

IV

V

I

('four - five - one')

RULE BOOK

IV-V-I[©]

(‘four - five - one’)

Players: 2-4 • Playing Time: 30-60 Minutes • Suggested Ages: 12 and up

Are you ready to **GET YOUR PHRASE ON™**? **IV-V-I** is a game where harmony and music form the backdrop for composing phrases in order to score points and win. But watch out! Twists and turns await in the form of part writing errors and styles that change the game play entirely.

CONTENTS

HARMONY cards (75)

SPECIAL HARMONY cards (11)

VOICE LEADING cards (34)

161 Cards total

PART WRITING ERROR cards (16)

CADENCE cards (17)

STYLE cards (8)

I. OBJECTIVE

The objective of **IV-V-I** is to score the highest amount of points to win the game. This is accomplished through building *phrases*.

II. PHRASES

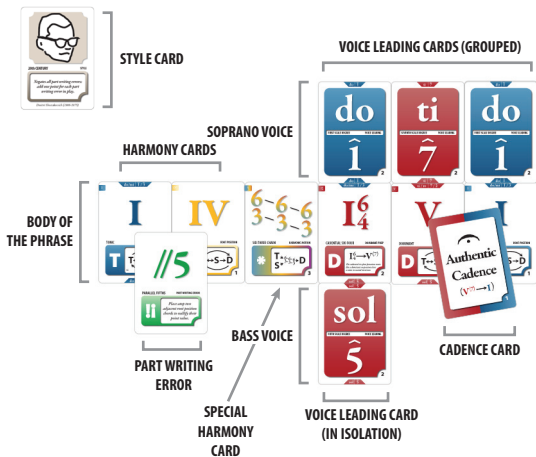
A *phrase** in **IV-V-I** is an arrangement of cards in front of the player read from left to right. **HARMONY**, **SPECIAL HARMONY**, **PART WRITING ERROR**, and **CADENCE** cards are played in the *body of the phrase* (SEE VII.A HARMONY CARDS FOR MORE ON THE BODY OF THE PHRASE). **VOICE-LEADING** cards are played above and below the body of the phrase in the *soprano* and *bass voices* respectively (SEE VII.C VOICE-LEADING CARDS FOR MORE). Phrases begin with any type of *tonic* (**I**) or *dominant* (**V**) card as the leftmost card of the body of the phrase, and consist of at least three **HARMONY** cards (including the beginning **I** or **V**). Phrases are *locked* by ending with a cadence card (SEE IV. CADENCES FOR MORE).

- **VOICE-LEADING** cards are not required for phrases.
- **SPECIAL HARMONY** cards do not count towards the three **HARMONY** card

minimum for phrase building.

- **PART WRITING ERRORS** nullify a **HARMONY** card's points, but not its place within the phrase. In other words, cards affected by **PART WRITING ERRORS** still count towards the **HARMONY** card minimum for phrase building.
- Only one phrase per player is in play at all times.

**For those players bothered by the use of the term 'phrase' here, feel free to substitute it with the term 'progression' instead.*



Anatomy of a Phrase

III. GAME PLAY

Preliminaries

You'll need ample table space to play **IV-V-I**. Before the game, one player is designated as the *scorekeeper*. The scorekeeper cuts and shuffles the deck, deals each player *seven* cards to be placed in their hands, and then places the remaining cards face down towards the center of the play area. This pile of cards forms the *draw pile*. The scorekeeper then

indicates where the *discard pile* will be (either to the left or right of the draw pile). When cards are discarded, they are placed *face up* on the top of the discard pile.

On Your Turn

A lightning round of rock-paper-scissors amongst all players determines turn order with the eventual winner going first. Play order progresses *clockwise* from this player.

