POSITION AS ARGUMENT
David Dunn and Chris Mann
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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 PONTECELLO AT FROG OF BOW
= SUL PONTECELLO AT TIP OF BOW
= SUL PONTECELLO, 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
It's not fairly
Here goes:
this is bizgma th at
siff... cunt oon noween<br>
shyness
get on
am on
cliff
brats with green mouths come spout spash
I'll get dri'd up, so there
mouth shullblack meeps up when
One two three if you are not he
join matcha haul up
Franklin ti planes
no oath in known
somma comin
wams masses
namous tendon
so on, be a print n squatce it have a go