GRADUS AD PARNASSUM OF MODERN FLUTE TECHNIQUE: AN EXPLICATION OF MUSICAL INTENTION AND DESIGN IN 30 CAPRICEN FÜR FLÖTE ALLEIN: OPUS 107 BY SIGFRID KARG-ELERT TOGETHER WITH THREE RECITALS OF SELECTED WORKS BY SCHULHOFF, TELEMANN, BERIO, J.S. BACH, RODRIGO, GIESEKING, REINECKE, AND OTHERS

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An examination of construction and purpose in Sigfrid Karg-Elert’s *30 Capricen Für Flöte allein, Opus 107: Ein “Gradus ad Parnassum” der modernen Technik, Nebst einem praktische-theoretischen Anhang “Die logische Entwicklung der modernen Figuration”* [30 Caprices For Flute Solo, Opus 107: A “Steps to Parnassus” of the modern technique, with a theoretical practical appendix, “The logical development of modern figuration”] (1919). Historical context includes a short history of Karg-Elert’s educational background, professional history, and an overview of creative output. Inception of the caprices as the result of a need for connecting technical repertoire of the flute to the progressive demands of contemporary orchestral music is discussed. Analytical discussion of each caprice considers tonal language, voice-leading, rhythm, motive, and form to demonstrate the collection’s summation of past musical style together with the progressive features used to define the changing musical aesthetic in early twentieth-century Germany. The caprices stand today as technical and musically substantive works worthy of performance as solo literature. A translation of German and Italian terms, list of Possible Erata in the caprices, list of Karg-Elert’s compositions using the flute in a primary role, and the *Preface* and appendix from *30 Capricen für Flöte allein, Opus 107* are included as appendices.
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PREFACE

In 1919 Sigfrid Karg-Elert completed 30 Capricen Für Flöte allein, Opus 107: Ein “Gradus ad Parnassum” der modernen Technik, Nebst einem praktisch-theoretischen Anhang “Die logische Entwicklung der modernen Figuration” providing flutists with a collection of pieces written to connect existing technical flute literature to the progressive demands of contemporary orchestral music. Since their publication, the caprices have held an important place in flute repertoire of the twentieth century; however an examination of their importance and connection to the changing musical aesthetic of the early twentieth century is lacking. The purpose of this dissertation is to 1) place the caprices within their historical context; 2) detail how Karg-Elert’s Caprices for Flute Solo provide the flutist with a summary of musical material from the baroque to early twentieth century and then subsequently point towards future techniques and ideas; 3) present the caprices as musically substantive works capable of functioning as solo flute pieces; and 4) provide the flute teacher and performer with an analysis and explanation of why these unique works are important solo flute repertoire.

1 English translation: 30 Caprices For Flute Solo, Opus 107: A “Gradus ad Parnassum” of the Modern Technique, With a theoretical practical Appendix, “The Logical development of modern figuration.” From this point forward, the English translation will be used in this text.
CHAPTER 1
SIGFRID KARG-ELERT: BIOGRAPHICAL INFORMATION

Siegfried Theodor Karg was born to Johann Baptist Karg (1823-1889) and Marie Friederike Ehlert (1839-1908) on November 21, 1877 in Oberndorf, Germany. The youngest of twelve children, six of whom died before he was born, Sigfrid and his family lived in poverty and moved frequently. His father was said to possess a Dionysian character “strongly impulsive; easily inflamed, often even an explosive temperament; honorable sincerity; strongly inclined to persevere; looking out for the humorous and the grotesque.” Johann Baptist worked for various newspapers throughout his life before going insane, dying in 1889. With character in stark contrast to that of his father, Sigfrid’s mother was said to have passed to Sigfrid her, “tenacity, reticence, absolute truthfulness, great warmth and certain conservative traits.” Her devout Lutheran faith contrasted with his father’s Roman Catholicism. Sigfrid was greatly influenced by both parents and struggled to reconcile the two parts of his nature throughout his life.

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2 Most biographical information on Sigfrid Karg-Elert traces back to one source: Paul Schenk, Sigfrid Karg-Elert: eine monographische Skizze mit vollstandigem Werkverzeichnis, Leipzig (Radelli & Hille, commissioned by Carol Simon, Berlin), 1927. While this source was unavailable as of publication, it necessitates mention as it served as the primary source for the works that have been accessible to the author of this dissertation.


4 Changes in the composer’s name are discussed later in chapter 1.

5 Ibid.

6 Ibid.
In 1930, an article appeared in *The Daily Herald* newspaper while Karg-Elert was in London with the following extract:

> Two famous composers are in London. They are considered by many to be the finest composers of organ music since the time of Bach. An organ festival is being organized at St. Lawrence Jewry in their honor. But whereas one writes music that is clear, intellectual and classical, the compositions of the other are warm, impetuous and intimate. For as Herr Karg-Elert told me yesterday “Alas, there are two of me. There is Herr Karg who takes after my Father – boisterous, emotional and romantic, and there is Herr Elert, who is like my Mother – exact, precise, perhaps a little severe. They do not agree. They should live apart.”

Sigfrid was not the only sibling to struggle with the dual ‘Karg-Elert’ nature. Sister Else, an opera singer trained at Leipzig Conservatory, committed suicide after her conservative mother forbade her to participate in a theatrical engagement.

As a young child, Sigfrid demonstrated a fascination with bells, possessed perfect pitch and a beautiful voice, and excelled in mathematics. His family moved to Leipzig, where Bruno Roethig, cantor at Johanneskirche, recognized his talent. By the age of twelve, a number of Sigfrid’s sacred works were performed and subsequent musical training was arranged. This training was interrupted as his guardian, who intended that Karg become a schoolteacher, sent him away to a Teacher’s Seminary, where he was forbidden to study piano. At 16, Karg ran away from the school to Leipzig with only a

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8 Kaupenjohann, 6.
9 These early works were composed without a piano. A Leipzig family later provided Sigfrid with a table-piano.
clarinet and his scores. Procuring a job in the Markranstädt windband, he was given an oboe and taught himself to play, befriending oboist Alfred Jochade in the process. Jochade later perished as an orchestra member aboard the Titanic, prompting Karg-Elert’s six versions on the hymn “Nearer, My God, To Thee,” the tune said to have been played on the ship as it sank. Viola, music theory, philosophy, and science were other subjects that Karg studied during his time in Markranstädt.

Returning to Leipzig, Karg entered the Leipzig Conservatory as a piano and composition student with the financial assistance of E. N. von Reznick. To support himself (and to help his mother), he took a job at the Magdeburg Conservatory, where the first of two changes occurred in his name. His mother’s maiden name, Elert, was added to his surname at the recommendation of the faculty. Grieg later suggested that he spell ‘Siegfried without the e’s to appear less Jewish and more Nordic. This suggestion accurately predicted a problem Karg-Elert would face throughout his life – his perception in artistic circles as ‘un-German’. He wrote,

> What grotesque blooms do our damned snufflers put forth. So because my name is Sigfrid, I must be a Jew. And because many of my works bear titles in English or French, I am regarded as not a German – and boycotted. How often my friendship and sympathy towards England and France have injured me; I am at once branded as Jew, a traitor, a Bolshevik. It is a tragedy.

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10 Kaupenjohann, 2.
11 Kaupenjohann, 8. (One version, Canzona Op. 81 is scored for flute obbligato, soloists, choir, and organ, published in 1912.)
12 von Reznick was Court Music Director at Mannheim and was in Leipzig for a performance of his opera, Donna Diana.
13 The ‘h’ in ‘Ehlert’ was omitted from this time forward.
15 Fabrikant, Your Ever Grateful, Devoted Friend, 39.
Karg-Elert also worked as a pianist in cafes in Leipzig, but, embarrassed to be seen in this role, disguised himself by wearing a mask and fake-beard. The decision to focus on composition over a piano performance career was encouraged by Edvard Grieg (1843-1907). Grieg encouraged the study of contrapuntal technique, classical and baroque forms, and inspired Karg-Elert towards understanding composition as an expression of personality. The composer’s early publishing success owed much to introductions made by Grieg.

It was the Carl Simon Publishing Company of Berlin that encouraged Karg-Elert to compose for harmonium, commissioning works and concerts for the instrument that had been installed in their concert hall during its brief popularity in the early 1900’s. Finding the harmonium’s capacity for varied tone color, expressiveness, and mechanical perfection suitable to his musical aesthetic, Karg-Elert went on to compose over one hundred works for the instrument between 1903-1915. Max Reger (1873-1916), premiere German organist of the time, encouraged Karg-Elert to expand his keyboard repertoire to include the organ, inspiring several compositions before World War One.

Joining the 107th Infantry Regiment, Karg-Elert was placed into an excellent ensemble as an oboist instead of being deployed to the front. His three and a half years of service in this ensemble proved to be of immeasurable musical value as he found ample time to compose and learn various instruments for which he would later compose, including the flute, oboe, saxophone, horn, lyre, and clarinet. Influenced by the

16 Ibid, A-12.
17 Fabrikant, Harmony of the Soul, 11.
19 While sources refer to the ensemble as a military band, it was actually an orchestra as revealed in the next quote of the text.
repertoire he was performing, the composer underwent a serious change in style reflected in the following statement:

At many a rehearsal I learnt more than I could learn at my desk at home in six months. Serving in the orchestra, I lost my anaemic aestheticism and forgot the high-flown overheated theses of the Schönberg school and the Scriabin circle, which were threatening me dangerously, and under the spell of which for the past two years it seemed that I had fallen beyond hope of salvation. Having previously shunned all music except that of Schönberg, Debussy, and the later Scriabin, my nerves and ‘inner ear’ having become greatly over-excited, I now had to endure for hours the Third, Fifth and Seventh Symphonies of Beethoven, the Tragic Overture or Violin Concerto of Brahms, Bach’s Brandenburg Concerto in D major (in which I played the pianoforte part), the heavenly B minor Symphony of Schubert and the incomparable Fingal’s Cave Overture of Mendelssohn. And this art was stronger than my fanatical love for these three ‘left’ radicals. After two years of boredom I discovered anew the purity and soulful contents of classical and romantic art, and found an inexpressible happiness which exalted me above all else. How good it was to feel that unfruitful artistic gluttony and agreement with those who were for the time being in the fashion, had not quite stifled within me the naïve musician which at the bottom of my heart I had always remained. Mountains of puzzling and mad music for the pianoforte, fragile and intricate enigmas for orchestra, baseless pseudo-songs and dangerously entangled organ experiments found their way into the fire on the day that I made this discovery. Then I started again in C major and prayed to the muse of melody.20

Following the war, Karg-Elert succeeded Max Reger in 1919 as Professor of Theory and Composition at the Leipzig Conservatory.21 Karg-Elert-scholar and personal acquaintance Godfrey Sceats comments on this professional role,

...he was hardly the type of man one normally associates with a position of special responsibility in the world of scholarship, for he was lacking, at times, in dignity and seriousness... He was highly sensitive and may not have always have been able to help his erratic temperament, but his

20 Fabrikant, Your Ever Grateful, Devoted Friend, A 13-14.
frequent outbursts of bad temper and clownish behavior were painful to his many friends.  

Despite his character, he was a highly respected professor whom students held in high regard. Biographer Paul Schenk writes,

His pupils at the Conservatoire are devoted to him by reason of his unique artistic, scientific, educational and human qualities. His innate power of entering readily into the spirit of any style of composition and his understandings of the most widely diversified technical possibilities in the various instruments, together with his immense knowledge, unite to make him a teacher of composition who is at once proof against any tendency to one-sidedness and unrivalled for the individuality of instruction. Those who have been fortunate enough to be his pupils have been astonished at his unselfishness and almost superhuman energy.

In contrast to his reception as a teacher, Karg-Elert was not highly regarded as a composer in Germany, only discovering ample respect and recognition for his organ and harmonium works abroad in England and the United States. Complaining of his reception in Germany, he wrote,

…but my own countrymen are so often ignorant of the fact that I have written “something” for the organ. Indeed, at our own splendid Institute for Church Music (attached to the Conservatorium, at which I myself work as Professor of Composition!!) no one knows the slightest thing from me as an organ-composer… That is the state of things at the place in which I have worked for many years! In Germany there are only two organ masters, Bach and Reger… All else is air, wind, chaff, dust…

24 Young, 7.
Godfrey Sceats initiated a two-week Karg-Elert festival in London from May 5-17, 1930 that was very well received. A much anticipated but less-successful tour of organ recitals in the United States (1932) proved to be one of his last professional endeavors. 26

Following this tour, his deteriorating health worsened and Karg-Elert died on Palm Sunday, April 9, 1933. Diabetes, neurasthenia, and heart failure had been ongoing health problems. 27 His obituary in the *Neue Zeitschrift für Musik* said,

> Karg-Elert is a chapter with many ramifications and as yet by no means clear, a chapter which then at some future time in German history must be written. 28

**Karg-Elert Scholarship Today**

Since his death in 1933, Karg-Elert has gradually received the recognition many feel is long overdue, considering his obvious talent and large musical output. Clearly the “chapter” expected by the *Neue Zeitschrift für Musik* has begun and, particularly for wind literature, is still being written. Substantial research into Karg-Elert’s music, biographical background, and historical context was first undertaken by scholars interested in the organ and harmonium compositions (Godfrey Sceats, among others). The work of Harold Fabrikant (Australia), also inspired by appreciation of the organ literature, has been invaluable to Karg-Elert research as he has compiled and translated

27 Kaupenjohann, 5.
28 Young, 11.
much correspondence between Karg-Elert, Sceats, and other “Australian friends.”

The *Karg-Elert Archive* in the UK and *Karg-Elert Gesellschaft* in Germany are dedicated to promoting this undervalued composer.

Although several small articles have appeared in various trade journals, musicians studying Karg-Elert’s wind compositions have not pursued research with equal fervor; substantial analytical study is yet to be published. Alwin Wollinger’s book on the flute compositions stands as the only prominent exception, yet even this work is lacking complete theoretical analyses. For the most part, much of Karg-Elert’s wind music is yet to be recognized and valued.

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29 Many thanks to Dr. Fabrikant for providing these valuable source materials. See bibliography.
30 Many thanks to Anthony Caldicott of the Karg-Elert Archive for assisting in the location of source material.
31 *Die Flötenkompositionen von Sigfrid Karg-Elert (1877-1933)* by Alwin Wollinger.
32 Heim, 3.
CHAPTER 2
OVERVIEW OF SIGFRID KARG-ELERT’S
COMPOSITIONAL OUTPUT AND STYLE

The Harmonium

Over one hundred works for harmonium composed between 1903 and 1914 comprise the majority of the early output of Sigfrid Karg-Elert. The qualities of the instrument had a large impact on the composer’s musical aesthetic, inspiring dramatic expression and use of varied tone color, regardless of instrumentation. Of the harmonium Karg-Elert said,

The Kunstharmonium, with its capacity for expressiveness, its wealth of differentiation of tone and its technical perfection became the instrument which met my highly strung artistic demands.

His first published work, Skizzen, op. 10 (1903) for harmonium was followed by several larger-scaled works for the same instrument including two sonatas. Other significant compositions are Idyllen, op.104 (1914), noteworthy for its atonality and expressionist

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33 The harmonium is a keyboard instrument, first developed in the early 1800’s, whose pedal-operated bellows and reeds produce an organ-like sound. Stops above the keyboard control which reeds are employed to create various timbres.
35 Translation: Sketches
style, and *Portraits, op. 101* (1913-1923), a collection of works imitating various historical styles.

