

<h1>The B Section</h1>	
	<p>is a tense corridor separating the previous dungeon from the next one. The game takes place on a musical keyboard, or a picture of one, representing a cramped space like a hallway or a train. If your keyboard has only one or two octaves, the end of the keyboard could loop back to the beginning, and represent a spiraling stairwell or a fire escape. Below <a href="#">this line</a> is the leftmost key on your keyboard — read the prompts on each key (not necessarily out loud) as your players advance up the scale.</p>
	<p>On the right half of the keyboard, place 5 “brawlers,” 3 “jumpers,” and 3 “rangers.” Your players face them down from the left side. If the keyboard is too short, keep the enemies hidden instead.</p>
	<p>Players begin to set their characters on the keyboard here, before the second A key. They’ll be pretty crowded and staggered along the length of the keys, depending on the game pieces you use.</p>
	<p>The players choose a marching order. There are a few places where they can pass each other: the black keys represent alcoves, railings, and other ways to escape the dire linearity of the hallway.</p>
	<p>(By the way, with everyone together, now is the easiest time to use the keyboard for its intended purpose. Feel free to play a ditty and take a break before what happens next.)</p>
	<p>As the players advance, softly play each new key as the enemies get nervous and ready to move. Make the players suspect that something is coming at the next A key.</p>
	<p>The mood may be tense and quiet in this octave, but don’t stop players from having fun with the keyboard themselves. Reward them for setting up a joke and reincorporating it later.</p>
	<p>The players are now close enough to speak to their enemies, who remain silent. How do they look?</p>
	<p>They charge! The brawlers sprint forward to stop the players’ progress. The jumpers try to stay behind their tougher allies. The rangers fire, but a particularly bad shot will hit their own troops.</p>
	<p>If players aren’t leaving any space between their characters, it will be difficult to swap positions. The enemies focus fire on whoever is in front, who is backed against their allies and can’t escape.</p>
	<p>The jumpers can move past other creatures. When they get a chance, they dash behind the players’ ranks to attack vulnerable characters and prevent retreat until they’re taken out.</p>
	<p>After a round of holding the line, the enemies get nervous and spread out more, or move to the black keys. The front lines retreat. They abandon their rangers and let the players advance.</p>
	<p>Brawlers can recover some health if they get a round to themselves. In order to stop them, the players might find a way to rush past enemies, just like the jumpers. Encourage some mayhem.</p>
	<p>If the players think it’s safer not to advance, occasionally send two more enemies in from the left, and one more from the right. They just keep coming until the player characters escape.</p>
	<p>An ominous jingle plays from the soprano side. The enemies hurry to escape the white keys.</p>
	<p>A “heavy” rushes in! The heavy can barrel through other creatures and swap places with them, even damaging their own allies. It’s difficult for a single player to keep their attention.</p>
	<p>While the players are fighting, think about how much longer this hallway should be. This dungeon could be used multiple times as a brief transition between locations, each time with a new twist.</p>
	<p>If your players are musically inclined, or if they’d like to be, try one of the following explorations.</p>
	<p><a href="#">Everything goes dark!</a> Players can’t look at the keyboard. You’ll have to give them audio cues.</p>
	<p><a href="#">You lose your footing!</a> Players can’t move their game pieces. To choose a place to move, they must play the key they’re standing on, and attempt to sing the target key (in any octave).</p>
	<p><a href="#">You can’t get a line of sight!</a> Players can’t attack from a distance, unless they cite a piece of music that clearly exhibits the interval between themselves and their target.</p>
	<p><a href="#">There’s a terrible crash!</a> An arpeggio tears through the hall, knocking over some game pieces.</p>
	<p><a href="#">One player is holding the place together!</a> They carefully play the piano during the encounter.</p>
	<p>Anyway, back to the fight — a second heavy shows up, from the left side this time.</p>
	<p>If the players’ route is still too linear, turn up the pressure and give them some ways outside the box, like windows or scaffolds. Maybe the enemies are knocked down and can be climbed over.</p>
	<p>But if the players have already found some clever ways to jaunt between distant keys, consider running this dungeon again later, incorporating your players’ ideas or adding complications.</p>
	<p>You’re almost halfway across the keyboard. The enemies rally together to defend the next six steps with everything they’ve got. You can only hope they don’t have something else planned.</p>

To extend the hallway or use this dungeon elsewhere, set the first A key where the players are standing, and start over with more difficulty, different choices, and new variations. For example, you could try one of the versions below.

[Watch out for traps!](#) Assign 52 puzzles or exercises to a deck of cards, and reveal them as the players advance up the 52 white keys. It’s risky for a single character to disarm multiple traps in a row, but the players can’t always change their marching order.

[The battle tempo rises!](#) Players move when enemies move, and attempt to harmonize with them. Other characters can contribute by playing their own keys, and players get bonuses for making particularly musical moves. All of this is subjective, of course.

[I didn’t realize it’s a metaphor!](#) The fight really is on a piano, maybe one of those big roll-up ones. You decide what that means.

[Make your own variation!](#) After all,