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SEÇÃO RELATOS TECNOLÓGICOS

DESENVOLVIMENTO DE PLATAFORMA DE ENSINO DE MÚSICA ON-LINE

DEVELOPMENT OF AN ONLINE MUSIC TEACHING PLATFORM

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RESUMO

Este estudo apresenta uma solução para a oportunidade de criação de um artefato tecnológico para o desenvolvimento de uma Plataforma de Ensino de Música *On-line* (PLIM) em uma escola de música no Brasil. O estudo demonstra o desenvolvimento de uma nova abordagem para o consumo de conteúdo educacional musical, bem como uma iniciativa para explorar o potencial de negócio na criação de uma plataforma de *streaming* de educação musical. Este artigo adota os princípios metodológicos da *Design Science Research* para o desenvolvimento deste artefato tecnológico. Além do desenvolvimento inicial da plataforma e da etapa de implementação realizada neste trabalho, o projeto piloto permitiu compreender as percepções dos interessados no desenvolvimento de habilidades musicais, a eficácia do conteúdo criado e a adesão ao modelo educacional musical proposto pela empresa.

PALAVRAS-CHAVE

Transformação digital. Empreendedorismo. Educação musical.

ABSTRACT

This study presents a solution to an opportunity for creating a technological artifact to develop an Online Music Teaching Platform (PLIM) in a music school in Brazil. The study demonstrates the development of a new approach to consuming musical educational content, as well as an initiative to explore the potential of a business opportunity for creating a music education streaming platform. This article adopts the methodological principles of the Design Science Research approach for the development of this technological artifact. In addition to the initial development of the platform and the implementation stage carried out in this work, the pilot project enabled us to understand the perceptions of those interested in developing musical skills, the effectiveness of the content created, and adherence to the musical educational model proposed by the company.

KEYWORDS

Digital transformation. Entrepreneurship. Music education.

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INTRODUCTION

The presence of music in human lives has its origins in prehistory, dating back to the observation of natural sounds or the sound produced when one object collides with another. Since ancient times, music has undergone constant evolution, accompanying humanity's history and serving a diverse range of functions. Music is present in all regions, cultures, and eras; that is, music serves as a universal language that transcends the barriers of time and space. In addition, music has always been an integral part of people's lives, influencing the education of both adults and children (Goés, 2009).

According to Oliveira (2011), the Brazilian people have a vibrant musical repertoire in their culture, and the teaching of music is closely tied to their local culture, both in terms of the variety of styles and the form of musical learning. In this way, the role of music teaching in education should be to provide students with both a more profound knowledge and access to new teachings, which seek to find their meanings for music as an art.

With the advancement of information and communication technologies, new tools for disseminating content have been developed. According to Mena (2017), the technology that enables the transmission of information and allows users to access the content of over-the-top (OTT) services is called streaming. According to an article published on the Mordor Intelligence website (2026), the size of the streaming media market is expected to grow from its current USD 119.01 billion to USD 173.73 billion by 2028 at a compound annual growth rate (CAGR) of 7.86% during the forecast period (2023-2028).

The content available on streaming platforms has transformed the relationship between content-proposing companies, such as broadcasters, corporations, or educational institutions, and the needs of users, contributing to a change in consumer behavior and elevating consumer relations to a higher level. According to Silva and Dall'Orto (2017), streaming platforms account for approximately 41% of the digital content development market on the internet. They are considered one of the technologies driving a global market with significant financial power. Additionally, according

to an article published on the *Exame* website (Doliveira, 2022), it was reported that 75% of Brazilians use streaming platforms daily. Some streaming platforms are recognized worldwide, including Netflix, Amazon Prime Video, and Disney+, which primarily focus on broadcasting content in the entertainment segment, such as movies and series. In parallel with these companies, other streaming services focus on academic, scientific, and collaborative activities (Sebrae, 2019).

For Montardo and Valiati (2019), the use of streaming platforms as a professional development tool has become an essential resource for organizations and companies that have recognized the significant contribution of this technological artifact to the current economy, providing a creative outlet, practicality, and increased audience reachability. In this way, streaming platforms emerge as a technological artifact that can support other service segments, such as educational resources, development of classes in the distance learning (EAD) modality, and conference presentations, among others.

