

# five :: for quintet & creative cartography

this collection of pieces is inspired by Mark Applebaum's 'S-tog', of which the central idea comes from, Sanaa Mia's experience with the Houston Metro, & my own love for maps & improvisation.

back in Houston over winter break, I talked with Sanaa, and she told me about her college essay that essentially described Houston's public transit (the metro) as an avenue to experiencing the world, other cultures, & new places. This past fall semester at UNT, I discovered the profoundness of semi-structured improvisation, and noticed how engaged (both jazz, electronic, & other) musicians became when asked to improvise with some loose structure. I had already planned on recording with at least 4 different quintets over the semester, and so, 'five' is something that can be played within 5 minutes, or north of an hour, with 5 improvising/creative musicians.

as Dr. Applebaum spoke about on the webpage for S-tog, musicians, when improvising will at times improvise within different specific styles they know well when free improvising. so, the providing of a trans-idiomatic improvisational structure can add a "wrench" to prevent overused tropes. I found his piece compelling, and decided to create my own take on it that would accomplish certain goals, and allow for musicians at UNT from all over the US to improvise within their own city, and with each other.

## HOW TO PLAY / PERFORM / RECORD:

There are 5 ways to perform five or excerpts of five. The recorded album to be released will attempt to try each method, but may not be dependent, upon the availability of performers. Decide a method as a group [Read all methods to understand the terminology and text](#)

### Method 1: Classic

Gather a group of 5 musicians, have them each order the musicians present in order of age on the blank lines with P1 being the oldest and P5 the youngest. - Decide upon a navigator, ideally someone from that city, and have the navigator decide which way they'd like to begin. The navigator must begin at a blue block, and go towards one of the 2 nearest **MAIN STOPS** -main stops have a font size of 16, and are usually either a color + direction, or just a color. The navigator will then call out each stop as they follow the route of their choice. Each stop has a different provocation, which can be followed, noted, or ignored by the members of the group, who are listening to the navigator call out instructions. The navigator can go anyway he or she chooses. Once the navigator arrives at a new main stop, a new person in the group will become the navigator, call out which main stop (any main stop available) they would like to start at, and repeat the same cycle. This method would only utilize a singular city, and can take any amount of time. You could end the game once all 5 members have performed, or at some other stopping point. Each city has between 36 and 42 stops.

### Method 2: Travel Mode

Follow the general instructions of Method 1, but, once the group reaches a main stop near a blue block of the city, the navigator can call out "Airport" and the group will then switch to a different city, and continue. Feel free to do this with as many cities as you like, in whatever order you'd like to. This is mostly for groups of 5 that have members from several cities. For traveling between buffalo & cleveland, you may use "Lake Erie", call it out.

### Method 3: Every Which Way

Follow the general instructions of Method 1, except, have each member of the quintet begin at a different city. Each member can use their city as a "roadmap" for structured improvisation. You could appoint a central navigator to have each member move between stops at the same time, or you could even have each group use the ideas of Method 2 and all eventually meet at the same city to synchronize and end the piece.

### Method 4: Hide and Seek

This method is experimental and makes the music into a game for the quintet to play. Performers will synchronize watches and each performer will begin at a different place on a specific city's map, moving to a new space along a route at the turn of each minute or another group-decided time interval. The navigator will essentially be the seeker, and will not be forced to follow the time-limitation, but will be moving along the routes of the city to try and reach the same improvisational step as a different performer. If the navigator succeeds, they will call out the improvisational stop of the other player, and the other player will then also begin "seeking" until all performers have been found. Generally, but for this method especially, it's important to discuss as a group any stops that confuse you, and talk about your interpretations. It's also recommended that for this method, performers try to follow the instruction rather than ignore. If you'd like a bigger challenge, allow Method 2's "Airport" and "Lake Erie", to make your hide and seek much more difficult. All players would say those call-outs to signify city changing if you decide to play the larger-than-life way.

