



Carmony is a card game about music for curious people who like to learn by playing.

With an original system based on colour wheels, letters and numbers, the game challenges the idea that learning music theory is difficult and boring.

Both experienced musicians and beginners can play it, since once you know how it works, the key is to find the best strategy to score points and win the game.

# RULEBOOK

- ★ Ages: 12 and up
- ★ Players: 2 to 4 players
- ★ Playtime: 60-90 minutes

## OBJECT

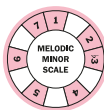
Building INTERVALS, CHORDS and SCALES to get the highest score at the end of 3 rounds.

## COMPONENTS

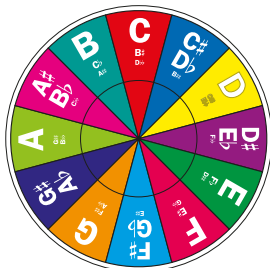
- ✓ A rectangular deck of 96 NOTE cards: The 12 chromatic notes, repeated 8 times.



- ✓ A circular deck of 84 MELD cards divided into 3 types, distinguished by colour:  
15 SCALES + 33 CHORDS + 12 INTERVALS (x 3)



- ✓ 4 CHROMATIC WHEELS



NOTE cards are represented in the 12 CHROMATIC WHEEL sectors.

MELD cards also have 12 sectors, which match those of the CHROMATIC WHEEL.

Some sectors of the MELD cards contain numbers that indicate the sequence of notes required to build the Meld. INTERVALS have a sequence of 2 notes, CHORDS have a sequence of 2 to 7 notes and SCALES have a sequence of 5, 6, 7 or 12 notes. Melds with more notes are worth more.

- ✓ 4 card holders

- ✓ You will need a pencil and paper to keep score.

## SET UP

Each player takes a CHROMATIC WHEEL, which they'll use throughout the game to visualise the possible Melds they could build.

In the first round, the dealer is randomly selected, and in subsequent rounds, the dealer is the player to the right of the previous round's winner.

At the beginning of each round, the dealer shuffles both decks and deals each player the following cards:

### 5 MELD cards

+ 10 NOTE cards, if there are 4 players

+ 12 NOTE cards, if there are 3 players

+ 14 NOTE cards, if there are 2 players



He deals clockwise and face down, starting with the player to his left. He then places both decks face down in the middle of the table and turns over the first card from the NOTES deck to start the discard pile.

Players take turns in a clockwise direction.

The player to the left of the dealer takes the first turn.

## GAMEPLAY

### START and END of TURN

To start your turn, you can either draw 2 cards from the top of the NOTES deck or ALL cards from the discard pile.

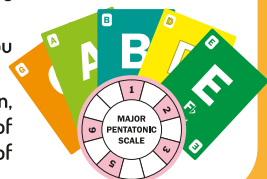
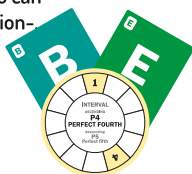
To end your turn, you must discard 1 NOTE card face-up, but it can't be the same card you drew from the discard pile if it was the only one there.

### DURING the TURN

You try to build and play one or more Melds with the cards you have, or you can decide to steal some of your opponent's cards -see the 'Eating Melds' section-

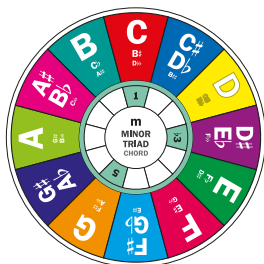
**EACH MELD PLAYED SCORES POINTS AT THE END OF THE ROUND, AND UNPLAYED NOTE CARDS SUBTRACT POINTS -see Scoring Table-**

- To BUILD a Meld, combine your NOTE cards into a valid sequence that is shown on your MELD cards. You do this by visualising it on the CHROMATIC WHEEL -see the 'Building Melds' section.
- To PLAY a Meld, lay the NOTE cards face up on the table in a fan shape with the corresponding MELD card in the middle. You then draw a new MELD card from the deck to replace the one you played, so that you always have 5 MELD cards in your hand.
- You must choose ONLY ONE TYPE of Meld to play during your turn, either INTERVALS, CHORDS or SCALES. You can play as many Melds of that type as you like, but you cannot switch between different types of Melds in the same turn.



