

Martin Q Larsson

# Three Princes of Serendip

2019

# Three Princes of Serendip

## Instructions & Instrumentation

The image shows four staves of musical notation for percussion instruments. The first staff is labeled 'tam-tam gran cassa 3 tom-toms 2 bongos' and contains notes on a five-line staff. The second staff is labeled '3 wooden planks very large crash very small crash' and contains notes and 'x' marks on a five-line staff. The third staff is labeled 'standard drumset (in foyer)' and contains a drum set icon on a five-line staff. The fourth staff is labeled '5 wooden objects 7 metal objects 2 large crash cymbals' and contains notes and 'x' marks on a five-line staff.

### Instructions

For each concert, invite a local improv percussion player, but be generally secretive about it. Rehearse together the parts where (s)he is involved, enough to make a good performance. For the concert, both percussionists should dress in a similar way. Second percussionist should not be visible to the audience before the start of the concert.

Throughout the performance maintain a neutral/professional face: no acting or similar on stage.

Place a standard drumset (bass drum, snare, hihat, 3 toms, 1 crash, 1 ride) in foyer of the venue. Out of way of the audience, but close enough to doors to be clearly audible.

Write the following text with pen or pencil on a piece of paper:

*"On December 21<sup>st</sup> 2018, it was announced that The Great Internet Mersenne Prime Search (GIMPS) discovered the largest known Mersenne prime number, 2 to the power of 282,589,933 - 1, having 24,862,048 digits. A computer volunteered by Patrick Laroche from Ocala, Florida made the find on December 7<sup>th</sup> 2018."*

Fold the paper well. Carefully hide it along your path between stage and foyer, so it won't be found but is easy to retrieve, eg. under a chair.

Drums, wooden planks and cymbals should be on one side of the stage, wooden and metal objects on the other, with a gap between.

Before audience enters, move instruments on stage so that they are easy to rearrange to playing position.

for Josh Perry


# Three Princes of Serendip

unintended consequences of intended actions in social life  
and of unanticipated phases in the growth of knowledge

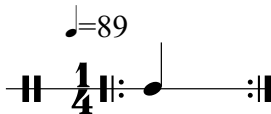
Martin Q Larsson

## Granger's causality test

Carefully tune, prepare and rearrange drums. Move simple things; the larger moves, the better, however not time, consuming, 20"-40".

Perc. 

Go seamlessly from tuning to beating a medium tom. Read text out loud, as from your heart:

Perc.  loop while reading

*You know, sometimes we're not prepared for the unexpected. One sometimes finds, what one was not looking for. When this happens sometimes, we're caught short. We don't know exactly how to handle it when it comes up. Sometimes, we believe a time series Y can be shown, through a series of t-tests and F-tests on lagged values of X (and with lagged values of Y also included); we feel that those X values provide statistically significant information about future values of Y. Well, I have advice for all of us. I got it from my composer, mr Martin Q. And it sounds like what you're supposed to do when you have that kind of problem. It's called Three Princes of Serendip.*

after reading, continue immediately

# I. Goldbach's conjecture

$\text{♩} = 101$

**A**

Cymbals & Wood

Drums

"...Serendip."

*mp*

**B**

*f*

Handwritten musical notation for the first system, featuring a treble and bass staff. A common time signature 'C' is written above the treble staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *mf* and a triplet of eighth notes are present in the final measure of the system.

Handwritten musical notation for the second system, featuring a treble and bass staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings are present in the first and fourth measures of the system.

Handwritten musical notation for the third system, featuring a treble and bass staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings are present in the first and third measures of the system. A sixteenth note is marked with a '6' in the second measure.

Handwritten musical notation for the fourth system, featuring a treble and bass staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. A dynamic marking of *f* is present in the second measure. A sixteenth note is marked with a '6' in the second measure, and a triplet of eighth notes is present in the third measure.

