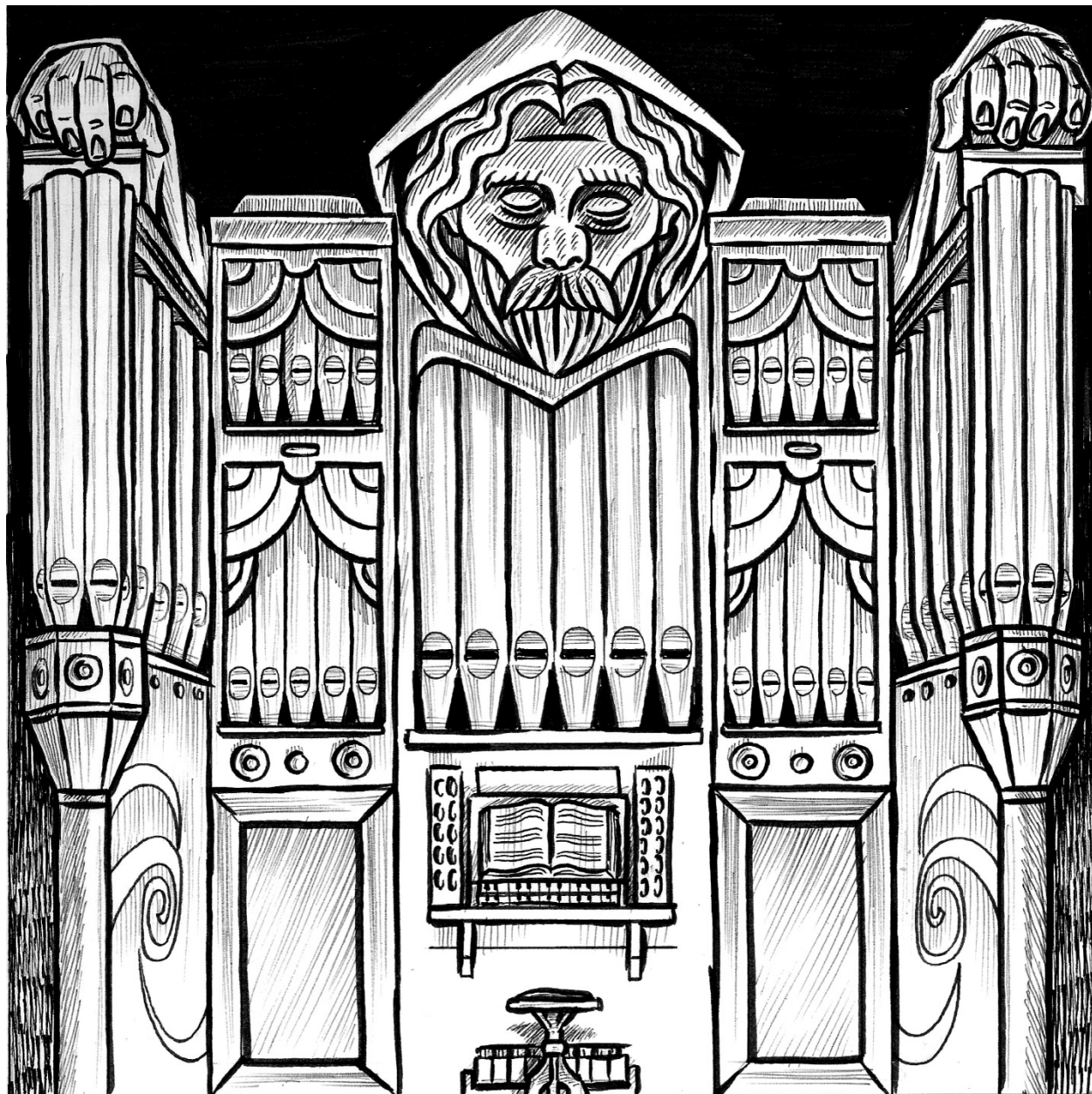


Adventures Dark and Deep™

Musicland

An adventure for 3-6 player characters levels 5-6



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Trapped in a land of living musical instruments and the Platonic ideal of music itself, the PCs must navigate their way through this weird and deadly place, while trying to find their way home.



Note: If you will be playing this module as a player character, rather than as a game master, STOP READING NOW!

GM's Introduction

This is an adventure designed for 3-6 characters of 5th - 6th level. There are many opportunities for hasty or foolish characters to get themselves killed, and a strong emphasis on role-playing skills on the part of both the GM and the players.

This adventure is written using the **ADVENTURES DARK AND DEEP™** rules, but should be compatible with most Basic or Advanced RPG rules with little conversion necessary (conversion notes are included as footnotes, where appropriate). GMs who don't want to buy the complete three-book set of core rulebooks can choose to buy **A CURIOUS VOLUME OF FORGOTTEN LORE**, which is a book intended to supplement other games with new classes, etc. Individual pdfs of specific classes are also available; the bard class is recommended in particular.

Musicland is a demiplane that drifts along the ethereal plane, and which represents the Platonic ideal of all music, from the grandest symphonies on the material plane, to the angelic trumpets of Heaven, to the nightmarish drumming of the Abyss. It all originates here, and radiates out to the rest of the multiverse.

Many of the inhabitants of this strange land look like musical instruments come to life. They can be friendly or hostile, depending on how they are treated and how the PCs present themselves. Use the normal rules for encounter reactions unless otherwise specified.

The PCs are faced with two challenges upon reaching Musicland. First, they must find a way back whence they came. Ordinary means of planar travel will not function properly, so the magical *gate* in the palace represents their best way home. They must somehow discover this through interacting with the inhabitants;

several will give clues that the palace is the most likely place.

The second, and ultimately more deadly challenge, comes from Harpocrates, a being from a distant plane who hates all sound and who wishes to envelop the multiverse in a cover of silence. It is working to systematically destroy Musicland, in order to silence music throughout reality. The PCs will fall afoul of the plot, and must work against Harpocrates to save Musicland.

Complicating matters even further, several individuals, including the agents of the King of Instruments himself, are searching for clues to the location of *Heywood's Mystical Organ*, and will be highly suspicious of anyone they perceive as rivals in that goal, such as strangers who ask a lot of questions...

Beginning the Adventure

The player characters can arrive in Musicland in one of several ways. If you are using the **CASTLE OF THE MAD ARCHMAGE™** megadungeon adventure, there is a magical gate to Musicland on Level 5, Area 53, accessible by playing a certain tune on a musical staircase.

If you are desirous of getting your PCs to Musicland, you can easily plant a rumor providing the song that needs to be played ("The Nettle's Promenade") and the general location of the staircase in the dungeons. Promises of great riches and magic associated with the song and the staircase should be enough to set things properly in motion.

You might also transport them to the demiplane via a cursed scroll, a regular magical *gate*, or by playing a certain tune on a magical instrument (such as an *instrument of the bards*). If a special encounter is indicated in the **CASTLE OF THE MAD ARCHMAGE™**, you can dictate that a portal opens up which leads to Musicland. The *magical mystery forks* could also be used to create such a gate.

Part of the adventure is figuring out where they are and what the nature of the place is, so discretion is encouraged in revealing too much about the environment too quickly.

It is highly recommended that the party have at least one bard character.

Escaping Musicland

One of the objectives the PCs will have is to figure out a way home. Simply tossing themselves into the Wall of Sound is not really an option, as they could arrive literally anywhere in the multiverse, and there is no guarantee of arriving together.

The most obvious way home is to use one of the two silver flutes contained in the palace. High-ranking living instruments such as the Chamberlain will know of these devices, but will be loath to assist in their theft. It would be far better for the PCs to get on the good side of the King of Instruments, who would reward useful service (such as driving away Harpocrates or recapturing some criminals who have escaped from the Orchestra Pit) by allowing the PCs to return home.

The other way home would be to use the *magical mystery fork* contained in the dragon's hoard in the Amphitheater. The Mezzo-Sopranos know of it, and will trade the knowledge for the assistance of the PCs in escaping their prison and dominating Musicland. Needless to say, doing so will not be looked on kindly by the King of Instruments.

Magical Effects

Certain types of magic work differently on the demiplane of Musicland. Because it is the very embodiment and source of music, magic which involves sound, particularly bard magic, is especially impacted.

Spells

No spells that allow trans-planar travel (*conjure elemental*, *dimension door*, etc.) will function, as none can penetrate the Wall of Sound. Spells that merely communicate to other planes (*commune*, etc.) will still function, however.

Animate Object: If cast on a musical instrument, it will be permanently transformed into a living instrument of appropriate type. If cast on a magic musical instrument such as a *horn of bubbles*, the living instrument will be able to invoke those powers once per day (minimum – disregard if the instrument has no usage limit), with no chance of destruction of the instrument itself (if applicable).

Belch: Range is doubled to 20'.

Charm person: Living instruments count as persons for the purposes of this spell, but the issue of communication will still need to be addressed.

Deafness: Targets get a +4 bonus to their saving throw.

Dictation: Will transcribe music, including the spoken words of living instruments.

Inanimate object: Will not function against living instruments, as they are not animated constructs, but actual living creatures, if bizarre ones.

Irresistible dance: The duration is doubled to 2d4+2 minutes.

Locate animals: Living instruments with an intelligence of 5 or less (such as French horns) will be detected normally.

Martial airs: Radius of effect is doubled to 40', and duration is doubled to 2 minutes per level of the caster. (See Appendix C for details.)

Noise: Area of effect is tripled to 30'.

Sharp note: Double the normal number of barbs are created.

Shout: Victims have a -2 penalty to their saving throws.

Silence 15' radius: Will do 1d4 hp of damage to all living instruments each round they are within the area of effect of the spell.

Song of battle: Morale is boosted by 10% and lasts for 5 minutes total, and damage dealt by friendly creatures is increased by 1, as well.

Song of combat: Hit points are increased to the maximum automatically (i.e., fighters get 10 bonus hit points plus their constitution bonus, if any). Morale is also boosted by 10%, not 5%, and lasts for 5 minutes total.

Song of war: Morale is boosted by 20% and lasts for 5 minutes total.

