

Synzine

November 2020

Trigger Cards

For 2~5 players, any instruments.

Print and cut out the 16 Trigger Cards.

Before the jam begins, each player randomly selects 3 Trigger Cards. You may examine your own cards but keep them secret from other players.

Choose one of your cards before playing and put away the other 2. The jam starts, and then, at any moment you choose, you can reveal your card to the other players once by holding it up.

Players must respond to the instruction on the card, which triggers significant, synchronized musical events.

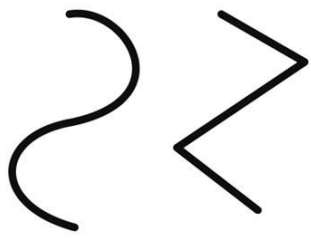
Multiple Trigger Cards may overlap, according to players interpretation, but players should avoid deliberately revealing Trigger Cards at the same time because some cards present contradictory instructions (such as “Speed Up” and “Slow Down”).

The game ends when all players have used their cards and the musical effects of the Trigger Cards have been played out.

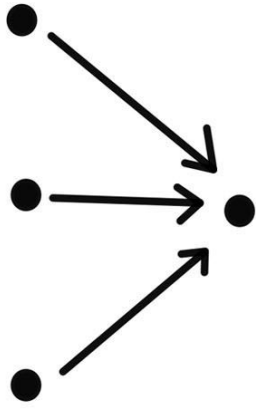
Variation 1: Trigger more than a single card during jams, according to the number of players and duration.

Variation 2: Don't choose a card, just pick 1 at random.

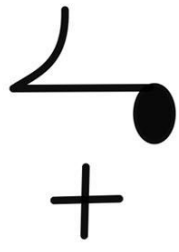
This faster version is played on Auki Podcast where the game originated.



