

## MUSICA MAESTRO! - ALTERNATE RULES

VARIANT 1 – “*Know your composer (I)*”

RULES (for 3 or 4 players)

AIM: To collect as many *artist* cards as possible.

PREPARATION: Find the four **composition** cards, shuffle them and place them face down. Each player draws one card and reveals which composition he/she represents. Shuffle the *composer* cards and place them on the table face down. You can discard all the other cards.

GAME: The player who owns the *opera* card starts the game. He/she does not do anything but the player on his/her left picks the card on top of the *artist* deck and read the name of the artist portrayed. The "panel painting" player has to guess the degree of involvement (0 to 3) of the artist in that particular composition. This can be **highest** (3), **same** as the other element, **lowest** (0), **middle**. The degree of involvement is given by comparing the numbers under the composition signs at the bottom of the cards. If the *opera* player guesses correctly, he/she wins that card. Otherwise, the card is discarded. The game proceeds clockwise until the end of the deck. When all the cards have been picked up, the game ends. The player who has collected the most cards is the winner.

NOTE:

"**Highest**" is valid even if there is more than one *element* with the same number.

"**Same**" means that all numbers are exactly the same.

"**Lowest**" is valid even if there is more than one *element* with the same number.

"**Middle**" is any number between the lowest and the highest.

EXAMPLES:

The player on the left of the "opera" player picks the "Giuseppe Verdi" card. In this case the degree of involvement of Verdi in the opera music is Highest (3 against 0-symphony, 1-concerto and 0-chamber). With the card "Johann Sebastian Bach" the answer would be Lowest (0 together with symphony, against 3-concerto and 3-chamber). With the card "Wolfgang A. Mozart" the answer would be Same (not highest or lowest) as the artist was equally clever (3) in all art elements.

VARIANT 2 – “*Know your artists (II)*”

RULES (for 3 or 4 players)

AIM: To collect as many *composer* cards as possible.

PREPARATION: Find the *composer* cards, shuffle them and place them face down. You can discard all the other cards.

GAME: The youngest player who starts the game. He/she does not do anything but the player on his/her left picks the card on top of the *composer* deck and read the name of the artist portrayed. The other player has to guess the highest *composition* that represents the artist. The answer is given by the highest *composition* number present in the *composer* card. If two or more art elements share the highest number, any answer will be valid. If the player guesses correctly, he/she wins that card. Otherwise, the card is discarded. The game proceeds clockwise until the end of the deck. When all the cards have been picked up, the game ends. The player who has collected the most cards is the winner.

EXAMPLES:

The player on the left of the designated player picks the "Richard Wagner" card. In this case, the highest degree of involvement of Wagner was in the *opera* music (3 against 0-all the others). With the card "Johannes Brahms" the answer would be either concerto or symphony (2- both against 0-opera and 1-chamber).

VARIANT 3 – “*Make your own rules*”

RULES (for 3 or 4 players)

AIM: To device the rules of the game using the cards provided in 25 minutes (suitable for school children).

The game must be entertaining, challenging and educational. Discuss rules in a group and write rules on lined paper. When rules are ready, pupils have to play-test the game and see if it is playable. Rules are then swapped between different groups who will try to play the game. In planning the game the following sections should be considered.

1- AIM

2- PREPARATION

3- GAME

4- EXAMPLES

VARIANT 4 – “*Guess who is... composing*”

RULES (for 3 or 4 players)

AIM: To collect as many art cards as possible before the end of the picture game.

1- Remove the four *composition* cards. Shuffle all remaining cards and place them on the table, FACE UP.

2- In turn clockwise, a player has to choose one of the cards on the table (he/she should write the title of the card on a piece of paper to avoid a change of mind during the game)

3- The same player tells the other players a clue related to the chosen card and the other players, in turn, have to guess the correct card. The first player to guess the card correctly wins that card. If nobody guesses the correct card in a round, the designated player will give a second clue and so on for a maximum of five clues (and therefore, five rounds). If nobody guesses correctly at the end of the fifth round, the card is revealed and discarded. The game proceeds with a new designated player and a new card.

4- The game continues until there are ten cards left on the table. The player with the most cards is the winner.

#### EXAMPLE:

The player chooses "Millennium, Cardiff" card. He/she might say something like: "It is a theatre" or "It is a very modern building", etc.

#### VARIANT 5 – "*The music critic*"

##### RULES (for 1 up to an entire class)

AIM: To produce an effective evaluation/criticism of a chosen card (suitable for school children).

1- Shuffle cards and pick one at random (or the teacher chooses one for the group or one per child).

2- Pupils in groups of 3-4 (or singularly) have 20 minutes (or more, for homework) to write down some supporting and/or critical points to the degree of accuracy of the four *composition* points at the bottom of the card.

3- The teacher decides if pupils can use books or not.

4- At the end, all groups read out (or hand in) their evaluation. Teacher leads discussion and provides feedback.

#### EXAMPLE:

A group/pupil chooses "Wolfgang A. Mozart". By looking at the composition points it looks like Mozart was particularly good at everything (3 on all *compositions*). Pupils discuss and write down if they agree or not with these points of relevance; they might also suggest an alternative numbering/points. Should they agree totally, they have to explain why; they always have to support their evaluation with an explanation and evidence drawn from sources (books, internet, etc.).