The Organ

Attracting the attention and encouragement of Reger, Karg-Elert began writing for the organ by adapting early harmonium works.\(^{36}\) Recognized today primarily for his organ compositions, Karg-Elert’s *Sixty-six Choral Improvisations op.65* (1908-1910) are arguably his best and most well-known works; their value places the composer alongside Bach, Reger, Rheinburger, Widor, Vierne, and Guilmant as a master in organ composition.\(^{37}\) Composed with specific forms in mind and strictly adhered to within each movement (Trio, Sarabande, Chaconne, Canon, Passacaglia, Melismatic Cantus, among others), the *Choral Improvisations* demonstrate Karg-Elert’s mastery of counterpoint.\(^{38}\) The collection was composed with the composer’s religious devotion in mind and of its compositional process Karg-Elert wrote,

> It was at this time that I experienced the most exalted hours of my life, as the enormous force of the inexpressible majestic language of the Bible and of the terse and almost overpowering verses of our Lutheran hymns were borne in upon me. I heeded not whether it was morning, mid-day, evening or night, I read again and again the Old and New Testaments and our hymns, and composed without ceasing for an entire year.\(^{39}\)

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\(^{37}\) Ibid, 18.


\(^{39}\) Ibid, 40.
Pastels from the Lake of Constance, op. 96 (1921) and Cathedral Windows, op. 106 (1923) are other significant organ works, noteworthy for their Impressionist style.

Other Works

The remainder of Karg-Elert’s oeuvre is largely neglected and remains outside of standard repertoire for its respective instrumentation. Ironically, Karg-Elert’s works for piano are relatively unknown; he was a pianist by training and early profession, not an organist as his output might suggest. The works for wind instruments, particularly those he had performing knowledge of, are becoming established in repertory of the respective instruments. Several works were composed with the flute in a primary role. (See Appendix E) Karg-Elert’s characteristic wide range of expression is exhibited in this music, with styles from the baroque to the modern represented in small forms, longer developmental movements, and sonatas.

Manuscripts for several flute works mentioned by the composer have never been located with speculation that some of these works may never have been composed, as Karg-Elert often listed works as finished when either not complete or even begun. The Preface to the Caprices mentions several of these missing works for flute: Etchings, Partita, a Concerto and Monologues. The Concerto was mentioned in a letter from the composer to Godfrey Sceats. Karg-Elert wrote, “I have lately composed much: a

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40 These works are not included in Appendix E.
Concerto for Flute and orchestra (not yet finished), 30 Caprices, a long Chaconne, a Sonata for Alto Saxophone solo…”

Place of Caprices, Opus 107 in Karg-Elert’s Oeuvre

The method of composition in the Caprices for flute reveals a close connection to other repertoire Karg-Elert produced during his career, both for other wind instruments and for keyboard. Similar to the flute Caprices, Portraits ‘von Palestrina bis Schoenberg’ 33 pieces, op.101 for harmonium (1913-23), are a collection of pieces in an amalgam of musical styles. Titles or subtitles in Opus 101 include “Alla Palestrina,” “Alla Schönberg” and other pieces in the collection reference Händel, Bach, Grieg, Brahms, Chopin, Reger, and Scriabin. Caprice #5, Allegro alla Händel, shares a similar title and reference to the 1914 work for organ, Homage to Händel, op. 75/2. Sharing genre with the Caprices for flute are 25 Capricen, op.153, for alto saxophone (1929) and 3 Caprices, op.16 for four hands [piano] (1900). By including a Chaconne, Caprice #30, Karg-Elert unites Opus 107 with the many works of this ostinato form in his oeuvre that pay homage to the period of music history so foundational to his development, along with those who historically defined it, namely, Johann Sebastian Bach. Karg-Elert’s Passacaglia and Fugue on BACH, op. 150 (1931) for organ (based on an earlier op. 46 work for harmonium) is one of his most well known compositions.

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41 Sceats, The Organ Works, 43. This letter is dated June 12, 1929.
42 Sceats, The Organ Works, 15-16.
43 While there is no indication of particular respect or affinity for Handel in Karg-Elert’s writings or history, perhaps he recognized Handel (with sympathy) as another German composer who at times fared better musically in England than in his home country.
Compositional Style

Karg-Elert’s compositional style varied throughout his career, incorporating Baroque and Classical imitation, the expressive German romantic heritage of Brahms and Wagner, Impressionist style of contemporary French composers, and also the style of his contemporary ‘modern’ peers, Schönberg and Scriabin. He was known to be torn by his aesthetic preferences and traced his varied styles, outwardly conflicting in nature, to the dual nature he inherited from his parents. In his own words,

Every day I experience the struggle going on between my two natures. I honestly endeavor to be true and consistent; but my dual nature always shows me two different aims, and if I will be true to myself I must by my own opponent. My creed always remains the same: ‘I believe in the Holy Spirit, which manifests Itself in pure art.’ But even in art I have two diametrically opposed aims, and I can never honestly bring myself to play one off against the other. If the ardent yearning of a child-like faith comes over me, then involuntarily the music which I write tends to adhere to strictness of form and tonality and symmetry of tonal architecture. Shall I reject such inspiration because at other times and under different psychological conditions I write in free tonality and incline to an extravagant diction and bizarre style? Shall I stop my mouth in order that I may more easily be classified as belonging to this or that school? At other times Prince Carnival strikes me on the nape with his fooling bat. Shall I remain dumb when I am bubbling over with humor and my fiery temperament is goading me almost to death? What is the use of deliberations of a critical-aesthetic nature? I will be free and humbly accept my inspiration. How vexed am I by the dictates of style of the different guilds, insistence on various ‘isms’, and the alleged obligations incurred by branding oneself as neo-classical, neo-romantic, exotic, radical-modern, &c!44

While contemporaries Schoenberg and Debussy were breaking the bonds of traditional harmony, Karg-Elert’s oeuvre as a whole proved to be conservative for its time, largely falling in line with the stylistic expressiveness of the German romantic

44 Fabrikant, Your Ever Grateful, Devoted Friend, A10.
traditions to which he was heir. The *New Groves Dictionary* describes the composer’s style, “a warmly chromatic musical language featuring lush harmonies and complex key relationships.” Tonal direction and functional harmony are present yet undermined by the chromaticism and modern chords used within. Karg-Elert’s best works, predominately of smaller forms, display these characteristics. On occasion the composer was criticized for this conservative style, prompting the following statement,

Novelty is not identical with progress; and often the feverish impulse to be at all costs original and different from others is dearly bought at the expense of genuineness, truth and warmth of soul.

Clearly, modern elements employed by Karg-Elert were chosen carefully, with intentions fitting only his personal aesthetic ideals.

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45 Young, 142.
46 Conley, online.
CHAPTER 3
INTRODUCTION TO KARG-ELERT’S FLUTE CAPRICES:
HISTORICAL AND MUSICAL CONTEXT

Inspiration
During his WWI tenure as an oboist in a military band of the 107th Infantry Regiment, Karg-Elert became acquainted with Carl Bartużat (1882-1959), the eminent flutist of the Leipzig Gewandhaus Orchestra.48 A former student of Maximillian Schwedler in Leipzig,49 Bartużat discussed with Karg-Elert the need for a link between existing technical repertoire for the flute and the new demands of modern orchestral works, inspiring the composer to write 30 Caprices for Flute Solo, Opus 107.50 Developing a lasting friendship during military service, Karg-Elert later dedicated the Sonate B dur, Opus 121 to Bartużat. In his Preface to the Caprices, Karg-Elert discusses the natural progression of musical technique occurring as the result of three main forces: the skill of the virtuoso (of physical nature), the desire of the composer to express something new (of aesthetic nature), and the improvement of the instrument itself by the instrument-maker (of mechanical nature).51 Although Karg-Elert played the flute,

51 Ibid, 2.
Bartužat’s expertise and virtuosity was the physical inspiration for what Karg-Elert conceived in the caprices.

Gradus ad Parnassum

Subtitled Ein “Gradus ad Parnassum” der modernen Technik, Sigfrid Karg-Elert’s 30 Capricen Für Flöte allein, Opus 107 refers both to the sacred mountain where Apollo and the muses reside and to the 1725 counterpoint treatise of Johann Joseph Fux that first used the Gradus ad Parnassum title. Karg-Elert’s choice is fitting for two reasons. First, Fux’s book was a retrospective of a style promulgated by composers of an earlier era (Palestrina, etc.), and his ideas were then studied by composers of the classical, romantic, and modern eras (Haydn, Mozart, Beethoven, Brahms, Strauss, and Hindemith [and likely Karg-Elert]) 52. As the basis to their development, Fux was said to have helped “[lay] the foundation for a classical Viennese style,”53 and his work served as a middle point or gradus on a musical continuum. Karg-Elert defines himself in an analogous, albeit more comprehensive, role in the Preface to his Caprices when he states his goal to synthesize past styles from the Baroque to the present and compose in a way that points the flutist to undeveloped techniques/styles/harmonies.54 “The present Caprices take the classical technique of Bach, Händel, and Mozart as their starting point and pass rapidly to the style of today,” and “the Caprices explore new and untrodden paths in technique: a technique which may be required from one day to another in some

53 Ibid, xi.
54 This tendency to compose sets of works with a broad stylistic scope is also evident in his organ work Portraits ‘von Palestrina bis Schoenberg,’ 33 Pieces, op. 101 (1913-23).
new impressionistic or expressionistic work.”

Secondly, the tone and purpose of Fux’s *Gradus ad Parnassum* also appears in Karg-Elert’s *Caprices*. Lacking the discussions of musical composition between *Aloysius* (Palestrina, teacher) and *Josephus* (the aspiring student) as in Fux’s work, Karg-Elert’s Opus 107 includes two expository sections directed to the flutist that guide understanding of issues surrounding compositional intent (*Preface*) and design (*Appendix*). The *Preface* defines inspiration and purpose, and the *Appendix, The Logical Development of Modern Figuration*, methodically explains the various harmonic and melodic figurations derived from harmonies of the twentieth century. Karg-Elert was not the first composer to borrow the *Gradus ad Parnassum* title nor were the flute *Caprices* his only use of this reference. Muzio Clementi incorporated the subtitle *Gradus ad Parnassum* in his three volumes of piano etudes, *Opus 44*; it is unknown whether Karg-Elert knew of these studies.

*Preface to the Caprices*

Written in 1919 at the completion of Opus 107, the *Preface* provides the flutist with a statement of musical intent and purpose not duplicated in technical repertoire for the flute. A historical discussion reveals the *Caprices* unique approach to technical development with emphasis on the connection to contemporary orchestral literature (particularly that of R. Strauss, Mahler, Bruckner, Reger, Pfitzner, Schillings, Schönberg, Schönberg,

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55 Karg-Elert, 2-3.
56 Karg-Elert composed *Gradus ad Parnassum, op. 95* (1912-14) for organ.
Korngold, Schreker, Scriabin, and Strawinsky.\textsuperscript{58} Recognition of the flute’s changing role in orchestral music and the progress afforded by advances in mechanical design, Karg-Elert sets forth a mission to extend the language of the flute by challenging the performer at the highest level. He writes, “Without apparently “impossible demands” on the part of the composer, the instrument would scarcely have reached so high a degree of perfection...The ‘difficult’ will always grow easy by overcoming the ‘more difficult.’”\textsuperscript{59}

Appendix: The logical development of modern figuration

Theoretical analysis in the Appendix evidences that the Caprices surpass other technical repertoire of the time in depth of purpose. Karg-Elert writes,

The instrumentalist who does not intend to be led blindfold from one note to the other but wishes to conceive the figures as a logically and organically constructed whole, must first of all recognize the harmonic function of a series of notes. Without a knowledge of harmony he will not succeed in grasping the correlation between the different single notes.\textsuperscript{60}

In addition to harmonic awareness, Karg-Elert notes that a “rapid mental grasp of the formal structure, and an instantaneous grouping (as regards harmony, phrasings and motive)” are critical to achieve success.\textsuperscript{61}

The Appendix was included to guide successful theoretical understanding of modern music.\textsuperscript{62} In a methodical manner, Karg-Elert begins with a discussion of simple melodic and harmonic patterns (a triad, scale, etc.) but quickly focuses on harmonic characteristics of his time, explaining how certain basic scales, chords, or intervals are

\textsuperscript{58} Karg-Elert, 2.
\textsuperscript{59} Karg-Elert, 2-3.
\textsuperscript{60} Ibid, 26.
\textsuperscript{61} Ibid, 2.
\textsuperscript{62} It is unknown whether the Appendix was written with specific reference to the Caprices for flute.
developed into complex melodic and harmonic constructs. The avoidance of the fifth, in favor of third relations, tritones, or whole tone scale segments, and chromatic passages or interspersions of chromatics are shown. Karg-Elert notes the absence of diatonic chords in a whole tone system, with the large quantity of arpeggiated chords available as a result, and the interval of a fourth is also a fundamental interval in Karg-Elert’s understanding of modern music. Metrical alterations, preparatory notes, passing notes and notes of harmonic background importance are signaled by the use of various symbols throughout the Appendix, including brackets, x’s, circles, and accent marks. Karg-Elert believed his theoretical explanation to be exhaustive, concluding in the Appendix, “The author believes herewith to have given hints which should cover all the possible figurations which may occur in existing modern works.”

The Concert Etude: Precursor to Karg-Elert’s Flute Caprices:

The history of substantive musical composition worthy of performance, yet written for didactic purpose can be traced to J.S. Bach’s works composed for the instruction of his son, Wilhelm Friedemann Bach. Since that time, when categorization of pedagogical vs. performance repertoire was minimal if not non-existent, several major composers have contributed works that form a quasi-genre, the concert etude. The New Groves Dictionary defines this type of work as a “concert study,” a composition that

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63 Karg-Elert, 30.
64 Ibid, 33-35.
65 Ibid, 35.
66 The text of this Appendix is included as Appendix F of this document.
67 Ibid, 35.
“attempts to combine the utility of a technical exercise with musical invention equivalent to that of other genres in the concert repertory.”

Beginning in the early nineteenth century, the most noteworthy examples have come from piano or string repertoire including Frédéric Chopin’s (1810-1849) piano works. 12 *Grandes études*, op.10 (published in 1833), 12 *Etudes*, op.25 (published in 1837), and *Three New Etudes* (1840) were the first etude collections to establish themselves in concert repertory. Franz Liszt (1811-1886) followed in this piano tradition, incorporating larger-scale forms and developmental complexity into his *Transcendental Studies* (based on *Etude en douze exercises*) and later, the *Grandes études* of 1837. Nicolò Paganini’s (1782-1840) 24 *Caprices Opus 1* (1805) occupy an analogous position in violin repertoire, becoming popular concert pieces that inspired the composition of several variation-sets and transcriptions. Late-nineteenth to early twentieth century concert etude examples are Alexander Scriabin’s (1872-1915) *Etudes* (op’s. 8, 42, 65, 2, 49, and 56), Sergei Rachmaninoff’s (1873-1943) *Etudes-Tableaux* (1916-1917), and Claude Debussy’s (1862-1918) *Etudes* (1916).

Whether or not these pieces had direct influence on Karg-Elert’s *Caprices* for flute, they share certain characteristics of form, tonal language, rhythmic complexity, and

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69 Ibid.


71 Ferguson and Hamilton, online.
genre-typical virtuosity. The simple binary or ternary forms of Chopin and Scriabin’s concert etudes, often monomotivic or monothematic in melodic content, are employed in several early Caprices for flute by Karg-Elert. Other caprices towards the end of the collection, more developmental in nature, are reminiscent of forms used by Liszt, where shape is created by the use of continuously evolving thematic and motivic material.

