

Creating through Limitation

A helpful concept for composition, improvisation, practicing and...

...life in general!

A presentation by Florian Weiss





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Composition

You have a great idea: a melody fragment, a bassline, a harmonic structure, a text... And now you want to make a piece of music out of it.

What parameters come to your mind that can influence the composition?

External parameters

- Instrumentation
- Specific musicians and their strengths or weaknesses
- Deadlines
- Style/Genre
- Other repertoire
- Length of the piece

Free parameters

- Meter/Rhythm
- Tonality (or Atonality!)/Harmony
- Role of each instrument
- Form
- Message (maybe: lyrics?)

The most difficult part of composing is often the beginning. The incredible amount of options can be paralyzing.

Limiting these infinite possibilities can be a good way to put an end to procrastination and bring the initial idea to life!

Here are some ideas on how you can make exercises out of it as well:

- White Notes-exercise
- Strict Counterpoint-exercise (first species)
- Write a fugue
- Follow a harmonic concept
- Collect extra-musical parameters

Come up with your own exercises, that limit your choices!

Some (famous) examples:

Beethoven's 5th Symphony: 1st Movement



Steve Reich: Piano Phase



Abdullah Ibrahim: Calypso Minor & Calypso Major



Woodoism: Skrupel



SCORE

SKRUPEL

FLORIAN WEISS

A

LINUS

FLO

VAELU

PHIPPU

SIMILE

C⁺

A^{b+}

EVEN 8THS, BRUSHES

B

Solo

C

A. SX.

mp

Tbn.

ALTOSAX

A.B.

ALTOSAX

C⁺

A^{b+}

C⁺

SIMILE

D. S.

ALTOSAX

2

A. SX. 17

TBN. 17

A.B. 17

D. S. 17

SKRUPEL

D

tr

p

A^{b+}

C⁺

TROMBONE

A. SX. 24

TBN. 24

A.B. 24

D. S. 24

E

mf

mp

E⁺

D

F SKRUPEL 3

A. SX. 9

31 *mp*

TBN. 9

31

A.B. 9

31

D. S. 9

31 BREAK! **G** C⁺ F MIN⁷

A. SX. 9

39 SOLO PART

TBN. 9

39 SOLO PART

A.B. 9

39 SOLO PART

D. S. 9

39 SOLO PART

Muchas gracias!!