1. Draw *one card* from the top of the draw **or** discard pile and place the card in your hand.
2. In front of you, start a phrase by playing *any* type of **I** or **V** card from your hand.
 - a. If you do not have a **I** or **V** to start a phrase, proceed to step 6.
 - b. If you've already started your phrase, proceed to step 3.
3. Play up to three **HARMONY** cards, two **VOICE-LEADING** cards, and/or as many **SPECIAL HARMONY** cards as you like (SEE VII.A HARMONY CARDS, VII.C VOICE LEADING CARDS, AND VII.B SPECIAL HARMONY CARDS FOR MORE ON PLAYING WITH THESE CARDS).
 - a. If you've played a **I** or **V** to start a phrase, play up to two more **HARMONY** cards to the right or left of those cards.
 - b. **VOICE-LEADING** cards may be played by attaching them to any **HARMONY** card with matching *voice-leading indicators*.
 - c. **SPECIAL HARMONY** cards may be inserted or played anywhere within the phrase according to the instructions in the card's *play window*.
4. Play as many **PART WRITING ERROR** cards as you like (SEE VII.D PART WRITING ERROR CARDS FOR MORE ON PLAYING WITH THESE CARDS).
5. If you can or wish to, play a **CADENCE** card to lock your phrase and earn points.
 - a. If you do not wish to play a **CADENCE** card or do not have a **CADENCE** card to play, proceed to step 6. (SEE IV. CADENCES FOR MORE ON LOCKING PHRASES AND CADENCING)
6. Discard *face up and in any order* as many unwanted cards from your hand as you like.

- a. If you cannot or do not wish to discard any cards, proceed to step 7.
7. From the deck, draw enough cards to bring your hand to seven.
 - a. If you already have seven cards in your hand before step 7, proceed to step 8.
 - b. You should only have seven cards in your hand at the end of your turn.
8. Your turn is over. Play moves to the next player.

IV. CADENCES (SCORING)

Points are **not** earned until phrases are properly *locked* with a **CADENCE** card. **CADENCE** cards are played by placing them atop *two* adjacent **HARMONY** cards as indicated by the color-coding and visual instructions on the **CADENCE** card. This is referred to as *locking the phrase*, or *cadencing*.



Cadence Cards

Locking the Phrase (Cadencing)

The following conditions must be met **before** a phrase can be locked with a cadence.

1. The *leftmost* card in the body of the phrase (the beginning of the phrase) must be some type of **I** or **V** card.
2. The phrase must consist of *at least* three **HARMONY** cards leading up to **and** including the cards in the cadence. **SPECIAL HARMONY** cards do **not** count towards this total.

Once these conditions have been met, a phrase may be locked by *straddling* the **CADENCE** card atop the two **HARMONY** cards indicated on the **CADENCE** card at *any* point within the phrase that contains those cards.

- Any type of **I** card may be used with an **Authentic Cadence** card *except* the **Cadential Six-Four** card.
- Any type of **V** card may be used with a **Half Cadence** card.
 - A **Cadential Six-Four** card *followed* by *any type of V* card may

result in a Half Cadence. In this case, the **Half Cadence** card is straddled atop the card *immediately preceding* the **Cadential Six-Four** card and the **Cadential Six-Four** card itself. The **Cadential Six-Four** card and the **V** card following it are to be included in the point total for the phrase.

- A **Plagal Cadence** card is specifically played using a **IV** card followed by a **I** card (root position only).
- **Deceptive Cadence** cards are specifically played using a **V** or **V⁷** card followed by a **vi** card. A **V^{4/2}** may not be used as it **must** be followed by **I⁶**.

After a phrase has been locked with a **CADENCE** card, the following is done to calculate the point total for the phrase:

1. Any **STYLE** cards in play are consulted to account for additional point modifications that may be in effect for the phrase.
2. Points are calculated according to the *point value* of each valid card that leads up to and includes the cadence in the body of the phrase.
 - a. Cards affected by **PART WRITING ERRORS** are not included in the calculation unless they have been *fixed* (SEE VII.D PART WRITING ERROR CARDS FOR MORE ON FIXING PART WRITING ERRORS).
 - b. The scorekeeper must be sure to check for cards that have *style restrictions* in order to determine their validity (SEE VII.A HARMONY CARDS AND VII.E STYLES FOR MORE ON STYLE RESTRICTIONS).
3. Points are calculated according to the point value for each **VOICE-LEADING** card. Additionally:
 - a. **VOICE-LEADING** cards not *in isolation* but in *groups* receive a multiplier for each card in the *group*. For example, three *grouped* **VOICE-LEADING** cards would have the sum of their point values multiplied by three.
 - b. **VOICE-LEADING** cards in isolation do **not** receive a multiplier (SEE VII.C VOICE-LEADING CARDS FOR MORE ON VOICE-LEADING CARDS IN ISOLATION OR IN GROUPS).
4. The scorekeeper totals all points earned and records the total

as the score for the player. Play resumes after the score has been recorded provided no winner has been declared.