With the advent of new technologies, music education is no longer limited to children and adolescents but also begins to occupy a significant space in the lives of adults, making the presence of music gain more and more attention in studies that involve the relationships between music and human growth. This relationship aims to stimulate individuals' perceptual capacity, thereby enhancing their cognitive, expressive, and motor skills (Parizzi, 2008).

Technology, on the other hand, serves as an ally in the educational process, enabling the creation of new methods that facilitate the transmission of content by the educator and its absorption by the student. However, this process does not exclude the importance of a qualified professional to transmit knowledge. Levy (1993) states that communication technologies do not replace the teacher but modify some of his functions. Some tasks that comprise the transmission of content can be delegated to databases, books, videos, and programs. However, it is up to the teacher to be an instrument that arouses the student's curiosity, as they want to know, research, and seek the most relevant information to transmit to the students.

This work aims to contribute to the development of a digital transformation proposal for Insignare Music, a music school specializing in developing musical skills for children and adolescents through the practical and theoretical instruction of a musical instrument or by enhancing one or more musical skills.

THEORETICAL FRAMEWORK

Requirements of the online music teaching digital platform

With the mission of teaching people to play a musical instrument and develop musical skills, understanding the requirements that the company must create in this technological artifact seeking to take full advantage of the business opportunity becomes fundamental.

According to Parker et al. (2016), the power of the platform lies in developing a business model that, through technology, can connect people, organizations, and resources in an interactive environment, which allows the creation and exchange of value. This business model, which aims to facilitate interactions that generate value between producers and external consumers, aligns with the company's proposal, as it seeks to develop and disseminate music education content to consumers interested in starting or continuing their music studies. The platform business model, used by companies such as Google, Amazon, Uber, and Airbnb, has as its primary purpose to make contact between users and facilitate the exchange of goods, services, or social currency, which can be understood as social status, thus providing the creation of value for all participants involved, as described by Parker et al. (2016). This business model leverages the power of the community, which is a significant contributor to the success of these companies, as it enables them to generate value individually for each consumer. In this way, providing a musical educational environment that allows the community of interested consumers to relate to each other and the company becomes necessary, not only as a form of competitive advantage but also for the construction of a collective learning environment.

In addition, innovating in the way people absorb music education content and creating a competitive advantage over other companies in the market, it becomes essential to understand the concepts of innovation for the organization's growth. Rogers (2017) points out that digital technologies enable companies to innovate through continuous learning facilitated by rapid experimentation. Advances in technology enable the continuous testing of ideas, allowing for market feedback to be obtained from the innovation's launch through its ongoing development. In the educational sphere, Caldwell and Spinks (2013) argue that educational innovation represents the introduction of something new, such as a new idea, method, or device. Caldwell and Spinks (2013) note that the context in which educational innovation is applied must be considered, as what may be considered innovative in one context may be routine in another.

As it is a proposal that involves music education, understanding the learning process also becomes of great importance for the development of the content that will be produced. Regarding the teaching process, Ausubel et al. (1980) believe that the student's interests, knowledge, and sociocultural environment are relevant factors that influence their learning process. Thus, promoting teaching that fosters cooperation and content sharing is necessary to move beyond traditional teaching methods (Moran et al., 2000).

The efforts applied in the development of new learning strategies aim to maximize the knowledge students obtain by absorbing musical content. According to Moreira and Massoni (2016), knowledge can be understood as information or notions acquired through studies on specific phenomena or based on personal experience. This acquired knowledge is often accompanied by obstacles that must be overcome in order to be absorbed and applied (Bachelard, 2005). This view aligns with the process of knowledge adhesion in music, as when developing new musical skills or continuing to improve existing ones, barriers can hinder the student's ability to acquire a new skill.

The process of acquiring knowledge evolves, varying at each stage of a person's life. Piaget (1950) divides the acquisition of knowledge by age into sensorimotor, preoperational, concrete operational, and formal operational stages. The first stage, sensorimotor, is the one during which children from birth to two years old acquire knowledge through both external and internal stimuli. Then, the second stage occurs from two to seven years

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old, known as the preoperative stage. It consists of the phase in which speech already appears in the child and marks the beginning of group activities, allowing the development of new ideas, which, at times, are mixed with fantasies and fairy tales.

