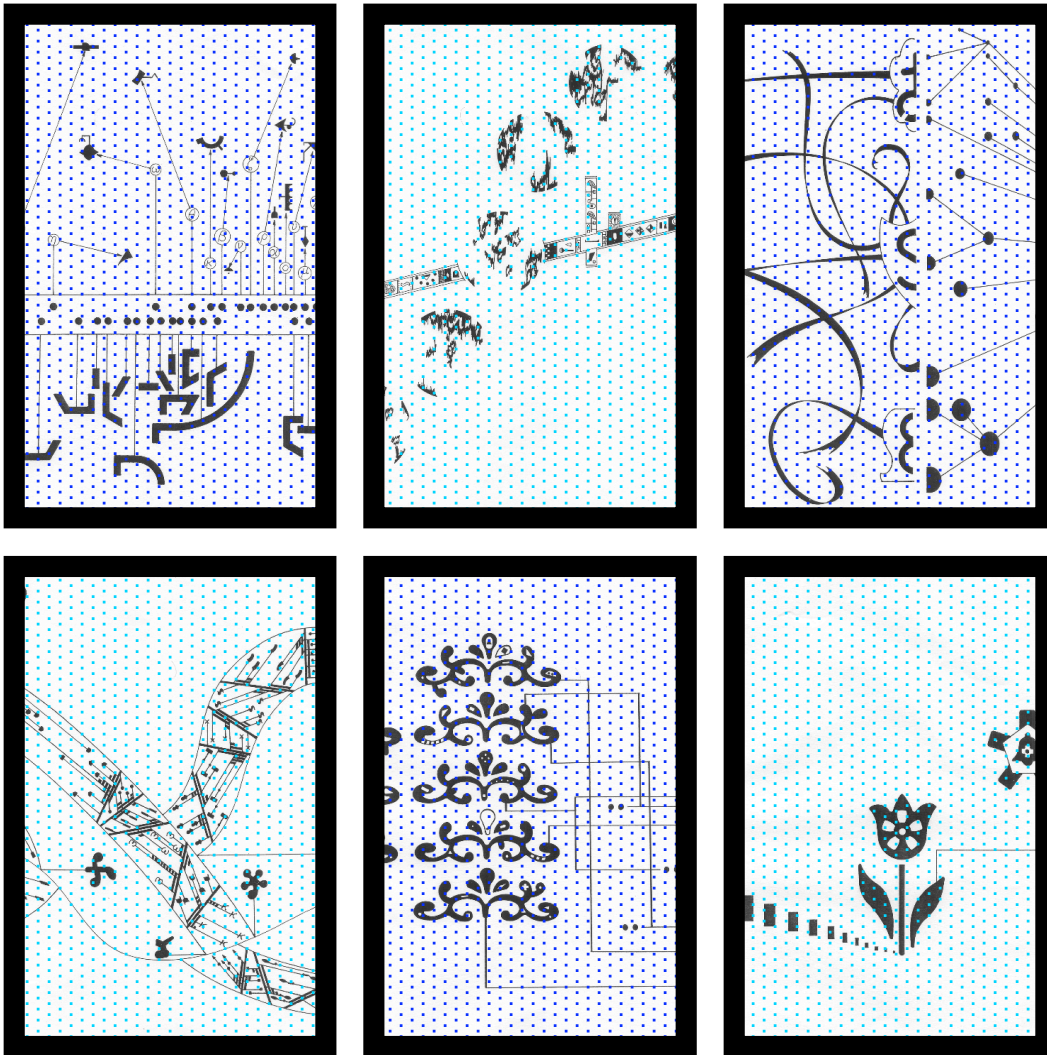


The Metaphysics of Notation



**An open call for
Musicians, Composer-Performers, Improvisers, or Sound-Artists**

**to perform a realization of Mark Applebaum's
graphic score — *The Metaphysics of Notation* — at the
Cantor Arts Center on the Stanford University campus.**

**Weekly Performances on Fridays at Noon
April 1, 2009 — March 1, 2010
Proposal Receipt Deadline: December 15, 2008**

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I. Project Description

The Cantor Arts Center at Stanford University is pleased to announce the exhibition of composer Mark Applebaum's graphic score, *The Metaphysics of Notation*, which will be installed from April 1, 2009 until March 1, 2010. The score is a work of visual art teeming with evocative glyphs and densely arranged pictographs. The meaning of these visual figures is deliberately left undefined by the composer; each performer(s) is invited to make a sonic realization of the score by articulating its signs according to a personal interpretation. Interpretations may be made spontaneously or prepared in advance.