- a. After receiving the point total for the locked phrase from the scorekeeper, the player **must** discard the entire locked phrase. The player may then must draw enough cards to reach seven in hand but must wait until the next turn to begin a new phrase. Only one cadence card may be played during a turn.

Again, it is critical that any style card(s) in play be checked for effects to game play and scoring so that an accurate score total can be calculated.

V. WINNING THE GAME

At the start of the game, all players agree upon a point total for a win. The first player to reach or surpass the point total wins.

1. If all cards have been drawn and the point total hasn't been reached, the discard pile is shuffled and placed facedown as the new draw pile. Play then resumes with all players continuing play as normal until a winner is declared.

Suggested point total ranges for a win based on play time:

- Shorter game (20 – 30 min): 50-75 points
- Longer game (45 – 60 min): 75+ points

The scorekeeper is responsible for the tallying and recording of scores after cadencing. Additionally, the scorekeeper is responsible for tallying the total score for all players at the end of the game (SEE IV. CADENCES FOR MORE ON CALCULATING SCORES).

VI. CARD BASICS

IV-V-I uses a variety of text, symbols, and colors in its game play.

1. Play Window

Featured on all cards (except **VOICE-LEADING** and **CADENCE** cards), the *play window* contains instructions on how a card should be played. The

instructions given may be text or visual (via diagram).

In the case of visual instructions located on **HARMONY** and **SPECIAL HARMONY** cards, the symbols and flow of arrows from one symbol to the next are used to determine how cards may be played one after another (SEE VII.A HARMONY CARDS FOR MORE).



Basic
Card Anatomy

2. Point value

The point value of all cards (except **STYLE** and **PART-WRITING ERROR** cards) is located to the bottom right of the play window.

3. Formal name

The *formal name* of each card is featured to the top left of the play window. This name is important for certain **PART WRITING ERROR** and **STYLE** cards.

4. Inversion/Type

The *inversion/type* of a card is featured to the top right of the play window on all cards except **CADENCE** cards. This name is important for certain **PART WRITING ERROR** and **STYLE** cards.

5. Card Function Symbol

The *card function symbol* is featured to the left of the play window on **HARMONY**, **SPECIAL HARMONY**, and **PART WRITING ERROR** cards.

6. Color-coding

Cards are *color-coded* according to their function within the game and within the rules and practices of tonal music. Card color is most important in cadences where **CADENCE** cards are divided in half by two color regions (SEE IV. CADENCES FOR MORE).

VII. CARD SPECIFICS

There are six basic types of cards in **IV-V-I**: **HARMONY**, **SPECIAL HARMONY**, **VOICE-LEADING**, **PART WRITING ERROR**, **STYLE**, and **CADENCE** (SEE IV. CADENCES FOR DETAILS REGARDING CADENCE CARDS).

A. Harmony Cards

HARMONY cards form the bulk of the **IV-V-I** deck and they are the main types of cards used to build phrases. **HARMONY** cards are played within the body of the phrase to the left or right of existing harmony or special harmony cards according to the directions in the play window. A maximum of three

HARMONY cards may be played during a turn, and none may be inserted between any cards already played within a phrase. Once played, a **HARMONY** card may **not** be removed from a phrase.



Example Harmony Cards

Body of the Phrase

The *body of the phrase* refers to the main row where harmony, special harmony, part writing error, and cadence cards are played. **HARMONY** cards are played according to the visual and/or textual directions within the play window (SEE VI. CARD BASICS FOR MORE ON THE PLAY WINDOW).