Regarding the process of knowledge acquisition through music, it occurs through the integration of sensory perception, cognition, and meaning construction. Gainza (1988) argues that music is not limited to the sonic object itself, but rather represents an articulation of meanings, in which sound acquires symbolic value for the individual. In this sense, musical learning takes place through each individual's active experience, as they interact with different sounds, rhythms, and melodies, developing conscious listening and the ability to attribute meaning to what is heard and performed. Reybrouck (2024) states that the process of knowledge acquisition activates functions such as attention, memory, and auditory perception, fostering the distinction of musical styles and the understanding of the elements that constitute musical language. Thus, music reading and writing function as symbolic systems that consolidate this knowledge, promoting the construction of meaning as well as the student's musical and cognitive development.

The stage of concrete operational thinking is the third stage in the process of acquiring knowledge, typically beginning around the age of seven. At this stage, the child begins to solve problems internally and develop calculation and writing skills. Finally, the formal operational stage, also known as the abstract stage, consists of the phase in which the child enters adolescence, beginning to understand abstract concepts such as society, citizenship, and love, among others. These stages are not reached linearly, and each person has their own pace of learning, which is constantly evolving and developing (Piaget, 1950).

The company's content preparation, as well as its presentation, must consider the cognitive load it will impose on the student. According to Mayer (2005), learning reaches its most significant potential when the student's cognitive load is reduced. For this, Mayer (2005) developed seven principles that could aid in the elaboration of the proposed content. The first principle consists of multiple representations, which suggests that students learn more effectively when using words and images rather than relying solely on words. The second consists of spatial proximity, which facilitates better

cognitive organization in the student when the content is presented with texts, images, and words arranged close to each other. The third point arises from the principle of temporal proximity, which involves presenting a text and an animation simultaneously. The fourth principle deals with individual differences, which involves developing content that suits your target audience. The fifth principle consists of coherence, which means making the presentation as objective as possible by excluding elements that can distract the student's focus. The sixth principle is that of redundancy, which deals, when applied, with the use of animation and narration simultaneously because, separately, it does not confer on reinforcement of learning. Finally, the principle of modality states that students learn better when all visual resources are accompanied by audio instead of text.

These principles should guide the company's content creation process, as the content produced should utilize various audiovisual resources to facilitate students' absorption, retention, and subsequent use of the acquired skills through reproduction. The fundamentals presented regarding meaningful learning, along with the fundamentals of cognitive processing, form the basis for understanding and structuring the content to be developed by the company.

Customer value creation by digital online music teaching platform

The value network of this development initiative is established among the company _ acting as the content provider, the product distributor, content creators, and interested consumers. It is therefore necessary to continuously seek a range of options that address the diverse preferences of learners, such as the possibility of selecting lessons based on their musical tastes or their level of proficiency with a given instrument or musical style.

The process of value creation is fundamental in encouraging students to invest in what is valuable to them (Priem, 2007). For this, understanding the student's musical taste preferences and level of musical ability before using the platform becomes essential to assist them in their development. Additionally, through interaction with the platform, it is possible to understand each student's preference for access, enabling the platform's algorithm and artificial intelligence to suggest content tailored to their preferences.

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Priem (2007) suggests that the higher the level of consumer knowledge, the greater the value created by the consumer and the better the consumption experience. Seeking to understand the students' preferences during platform use and how its usability fits their routine, the platform aims to create teaching models with short classes separated by musical style and difficulty levels. In this way, the student will be able to learn the content of their preference at a time that is appropriate for them.

Janissek-Muniz (2006) emphasizes the importance of taking the external environment into account, seeking to understand the signals that can impact it positively or negatively. Thus, anticipation must be associated with strategic intelligence. Anticipation is not directly related to scenario forecasting but rather to small fragments of information that can generate major disruptions and inform decision-making (Lesca, 2003). This association is based on the assumption that it is a process aimed at identifying future events based on the interpretation of signals that can be obtained in the present.

One of the factors related to the external environment that can impact students' musical learning refers to the development of new content that accompanies the musical industry. Because music is constantly evolving and artists continually release new music, knowing how to stay current with musical trends that align with student interests becomes essential for student development and retention. One way to address this is to offer students the opportunity to suggest songs they would like to see on the platform through forums and voting.

In addition, Insignare Music intends to develop content that meets the particular preferences of each consumer, seeking to create means that allow for collecting feedback from consumers and generating value exchanges between both sides. This feedback collection tool encourages continued use of the platform, while also allowing users to understand the elements present in the user community.