CHANGE
TIMBRE



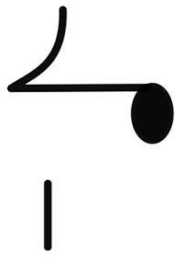
MIMIC
ONE
PLAYER



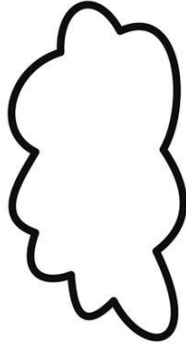
MORE
NOTES



MORE
JAZZ



FEWER
NOTES



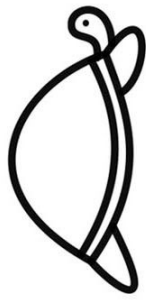
ATONAL



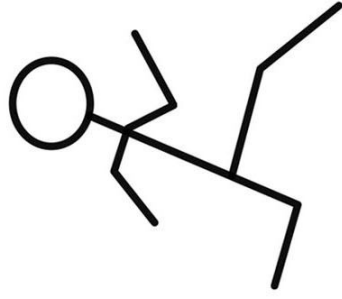
SOFTER



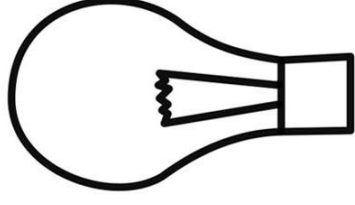
LOUDER



SLOWER



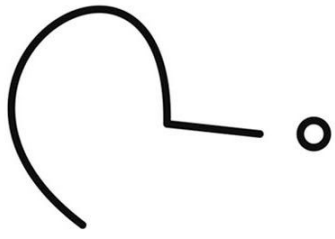
FASTER



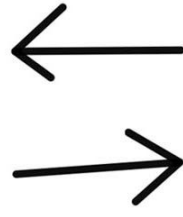
NEW
IDEA



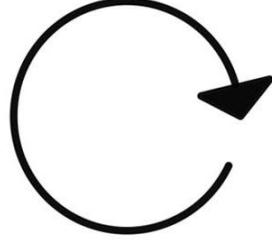
CHANGE
KEY



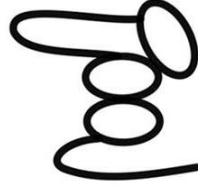
CHAOS



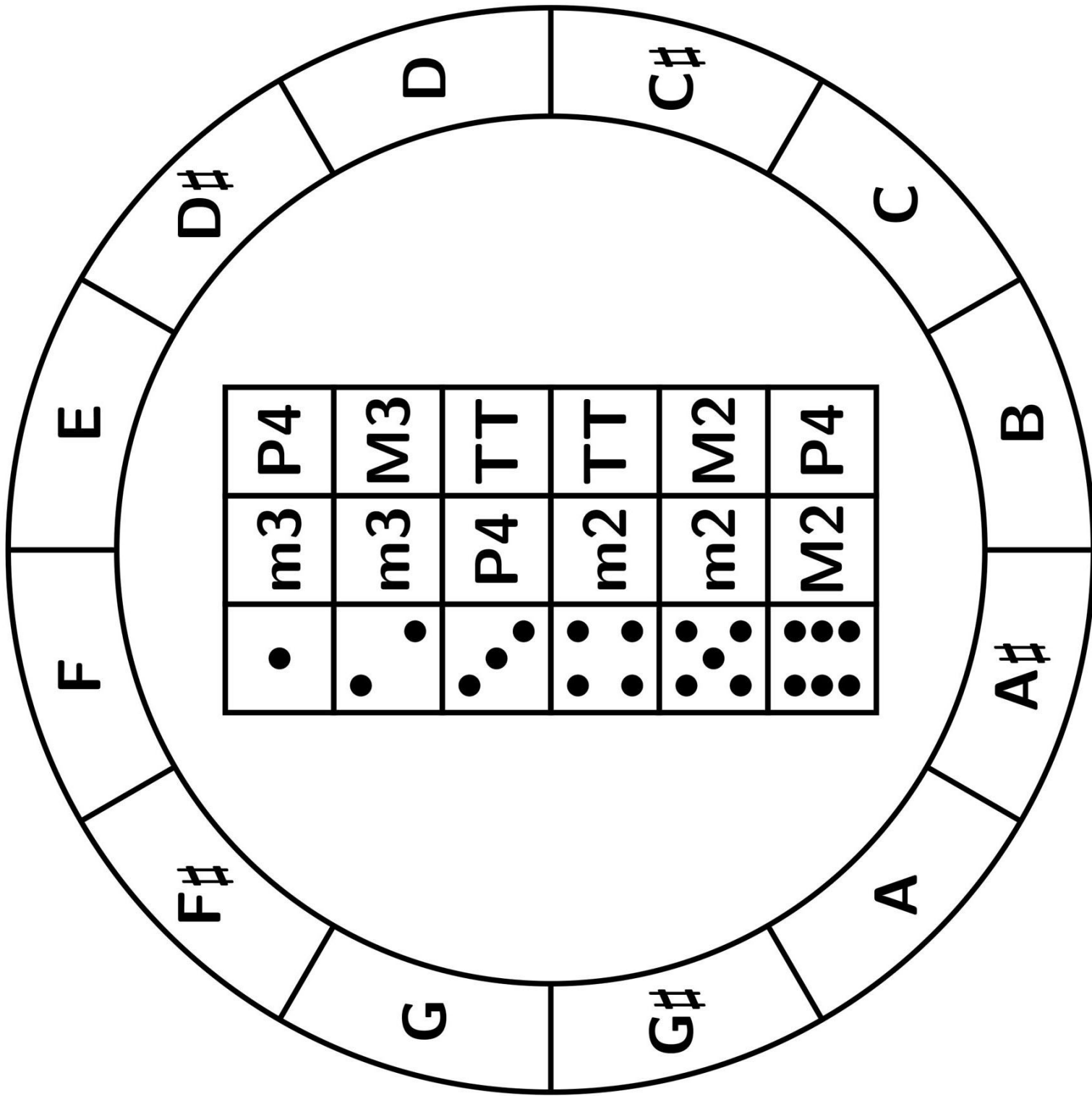
CHANGE
REGISTER



LOOP
AN IDEA



MORE
ROCK



Noodle Game

2+ players, pitched instruments (chromatic), unpitched percussion (optional).

Print the board and have a 6-sided die and a token (meeple, pawn, small object).

Everyone, including the token, starts on the note E. You are allowed to play only one note at a time (any harmony results from the interaction between players).

Roll the die, put the die in the spot with the same number of pips as the die shows and move the token that many spaces clockwise. In the same row as the die, you can see which melodic intervals are allowed to be played. In addition, a prime or octave is always possible.

The pawn's position indicates the target pitch. You can reach it using only the allowed melodic intervals.

For example: If your first die roll was 2, you put the die in the second row and your allowed intervals for this round will be minor and major thirds. Target pitch will be D (2 spaces further from the starting E). One of the many melodies you could play in this round could be E-G-E-G-B-G-B-D'.

After you reach the target pitch you may hold it, repeat it, generally stay close to it to signal to others that you are ready to start the next round.

The last player to reach the target pitch rolls the die, places it in the spot with the number of pips rolled, and moves the token that many spaces clockwise. This again changes the allowed intervals and establishes a new target pitch – the next round starts.

