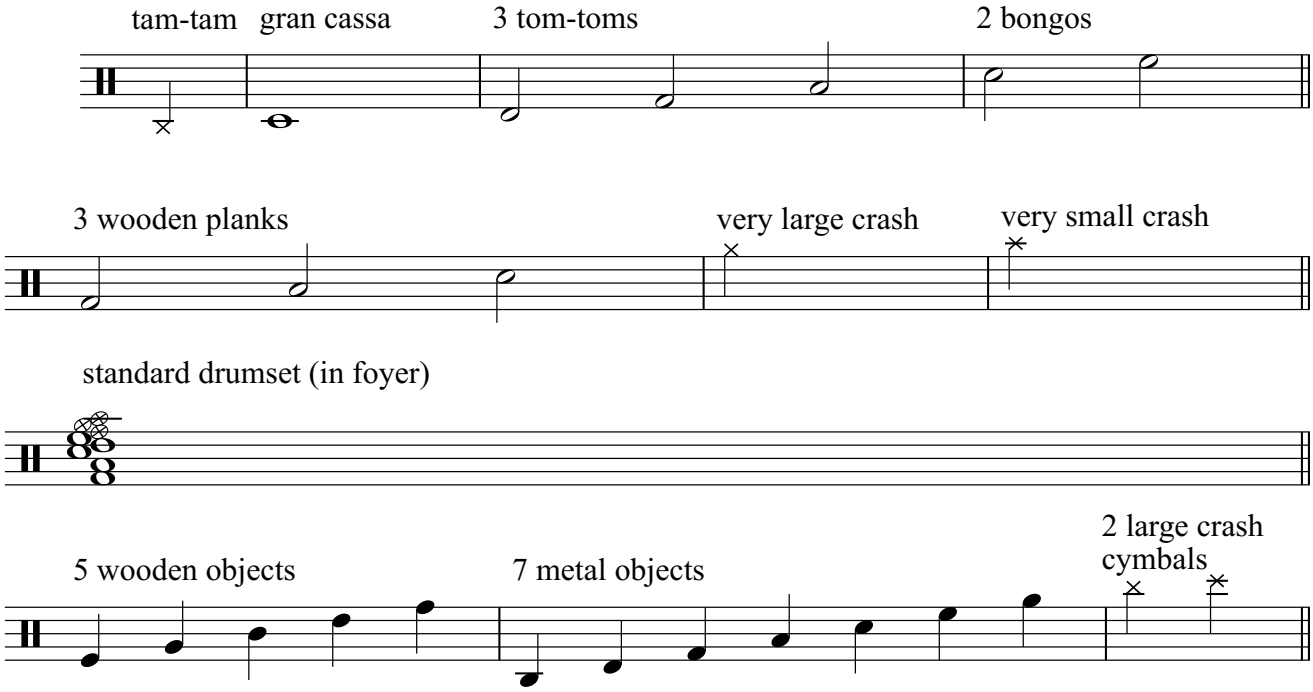
Martin Q Larsson

Three Princes of Serendip

2019

Three Princes of Serendip

Instructions & Instrumention



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 21st 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 7th 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

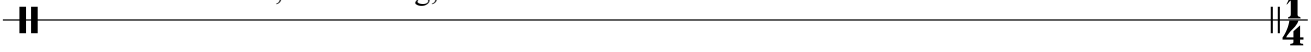
Three Princes of Serendip

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

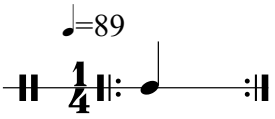
Martin Q Larsson

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. 

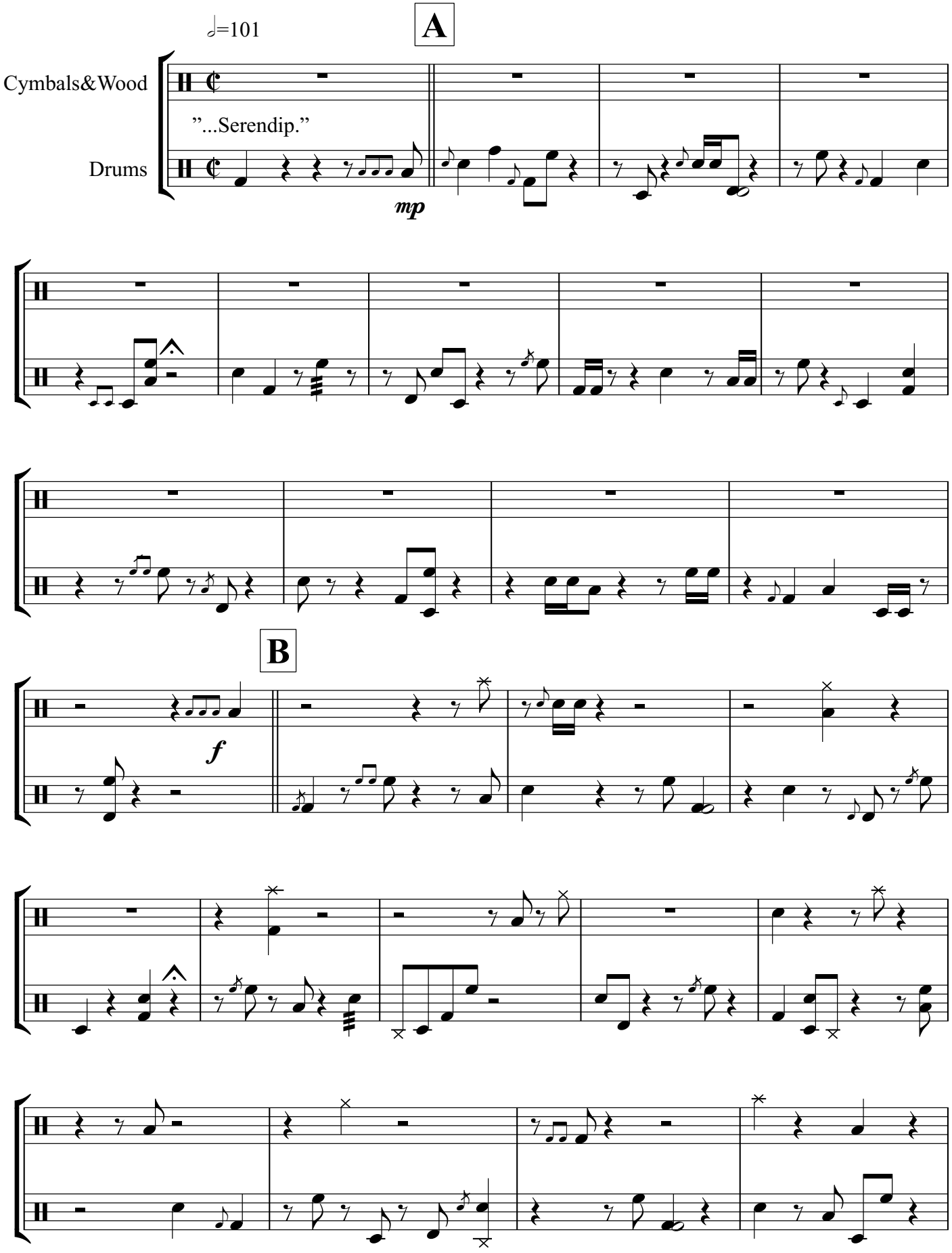
Go seamlessly from tuning to beating a medium tom. Read text out loud, as from your heart:

