

**TOPLAP SECRET:
For Heris Majesty's Eyes Only**



A trove of musickal performance instruction sets have been found in the royal vaults, credited to one Click Nilson, believed to be an alias for Gustav III of Sweden, and composed as a response to Enlightenment thinkers, probably in the mid 1770s.

1: Depose the Despot/Act of Succession

(celebrating the tyranny over mankind of geneological autocrats)

The improvisation has a set leader (the King or Queen, or Quing for want of a better term) which will switch based on the machinations of the other performers. A performer who is not Quing can stab, poison or otherwise remove** the head of state, and take on the duties of Quing. The Quing is responsible for the main beats in the performance, and all other players must yield to their whim, whilst providing a courtly counterpoint in support.

The Quing is to wear the royal hat, henceforth referred to as The Krown. They must yield The Krown if a usurper takes the throne. An act of supplication may be made by a third party in passing the Krown to a new owner (with the old Quing having died on the stage), crying 'The Quing is Dead! Long Live the Quing!' Once a performer has been dead for a while, they may rise again, representing one of their distant relatives come to attempt to claim back the Frone.

The pace of usurpation is expected to increase over a performance, which might last from ten minutes to many centuries.

** Real deaths not required in performance, which may utilise Acting. However, if a real member of a royal family takes part in the piece, all bets are off.

3 Corgi

In this work, intended for an audience composed of a royal family and their sycophants, a Corgi's throat is slit and the poor dog dies** for the amusement of all present. The dog's unfortunate death represents the canker at the heart of monarchy.

** Though dogs may not be such good actors, see ** above

*Variant 1: **Korgi** A Korg synthesizer is destroyed in similar circumstances*

2 Jester

In this work, intended for an audience composed of a royal family and their sycophants, a Jester's throat is slit and the poor individual dies for the amusement of all present**. The Jester's unfortunate death represents an amusing diversion.

** See ** two **s above you s**t

6 Ordering

In this piece, the order of the numbers themselves is changed by an autocratic monarch. The unelected despot (who may be represented by blind chance) will provide performers with a new ordering of the numbers from 1 to 100, which must be used for all sequencing and parameter setting. For instance, if you wanted to move from 1 to 10, you must now go from autocrat(1) to autocrat(10) where the autocrat function returns the new number mapping.

Variant 1: the numbering at the heart of society is overturned by a new monarch (see piece 1), or again changed at the whim of an existing one

8 The Three Maskateers

The aim of this piece is to mask the noise of both other performers. This will quickly degenerate into full band noise, so a subsidiary aim is to achieve the masking of other performers through the most graceful laptopsplay. May the best laptopsperson win!

4 Force majeure

This piece proceeds as per any existing music text piece, but with the imposition of French. Quotes from Schaeffer's *Traité des objets musicaux* (1966) or another classic of French electronic music scholarship may be liberally spread through the performance.

7 Rebellion

In this piece, all the performers are swept away, and probably guillotined, by an uprising of the general populace. However, the piece may also reflect more complicated processes and origins of rebellion throughout history, perhaps with slides.

After a time, monarchy is restored and the traitors are executed for treason in particularly nasty ways at Tyburn. If necessary, their corpses can be dug up and executed again for treason, despite their intervening death from natural causes.

5 Courtiers

Three courtiers restore Versailles to its original state by defecating throughout the palace. Alternatively, they perform laptop music while thinking about doing so.

9 The Prince of Whales

The only sound sources permitted in this piece are Whale song, a Welsh choir, the making or consuming of Welsh rarebit or Welsh cakes, and the making or consuming of whale sushi or steak. Apologies for whaling may be read in Icelandic or Japanese. Anger at international whaling must only be expressed in Welsh.

12 Swanning about

In this work, the performers plot to eat a swan. They speculate what it might taste like (super-duck, hyper-goose?) and the ethics of killing and eating such a beautiful creature. They deliberate royal ownership of swans.

11 Paparartzzi

The performers pursue a particular journalist or photographer around the streets of a major city, relentlessly. If there is a tragic major traffic instance as a result of this awful pursuit, they continue to make art about the event for many decades to come.

47 Moanarchy

For the majority of the participants, complaints about the political leaders of the nation form the substance of this work. Any dissent, satire, subversion or contention of the policies of those in charge is open for expression.

For an individual, or small political elite, complaints about the populace they govern form the substance of their expression.

Variant 1: A critic expresses their dissatisfaction with the piece whilst it is in progress

15.3 Family Tree

A royal personage is selected who has an illustrious genealogy. Each performer reads out from the long list of their ancestors starting with the current royal, and working backwards. The performers may choose their own rate, moving in and out of sync with one another. Each title should be pronounced as if the dead monarch is about to walk into the room ("King Henry VII!"). The piece finishes when the performers all run out of ancestors to mention.

26.7114 Heraldry

Each performer is ennobled. They each select their new musical coat of arms from particular sonic motifs designed to represent important facets of their rise to nobility. This rise was most likely effected through success in war or enormous bribes. The simulated cries of mythological creatures, and trumpets, may be utilised to further proclaim their elevated status.

3π+17i Coronation Anthem

The performers each imagine (but do not play) the theme music to Coronation Street, proceeding in a stately manner around the performance space as if walking in ceremony to be crowned Quing. They must proudly process without acknowledging any another performer or the audience.

Variant 1: Each performer wears very long robes with a long train that is bound to get tangled in other performer's get-ups.

Variant 2: A number of assigned performers, or incited audience members, interfere with the procession of the august personages in their midst, by blocking paths, holding onto trains, and generally trying to catch their attention.