Percussion is welcome to provide rhythm or improvise.

Players should listen to each other and react.

Players may decide to drop out at any time.

The game ends when all players drop out.

Sea-game game

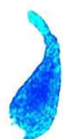
2-10 players, vocals or instruments with a broad pitch range.

Put the board in the middle of the table.

Players need to clearly see it and be able to reach the board.

The board has 5 big bubbles (in the corners and in the center).

In each bubble, there are symbols that are explained below.



If you see a **drop** of water in the bubble, you should play very short sounds.

Waves mean very long sounds.



A bubble with **seagulls** lets you play high pitched sound.

If you see a **whale**, play low pitched sounds.



Each player may start at the bubble of their choice (don't reveal your plan to other players). At any moment of the game, you will be "at" one of the bubbles.

You can make sounds only as prescribed by symbols in the bubble (e.g. when you are in the middle bubble you need to use only very long and very short sounds from the far ends of your register).

Bubbles are connected by lines and you can move from one bubble to another only by following the line.

Phase 1. Your first task in the game is to visit all bubbles – you can do it at your own pace and in any order you wish.

But hurry up if you think that other players already proceed to Phase 2.

Phase 2. Now, by carefully listening to each other, you all need to meet in one of the bubbles. Only movement along the lines is allowed.

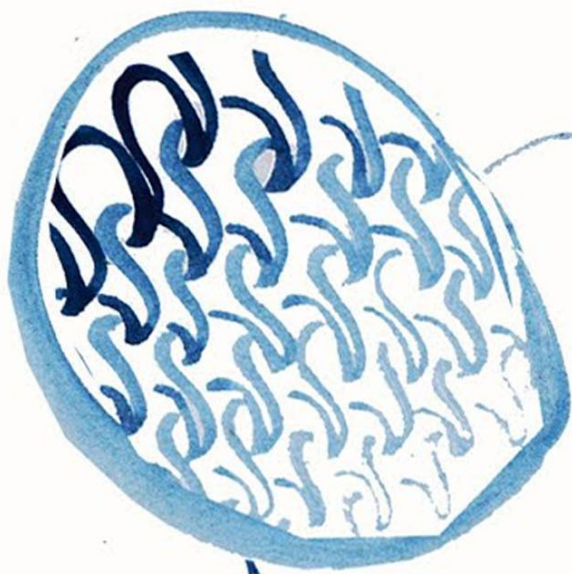
Ending. Listen carefully – did everyone reach the same bubble?

Then you can point to it (stop playing and touch the chosen bubble with your finger).

This is also the signal to end the game.

The player who touched the board deserves special praise.

After playing, check with everyone if the guess was correct!