The score consists of pen and ink drawings on paper made with straight edges, drafting templates, and French curves. There are twelve very wide panels (10" x 70") that appear at eye height in a sequence around the second-floor balcony of the main lobby's atrium, thereby producing approximately 72 horizontal feet of notational images. In addition, score fragments dangle from two mobiles hanging in a small gallery (the "mobile room") at one end of the balcony.

The score can be played by a solo player or a group of players. Instrumentalists, vocalists, and electronic musicians are welcome. Players with mobility (the ability to relocate from panel to panel during the performance) will have expanded interpretive range. To the extent that it is feasible within the space, dancers, performance artists, and performers of other media might interpret the score.

Some players will infer a linear sequence from the panels. However, the score can be played in any way: from left to right or right to left; from top to bottom or bottom to top; any number of panels may be played once or more than once; panels may be omitted; multiple players might follow one another in canon, perform simultaneously from the same panel, or assign each player to a single panel (thereby effecting an antiphonal realization); a soloist might perform only part of the score during the concert, or he or she might play the entire group of panels multiple times; an ensemble might divide their concert duration into solo, tutti, or various sub-ensemble settings; etc.

The score will be viewable as a work of visual art during all museum hours. Performances will take place each Friday afternoon between noon and 1:00 pm.

II. Compensation—A Modest Honorarium & CD Retrospective

A modest \$100 performer honorarium has been allocated for each concert. Regrettably, transportation, housing, and more ample artist fees are not possible. Local musicians, players with extant travel plans to the San Francisco Bay Area, and creative individuals who simply find the project irresistible are encouraged to engineer the means to participate.

The individual players or groups selected to realize the score will be assigned a Friday concert date in accordance with their proposed availability. During their performance, players should spend at least some time performing in the “mobile room.” It is here that the players will be recorded via a fixed stereo microphone setup. Later, recorded excerpts will appear in two places:

1. Excerpts will be playable by museum patrons from a computer in the “mobile room” during non-performance times. During the course of the eleven months, this catalog of past performances will grow.
2. After the conclusion of the exhibition, the producers aspire to release a retrospective CD compilation on Innova Records—some 45 or so one-minute tracks featuring all of the participants. The names of the players will appear in the liner notes and each player will receive a complimentary copy of the CD. Players will not be expected to share in the expenses associated with the production of the CD. Conversely, whatever (unlikely) profits might arise will not be shared with the players. It is hoped that applicants will view their inclusion in the CD retrospective as an attractive and desirable opportunity. As such, it will be presumed that all players are willing to participate in the CD under these terms through their very application to the project.

III. Some Pragmatic Considerations for Players

- The space is extremely resonant. The large area, high ceiling, marble floors, and hard walls engender abundant echoes and reverberation. This will be an appealing acoustic to some musicians but perhaps less attractive to others.
- While the acoustical volume of the atrium is quite large, the passageways in which the scores appear is relatively narrow (7' 9" in width). Furthermore, the "mobile room" is extremely small (9' x 12').
- There is no piano (or other instruments) in the space.
- There is no sound system in the space.
- The audience and the players will share the space. As such, extremely delicate or dangerous setups are discouraged. Wire runs—whether audio, electrical, or computer-related—are also discouraged as visitors may trip on the wires. Because the score is installed along what functions as a hallway, large setups that impede foot traffic will not be practical. For example, one or more individuals reading from the score (e.g. flutists, trombonists, even a contrabassist) would be appropriate as they could be conveniently passed by pedestrians; however, a string quartet seated in a traditional manner would block the entire hallway. That said, a string quartet, arranged as individuals reading from the score, would be possible, especially if the cellist performed in a standing position with a lengthy endpin.
- Players who can move about may have an advantage over stationary ones. For example, a djembe player might have the flexibility to relocate from panel to panel, whereas a drumset player would probably be limited to one fixed location.
- The museum can provide 110V grounded AC via an extension cord to accommodate electronic setups. However, consideration should be given to the above concerns: there is no sound system present; patrons may trip on wiring; and some electronic setups may necessitate a fixed location for the performer. As such, hand-held, battery-operated electronic devices may be more suitable.