Karg-Elert’s Caprice #30: Chaconne is a longer piece, utilizing variation form placed across a binary structure, revealing formal complexity similar to that present in the more lengthy Liszt or Rachmaninoff concert etudes.

The tonal language of Karg-Elert’s Caprices varies with the period of music history imitated; however, their modern reputation was established largely by the late-nineteenth and early twentieth century tonal idioms used in the latter caprices (and discussed in the Appendix). These caprices display marked similarities with the tonal language used in the Rachmaninoff, Liszt, Scriabin, and Chopin concert etudes, utilizing rapidly changing harmonies, slightly varied or fragmented melodic material, and use of sequential passages to create tonal instability. While most of the Caprices contain an underlying tonic-dominant framework, stability within harmonic design is undermined by the use of ambiguous chromaticism, fully diminished or whole-tone harmonies, and dissonant intervals, showing similarity with Scriabin’s compositional style in particular.

\[72\] New Groves Dictionary of Music and Musicians states that Karg-Elert was “strongly influenced” by Debussy and Scriabin in the general sense.
\[73\] Surdell, 23.
\[74\] Surdell, 8-17.
\[75\] Surdell, 17. Scriabin’s Three Etudes, Op. 65 (1911-1912) are described as “nearly atonal.”
CHAPTER 4
THE PLACE OF KARG-ELERT’S CAPRICES, OPUS 107 IN FLUTE REPERTOIRE

Almost a century after composition, Sigfrid Karg-Elert’s 30 Caprices for Flute are standard repertoire in the flutist’s library. James J. Pellerite’s *A Handbook of Literature For the Flute* describes the Caprices as “short, modern etudes,” including them in the *Daily Exercises, Etudes, and Methods* section.76 Nancy Toff’s *The Flute Book*, another repertoire catalog, lists the collection in the *Technical Exercises and Études* section;77 however, Toff recognizes the greater musical value of the Caprices when she comments “…Another kind of etude…[one] designed as much for imbuing technique with the kind of style and expression to which Altès referred as for technical practice.”78 Toff’s recognition of the Caprices’ musical value is significant as a primary purpose of this dissertation is to demonstrate the Caprices as expressive musical works with definite style in and of themselves.

Caprice Collections for Flute

Several collections of caprices exist in flute repertoire, composed both before and after Karg-Elert’s Opus 107 (see Appendix A), but only a few are prominent in today’s

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78 Ibid, 132. Of technical practice, Altès said, “An exercise must always be played through as though it belonged to a piece of music with a definite style to it.”
literature. The majority of the collections have been relegated to obscure status, due to lack of unique compositional construction and style, an unknown composer, or mediocre musical value. Even recognizable composers (de Lorenzo, Gariboldi, Kummer, and Stamitz) caprices are infrequently studied. In his edition of Kummer’s *Six Caprices ou Exercices pour la Flûte seule op. 12*, Bernhard Päuler suggests that their neglect (along with Kummer’s other flute works) is due to “Romanticism’s repression of the flute.”\(^{79}\)

While the romantic period did find its expression in other solo instruments more capable of conveying its dramatic and colorful aesthetic, the flute was not repressed; repertoire written in a highly technical style simply was not among the most substantial musical composition.

Five collections of caprices, foremost among them Karg-Elert’s, have established importance in standard repertoire of the flute. In the eighteenth century, Johann Joachim Quantz (1697-1773) composed *Capricen, Fantasien, und Anfangsstücke für Flöte solo und mit B.c.*, later published as *Quantz Capricen*. Markings in Frederick the Great’s document on his studies with Quantz indicate the pedagogical intent of this collection, which includes 4 *Capricio* and 7 *Capricie*. Some pieces are intended for performance while others were intended as teaching tools. These *Caprices* were said to “cover all the technical problems of the 18\(^{th}\) century flute music,”\(^{80}\) showing similarity in conception with Karg-Elert’s *Caprices*.


The 12 Caprices for solo flute (c. 1761) of Charles Delusse (b. c. 1720), published in the flute tutor, *L’art de la flûte traversière*, are significant as they are said to “mark the beginnings in France of true flute-études.” Delusse was a flutist in the orchestra of the Opéra Comique, and the conclusions of his *Caprices* were intended to function as cadenzas.

Nicolò Paganini’s (1782-1840) 24 Caprices Opus 1 for violin (1805) are prominent works in the caprice genre, defined by virtuosic violin technique and early nineteenth century style. Said to have “spawned similar sets of etude-capriccios in all keys for other instruments,” the *Caprices* have been incorporated into standard flute repertoire, largely as a result of transcriptions for flute by John Wummer and Jules Hermans. Karg-Elert would certainly have approved of the flute editions of the Paganini *Caprices*, as he sought to extend technique in flute playing by employing compositional elements idiomatic of other instruments, including the violin.

Theobald Boehm’s (1794-1881) 24 Caprices (Etudes) For Flute, Opus 26 (1852) are standard *Caprices* in the flutist’s repertoire; however, the focus remains consistently on mid-nineteenth century style, employing traditional harmonies, form, and rhythm. Used as advanced technical literature, Boehm’s works are significant because of his historical importance in flute design.

Karg-Elert’s *Caprices* have a unique place within this repertoire, being the only well-studied caprices of the twentieth century. Karg-Elert was a substantial composer.

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81 Ibid.
82 Randel, 139.
83 Karg-Elert, 3.
with an established academic reputation, respected for his compositions for various instruments in different genres. The Caprices’ connection to modern orchestral repertoire and tracing of development in musical styles results in a more valuable musical product than the collections of finger-challenging etudes meant to exploit the standardized Boehm flute. Considered the most valuable, early technical repertoire written for flutists in preparation of modern musical ideas, this opinion is reflected by their prominence in the repertoire. In 1919, the use of flutter-tonguing, mixed or unusual meters with difficult rhythms, unconventional note-groupings, bracketing, double-stemmed notes and melodies based on whole-tone scales or unusual chromatics were new concepts incorporated into technical flute pieces. Karg-Elert’s expressive tonal language, loosely retaining tonic-dominant polarity but emphasizing tonally ambiguous developmental passages in between, was unique. As standard concepts today, learning the Caprices might still be the first time a student encounters these musical elements in practical application.

Concert Etudes for Flute

Karg-Elert’s Caprices can also be considered with three other twentieth century collections of technical repertoire for the flute that stand as established flute literature. These “concert etudes” include Harald Genzmer’s (b. 1909) Modern Studies for Flute Vol. I, Robert Dick’s (b. 1950) Flying lessons: six contemporary concert etudes for flute

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85 It should be noted that the Caprices are not a collection of post-tonal pieces employing what we now refer to as extended techniques.
Genzmer was a student of Hindemith, with an established academic reputation, and James Pellerite’s description of his Modern Studies reveals similarity with Karg-Elert’s Caprices, “[They are] recommended as a study of contemporary melodic design; demanding musically, more than technically; some will require concentrated rhythmic study.” Bozza’s Études Arabesques share with the Opus 107 Caprices distinct representation of a musical style (for Bozza, the style proceeding from the French woodwind school), and ability to be performed in recital; these works quote material from Bozza’s non-technical compositions. Karg-Elert’s Caprices and Robert Dick’s Flying lessons share a role in flute repertoire as works pointing towards new expressive means of the instrument during respective ends of the twentieth century.

Passacaglia Repertoire for Flute

The inclusion of Caprice #30: Chaconne places Karg-Elert’s Opus 107 with only two other works in flute repertoire, both composed after Karg-Elert’s Caprices, that employ Passacaglia or Chaconne form. Hungarian pianist Ernst von Dohnányi’s (1877-1960) Passacaglia op. 48 #2 (1959) for solo flute is the most well known work of this form for the flute. Containing an ostinato twice as long and more melodic in character, this eight-minute work exceeds Karg-Elert’s Chaconne both in length and technical difficulty. Dohnányi’s treatment of the ostinato is less adventurous than Karg-Elert’s, modifying only when the tonality changes from minor to major mode. In contrast, Karg-

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86 Toff, 266.
87 Pellerite, 11.
Elert’s ostinato is presented in augmentation, rhythmically displaced, transposed, in retrograde, and deformed in pitch. Tonal language employed by Karg-Elert is more complex than in Dohnányi’s work, including whole-tone passages, more disjunct intervals and prevalent use of chromaticism. Frenchman Rhené-Bâton (1879-1940), composer and conductor, composed *Passacaille, Op. 35* for flute and piano in 1925. This composition is a lesser-known work in flute repertoire, five minutes in duration, and of moderate difficulty.
CHAPTER 5

ANALYSIS OF 30 CAPRICEN FÜR FLÖTE ALLEIN: OPUS 107

The Caprices provide a unique collection of studies that take the flutist on a tour of style from the Baroque era to modern sounds. The collection is progressive not only by the period of music history reflected but in level of difficulty as well. In the space of the one year it might take a flutist to complete this single study, both sensitivity to expanded tonal language, style, use of motive, rhythm, meter, and new techniques as well technical facility cover a large gamut of musical material. For a broad overview of compositional style in the caprices, see Appendix B.

Method

Analyses of several caprices in this chapter include graphs displaying form, tonal centers, and voice leading. Without designating an urlinie, or fundamental line, in the upper voice, these graphs utilize notation characteristic of Schenkerian analysis. Areas of primary tonal center are indicated in the bass line and represent background harmonic construction. The upper line traces voice leading throughout the piece, utilizing longer note values to convey background notes of structural importance. For example, stemmed pitches barred or slurred together as eighth notes represent background melodic

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88 Schenkerian graphs generally depict an urlinie, a large-scale descending line, spanning movements or sections, from scale degree five or three to the tonic. These pitches are represented in half note values to indicate their importance. I have chose to omit the urlinie in the following graphs as understanding the basic foreground and background design is of primary importance, most relevant to preparing each piece for performance or instruction.
progression. Notes without stems, occurring under a slur, represent (smaller-scale) foreground passing elements. Pitches that appear as single eighth notes are neighbor notes and are slurred to their resolution. Dotted slurs indicate the prolongation of a certain pitch or harmony. This type of analysis assists in developing large-scale hearing and creates forward direction in phrasing, a skill increasingly necessary and challenging as the collection progresses.

Caprice #1

The opening caprice in this progressive collection is technically, harmonically and musically the easiest caprice, with Italian and German titles indicating tempo (Mäßige Viertel = moderately in four, Tempo giusto = a just tempo). The key and style of this piece are indicative of Karg-Elert’s compositional intent around 1919 when he abandoned the post-tonal aesthetic in favor of neoclassicism. Caprice #1 is in C major and belongs stylistically to the Baroque. The tenuto marks over eighth notes throughout the caprice convey Baroque style, as does its melodic construction and harmonic direction, and prominent melody throughout is clear to the performer. In measure one, a C major broken chord in eighth notes defines the principle motive of the piece. The second motive, also appearing in measure one, serves a connecting function and consists of a 4-note, step-wise passage from the second sixteenth note of a beat to the next beat. This motive outlines the interval of either a fourth or a step.

89 All Italian and German language used in the caprices (including titles) is translated in Appendix B. Subsequent caprice titles will not have translations within the body of the text.
Example 1. *Caprice #1*, measure 1, motives X and Y.

Recurrence of motive X in measures 6 and 15 provides definition to the form of this caprice, exhibiting characteristics of binary form. Atypical of true binary form is the lack of cadence in measure 14 to complete the first A section, replaced here with continuous harmonic progression throughout this caprice. The following structure results:

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>A’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure:</td>
<td>1</td>
<td>6</td>
</tr>
<tr>
<td>Tonal Center:</td>
<td>I</td>
<td>v</td>
</tr>
<tr>
<td>Motive:</td>
<td>X</td>
<td>(X’)</td>
</tr>
</tbody>
</table>

Fewer non-chord tones are included in *Caprice #1* than in later caprices and are predominantly unaccented passing notes or neighbor notes. Phrase and cadence structures function in a manner reminiscent of Baroque literature such as J.S Bach’s *Sonata in E Minor for flute BWV 1034, movement one* and cadences are avoided or elided until the last measure of the piece. Consistent use of 4/4 meter, simple rhythmic patterns
of eighth and sixteenth notes, and limited range from C1 to G3 are other elements that contribute to the piece’s simplicity and style.

Often learned simultaneously with Telemann Fantasies, Handel Sonatas, or other baroque literature for the flute, comparison or reference to this repertoire will assist development of the flutist’s understanding of Baroque style and ability to place music aurally into its representative historical period.

Caprice #2

Un poco mosso, ma non brillante (Leise bewegt, doch nicht brillant) in D minor is another caprice baroque in style. Similarly to the first caprice, melody dominates. A defining factor of the Opus 107 collection as both pedagogical material and substantive musical composition is the symbiotic relationship within the music of technique and style. The combination of these elements was Karg-Elert’s purpose in writing the caprices, and this telos\(^{90}\) is exemplified in Caprice #2. Development of breath control and technical fluidity are requirements to perform in one beat per measure (3/8 meter) and integration of these elements in preparation is essential. Similar to Karg-Elert’s approach in later caprices, breath control is the factor that determines other technical requirements (in this case, speed). Suggested phrases are measures 1-4, measures 4 –16, measures 17-26, measures 27-43 with quick breaths as needed, and measures 44-49. More virtuosic than Caprice #1, the indicated tempo requires embouchure flexibility for the rapidly slurred intervals in measures 21-29 and 44-47.

\(^{90}\) telos = end goal
Harmonic rhythm in this caprice is by measure, with passing tones as the primary type of non-chord tone. Large-scale harmonic direction and formal outline of the piece are as follows:

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>B</th>
<th>A'</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure:</td>
<td>1</td>
<td>16</td>
<td>26</td>
</tr>
<tr>
<td>Tonal center:</td>
<td>i</td>
<td>v</td>
<td>III,</td>
</tr>
<tr>
<td>Motive:</td>
<td>X</td>
<td>Y</td>
<td>X</td>
</tr>
</tbody>
</table>

While each of the above tonalities is clearly emphasized, only the first two cadences in a minor (measure 16) and F major (measure 26) are strong authentic cadences. Other tonal centers imply certain harmonies but are not marked by a cadence or stated outright. For example, measure 27 centers around E, yet leaves this tonal area quickly before its mode can become obvious. Measures 46-49 in the above harmonic outline indicate an authentic cadential progression, yet the caprice actually concludes with a vii fully diminished chord resolving to the tonic d minor chord. Dominant harmony is only implied in measure 46 (indicated by the parentheses).

