

# POSITION AS ARGUMENT

David Dunn and Chris Mann

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## *Performance Notes*

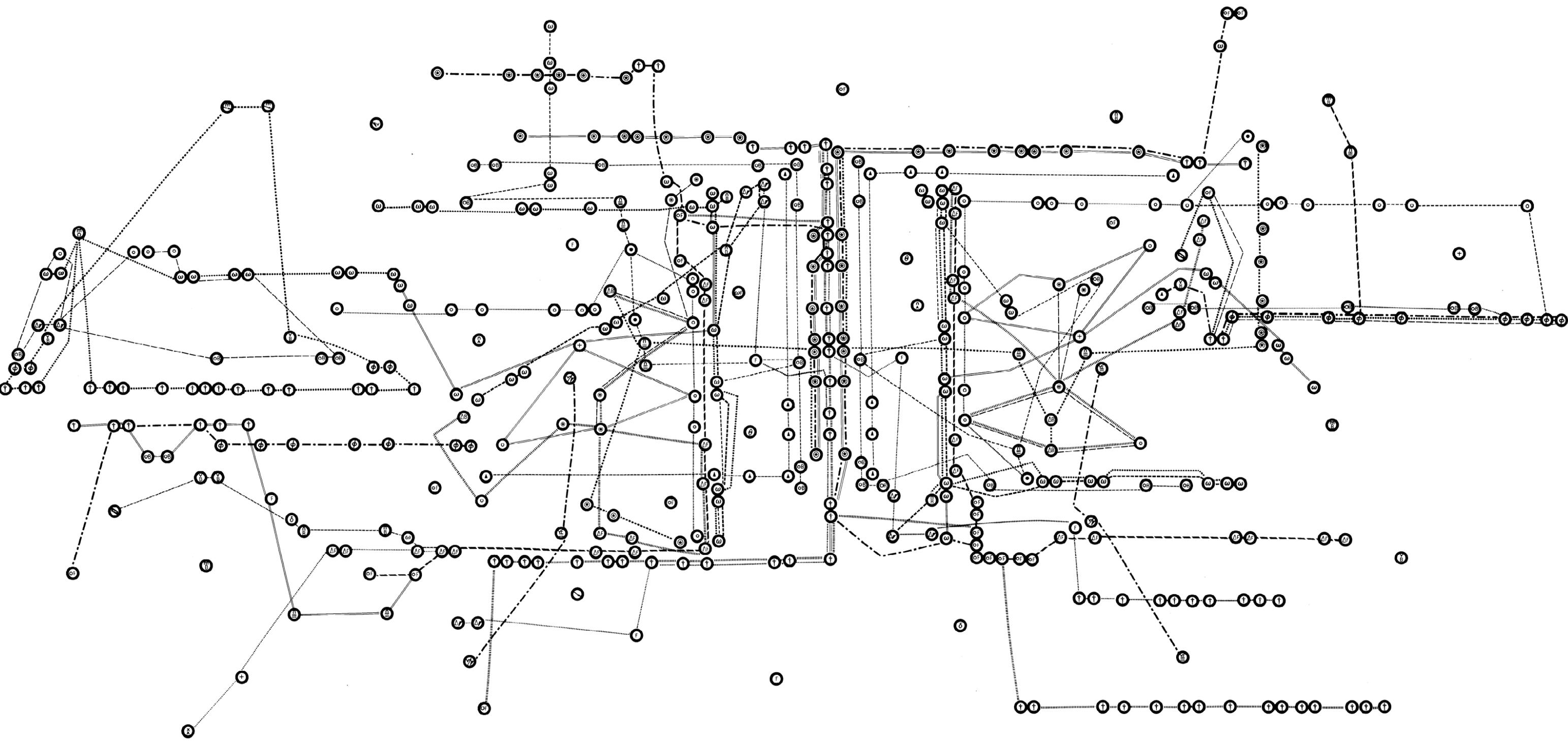
Position As Argument requires a solo speaking voice, solo violin, and two-channel tape. The speaking voice articulates the complete text as written within approximately 15 minutes. Phrasing should be influenced by interaction with the tape and violin. Loudspeaker placement should be behind the audience focused toward the performers. Tape playback amplitude should balance with the text and violin.

