

- Digital format. (since he does digital music)

Notation restricting

- not being limited

What instrument

- trumpet 4 grade
- * euphonium (in college) ^{since} 6 grade
- & tuba.
- Trumbone.
- (piano.)

What kind of music mostly.

- Classic, western.
- some digital

Music listening habits.

- not under pressure

⊛ No DJ.

Composition

- remix piece, use # software to create sound. better at writing in computer base instruments.
- # jingle.

why you write music

- music for project need,
- for fun

~~the~~ Back band guitar hero player.

↳ Huge supporter!
He is a...

~~DJ sim~~ No DJ simulator

How easy/diff is a remixing music

- inspiration.

Music listening habit

- DC, Pop, Status, any style.

What do you do.

⊛ Personality

- Show → enter → classes → Talking & speaking
→ exercise.

Career aspiration ^{any weekly, p}

- Social media, in corporation creative company, family music is not in the plan.

World

- No change in world's problem; no green revolution.
- Internet, network

Get out of life:

Be happy

One sentence.

Imagination:

what other interests?

hiking, going outside, gaming, being w/ ppl

turn it in!

Computer habits: power user, 70% of day, per day avg around 10-11 hours/day

Which os/apps: windows xp, office products, matlab at work, adobe audition (sound editor), web browsers, opera, firefox, ie,

Music writing software: yes I used to, haven't done much recently, used to use frootyloops. It is a loop based music sequencer. You have a bunch of wav files, bring them into software, stack up the loops so you can make a song. Use a pen to draw

Problems: properllerhead reason, more interfaces with hardware, need a midi based controller to start creating music. Need a piano or other hardware device, tap out a rhythm and then creates a song. Frootyloops is easier, reason is for power users. First used frootyloops in 2000, reason since 2005.

Advantages to creating music digitally: for one, its very flexible in nature. Allows you to create sounds you probably never would have the options or tools to make. Gives you flexibility in terms of creation of sounds. Can apply reverb, compression etc to make it sounds really good. The beauty is you can move on easily to something else. Can bring in another sound and manipulate it. Flexibility, range of sounds, I like how computer based music sounds. I like house and electronic so it adapts itself naturally.

What problems do you frequently encounter? Not so much the limitations but more in terms of creativity and the flow of the process. There may be so many features that you end up getting writers block so unless you have focus from beginning about what you want.... Come out with some end product that may sound like a whole bunch of things stuck together, you want something that comes out sounding like a song. So I have creative problems with it.

Visually - music: good question, very philosophical. I guess when I think of notes I sometimes think of them as colours. I perceive the pitch as being a colour, the higher ones are brighter, the lower ones are brown or black. I've played an instrument since 5th grade and I know how notes work and all that stuff but I never liked reading/composing music that way, the computer way is cool cuz its like I am drawing. Sometimes when I am composing I think of where this music might be played for ex at someone's house or at a party or a club or a spa. Kind of self building your vision is modified you get this imagery in your head. It has some sort of overall tone or feel to it. Visualization: there was a really cool project that inspired me called drumsteps, google it, it's a flash based game where the beat is signified by a ball and it rolls down and you draw a path for it to follow, when the ball hits the surface that's when the beat strikes you can teleport the ball to a different area. Its like a cool way of music ed to visualize what a beat is and what 44 time is.

Notation form??? Do you find it constricting? Yes I think if I really studied it more I'd appreciate it. I have taken music theory but it never really stuck with me.

Instruments: I started off playing the flute. The reason I did was it was the cheapest, before that I had an electronic keyboard. I had this idea of what notes were like and this is how a piano works, then switched to alto sax in 6th grade and played all through high school. Continue to play it on and off. Recently started getting back into the sax, renting a tenor sax.

I like to play movie themes on the instrument. My parents really like traditional Polish Christmas music b.c we are a Polish family. Will experiment with different notes and keys. I usually don't compose with the tenor, usually compose on computer.

I don't practice very often, couple times a month, very infrequent when I'm in school more frequent during summer and holidays. I really enjoy it, I feel bad I don't do it more often. I used to DJ in college. I have a giant library of music at home and have done a lot of playlist creation. 2nd yr college I got into turntables, got 2 turntables, mixing, scratching, mixing electronic music together, then sold the tables. Vinyl records are the pricy thing. These turntables were like \$500 each.

I haven't been composing much but when I was doing it I would do it 2-3x/week. Grad school halted my creative process. I have all these songs started and almost complete and they all were last touched in 2006-7. In my undergrad I did it like every day.

I write music to relax, stress reduce, gets my mind off of things. It's very fulfilling when you can get something to sound really good. A lot of it has to do with chance. I will make a mistake but the mistake ends up sounding really good, I may recreate the whole thing. It's risky. It's a form of writing as in externalizing what's in your head. You can be shocked about how your thinking if you are angry or mad, you can start hearing your own emotions in it. It's almost like a snapshot of that time in history. I can think of the people who were in your life. It's like recording your memories.