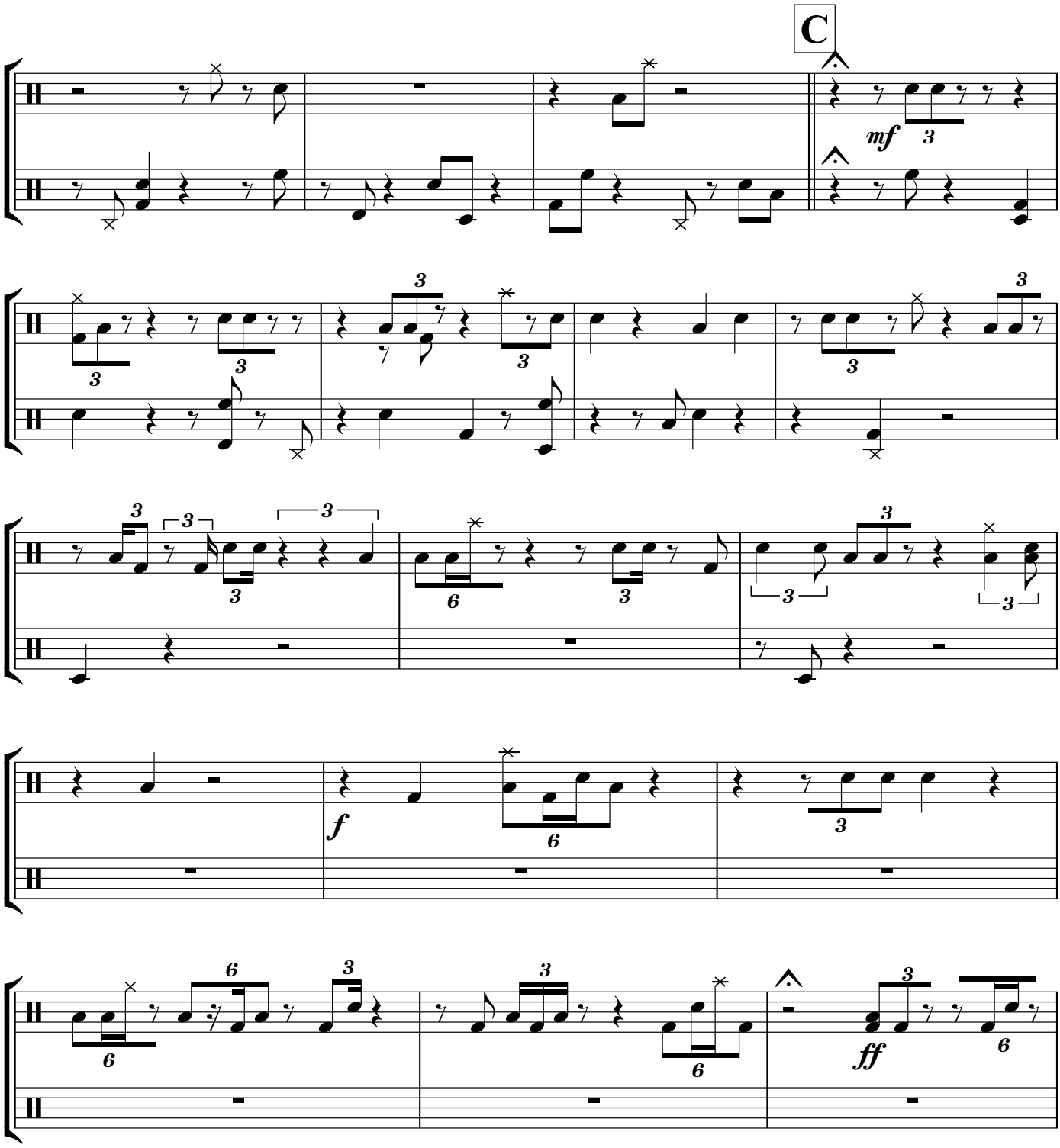
Perc.  loop while reading

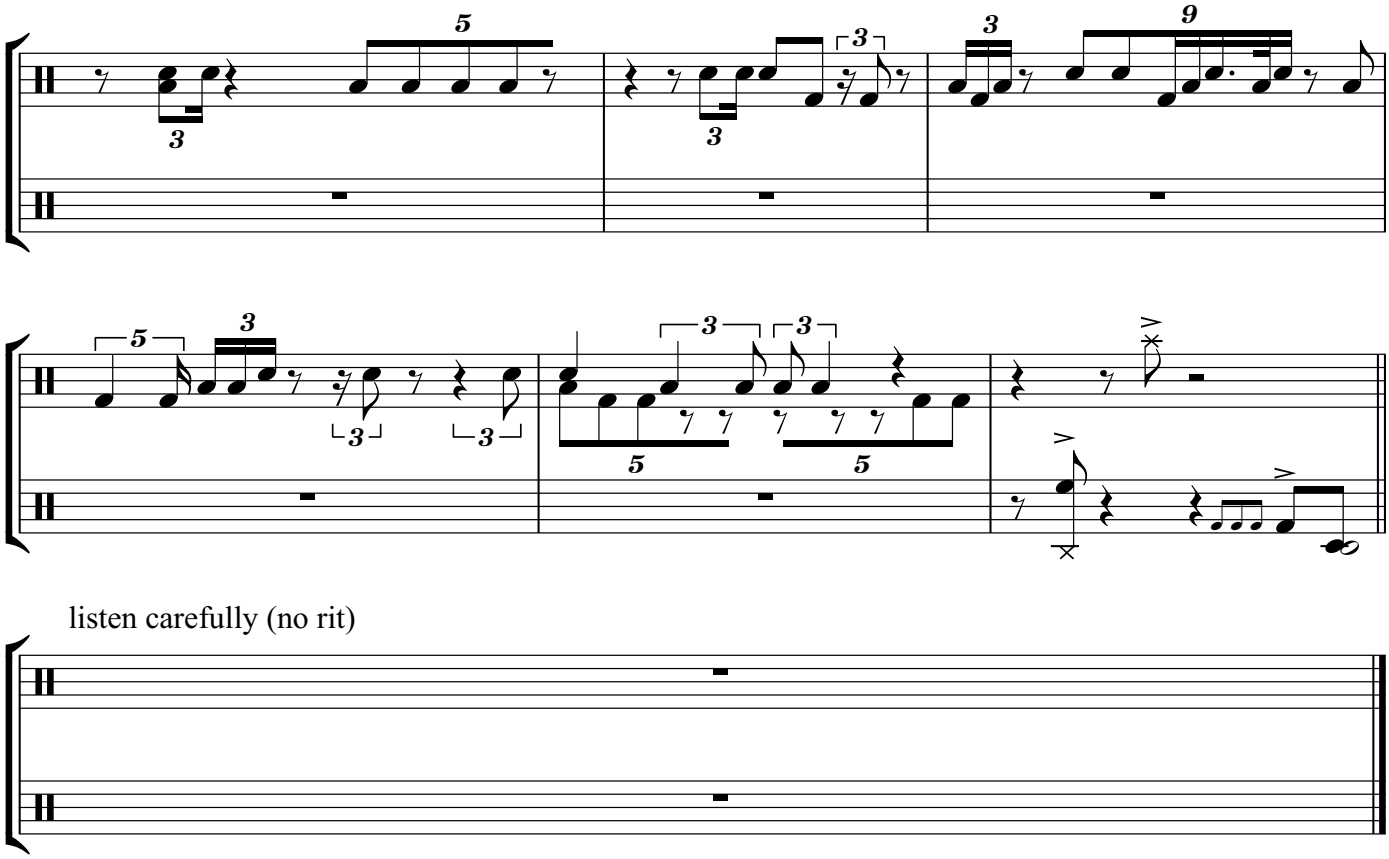
You know, sometimes we're not prepared for the unexpected. One sometimes finds, what one was not looking for. When this happens sometimes, we're caught short. We don't know exactly how to handle it when it comes up. Sometimes, we believe a time series Y can be shown, through a series of t-tests and F-tests 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