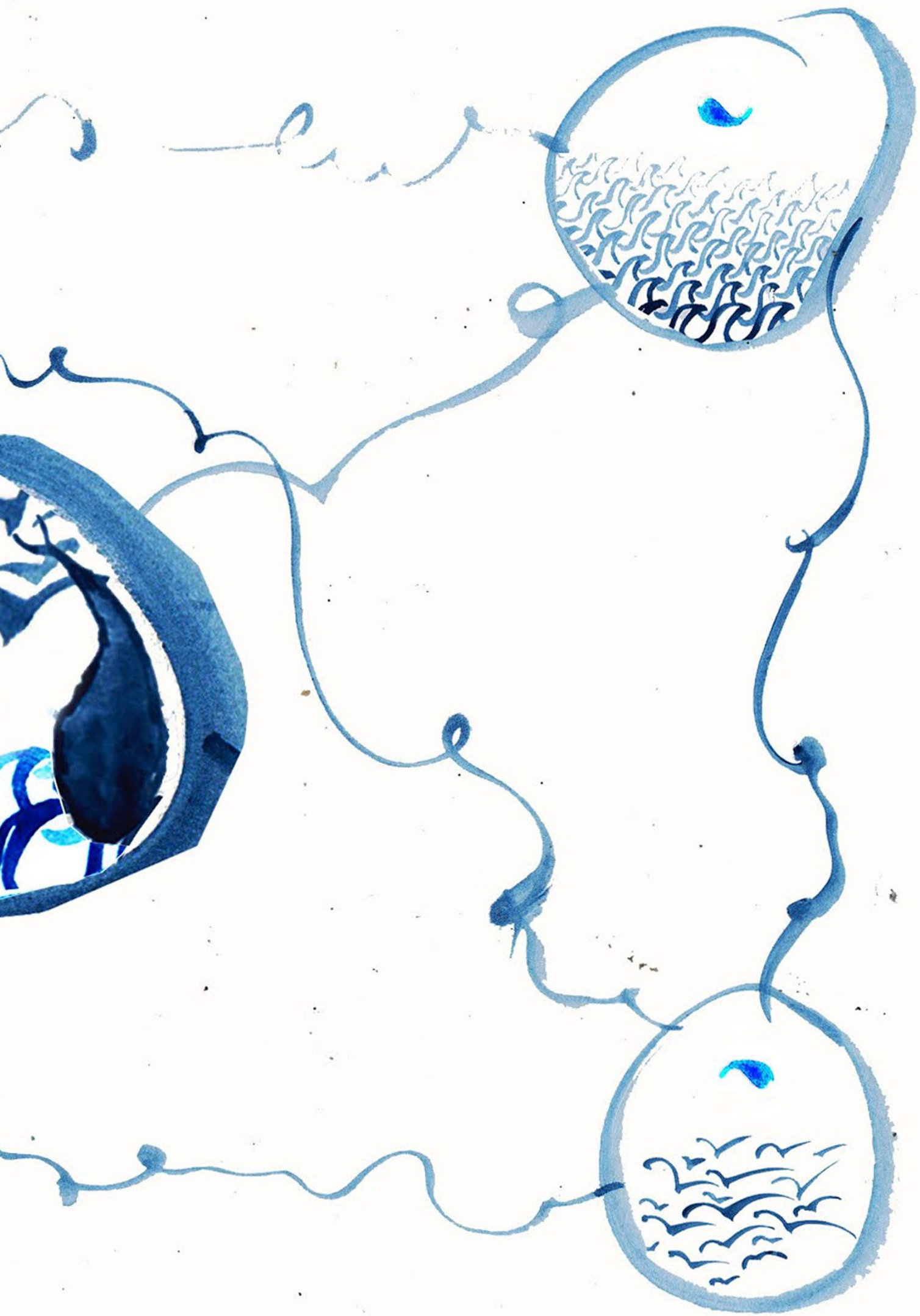


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Loose Loop Cycle

3-7 players, voices or any instruments.

Sit in the circle and pick the starting player.

Play the game clockwise.

You will need to pay special attention to the player on your right – your predecessor.

The first player will soon start to make sounds.

The sounds may be diverse but you should be able to perform your chosen sound material for a while in a consistent manner.

If your musical material is rhythmical in character, then you need to loop it (ostinato).

Keep your ears (and maybe eyes) on your predecessor.

The game will progress according to the following three rules:

1. Whenever your predecessor stops or starts playing sounds (see 2), you have to stop or start playing as soon as possible.

When playing you should keep your part the same until rules tell you to stop playing.

Join with the sound that you think fits well to everything else sounding.

2. The exception from the rule above occurs if **you are the only player making sounds** and you are not the starting player.

When left alone with your sound (once during the game), you will need to perform a **segue**.

How to make a segue? Slowly change the character of your sound until it's clearly different. If you think the sound changed enough, keep it steady for the next round.

3. The last rule is for when you notice that your predecessor is performing a segue. Listen carefully and try to find the moment when the music stops changing. If you think your predecessor's part is already stable, start making your sound (again consistent and as you see fit).

Game ending.: Notice that rule (2) doesn't apply to the starting player. If you started the game and you are left alone with your sound, the game finishes as soon as you stop.



This issue features musical games by the creators and authors of **“Games for Music Wiki”**.

“Games for Music Wiki” was established in 2018

<http://musicgames.wikidot.com>

It is a place to distribute free music games, game pieces, open scores to willing performers and it gathers research references from the intersection of music and playfulness.

G4M is intended as a platform to facilitate the application of game design in creating and analysing musical works.

Participation and editing is open to everyone.

The works gathered for this issue were all created with the involvement of G4M members.

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1 _____ Trigger cards

Benedict Johnson, Andy Lowe (illustration) 2020

4 _____ Noodle game

Dominik Sidorek 2020

7 _____ Sea-game game

Carl Bergstrøm-Nielsen (piece), Maya Felixbrodt (illustration),
Adam Izaak Wasążnik (game) 2020

This game is based on Carl Bergstrøm-Nielsen's Sea-game (1976).
Re-arranged and published with kind permission from the original author.

Original score:

<https://vbn.aau.dk/da/publications/composition-sea-game-sø-spil-1976>

By the author's will, proper attribution

(Creative Commons 4.0 BY-NC-SA) requires a link to the permanent
place for the original score from the link above.

11 _____ Loose Loop Cycle

Marcus Staniec, Adam Izaak Wasążnik 2020

November 2020

Available online

Founded and edited by Maya Felixbrodt

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Synzine