Sonic blast: Does 6d8 hp of damage.

Teleport: Will allow transportation within the demiplane, but not to or from it to some other plane of existence.

Whistle: Range is doubled to either 20' or 60'.

Magic Items

No magic item that allows trans-planar travel (*oil of etherealness*, etc.) will function, as none can penetrate the Wall of Sound (see below). The only exceptions are a *magical mystery fork* in the key of E, and the special *silver flutes* controlled by the King of Instruments and his Chamberlain.

Boots of dancing: The boots will continue to function for 1 hour after danger has passed, draining 1d3 points of strength due to exhaustion, which are regained overnight.

Chime of hunger: Victims suffer a -4 penalty to their saving throw.

Chime of interruption: Victims suffer a -4 penalty to their saving throw.

Chime of opening: Range is doubled to 120', and uses only count as 1/10th of a use against the total number of times the chime can be used.

Cornamuse of the woodlands: Powers can be used twice per day, and bards without proficiency with the cornamuse have a 60% chance of success.

Drum of deafening: Range is increased to 100' for deafness, and 20' for stunning.

Drum of panic: Victims suffer a -4 penalty to their saving throw.

Dulcimer of defense: Powers can be used twice per day, and bards without proficiency with the dulcimer have a 60% chance of success.

Flute of wonder: Powers can be used twice per day, and bards without proficiency with the flute have a 60% chance of success.

Horn of blasting: When used once per day, there is no increase to the cumulative chance the horn will shatter while in Musicland. If used more than once per day, the cumulative chance of it exploding is only 5%.

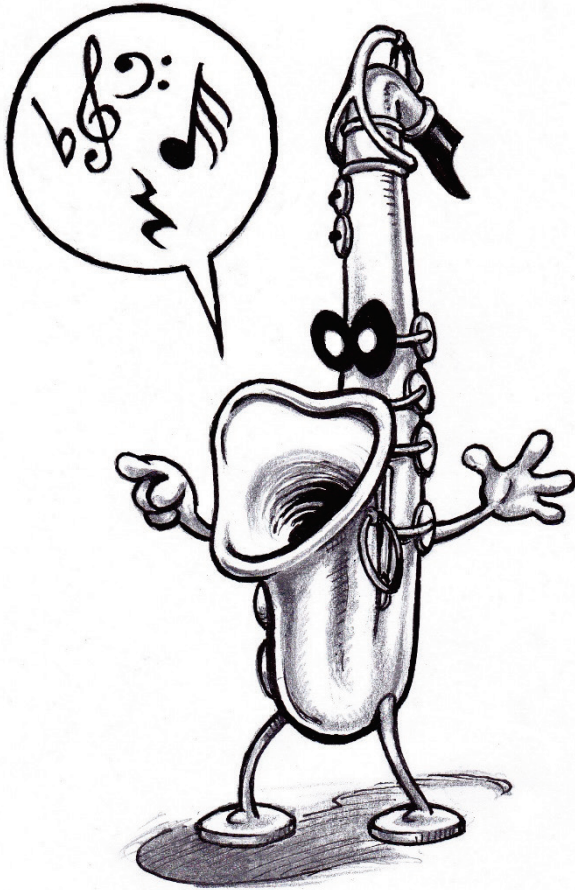
Horn of bubbles: Bubbles will last for the maximum duration: 20 minutes.

Horn of collapsing: The chance that the ceiling will collapse above the user instead of the intended target is only 5%.

Horn of fog: Fog will last 3d6 minutes.

Horn of goodness/evil: The radius of effect is doubled to 20'.

Horn of the Tritons: Cannot be used to summon friendly sea creatures.



Horn of Valhalla: A silver horn will summon 1d6+4 guitars, a brass horn will summon 1d8+2 saxophones, a bronze horn will summon 2d4 tubas, and an iron horn will summon 1d4+5 basses. It otherwise functions normally.

Lyre of building: Functions normally.

Lyre of the elements: Powers can be used twice per day, and bards without proficiency with the lyre have a 60% chance of success.

Mandolin of might: Powers can be used twice per day, and bards without proficiency with the mandolin have a 60% chance of success.

Pipes of the sewers: The rats summoned by the pipes will always obey the user, and only have a 15% chance of attacking if playing is interrupted.

Saw of mighty cutting: If played with a bow like a musical saw, will have the same effect as a *horn of collapsing*.

Communications

The living instruments of Musicland do not speak the Common tongue. Rather, they communicate via musical notes. *Comprehend languages* will not function to translate this musical language into something comprehensible, but *speak with monsters* will work. *Speak with plants* will work normally here, as well.

A bard will be able to translate the musical language of the living instruments by making a successful Intelligence check each time a new type of living instrument is encountered (each instrument has its own dialect that is intelligible to other instruments, but which is different enough that a new check is required). Failure indicates that type of instrument cannot be understood, but a new attempt can be made after 1 hour. Success means the bard can not only understand what others are saying, but can use his instrument to “speak” with others.

A Note on Scale

The DM will observe that there is no scale listed on the map. That is because distance is inconsistent in the demi-plane.

Depending on the tempo dictated by the King of Instruments, and influenced by the tempo being spoken by local living instruments, movement in Musicland will go faster or slower. Such changes will be impossible for mortals from the material plane to predict, even bards.

As there are no random encounters, the time it takes to travel from one place to another in Musicland only matters in terms of party resources (food, water, sleep, etc.). As a rule, moving one inch on the map can take:

Die Roll (d6)	Time to Travel
1	5 minutes (<i>presto</i>)
2	9 minutes (<i>allegro</i>)
3	14 minutes (<i>moderato</i>)
4	20 minutes (<i>andante</i>)
5	34 minutes (<i>larghetto</i>)
6	44 minutes (<i>grave</i>)

Haywood's Mystical Organ

One of the greatest treasures hidden in Musicland is a map to the great artifact created by the musician quasi-deity Heywood many centuries ago. The map itself is in two parts, and difficult to find, but if the PCs do so, the DM is encouraged to make the quest to find the organ a tough and taxing adventure in and of itself. No details are given herein, other than the fact of the map's existence; the rest is for the GM to work out for his own campaign.

It's worth noting that several NPCs in Musicland are aware of the organ's existence, and are attempting to discover its whereabouts. Playing into that side-venture might be a good way for the PCs to gain entry into certain places, and find prospective allies (and rivals!).

Encounters

1. **MUSICAL GROVE.** Upon first arriving in Musicland, the PCs will find themselves here. The grove is a circular stand of trees, some 30 feet in diameter. The trees are hollow, and have a number of evenly-spaced holes in their trunks, so that as the wind blows from any given direction, they make soft music that sounds like a recorder.

If the PCs remain here for more than 3 rounds, a pack of 5 wild French horns will attack.

French horns (5): HD 4d8; HP 16, 16, 17, 18, 19; AC 7; MV 120'; #AT 1; DAM 1d4.

There is an illusionist spell book and a *conductor's wand* (see Appendix B for details) buried in an iron box here, but it is not noticeable even with careful searching. Only knowing exactly where it is buried (a fact known only to Horvind Gothmar (see area 5-C below) or magical detection can determine its whereabouts. The following spells are contained within:

1st level: *audible glamer, change self, color spray, light, phantom armor, read illusionist magic, wall of fog*

2nd level: *alter self, backstab, fascinate, fog cloud, mirror image, ventriloquism, whispering wind*

3rd level: *continual darkness, fear, hallucinatory terrain, paralyzation, rope trick, suggestion*

4th level: *dispel magic, phantasmal killer, solid fog, vacancy*

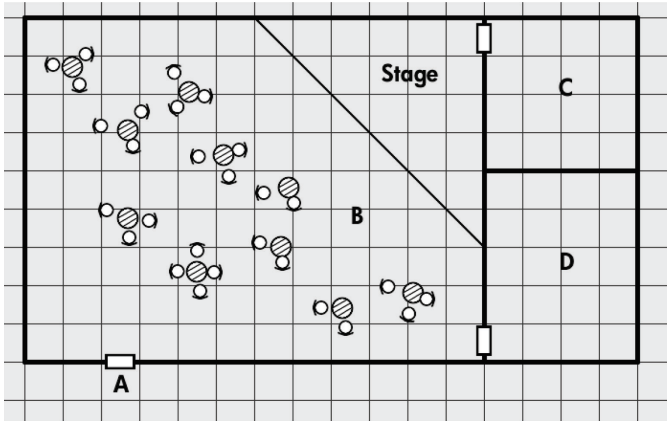
5th level: *advanced illusion, shadow door, tempus fugit*

2. **DARK FOREST.** This small grove of trees is adorned with fine strands of silk that hang down from the branches like moss. It is infested with numerous caterpillar-like concertinas, which will attack anyone foolish enough to enter.

Concertinas (20): 1d6 HD; HP 4 each; AC 6; MV 60'; #AT 1; DAM 1d4.

If the forest floor is examined, the remains of a long-dead bass are here. A *longsword +2* is a few feet away from it.

3. NIGHTCLUB. A single-story building, with a black roof and dark grey walls. There are no windows. A sign next to the front door proclaims "Cafe Nocturne" in glowing green letters.



One square equals five feet

- A. FRONT DOOR. A burly tuba stands at the door, acting as bouncer. He will attempt to stop the PCs from entering, but can be bribed into letting them in for 10 gp each. If he hears sounds of fighting coming from within, he will enter to assist the band, and lock the door behind him to prevent the PCs' escape.

Bouncer (tuba): HD 10d10; HP 60; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*.

- B. MAIN ROOM. This room has a low ceiling and is painted black. A number of small round tables with chairs fill the room, and a stage on one side has a band of living instruments playing. Their leader, Voltaire, is a guitar that has been infected with vampirism. The drum is a werehorn, and the other two members of the band are lesser vampires (a guitar and a saxophone, respectively) under Voltaire's control. They will attack living creatures who enter the club. On the second round after

combat erupts, the bouncer from A will enter (locking the door as he does so), and on the following round the manager from C will join the fight.