Handwritten musical notation for the fifth system, featuring a treble and bass staff. The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Triplet markings are present in the first and third measures of the system. A sixteenth note is marked with a '6' in the first measure, and another in the third measure. A dynamic marking of *ff* is present in the third measure. A triplet of eighth notes is present in the fourth measure.

listen carefully (no rit)

Suddenly RUN from stage, out through the public entrance.  
 Sit down at drumset in foyer.

## II. Felix Culpa

Wait 7", from door closes until you start playing.

$\text{♩} = 257$  Drumset in foyer

Drum Set

*fff*

A

5 3 3 7 7 5 5

**B**

voice (moaning) "MMMMM!"

gradually start improvising, based on pattern

"YEAH!"

gradually more busy

"WOW!"

moderately busy

"YOOO!" "YEAH!"

really busy!

"OH!"

**C** strictly as written

**D** sit silent 13".  
listen

Immediately RUN back into venue!



### III. A clustering illusion

♩=113

Medium hard timpani mallets

Wood  $\frac{5}{4}$  *mp*

Metal  $\frac{5}{4}$

Detailed description: This block contains the first system of the score. It features two staves: Wood and Metal. Both are in 5/4 time. The Wood staff has a melodic line starting with a quarter rest, followed by a series of eighth notes: G4, A4, B4, C5, B4, A4, G4. The Metal staff is silent throughout this system.

**A** ♩=127

Medium soft vibraphone mallets

W  $\frac{5}{4}$  *mf*

M  $\frac{5}{4}$  Soft beaters

Detailed description: This block contains the second system. The Vibraphone (W) staff has a melodic line starting with a quarter rest, followed by a quintuplet of eighth notes: G4, A4, B4, C5, B4. The Metal (M) staff is silent until the second measure, where it begins a rhythmic pattern of eighth notes: G4, A4, B4, C5, B4, A4, G4. The dynamic is *mf*.

W  $\frac{5}{4}$

M  $\frac{5}{4}$

Detailed description: This block contains the third system. The Vibraphone (W) staff is silent. The Metal (M) staff continues the rhythmic pattern from the previous system, ending with a quintuplet of eighth notes: G4, A4, B4, C5, B4.

**B** ♩=139

Hard vibraphone mallets

W  $\frac{5}{4}$  *f*

M  $\frac{5}{4}$

Detailed description: This block contains the fourth system. The Vibraphone (W) staff has a complex rhythmic pattern of eighth notes with triplets and accents. The Metal (M) staff is silent.

W  $\frac{5}{4}$

M  $\frac{5}{4}$

Detailed description: This block contains the fifth system. The Vibraphone (W) staff continues the complex rhythmic pattern from the previous system, ending with a quintuplet of eighth notes: G4, A4, B4, C5, B4. The Metal (M) staff is silent.

**C** ♩=149  
Hard plastic rubber mallets

W

M *ff*

W

M

5

**D** ♩=fast as possible  
Hard plastic mallets

W

M *fff*

*accelerando poco a poco*

Voice SCREAM! listen!

W

M

**E**

Drop sticks (no rit)

The image shows two musical staves, labeled 'W' and 'M', with a brace on the left. Each staff has a double bar line at the beginning and end. In the first measure of each staff, there are two vertical lines representing a double bar line. In the second measure, there is a single vertical line representing a drop stick. The rest of the staves are empty.

RUN out, a third path if possible.

#### IV. Littlewood's law

Wait in silence **17"**, from door closes.

Second performer RUNS in, dressed the same way as performer 1.