Karg-Elert employs brackets to facilitate understanding of melodic and harmonic groupings in this caprice. In the following example, the pulse of one beat per measure is interrupted by harmonic motion occurring in groups of two eighth notes. Karg-Elert brackets the notes by harmonic group, while the rhythmic pattern of one beat per measure is maintained, resulting in hemiola.

```plaintext
\[ \begin{array}{c}
\text{Example 2. Caprice #2, measures 23-25, instructive bracketing.}
\end{array} \]
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*Caprice #3*

*Allegro alla Händel, non troppo brillante (Im Händelschen AllegrozeitmaB, nicht zu brilliant)* in F major is the last caprice of the collection in a Baroque style with harmonic rhythm, regular phrase and cadence structure, and ornamentation as elements characteristic of the Baroque period. Common time meter and moderate technical demands make this caprice one of the easier works in the opus.

Two-measure groups of motives used in sequence, some derived yet distinct from one another, characterize this caprice’s untraditional melodic construction. While Karg-Elert unfolds new melodic material throughout, a few instances of previously used motives occur providing shape and continuity to the work. Measure 13 uses the same motive as measures 9-10, measure 14 includes an ornamented version of measures 5-6, and measure 18 employs the opening motive in inversion (see measures 1-2).

Rounded binary in form, the A section (measures 1-8) is repeated to create balance, moving harmonically from the tonic – subdominant (measure 2) – dominant at the conclusion of the section (measure 8). The B section begins in c minor (v) and wanders through several key areas before the inverted opening motive appears, albeit in g

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91 The ornamentation is not entirely Baroque in style as an authentically Baroque work would begin the trills in measures 20 and 21 from the upper note and on the beat. Also contrary to Baroque practice, Karg-Elert indicates “ohne Nachschlag” or “without resolution” in m. 16.
minor (measure 18), signaling the A’ section. The following graph (Figure 1) depicts formal structure and background voice leading in this caprice.
Figure 1. Graph of *Caprice #3*
Caprice #4

The first of the opus not Baroque in style, *Velicissimo e brillante (Äußerst lebhaft und glänzend)* in C major explores rhythmic organization and harmonic design with a more modern approach. Interruptions to the 3/4 meter, including 5/4, 4/4, and 3/2 meters in measures 20-25, as well as the hemiola of measures 14-15, obscure phrasing, which up to this point in the collection has been composed around an organized pulse and meter.

The key of *Caprice #4* is C major, yet this tonic is emphasized only in the opening measure and conclusion, measures 41-44. Little that happens between these points gravitates to this key; rather, Karg-Elert employs wandering harmonic progressions that end inconclusively, without strong cadential direction. The following example demonstrates an arrival on F at the end of a phrase and section in measure 25:

Example 3. *Caprice #4*, measures 22-25, abrupt phrase ending.

*Caprice #4* uses a three-part form, closely resembling rounded binary. Section one, measures 1-16, includes two distinct motives (see measures 1, 5) and progresses tonally from C major to an abrupt phrase ending on Ab. Rests in measure 16 and a new motivic shape in measure 17 signal the start of the B section. Only one phrase in length, and perhaps not qualifying as a true section, this atypical passage concludes with a second abrupt phrase ending on F (see example 3). F major, functioning as the
subdominant, begins the A’ reprise in measure 26 as the opening motive returns in this key and the caprice concludes with a four-measure emphasis of the tonic chord.

Fortunately for the flutist, the ambiguity of tonal center and inconsistent metric organization is not further complicated by the use of difficult rhythms or articulations, devices used in later caprices. Karg-Elert utilizes straight eighth notes that are predominately slurred and upper register technique is developed as third octave patterns imitate passages found in symphonic works of the time with C4 as the upper limit of the range. This expansion of upper register facility is one of the collection’s hallmarks, and the composer’s pedagogical intent will become increasingly evident in discussions of later caprices.

*Caprice #5*

*Allegro giusto (Im landläufigen AllegrozeitmaB)* in D major is a caprice in 4/4 meter which imitates string repertoire of the classical period with slow harmonic rhythm, rapid scalar passages, arpeggiations, and figurations to develop string crossings and bow technique. The *allegro* tempo requires greater technical facility than previous caprices, both because of challenging patterns requiring the use of alternate fingerings and because of rapid articulations necessitating the use of multiple tonguing for the first time in the opus.
Melodic construction in this caprice utilizes the following three motives:

Example 4. *Caprice #5*, motives.

Measures 1-2. Motive X - descending scale  
Motive Y – arpeggiation

Measure 7. Motive Z - major or minor third followed by large disjunct interval

These motives, combined with key areas, are used to define *Caprice #5*’s binary form. Composed of motives X and Y, Section A travels from the tonic to the dominant in measure 6. Subsequently followed by a change of mode in the dominant to a minor, a contrasting section follows, utilizing motive Z before concluding in B major in measure 10. Delineated by a double bar, an A’ section reprise begins in e minor, employing motives X,Y, and Z in order of initial presentation. Resulting are two sections, balanced in motivic content, but not in length. The tonic is reached only in the concluding
authentic cadence. The following graph (Figure 2) depicts form, harmonic structure, motivic usage, and voice-leading in *Caprice #5*. 
Figure 2. Graph of *Caprice #5*
Caprice #6

Appassionato e stretto (Leidenschaftlich, treibend, rasche ganze Takte) in C minor presents rhythmically simple material in a traditional formal structure, utilizing Da capo ternary form with characteristic harmonic outline. Section A begins in the tonic key and concludes with an authentic cadence in C minor (measure 17). Section B begins in the relative major (Eb), digresses through several key areas, and arrives at a G major chord in measure 46 which serves as the dominant of the returning A section. At 28 measures in length, section B is longer than the 18-measure section A, slightly out of balance in the form.

Example 5. Formal outline of Caprice #6.

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>B</th>
<th>A</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure:</td>
<td>1</td>
<td>16 17</td>
<td>18</td>
</tr>
<tr>
<td>Tonal center:</td>
<td>i</td>
<td>V - i</td>
<td>III</td>
</tr>
</tbody>
</table>

Melodic construction in this caprice is defined by arpeggiated chords, often appearing in arches, with extensive use of neighbor notes and passing tones prominently placed on accented beats for the first time in the opus. The following example demonstrates:

Measures 1-4.

![Music example 1-4](image1.png)

Measures 14-17.

![Music example 14-17](image2.png)

Small-scale dissonant to consonant motion shown in the above example is the most adventurous characteristic of the caprice. With the exception of the first phrase of both A and B sections and the prolonged tonic harmony shown in example 6, harmonic motion occurs by measure and is emphasized by Karg-Elert’s instruction to organize rhythmically in one beat per bar. Typical triadic progressions move by third or fifth, demonstrating conservative compositional design.
Caprice #7

This *Moto perpetuo* caprice in A minor is one of two identically titled caprices in the collection, with a subtitle, *Eguale, il piu presto possibile*, to indicate speed and equality without accent. Karg-Elert again challenges the flutist by requiring fluid technique throughout slurred passages. With patterns grouped in units of five eighth notes throughout the caprice, the 10/8 meter results in a pulse of two quintuple beats per measure.92

Karg-Elert’s choice of meter (10/8) reflects melodic construction and harmonic progression. Three 5-note motives occur throughout this caprice. Motive X, consisting of a note with an upper or lower neighbor followed by a triad in the opposite direction of the neighbor note, generally appears in pairs; however, Karg-Elert also expands to three or four successive units. Harmonic progression moves by fifths or thirds through these units.

Example 7. *Caprice #7*, measure 13, motive X.

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92 Henri Altes was one of the few other flutists to employ groupings of five into his pedagogical method (*Grand Method* published in 1906).
The second motive (Y) consists of a descending triad (major or minor) followed by two notes that create chromatic voice leading across each quintuple beat. A chromatic line results through continued use of this motive as does fully diminished harmony. Triads progress harmonically in minor thirds.

Example 8. *Caprice #7*, measures 11-12, motive Y.

The third motive consists of an ascending or descending fully diminished seventh chord, followed by a leap that moves step-wise into the following beat. As with the previous two motives, the third motive is presented successively, creating step-wise motion indicated in the upper-stemmed notes:

Example 9. *Caprice #7*, measure 17, motive Z.
Melodic construction and Karg-Elert’s skillful voice leading combine to produce wandering and ambiguous tonality in this continuous one-part form\textsuperscript{93}, emphasizing the tonic chord in first and last measures only. Motivic patterns used in succession create large-scale chromaticism, step-wise motion, fourths, and fifths. Double-stemmed groupings delineate some of the voice leading that is used (see motive Z).\textsuperscript{94}

Karg-Elert discusses his compositional style in Moto Perpetuo pieces in his Study Notes to 25 Capricien und Sonata [for saxophone], op.153 (1929), providing insight as to his suggestions for phrasing:

\begin{quote}
The player must insert his own breathing places according to his own technique and according to the speed at which he is practicing. At the same time, he must observe the fundamental rules of phrasing. Only at the real close of a phrase may he breathe immediately before a strong beat. In many cases, the solution is to breathe after the strong beat, even at the expense of omitting the note immediately following. In this case, it is often better to omit one or two notes than to disturb the strict rhythm.\textsuperscript{95}
\end{quote}

Reflecting his tradition as an keyboard performer, Karg-Elert’s musical goal in this caprice is constant and forward motion across the musical line with minimal interruption.\textsuperscript{96}

\footnotesize
\par
\textsuperscript{93} Placement of the X motive throughout the caprice does provide some sectional division; however, motive X frequency and continuous harmonic progressions indicate a one-part form emphasizing motivic development.

\textsuperscript{94} While it initially seems somewhat incongruent that Karg-Elert did not use double-stemmed notation earlier in the caprice (similar voice leading exists prior to measure 17), consideration of the rhythmic placement of these pitches (the first and fifth eighth note of each quintuple beat of motive 3) reveals the composer’s method: the double-stemmed pitches are the first occurrences of primary notes of voice-leading placed on those eighth note beats.

\textsuperscript{95} Sigfrid Karg-Elert, Twenty-Five Caprices (and an atonal sonata), (San Antonio, TX: Southern Music Company, 1985), Study Notes.

\textsuperscript{96} Particularly for the less developed student, the suggestion to omit a note or two in the service of this aim is a solution reflective of the pragmatic, pedagogical intent of the opus.
Caprice #8

Con molto brio (*Sehr lebhaft*) in F major is a study of arpeggiated chords of predominantly slurred texture in 6/4 meter. In comparison with previous caprices that develop similar skills, Karg-Elert challenges the performer to incorporate the major seventh interval within the arpeggiations. Further melodic complexity is achieved by the use of disjunct intervals and unexpected progressions such as the following:

Example 10. *Caprice #8*, measures 9-10, atypical interval sequence and phrase shape.

The progressive nature of this caprice is largely due to its untraditional harmonic composition and unpredictable changes of tonal direction create unexpected arrivals in this F major piece. For example, the first phrase travels from F major to E major (VII) in measure 4. In the middle of this caprice, Karg-Elert introduces melodic and harmonic material including whole tone scales and resulting augmented triads, further expanding its modern tonal language. Measures 14-16 contain a descending whole tone scale spanning two octaves from E3 to E1, followed by a sequence of augmented triads connected by half step in measures 17-20.
Example 11. *Caprice #8*, measures 14-20, whole tone and augmented construction.

Inconsistent with the piece’s harmonic content, both before and after this section, the appearance of such harmony is striking. Up to this point in the collection, harmonic language and direction has been typical of the baroque, classical, or romantic periods, and the use of whole tone and augmented material provides a glimpse of modern tonal aspects which are found later in the collection. Appearance of such markedly different material, preceded and followed by similar motivic material, gives this caprice the suggestion of an untraditional three-part form. The modern B section (measures 13-20) is distinct, yet approached continuously from the A section. The conclusion on the B section in measure 20 does suggest a point of formal ending as it is the only point in the caprice to allow a breath at the end of a measure. Measure 21 clearly returns in the subdominant key with the opening motive. A strong authentic cadence concludes the caprice. The following diagram demonstrates:
Section:  A  B  A’
Measure:  1  4  5  13  21  28
Tonal center:  I  VII  ii - -  ambiguous  IV  V -  I
Motive:  X  Y  X

Caprice #9

*Rapido e brillante (Rasch und glanzend)* in G major presents rhythmically complex material throughout the caprice. Notated in 6/16 meter or alternatively as 2/8+ 3/8, understanding the rhythmic organization is essential for the flutist. Alternating patterns, two groups of three sixteenth notes or three groups of two sixteenth notes (see example 12) occur throughout the caprice with a constant sixteenth note pulse. Once sufficient speed is attained, the meter is organized in one beat per bar. Hemiola exists on two different levels, both within the measure and across two measure units and is clarified by note groupings, articulation, and harmonic changes.

Example 12. *Caprice #9*, uses of hemiola.

Measures 17-18. Hemiola across two measures, created by chord changes and tenuto marks (motive R)

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97 The published time signature is incorrect. (2/8 + 3/8) should be (2/8 or 3/8).
Measures 19-21. Hemiola within measures, created by variations of the same motive (motive X)

Measures 5-8. Hemiola created by written articulations - slur-two, tongue-two (motive Y)

Measures 9-13. While not true hemiola, the resolution of dominant seventh chords on the third beat of each measure (motive Z) harmonically creates offset implied barlines.

Motivic sequencing and development create the melodic and harmonic shape of Caprice #9. Three of four motives are closely related as sequencing of motive X in measures 1-4 creates a background seventh chord, which is then incorporated into motives Y and Z (see example 13). (While motives Y and Z share this chord, they are differentiated by concluding pitches, rhythmic organization, and articulation.)

Measures 1-4. motive X

While continuous in terms of harmony and section, the reappearance of motive X in inverted and modulated form provides definition to the form of this caprice. In measure 19, motive X is presented in inversion in Bb major. Measure 26 contains an Eb major statement of motive X, also in inversion. The motive reappears for the final time on the subdominant in measure 38. Lacking a strong dominant arrival to conclude the
piece, the C major chord (IV), created by sequencing of the X motive in measures 38-40, is used in substitution, replacing the expected D major harmony.

_Caprice #10_

*Leggero e veloce (Locker und geschwind)* in A major clearly displays the progressive nature of the collection, both technically and stylistically. Representative of a romantic style, it serves as a turning point in Opus 107, with more complex rhythms, harmonies, and techniques occurring from this point forward.