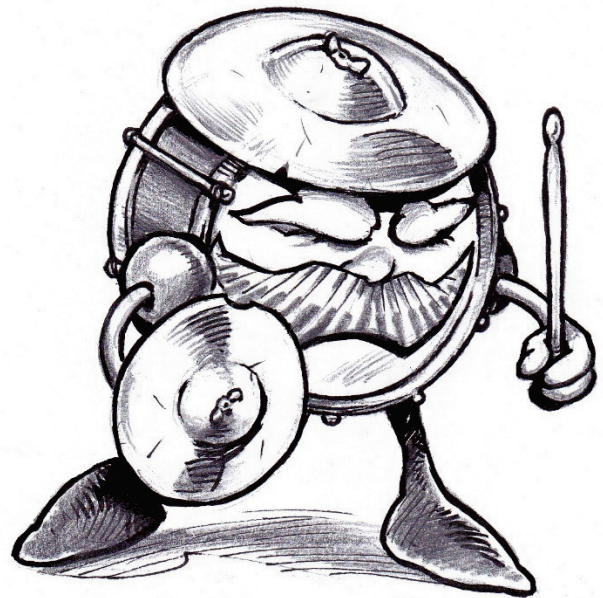
Voltaire (vampire dual-neck guitar): HD 5d8; HP 36; AC 5; MV 90'; #AT 1; DAM 2d6; SD +1 or better weapon to hit, spell immunity, poison immunity, regenerate 3 HP/round, gaseous form; SA *haste*, level drain, charm, summon rats, bats, or wolves, *polymorph self* into bat or wolf.

Drum (drum form): HD 4d8; HP 20; AC 5; MV 90'; #AT 2; DAM 1d6/1d6; SD spells; SA spells; functions as a 4th level illusionist, with the following spells memorized:

1st level: *chromatic orb*, *color spray*, *light*

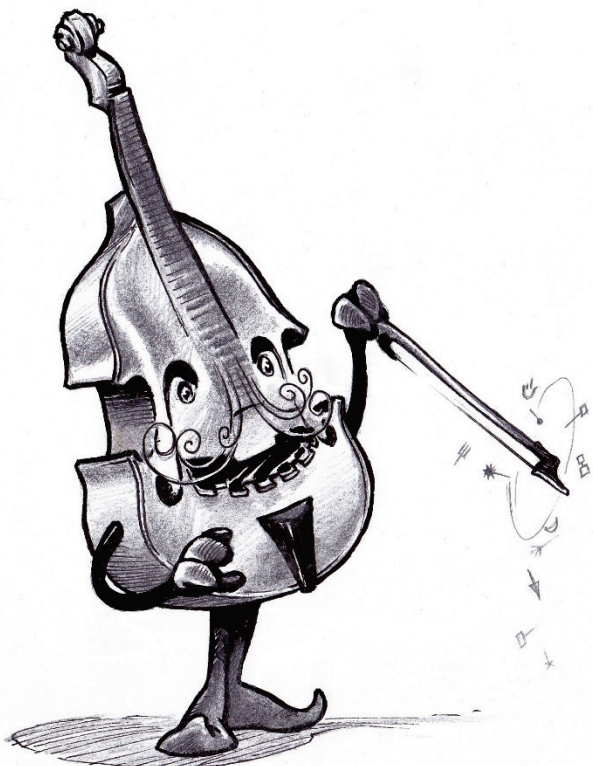
2nd level: *hypnotic pattern*, *mirror image*

Drum (werehorn form): HD 5d8; HP 30; AC 5; MV 150'; #AT 1; DAM 2d4; SD silver or



+1 or better weapons to harm; SA infection with lycanthropy.

Single-neck guitar vampire: HD 3d8; HP 14; AC 6; MV 90'; #AT 1; DAM 2d4; SD +1 or better weapon to hit, spell immunity, poison immunity, regenerate 3 HP/round, gaseous form; SA *haste*, level drain, charm, summon



rats, bats, or wolves, polymorph self into bat or wolf, *haste* 2/day.

Saxophone vampire: HD 7d8; HP 35; AC 5; MV 90'; #AT 1; DAM 1d6 (mace); SD +1 or better weapon to hit, spell immunity, poison immunity, regenerate 3 HP/round, gaseous form; SA level drain, charm, summon rats, bats, or wolves, *polymorph self* into bat or wolf; functions as a 7th level cleric, with the following spells memorized:

1st Level: *cause fear*, *darkness* (x2)

2nd Level: *enthrall*, *hold person*, *silence 15' radius*

3rd Level: *bestow curse*, *continual darkness*

4th Level: *cause serious wounds*

Voltaire has the second half of the map to *Heywood's Mystical Organ*, but doesn't realize it. He believes it's just a *scroll of protection from sunlight*. The map itself is written in magical invisible ink underneath the scroll's magical writing, but a *dispel magic* spell will cause it to appear, as will any magic that sees invisible objects.

C. BACK ROOM. The band's manager, a mummy lord (not a living instrument, but humanoid), is here. He hates Voltaire but believes the vampire guitar is his key to escaping the demiplane. If he can be convinced otherwise, he will have no compunction against turning on Voltaire.

Carlos, the Manager (mummy lord): HD 16d10; HP 80; MV 60'; #AT 1; DAM 1d12; SD +2 or better weapon to hit, half damage, immune to sleep, charm, hold, poison, paralyzation, non-magical fire; SA revulsion, mummy rot; spells, functions as a 16th level cleric, with the following spells memorized:

1st level: *curse* (x2), *command* (x2), *penetrate disguise*, *cause fear*, *sanctuary*

2nd level: *enthrall* (x2), *hold person* (x2), *resist fire*, *silence 15' radius*, *withdraw*

3rd level: *animate dead, cause blindness, dispel magic (x2), meld into stone, bestow curse, cause paralysis*

4th level: *cause serious wounds (x2), spell immunity (x2), sticks to snakes (x2)*

5th level: *cause critical wounds, dispel good, insect plague, quest, true seeing*

6th level: *blade barrier, cause insanity, stone tell*

7th level: *symbol*

D. DRESSING ROOM. Three black music cases are here, filled with soil (they are the vampires' coffins). The guitar case has a false bottom, inside of which is a small bag of 8 gems (worth 100 gp each) and a *potion of fire breathing*.

4. AMPHITHEATER. A large (100' across) series of concentric stone circles leading down to a 30' diameter flat stage. Many of the steps and seats are cracked and broken, and an aura of unease fills the air.

The amphitheater has been long abandoned, as it is the home of Xercana, an undead bone dragon.

Xercana: MV 120', 240' fly; 9d10 HD; HP 60; AC -1; #AT 6; DAM 1d4/1d4/2d8/1d4/1d3/1d3; SD +1 or better weapon to hit, immune to cold, mind-affecting magic, paralyzation, electricity, death magic; SA breath weapon, dragonfear, chilling touch, undead control, *irresistible dance*; size L.

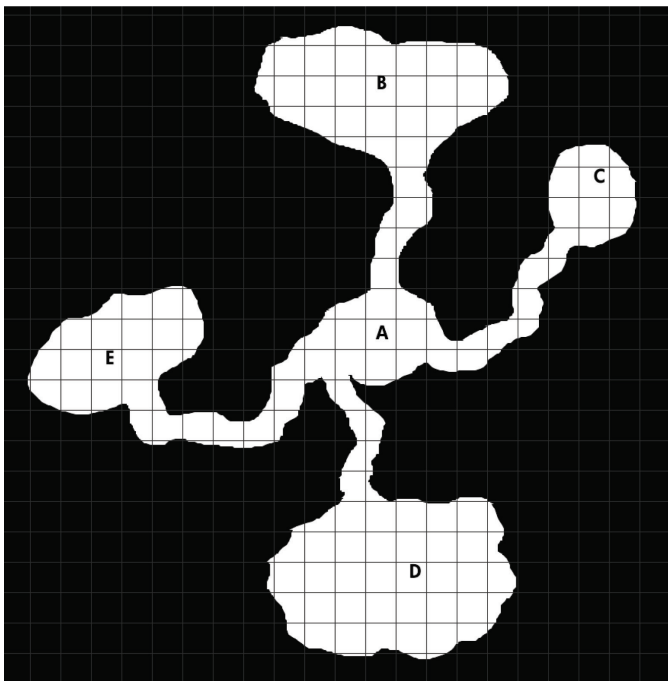
Xercana first came to Musicland while still a live blue dragon, but was slain by a band of soldiers from the palace. Ambusias raised her from the dead in order to sow discord and distract from his own plots. However, the wily Chamberlain made a deal with the dragon, who acts as guardian for a large portion of the treasure of the King of Instruments, in return for betraying the demon and being instrumental in his capture. As long as Xercana remains content to brood over her borrowed treasure, the status quo will remain in place.

In addition to her regular powers, the Chamberlain has also arranged to have his artisans carve one of the dragon's wing bones into a magical flute, allowing the dragon to cast *irresistible dance* three times per day. She cannot use her breath weapon on the same round she uses this power.

The dragon dwells in a chamber underneath the floor of the amphitheater, accessible through an ominous crack in the floor. In this chamber, which measures some 40' on a side, is a huge mound of coins and other treasure: 20,000 cp, 15,000 sp, 11,000 gp, 1,000 pp, 100 gems (assorted sizes), 20 pieces of jewelry, a *frostbrand sword +3*, a *magical mystery fork* in the key of E, a *scroll of protection from devils*, *potions of levitation and extra healing*, and a *saw of mighty cutting*.

5. ORCHESTRA PIT. A deep pit goes straight into the earth. Music can be heard coming from the hole, the deep echo indicating a significant depth. Due to the shadows, it is impossible to see more than 20 feet down into the pit without some sort of artificial light source. The pit itself is 90 feet deep, and the bottom opens up into a small series of

caves. The pit is used by the King of Instruments to punish ordinary criminals.