### Method 5: Compositional

For this method, decide as a group the ways in which you'll go beforehand- basically walk through a game of Method 1 without actually playing. During this, write down each step you go through, and prepare composed parts within the quintet to perform later. This method just allows either a quintet of composers or a singular composer to use these city maps to develop a composition. Once again, you don't have to follow every single stop to a T- you could ignore them, or keep them in mind and continue some previously started musical or compositional action or decision.

To conclude, this collection of maps for structured improvisation is meant to guide quintets to make interesting sounds and exploratory music. Don't feel pressured to play the game, just let the methods and map give you an avenue of exploration and learning with your instrument and fellow collaborators or performers.

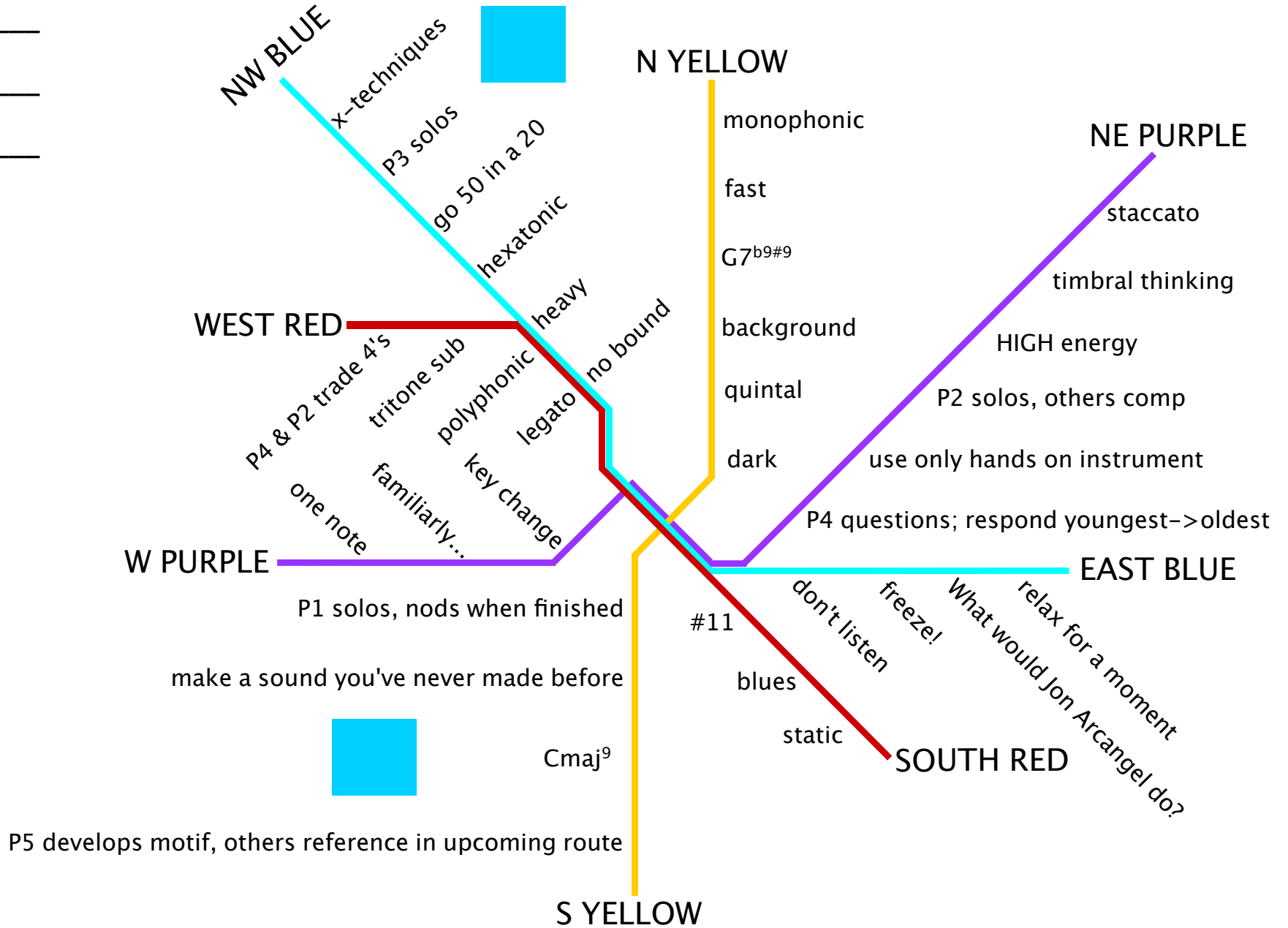
I won't give any clarification on the stops except one momentarily- if you feel unsure about a stop, talk to your group about it beforehand. Also, some stops require pre-composition or pre-performance decisions- remember to account for those! The one stop I will elaborate on is "What would Jon Arcangel do?"- Jon Arcangel is a student at UNT, who plays saxophone, composes, and arranges, among other things. Students in UNT's Jazz program from my entering class will know Jon and know what I mean with this stop. If you don't know Jon, check out his website, jonathanarcangel.com and use this stop as a time for a pre-performance group-decided custom stop.