Karg-Elert’s choice of 9/16 meter is noteworthy. The chosen meter and tempo suggest one beat per bar, yet much of the caprice contains harmonic changes suggesting 6/16 meter. The result is hemiola, further developing this compositional technique from _Caprice #9_ (see example 14). Only from measures 20-27 and 29-33 are the meter and harmonic changes consistently aligned.

Example 14. _Caprice #10_, measures 1-11, harmonic groupings creating hemiola, suggesting 6/16 meter (triangles indicate pulse).
Development of intonation is a skill critical to this caprice as several pitches (C#'s, second octave E, F#, and G#, as well as the pianissimo high A of measure 33) are problematic for the flutist. Complicating this challenge are difficult interval combinations containing rapidly slurred passages between registers. See examples 14 and 15.

Maintaining tempo throughout these sections requires flexibility in embouchure; slurred passages should remain smooth without accent in the upper notes. A faster tempo choice allows harmonic and phrase structure to be clearer as the passing or connecting nature of foreground construction becomes more obvious.

Example 15. *Caprice #10*, measures 13-17, rapid slurred passages between registers.

![Musical notation]

Karg-Elert employs the following untraditional harmonic design highlighting mediant motion in *Caprice #10*. While the iii harmony of measure 17 is diatonic usage, III harmony of measure 4 implies a chromatic mediant from the Romantic era.

Measure: 1 4 11 12 17 29 33

Tonal center: I III V → (V) iii V → I
Dominant harmony in measure 12 is shown in parentheses because it is only implied in that measure. The C# of the first inversion iii chord (E – G# - C#) is resolved to B in the following measure, completing the dominant chord.

Caprice #11

Velocissimo e molto leggero (Äußerst geschwind und locker) in F# minor complements the preceding caprice in the relative key of A major. Predominant rhythmic pulse is the dotted quarter note, and the straightforward rhythm, with the exception of two measures containing hemiola, incorporates both duple and triple groupings at the sixteenth note level. Karg-Elert’s notation of triplet sixteenth notes of repeated pitch, uniquely in the opus, reflects the need for further development of multiple tonguing as found in modern orchestral literature (see example 16, measures 13-16).

Melodic construction in this caprice reflects a modern perspective, employing motivic patterns of chromaticism and untraditional disjunct broken chords, at times progressing in bold parallel sequences. Mediants, fundamental intervals of the whole-tone scale (often used in place of fifths or fourths in modern music), are of principle importance to this work, evidenced by triads that move by major third at several places in the caprice. Measures 15-16 show one instance of this motion (see example 16).

Measures 1-6. Disjunct broken chords and chromaticism

Measures 13-16. Motion by parallel major chord sequences, notation of multiple tongued passages

Inconsistent phrase lengths, from two and a half measures to six and a half measures, further emphasize contemporary melodic character.

Large-scale harmonic design and motivic usage delineate a two-part form in *Caprice #11*. Example 16 shows the related but distinct defining motives of each section (see measures 1 and 13). Section A travels from the tonic to relative major in measure 12. Section B begins in the dominant in measure 13, traveling through several key areas before concluding with a large descending harmonic minor scale in the tonic key. While more common in minor mode works, the background harmony ($\#, A, C\#$, $\#$) continues the harmonic progression by thirds used in the previous major mode caprice.
Figure 3 shows formal structure, basic harmonic organization and voice-leading in *Caprice #11*. Voice leading in the upper voice indicates pitch only, omitting actual register displacement.
Figure 3. Graph of *Caprice #11*
Caprice #12

*Leggero, grazioso e veloce (Locker, zierlich, geschwind)* in G major marks the beginning of the prevalence of chromaticism from this point to the end of the collection, clearly displaying Karg-Elert’s desire to compose technical works reflective of the harmonic palate of contemporary orchestral literature. In this caprice, chromaticism functions in two capacities, shown in measures 1-2 (see example 17). In measure one, chromatic material is used within a motive (X) that creates a fourth within the measure. Two occurrences of this motive in sequence create an interval of a fifth across the measure. In this role, utilized four times throughout the caprice, the sequence of chromatic motion creates background voice leading.

Example 17. *Caprice #12*, measures 1-2, motives X and Z.
Measure 11 shows a derivation of motive X (now labeled motive Y), used in sequence to create fully diminished harmony across the measure:

Example 18. *Caprice #12*, measure 11, motive Y.

![Example of motive Y across measure 11](image)

In its second role, appearing seven times, chromaticism is created across a measure as a result of motivic sequencing. See example 17, measure 2, motive Z. Several derivations of this motive and sequence are used throughout the caprice, including statements in measure 2, 4, 6, 16, and 20.

A three-part form is created by two sixteenth note rests found in an otherwise rhythmically continuous structure (measures 8 and 14) and distinct use of motives within those sections. Section A (measures 1-8) employs chromatic motives X and Z that outline intervals of fourth, fifths as well as MM, Mm, or mm seventh chords, maintaining a conservative harmonic identity. Section B (measures 9-14) is defined by the inclusion of motive Y (fully diminished seventh chords) amidst other tonally ambiguous harmonies including chromatic segments and a sequence of augmented triads in measure 14. A return to motive X in f# minor and disappearance of motive Y signal the A section reprise in measure 15. A tonic statement of motive X further establishes the form in measure 21.
Harmonic structure in this caprice atypically contributes to the three-part formal designation. Opening in the relative minor, the A section concludes with an authentic cadence in B major, a tonal area functioning as a back-relating dominant. Section B lacks tonal center, although large-scale E – F – F# progression is created in the voice leading (see downbeats of measures 9, 11, and 13). Section A’ harmony functions more typically, with progressions leading to the tonic conclusion. Noteworthy is the absence of the tonic throughout the caprice until the final measure. Form in Caprice #12 is shown in the following diagram:

Section: A | B | A’
Measure: 1 | 7 | 8 | 15 | 21 | 24
Tonal center: e | B | (e – f – f#) | f# | e | G
Motives: X and Z | Y | X and Z

Caprice #13

Leggerissimo e grazioso (Leichthin, anmutig) in Eb major features a two-voice composition with differentiated styles for each voice. The instructions “quasi 2 Flauti” or “wie 2 Flöten” (as if two flutists) provide performance directions, and Karg-Elert’s notation assists the performer with visual differentiation between the two parts.

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98 B = V/e. E minor the is key of the caprices opening. Dominant harmony typically progresses forward to a tonic key area, not backwards.
Example 19. *Caprice #13*, measures 1-4, instructional notation, motives X and Y.

The two voices, functioning as alternating *dux* and *comes* throughout the caprice, challenge the flutist to develop control across wide interval leaps.\(^99\) Awareness of which role is functioning is necessary at all times as each voice must retain the appropriate note-length, style, and dynamics prescribed. Despite their character differences, background voice leading is woven between both parts, creating continuity amongst contrast.

The ternary form used in *Caprice #13* is shown in the following table:

<table>
<thead>
<tr>
<th>Section:</th>
<th>A</th>
<th>B</th>
<th>A</th>
<th>codetta</th>
</tr>
</thead>
<tbody>
<tr>
<td>Measure:</td>
<td>1 8 9 16</td>
<td>17 24</td>
<td>25 41 50</td>
<td></td>
</tr>
<tr>
<td>Tonal center:</td>
<td>Eb D g Eb</td>
<td>F G c Eb Bb Eb</td>
<td>I V → iii I II V → vi I V I</td>
<td></td>
</tr>
<tr>
<td>Motives:</td>
<td>X and Y</td>
<td>S and T</td>
<td>X and Y, Q</td>
<td></td>
</tr>
</tbody>
</table>

With the exception of Section B, the harmonic outline of this caprice follows standard ternary progression.\(^100\) Section A begins and concludes in the tonic key and is followed

\(^{99}\) *dux* = leader, *comes* = follower. These terms are most often used musically in discussions of fugue.

\(^{100}\) Standard ternary form frequently concludes the B section on the dominant.
by the B section, which travels from untraditional II to G major, a key functioning as the
dominant of the following c minor section. The section A reprise beings in the relative
minor and moves back to the tonic to conclude.

Karg-Elert’s economical motivic structure also contributes to the ternary form.
Motives X and Y, shown in example 19, create the entire melodic construction of Section
A. Motive X contains the background melodic line, emphasized by tenuto markings
while motive Y serves an accompanying role. Dialog between these two motives
includes exchange of roles between upper and lower voices (measure five shows the
upper voice taking the accompanying role, while the melodic line moves into the lower
voice). Motives S and T, shown in example 20, create the entire melodic construction of
Section B. Motive S is derived from motive X. A small cadential motive (Q) consisting
of a broken tonic chord is added in the small codetta, measures 45-46.
Example 20. Caprice #13, measures 17-18, motives S and T.
Caprice #14

The second Moto perpetuo of the collection, this caprice in E minor challenges the flutist with rapid tempo “as fast as possible” (Il più presto possibile, So rasch als möglich). Apparently an extension of material that Karg-Elert developed from Caprice #12, several compositional similarities are present. Tonally, the caprices share the same key signature; Caprice #14 is in E minor and Caprice #12 concludes in the relative major (G), with predominant space composed in e minor. Secondly, within their respective diatonic key centers, both caprices use extensive chromaticism in their voice leading. Fast tempo markings and rhythmic similarities further connect these caprices, resulting in a similar appearance in both.

Example 21. Similarity in construction between Caprice #12 and Caprice #14.

Caprice #14. measures 4-9
Several notational elements are unique to this caprice including a note in parentheses to indicate its acceptable omission for a breath (see example 21, measure 5) and a dotted barline inserted within two different measures to indicate the addition of two eighth-note beats to each measure (see example 21, measure 8). It is unclear why Karg-Elert did not simply change the meter to accommodate the extra beats.\footnote{Based on the pulse created by the phrasing and dynamic organization in measures 5-8, the music could be reorganized as shown in example 21 (see extended barlines and times signatures in parentheses). This organization would preserve the integrity of Karg-Elert’s musical line (measures 5-6 would then balance measures 7-8) and would not disrupt the perpetual motion of the caprice.}

Flutter tonguing, a modern technique used for the first time in Karg-Elert’s collection, appears in \textit{Caprice #14}.

Three-part in form, this caprice includes a B section, differentiated by motive, from measures 5-11. A return of the opening motive in Eb (measure 11), a half step below its original key area, appears as a re-introduction to section A as a stronger and more complete statement of the opening motive occurs one bar later in measure 12, serving as the definitive section A’ arrival in E major (mode has been altered).

*Caprice #15*

*Mosso e leggerissimo (Sehr leichtin, schwebend)* in Bb major extends a musical idea explored in *Caprice #13*, the use of a two-voice melody for a solo line with notation directing musical and technical organization. As a monophonic instrument, the flute plays one pitch at a time and Karg-Elert could have notated this caprice with single-stemmed pitches; however, this would not have represented the compositional process. The flute line moves in counterpoint with itself, and because of given notation, this genesis comes alive.

In contrast to *Caprice #13*, the two-voice melody is composed in a way that the two voices are not entirely separate; the parts do not function as *dux* and *comes*. Instead, the two equally prominent voices are woven together, at times mirroring each other and sharing pitch contour. Either voice can function independently as the melody throughout. See examples 23 and 24.
Example 23. *Caprice #15*, measure 3-4, mirrored voices, sharing pitch contour.

Example 24. *Caprice #15*, measures 1-6, two-voice construction.

The background voice leading, shown in double stemmed pitches and markings of example 24, is simple and straightforward; however, larger intervals become part of the background melodic fabric later in the caprice. The modified recurrence of the opening measure in the tonic key at measure 31 signals a binary form.

Caprice #16

*Un poco mosso, umoristico (Etwas lebhaft, mit Humor)* in G minor exemplifies Karg-Elert’s occasional, self-proclaimed “Prince Carnival” compositional tendencies. Unique in its musical portrayal of humor, several factors contribute to this affect. First is the use of meter, with the uncommon 11/8 meter and two additional measures of 10/8

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meter. With a constant eighth note pulse throughout, inconsistent subdivisions within the measures create frequent metric shifts. *Caprice #16* contains several motives, usually two to three eighth note beats in length, grouped by beam, and defined in style by rhythm, articulation and pitch contour. Combined in unpredictable ways, motives include staccatos, slurs, and marcato and tenuto eighth notes. Ensuing variety and frequently changing character further create an off-balance, humorous affect. The following example depicts one humorous motive:

Example 25. *Caprice #16*, measure 4, humorous motive created by hemiola and grace notes.

Further depiction of musical humor is created in Karg-Elert’s melodic and harmonic design. Suggestion of mode transformation, from g minor to G major in measures 15 and 16, creates an unpredictable modern Picardy affect. Upper and lower neighbor notes and connecting passing tones highlight this concluding shift.
Umoristico character is also depicted tonally through the directional unpredictability inherent in augmented chords, fully diminished harmony, and sequences of fourths.

In lieu of traditional harmonic motion in this caprice, Karg-Elert employs a melodic structure with voice leading governed largely by a progression of fourths from G – C – F – Bb – Eb. The continuation of the quartal progression to Ab in measure eight, followed by a descent through the same pitches in reverse order, creates a palindrome across the second section of the caprice. See Figure 4. The following graph displays this background structure, along with formal sections, defining motives, and tonal center.

While the repeat sign in measure five and unresolved dominant chord (creating continuity across the barline) indicate a binary form, Karg-Elert employs a three-part rounded binary structure. The principle B section motive (see measure 5) is clearly derived, yet rhythmically distinct from the opening motive. A return to the opening motive in Eb
major at measure 9 begins the A section reprise. The previously mentioned mode transformation serves as a codetta.
Figure 4. Graph of Caprice #16
Caprice #17

Leggero veloce, giocoso (Leicht, spielend, sehr rasch) in F minor takes as its starting point a compositional idea from Caprice #7, developing it into a more challenging guise reflective of the modern style. Motive X from Caprice #7 is expanded by one note, adding a third to the end of the motive. Combined with the halving of note values, this melodic alteration produces metric organization in 12/8 meter. The following example demonstrates.

Example 27. Caprice #7 and Caprice #17, motivic similarity.

Measure 1. Caprice #7

Measure 1. Caprice #17
Also reflective of *Caprice #7* is the appearance of scalar voice leading across motivic repetitions (see example 28). *Caprice #7* creates a chromatic line while *Caprice #17* creates a tonal Eb line.

Example 28. Similarities in voice leading.

*Caprice #17*, measure 3

![scalar](image)

*Caprice #7*, measures 15-16

![chromatic](image)

Present in both caprices are notational devices, including double stemmed pitches and tenuto markings, to emphasize voice leading.