One square equals ten feet

- A. PIT BOTTOM. The pit opens up into this small cave, which has four tunnels leading out of it. The floor is packed earth, and the whole has a musty smell. Anyone coming down here will instantly be known to the inhabitants, unless specific precautions are taken to be silent.
- B. THE MEZZO-SOPRANOS. Members of Musicland's most notorious crime family have taken over these caves. They are extremely clever and will ambush the PCs if given a chance. Their ultimate goal is to escape the pit, and they will do whatever they can to do so. All are quite ruthless, but they do know that the dragon in the Amphitheater has a *magical mystery fork* that would be able to penetrate the Wall of Sound to return the PCs to the material plane.

Tony "Award" Mezzo-Soprano (tuba): HD 10d10; HP 77; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. He wears a leather strap with diamond studs worth 3,000 gp, and carries a *dagger +3 backstabber*.

Carmen Mezzo-Soprano (saxophone): HD 7d8; HP 33; AC 5; MV 90'; #AT 1; DAM 1d6 (mace); SA spells; functions as a 7th level cleric with the following spells memorized:

1st Level: *cause fear*, *command* (x2)

2nd Level: *enthrall* (x2), *silence 15' radius*

3rd Level: *bestow curse*, *cause paralysis*, *dispel magic*

4th Level: *cure serious wounds*

She is studded with 24 gems each worth 100 gp.

"Uncle Minor" (cello). HD 8d8; HP 50; AC 5; MV 90'; #AT 1; DAM 1d8+2; SA *martial airs* 1/day. He is armed with a *mace +2*.

Paulie "Nutcracker" (dual-neck guitar): HD 5d8; HP 34; AC 5; MV 90'; #AT 1; DAM 2d6; SA *haste*.

Salvator "Cats" (dual-neck guitar): HD 5d8; HP 36; AC 5; MV 90'; #AT 1; DAM 2d6; SA *haste*.

- C. THE ORGANIST. A powerful human illusionist, one Horvind Gothmar, is here, having been thrown into the pit after sneaking into Musicland to search for clues to the whereabouts of *Heywood's Mystical Organ*. He does, in fact, possess half of a map that will lead to the *Organ* (he hid it in the gazebo

before being captured and thrown in the pit – see area 7), and is convinced the other half is here, somewhere. He is correct – the other half of the map is in the Nightclub (see below), but he does not know that. The Chamberlain had Horvind imprisoned several weeks ago as a means of forcing him to tell what he knows about the organ, but to date Horvind has not broken.

Horvind Gothmar: human, 11th level illusionist. S 9; I 16; W 13; D 15; C 11; Ch 14; AC 5 (bracers); HP 30; #AT 1; DAM 1d4+3 (dagger); spells memorized:

1st: *change self* (x2), *color spray* (x2), *wall of fog*

2nd: *fascinate*, *fog cloud* (x2), *ventriloquism*

3rd level: *fear*, *paralyzation*, *rope trick*

4th level: *dispel magic*, *phantasmal killer*, *solid fog*

5th level: *advanced illusion*, *shadow door*

He has *bracers of defense* AC 5, a *dagger* +3, and a *ring of invisibility*. His spell book and his *conductor's wand* are safely hidden away in an iron box buried in the musical grove (see area 1, above).

- D. **PETTY CRIMINALS.** A group of various instruments has gathered here for mutual protection. All are minor offenders, sentenced to the Pit for only a few days or a week at the most for some minor infraction. They mostly spend their time avoiding the more powerful “real criminals” who are also in the Pit, such as the Mezzo-Sopranos.

Dual-neck guitars (4): HD 5d8; HP 20, 21, 21, 22; AC 5; MV 90'; #AT 1; DAM 2d6; SA *haste*.

Drum (1): HD 4d8; HP: 16; AC 5; MV 90'; #AT 2; DAM 1d6/1d6; SA spells; functions as a 4th level illusionist, with the following spells memorized:

1st level: *chromatic orb*, *color spray*, *wall of fog*

2nd level: *invisibility*, *ventriloquism*

Trombones (4): HD: 7d6; HP: 20, 20, 21, 22; AC 2, 0; MV 150'; #AT 1; DAM 1d6; SA backstab; thief abilities (7th level) pick pockets 60%, open locks 52%, find/remove traps 50%, move silently 55%, hide in shadows 43%, listen at doors 25%, climb walls 94%, read languages 35%.

- E. **THE YANCY STREET ORCHESTRA.** Members of Musicland's other famous criminal organization congregate here. They are not nearly as ruthless or effective as the Mezzo-Sopranos, and resent the latter greatly. For their part, the Mezzo-Sopranos regard the Orchestra as bumblers, and it's not an entirely false impression. They are just as determined to escape, however, and if the PCs fall under their influence, they will use them to do so.

Tubas (5): HD 10d10; HP 50, 52, 53, 54, 55; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. Each has 4 gems worth 50 gp each.

Cellos (3): HD 8d8; HP 32, 33, 33; AC 5; MV 90'; #AT 1; DAM 1d8+2; SA *martial airs* 1/day. Each is armed with longswords.

6. BAND SHELL. A large (30' high) stone hemisphere with a raised stage underneath. As the PCs approach, it is easy to see that something is not right. There are five living instruments on the stage, but they are writhing on the ground, obviously in pain.

Violins (2): HD 7d4; HP 15 (currently 5), 17 (currently 8); AC 7; MV 90'; #AT 1; DAM 1d4; SA spells; SD spells. Each has the following spells memorized (cast as a 7th level mage):

1st: *charm person, enlarge, hold portal, sleep*

2nd: *levitate, scare, web*

3rd: *dispel magic, slow*

4th: *resilient sphere*

Saxophone: HD 7d8; HP 29 (currently 18); AC 5; MV 90'; #AT 1; DAM 1d6 (club); SA spells. Has the following spells memorized (cast as a 7th level cleric):

1st Level: *light, precipitation, protection from evil*

2nd Level: *aid, chant, messenger*

3rd Level: *dispel magic, remove curse*

4th Level: *spell immunity*

Cello: HD 8d8; HP 35 (currently 22); AC 5; MV 90'; #AT 1; DAM 1d8+2; SA *martial airs* 1/day. The cello is armed with a *longsword +1/+2 vs. string instruments*.

Single-neck guitar: HD: 3d8; HP: 15 (currently 6); AC 6; MV: 90'; #AT 1; DAM 2d4; SA *haste 2/day*.

Lurking in the shadows is Harpocrates, an ancient being associated with eldritch gods from alien planes of existence, who wishes to envelop the whole multiverse in silence (see Appendix A for details on Harpocrates). It has used its *silence 10' radius* power to envelop the living instruments on the stage and is causing them damage each round as a result. The PCs have arrived just as the creature has begun its probing attack on Musicland. If they approach the stage and look around, they will see the cherubic creature in a corner of the band shell. It has taken it many centuries to figure out the secret to penetrating the Wall of Sound, which normally causes it immense harm, and prevents its passage.

This is the PCs' best opportunity to get on the good side of the inhabitants, by fighting against Harpocrates and saving the instruments. If they fail to do so, the PCs might be mistaken for agents of the Silent One and deemed enemies. It will take much quick thinking to change the minds of the king and the chamberlain, once they have decided the PCs are on Harpocrates' side.

Harpocrates is likely too powerful for the PCs to overcome (if not, they are too powerful for this module). However, as this is its first overt action against the order of Musicland, any effective resistance that causes it more than 30 points of damage will cause it to flee. If it successfully gets away, its next attack will be much subtler, but ultimately its aim is to destroy the King of Instruments himself.

If Harpocrates is driven off, the surviving instruments will be very grateful, and doing so could be used as a means to get into the palace as friends.

7. **GAZEBO.** A white wooden gazebo is here, on a small rise in the middle of an immaculately-trimmed lawn. Red and gold bunting decorates the railings. A quartet of living instruments can be seen inside, playing Dixieland jazz – a tuba, a saxophone, a banjo, and a trombone, led by a bard wearing an old-fashioned band uniform. If they are undisturbed, they will simply keep playing for as long as the PCs care to watch.

Tuba: HD 10d10; HP 55; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. Has 3 gems worth 75 gp each.

Saxophone: HD 7d8; HP 30; AC 5; MV 90'; #AT 1; DAM 1d6 (club); SA spells. Has the following spells memorized (cast as a 7th level cleric):

1st Level: *cure light wounds, light, sanctuary*

2nd Level: *augury, hold person, withdraw*

3rd Level: *cloudburst, prayer*

4th Level: *spike stones*

Banjo: HD 5d6; HP 17; AC 6; MV 90'; #AT 2; DAM 1d3/1d3; SA spells, *sharp note* 1/day. Has the following spells memorized (cast as a 5th level jester):

1st: *color spray, stinking cloud*

2nd: *invisibility*

Trombone: HD: 7d6; HP 22; AC 2, 0; MV 150'; #AT 1; DAM 1d6; SA *backstab*; thief abilities (7th level) pick pockets 60%, open locks 52%, find/remove traps 50%, move silently 55%, hide in shadows 43%, listen at doors 25%, climb walls 94%, read languages 35%. Wearing 2 pieces of jewelry worth 100 and 200 gp, respectively.

A family of guitars is here on the lawn, enjoying the music. If approached non-threateningly, the father (a dual-neck) will interact with the PCs while the mother (a single neck) shields the two children (a pair of precocious ukuleles).

Mother (single-neck guitar): HD 3d8; HP 12; AC 6; MV 90'; #AT 1; DAM 2d4; SA *haste* 2/day. She is wearing a leather strap with a dozen gold studs each worth 25 gp (300 total).

Father (dual-neck guitar): HD 5d8; HP 19; AC 5; MV 90'; #AT 1; DAM 2d6; SA *haste* 2/day.

