OL’ÓMO KÌLÒ F’ÓMO RÈ

(Process I)

TWO PIANOS

Ayò Olúrántí

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George Rochberg’s *Music for the Magic Theatre* offered me the chance to rethink my position on musical unity. In this work, a juxtaposition of the ancient and modern, Rochberg (b.1918) employs the music of a varied roster of composers including Mozart, Beethoven, Mahler, Webern, Varese, Stockhausen, Miles Davies and himself to create a stylistic confrontation between the past and the present. This work evoked in me the postmodernist attitude of intertextuality, eclecticism and freedom from structural and stylistic unity. This idea of postmodernism embraces contradictions, fragmentations and discontinuities, binary oppositions and quotations or references to music of diverse cultures. It obliterates the boundaries between “high” and “low” styles, and the procedures of tradition and formalism. The postmodernist idea struck a fraternal chord of acceptance with my creative instincts which are defined by my enthusiasm for an intercultural approach to musical composition. Prior to this, I have specifically pondered and experimented with the various ways to amalgamate the musical elements that define the African and Western Classical musical cultures. In addition, I have contemplated the issue of coherence or non-coherence and how either of these might be desirable in the realm of musical symbiosis or integration. *Óluṣẹ aṣa mbí fún àṣó (Process – 1)* is a realization of my perception of intercultural musical composition. It is a work that draws on the concept of integral serialism and African pianism, melting the two within the borders of the aesthetic-type that define postmodernism.
*Pedal each chord