Karg-Elert’s tonal design in *Caprice #17* reflects a romantic character, incorporating sequences of secondary dominant chords that prolong tonic arrival as well as sequences of parallel major chords, connected with motion by minor third and tritone. Traditional cadential motion is present only at the ends of extended passages. Chromaticism and intervals of thirds and fourths are used in the foreground level to
create background lines. The following excerpt from *Caprice #17* highlights these features:

Example 29. *Caprice #17*, measures 7-12, tonal structure.

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*Caprice #18*

*Adagio, quasi cadenza (Adagio, im Stile einer Kadenz)* in D minor reflects a pedagogical concept mentioned by Karg-Elert in the *Preface* to the *Caprices*. He writes, “higher development of style or form through the technique of different instruments has from times of old played a very remarkable part in the history of technique.”

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103 Karg-Elert, 30 *Capricen*, 3.
techniques in *Caprice #18*, idiomatic to other instruments, include sustained melodic notes alternating with rapid tremelo patterns, rolled chords, and arpeggiated cadences. Clearly, the style of violin and pianoforte literature is imitated.

Example 30. *Caprice #18*, compositional design inspired by idiomatic violin and piano technique.

Measure 1. Rapid tremolo patterns

![Rapid tremolo patterns](image)

Measure 16. Rolled chords

![Rolled chords](image)

Measures 7 and 18. Cadence arpeggios

![Cadence arpeggios](image)
These compositional elements further develop the performer’s technical facility, requiring fluidity of finger technique as well as speed and embouchure flexibility throughout the flutist’s range.

The tonality of this improvisatory caprice is defined by a simple, yet wandering, melodic and harmonic contour that rests on G# (the tritone) at the end of the first section (measures 1-7) and cadences in D minor at the end of the second section (measure 8-18). Untraditional progressions, including sequences employing fully diminished seventh chords, are prominent, leaving the tonal center ambiguous throughout much of the work. Bb is given important tonal emphasis, beginning in the opening measure and serving as an important organizational pitch in the second half of the piece, but despite its prominence, Bb is never a stable key center in the caprice. The traditional progression of chords in measures sixteen and seventeen, stabilize the caprice in D minor (d: V – vii’7 – i – ii’7 – V7 – i), giving an obvious sense of tonal direction and conclusion.

**Caprice #19**

*Vivacissimo, scintillante (Locker, sprühend, äußerst geschwind)* is an E major piece in 2/4 meter. Rhythm, meter, and range place this caprice in an earlier location within the opus; however, the more difficult key of E major, together with transient tonal centers and more modern foreground melodic progressions, support Karg-Elert’s placement two-thirds of the way through. Continuing a compositional idea set forth in the previous caprice, simple voice leading prevails, and presentation of strong tonic harmony is not evident until the conclusion of the piece.
Karg-Elert uses a three-part form in this caprice and motives shown in the following example articulate sections A and B, respectively. Similar to previous caprices, motive Y is derived from motive X.


Measures 1-2. Motive X, section A

Measure 19. Motive Y, section B

The following graph displays *Caprice #19’s* form motivic usage, and background and foreground tonal construction (see Figure 5).
Figure 5. Graph of *Caprice #19*
Karg-Elert employs both traditional and modern foreground elements in this caprice. Broken chords, step-wise passages with simple non-chord tones, and dominant – tonic motion indicate earlier musical style (see motives X and Y of example 31), while tritone intervals, diminished chords, and interrupted chromatic passages indicate modern harmony (see example 32).


Karg-Elert continues his practice of instructional notation in this caprice. Double stemmed notes indicate voice-leading and metrically displaced groups of four and three sixteenth notes articulate interval sequences and chords (see Example 32).

*Caprice #20*

*Ardito capriccioso ed assai mosso* (*Keck, launig reichlich bewegt*) incorporates Karg-Elert’s suggestion to include the whole tone scale in repertoire. In his *Appendix* to the caprices, *The logical development of modern figuration*, he writes, “The whole tone scale plays a very important part in the modern music. Technically it is not more difficult than any diatonic or chromatic scale. The difficulty does not lie in the technique at all,
but in the unfamiliar mental conception.”\textsuperscript{104} The new harmonic construction of this ‘C whole tone’ caprice is highlighted by contrasting simplicity in time signature, rhythmic organization, range, and tempo. Serving as a tonal turning point in the opus, after which Karg-Elert’s compositional process employs increasingly untraditional harmonic and melodic organization, chords are constructed on mediants, tritones, and enharmonic triads (often augmented), reflecting the nonexistence of diatonic chords in the whole tone system.

Four basic constructs comprise this caprice, as shown in the marked score of example 33. First are whole tone scales (labeled “W”), presented either directly or broken, and sometimes occurring across extreme register displacement; second are sequences of augmented triads (labeled “+”) that create either whole tone scale fragments (measures 6, 17) or fifth (descending fourth) progressions (measures 13, 21) by their rhythmic emphasis; third are sequences of tritone intervals (labeled “tt”) that create whole tone segments (measures 8, 23); and finally, half steps or chromatic segments (labeled “chr”) are used in a connecting role.

\textsuperscript{104} Karg-Elert, 33.
Example 33. *Caprice #20*, marked score.
A B A’ B’ form is used in this caprice as shown in Figure 6. Comprising section A are measures 1-9. Tonal emphasis travels from G# to G (the dominant in measure 2), through a series of disguised fifths, to F# at the conclusion of the section. Section B begins in measure 10 with a distinct triplet motive and lasts only four measures before the A section’s primary motive returns in inversion on F# in measure 14. Measures 18-22 reprise measures 3-6 before Karg-Elert again employs section B material to conclude the caprice (measures 10-11 = measures 22-24).

While *Caprice #20*’s tonal organization is clearly based on the whole tone scale with augmented chords derived from it, background voice leading reflects the inclusion of traditional melodic and harmonic motion (fifths, fourths, and thirds) into the modern structure. Tonic-dominant polarity remains but is masked by modern foreground construction that undermines its stability. The following graph depicts *Caprice #20*’s form and background tonal emphases, with +’s indicating pitches supported by augmented harmony. Parentheses indicate implied harmony.
Figure 6. Graph of *Caprice #20*
Caprice #20 is unique within the opus but is strongly representative of Karg-Elert’s style in its inclusion of several unusual terms for musical expression. See Appendix C for translations.

Caprice #21

In tempo di Walzer (Im WalzerzeitmaB, kokett) in B major is a modernized Viennese waltz in 3/4 meter. Reminiscent of Stravinsky’s neoclassical style, clear tonal center and traditional authentic cadences create semblance of belonging to the past, while harmonic outline, with untraditional modulations, melodic construction, and metric organization, shows evidence of progressive nature.

This work is in rounded binary form (see Figure 7 for graph depicting form and tonal structure), and beginning in the tonic key, Karg-Elert modulates to the dominant by the completion of the first phrase in measure 8. Immediately following, the submediant (G#) is emphasized for the remainder of the A section, concluding with an authentic cadence at the repeat sign in measure 17. Beginning in measure 18, section B continues in G# minor with a motive of eighth-note broken chords, traveling to e minor as the section concludes in measure 23. While E minor is traditionally a borrowed iv chord in B major, its function here is ii harmony of the following D major tonality. This harmonic progression conveniently references the opening motive of the A section (measure 1) which begins with an appogiatura from C# - B. From measures 23-24, the ‘e’ pitch is carried over, becoming the appoggiatura for the following D major section. This section employs the opening motive and signals the A’ return. The recurrence of opening
material at this point (measure 24) minimally qualifies the caprice to be considered
rounded binary, only returning to section A material identically transposed in the first
measure, with subsequent material only loosely following rhythmic and motivic shapes of
the first section. An alternate interpretation could explain measure 24 as developmental
or passing material.

Phrase length and rhythm in Caprice #21 are other elements appearing in
modernized fashion, rather than the traditional waltz, with phrase lengths of eight, four,
five, three, and six-measures contributing to ambiguous metric organization. Lacking
complexity in rhythmic construction, confusion is added however, to the basic waltz
pattern by occasional interruptions of hemiola.

Example 34. Caprice #21, mm. 26-29, waltz with hemiola (diamonds indicate pulse).

Other uses of hemiola occur in measures 5-6 and measures 20-21.
Figure 7. Graph of *Caprice #21*
Caprice #22

*Agitato ed appassionato (Aufgeregt und leidenschaftlich)* in D minor requires flexibility and smooth finger technique, particularly in the third register of the flute, as it develops and explores the chromatic scale. Not content to write a simple technical exercise, Karg-Elert uses the chromatic scale as both a foreground and background element, decorated by various intervals and harmonic progressions (see example 35).

Example 35. Chromaticism in Caprice #22.

Measures 5-6. Intervals of ascending 4\(^{th}\)s, 5\(^{th}\)s, 6\(^{th}\)s and 7\(^{th}\)s create simultaneous upper and lower chromatic lines:

Measures 13-16. Background chromaticism is used within the harmonic progressions and across measures 13-16 as parallel descending minor triads and seventh chords are sequenced:
Creating contrast to the predominant chromaticism, Karg-Elert inserts a section emphasizing the whole tone scale. See example 36.

Example 36. Whole tone harmony in *Caprice #22*.

Measure 18. Two whole tone scales across fifths:

![Whole tone scale diagram](image)

Eschewing definitive elements of form, *Caprice #22*’s continuous structure is developmental in nature. Diatonic harmonic progressions are replaced with loosely constructed areas of tonal center, and patterns of motivic usage are replaced by the sequences used in Example 35. While the overall effect suggests a one-part form, the following graph (Figure 8) suggests a two-part form, largely due to tonal design that begins on F (neither major nor minor) but concludes in D minor. Background voice leading, random at first analysis, unfolds traditionally by intervals of fifths, thirds, and half steps.
Figure 8. Graph of Caprice #22

1 4 7 9 13 17 19 21 24

\( \text{1 (F)} \rightarrow \text{i (d)} \)

\( \sim \) = filled in chromatically
The following example traces *Caprice #22*’s compositional design on a more detailed foreground level.

**Example 37. The construction of *Caprice #22*.**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Construction</th>
<th>Tonal area</th>
</tr>
</thead>
<tbody>
<tr>
<td>1-2</td>
<td>chromatic segments</td>
<td>d minor</td>
</tr>
<tr>
<td>3</td>
<td>chromatic scale interrupted by escape tones</td>
<td>E#1 – Gb2</td>
</tr>
<tr>
<td>4*</td>
<td>thirds</td>
<td>Gb</td>
</tr>
<tr>
<td>5-6</td>
<td>background chromatic scale composed across intervals of 4(^{th})s, 5(^{th})s, 6(^{th})s and 7(^{th})s</td>
<td>Bb1 - C3</td>
</tr>
<tr>
<td>7</td>
<td>chromatic segments interrupted by escape tones</td>
<td>Db3 – G#2</td>
</tr>
<tr>
<td>8</td>
<td>background chromatic scale composed across 5(^{th})s and 4(^{th})s</td>
<td>F#2 – C2</td>
</tr>
<tr>
<td>9-10</td>
<td>chromatic segments</td>
<td>Ab1 – Db1, Bb1 – D#1</td>
</tr>
<tr>
<td>11-12</td>
<td>chromatic scale interrupted by neighbor notes</td>
<td>C2 – C3</td>
</tr>
<tr>
<td>13</td>
<td>chromatically descending minor triads</td>
<td>d, c#, c, b</td>
</tr>
<tr>
<td>14</td>
<td>chromatic scale interrupted by escape tones</td>
<td>Db2 – C#2</td>
</tr>
<tr>
<td>15</td>
<td>chromatic scale across seventh chords</td>
<td>C#, C, B, Bb, A</td>
</tr>
<tr>
<td>16</td>
<td>background chromatic scale across major and minor thirds</td>
<td>F – C</td>
</tr>
<tr>
<td>17</td>
<td>background chromatic scale across 4(^{th})s and tritones</td>
<td>D2 – A2, Ab2 – Eb2</td>
</tr>
<tr>
<td>18*</td>
<td>two complete whole tone scales across 5(^{th})s</td>
<td>Eb, Bb</td>
</tr>
<tr>
<td>19*</td>
<td>background augmented triad</td>
<td>C – E – G#</td>
</tr>
<tr>
<td>20</td>
<td>chromatic segments</td>
<td>E2 – F1</td>
</tr>
<tr>
<td>21-23</td>
<td>background chromatic across 7(^{th})s, 6(^{th})s, 5(^{th})s, 4(^{th})s 3(^{rd})s, 2(^{nd})s</td>
<td>F1 – F3</td>
</tr>
<tr>
<td>24*</td>
<td>tonic d minor chord</td>
<td>d minor</td>
</tr>
</tbody>
</table>

* denotes absence of chromatic scale
Caprice #23

Adagio appassionato, quasi recitative (Rezitativisch frei, quasi Adagio passionato) in C# minor, the only slower caprice in the collection, is written in recitative style. Karg-Elert suggests rubato and rhythmic pacing by using the letters “r” and “a” to represent ritards and accelerandos and these instructions employ dotted lines to indicate the span over which tempo change occurs (see example 38).

Rhythmic complexity, tonal ambiguity, and extreme intervallic leaps in melodic construction make this caprice arguably the most modern-sounding caprice in the collection. Organized tonally in C# minor, there is a strong sense of key center with dominant-tonic pull in the opening and concluding phrases; however, this stability is absent elsewhere in the caprice as the middle section is tonally ambiguous because of the use of chromaticism and fully diminished harmonies. Melodic direction is often buried or obscured by elaborate decoration.

The three-part structure of Caprice #23 exhibits characteristics of rounded binary form. Section A (measures 1-7) begins with two phrases that cadence in the tonic and relative major. Section B (measures 8-20) contains tonally wandering progressions with extensive use of fully diminished harmony. The return of the A section begins in measure 21 and contains an elaboration of the first phrase, repeatedly emphasizing the G# to establish a strong dominant key area, moving to an authentic cadence that concludes the piece. Aside from the repetition of the opening motive (measure 1 = 21), this caprice is largely continuous and developmental in nature. The following marked score is

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105 r = ritardando, a = accelerando, aa = much accelerando, r…a…aa = slow to begin, accelerate, then much acceleration
provided to assist the performer’s musical interpretation of this caprice. Significant points of form, harmonic construction, and background voice leading are indicated.
Example 38. *Caprice #23*, marked score.
Caprice #24

Rapido quanto e possibile, con suono sempre aguzzo (So rasch wie möglich, Mit durchweg spitzigem Ton) in Eb major is one of the more unique caprices in the opus, defined by its frenzied character and inconclusive finale. Inconsistent metric organization and rapidly articulated disjunct intervals combine with unpredictable motivic construction to challenge the flutist’s technical and cognitive abilities.

Despite a constant sixteenth-note pulse throughout the caprice, the 7/16 meter and varied note groupings create rhythmic instability. The opening twelve measures (2 + 2 + 3) are later contrasted with various groupings of (3 + 2 + 2), (2 + 3 + 2), or (3 + 1 + 3). These rhythmic groupings, combined with different interval contours, help to define ten distinct one-measure motives present in this caprice; generally occurring in pairs, the motives are often closely related. In the following example, motive W contains a fully or half diminished seventh chord in similar shape (inverted) to motive Y’s Mm seventh chord. Both motives contain identical rhythmic grouping and conclude with similar pitch contour in the last three sixteenth notes of the measure.