Methodology

This study adopted the Design Science Research (DSR) methodology, whose objective is to develop a technological artifact referred to as the Online Music Teaching Platform

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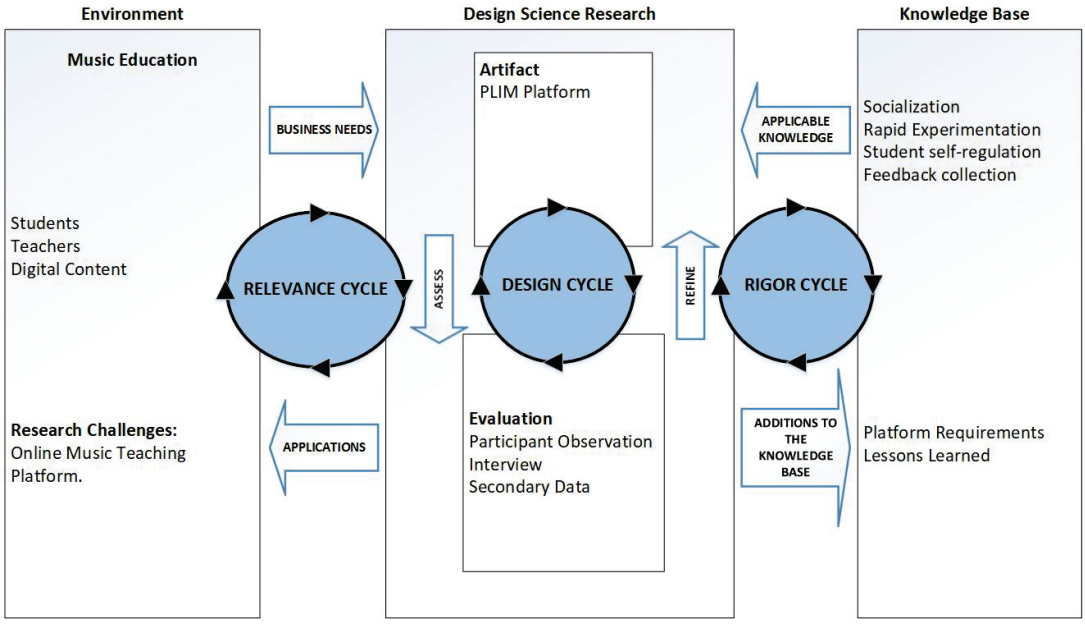
(PLIM). The DSR approach adopted in this study follows the guidelines of Hevner et al. (2004), who define this method in terms of three primary cycles of activities: relevance, rigor, and design, respectively, as illustrated in Figure 1.

Figure 1 – Association between major components of the study based on DSR cycles



Note: Adapted from Hevner et al. (2004).

ANALYSIS AND DISCUSSION OF RESULTS

Relevance cycle

The relevance cycle enables the identification of requirements, including the problem to be addressed and the integration of the developed and evaluated artifact into the environment, to resolve the identified research challenges (Hevner, 2004) and assess the

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business opportunity. To aid this diagnosis, the data were collected through three exploratory investigation fronts, containing one quantitative stage and two qualitative stages.

To carry out the first stage, a group of sixty participants interested in musical learning was identified, comprising those who attended music classes and received handouts, as well as users of streaming platforms. Through an exploratory-descriptive opinion survey, an electronic questionnaire was used for data collection from March 14, 2023, to March 18, 2023, which was made available by sending individual messages and in WhatsApp groups. To understand the factors that spark students' interest in learning a musical instrument or developing a musical skill, as well as to understand students' interaction with and interest in music as a whole, a qualitative research study was conducted using semi-structured interviews with a group of sixteen participants.

The age range of the participants in the interview was from six to sixteen years old, and they were enrolled in a music school with one year of higher education. Data collection took place from March 20, 2024, to March 30, 2024.

Finally, to complement the understanding of the influence of music on the participants' lives in the diagnosis, a second stage of qualitative research was conducted through semi-structured interviews with a group of seven parents of the participants in the second stage of data collection. The age range of the parents participating in the interview is from thirty-six to fifty-two. Data collection took place from April 3, 2024, to April 8, 2024.

After completing the first cycle of relevance, one of the requirements identified was the development of musical content. Creating a musical proposal that combines a variety of high-quality content with easy-to-understand content becomes fundamental for achieving the desired success, as it aims to pleasure interested consumers.