## BUILDING MELDS

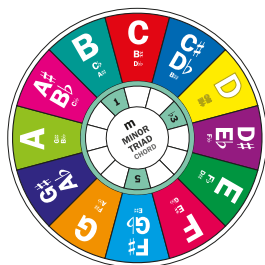
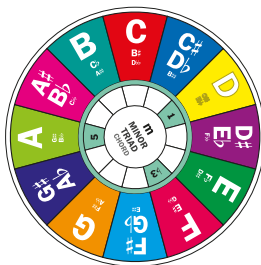
To find valid sequences, use the CHROMATIC WHEEL as follows:



Place a MELD card in the centre of the wheel, and rotate it without moving it from the central axis, so that the sectors with numbers will point to different notes. To build the Meld, you must combine the NOTE cards in the order indicated by these numbers.

(Only the number should be considered. The Thematic Appendix explains why some numbers have an accompanying symbol, but this doesn't affect the dynamics of the game.)

For example, you can build the Meld 'Minor Triad Chord' with the cards: C - E♭ - G, but also with D - F - A. Or with: B - D - F♯. And so on with the 12 possible combinations that can be visualised by spinning either the card or the wheel.



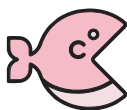
## EATING MELDS

In any given turn, you can choose to 'EAT' 1 Meld played by another player instead of playing Melds yourself. This has the double benefit of giving you NOTE cards that you may need, and leaving your opponent with one less Meld played. However, you can't do both in the same turn. You always choose to PLAY or EAT.

To EAT, you must use one of your MELD cards, but it must be 'more powerful' than the Meld you want to eat.

This is the power order:

CHROMATIC SCALE



MAJOR SCALE



the rest of the SCALES



CHORDS



INTERVALS



CHROMATIC SCALE Meld can eat any Meld and cannot be eaten. MAJOR SCALE Meld can eat any Meld (except Chromatic one). All SCALE Melds can eat any CHORD and INTERVAL Melds. All CHORD Melds can eat any INTERVAL Meld, and the last ones can't eat any Meld.

You do this by showing the MELD card you want to use, taking your opponent's NOTE cards from the Meld you are 'eating', and returning both MELD cards (yours and theirs) to the bottom of the deck. You then replace your MELD card by drawing one from the deck.

You can only 'eat' one Meld per turn.



Some CHORD cards have sectors that contain numbers but are not coloured. This means that the note to which the number points, may or may not be part of the chord, so it is optional to include that NOTE card in the Meld. Building the Meld with the minimum number of notes allows you to play it. But the more notes it has when you play it, the more valuable the Meld is.



## C ROOT

The C card is the Special Card in the NOTES deck. Any time, during your turn, you play a 'C ROOT Meld', i.e. a Meld with the C NOTE in position 1 (the root of the structure), you then must draw back the same number of cards as the Meld you played.

## ENDGAME

### END OF ROUND

The round ends when a player 'GOES OUT', i.e. runs out of NOTE cards (optionally discarding the last one) and has played at least 1 SCALE Meld or 3 CHORD Melds, or when the NOTES deck runs out of cards. In the latter case, no one gets 'going out' points.

At the end of each round, each player scores for the Melds played, according to the Scoring table.



### END OF THE GAME

The game ends after 3 rounds. The player with the highest score wins.

## SCORING

	'GOING OUT'	points
		200
	Each NOTE card not played	-10
<p>Except for the Special Melds, the more NOTES the MELD has, the more points it scores.</p>	2-NOTE MELDS (INTERVALS)	20
	3-NOTE MELDS (CHORDS)	40
	4-NOTE MELDS (CHORDS)	70
	5-NOTE MELDS (CHORDS / SCALES) Special Meld: POWER CHORD (2 notes)	100
	6-NOTE MELDS (CHORDS / SCALES)	150
	7-NOTE MELDS (CHORDS / SCALES except Major)	200
	Special Meld: MAJOR SCALE (7 notes)	350
12-NOTE MELD (CHROMATIC SCALE)	500	