Roman Numeral

The *Roman numeral* is a visual representation of the *formal name* and *inversion* of the card. It is located at the top center of the play window.

Voice-leading Indicators



Voice Leading Indicator

Voice-leading indicators are located at the top and bottom of certain harmony cards. Featured within each indicator is the *solfege syllable* (to the left) and *scale-degree* (to the right) label pair. These symbols are used to attach matching **VOICE-LEADING** cards to the top or bottom of the card (SEE VII.C VOICE-LEADING CARDS FOR MORE). Cards with multiple pairs of voice-leading indicators allow for either matching **VOICE-LEADING** card to be played.

Grand Function (Card Function Symbol)

The large letters **T**, **S**, and **D** located to the left of the play window refer

to a **HARMONY** card's *grand function*. These letters are used in conjunction with a card's play window diagram (if applicable) in order to determine how a card may be played. In general:

- A **T-type** card may be preceded or followed by an **S-type** or **D-type** card.
- A **D-type** card may be preceded by a **T-type** or **S-type** card. It may be followed by a **T-type** card but **not** an **S-type** card.
- An **S-type** card may be preceded or followed by a **T-type** card. It may not be preceded by a **D-type** card.

The diagram or directions located within a card's play window take precedence over these general rules.

Style Restriction



Style
Restriction

Certain **HARMONY** cards have a *style restriction* placed on them. The style restriction is located beneath the grand function type of the card. The style restriction indicates that a style card matching the restriction described **must** be in play in order for the **HARMONY** card to be played from a player's hand or to count for points when located within the body of the phrase. The plus sign next to the restriction indicates that styles after the style restriction listed may also be used to satisfy the restriction on the card (SEE VII.E STYLES FOR MORE).

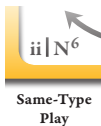
- **Classical+** means that any **Romantic** or **20th Century STYLE** card may also be used to satisfy the style restriction of the respective harmony card.
- **Romantic+** means that any **20th Century STYLE** card may also be used to satisfy the style restriction of the respective **HARMONY** card.

Same-Type Play

Cards with the same grand function may be played in succession according to the *same-type* indicator in the lower left corner of the play window. The harmony indicated here is **always** of the same grand function as the card on which it resides. Cards with identical formal names may **never** be played in succession. The **only** exception to this

rule is that a **V** or a **V⁷** card may be followed by a **V^{4/2}** card.

- The **I⁶** card is intended to follow either a **V^{4/2}** or **vii^{o6}** card. It may **not** follow a **I** card unless all players agree that it can. For this, the **Chordal Expansion SPECIAL HARMONY** card is meant to follow a **I** card and suggest the same type of harmonic syntax.



Cadential Six-Four

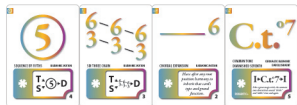
The **Cadential Six-Four** is a very special type of card. It looks like it is a tonic card because it has a Roman numeral **I** on its face. However, it is colored red and is a D-type harmony card. Why? Well, in music a **Cadential Six-Four** is more accurately described as a **V in suspension**. In fact, many would argue that a more accurate labeling of this card would be **V^{6/4-5/3}**. For the purposes of this game, it is easier to describe this card as **I^{6/4}** so that game play could be much more fluid and the player could see clearly the relationship between a **Cadential Six-Four** and a **I** card. (SEE IV. CADENCES FOR CADENCING WITH A CADENTIAL SIX-FOUR)



Cadential Six-Four

B. Special Harmony Cards

SPECIAL HARMONY cards are used to augment the body of the phrase with unique and rare harmonies or harmonic motions. **SPECIAL HARMONY** cards may be inserted anywhere valid within the body of the phrase according to the instructions in the card's play window. Any number of **SPECIAL HARMONY** cards may be played during a turn.



Special Harmony Cards

Cards that feature a style restriction are subject to the same rules of style restriction outlined for harmony cards (SEE VII.A HARMONY CARDS FOR MORE). **SPECIAL HARMONY** cards are **not** affected by **PART WRITING ERRORS**.