IV. Policy Restrictions

The performance space is a museum and common sense will govern one's behavior. To be explicit:

- Sound levels may be substantial but should not be excessive. Concern for patrons' hearing should be considered.
- The museum attracts a broad demographic including families and grade school children on field trips. As such, profanity and nudity are discouraged, and performers are asked to generally avoid scaring the visitors.
- The museum's artwork, including *The Metaphysics of Notation*, may not be handled or disturbed in any way.
- Players must leave the physical space clean and undamaged. Food, liquids, live plant matter, animals, fire hazards, etc. may not be brought into the museum.

V. Schedule

Scheduled performances will take place each Friday afternoon between noon and 1:00 pm. Dates that are presently available appear below.

2009

April 3, 24

May 8, 29

June 5, 12, 19, 26

July 3, 10, 17, 24, 31

August 7, 14, 21, 28

September 4, 11, 18, 25

October 2, 9, 16, 23, 30

November 6, 13, 20, 27

December 4, 11

2010

January 8, 15, 22, 29

February 19, 26

VI. Application Procedure

Complete applications, consisting of the following materials, should be sent to:

The Metaphysics of Notation
Cantor Arts Center
328 Lomita Drive
Stanford, CA 94305-5060

The **receipt** deadline for full consideration is December 15, 2008.

- Application Form. A single page with:
 - (a) applicant name;
 - (b) mailing address;
 - (c) telephone;
 - (d) e-mail;
 - (e) complete list of performer name(s) and instrumentation;
 - (f) list of preferred dates; and
 - (g) other possible dates (optional), in order of preference.
- Performer bio(s) or curriculum vitae.
- An audio CD representative of the performer(s) playing. The CD may comprise a single piece or a compilation of short performances or excerpts. Lengthy tracks may not be auditioned in full.
- Optional materials may include: relevant photo documentation, reference to websites with relevant information about the applicant(s), a representative DVD (region 0 or 1, playable on a Mac computer), a description about how you might approach the performance, etc.

VII. FAQ

Q: Can I request a specific date for my performance?

A: Yes. Please indicate your date preferences in your application. Please note that if you have greater scheduling flexibility it will improve your chances of being selected.

Q: What is the application deadline?

A: Complete applications and supporting materials must be received by December 15, 2008 for full consideration. Should unfilled performance dates remain, applications will be addressed on a rolling basis.

Q: When will performers be selected and notified?

A: We hope to notify applicants via e-mail by January 1, 2009. A contract will be mailed to applicants associated with successful applications immediately after the selection process.

Q: How can I learn more about the Cantor Arts Center?

A: See <http://museum.stanford.edu>.

Q: Where exactly will this project take place in the museum?

A. Score panels will be installed around the Geballe Family Balcony on the second floor overlooking the Main Lobby; the panels will be hung above railings such that players will comfortably face the atrium (as opposed to facing the walls). The panels will extend around virtually the entire length of the balcony with just one break in the sequence at the top of the staircase. The Rowland K. Rebele Gallery will serve as the “mobile room.” To see a gallery floor plan, visit: http://museum.stanford.edu/visit/visit_floorplan.html.

Q: Can I study the score in advance?

A: Although excerpts of the score will appear online beginning in January, 2009, the score can only be fully viewed in the museum. To the extent that it is practical, players are welcome to examine the score in advance—whether minutes, days, or months beforehand. Independent of the score, an advance visit to the museum may be useful for practical purposes: for example, to consider the acoustic of the space or its physical dimensions. The museum is open Tuesday-Sunday from 11 am to 5 pm, Thursday until 8 pm.

Q: What if I cannot get to the museum in advance? What if I don't want to see the score beforehand.

A: Some players may choose to improvise a spontaneous response to the score. This is a valid response.

Q: What time on Friday morning may I arrive?

A: The museum opens at 11:00 am.

Q: Should my performance begin right at noon and continue until 1:00 pm?

A: The noon to 1:00 pm period is simply the maximum duration of a performance. Players might decide to start after noon or conclude before 1:00 pm. Furthermore, the performance need not be continuous. Some players may choose to perform “movements” of equal or variable duration; they may institute an intermission or multiple breaks during the hour; or they may play several “sets”—repeating their performance one or more times during the hour.