Then, the time factor emerges as another requirement, understood not only as the availability of time for learning but also as the duration of the content of each proposed class. For this, the didactics applied by the platform's teachers in music classes, linked to a proposal for musical development, become essential in guiding future students in the search to develop or improve musical skills.

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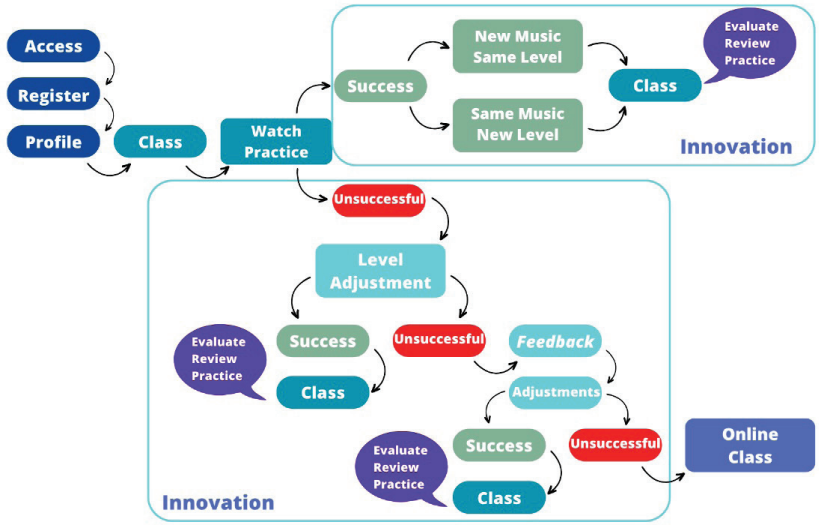
The proposal to develop music teaching content that is customizable by students and that can serve not only current consumers of music education content but also newly interested consumers who seek to develop new skills or who are looking for an alternative to entertainment arises as an opportunity for consumers who wish to resume or start the study and development of a musical talent.

Design cycle

The design cycle aims to carry out activities to develop the solution and evaluate the artifacts resulting from the study (Hevner, 2007). In this research, it was proposed the development of an artifact, in the form of a platform, whose objective is the creation of an innovative streaming platform for music teaching, which will be named through the acrostic Platform for Layman to Initiate in Music (PLIM), with in portuguese translation being "Para Leigos Iniciantes na Música». PLIM's differentiation arises not only in the way the content will be delivered but also in the way it is received and absorbed by the student. Figure 2 below represents the learning process incorporating the proposed innovation.

Figure 2 – Platform usage journey



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The access, registration, and profile stages involve the process of joining the platform, which requires the student to download the application, register with their data, select the plan that best suits them, and choose a payment method. With their registration completed, the student will be directed to the profile stage. This process differs from educational platforms such as Udemy and Coursera, which typically direct learners to course-based catalogs, as well as from music learning applications such as Yousician and Simply Piano, which generally follow more linear learning paths based on initial assessments. One of the key distinguishing features of the proposed platform lies in its emphasis on personalization. Inspired by the recommendation logic used by streaming services such as Spotify and Netflix, learners are able to build an on-demand learning experience based on their individual preferences. It resembles streaming platforms, as it is a stage where the student can select their preferences regarding musical level, genre, technique, theory, and the career module, including options for kids. For a more accurate assessment of the student's previous knowledge in developing their musical skills, a self-assessment questionnaire will be suggested. It is at the student's discretion to follow the teaching suggestion guidelines provided by the platform. Table 1 presents the description of the modules available for customization.

Table 1 – Modules for platform customization

Module	Description
Music genre	It consists of the selection of classes by different genres and musical styles: rock, pop, and blues, among others
Music level	It consists of the selection of classes by choosing the available levels, being beginner, intermediate, advanced, and professional
Technique	It consists of teaching a specific technique of the desired instrument or the selected musical skill, such as scales in harmonic fields, fingerings, and vocal technique, among others
Theory	It involves developing the theoretical foundations of music and seeking to understand the elements behind each practical class, such as chord formation and reading sheet music, among others
Kids	It consists of a musical program for children that is still in development, offering playful music education
Career	It consists of a module that combines the student's preferences with a music education plan suggested by the company

By making adjustments to personalization in the profile stage, the student will proceed to choose a class, which they must then watch and practice. Then, if the student succeeds in the class, acquiring and absorbing the content transmitted, they can move on to the next stage of this class at a higher level, or they can choose to change to another class, as long as it is at the same level as they are. These options were implemented to give students autonomy, allowing them to delve into the content or diversify with other options at the same level of knowledge. After this decision, the student will be able to start the process of choosing a class, watching it, and practicing.