Discussion of formal structure is not applicable to this caprice, as there is no obvious tonal center, background harmonic progressions, or sense of prominent motivic organization. While motive Y (see example 39) contains a V – I harmony within, other motives are harmonically inconclusive, outlining diminished, augmented, or chromatic material and there is no consistent harmonic motion across motives either. The interval of the seventh appears frequently throughout the caprice, functioning as an isolated interval within several of the motives, or in sequence, creating displaced chromatic or step-wise motion.

Example 40. *Caprice #24*, measures 30-33, chromatic and scalar lines across sevenths.

Caprice #24 lacks the tonic – dominant polarity used in nearly all of the other caprices and the ending is inconclusive, tapering off dynamically and abruptly.

*Caprice #25*

*Un poco vivace e capriccioso* (Ziemlich bewegt, kapriziös) in C minor continues Karg-Elert’s exploration of one-part developmental forms, using alternating major and minor triads within two motives distinguished by rhythmic shape. See examples 41 and 42. The first motive, consisting of eighth notes preceded by two grace notes, outlines major and minor triads and creates the defining character of the caprice.
Example 41. *Caprice #25*, motive X.

Measure 1.

Measure 13. Motive X is modified with the inclusion of augmented triads across wider intervals.

The second motive is made up of triplet sixteenth notes that also outline major and minor triads. This motive contains chromatic motion that leaps up a fifth at its conclusion.

Example 42. *Caprice #25*, measure 5, motive Y.
A third motive, largely defined by rhythm and contrasting harmonic material, outlines augmented triads or seventh chords (instead of major or minor triads) and is present only in measures 14-15.

Example 43. *Caprice #25*, measure 15, motive R.

Due to unpredictable harmonic direction between motives, the tonal character of this caprice is largely defined on the foreground level by triadic content in the motives and resulting voice leading from their combination. Voices comprising each triad typically move by half step, whole step, or occasionally by third to the next chord, creating harmonic progressions such as those shown in the following example:

Example 44. Typical harmonic progressions in *Caprice #25*.

The key signature, first measure, and dominant – tonic emphasis of the last measure confirm *Caprice #25* to be in C minor; however, at no other time is this tonality implied. Material between measures 1 and 20 passes through several key areas without
settling in one key. A typical progression is shown in measures 5-10. Melodic direction occurs, but there is no tonal center (see example 45).

Example 45. *Caprice #25*, measures 6-10.

Karg-Elert has notated the meter as 6/8 (3/8) in *Caprice #25*, providing dotted barlines to indicate the 3/8 metric division and tempo will largely determine which organization the flutist uses. A second important notational element in this caprice is the continued use of brackets to assist the performer in understanding hemiola (see measures 7-9 in example 45).

*Caprice #26*

*Capriccioso, con civetteria (Kokett und kapriziös)* is the second caprice in the opus based primarily on the whole-tone and chromatic scales, further developing these modern elements explored first in *Caprice #20*. Three basic whole tone motives are used and in the first motive (R), there is simultaneous foreground and background whole tone presence (see example 46). This motive later appears inverted in measure 22.
Example 46. *Caprice #26*, measure 2, motive R.

The second whole tone motive includes a whole tone scale interrupted by minor seconds, appearing in two different rhythmic guises. See example 47. (Note the inclusion of a new notational symbol [T] which provides alternate rhythmic organization to the bar, creating a 5:4 ratio.)

Example 47. *Caprice #26*, motive S.

Measure 9.

Measure 23.
The third motive is a descending whole tone scale uninterrupted in pitch but displaced by register.

Example 48. *Caprice #26*, measure 12, motive T.

Chromatic progressions also define this caprice and one particularly unique example creates a displaced chromatic palindrome across simultaneously ascending and descending chromatic lines.

Example 49. *Caprice #26*, measures 16-17, chromatic progression.

*Caprice #26* differs from its whole tone predecessor (*Caprice #20*) in two fundamental ways. First, it lacks a discernable formal structure, existing as a one-part, continuous piece, and second, melodic content in *Caprice #26* includes intervals of fifths and fourths as was previously not the case. Motive Q of *Caprice #26* contains these
intervals, contrasting with the modern whole tone motives surrounding the perfect intervals.

Example 50. Caprice #26, measures 10-11, motive Q.

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Caprice #27

Un pochettino mosso, ben articulato (Leise bewegt, deutlich phrasiert) in E major challenges the flutist with unstable metric construction and ambiguity in tonal progressions. Rarely is there an obvious tonal center in this developmental, continuous caprice. Melodic construction often takes the form of motivic sequences, emphasizing motion by a certain interval and in the following example, Karg-Elert sequences a motive that includes ascending fourths connected by half step.

Example 51. Caprice #27, measures 10-14, motive X including sequence of fourths.
Further tonal instability is created by background progressions that outline unstable intervals and in the following example, a tritone is emphasized.

Example 52. *Caprice #27*, measures 21-24, tritone background progression.

Unpredictable articulation and pitch groupings that are not aligned with strong beats of the 9/8 meter, undermine metric organization. In the following example, a sequence of three statements (beginning on beat three of each measure) contain multiple patterns, simultaneously emphasized, resulting in confusion to the pulse.

Example 53. *Caprice #27*, measures 6-9, undermined 9/8 meter.

A similar pattern of sequences not in alignment with traditional 9/8 pulse occurs in measures 17-20.
Caprice #28

_Sciolto, elegante e rapido_ (Flüssig, elegant, ziemlich geschwind) in Bb minor, appropriately placed at the end of a progressive collection, displays compositional complexity in several elements, including tonal design, 12/16 (4/8) meter, rapid tempo, and disjunct intervals.

Tonal design, created by use of modern harmonic and melodic material on both foreground and background levels of this caprice, is clearly untraditional, wandering through several inconclusive key areas and lacking definitive cadential motion until the dominant pedal on F in concluding measures 15-16. Chromaticism, taking a background structural role in previous caprices, is here used primarily as a connecting device (see example 54).

Example 54. _Caprice #28_, chromatic connecting material.

Measure 1. Here, tonic harmony is created by chromatic motion (left by a leap):

\[
\begin{array}{c}
\text{i} \\
\text{p}
\end{array}
\]

Measure 4. An augmented chord results from similar motion. In this example, a complete octave of the chromatic scale (C – C) is presented in fragments.
In the following example, Karg-Elert combines three elements of tonal ambiguity. A chromatic line, again containing a complete chromatic scale in fragments, is combined with fully diminished seventh chords, creating a whole tone background progression across the measure.

Example 55. *Caprice #28*, modern construction of measure 5.

While there does seem to be a sectional division halfway through this caprice which rests on Ab before continuing in eb in measure 8, the overall harmonic and motivic construction points to a one-part form, lacking the defining characteristics of a binary or ternary structure. The following graph shows the background melodic and harmonic voice leading that defines the one-part form. Roman numeral chord analysis in the bass voice has been omitted where triadic harmonic support is not present and these undefined bass pitches represent only points of temporary tonal center.
Figure 9. Graph of Caprice #28
Caprice #29

Velocissino e frizzante (Äußerst geschwind, prickelnd) in F# major further explores keys that are far removed from C major, requiring the flutist to continue developing that which is unfamiliar. Consistent with notational practice throughout the opus, Karg-Elert’s unusual groupings reveal compositional design that would otherwise be less obvious. In this caprice, intervals and triads are highlighted by metrically displaced groupings, while accents create rhythmic organization consistent with traditional 6/16 meter.

The five basic motives present in this caprice are defined by interval content and length (in sixteenth notes) and are presented in the following example.

Example 56. Caprice #29, five motives.

Measures 1-4. Motive A – alternating major and augmented triads
Motive B – descending fourths connected by half step
Measures 8-10. Motive C – two fifths connected by half step

Measures 31-34. Motive D – descending fifths connected by half step (derived from motive B)
Motive E – sequence of fourths (derived from motive C)

Lacking tonal organization of a traditional two or three-part form, melodic and harmonic progressions are created on a smaller scale across motivic sequencing within this caprice, contributing to the larger developmental design. Motive B outlines an augmented chord (f-a-c#), while motives C and D contain chromatic motion. Despite the tonal character of the motives and progressions outlined by their sequencing, Karg-Elert does retain a strong sense of key in this caprice. F# major is evident in the opening statement and final authentic cadence but is also re-established midway through the caprice from measures 17-23. A strong dominant arrival is avoided in measure 33, providing space for motive A to return in the tonic key (measure 37) before concluding.
Similar to Caprice #23, the return of the opening motive late in the piece functions as a conclusion as opposed to a dividing sectional role.

Caprice #30

Chaconne in F minor, based on the historically Baroque variation form characterized by an ostinato bass line, exceeds the other caprices in length, development, and scope, and represents many compositional elements found in the preceding twenty-nine caprices. A form widely used by Karg-Elert in repertoire for various instruments, Chaconne and Passacaglia titles appear in his works with little differentiation. Untraditionally, this Chaconne employs a changing harmonic fabric to support the ostinato statements, resembling a strictly defined Passacaglia, where only the ostinato itself, not its harmonic structure, is consistently worked into the piece. As a composer and performer on the harmonium and organ, Karg-Elert was adept with the form; his most well known example is the Passacaglia and Fugue on BACH, op. 150 (1931) for organ.

Given Opus 107’s progressive organization in terms of musical style, it might appear at first glance that the Chaconne belongs with the stylistically Baroque caprices at the beginning of the collection; however, analysis reveals that musical language consistent with Karg-Elert’s modern aesthetic is used throughout, both in foreground elements and in the use of the background ostinato itself.

The first four measures of the piece present the ostinato bass, a descending four-note pattern in the key of F minor. Unusual for its short length and lack of melodic
contour, the resulting harmonic outline created by successive statements provides an element of flow common to the form (tonic – dominant – tonic, continued…)

Example 57. *Caprice #30*, measures 1-4.

Example 58. Compositional elements of *Caprice #30, Chaconne*.

*Variation I.* Simple quarter notes, low to middle register, outline the following harmony:  i – v – iv – VI – V

*Variation II.* Simple quarter and eighth notes with the ostinato appearing on beat two of each measure

*Variation III.* Ostinato is obscurely present amidst wandering eighth notes

*Variation IV.* Ostinato is transferred in register (up one octave)

*Variation V.* Two-voice melody containing the prime form of the ostinato in the lower voice and also a parallel ostinato statement from Ab – G – F – Eb in the upper voice (this anticipates the modulation to Ab major in variation VII)

*Variation VI.* Ostinato pitches appear as upper neighbor notes and their resolutions. Introduction of multiple tonguing


*Variation VIII.* Ostinato in Ab major appears across rapidly slurred triads.
**Variation IX.** Ostinato is modified to a descending four-note chromatic line that appears twice across thirty-second note tremolos and third progressions. The chromatic alteration creates harmonic motion to d minor.

**Variation X.** A simple ostinato presentation in d minor is elaborated with arpeggiations outlining the following harmony: $i - v - VI - V$
Range expands to A3

**Variation XI.** Fast, brilliant passage requiring multiple-tonguing. Ostinato bass is not present

**Variation XII.** Constant articulated thirty-second notes create simultaneous ascending and descending chromatic segments in each measure. Ostinato is deformed in concluding pitch to create a whole tone statement from Gb – E – D – C (see downbeats of all four measures). Key center is undefined

**Variation XIII.** Rapid articulation continues as triplet sixteenth notes use chromatic and diminished chords to outline fully diminished background harmony (Bb – C# - E – G). No ostinato is present in this variation. Harmonic direction leads to C, which serves as the dominant for the return to f minor. Range expands to C4

**Variation XIV.** Ostinato returns to the tonic key in its prime form and original range. Descending thirty-second note chords, connected by chromatic passages, outline the following harmony: $i - v - VI - III - V$

**Variation XV.** Ostinato is not present in this variation. Using minor third intervals and seconds (both major and minor), the first two measures present a chromatic palindrome. Six intervals of a fifths are outlined in the third measure (with upper and lower neighbor notes to the first pitch of each group). The fourth measure contains a complete but fragmented chromatic scale with a tonal center on C.

**Variation XVI.** A chromatic run is followed by root position triads, based on each pitch of the ostinato, used in sequence. While the upper voice clearly begins on F and indicates tonic harmony, a progression from C2 to C1 (in the lower voice staccato notes) sets up a C pedal point, which announces the final statement of the ostinato in the next variation. Rapid, disjunct intervals and tempo makes this variation the most technically challenging section of the caprice

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**Variation XVII.** Virtuosic ‘ad libitum’ chromatic scales connect the ostinato pitches in its prime form. The concluding four measures present a codetta, emphasizing the tonic key. Range expands to Db4.

The following example demonstrates two ostinato deformations, evidencing Karg-Elert’s looseness in following the ostinato form and desire for a modern guise.

Example 59. *Caprice #30*, Ostinato deformations.

Variation 7. Ostinato(s) in retrograde

\[ \text{Var. VII} \]

Variation 12. Whole-tone ostinato statement (modified in concluding pitch) across simultaneous ascending and descending chromatic lines

\[ \text{Var. XII. ancora più mosso (noch lebhafter)} \]
In addition to the ostinato form used in *Caprice #30*, Karg-Elert employs a quasi-rounded binary structure created by tonal centers. The first section includes the ostinato and first six variations in the tonic key, f minor, and the second section (variations seven through thirteen) includes the deformed ostinato statements present in modulations to Ab major, bb minor, c minor, and d minor. The third section (variations fourteen through seventeen) returns to f minor, with the ostinato in its prime form; however, the exception is the missing ostinato of variation fifteen.

As the culminating work of the collection, *Chaconne in F minor* references several compositional techniques utilized in preceding caprices. The table in Example 60 demonstrates possible references.
Example 60

References to previously used material in *Caprice #30*.

<table>
<thead>
<tr>
<th>Rhythmic emphasis on weak beat</th>
<th>Var. 2</th>
<th>Var. II.</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td><img src="image1" alt="Musical notation" /></td>
</tr>
<tr>
<td>Phraseshape and articulation</td>
<td>Var. 3</td>
<td>Var. III.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="image2" alt="Musical notation" /></td>
</tr>
<tr>
<td>2-voice melody</td>
<td>Var. 7</td>
<td><img src="image3" alt="Musical notation" /></td>
</tr>
<tr>
<td>Motivic shape and articulation</td>
<td>Var. 6</td>
<td>Var. VI.</td>
</tr>
<tr>
<td></td>
<td></td>
<td><img src="image4" alt="Musical notation" /></td>
</tr>
<tr>
<td></td>
<td>Var.</td>
<td>Description</td>
</tr>
<tr>
<td>----------------</td>
<td>------</td>
