

00:00 - 01:00 Segment 1 – Entrance / Arrival:

The first segment of sound marks the beginning of the performance, coinciding with the audience's entrance. As participants pass through the doorway and step onto a small mound of coals placed on an **amplified surface**, each step produces a resonant sound that is captured and projected. This amplification draws attention to the **physical presence of the audience**, foregrounding their movement as part of the sonic environment. The granular sounds of the coals underfoot activate both the **space and the body**, making the entrance itself an integral, audible element of the performance and immediately immersing participants in the sensory dynamics of *Motus Sonus*.

01:00 - 02:00 Segment 2 – Audience as Source / Soundscape Integration:

In the second segment, the musician plays a composed soundscape that **integrates elements of the audience's own entrance sounds**. The amplified steps on the coals from the first segment are now echoed, layered, and transformed within the musical fabric. This process transforms the audience from passive participants into **active contributors**, as their initial movements directly influence the sonic composition. By feeding the sound they produced back into the performance, the work foregrounds the **reciprocal relationship between movement and sound**, emphasizing the audience's presence as both perceivers and co-creators of the sonic environment.

02:00 - 03:00 Segment 3 – Movement as Acoustic Instrument:

In the third segment, the performer dances on metallic hinges in silence, allowing the audience to perceive the **musicality of movement through the resonance of the object itself**. The sound is **purely acoustic**, with no amplification, highlighting the tonal qualities of metal and the subtle textures produced by weight, pressure, and gesture. This approach emphasizes the **agency of objects** in shaping the sonic environment, demonstrating how movement and material interact to generate sound independently of external composition. The audience is invited to listen attentively, discovering rhythm and tone through the **physicality of deconstructed objects**, and experiencing the body as both source and instrument of sound.