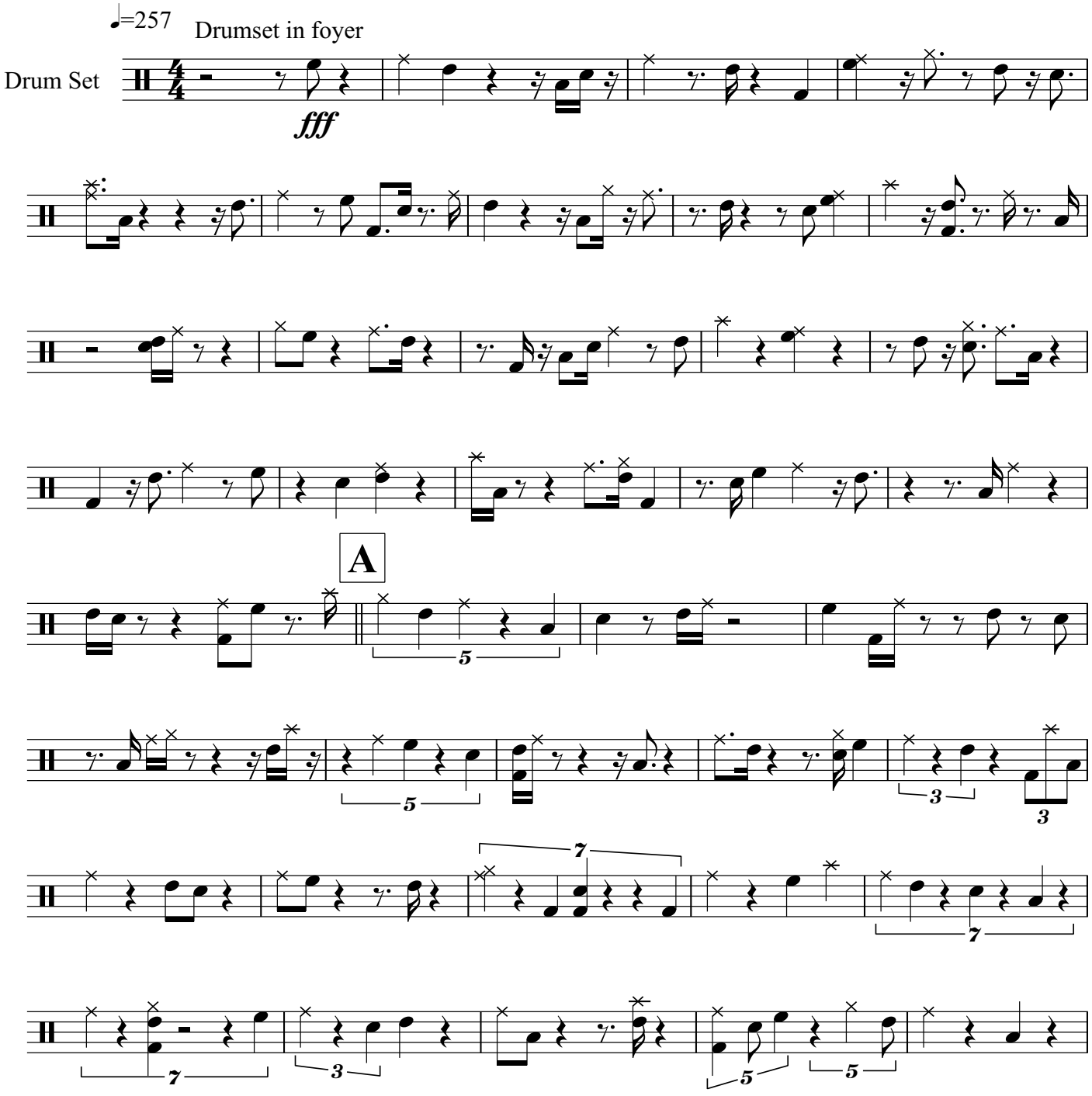

C
mf
f
ff

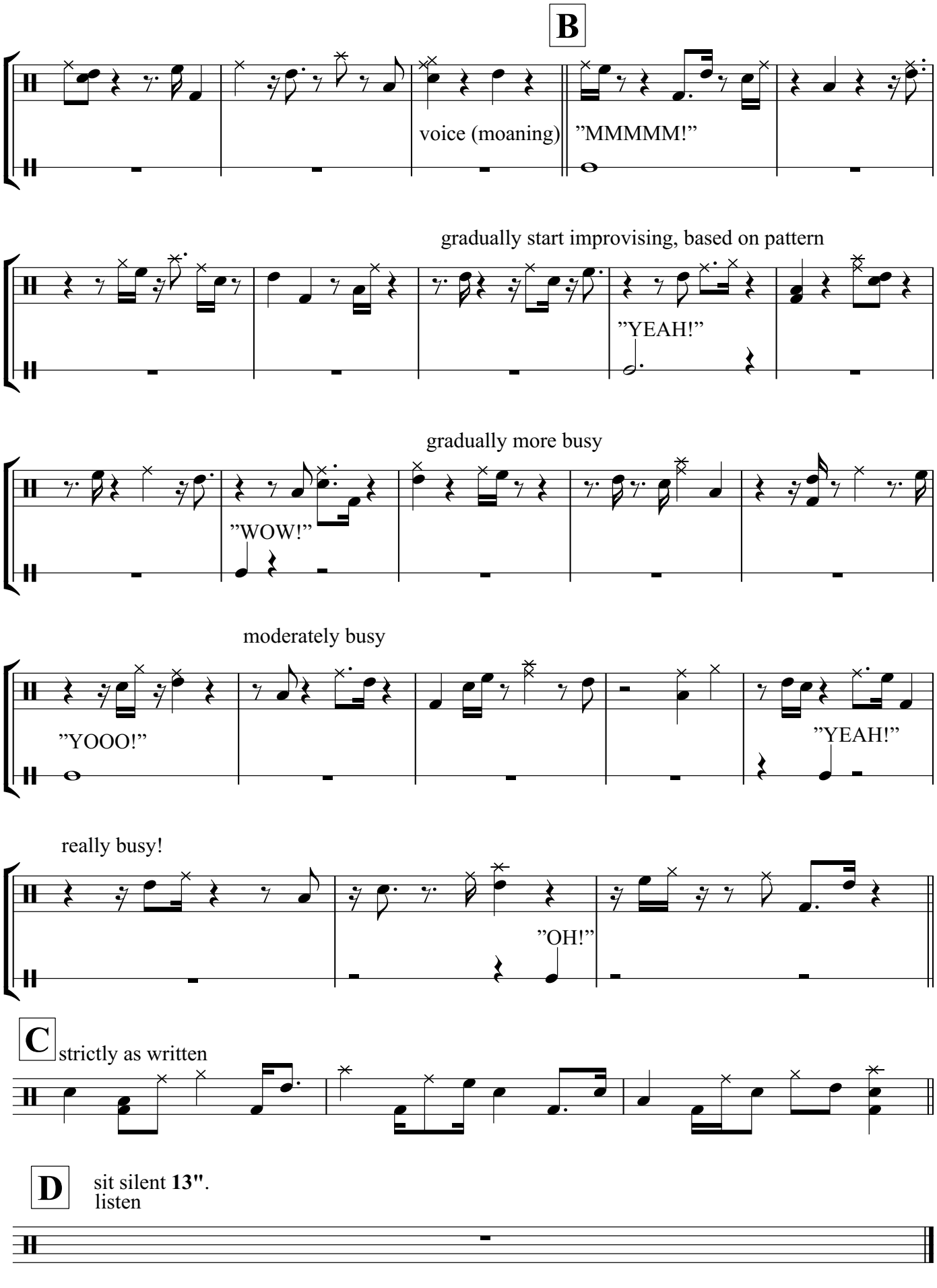


Suddenly RUN from stage, out through the public entrance.
Sit down at drumset in foyer.