C. Voice-leading Cards

VOICE-LEADING cards are used to augment phrases by attaching to voice-

leading indicators at the top or bottom of **HARMONY** cards with matching *voice-leading indicators*. **VOICE-LEADING** cards are played within the *soprano* and *bass* voices of a phrase. A maximum of **two VOICE-LEADING** cards may be played during a turn.

Soprano and Bass Voices (Voice-leading Indicators)

The *soprano* voice is located **above** the body of the phrase. The *bass* voice is located **below** the body of the phrase. To play a **VOICE-LEADING** card in the soprano voice, place it above a **HARMONY** card



Example Voice Leading Cards

with a matching voice-leading indicator.

To play a **VOICE-LEADING** card in the bass voice, place it **BELOW** a harmony card with a matching voice-leading indicator. **I** and **V**

HARMONY cards feature two different options

for soprano voice-leading. Player may choose either option when attaching a **VOICE-LEADING** card to these **HARMONY** cards.

Cards in Isolation or in Groups

A **VOICE-LEADING** card not immediately preceded or followed by another adjacent **VOICE-LEADING** card *in the same voice* is considered to be *in isolation*.

A **VOICE-LEADING** card immediately followed by another adjacent **VOICE-LEADING** card *in the same voice* is considered to be *grouped* (SEE IV. CADENCES FOR MORE ON SCORING). **VOICE-LEADING** cards separated by a **chordal expansion** card are **not** considered to be in isolation.

Ti-Do and Fa-Mi in Soprano

A special rule is in effect for **VOICE-LEADING** between any type of **V** card and **I** used card in succession. The rule allows for **Ti-Do** or **Fa-Mi** **VOICE-LEADING** cards to be used in succession.

- If **Ti** is played **above** a **V** card, it may **only** be followed by **Do**, so long as the next card in the phrase is a type of **I**. *Ti may not be followed by Mi in the soprano voice.*
- If **Fa** is played **above** a **V⁷** card, it may **only** be followed by **Mi**, so long as the next card in the phrase is **I** or **I⁶**. *Fa may not be followed by Do in the soprano voice.*

D. Part Writing Errors

PART WRITING ERROR cards are used to nullify the point values of **HARMONY** cards. These cards are played by placing them on top of **HARMONY** cards currently in play according to the directions in the play window. **PART WRITING ERROR** cards may be played

on any player's phrase, including the player playing the **PART WRITING ERROR**. While any number of **PART WRITING ERROR** cards may be played during a turn, multiple **PART WRITING ERROR** cards may not be played on a single **HARMONY** card (this is referred to as *stacking* part writing errors). Unlimited **PART WRITING ERROR** cards may be played during a turn. **PART WRITING ERRORS** do not affect the point value of **VOICE-LEADING** cards.



Part Writing Error Cards

PART WRITING ERROR cards may not be played on a single **HARMONY** card (this is referred to as *stacking* part writing errors). Unlimited **PART WRITING ERROR** cards may be played during a turn. **PART WRITING ERRORS** do not affect the point value of **VOICE-LEADING** cards.

Fixing Part Writing Errors

To *fix* a **PART WRITING ERROR** is to restore points to the previously nullified card or cards. **PART WRITING ERRORS** may be fixed in any of the following ways:

1. The card nullified is replaced with its **exact** duplicate. In this case, the replacing card should be placed atop the **PART WRITING ERROR** card.
 - a. The originally affected card is **not** discarded when the **PART WRITING ERROR** is fixed in this manner. This original affected card instead remains in the body of the phrase, buried beneath the **PART WRITING ERROR** card.
2. When the **Shostakovich** style card is in play, point values are restored to previously nullified **HARMONY** cards but the **PART WRITING ERROR** remains in place within the body of the phrase (SEE VII.E STYLES FOR MORE).

Points are restored to nullified cards provided **all** cards affected by the **PART WRITING ERROR** have been fixed. **PART WRITING ERRORS** may only be fixed during the current player's turn. Fixing a **PART WRITING ERROR** is considered the same as playing a **HARMONY CARD** and counts towards the three **HARMONY** card limit in effect for the turn.