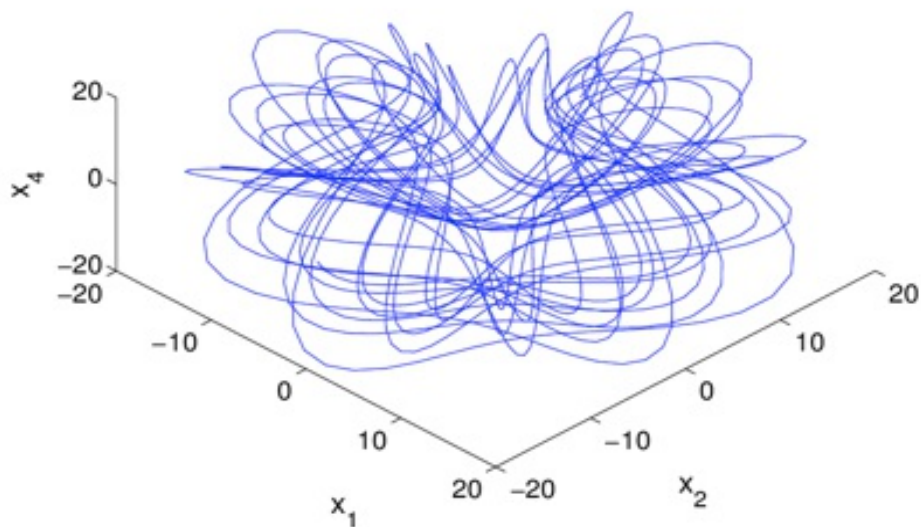
Immediately perform a 1' improv, trying to resemble as closely as possible *Goldbach's conjecture*, on same instruments.

When finished, listen for 1 bar, then immediately RUN out again.

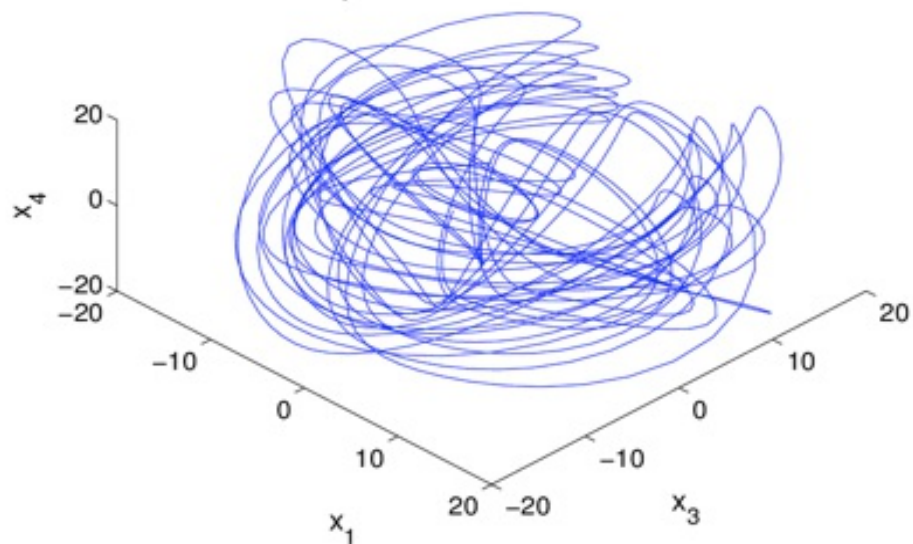
## V. The Liang-Kleeman information flow

Silence 3"

Solo  
percussion  
player



Improv  
player



Play together frantically on drumset in foyer 60"

Percussion



*fff*



## VI. Paths, trees and flowers

Player I: Walk in, towards scene. Suddenly stop, next to hidden paper, as if you realize something. Locate the paper, bring it out, and unfold it (apologize if you have to disturb audience). Read text out loud.

Contemplate the text for 5". Fold paper, and give it to closest audience. Immediately continue to stage.

Cymbals  
Planks  
Drums  
Gong  
5 Wood  
7 Metal

W  
M

$\text{♩} = 89$

A

*mp*

W  
M

W  
M

move while instruments are resonating

**B** ♩=107

PC  
D  
*mf*

PC  
D

**C** ♩=131

W  
M  
*f*

W  
M

W  
M

W  
M  
*ff*

**D**

Stand exactly between the sets, motionless, silent. Imagine a really unexpected event that suddenly occurs in the concert hall. 31".

PC  $\text{♩} = 61$

*fff*

D

PC

D

Contemplate (no rit)

RUN out!

## VII. The Super-Sargasso Sea

Both players wait outside **19"**.

Both RUN into room triumphantly,  
hand in hand, risen high!

*Martin Q Larsson*  
Seoul/Huddinge/Mooste 2019