Video games? Ya I love those too. I have rock band at home. I had for a week before I returned it Nintendo DS with corgi synthesizer. It was pretty cool but I didn't really like it. I worked on a grocs project where we developed an iPhone app to create music. So that's it.

Easy or difficult? Depends on the mood I'm in, depending on whether I'm feeling creative at that moment. I think it has a lot to do with mood. Your general air, how you are feeling at that moment. I think you can still sit down and put together something. A lot of people make it a habit to compose even if they don't feel like it. At the time I was feeling pretty good about it and it was motivating me to do it day after day. Re-writers block that has the potential to derail your creative process and it's worth a look.

Listening habits: my whole day at work, at least 6 hours/day, then at home 2-3 more hours. Mostly off iPod. In my car I will play an audio book. At home I have a hard drive full of music. Once in a while I will pop in a CD. Also Pandora sometimes.

Feeling is very emotion/context dependent. At the gym I need something to motivate me. Or that has a motivating sound, faster more strength. When im relaxing I'll listen to something different, when I sleep I'll listen to ambient. If you were to ask me what I listened to in 2004 it was all electronic – house, trance, techno. Nowadays still electronic but actually instruments rather than just synth. Hard rock, metal, metal, raindrops/ambient, soundtracks, pop, pretty much everything. But still dominated by electronic.

Personality:

Typical day in life: i get up at 6 do my whole morning thing w/o music. Get in my car, listen to npr or audiobook, work if I have to go music obvi I cant listen to music but if it is individual then I will listen to whatever I feel a fancy for. Usually something not too abrasive, no metal or squeaky pop. That covers my day. I drive home, more audiobook, like a library on wheels. Put on some music when I get home around dinner time and then I listent o it constantly when I am doing homework.

Career aspirations in 5-20y: wow, that's a brave question. I will hopefully be graduated. I want to be done with school possibly I am toying with a phd program but not sure yet. I do want to work in an industry where there is research being done in msuci technology. My background is in electrical engineering, so I like gadgety things. I want to get back into composing, I intend to go back. I have this dream of releasing music. I could do it on the sidenwhile I was working.

What will the world be like: that's a good question. The first thing I thought of was internet access and jeff Mackie masons email about info overabundance. That will be kind of a big deal. Need to filter, our time will be very needing to have to be disciplined in order to achieve my goals bc info will be so rampant, exponentially larger than today. Peoples aspirations are going to have to be stronger, they will have to be more resilient.

Just to be happy.

Im going to try word because that's hard. Intuitive?

Other interests: video games. Working out, going to the gym. Art. Drawing. Electronics. I have a little shop at home. Skiing.

\$100: I would first lok around and scan to see if anybody dropped before I slyly go up and grab it but if someone is looking I will give it to them.

www.██████████.com/music.php

Interview #5

- 1) use for variety of things - personal, work
- 5-6 hr/day, ⁻⁴⁵ 42hr/week
 - really comfortable w/ comp.
 - MS Office, Adobe reader, Photoshop, photo software, iTunes, MS ~~XP~~ (Vista) windows, music editing software

2) software

- Finale, Sibelius
- school stuff, arrange \leftarrow home, personal composing (cheaper than Finale)
- advantages

- \hookrightarrow quicker, no paper/ink \rightarrow more efficient
- \hookrightarrow helpful to hear pitches, rel'nships
- \hookrightarrow cleaner interface for creating music

problems

- \hookrightarrow not getting things to notate properly
- \hookrightarrow w/ keyboard not always accurate
- freshman college was when she started

3) visual

- \hookrightarrow on staff and notes
- \hookrightarrow not constricting (notation)

4) instruments

- \hookrightarrow everything but guitar
- trombone 8th grade; flute 5th grade; piano middle school

- everything else in college
- played classical and jazz

habits

- no time now but loved it
- \hookrightarrow choir, marching band
- no DJ

- write music for creative outlet

- \hookrightarrow original career goal to be a film composer

- yeah to Rock Band & Guitar Hero
- how easy/difficult to compose
- \hookrightarrow not hard bc at piano \Rightarrow improvise and write on paper

- software not used to compose, already written

- \hookrightarrow didn't have laptop at time so didn't
- \hookrightarrow paper/pencil more flexible
- \hookrightarrow better understanding w/ rel'nship b/w music instruments

- listening \rightarrow everyday, genre mix
- \rightarrow walking, exercising, at home
- feel \rightarrow really happy, start dancing, singing

Life profile

- typical day

- ↳ wake up, work, school, gym, go home
- ↳ shower after getting up
- ↳ no breakfast

career

- ↳ to be a DJ
- ↳ librarian / knowledge prof. at major research institution

world

- 20 yrs from now
- global comm. more connected, larger
- problems
 - ↳ scarcity of resources
 - ↳ violence, political upheaval

- happiness, love
- "casual"
- other interests: info. policy
IP, digital techn.

- would take the money
 - ↳ go to Express