### VIOLIN PART:

The notated score is to be regarded as an environment of gestures or statements which must be entered into contextually with the text and tape playback. Realization of specific events is to occur interactively between the elements of the performance such that the score is not considered as merely a vocabulary of effects from which arbitrary selection proceeds. Careful considered construction of intrinsic gestures and shapes is demanded, therefore the essential performance issue addresses the definition of what constitutes an intrinsic gesture. Solutions must necessarily be in 'dialog with' the text and tape. Strict realization of the scored events requires that nothing be added or subtracted from it including personal notations. The primary performance constraint is that all the notated material be used in a realization. Thus, sufficient familiarity with the materials is essential for their proper unfolding within the given time frame. Repetition of some events is acceptable.

Events linked by a particular line pattern represent a specific continuity to be realized as a complete gesture. Emphasis upon exhausting such a series of linked events is desirable but not essential before proceeding to another. Begin with an event which is directly connected to only one other in a series and proceed through that series. After completing a particular series a new one should be started from an adjacent point of entry. Pitch relationships may be suggested by the vertical axis of the score but are not rigid. Likewise the horizontal axis may suggest temporal relationships in a general way. Movement through the score may proceed in any direction. Identical events linked in a horizontal row may be regarded as a single sustained sound or as a repeated event. Identical events linked vertically may be regarded as an interval/chord or as a series of different pitches. Solitary unlinked events must each be considered as a unique gesture series consisting of only one event. Dynamics are contextually bound.

-  = VIBRATO (Sul Tasto)
-  = VIBRATO (Normal)
-  = FINGERTIP REBOUND (Right Hand)
-  = PIZZICATO (Flesh)
-  = PIZZICATO (Fingernail)
-  = STRIKE PITCH WITH LEFT HAND
-  = STACCATO AT FROG
-  = STACCATO AT MIDDLE
-  = TREMOLO AT FROG (Bow)
-  = SHORT DOWNWARD GLISSANDO, MUTED
-  = FAST BOW SWEEP AT BOW TIP (Sul Tasto to Sul Pont.)
-  = BOW ON BRIDGE
-  = BOW WOOD OF VIOLIN (Side of Instrument)
-  = COL LEGNO (Wood and Hair)
-  = FAST BOW SWEEP (Sul Pont. to Sul Tasto, Wood Only)
-  = COL LEGNO - WOOD ONLY (Sul Pont.)
-  = COL LEGNO - WOOD ONLY (Sul Tasto)
-  = BOW SWEEP EMPHASIZING HARMONICS
-  = TREMOLO AT BOW TIP (Sul Tasto)
-  = DOWNWARD GLISSANDO
-  = HARMONIC (Normal)
-  = HARMONIC (Sul Tasto)
-  = HARMONIC (Sul Pont.)
-  = SUL PONTICELLO AT FROG OF BOW
-  = SUL PONTICELLO AT TIP OF BOW
-  = SUL PONTICELLO, MUTED
-  = MUTED HARMONIC
-  = AS PURE A TONE AS POSSIBLE
-  = LIGHT BRUSHED BOW STROKE (Flautando)
-  = SUL TASTO
-  = FAST BOW SWEEP (Sul Pont. to Sul Tasto)  
WITH SHORT UPWARD GLISSANDO AT BOW TIP



but but  
at is a fat cat  
t say it with regular stress, t say it tense – t be irritated, t  
self-correct by speakin quick, t use a boss-coz – t wanna use th  
is of said, like, sarcyastic av have haddy t stand up, well,  
'as is' is a more-more – a smug lump of milk friggin th front  
bloody level, a karma of reference, differ defer dogs, bath is a  
most, viral byte, me form  
at 7 months kids are known t play intonation games – hahadehaha  
if y wanna laugh  
by n by  
tee tau tology  
gunna was th went  
dragin packets outa acts in actual fact  
adam had em  
thinks  
long loadstone lobe  
crisma carear  
norf n souf  
what a bloody mouf  
who sets bets  
t better bitter what th  
now now  
how do you do  
too too  
price 'f money  
there y go (again)  
saying ouch is better  
car mile meet under date  
tool over fork father cut  
even use tool ten  
see?  
immi givcs s gimmie  
n gimmie gives s rhyme  
one two text  
trufe is meant  
too right  
points  
so's here gets t be therefore  
trust you  
redeems no, move, no, one  
cynny is bung on a coz  
bits t tease th little  
b'fore t to  
(da) sign no checks  
she sells sea shells  
grays  
eh is higher n a  
an i is down on u  
best after p t k f h  
an lousy fore k g  
noise 'll give pitch – t whisperers