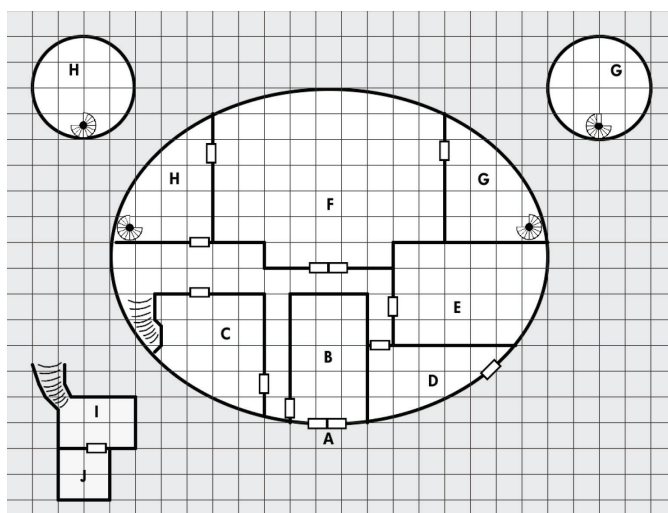
Ukuleles (2): HD 1d4; HP 2 each; AC 10; MV 120'; no attacks.

Once communication has been established (see above), the father can tell the PCs where they are (Musicland, the source of all music), and the direction in which the palace lies. He is unfamiliar with most of the major NPCs, but can tell the PCs that the ruler of this land is the King of Instruments, that he knows tubas and cellos are the royal guards, and that he has seen the Chamberlain. He most certainly doesn't know of any way to leave Musicland, and wonders why anyone would ever want to.

If attacked, the guitars will attempt to flee, with the mother and father doing anything they can to protect their ukulele children.

Hidden in the bunting is half of a map showing the location of *Heywood's Mystical Organ*. It was hidden here by Horvind Gothmar (see area 5-C below). The map itself is invisible, and only a careful physical examination of the bunting itself with one's fingers (or a *detect magic* or *detect invisibility* spell) will reveal it by normal means.

8. THE PALACE. A large stone building with several towers, and an imposing front door. The walls are a keyboard, the towers wind instruments, and the whole looks like an amalgam of musical instruments. The gardens that surround the place are filled with trumpet flowers, bellflowers, drumheads, drumstick primroses, fiddle dock, with the occasional patch of bugle weed, which is gotten rid of by the palace gardeners.



One square equals ten feet

A. FRONT DOOR. This impressive wooden door is normally kept closed. A trio of tuba guards is in a small chamber above the door, with a shuttered window that overlooks the entryway. The door can only be opened from within, and the guards will call for the Chamberlain if there are any questionable individuals requesting entry into the palace.

Tuba guards (3): HD 10d10; HP 53, 53, 54; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. Each has 4 gems worth 50 gp each.

B. AUDIENCE HALL. There are two tuba and two cello guards here. The room is tastefully

decorated with tapestries and has comfortable seating for all sorts of body types, including humans. This is where those awaiting entry into the throne room take their ease.

Tuba guards (2): HD 10d10; HP 50, 54; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. Each has 4 gems worth 50 gp each.

Cello guards (2): HD 8d8; HP 32, 33; AC 5; MV 90'; #AT 1; DAM 1d8+2; SA *martial airs* 1/day. Each is armed with longswords.

C. BARRACKS. The reserve of the soldiery of the king is barracked in these chambers. There is a total of 60 bunks, with 15 bass soldiers and 15 tuba soldiers quartered here at any given time.

Tuba guards (15): HD 10d10; HP 50, 50, 50, 51, 51, 52, 52, 52, 53, 53, 54, 55, 55, 55, 56; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. Each has 2 gems worth 50 gp each.

Cello guards (15): HD 8d8; HP 29, 30, 31, 32, 32, 32, 33, 33, 33, 34, 34, 34, 35, 35, 36; AC 5; MV 90'; #AT 1; DAM 1d8+2; SA *martial airs* 1/day. Each is armed with longswords.

D. KENNELS. A pack of 9 French horns is here, freely roaming the chamber. They will attack anyone who enters who is not their handler (two of the soldiers in the barracks double as the handlers for the French horns). A dozen leather leashes are hanging on the walls.

French horns (9): 4d8 HD; HP 15, 16, 16, 17, 18, 18, 18, 19, 19; AC 7; MV 120'; #AT 1; DAM 1d4.

E. CHAMBER MUSIC CHAMBER. There is a large and ornate desk here, the walls are covered with shelves of books and scrolls, and there are tasteful *objet d'art* throughout. This is the home of the Chamberlain of Musicland, the king's right-hand violin and chief advisor. The Chamberlain oversees the day-to-day function of the palace, and is responsible for its defense. He is a 12th level mage, and his bow functions as a *wand of lightning*. If intruders simply barge in, he will call for the guards in area C.

If the PCs make themselves known in the demiplane as general nuisances, the Chamberlain may even lead a detachment of guards from the barracks (area C) to apprehend them and bring them to the king for judgment. As a rule, the Chamberlain will be aware of the PCs' actions and movements once they start to interact with the various creatures here, and he will be the one who organizes a suitable response. He is crafty and efficient as they come and speaks the Common tongue passably well.

The Chamberlain is also aware of the efforts to discover *Heywood's Mystical Organ* and is slowly gathering information. He is aware that at least half of a map showing its location is to be found within Musicland and knows that it is well-camouflaged. He suspects (incorrectly) that it is in or around the Amphitheater and is hoping to squeeze Horvind Gothmar for more information by

imprisoning him in the Orchestra Pit. The Chamberlain is unaware of Horvind's own part of the map.

Chamberlain: HD 12d4; HP 30; AC 7; MV 90'; #AT 1; DAM 1d4; SA spells; functions as a 12th level mage, spells memorized:

1st level: *detect magic, friends, sleep, unseen servant*

2nd level: *ESP, forget, mirror image, web*

3rd level: *dispel magic, fireball, fly, suggestion*

4th level: *fear, ice storm, polymorph other, wall of ice*

5th level: *cloudkill, interposing hand, stone shape, teleport*

6th level: *chain lightning*



F. THRONES ROOM / CONCERT HALL. This enormous room is quite majestic. Pillars and flying buttresses support a soaring ceiling, cello and tuba guards in white livery line the walls, and courtiers mill about, while the eye is drawn to the massive pipe organ at the end of the room. This is the King of Instruments, ultimately the source of all authority (and music) in Musicland.

There are ten each of tuba and cello guards, and ten courtiers (a harpy, two guitars, two trombones, three saxophones, and two violins). The courtiers are there to try to influence the direction of the music that is being made, attempting to subtly affect the Grand Concerto that is constantly being played here. For when the King of Instruments is directly addressing a specific individual, that conversation is woven into the grand



tapestry of music that radiates out from the palace.

There is a 30% chance that the Chamberlain will be here (see the Chamber Music Chamber, above).

Tuba guards (10): HD 10d10; HP 50, 51, 51, 51, 52, 52, 52, 55, 55, 56; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. Each has 2 gems worth 50 gp each.

Cello guards (10): HD 8d8; HP 29, 30, 32, 32, 33, 33, 33, 34, 35, 36; AC 5; MV 90'; #AT 1; DAM 1d8+2; SA *martial airs* 1/day. Each is armed with a pole axe.

Courtiers:

Harpy: HD 3d8; HP 15; AC 7; MV 60', 150' flying; #AT 3; DAM 1d3/1d3/1d6; SA charm. The harpy is wearing a pearl necklace worth 2,000 gp. She is the ambassador of the harpies who dwell in the western portion of Musicland, here to keep the peace with the living instruments.

Double-neck Guitars (2): HD: 5d8; HP: 19, 21; AC 5; MV: 90'; #AT 1; DAM 2d6; SA *haste* 2/day. Each has a pouch containing 4 gems worth 100 gp each.

Trombones (2): HD: 7d6; HP: 20, 22; AC 2, 0; MV 150'; #AT 1; DAM 1d6; SA *backstab*; thief abilities (7th level) pick pockets 60%, open locks 52%, find/remove traps 50%, move silently 55%, hide in shadows 43%, listen at doors 25%, climb walls 94%, read languages 35%. Each is wearing 3 pieces of jewelry worth 500 gp each. One is wearing

a *ring of protection +2* on one of its valve keys.

Saxophones (3): HD 7d8; HP 26, 27, 30; AC 5; MV 90'; #AT 1; DAM 1d6 (mace); SA spells. Each functions as a 7th level cleric, and has the following spells memorized:

1st Level: *bless, portent, sanctuary*

2nd Level: *augury, hold person, messenger*

3rd Level: *dispel magic, prayer*

4th Level: *detect lie*

Each saxophone has a pouch with 10 pp.

Violins (2): HD 7d4; HP 14, 15; AC 7; MV 90'; #AT 1; DAM 1d4; SD spells; SA spells; each functions as a 7th level mage, with the following spells memorized:

1st level: *charm person, friends, magic missile, taunt*

2nd level: *ESP, ray of enfeeblement, scare*

3rd level: *hold person, suggestion*

4th level: *fear*

King of Instruments: HD 12d12; HP 99; AC 3; MV 10'; #AT 3; DAM 1d6/1d6/1d10; SD spells; SA spells, *blast of sound* (5d6); functions as a 12th level savant with the following spells memorized:

1st level: *augury, ESP (x2), message, protection from evil*

2nd level: *charm person, hypnotic pattern, levitate, prediction*

3rd level: *detect lie, dispel magic, divination, paralyzation*

4th level: *commune, lamentable distraction, prophecy*

5th level: *minor creation, spell immunity, wall of force*

6th level: *cloudkill, legend lore*

The King of Instruments is an imposing, stern figure who brooks no nonsense from those he is addressing. He maintains the rhythms and melodies of Musicland through means both subtle and gross, and his agents, through his right-hand the Chamberlain, quickly inform him of all that transpires within his realm. He has three secret panels in his console which he can open with just a thought. The first contains a silver flute which is the match for the one in the south tower (see area H below). The second contains his spell book, and is further trapped with a poison needle trap which will slay anyone who fails to disarm it when attempting to open the secret panel. The third holds a small chest containing 100 gems worth a total of 10,000 gp, as well as a *ring of shooting stars*.

Rynhild, a human bard, is also here, as ambassador for Heywood, the powerful quasi-deity master of music. She is there to try to find any clue to the current location of *Heywood's Mystical Organ*, a potent artifact that has been lost for centuries. The king has no information, but is keeping her guessing, in hopes of being able to get some concessions from her master.