II. Felix Culpa

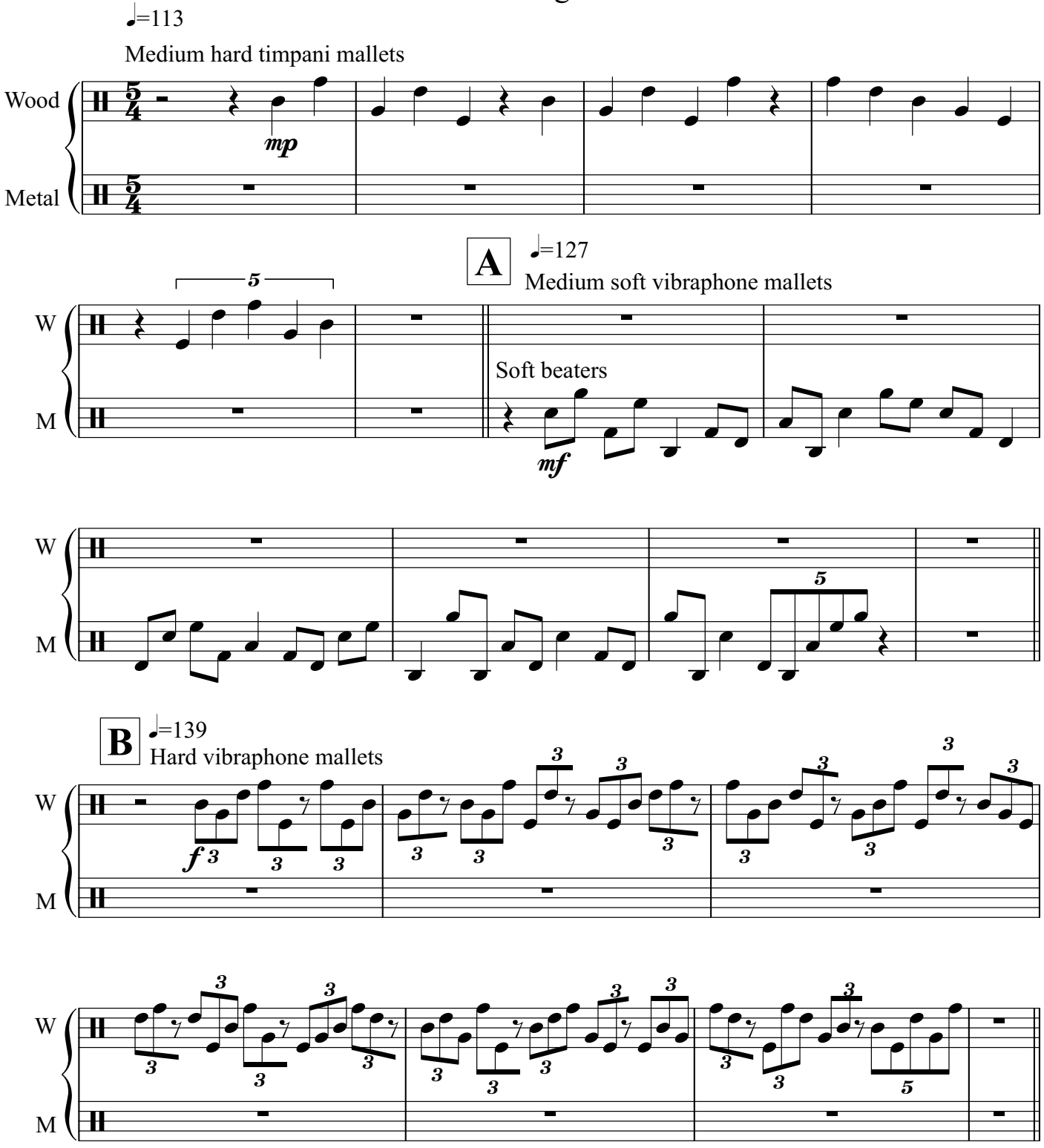
Wait **7",** from door closes until you start playing.