Attached in this PDF is also an in-pen sample walkthrough of Method 1- if you wish, your group could do something similar yourself to remove call-outs for performance. However, part of the fun is the on-the-spot decision making!

Thank you for reading, listening, and/or performing,  
Sincerely,  
JD Fuller

# san antonio

- P1 \_\_\_\_\_
- P2 \_\_\_\_\_
- P3 \_\_\_\_\_
- P4 \_\_\_\_\_
- P5 \_\_\_\_\_



# buffalo

- P1 \_\_\_\_\_
- P2 \_\_\_\_\_
- P3 \_\_\_\_\_
- P4 \_\_\_\_\_
- P5 \_\_\_\_\_

PURPLE

YELLOW

quintal – one each

sharp

show range

Abmaj<sup>7</sup>

legato

octatonic

slow

P2: play something difficult

rubato

RED

get microtonal (instrument allowing)

bright

off the charts

P5 & P4 solo, others rest

solo from P1, others fade out, fade into next stop

robot-like

listen to P2...

smooth

P3 calls out their own instruction!

N LAKE ERIE

provide some ear candy...

calm

swell

use only hands on instrument

P3 solos briefly

unfamiliar

corruptly / corrupted

scratch

tonal

sloshy

curly blue

modulate

freeze!

open

#11

flounder

not quite diatonic...

peace

floating away

S LAKE ERIE

WEST GREEN

EAST GREEN



# chicago



N ORANGE

P1 \_\_\_\_\_

P2 \_\_\_\_\_

P3 \_\_\_\_\_

P4 \_\_\_\_\_

P5 \_\_\_\_\_

N PURPLE

wave/waves

with intention

staccato

frantically

with gusto

P5 & P1 trade 4's

#11

P3 & P2 solo, others rest

get scratchy

P4 asks question, others respond  
youngest -> oldest

go backwards

P4 brief solo

one note

see... Ab7

surprisingly tonal

PINK

(orange) HIGH energy

GREEN

familiar

dock

(purple) go off the charts

get microtonal (inst. allowing)

sul pont, half valve, or equivalent

P2 solo

quintal - one each

pause

textural thinking

smooth

light

gestural thinking

P3 calls out their own instruction

tritone sub

bright

timbral thinking

S ORANGE

slide

SW PURPLE

SE PURPLE

P3 solos, and does something new

S YELLOW

# cleveland

- P1 \_\_\_\_\_
- P2 \_\_\_\_\_
- P3 \_\_\_\_\_
- P4 \_\_\_\_\_
- P5 \_\_\_\_\_



\*\* Everyone find new spot, move 5 spaces along, then return here!



# houston



P1 \_\_\_\_\_

P2 \_\_\_\_\_

P3 \_\_\_\_\_

P4 \_\_\_\_\_

P5 \_\_\_\_\_