

In the Heat of the Moment

—contemporary percussion music performance on
Experience and senses



Organizer: Adilia Yip

PhD in arts

Koninklijk Conservatorium Antwerpen

Universiteit Antwerpen

Orpheus Instituut

+32 486523803 | Adilia.yip@ap.be

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Objectives

From the title “In the Heat of the Moment”

- The **Heat** is

the *Source*: we, the music composers and the performers are overwhelmed by our experiences and sensations—coming from both the outer and inner spaces—the sound we heard, the movement we did, the scenario we saw, the story we imagined, the emotion we felt, the texture we touched and the moment that passed, etc.

the *Emission of Energy*: to deliver our experiences and sensations to the audience via music

the *Passion*: the urge to bring new concepts and practices to the art

- The **Moment** is

Being in time

The music of the “Now”—the actual time during performing and improvising the music

The occurrence of a sensation, a life-long experience, an intercultural impact, or a daily habit



About the PhD research:

This concert is part of the PhD research in music of marimba performer Adilia YIP. In 2011-13, Adilia has traveled to Mali and Burkina Faso to study with local balafon musicians Youssouf and Kassoum Keita, as well as German balafonist Gert Kilian. This exciting experience in the ethnic music has broadened her views in music and life, provided the insights to create new music for marimba and percussion, as well as enriching the contemporary music repertoire. The magical journey has led to these stimulating findings:

Music is passed down through listening and imitation; score and notation are not needed as referential medium

Oral tradition

Polyrhythm—the structure and formulation

Music is embodied in bodily movement and two-hand coordination patterns

The strengthened senses in spatiality, auditory and visuality of the performer

Cohesion in an ensemble

Song Barica, performance by Youssouf and Kassoum Keita, at Mali, Village Konsankuy:

<https://www.youtube.com/watch?v=55JiT8h7A3s>

How balafon musician teaches music:

<https://www.youtube.com/watch?v=qAUw7ISZ6sw>

As such, she invites collaboration with four contemporary composers to project different dimensions of the balafon experience in their compositions: **Cornelia Zambila** (Romania) investigates into the sensorial experience in a performance; **Juan Albarracín** (Argentina) creates a retrograde journey back to the historic bombardment between the African and the Western musical practices; **Enric Riu** (USA/Spain) explores the possibilities of a graphical score; **Michiel De Malsche** (Belgium) illustrates the playfulness in the balafon music experience. Next to the balafon inspirations, these compositions are also part the composer's research into compositional techniques, for instance, innovative musical formats, the roles between composer and performer, improvisation technique, methods to communicate ideas, etc.

Program

Guest marimba performer: Ricardo Lievano

Prelude to the Universal History of the Voice Leading Practice for duo marimba

Juan Albarracín

Sound Portrait V for solo marimba

Enric Riu

Mal/oxin for solo marimba

Michiel De Malsche

| Intermission |

Inner Sight Etudes

Cornelia Zambila

#1 Walking towards the Shadow

#2 Five Senses of Fire

#3 Lullaby

#4 Chorale I

#5 Polyworld-Action and reaction duo

#6 Move inside the Polyworld

#7 Chorale II

#8 Passacaglia-Remembering the lullaby

#9 Touch the Face

#10 Returning to the Cluster

#11 Fading ghost

Program notes

Inner Sight Etudes (2015)

Cornelia Zambila (c.a. 50 minutes)

Inner Sight Etudes is a sensory performance consists of eleven pieces for marimba solo and duo, a reflection of the cognitive experience of the performer learning balafon music orally during her field study in West Africa. The performer follows only the verbal and sonic instructions of the composer, without using conventional music notation score. Communication between composer and performer is made viable through the following “decoding” methods (non-visual “scores”):

- Recalling the memory of various moments and emotions of life
- Sensory theater of smell, touch and temperature
- Action- reaction game (for marimba duo)
- Imagination of natural phenomenon

Some stylistic qualities of the balafon music are also adapted in *Inner Sight Etudes*, i.e. pentatonic scale and polyrhythm; and the use of special settings, i.e. blindfolded, sound effects and stage lighting design. These parameters can expand the compositional possibilities on marimba, and add extra theatrical and sonic experience to the audience to witness the compositional process.

Prelude to the Universal History of the Voice Leading Practice (2016)

Juan Albarracín (13 minutes)

The work is written for 4 hands on one marimba, an eclectic musical work that is based on the balafon music practice and the archetypical elements of the history of Western music, for instance, imitation, tonality and dialectics.