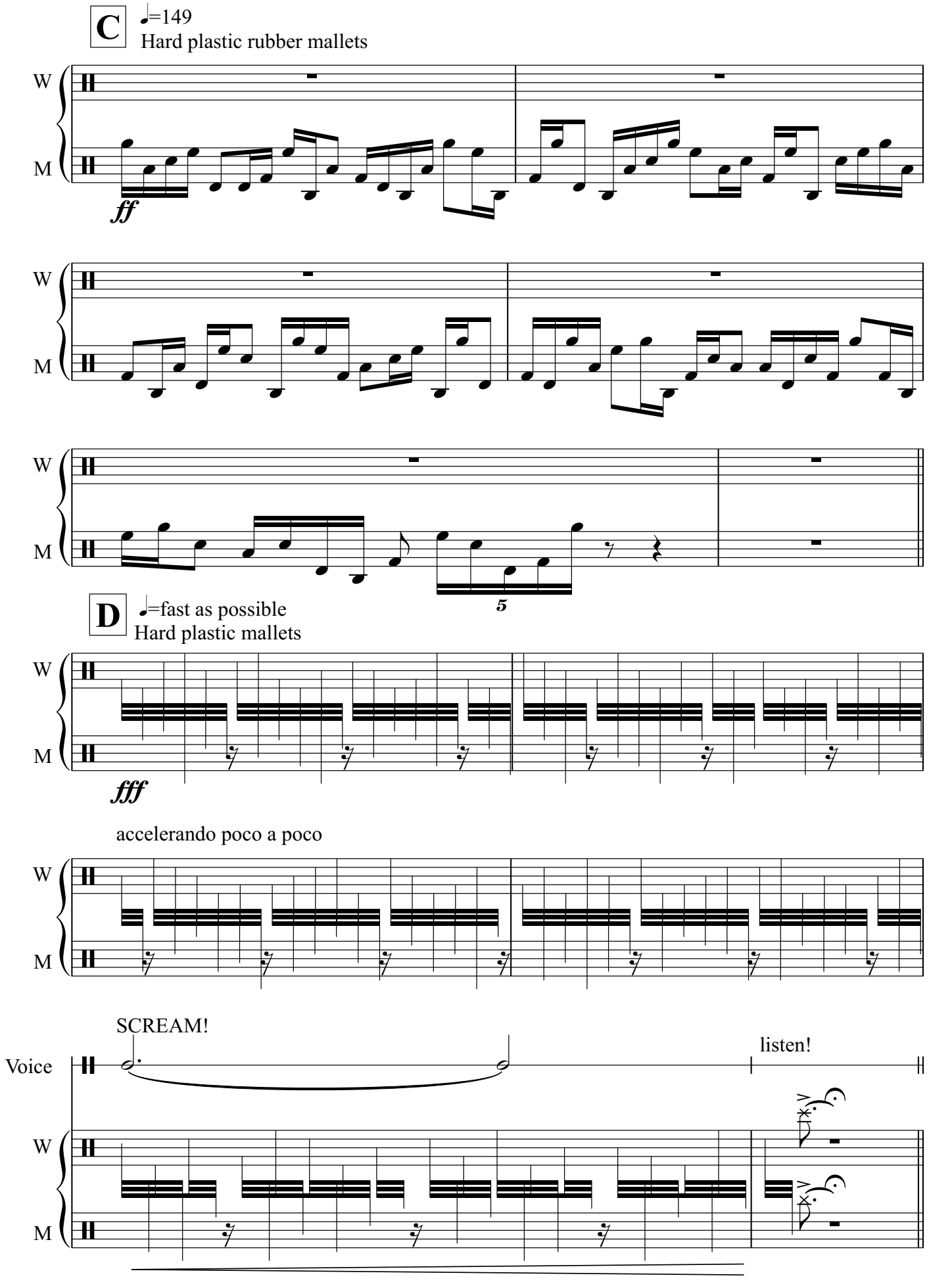




Immediately RUN back into venue!

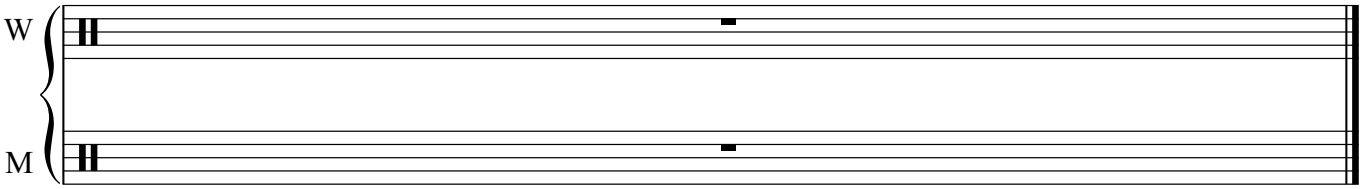
III. A clustering illusion




C
♩=149
Hard plastic rubber mallets
W
M
ff
5
D
♩=fast as possible
Hard plastic mallets
fff
accelerando poco a poco
SCREAM!
listen!
Voice

E

Drop sticks (no rit)



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.

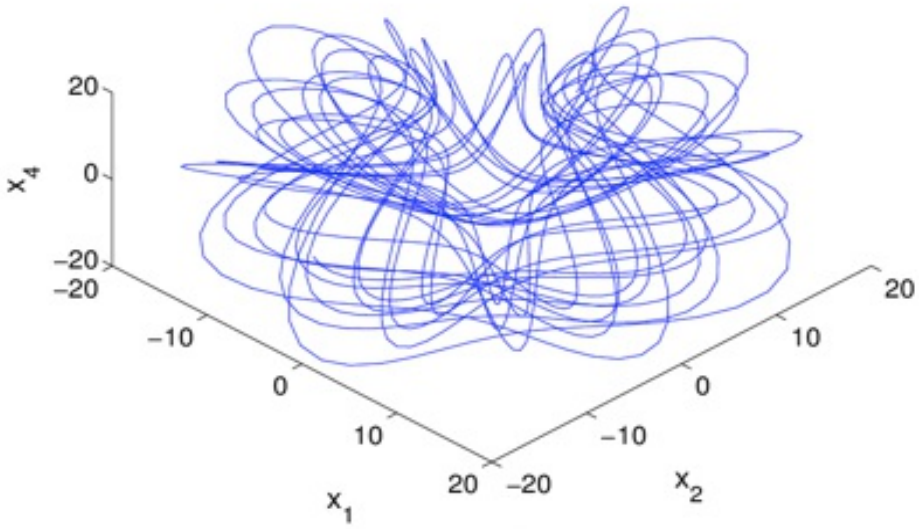
Immediately perform a 1' improv, trying to resemble as closely as possible *Goldbach’s conjecture*, on same instruments.