so sits is did  
n wheres  
cheese!  
doe ray me  
cold feet  
a no-wrong pop  
bein smoko more better  
thought n lot  
form  
much of a muchness  
knees up  
c c c c C's easy  
yes yest sep sop rellor less lest their tho seems so  
wishy nixers  
or, fluke-soon  
as is to of  
jusknewit  
(u u)  
watchin sense turn inta words  
waitin f' th rain  
playin comes n spacies  
possies is intransitive  
skites bite  
don grope na cruel me pitch  
button thumb  
blue moon  
only  
if y get y credit wet its no joke funny money  
me pozzys lost  
me teev is shot  
bunking with me id  
dunno what me pockets got  
took it off th kid  
pass th minonlyinium  
pinch th stay t sin agin  
pray t get rich quick agin  
n cop this lot  
don have a blue with yr maker  
coz yll come back as a bee  
whatsawants a mummle  
whatsagots a burp  
freeze  
theres guns n butter n theres us  
theres kits n kitchens n theres them  
plain range theyre right  
bang bang youre left  
big is bangs  
whats th diff  
foots is on th feets is is  
arse na what b howsabou'  
runs n says ol in n ouch

a you-do heel-on-th-instep-at-5-in-cool-n-9-in-hot  
s stop  
or kick-in-th-knee-at-one-n-squeeze-at-two PM  
or ain no room onna ducks back for no more feathers  
so crops got salt – don make me laugh  
thats quids in kick  
do you come here often  
footnote: to say thats what happens anyway is not to describe it  
– to see things is to be an opportunist – to irritate  
yourself into knowing – th last thing that goes thru a moths  
brain when it hits yr windscreen is its arse – mappings (when)  
as lazy distractions, so change gets to be a discipline and  
recognition a virus (shrewd) – all pauses, therefore, are jokes  
a metaphier would claim survival as indulged positivism  
a metaphor would claim negation – refuseniks do you know any  
others – doublethink  
keep goin door knockin owner is bigger, so coz is parochial n  
whims only big  
credit is not only sentimental, but mediocre  
like agreement is jealous – sick as distance (which is not to  
say that boredm is sly)  
late n pained : warm  
all lies is prigs, pigs is sweet, this (read description) is not  
a paying proposition – you know th sort –  
what y sez is what y get is not a play on words midriff  
deja vu t you too  
thats all y gotta do  
is that style b is it a white-lie? s ok b whatjamakeof pull th  
other one its got bells?  
things is incomplete examples  
– second that motion –  
like (giggle) sad  
no ticket no start  
longer  
catty bait a natter gag  
– th one about th house –  
guts t goners  
similar warmers  
drop  
now now now  
do y block spot  
car bum  
fractal ankle  
mind you  
sweep th steep n stilt-shank stay cabbie t shunt stump mincie a  
keep  
flatten th fell  
ligulate n low  
slip nook zone  
n where does that put smooth?  
cute thru  
n goes n go  
poor sure paw shore  
an underlying R or T  
bo'om t rule sense n stress is loan words stupe s a sin  
concrete dropped H line did do not scale

ifn no diffn  
here goes  
this is biz gimme th shits  
plus, odds on woop-woop  
stiff  
phoney  
get off  
ain on  
shift  
kids with open mouths cant spell  
others  
i'll get dull at y, so there  
moufink onna blink  
coughs up what  
one two three an you are not he  
jus watchin a bust up  
twiddlin th pisser  
no ouch in knowin  
onna inner  
wet meat  
nanxious tendon  
go on, be a prick n squeeze it  
have a go