# Thematic Appendix

The **NATURAL NOTES**, solfège syllables: Do, Re, Mi, Fa, Sol, La, Ti (the white keys of the piano) are represented by the first 7 letters of the alphabet, in this order:

**C D E F G A B**

The following symbols represent the **ACCIDENTALS** to natural notes:

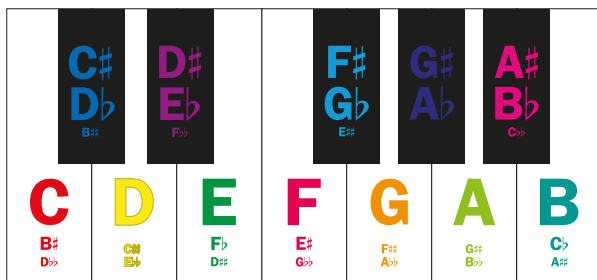
# SHARP   ♭ FLAT   ## DOUBLE SHARP   ♭♭ DOUBLE FLAT

These accidentals indicate how many half-steps or semitones (or piano keys) a natural note is augmented # or diminished ♭.



Carmony's 12 NOTES cards are the 12 keys of the piano (seven white and five black), repeated throughout the instrument: the **CHROMATIC NOTES**.

There are only 12 notes in the Equal Temperament musical tuning system: the **CHROMATIC NOTES**. On the piano, each successive key to the right sounds one semitone higher (higher pitch) than the previous one, and each successive key to the left sounds one semitone lower (lower pitch). Starting from any key, key 13 is the **SAME NOTE** as key 1, but one octave (12 semitones) higher or lower. This is because it vibrates at twice (higher) or half (lower) the frequency of the previous key.



These 12 notes have different names depending on the context or musical structure we are referring to.

When we give different names to the same note, we say that they are **ENHARMONIC NOTES**. For example: G# and A♭ are enharmonic.

The CHROMATIC WHEEL is a circular representation of the chromatic scale: 12 notes separated by a semitone.

The Carmony MELD cards represent 3 types of musical structures:

**INTERVAL:** The distance between two notes.

**CHORD:** Two or more notes played at the same time.

**SCALE:** An ordered sequence of notes.

These structures are written with NUMBERS, alone or accompanied by one or more SHARP # or FLAT ♭ SYMBOLS.

The NUMBERS indicate the DEGREES or POSITIONS of the notes in their natural state: C, D, E, F, G, A, B

EACH LETTER CORRESPONDS TO A NUMBER.

Since the 7 natural notes follow an alphabetical order from A to G that repeats itself, there's always a letter in any position still beyond the seventh place.

For example, if E is the 1st note, F is the 2nd note, but it is also the 9th note, as shown in the following table:

1°	2°	3°	4°	5°	6°	7°	8°	9°	10°	11°	12°	13°
E	F	G	A	B	C	D	E	F	G	A	B	C

The MAJOR SCALE is the basis for the other structures, so it is written with the numbers 1 to 7, without accidentals: 1, 2, 3, 4, 5, 6, 7.

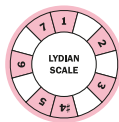
So when a SYMBOL appears next to a number in a musical structure, it means that this position (degree) is augmented # or diminished ♭ in relation to the basic reference structure (the Major scale).

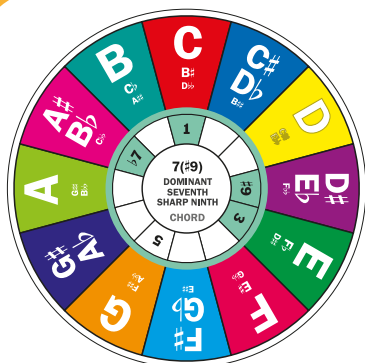
Examples:

If the Lydian scale is written: 1, 2, 3, #4, 5, 6, 7, this means that it is the same as a Major scale but with the 4th note augmented by one semitone.

If the interval Minor Third is written: 1, ♭3, it means that it has the notes 1 and 3 but the 3rd note is diminished by a semitone in relation to the Major scale.