To mitigate potential barriers that students may face during the learning process, measures are being developed to assist and guide them throughout the process. At the end of each class, the student will be asked whether they were successful in understanding and practicing the content. If the student is not successful, they will be guided to a level adjustment, which can involve a change in difficulty or even a module, such as being directed to a more accessible musical genre or focusing on the development of a specific skill in the technical module. These measures serve to encourage students to develop their musical ability, providing instructions on how they should proceed until they can return to the path they want to follow.

After these adjustments, if the student has been successful in the suggested change, he will resume the process of choosing a class, watching, and practicing. If unsuccessful, the student must send feedback to the company, reporting any doubts and difficulties they encountered. PLIM's team of professionals will receive the information and respond within two working days with a new orientation for the student, who must make adjustments to his schedule to proceed with the musical development process. Once this is done, if the student is successful, he will resume the process of choosing a class, watching, and practicing. If after the implemented steps the student is unsuccessful, it will be suggested to schedule an online class with a PLIM teacher. Figure 3 illustrates a preliminary version of the platform, featuring a visual representation of social networks.

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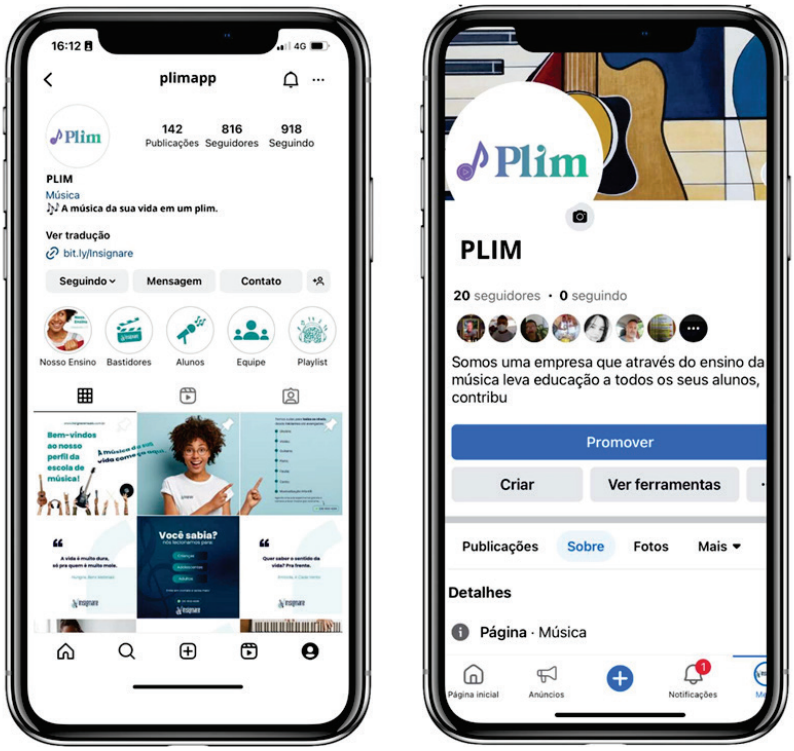
Figure 3 – Visual representation of the PLIM platform on social media



Rigor cycle

The rigor cycle enables the research presented in the knowledge base as a means of supporting the development and evaluation of artifacts developed in Design Science research (Hevner, 2007). Thus, Table 2 presents the procedures that were used to evaluate the development of the artifact.

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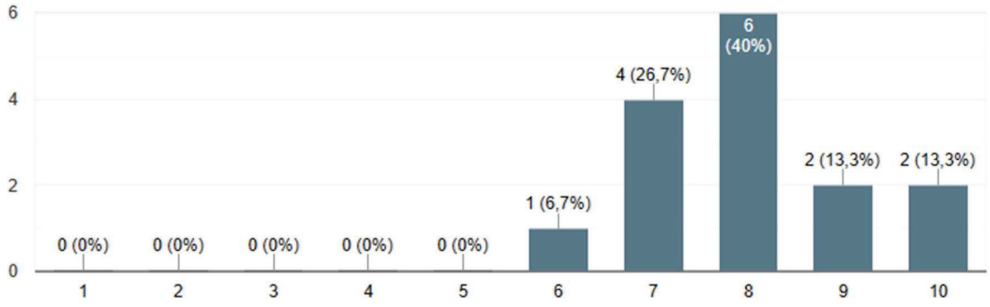
Table 2 – Data collection steps for artifact evaluation