Q: Will I be introduced?

A: Performances will not be introduced. Players should simply begin when they are ready. The names of players will appear on a sign in the atrium.

Q: Should I talk to the audience?

A: Players are welcome to address listeners verbally. However, because listeners will likely be diffused throughout the space (and others may be walking in and out of the space), it may prove impractical to formally address “an” audience.

Q: Can I include a program note?

A: You are welcome to bring printed materials and leave them on a stand in the lobby. However, this is not required or expected.

Q: My group includes more than one person. Are we each entitled to \$100?

A: Sorry—the \$100 honorarium is a fixed sum to be split by all performers in a given week, whether there is one player or several players.

Q: Can Stanford prepare smaller checks for each player in the group?

A: Only one check, in the sum of \$100, will be made, payable to the contact person named in the application. The check may be available at the performance, or it may be mailed several weeks later.

Q: Is the museum equipped to assist me with technical support?

A: No. Artists are left to themselves to load in and set up between 11:00 am and noon. Museum staff will liaise with the artists, answer questions, offer an electrical extension cord, and show artists to an area in which instrument cases, backpacks, and/or coats can be left safely.

Q: Can I arrive before 11:00 am for an elaborate set-up?

A: No. Unfortunately the museum cannot accommodate activities outside of its scheduled hours. Furthermore, the museum cannot accept shipments prior to the date of the performance (e.g. sending instruments in advance).

Q: What kind of audience can I expect for my performance?

A: It is impossible to predict. The museum attracts thousands of visitors each year, locals and individuals coming from around the world. Many visitors will attend specifically for your performance—having learned about the project through museum publicity or by becoming acquainted with the series through

past performances; others will be pleasantly surprised to hear music in the museum. It is hoped that a “following” will develop.

Q: Will the audience be seated in a particular place during my performance?

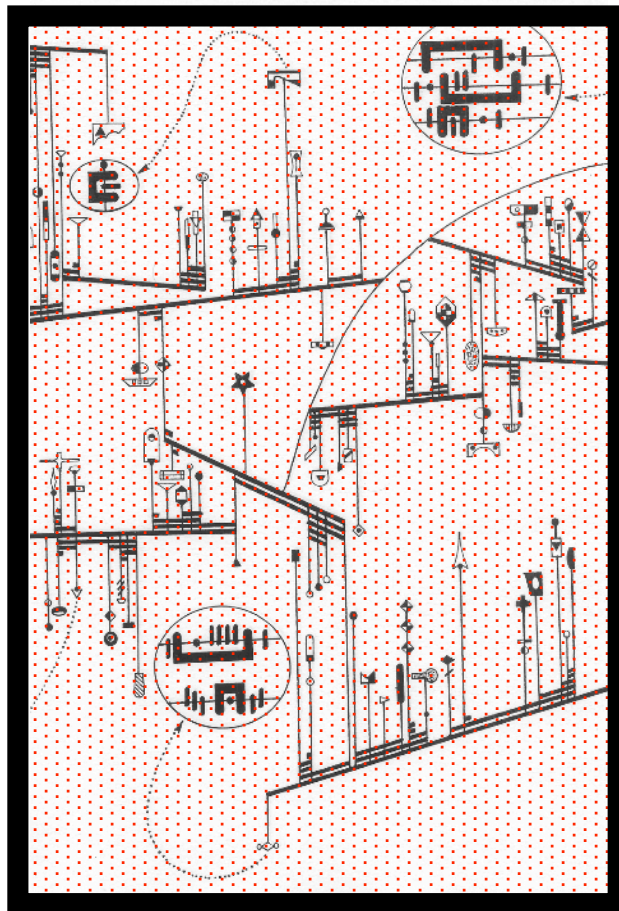
A: No. The audience will likely be standing and watching/listening. Many listeners may simply pass by en route to another gallery while some may stay for many minutes or for the entire hour. Furthermore, the audience is free to move anywhere within the space. This includes movement around the performers.

Q: What is the admission fee to the museum?

A: The Cantor Arts Center is free and open to the public.

Q: Will Mark Applebaum be present during my performance?

A: Mark Applebaum’s schedule will likely prohibit him from attending all of the performances; however, he hopes to attend many of them!



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