The Diminished Seventh chord is written: 1, ♭3, ♭5, ♭♭7. This means that the 3rd and the 5th are diminished by one semitone and the Diminished Seventh by two semitones (one tone) in relation to the Major scale.





The numbers (degrees or positions) and their accidentals indicate all the valid sequences of notes that each musical structure can have, as seen by rotating the MELD cards on the CHROMATIC WHEEL.

The number 1 indicates the ROOT note of the structure, which gives it its name.

In the example, if the 1 is in C, the chord is named: C7(#9)

These are the possible POSITIONS that can be found on the MELD cards:

1	FIRST or TONIC (scales) or FUNDAMENTAL (chords)
b2	FLAT SECOND or MINOR SECOND
2	SECOND or MAJOR SECOND
b3	FLAT THIRD or MINOR THIRD
3	THIRD or MAJOR THIRD
4	FOURTH or PERFECT FOURTH
#4 b5	SHARP FOURTH or AUGMENTED FOURTH / FLAT FIFTH or DIMINISHED FIFTH
5	FIFTH or PERFECT FIFTH
#5 b6	SHARP FIFTH or AUGMENTED FIFTH / FLAT SIXTH or MINOR SIXTH
6 bb7	SIXTH / DOUBLE FLAT SEVENTH or DIMINISHED SEVENTH
b7	FLAT SEVENTH or MINOR SEVENTH
7	SEVENTH or MAJOR SEVENTH
8	OCTAVE or PERFECT OCTAVE
b9	FLAT NINTH or DIMINISHED NINTH
9	NINTH
#9	SHARP NINTH or AUGMENTED NINTH
11	ELEVENTH
#11	SHARP ELEVENTH or AUGMENTED ELEVENTH
13	THIRTEENTH

Remember: The name of a note always depends on the musical structure - INTERVAL, CHORD, SCALE - we are referring to.

If placing a MELD card in the centre of the CHROMATIC WHEEL indicates the notes that are part of the structure of the Meld, but there are DIFFERENT NAMES of notes in each sector, how do we know which one corresponds to that structure?

We use the following rule:

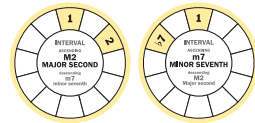
## No two numbers can have the same letter.

For example, if we build an INTERVAL of a Minor Second (1 - 2) with the cards we cannot name it as C - C# because we would be repeating the letter C.

The correct name is: C - D $\flat$  (or B# - C#).

## INTERVAL SYMMETRY

- It is easy to see the symmetry of intervals in the MELD cards. For example, the Major Second interval has the same pattern as the Minor Seventh interval. Both have notes that are the same distance apart in semitones. The difference is whether we think clockwise or counter-clockwise on the wheel. Because the real difference is the PITCH of the notes. If we play a C and the first D higher, we have an ASCENDING Major Second interval, but if we play the same C and the first D lower, we have a DESCENDING Minor Seventh interval.



## THE BASS NOTE IN A CHORD

### CHORD INVERSIONS

Normally the root (note 1) of a chord is the bass note (the lowest one). But the lowest note could also be the 3rd or the 5th. These are other ways of playing a chord, its inversions.

For example C triad chord: you play these notes simultaneously on the piano from left to right: C, E, G. But it is also possible to play from left to right: E, G, C (first inversion) or G, C, E (second inversion). If the chord has more notes, it has more possible inversions.

### SLASH CHORDS

These are chords where the lowest note is a note that is NOT part of the chord. For example: C/D is a C chord with the bass note on D. From left to right on the piano you play: D, C, E, G.

There are only 12 intervals in Equal Temperament, the most widely used tuning system in music today. But there are many, many more chords and scales than those presented in the game for you to explore.

Carmony is only a small (and non-academic) approach to musical knowledge. It does not even cover the other fundamental part of music: time, represented by musical figures. There is a whole world of music theory to discover and enjoy, such as the circle of fifths, tonal and modal harmony, rhythmic patterns, and so on.

It's all up to you and your curiosity, so go for it!