Rynhild: 8th level bard; HP 36; AC 9 (out of armor), 2 (in armor); #AT 1; DAM by weapon; bard abilities: lore 40%, hide in shadows 42%, listen at doors 25%, read languages 55%, sleight of hand 80%; spells memorized:

1st level: *disgust, perception, sleep, ventriloquism*

2nd level: *alter self, levitate, spike growth*

3rd level: *fear, shout, weakness*

4th level: *depression, polymorph self*

Rynhild wears *chain mail +2*, has a *longsword +3*, *chime of opening*, *gem of seeing*, and a *lyre of the elements*. She also has a *scroll of protection from weapons (edged)* and *potions of invisibility, extra healing, and fire breath*.

The reaction the PCs get will depend on how they have comported themselves while in Musicland. It is impossible to predict their specific actions, but as a general rule, they could be brought here as prisoners for trial, as friends who have dealt with the king's enemies, or as unknown intruders who will be interrogated. The GM will have to adjudicate any encounters here using the above descriptions as guidelines.

G. EAST TOWER. A guard tuba is outside the door at the top of the stairs. The door to the chamber at the top of this tall tower is locked from the outside (the guard has the key).

This chamber is home to Melissa, a trombone, daughter of the king, and teenager with an

impetuous nature. She is in love with Voltaire, the vampire-guitar from the Nightclub. Because of this, her father has forbidden her to leave the palace, afraid that she may become infected with vampirism (not to mention the scandal of a royal princess being with a common guitar!).

Melissa's handmaiden, Tura, is also here. She is not only the servant of the princess, but her father's spy as well.

Melissa (trombone): HD 7d6; HP 19; AC 2; MV 150'; #AT 1; DAM 1d6; SA backstab; thief abilities (7th level) pick pockets 60%, open locks 52%, find/remove traps 50%, move silently 55%, hide in shadows 43%, listen at doors 25%, climb walls 94%, read languages 35%. She is wearing 4 pieces of jewelry worth 1,000 gp each.

Tura (single-necked guitar): HD 3d8; HP 10; AC 6; MV 90'; #AT 1; DAM 2d4; SA *haste* 2/day.

- H. WEST TOWER. It is here that the only reliable means of transportation in and out of Musicland can be found. There is a tuba on guard at the base of the stairs and another at the top.

Within the chamber at the top of the tower, there is a (non-animate) *silver flute* resting atop a crimson cushion on a pedestal in the center of the room. Details on the use of the *silver flute* can be found in Appendix B. Certain of the most powerful and important agents and ambassadors of the King of Instruments are given a matching flute with which to make a return trip (the matching flute

is hidden in a secret compartment inside the King of Instruments himself and is known only to the king and the chamberlain).

- I. GUARDS. A cello and a tuba are in this chamber, playing plaques on a table with a pile of flat notes between them. Anyone entering this room who is not known to them or accompanied by the Chamberlain will be attacked.

Tuba guard: HD 10d10; HP 54; AC 4; MV 90'; #AT 1; DAM 2d6; SA *fear*. Has 3 gems worth 50 gp each.

Cello guard: HD 8d8; HP 34; AC 5; MV 90'; #AT 1; DAM 1d8+2; SA *martial airs* 1/day. Armed with a flail.

- J. DUNGEON. Chained to a wall is a beautiful female violin named Babette, who is imprisoned for playing fortissimo in a pianissimo measure. She will plead with the PCs to free her and promises to join them and help them in whatever quest they are on, as long as they take her with them.

"Babette" is in reality Ambusias, the demon lord of music, who keeps himself cloaked in this illusionary form. Long desirous of suborning the King of Instruments, the demon had infiltrated Musicland several years ago and tried to replace its harmonies with his own jarring cacophonies (bards will remember an unfortunate musical trend towards atonal disharmonies a few years back which suddenly went out of style – that was one side effect of this conflict). The chains holding Ambusias to the wall are made of

cold-forged iron, and thus are effective against the demon.

Once freed, the demon will assist the PCs for a time, but will seek to betray them at an opportune moment. In the long run, he will resume his work in trying to establish a counter-harmony to challenge the Lord of Instruments and take over Musicland.

9. **WALL OF SOUND.** The outer boundary of Musicland is the "Wall of Sound." This barrier appears as a shimmering multicolored wall of light flowing up from the bottom. An ever-changing flow of musical notes in a bewildering number of styles is constantly moving up; this is the actual flow of music from the demiplane to various other parts of the multiverse. The wall cannot be harmed by any means physical or magical, with the exception of certain artifacts, such as the *magical mystery forks* (see Appendix B for details).

Anyone touching the wall will take 1d4 hp of damage from the sharp notes (as per the bard spell) that are constantly flowing past. Anyone actually trying to enter the substance of the wall will take 2d6 hp per round, and must make a saving throw vs. paralysis or be swept up in its current. Success indicates the one making the attempt is able to pull himself out of the flow of the wall and only takes one round's worth of damage.

But, for a failed throw, the consequences will be dire. Anyone so caught will be dragged for 2d4 rounds to another plane (determine randomly), taking damage all the while. At the end, he will be deposited unceremoniously wherever the

music ends up being played – this could be anything from a bard performing in an inn, to a barbed devil drumming on a slave galley on the River Styx, to a wind chime being blown in a peasant household on some other continent or even planet in the material plane. The GM is encouraged to be... inventive.

10. **HARPIES.** This section of Musicland is ruled by the Queen of the Harpies. Any PCs entering this region will be relentlessly attacked by harpy patrols, starting with 5 harpies, then 6, then 7, and so forth, every half hour until they retreat.

THUS ENDS "MUSICLAND"



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Appendix A: New Monsters

Demon

Ambusias, Demon Lord of Music

Number	Unique
Morale	+15
Hit Dice	16d12 (110 hp)
Armor Class	-3
Move	120'/min.
Magic Resistance	L
No. of Attacks	2
Damage	1d10+6/1d10+6
Defenses	+2 (or better) weapon to harm, magic use
Attacks	Magic use
Weaknesses	Holy water
Size	M
Intelligence	20
Alignment	Chaotic evil
Treasure Type	XVII
Treasure Value	10d10x1,000
Magical Treasure	2d4 potions (40%), 1d4 scrolls (20%), 1d6 items (40%)
XP Value	58,800 (material form), 588,000 (permanently slain)

General: Ambusias is the demon lord of music, the Abyssal patron of all things lyrical, percussive, and generally musical. He delights not only in the creation of anything of a musical nature, but in corrupting it with his own atonal qualities, disrupting its rhythms with his own off-beats, and confusing its harmony with his own cacophonies. Evil bards will sometimes name him as their patron. It should be noted that Ambusias is a great foe of Harpocrates, as are all creatures that thrive on music, no matter their alignment.

Ambusias can play any musical instrument expertly, and has a singing voice so well-honed he gets +20%

on all vocally-based bard abilities. He functions as a 15th level bard, with access to all bard spells, in addition to his other powers.

Combat: Ambusias strikes with his fists in combat, but much prefers to use spells to destroy and confound enemies. In addition to his bard powers and spells, he has the following powers and abilities:

- *Chaos* once per round
- *Charm monster* once per round
- *Charm person* once per round
- *Darkness 15' radius* once per round
- *Dispel good* once per round
- *ESP* once per round
- *Gate* once per round:

Die Roll (d%)	Result of Gate
01-25	Fails, wait to try again next round
26-55	Vrock
56-75	Hezrou
76-00	Succubus

- *Invisibility 10' radius* once per round
- *Levitate* once per round (2,000 lbs. maximum)
- *Regenerate* 3 hp per round
- *Sharp note* once per round
- *Suggestion* once per round
- *Telekinesis* once per round (1,000 lbs. maximum)
- *Alter self* 3 times per day
- *Cause disease* 3 times per day
- *Irresistible dance* 3 times per day
- *Psychic strike* 3 times per day

In addition, Ambusias can only be hit by +2 or better weapons, or those made of cold-forged iron.

Appearance: Ambusias can appear in three different forms. First is his demonic form, which is that of a thin humanoid figure, with dark blue skin and tight-fitting bright parti-colored clothing. He has no eyes in this

form, but large ears, and an oversized mouth full of teeth. His second form is human, elven, or half-elven, male or female as he chooses. Lastly, he can take on the form of any type of living instrument.

Harpocrates

Number	Unique
Morale	+10
Hit Dice	14d10 (110 hp)
Armor Class	-5
Move	90'/min., fly 180'/min.
Magic Resistance	M
No. of Attacks	1
Damage	2d8
Defenses	+2 (or better) weapons to harm, spells, immortal
Attacks	Spells, poison
Weaknesses	Music
Size	S (4')
Intelligence	20
Alignment	Neutral evil
Treasure Type	None
Treasure Value	n/a
Magical Treasure	n/a
XP Value	7,100

General: Harpocrates (not its true name, but one which it has adopted in recent millennia) is an elder being from another multiverse, ancient and entirely alien. In its home, the vibrations we know as music are as destructive as fire, and as such it feels it is doing a service to root out and destroy all music in whatever form it may take, from the gentle burbling of a brook to the most sublime of symphonies. All are as raging fires and erupting volcanoes to Harpocrates.

Combat: In combat, Harpocrates throws venomous snakes at its enemies, with a range of 20'. The snakes appear magically in its hand when it wishes, and their bite will inflict 2d8 points of damage, plus the victim must make a saving throw vs. poison or take an additional 3d6 points of damage. A successful

save means they take no damage from the snake's venom. In addition, Harpocrates has the following powers and abilities:

- *Telepathy* at will
- *Change self* once per round
- *Deafness* once per round
- *Improved fear* once per round
- *Invisibility* once per round
- *Levitate* once per round (1,000 lbs.)
- *Silence 10' radius* once per round
- *Sleep* once per round
- *Teleport without error* once per round
- *Black tentacles* 3 times/day
- *Freezing sphere* 3 times/day
- *Flesh to stone* 3 times/day
- *Ray of enfeeblement* 3 times/day

Any music played within 20' of Harpocrates will cause it damage:

- An instrument played without proficiency will do 1d3 points of damage per round
- Someone playing an instrument in which they are proficient will do 1d6 points of damage per round
- A living instrument speaking will do 1d8 points of damage per round
- Any bard spell will do 1d6 points of damage per spell level
- A magical instrument will do double damage

Finally, Harpocrates cannot be killed. If reduced to 0 hit points, the body will dissolve into a pink mush within a minute, and the being will reform at some unknown place in the multiverse within a year. It is not known if it can actually be permanently slain in this multiverse.