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

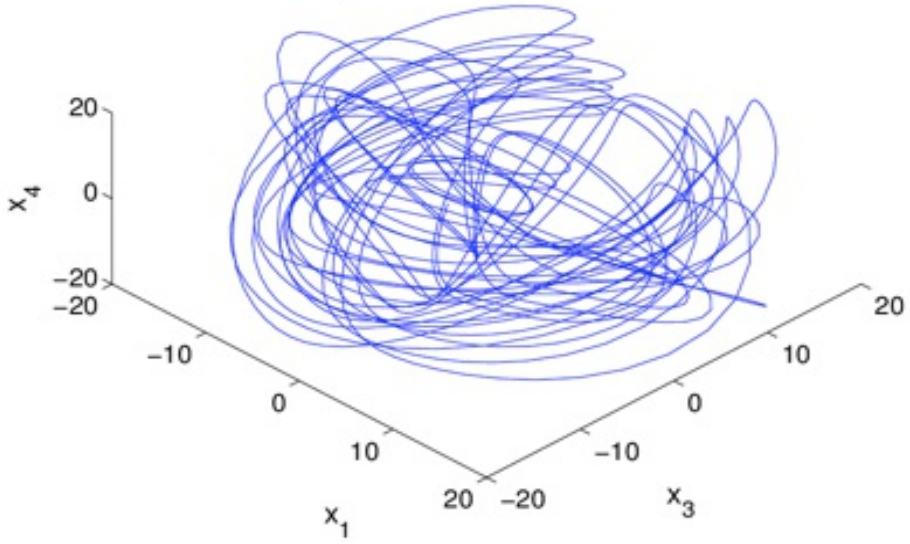
V. The Liang-Kleeman information flow

Silence **3"**

Solo percussion player



Improv player



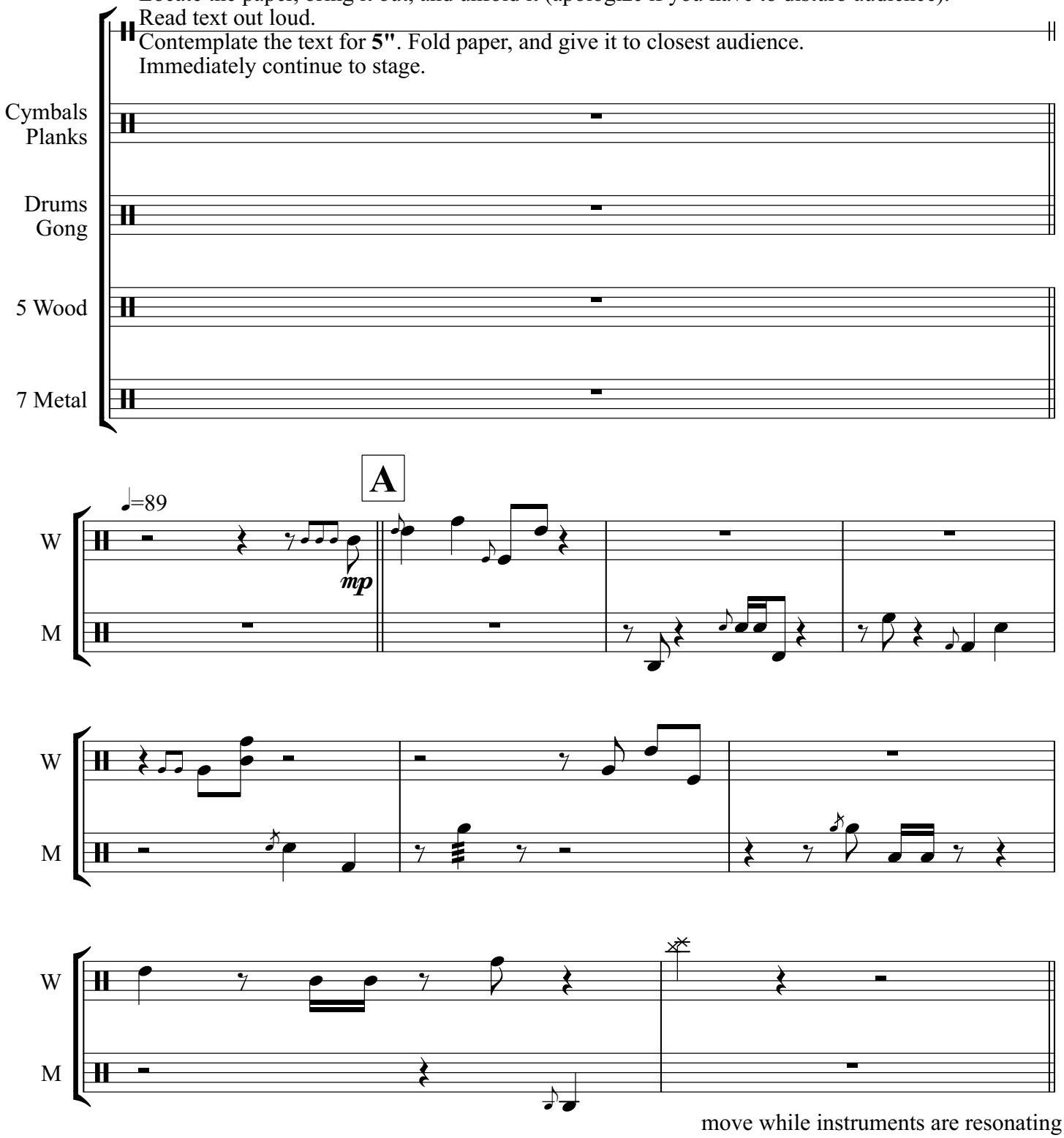
Play together frantically on drumset in foyer 60"

