

Eito Murakami

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### Reading Response to *Chapter 6*

From this week's reading, I would like to respond to Artful Design Principle 6.16 and 6.21:

*Principle 6.16: Games are perceived to be more accessible than instruments*

*Principle 6.21: Lower inhibition for intended behavior by gamifying expressive experiences as games*

Principle 6.16 argues that music-making games can motivate expressive behavior by combining gamefulness and playfulness. Principle 6.21 similarly claims that offering elements of game can reduce barriers into the music making experience.

As someone who studied piano from a young age, I am aware of the tendency to be intimidated when approaching music making for the first time. Such a sense derives from the overwhelming potential of an instrument that seems to require a deeper commitment than one might be initially comfortable with. However, I personally disagree with the statement that games are perceived to be more accessible than instruments. I believe that virtually all physical and digital games consist of elements of instruments while all instruments can be gamified into toys. It is perhaps true that mastering an instrument is more challenging than playing a game. However, a game with a purpose and a goal requires more attention than an instrument for a player to use as a tool. Traditional instruments are more universal, and do not choose a platform or particular audience for interaction compared to any modern games.

In contrast, I agree with the statement that elements of game can encourage creative expressions by guiding players into producing musical output. For example, a friend of mine learned to play piano by following guided lessons with visual aid using a mobile app. When connected to a digital piano, this software had the ability to quantize pitches such that wrong notes would be corrected into acceptable notes in a scale. Despite the fact that such a gimmick would not be the most useful tool for properly learning music theory, it offered individuals without musical background to have the experience of playing an instrument while being less self-conscious of their playing. Similarly, another friend of mine became interested in singing after experiencing the scoring feature of a Karaoke. While the tool does not accurately represent one's singing ability, it offers a gateway to learning more skills and analyzing others' techniques. I think that offering elements of games bridges the gap between beginners and professionals, and promotes an open conversation on music making regardless of one's artistic talent.