Stage	Goal	Data	Method	Collection
1	Understand respondents' perceptions when utilizing the educational material provided	Primary	Survey	Electronic questionnaire
2	Evaluate the analytical data offered by the host site of the content produced	Secondary	Quantitative	Collection of secondary data

The first stage of the evaluation involved understanding the perceptions expressed by the interviewees during the learning process, utilizing the content available on the platform. To carry out this evaluation stage, a group of forty-five participants interested in learning to play a musical instrument or improving their musical skills was delimited. Through an exploratory opinion survey, an electronic questionnaire was used to collect data from October 30, 2024, to November 4, 2024, with 15 participants taking part in the pilot test of the platform's content. The second stage of the evaluation involved assessing the data provided by the platform that hosted the content produced. The age range of the eight interviewees participating in the study ranged from fifteen to seventy, and data collection took place from October 16, 2024, to November 3, 2024.

During the first stage of evaluation, participants were asked about how easy it was to learn how to play a song with the content made available by the platform. Thus, using a ten-point Likert scale, the result reached a median of eight points, which indicated that the content model developed brought ease to the learning process, as shown in Figure 4.

Figure 4 – *Ease of learning with the content available*



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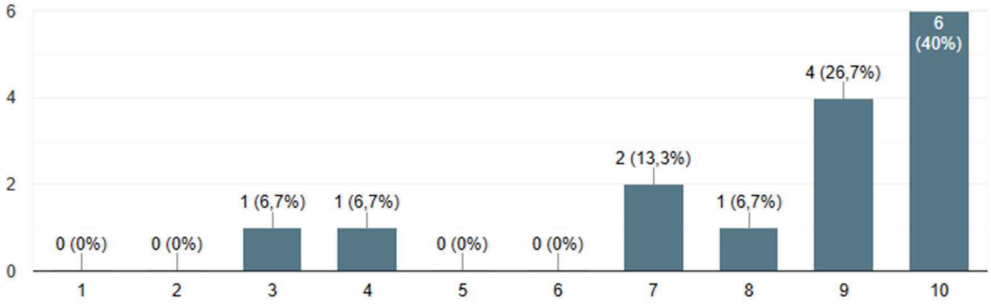
Then, the interviewees were asked about the degree of interest in receiving more music education content through a streaming platform. Thus, using a ten-point Likert scale, the results reached a median of eight points, indicating the participants' interest in the streaming platform system for content distribution, as shown in Figure 5 below.

Figure 5 – *Interest in music content via streaming*



For the second stage of evaluation, Figure 7 shows the total number of views and the total hours of viewing of each content. Because there are no resources available through the platform to individually analyze the viewing time of each interviewee, the concept of average was used to calculate the average viewing time for each content. The content produced for beginners in guitar or piano obtained an average viewing time of two minutes and forty seconds, while the content produced for beginners in keyboard or piano obtained an average viewing time of two minutes and forty-five seconds, as shown in the following figure.

Figure 6 – *Content views vs Average watch time per video*

Conteúdo	Visualizações ↓	Tempo de exibição (horas)	Inscritos
Total	**52**	**2,1**	**8**
6:47 Harry Styles - As It Was (Violão/Guitarra Iniciante)	30 57,7%	1,2 57,2%	3 37,5%
5:57 Harry Styles - As It Was (Teclado/Piano Iniciante)	22 42,3%	0,9 42,8%	4 50,0%

In total, the content produced in the video garnered over fifty views and more than two hours of viewing time, which was considered a positive result for the pilot test among the developers.

On the other hand, different situations were observed in the pilot test by content creators, whose resolution is not yet clear in music education. For example, there is a need to adapt music teaching for left-handed string students, whom right-handed instructors often teach. A possible solution to this barrier, which has not been tested and for which there is no information about the feasibility of the platform until the completion of this work, would be the horizontal inversion of the image and its elements, which require adjustments for implementation.

