

### Lag Model ("By 2030 everything will be good")

A tutorial realization of *Lag Monument* (2019) made to be presented in the 2019 Donaueschingen Festival as a part of Die Institution's *Das Festival*.

In accordance with the commission, this *Lag Model* is conceived to be realized by a professional percussionist, a group of young people, and members of an audience. The 26.236-second audio-document referent (q&a.wav) for this *Model* is taken from the Q&A following, "Defragmentation - Curating Contemporary Music," a panel discussion that occurred on March 21st, 2018, as a part of the MaerzMusik Festival in Berlin, Germany.

This *Lag Model* occurs in three stages:

1. The percussionist & young people identify a rhythmic sequence in the audio-document (short; of a length teachable in the 2-3 minute duration of stage 2). In closed rehearsal(s) they internalize the identified rhythmic sequence.

- The identified rhythm should be "a sequence of moments in time characteristic of the percussionist's & young people's identification with the document (not necessarily connected to the manifest content of the document nor its most marked rhythmic elements, but rather to whichever sequence of moments their attention is drawn)."
- Having internalized the rhythmic sequence means it can be reproduced from memory by any member of the ensemble without reference to the audio-document.

2. The percussionist & young people teach the rhythmic sequence to audience members, & instruct audience members to apply the sequence to everyday rhythmic activities throughout the remainder of the festival. This 'teaching' stage constitutes "performance" of the score; i.e., the 2-3 minute segment to be recorded in accordance with the commission guidelines.

- In facilitating audience members' internalization of the rhythmic sequence, description & verbal explanation should be kept as practical as possible - emphasis should be on the process of learning the pattern. (This score need not, and perhaps should not, be a part of the process.)
- The audio-document should be played for reference.
- Suggested rhythmic activities for audience members to carry out in the rhythm of the learned sequence should include (but need not be limited to): breathing, walking, chewing, & (most important in the festival context) clapping.

3. Audience members bear the rhythmic sequence.

- If audience members encounter other audience members engaged in realizing the sequence (while applauding, for instance), they should attempt to synchronize their activity.