Appearance: Harpocrates' true form is unknown. Its favored form in this aeon is a cherubic child with feathered wings. It communicates telepathically; if addressed by words, it will simply hold a finger to its lips and smirk. It will gesture similarly if damaged by music.

The Ring of Stillness: Harpocrates has gained a powerful artifact in his quest to rid the multiverse of music, the *ring of stillness*. Its power can be invoked but once per day, but once activated, it will still all sound for a single round. It is this magic item which allows Harpocrates to penetrate the Wall of Sound by using its *teleport without error* power, for it will even still that never-ending and otherwise impenetrable source of music for the multiverse.

Living Instrument

Living instruments are the only native inhabitants of the demiplane of Musicland. Each takes the form of a different type of musical instrument (see below).

The living instruments of Musicland do not speak the Common tongue. Rather, they communicate via musical notes. *Comprehend languages* will not function to translate this musical language into something comprehensible, but *speak with monsters* will work.

A bard will be able to translate the musical language of the living instruments by making a successful Intelligence check each time a new type of living instrument is encountered (each instrument has its own dialect that is intelligible to other instruments, but which is different enough that a new check is required). Failure indicates that type of instrument cannot be understood, but a new attempt can be made after 1 hour. Success means the bard can not only understand what others are saying, but can use his instrument to “speak” with that type of instrument.

While in the demiplane, all of the speech/music uttered by the living instruments instantly becomes part of the Wall of Sound that surrounds the place and which transmits music to all the multiverse.

The spell *silence 15' radius* will do 1d4 hp of damage to all living instruments each round they are within the area of effect of the spell.

Ordinary healing magic such as *cure light wounds* and *heal* will not function on living instruments due to their alien natures. Someone possessed of the carpentry skill can heal 1d6 points of damage to a banjo, cello, drum, guitar, harpy, organ, or violin, while someone with the blacksmithing or weapon making skill can similarly heal French horns, trombones, saxophones, and tubas.

Banjo

Number	1d4
Morale	±0
Hit Dice	5d6
Armor Class	6
Move	90'/min.
Magic Resistance	Standard
No. of Attacks	2
Damage	1d3
Defenses	None
Attacks	<i>Sharp note</i> 1/day
Weaknesses	<i>Silence 15' radius</i>
Size	S
Intelligence	12
Alignment	Chaotic neutral
Treasure Type	XV
Treasure Value	2d20 gp
Magical Treasure	None
XP Value	85 + 4/hp

General: Banjos are easy-going instruments, with good senses of humor and generous natures. They function as 5th level jesters, with all the spells appropriate thereto.

Combat: In combat, a banjo will hurl its sharp steel finger picks at enemies (range 20'). It has a total of four such picks. Once the picks are thrown, it will use its *sharp note* power (as per the spell), if needed.

Appearance: Banjos appear as ordinary instruments, with spindly arms and legs. The face is located on the head.

Cello

Number	1d6
Morale	+5
Hit Dice	8d8
Armor Class	5
Move	90'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	As per weapon +2
Defenses	None
Attacks	<i>Martial airs 1/day</i>
Weaknesses	<i>Silence 15' radius</i>
Size	M
Intelligence	8
Alignment	Lawful good
Treasure Type	XVII
Treasure Value	2d6x10 gp
Magical Treasure	None
XP Value	375 + 10/hp

General: Cellos are warriors, serving as the guards and soldiers of the King of Instruments.

Combat: Cellos strike with their bows, which have the same effect as longswords; they attack as if they were 8th level fighters. They can also cast the spell *martial airs* once per day.

Appearance: Cellos are like mundane cellos, but with flimsy-looking arms and legs. The face is in the body of the cello, with the neck serving as a nose, and the f-holes being the eyes.

Concertina

Number	2d10
Morale	-1
Hit Dice	1d6
Armor Class	8
Move	60'/min. (walking and climbing)
Magic Resistance	Standard
No. of Attacks	1
Damage	1d4
Defenses	None
Attacks	Venom
Weaknesses	<i>Silence 15' radius</i>
Size	S (1' long)
Intelligence	3
Alignment	Neutral
Treasure Type	None
Treasure Value	n/a
Magical Treasure	n/a
XP Value	7 + 1/hp

General: Concertinas are insect-like creatures, moving along like inchworms. They infest forests and other places where they can spin their webs and hunt prey. They can crawl about on vertical surfaces such as trees, or along the webs they spin, just as fast as if they were on solid ground. Their webs are no stickier than ordinary cobwebs, however.

Combat: Concertinas attack with their venomous bite, with the buttons forming sharp teeth allowing them to deliver their poison. Anyone bitten by a concertina must make a saving throw vs. poison or take an additional 1d4 points of damage and suffer a +1 penalty to initiative for 10 minutes. Initiative penalties are cumulative if the victim is bitten multiple times.

Appearance: Concertinas are foot-long squeeze-boxes with the face on the end where the buttons are, with two multi-faceted eyes.

Drum

Number	1d4
Morale	+1
Hit Dice	4d8
Armor Class	5
Move	90'/min.
Magic Resistance	Standard
No. of Attacks	2
Damage	1d6/1d6
Defenses	Spells
Attacks	Spells
Weaknesses	<i>Silence 15' radius</i>
Size	M
Intelligence	13
Alignment	Chaotic good
Treasure Type	XV
Treasure Value	1d4x100 gp
Magical Treasure	1 wand (10%)
XP Value	260 + 4/hp

General: Drums are magic-using instruments, and each functions as a 4th level illusionist. Note that the spell book of a drum is very different from a conventional spell book, being as it is written in musical notation, like all writing in Musicland. A *comprehend languages* is required to read it, in addition to *read illusionist magic*.

Combat: In combat, drums attack with their drumsticks, which function as clubs.

Appearance: Drums appear as ordinary drums, with spindly arms and legs and a face on the resonant head (the round side that faces the audience). Often they will have a cymbal as a hat, and sometimes will use another cymbal as a shield.

French Horn

Number	2d6
Morale	+3
Hit Dice	4d8
Armor Class	7
Move	120'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	1d4
Defenses	None
Attacks	None
Weaknesses	<i>Silence 15' radius</i>
Size	S
Intelligence	6
Alignment	Neutral
Treasure Type	None
Treasure Value	n/a
Magical Treasure	n/a
XP Value	60 + 4/hp

General: French horns are animals in Musicland, much like dogs. They can be domesticated, but many wild French horns are also found roaming the demiplane in packs.

Combat: French horns attack with their bite, delivered through the bell (the place where the sound comes out).

Appearance: French horns appear as ordinary French horns, but with thick dog-like legs. The bell serves as a mouth, and is filled with teeth. Ears and a nose are atop the bell as well.

Guitar

	Single Neck	Dual Neck
Number	1d3	1d2
Morale	+3	+5
Hit Dice	3d8	5d8
Armor Class	6	5
Move	90'/min.	90'/min.
Magic Resistance	Standard	Standard
No. of Attacks	1	1
Damage	2d4	2d6
Defenses	None	None
Attacks	<i>Haste 2/day Haste 2/day</i>	
Weaknesses	<i>Silence 15' radius</i>	
Size	M	
Intelligence	11	
Alignment	Neutral Good	
Treasure Type	XVII	
Treasure Value	1d4x100 gp	
Magical Treasure	None	
XP Value	50 + 3/hp	130 + 5/hp

General: Guitars are the everyday working class of Musicland. For the most part they are a plain, practical folk, but they can suddenly erupt into frenetic riffs of activity.

Combat: Guitars attack with sound waves from their strings. Twice per day, they can *haste* themselves (as per the spell).

Appearance: Guitars appear as normal guitars, but with spindly legs and arms. The face is on the body of the guitar, where the fretboard meets the body. The sound hole serves as the mouth.

Harpy

Number	1-2
Morale	-1
Hit Dice	6d6
Armor Class	5
Move	40'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	1d3
Defenses	None
Attacks	<i>Sleep</i>
Weaknesses	<i>Silence 15' radius</i>
Size	L
Intelligence	15
Alignment	Neutral good
Treasure Type	XVIII
Treasure Value	1d4x10 gp
Magical Treasure	1 scroll (10%)
XP Value	130 + 5/hp

General: Harpies in Musicland are much like their counterparts on the material plane, save that their bodies are actually harps.

Combat: Harpies attack with their claws and a weapon. The song of a harpy will charm all those within 300' who fail a saving throw vs. magic. Similarly, the touch of a harpy will also charm the victim unless they save. Those who are charmed will be kept as pets, and eventually devoured. They have the same ability as eagles to dive towards ground from a great height and suddenly brake at the last moment.

Appearance: Harpies appear as bird-like females with wings, clawed feet, and fearsome visages on their faces. Their bodies, however, are harps.

Organ

Number	1
Morale	+6
Hit Dice	12d12
Armor Class	3
Move	10'/min.
Magic Resistance	Standard
No. of Attacks	3
Damage	1d6/1d6/1d10
Defenses	See below
Attacks	See below
Weaknesses	<i>Silence 15' radius</i>
Size	L
Intelligence	17
Alignment	Lawful Neutral
Treasure Type	XVII
Treasure Value	2d6x100 gp
Magical Treasure	1d2 items (50%)
XP Value	4,000 + 20/hp

General: Organs are great, ponderous beings, looked up to as the wisest among the living instruments. Each functions as a 12th level savant, with appropriate spells (if using a game system that doesn't have savants, substitute mage instead). Note that the spell book of an organ is very different from a conventional spell book, being as it is written in musical notation, like all writing in Musicland. A *comprehend languages* is required to read it, in addition to *read savant magic*.

