

## ***“Potential Music”***

— for mezzo-soprano and live-electronic video & audio

**“Potential Music”** works with classical problems related to human communication, and the various transitions a work of art wanders through. The piece is a movement along the narrow borders between order ↔ chaos, where messages on one side is in danger of being appreciated as *obvious and general statements*, and on the other hand being *incomprehensible* out of lack of common references.

This piece of art is in constant transition, and takes form as it wanders along the communication-chain:

**(Composer) → Interpreter → Performance → Audience**

The *receiver's* (audience) role in defining what constitutes a piece of art at a certain place in space & time is focused on in particular.

While performing **“Potential Music”** the performer is totally responsible of what happens. Every sound passing her lips, every movement she makes on stage, is registered by the electronic system and will be used to control the response given by the audio and video-setup. However, the patches are deterministic at a meta-level, with a certain distance — both in time and the way parameters are mapped — to what is readily and directly comprehensible at the output, making it impossible to control the system in a foreseeable manner.

Both the output of the processed audio and the video is projected back on stage, acting as a multilayered polyphony and a recursive scenography for the performer to further build and act upon during the enfolding of **“Potential Music”**.

Lyrical extracts are from **Beate Grimsrud's** authorship, and all are all about levels of understanding, complexities of communication, uses of misunderstanding, absurdity within everyday language and such.

Patches for Live-electronics work are available from composer. Necessary for performing “Potential Music” are 2 computers running Max/MSP, Pd or Image/INE software for audio- and video-processing in real-time.