Parallel Fifths and Octaves

Both the **Parallel Fifth** and **Parallel Octave** cards are placed atop **two adjacent HARMONY** cards when played. In order to restore point values to the cards affected, **both** cards must be replaced by their exact duplicates.

E. Styles

STYLE cards are used to alter the rules of game play for all players according to the instructions within the play window of the card. One **STYLE** card may be played at any time during a turn and is immediately in



Example Style Cards

effect until replaced by another style card at a later point in the game. Only one style card may be in play at any given time during the game (SEE SAMUEL BARBER CARD EXCEPTION BELOW). A newly

played **STYLE** card replaces any **STYLE** card currently in play. Replaced **STYLE** cards are placed in the discard pile. Rules implemented by **STYLE** cards take precedent over all other rules in the game.

Order of Styles

The following order is presented to clarify confusion that may arise during play with cards that feature style restrictions with the plus sign (i.e. **Romantic+**).

1. Baroque
2. Classical
3. Romantic
4. 20th Century

Special Notes

- **Wolfgang Amadeus Mozart** - This card allows the player who replaces it to search the discard pile for up to any **three** cards to be placed in his or her hand. However, the Mozart card may **not** be one of the cards retrieved from the discard pile and placed into the player's hand.
 - The cards retrieved from the discard pile as a result of the

Mozart card being played may be played during the same turn or they may be held for later turns.

- **Franz Schubert** - This card allows for *special sixths* (i.e. purple-colored **D-type HARMONY** cards) to be played as free **D-types**. This means that the card may be played wherever a **D-type** card may be played within a phrase regardless of the card's play window instructions. If the **Schubert** card is removed from play, point values from *special sixths* played in a way contrary to the card's play window instructions are nullified.
- **Johannes Brahms** - This card allows for an unlimited number of **HARMONY** and **VOICE-LEADING** cards to be played during a turn.
- **Samuel Barber** - This card allows for up to two additional **non-20th Century STYLE** cards to be in play in addition to this card. This card is replaced one of two ways:
 1. The **Shostakovich** card is played. In this case, all **style** cards currently in play are discarded.
 2. A **third STYLE** card is played **after** the two **non-20th Century** cards currently in play in conjunction with the **Barber** card. For example, the **Barber** card is in play in conjunction with the **Beethoven** and **Schubert** cards. The next **STYLE** card played will replace **all STYLE** cards currently in play. Put another way, **non-20th Century STYLE** cards in play with the **Barber** card may **not** be substituted for other **non-20th Century STYLE** cards.
 - a. If the **Mozart** card is one of the **non-20th Century STYLE** cards discarded during the replacement of the **Barber** card, the player replacing the card is entitled to the search and draw feature offered by the **Mozart** card.

The **Shostakovich** card may **never** be played in conjunction with the **Barber** card.

- **Dmitri Shostakovich** - This **STYLE** card restores points to cards affected by **PART WRITING ERRORS**. In addition, this card awards one additional point to all players affected by **PART WRITING ERRORS** for each **PART WRITING ERROR** card in play in their respective phrases. However, **PART WRITING ERROR** cards are **not** removed from the body of the phrase

when the **Shostakovich** card is played.

(It is acknowledged that Beethoven is really a composer whose style bridges the Classical and Romantic style periods. This is just a game.)

F. GAME PLAY VARIANTS

Visit **IV-V-I.com** for variants on game play.

G. CREDITS

Game conception, design, artwork, rule book, website – everything:

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Play testing: Ken Froelich and his brood, Dan and Jessica "jv3k" Rugani, Jeff Miller, D.

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Special thanks: Tony Lanman, for introducing me to unique card games (I've loved them ever since). Frank La Rocca for the initial enthusiasm after seeing the first designed cards and the overall game idea. Ken Froelich, for the expert criticism during the first ever IV-V-I game. Peter Marsh, for the expert eyes. Dave Beaulieu, for the most awesome prototype deck that oohed and ahhed many. Finally, D. Price and Chris Coniglio for lighting up when I asked them to make phrases with some crappy, hand drawn harmony card prototypes.

bdez

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Castro Valley, CA

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