Combat: Organs prefer to attack with their spells, but can attack with their fists and a blast of sub-sonic energy if needed. This blast of sound will cause 5d6 points of damage to all creatures within a 60' radius, and all must make a saving throw vs. spells or flee in *fear* (as per the spell) for 1d4+1 rounds.

Appearance: Organs are great pipe organs with humanoid faces above the keyboard, and two great arms sweeping out along the pipes to either side.

Saxophone

Number	2d4
Morale	+1
Hit Dice	7d8
Armor Class	5
Move	90'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	1d6
Defenses	None
Attacks	Spells
Weaknesses	<i>Silence 15' radius</i>
Size	S
Intelligence	10
Alignment	Neutral good
Treasure Type	XVI
Treasure Value	1d6x100 gp
Magical Treasure	1d3 scrolls (10%)
XP Value	350 + 8/hp

General: Saxophones are the priestly class, responsible for maintaining the spiritual life of the living instruments. They function as 7th level clerics, with appropriate spells. It should be noted that saxophones cannot use their spells to heal ordinary creatures; their curative magic will only work on living instruments.

Combat: Saxophones attack with their weapon, usually a club, mace, or hammer.

Appearance: Saxophones appear as ordinary saxophones, with spindly arms and legs. The instrument's bell serves as the mouth, and the eyes are located by the keys.

Trombone

Number	1d6
Morale	+1
Hit Dice	7d6
Armor Class	2
Move	150'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	1d6
Defenses	None
Attacks	Backstab
Weaknesses	<i>Silence 15' radius</i>
Size	S
Intelligence	13
Alignment	Chaotic neutral
Treasure Type	XV
Treasure Value	1d6x100 gp
Magical Treasure	1 item (10%)
XP Value	225 + 6/hp

General: Trombones are usually shy and retiring types, but they are also accomplished thieves, operating as if they were 7th level. Thanks to their slide, they have twice the normal reach when attempting to pick pockets or climb.

Combat: Trombones will usually be armed with a short sword or dagger. Whenever possible, they will try to sneak up on an enemy in order to backstab.

Appearance: Trombones appear as ordinary trombones, with spindly arms and legs. The bell is the mouth, and the eyes are on the bell tube. The slide is quite dexterous, and can be used to grasp things. It is often used to pick pockets.

Tuba

Number	1d4
Morale	+5
Hit Dice	10d10
Armor Class	4
Move	90'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	2d6
Defenses	None
Attacks	<i>Fear</i>
Weaknesses	<i>Silence 15' radius</i>
Size	L
Intelligence	8
Alignment	Neutral
Treasure Type	XV
Treasure Value	1d6x100 gp
Magical Treasure	1 weapon (5%)
XP Value	1,300 + 16/hp

General: Tubas are hulking brutes, the toughest of the living instruments, and often used as guards and soldiers.

Combat: Tubas attack with a sound blast, causing 2d6 points of damage to all creatures in a cone 10' long and wide at the base. No "to hit" role is needed; creatures in the area of effect must make a saving throw vs. petrification. If successful, they only take 1d6 damage, and will be unaffected by the tuba's *fear* effect. Those who fail their saving throw must then make another saving throw vs. spells, or be affected as if struck by a *fear* spell.

Appearance: Tubas appear as ordinary tubas, with spindly arms and thick legs. The bell is the creature's mouth, with the eyes being by the valves.

Violin

Number	1d4
Morale	±0
Hit Dice	7d4
Armor Class	7
Move	90'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	1d4
Defenses	Spells
Attacks	Spells
Weaknesses	<i>Silence 15' radius</i>
Size	S
Intelligence	14
Alignment	Lawful neutral
Treasure Type	XVII
Treasure Value	2d4x100 gp
Magical Treasure	1 wand (5%), 1d3 potions (20%)
XP Value	90 + 5/hp

General: Violins are trained in the art of magic, and each functions as a 7th level mage. Note that the spell book of a violin is very different from a conventional spell book, being as it is written in musical notation, like all writing in Musicland. A *comprehend languages* is required to read it, in addition to *read magic*. When they are found in a group of exactly four violins, each gets a +1 bonus to all saving throws vs. spells, as the quartet has mystical significance in Musicland. They are high in the social hierarchy of Musicland.

Combat: Violins attack with their bows, which function as daggers.

Appearance: Violins appear as ordinary violins with spindly arms and legs. The eyes are located in the f-holes.

Lycanthrope**Werehorn**

Number	1
Morale	+4
Hit Dice	5d8
Armor Class	5
Move	150'/min.
Magic Resistance	Standard
No. of Attacks	1
Damage	2d4
Defenses	+1 (or better) or silver weapon to hit
Attacks	None
Weaknesses	<i>Silence 15' radius</i>
Size	M
Intelligence	8
Alignment	Chaotic evil
Treasure Type	III
Treasure Value	1d4x500
Magical Treasure	1 scroll (10%)
XP Value	130 + 5/hp

General: Werehorns are a type of lycanthrope (q.v.) unique to Musicland. They are greatly feared by all living instruments, but particularly by strings, who find the thought of transforming into a brass instrument abhorrent.

Combat: Werehorns attack with their bite. Note that creatures who lose more than 50% of their hit points to the bite of a werehorn will become infected with their unique lycanthropy, just as with any other sort of lycanthrope. Werehorns can only be harmed by weapons with a +1 enchantment or better, or those which are silver.

Appearance: In horn form, werehorns appear as ordinary Wagner tubas, but with thick canine legs. The bell serves as a mouth, and is filled with teeth. Ears and a nose are atop the bell as well.

Appendix B: New Magic Items

Conductor's Wand

This black wand has a white tip. When used, it can control the physical actions of living instruments as if they were puppets on a string. It will not actually control their minds, nor can it be used to compel them to speak, but they can be made to move, attack, stand still, etc. The wand can control up to 5 hit dice worth of instruments per charge, and up to 3 charges can be used at any single time. The wand has a range of 40', and each instrument affected is entitled to a saving throw vs. spells to escape the effect.

The wielder of this wand must be able to move it freely about, in order to direct the actions of those affected. If restrained, the wand's effect is ended immediately. If the user suffers damage, he must make a saving throw vs. paralyzation or the effect ends. The effect lasts a maximum of 10 minutes.

When found, the wand will have 1d20+50 charges. It can be recharged by the spells *charm monster* (regains 1d4+2 charges) or *irresistible dance* (regains 3d4 charges).

Dagger +3 Backstabber

In addition to its ordinary magical bonus, this wielder of this dagger is able to backstab as if he were a thief of equal level.

Magical Mystery Forks

Legend has it that more than one complete set of these enchanted tuning forks exist, and certain banned texts sometimes make mention of sets existing which are tuned in different scales, with completely bizarre powers. What is known is that each of the forks is tuned to a different pitch. When one is sounded, it has the power to disrupt or protect against a particular sound-based effect (such as that of a

banshee). When certain forks are used in tandem to produce certain harmonics, more active and destructive effects can be created (such as replicating the effects of a *horn of blasting*), not all of which are to the benefit of the user. Unless otherwise specified, the effects last 1 round, but the fork can be re-activated immediately thereafter. Only effects for those forks that have been hitherto revealed here and in the **CASTLE OF THE MAD ARCHMAGE™** are listed; the game master is encouraged to develop his own unique powers for the others, as well as various combinations.

C: All speech in a 20' radius comes out backwards (this also spoils spells with a verbal component).

C#: _____

E: *Teleport without error*, which will work even through the Wall of Sound surrounding the demiplane known as Musicland.

D#: _____

F: Completely cancels out the sound of a shrieker.

F#: _____

G: _____

G#: Locates other forks

A: Negates the effect of a banshee's wail.

B: _____

A#: _____

C##: Acts as a *charm animal* spell on any canine within 3".

Scroll of Protection from Sunlight

This scroll will afford the reader complete immunity from sunlight or any spells that duplicate the effects of sunlight, such as *sunburst* and *sunray*. It will not stop purely light-based spells such as *continual light*, however. The effect lasts for 1d6+6 minutes. It is

worth 500 xp (up to four times as much to a vampire, drow, or other creature adversely affected by sunlight).

Silver Flute

Silver flutes are one of the only magic items that can penetrate the Wall of Sound. Playing a specific tune on the instrument will instantly teleport the user and up to five people physically touching him to a specific plane of existence, and a specific place within it – the exact locale depends on the tune played. However, when leaving Musicland, the flute itself will not be transported with the player; thus in order to make a round-trip journey, the player must have another flute to return to Musicland, and know the correct tune to play to get there. When returning to Musicland, the flute will be transported as well as the person playing it.

Sharp Note

Level 1 bard spell (evocation)

Requires: incantation

Casting time: 12 seconds (2 segments)

This spell creates a sharp sonic barb that will strike one target creature within 60' of the caster. The target must be within line of sight, and no other creatures can be between the caster and the target. The sharp note will do 1d6 hp of damage. For every two levels of experience beyond the first, the caster can affect another target with the sharp note (i.e., 2 at 3rd level, 3 at 5th level, etc.).

Note that double the normal number of barbs while in the demiplane of Musicland.

Appendix C: New Spells

Martial Airs

Level 3 bard spell (alteration)

Requires: incantation

Casting time: 36 seconds (6 segments)

This spell allows the caster to improve the fighting quality of those around him. All those friendly to the caster in a 20' radius will strike in melee as if they were fighters, rather than their normal class. Those who are already fighters or cavaliers will get a bonus of +1 on their "to hit" rolls. This applies to missile combat as well, but does not improve hit points, armor class, or saving throws. The spell lasts for as long as the caster maintains the incantation, but there is a maximum duration of 1 minute per level of the caster. This cannot be combined with any other spell effect that gives bonuses in combat (bless, etc.).

Note that the range of this spell is doubled in the demiplane of Musicland.

Appendix D: Map



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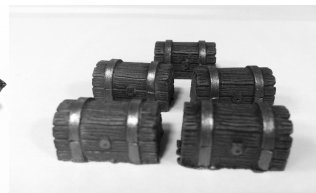
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