The fundamental part of the composition is the (re-)construction of the music practice. It is achieved through collaboration with the percussionists. In this sense, 'Prelude...' strives for a more horizontal link between composer and performer.

Sound Portrait V (2014)

Enric Riu (8 minutes)

Composer Enric Riu is currently a PhD candidate (composition) at Chicago University, USA, created the first commission work for this project “Sound Portrait V”. This composition also serves as one artistic output for his PhD project to discuss the roles of composer and performer in Western classical music, and the balance between the two.

Enric has visited Mali for volunteer work for a few times. He was fascinated by the local music performed in rituals and festivals. As such, in this work, we share our different experiences in Mali, combining my experience in the balafon oral music tradition and his own experience in Africa with his own compositional style. On the notational score, he only defined the musical structure, time lapse and dynamics for the performer to improvise, and through a graphical score of broken lines representing the body movements, the performer is asked to decode the music embodied in this symbolic representation.

Mal/oxin (2016)

Michiel de Malsche (12 minutes)

Michiel’s experience in African music conjuncts the life of the people, the ethnic tradition and the pop culture of the area. In 2000, Michiel wrote a book about the daily life in West-Africa and made a field recording with the local musicians in the ‘Fouta’ near the Mauritanian border and all around Sénégal. And as a musician—playing reggae-music to pay the bills while studying—Michiel had the opportunity to open two shows for Mori Kante, the famous griot/balafon player from Guinée who became world famous after recording ‘Yeké Yeké’ in Paris. ‘Yeké Yeké’ used to be one of his favourite songs when he was 6 years old.

In this work, he keeps the traditional griot music in mind and created a Western notational score using common modes like D dorian and A dorian. When composing, he was singing and playing on the piano with 4 fingers to imagine the four-mallet technique on marimba. In the second movement, he adapted the two-hand coordination technique in his musical context. Improvisatory patterns juxtaposes with a 12 measure cycle which is based on a two-fold repetitive phrase.

Biography



Adilia Yip (Antwerp based performer, born in Hong Kong °1984)

Adilia Yip is a marimba performer and music researcher, currently resides in Antwerp, Belgium. Marimba is a wooden keyboard of the percussion instrument family that is commonly performed in solo and chamber music concerts. The instrument has a broad repertoire ranging from classical arrangement to contemporary compositions.

As an active solo and chamber musician, she toured in Hong Kong, China, as well as major European cities of Belgium, Spain, Germany, Austria, Portugal, Hungary, Switzerland, Czech Republic, etc. She has been invited to give marimba performances for cultural organizations, music institutions and diplomatic units in Belgium, such as DKO Stedelijk Onderwijs Antwerpen and the Hong Kong Economic and Trade Office in Europe. Among her numerous projects, she is the founder member of chamber music groups “Duo Antwerp” and “The Bracket Percussion”. Commented by the important Belgian composer Wilfried Westerlinck, “a well-attuned collaboration and they know how to captivate the audience with their natural musical interpretation,” “Duo Antwerp” has received good compliments in international music festivals and concert events. The group works closely with a long list of important contemporary composers, such as Josep Roda, Eva Lopszyc, José Alamá-Gil, Pere Sanz, Enric Riu, etc. The compositions dedicated to the duo are published as the “Duo Antwerp Collection” by “Music Vall- Edicions Musicals C.B.”. Besides, “The Bracket Percussion” is an interdisciplinary percussion ensemble. The group has performed in major Belgian art festivals and local cultural centers with their creative music-theater

productions “Vlinders” and “Mictlan”.

Currently, Adilia is assistant artistic researcher at the Royal Conservatory of Antwerp and a Ph.D. candidate in musical arts and a docARTES fellow of the Orpheus Institute, Gent. She has been invited to give lecture-performances and marimba masterclasses at music conservatories, universities and international conferences, to name a few: University of California, San Diego (USA), Fontys Tilburg (Holland), Hong Kong Institute of Education, South China University of Technology (Guangzhou, China), Conservatory of Castellón, Conservatory of Lleida, Velluters Professional Conservatory in Valencia (Spain), University of Leeds, University of York (UK) and EPARM conference in 2013 and 2015. Her main research interest is the embodied performance practice of the marimba and the instrument’s origin—the West African balafon. She has coached various music performances and research projects, i.e. The Drumming Project (2014). Her articles are published on “Music + Practice” journal and artistic research related platforms.

Equipments

Light system- four spot lights with light panel

The rental and the transportation of two marimbas in Vienna. Marimba has a size of 2m (width) x 1m (depth)

A quiet and dark venue. It can be a small meeting room or lecture theater.