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Section: Tuesday 1:30 pm

Final Project Statement

Clearly describe the gameplay and aesthetic goals of your game.

“Musicians! Plus”, aims to simulate the process of a startup high school music band gradually expanding and eventually conducted various concerts. Through recruiting or trading new members, player’s band will grow. Buying more rooms will provide slots for musicians, which increases the capacity. Above foreshadows the reality: Every band needs musicians and rooms.

This game is designed for students who are passionate about music like me. I once tried to start a band at my high school. Recalling the days my friend and I practice together in the classroom after school. The game is not a competition game, it is rather a simulation or a narrative. It tends to tell a story of my past days spent in the music band. But, players still experience the difficulties of managing a band (recruiting members, manage room usage). They would also feel excitements each time they successfully conducted a concert.

As a result, the game indeed delivers the message I wanted to present. Players start with few random musicians, most likely different genres. Thus, it is hard to perform the high level of concerts (require 4 musicians of the same genre) in the beginning. Players should perform the lower level of concerts to make funds, and use funds to but members, rooms to contain members. At the end, when a player wins, he/she would most likely have a band of the same genre.

Clearly describe how the game engages class concepts through use of resource, linking, and/or graphical logics (and any additional ones).

The game heavily based on resources logic. The **Fundamental Resources** a player hold is: “Musicians”, “Rooms”, and “Funds”. Conduct successful concert would reward the player with funds. The player should spend funds to buy rooms and musicians. Rooms provide slots to musicians, basically functions as containers.

The **Abstract Resources** in this game are: “musician status.” Once a musician has performed a concert, it changes its state from active to inactive. Inactive Musicians must rest in certain “Resting room” for one turn. Wisely managing musicians status is also a key to win this game.

There obviously exists **Pattern matching** and chance logic. Note that the music genres and musician cards (Classical, Guoyue, Jazz) are represented in Red, Green, and Blue. If the player decides to perform a stage II Jazz concert, he/she need two “blue” musician cards.

There are **Random Events** going on each time player purchase or trade a new musician: the player will randomly get a new musician card (draw). The quality of new musicians would determine the performance of a concert.

The **Core Loop** is to perform concerts. If the player wants to win the game, he/she must expand the band size (so they might have chance to perform stage IV concert). To do so, the

player must repeatedly perform lower level concerts. Spend the funds to recruit new members. Hence, the options of manipulating resources support the core loop, and the core loop supports the objective.

Clearly identify what makes the game innovative, through comparison with other games.

First, this game combined pixel-style, action-platformer video game and traditional resources table-top game together. I have seen developers turn table-top games into video games, but rarely vice versa.

Secondly, this game takes a unique setting about “high school music band.” Originally, the idea is inspired by our Resource game about music bands and our Graphical game about school. Students who are passionate in music like me would evoke empathy to this game because it states our dreams.

Thirdly, this game is rather a simulation, like the *SimCity* or *MultipliCITY*. However, even though there is a winner each game, players play this game to experience the growth of music band of his/her choice of genre. This game is not used for competitions.

Clearly describe how the final game responds to feedback from when the first version of the project was originally graded.

Pros:

“Super cool and informative topic!” - April Grow, on table-top game.

“Extra credit awarded for high degree of polish.” - Malcolm Riley, on graphical game.

Cons:

“Minimal playtesting occurred, not all planned features present.” - Malcolm Riley, on final draft.

The reasons that we decided to combine the idea of the table-top game with the art style of graphical game are based on April and Malcolm’s feedbacks. So, I have continued to work on the art assets and added more unique characters.

However, in the draft version, we lack enough play testing. So, after tons of experiments and playtests, we have simplified the game rules. Based on observations and player’s feedback, we have noticed that the gameplay duration is very long (30 min). So, we have taken out the extremely long table of music combinations and simplified a few rules (combination rules, objective to win) to shorten the game play duration (now 7 – 15 min).

In the previous version, player may have infinite musicians; this made the game too easy to win. We did not want that. So, we have introduced a new type of card, the room cards, which provides slot for musicians: add challenges.