

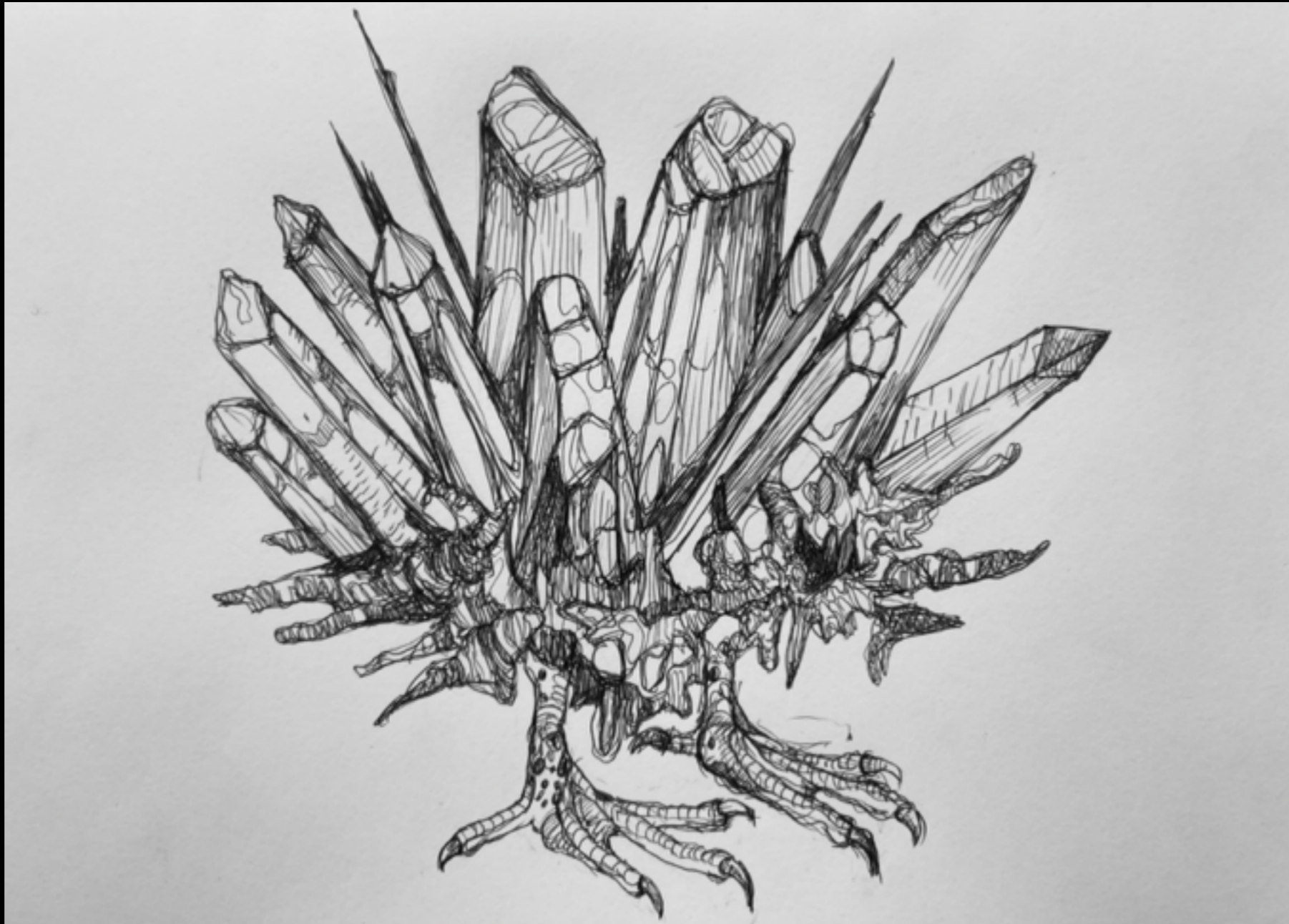
Materializing sound-based composition: exploring multisensory perception and audience engagement

Sculpture as Spatial Sound Interface in Mixed Electroacoustic Music

A fragmented deity for soprano and recorder



**How can sound become physically perceptible
—somehow tangible—and how can this altered
perception enhance audience engagement?**



Sculpture as Spatial Sound Interface in Mixed Electroacoustic Music

- Autoethnographic, practice-based research
- Central case study: Ouroboros for piano, live electronics, and ambisonic spatialisation
- Development of a sculpture for sonic manipulation

Problem

- In mixed electroacoustic music, the connection between performer gesture and sonic output is difficult to perceive
- Multiple sonic layers and spatial movement obscure performer–sound connection

Aim

- Materialize sound through a 3D form, a sculpture
- Place spatial sound manipulation in the performer's hands

Contribution

- Strengthened connection between gesture and sound
- Multisensory experience (sonic + tactile perception)
- Sculpture as instrument, interface, and artwork
- Enhanced audience engagement and embodied sonic experience