Percussion

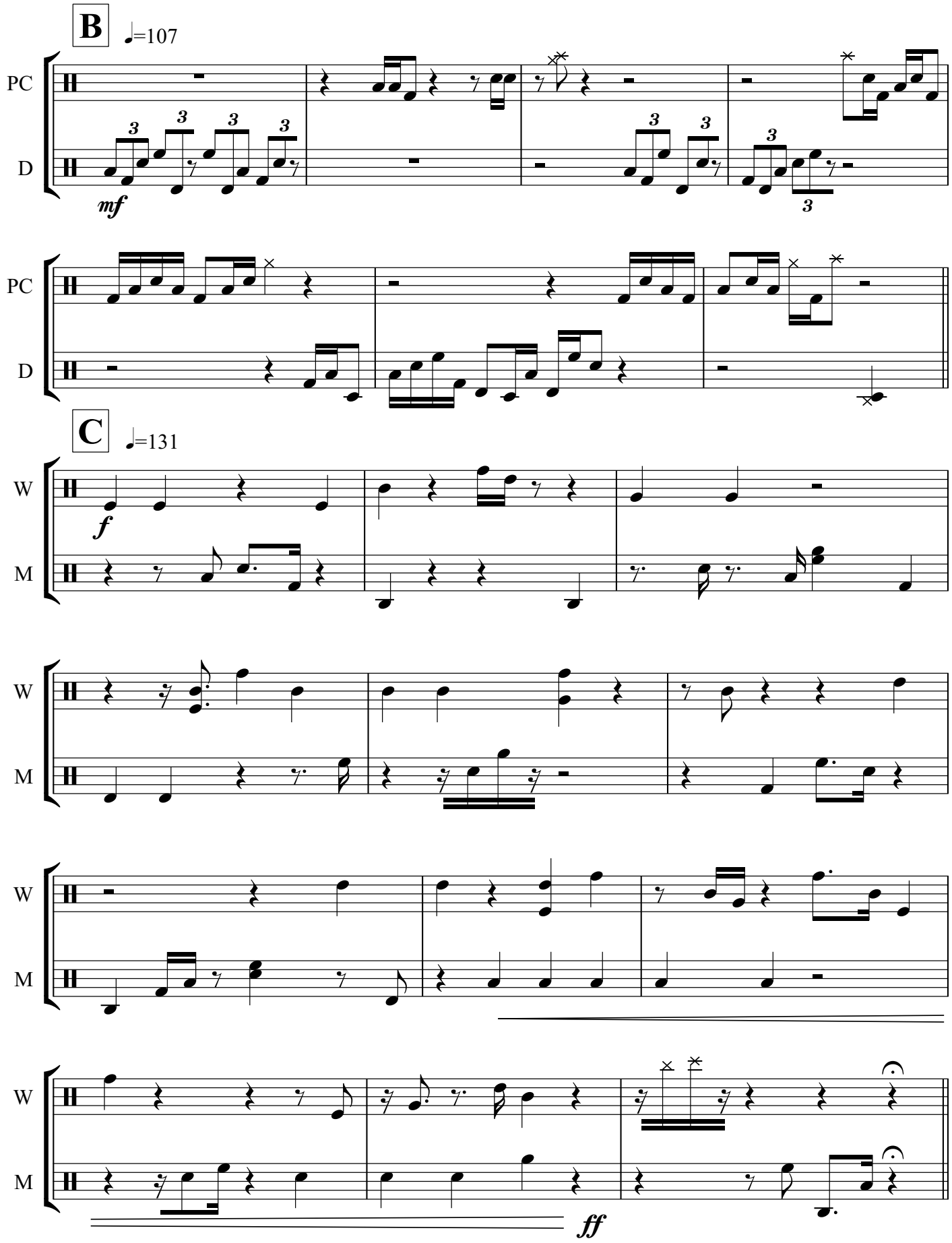
fff

VI. Paths, trees and flowers

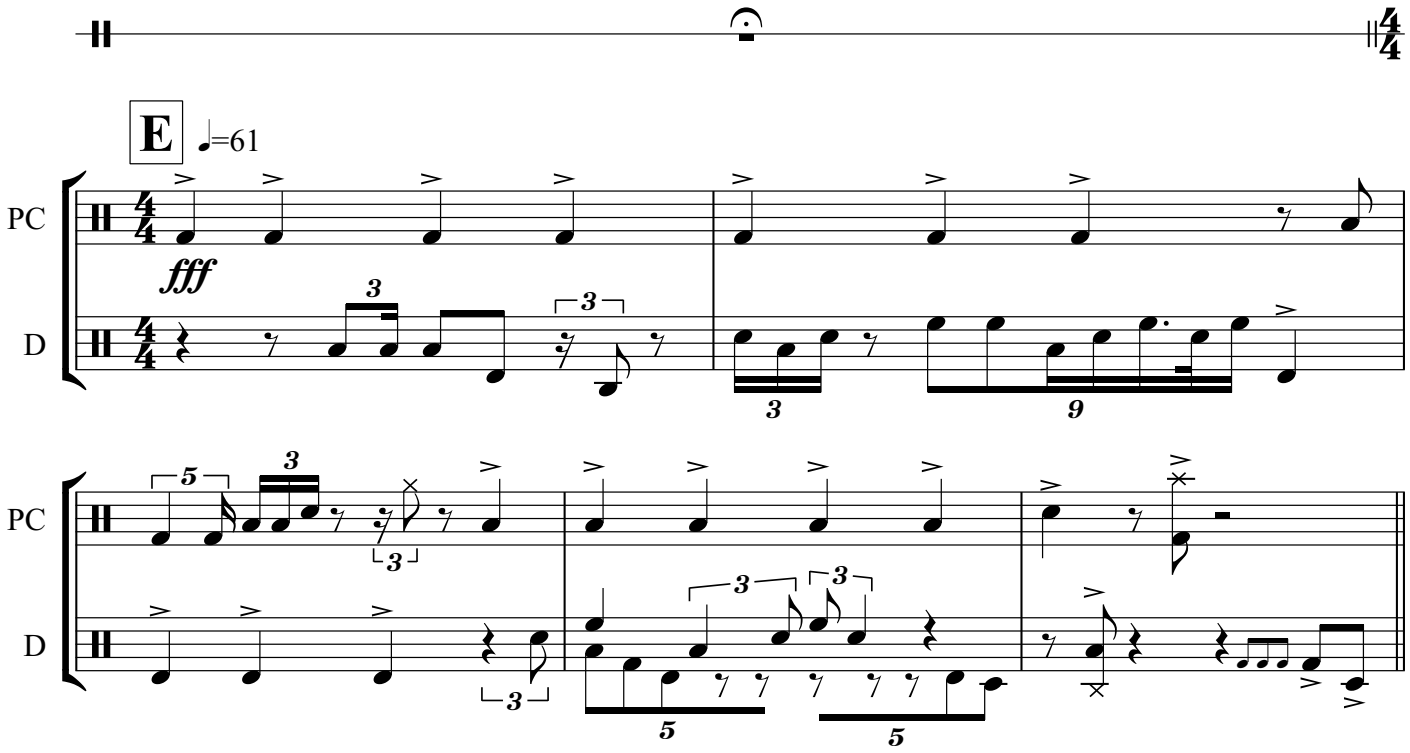
Player I: Walk in, towards scene. Suddenly stop, next to hidden paper, as if you realize something.
Locate the paper, bring it out, and unfold it (apologize if you have to disturb audience).
Read text out loud.
Contemplate the text for **5"**. Fold paper, and give it to closest audience.
Immediately continue to stage.



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"**.



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