FINAL CONSIDERATIONS AND CONTRIBUTIONS

The objective of this work was to develop an initial music education streaming platform. The aim was to understand the effectiveness of learning in the development of musical skills among students. In addition, this work helps to understand the adherence to teaching in music education when the content developed is distributed through a streaming platform.

Based on the data obtained and analyzed during the development of this work, an opportunity was identified to create a *music education streaming platform* that allows for the reconciliation of personalized teaching in music learning, such as the choice of songs and the selection of content by difficulty level, with the availability of time for each student's musical learning.

It is up to the teacher and, in this case, the company that develops the music education streaming platform to articulate ways to reduce the obstacles to musical learning: some obstacles can be solved with the use of technology, such as the availability of feedback channels. Other students may require private guidance, and an individual lesson can be requested directly on the platform.

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In addition, it allows student subscribers to contribute to the platform's evolution, for example, by suggesting new content for production, evaluating the content produced, and creating music education content as long as it adheres to the platform's guidelines.

The development of a music education streaming platform proved to be complex with the advancement of this work: the complexity of creating content proved to be greater than the development of computer programming, according to the project's sponsors. In this sense, it was observed that all content developed must take into account its ramifications, that is, the possible paths that subscribed students can follow when completing each piece of content. In this way, innovation offers possibilities that allow the subscriber student to choose which path they would like to follow, such as changing the level to the same or another or switching to music but at the same level of learning.

The complexity of creating teaching ramifications of possibilities of paths to be followed by subscribing students, added to the development of content with practical application with its distribution through a streaming platform, makes this work a pioneer in the market because, until its completion, no other companies were found that operate in a similar way.

In addition to technical complexity and consideration of the platform's performance metrics, there will always be educational complexity, which refers to the development of methods to present the proposed content. Developing ways to express content that can serve students of all ages and varying levels of musical experience involves a continuous process of evolution and updating. With each new song released by musical composers, the possibility of new musical techniques being introduced with this release arises, which implies the development of new forms of content exposure that can facilitate the subscriber's ability to absorb and engage with the proposed music content.

Regarding the adhesion of the music education streaming platform, it was observed that each student must perceive the creation of value before joining the platform. The reason is that the student needs to realize the value of learning in order to have later the financial resources to subscribe to music education content. The initial strategy included offering a free trial period on the platform for those interested in learning about the content developed and in developing or improving their musical skills. Additionally,

the need to create a YouTube channel was identified, allowing those interested in learning about the selected music education content to experience the free period available on the music education streaming platform. By realizing the value added to the platform's offer, they can become subscribers.

The construction of the platform allows entrepreneurs to develop this creation in other areas of educational activity. This work is particularly relevant to entrepreneurs undergoing digital transformation in their companies, who can use it as inspiration or initial guidance for those looking to start a new business in this segment.

A critical success factor is the experience gained by the developers of this platform over the years in the field of music education. Over the years, the members of the development team have gained knowledge of the barriers present in individual music teaching and have made efforts to develop means of expressing and applying the content in a way that can be absorbed by the participants in this study. This effort was of paramount importance for the development of the content applied in this work and the future development of new content.

Ultimately, the feasibility of the proposal becomes possible, given the participants' interest to innovate in their music education, whether by starting or continuing it. In addition to personalized teaching, students have the opportunity to develop their musical skills according to their individual needs, utilizing practical and up-to-date content. Additionally, the possibility of having fewer financial resources to access practical music education content is another relevant factor influencing the market's adoption of the platform.

The development of this work made it possible to learn some valuable lessons. The first of these is the clarity of the content and the information provided during its production; that is, basic explanations are essential to ensure there are no doubts about the message being transmitted. The second lesson learned concerns the skill of professionals during the recording process: the resourcefulness of professionals during the recording process implies skills that differ from those in the classroom. For this, it is necessary to promote training for the team responsible for recording musical content. Finally, it is worth highlighting a key lesson learned: the importance of listening to the end customer,

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in this case, music students and potential subscribers to the music content streaming platform. Many solutions may be presented by the subscriber students themselves, which justifies the importance of creating an environment that facilitates collaboration among interested parties.

Ultimately, this study will benefit researchers and entrepreneurs by providing detailed descriptions of the illustrated development cycles. In addition, it is expected that the development of this platform will continue to evolve; reaching a larger audience of people interested in music education and encouraging those who already have some musical knowledge but have, for various reasons, interrupted their studies over the years.

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