<td>--------------------------------------------------</td>
</tr>
<tr>
<td>Tremels</td>
<td>9</td>
<td>Var. IX.</td>
</tr>
<tr>
<td>Multiple tonguing</td>
<td>12</td>
<td>Var. XII. ancora piu mosso (arch lassafet)</td>
</tr>
<tr>
<td>Background chromatic palindrome</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>Rapid, slurred jumps in range</td>
<td>16</td>
<td></td>
</tr>
</tbody>
</table>
Traditionally included in the etude genre, the *Caprices, Opus 107* are generally not performed in recital or recorded. Hungarian flutist Gergely Ittzés is the one flutist known to have recorded *Caprice #30: Chaconne* and can be heard on the CD, *Late Romantic Impressions by Sigfrid Karg-Elert*.106

A suggested method for performance, suitable for recital purposes, is to group a select number of *Caprices* together as a suite, similar to Rachmaninoff’s performances of his *Etudes-Tableaux*.107 Selections can be chosen in accordance with several parameters, including style (contrasting or similar), key relation, or emphasized technical skill. The outcome of such groupings reflects the concept of Paul Hindemith’s *Acht Stücke fur flöte allein* (1927), a group of eight short pieces representing the German style of the early twentieth century.108

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106 This recording was produced by Hungarton Records, Ltd.: HCD 31925
107 Surdell, 24.
108 It is unknown whether Hindemith had knowledge of the *Caprices* when he composed *Acht Stücke* (eight years after the *Caprices*’ composition).
The following selections are one possible “suite” of Caprices:

3. Allegro alla Händel (non troppo brillante)
5. Allegro giusto
21. In tempo di Walzer
23. Adagio appassionato (quasi recitativo)
26. Capriccioso, con civetteria

These pieces have been selected for varied expressions representing the span of musical styles present in the opus: Baroque style, Classical style, modern Viennese-waltz style, dramatic and tonally ambiguous recitative affect, and whole-tone (modern) style.

Another possible combination includes grouping caprices that emphasize whole-tone, quartal, chromatic, or fully diminished tonal language (elements found in the discussion of “modern” music in Karg-Elert’s Appendix):

20. Ardito capriccioso ed assai mosso
26. Capriccioso, con civetteria
28. Sciolto, elegante e rapido
29. Velocissimo e frizzante

Caprices #1-3 form a suite of Baroque pieces:

1. Tempo giusto
2. Un poco mosso, ma non brillante
3. Allegro alla Händel (non troppo brillante)
Caprice #23 and #30 are aptly paired as a set of two Caprices capable of standing on their own as solo flute works:

23. Adagio appassionato (quasi recitativo)
30. Chaconne

The following piece are grouped together for their closely related key scheme and imitation of symphonic movements:

27. Un pochettino mosso (ben articulato)
   E major, opening Allegro movement
23. Adagio appassionato (quasi recitativo)
   c# minor, slow movement
21. In tempo di Walzer
   B major, dance movement
19. Vivacissimo, scintillante
   E major, closing, fast movement

These are but a few likely combinations for a Karg-Elert Suite of Caprices.
CONCLUSION

Sigfrid Karg-Elert was a composer and pedagogue with a professorship at the Leipzig Conservatory and was a gifted performer, primarily on keyboard instruments, but he also was proficient on woodwind instruments. Drawing on the knowledge derived from all of these roles, he created an opus for the flute that extended the instrument’s technical capabilities through reflection of past musical styles and representation of the changing musical language of the early twentieth century.

With the exception of the Baroque-style pieces found in the beginning of the collection, the 30 *Capricen für Flöte allein, Opus 107* exemplify late nineteenth-century chromatic harmonic language while incorporating modern elements such as tonally ambiguous whole tone and fully diminished harmonies. Frequently, tonal center is established in the opening and concluding measures, with a prolonged sense of tonal ambiguity between the beginning and end. Changes in melodic construction across the opus reflect increasingly contemporary design as the use of lyrical motives is gradually replaced by the use of sequential motives.

With regard to form, Karg-Elert’s early *Caprices* include adaptations of binary and ternary forms, emphasizing departure and return, and frequently not complying with traditional harmonic or motivic expectations. The caprices in the latter part of the collection exhibit more modern tendencies, employing one-part continuous forms, developmental in nature. The last caprice combines the continuous compositional style
with three-part form as a loosely-treated ostinato is woven into a quasi rounded binary form.

These short, didactic works recall predecessors of concert–etude composition as they combine demanding technical challenges with substantive musical content; both craftsmanship and expressivity are present. Despite criticism for not following the modern, atonal aesthetic of his time, Karg-Elert’s Caprices remain in flute literature as one of the most valuable collections representing early twentieth-century composition. This music persists in flute literature, principally as technical repertoire, but deservingly should be included in solo flute performance repertoire.
APPENDIX A

CAPRICE COLLECTIONS FOR THE FLUTE
## Caprice Collections for Flute

<table>
<thead>
<tr>
<th>Composer</th>
<th>Title</th>
<th>Date of Composition</th>
</tr>
</thead>
<tbody>
<tr>
<td>Johann Joachim Quantz</td>
<td>Capricen</td>
<td>*</td>
</tr>
<tr>
<td>(1697-1773)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Johann Anton Stamitz</td>
<td>8 Capricen für Flöte</td>
<td>c. 1785</td>
</tr>
<tr>
<td>(1750-1809)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Charles Delusse</td>
<td>12 Caprices for solo flute</td>
<td>c. 1761</td>
</tr>
<tr>
<td>(b. c.1720)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Nicolò Paganini</td>
<td>24 Caprices, op. 1 for violin</td>
<td>1805</td>
</tr>
<tr>
<td>(1782-1840)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Caspar Kummer</td>
<td>Six Caprices ou Exercices pour la Flûte seule op.12</td>
<td>1835</td>
</tr>
<tr>
<td>(1795-1870)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Friedrich Kuhlau</td>
<td>Twelve Caprices, op. 10bis</td>
<td>1807</td>
</tr>
<tr>
<td>(1786-1832)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>George Bayr</td>
<td>Deux Caprices, op. 8</td>
<td>*</td>
</tr>
<tr>
<td>(1773-1833)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Raphael Dressler</td>
<td>Six Caprices ou Études, op. 20</td>
<td>*</td>
</tr>
<tr>
<td>(1784-1835)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>William Schade*</td>
<td>24 Caprices</td>
<td>*</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Franz Weiss</td>
<td>5 Capricci und Variationen für Flöte solo, op. 3</td>
<td>*</td>
</tr>
<tr>
<td>(1778-1830)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Theobald Boehm</td>
<td>24 Caprices (Etudes) For Flute, op. 26</td>
<td>1852</td>
</tr>
<tr>
<td>(1794-1881)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saverio Mercadante’s</td>
<td>20 Capricci Per Flauto</td>
<td>c. 1860(^{109})</td>
</tr>
<tr>
<td>(1795-1870)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Narcisse Bousquet d. 1869</td>
<td>12 Grand Caprices: für Altblockflöte oder Flöte solo</td>
<td>1864</td>
</tr>
<tr>
<td></td>
<td>(originally for the French flageolet)</td>
<td></td>
</tr>
<tr>
<td>Giuseppe Gariboldi</td>
<td>L’Indispensable-Caprice Etude, op. 48</td>
<td>*</td>
</tr>
<tr>
<td>(1833-1905)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

\(^{109}\) Speculative date of composition is 1860 as this was a period of instrumental concentration for Mercadante.
<table>
<thead>
<tr>
<th>Composer</th>
<th>Work Title</th>
<th>Date</th>
</tr>
</thead>
<tbody>
<tr>
<td>Joachim Andersen</td>
<td><em>26 Caprices for Flute, op. 37</em></td>
<td>*</td>
</tr>
<tr>
<td>(1847-1909)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Adolf Terschak</td>
<td><em>Le papillon en voyage : étude-caprice, op. 139</em></td>
<td>c.1900</td>
</tr>
<tr>
<td>(1832-1901)</td>
<td>*for flute and orchestra, arr. Fl &amp; piano</td>
<td></td>
</tr>
<tr>
<td>Sigfrid Karg-Elert</td>
<td><em>30 Capricen Für Flöte allein, op. 107</em></td>
<td>1919</td>
</tr>
<tr>
<td>(1877-1933)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Leonardo de Lorenzo</td>
<td><em>Il &quot;Non plus ultra&quot; del flautista,</em></td>
<td>1929</td>
</tr>
<tr>
<td>(1875-1962)</td>
<td><em>18 capricci per flauto, op. 34</em></td>
<td></td>
</tr>
<tr>
<td>Louis Moyse</td>
<td><em>7 Caprices-Études</em></td>
<td>*</td>
</tr>
<tr>
<td>(1912-2002)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Henri Martelli*</td>
<td><em>Cinq études-caprice : pour flûte et piano, op. 58</em></td>
<td>1948</td>
</tr>
<tr>
<td>Max Fühler*</td>
<td><em>Capricen,zwanzig virtuose Stücke für Flöte</em></td>
<td>20th c.</td>
</tr>
<tr>
<td>Joachim-Dietrich Link</td>
<td><em>12 Caprices for Solo Flute</em></td>
<td>*</td>
</tr>
<tr>
<td>(b. 1925)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Heiner Reitz</td>
<td><em>12 Caprices: Studies to twentieth century music, op. 4</em></td>
<td>1973</td>
</tr>
<tr>
<td>(b. 1925)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>* date(s) unknown</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
APPENDIX B

DEVELOPMENT OF COMPOSITIONAL STYLE IN SIGFRID KARG-ELERT’S 30

CAPRICEN FÜR FLÖTE ALLEIN, OPUS 107
# Development of Compositional Style in Sigfrid Karg-Elert’s 30 Capricen für Flöte allein Opus 107

<table>
<thead>
<tr>
<th></th>
<th>Caprices 1-8</th>
<th>Caprices 9-19</th>
<th>Caprices 20-30</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Overriding Style</strong></td>
<td>Baroque (1-3)</td>
<td>Transition to modern style</td>
<td>Modern</td>
</tr>
<tr>
<td></td>
<td>Classical (4-6)</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Transitional (7-8)</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Key</strong></td>
<td>Familiar key signatures</td>
<td>More use of sharps and flats</td>
<td>Increasingly unfamiliar or ambiguous (not diatonic)</td>
</tr>
<tr>
<td></td>
<td>C*, d, F, a, D, c</td>
<td>A, f#, f, E</td>
<td>w.t.(20,26), B, c#, E, bb, F#</td>
</tr>
<tr>
<td><strong>Melodic and Harmonic Design</strong></td>
<td>Regular phrase and cadence construction</td>
<td>Elided phrases and longer, more irregular phrasing</td>
<td>Uncertainty of tonal center including w.t., fully diminished, and chromatic progressions</td>
</tr>
<tr>
<td></td>
<td>Diatonic scales</td>
<td>Interval jumps larger</td>
<td>Exploration of specific intervals (22,24, 29)</td>
</tr>
<tr>
<td></td>
<td>Broken chords</td>
<td>Increasing complexity of motives</td>
<td>Increasingly large, disjunct intervals</td>
</tr>
<tr>
<td></td>
<td>n.c.t. – simple passing or neighbor notes</td>
<td>Chromaticism (12,14)</td>
<td>Complexity in voice-leading</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Use of multiple musical lines (15, 18)</td>
<td>Obscured cadence structure</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Phrases consisting of motivic sequencing instead of recognizable melody</td>
</tr>
<tr>
<td><strong>Rhythmic and Metric Design</strong></td>
<td>Simple time signatures</td>
<td>Increasingly difficult time signatures</td>
<td>Further exploration of complex time signatures</td>
</tr>
<tr>
<td></td>
<td>3/4, 4/4, 3/8, 10/8, 6/4</td>
<td>6/16, 9/16, 6/8, 4/8, 11/8, 12/8</td>
<td>7/16, 12/16, 6/16</td>
</tr>
<tr>
<td></td>
<td>Simple quarter, eighth, and sixteenth note rhythms</td>
<td>Use of hemiola, meter changes, 32nd note subdivisions</td>
<td>Increasing complexity and variation of rhythmic construction within the piece</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(23, 24, 25)</td>
</tr>
<tr>
<td><strong>Technical Difficulty</strong></td>
<td>Easy</td>
<td>Medium - Difficult</td>
<td>Difficult – Very Difficult</td>
</tr>
</tbody>
</table>

*upper case denotes major mode, lower case denotes minor mode  
n.c.t. = non-chord tones  
w.t. = whole tone
APPENDIX C

DICTIONARY OF ITALIAN AND GERMAN TERMS
## Dictionary of Italian and German Terms

<table>
<thead>
<tr>
<th>Caprice</th>
<th>Italian</th>
<th>German</th>
<th>English</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Tempo giusto</td>
<td>Mäßige Viertel</td>
<td>moderately in four, a just tempo</td>
</tr>
<tr>
<td></td>
<td>leggero</td>
<td>leicht</td>
<td>light</td>
</tr>
<tr>
<td></td>
<td>rallentando</td>
<td>breit</td>
<td>wide</td>
</tr>
<tr>
<td>2</td>
<td>Un poco mosso, ma non brillante amabile</td>
<td>Leise bewegt, doch nicht brillant lieblich</td>
<td>faint turbulence, not with brilliance peaceful, sweet</td>
</tr>
<tr>
<td>3</td>
<td>Allegro alla Händel (non troppo brillante)</td>
<td>Im Händelschen Allegrozeitmaß (nicht zu brillant)</td>
<td>as an Allegro of Handel’s time (not too brilliantly)</td>
</tr>
<tr>
<td></td>
<td>grave il suono</td>
<td>mit breitem Ton</td>
<td>with a wide/broad tone</td>
</tr>
<tr>
<td></td>
<td>grazioso</td>
<td>zierlich</td>
<td>delicate</td>
</tr>
<tr>
<td></td>
<td>senza resoluzione</td>
<td>ohne Nachschlag</td>
<td>without resolution</td>
</tr>
<tr>
<td>4</td>
<td>Velocissimo e brillante</td>
<td>Äußerst lebhaft und glänzend.</td>
<td>Extremely quick and brilliant</td>
</tr>
<tr>
<td>5</td>
<td>Allegro giusto</td>
<td>Im landläufigen Allegrozeitmaß</td>
<td>fast and just</td>
</tr>
<tr>
<td></td>
<td>quasi eco</td>
<td>quasi Echo</td>
<td>like an echo</td>
</tr>
<tr>
<td></td>
<td>brillante</td>
<td>brillant</td>
<td>brilliantly</td>
</tr>
<tr>
<td>6</td>
<td>Appassionato e stretto</td>
<td>Leidenschaftlich, treibend (rasche ganze Takte)</td>
<td>passionately, driven, a quick one beat per measure</td>
</tr>
<tr>
<td>7</td>
<td>Moto perpetuo</td>
<td></td>
<td>in perpetual motion</td>
</tr>
<tr>
<td></td>
<td>Eguale, il più presto possibile</td>
<td></td>
<td>equally, as fast as possible</td>
</tr>
<tr>
<td>8</td>
<td>Con molto brio</td>
<td>Sehr lebhaft</td>
<td>very lively, with much energ</td>
</tr>
<tr>
<td></td>
<td>Italian</td>
<td>German</td>
<td>English</td>
</tr>
<tr>
<td>---</td>
<td>-----------------------------------</td>
<td>---------------------------------</td>
<td>---------------------------------------------</td>
</tr>
<tr>
<td>9</td>
<td>Rapido e brillante</td>
<td>Rasch und glänzend</td>
<td>fast and brilliant/shining</td>
</tr>
<tr>
<td>10</td>
<td>Leggero e veloce</td>
<td>Locker und geschwind</td>
<td>light and with speed, loose and quickly</td>
</tr>
<tr>
<td>11</td>
<td>Velocissimo e molto leggero</td>
<td>Äußerst geschwind und locker</td>
<td>very fast and light with fire</td>
</tr>
<tr>
<td></td>
<td>con fuoco</td>
<td>feurig</td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>Leggero, grazioso e veloce</td>
<td>Locker, zierlich, geschwind</td>
<td>light, delicate, quick</td>
</tr>
<tr>
<td></td>
<td>sempre pp</td>
<td>durchweg pp</td>
<td>pianissimo throughout</td>
</tr>
<tr>
<td>13</td>
<td>Leggerissimo e grazioso</td>
<td>Leichthin, anmutig</td>
<td>very lightly and with grace</td>
</tr>
<tr>
<td></td>
<td>quasi 2 Flauti</td>
<td>wie 2 Flöten</td>
<td>as if two flutes</td>
</tr>
<tr>
<td>14</td>
<td>Moto perpetuo</td>
<td>So rasch als möglich</td>
<td>in perpetual motion</td>
</tr>
<tr>
<td></td>
<td>Il più presto possibile</td>
<td></td>
<td>as fast as possible</td>
</tr>
<tr>
<td>15</td>
<td>Mosso e leggerissimo</td>
<td>Sehr leichthin, schwebend</td>
<td>very light, hovering</td>
</tr>
<tr>
<td>16</td>
<td>Un poco mosso, unmoristico</td>
<td>Etwas lebhaft, mit Humor</td>
<td>somewhat lively, with humor</td>
</tr>
<tr>
<td>17</td>
<td>Leggero veloce, giocosso</td>
<td>Leicht, spielend, sehr rasch</td>
<td>light, fast, effortless, with much speed</td>
</tr>
<tr>
<td>18</td>
<td>Adagio (quasi cadenza)</td>
<td>Adagio (im Stile einer Kadenze)</td>
<td>Very slow in the style of a cadenza</td>
</tr>
<tr>
<td></td>
<td>con fuoco</td>
<td>sehr heftig</td>
<td>with violence</td>
</tr>
<tr>
<td></td>
<td>allargando</td>
<td>breit</td>
<td>broad</td>
</tr>
<tr>
<td></td>
<td>vivace</td>
<td>lebhaft</td>
<td>lively</td>
</tr>
<tr>
<td>19</td>
<td>Vivaccissimo, scintillante</td>
<td>Locker, sprühend, äußerst geschwind</td>
<td>relaxed, bubbling over, very quick</td>
</tr>
<tr>
<td></td>
<td>aguzzo</td>
<td>spitzig</td>
<td>subtle</td>
</tr>
<tr>
<td></td>
<td>molto aguzzo</td>
<td>sehr spitzig</td>
<td>very subtle</td>
</tr>
<tr>
<td>20</td>
<td>Ardito capriccioso ed assai mosso</td>
<td>Keck, launig, reichlich bewegt</td>
<td>jaunty, witty, amply eventful</td>
</tr>
<tr>
<td></td>
<td>elegante</td>
<td>keck</td>
<td>elegant</td>
</tr>
<tr>
<td></td>
<td>ardito</td>
<td></td>
<td>jaunty</td>
</tr>
</tbody>
</table>
umoristico
loquace
malizioso
da rigore di tempo
sempre più affrettando
precipitando molto
In tempo di Walzer
grazioso
morbido
scherzoso
Agitato ed appassionata
agitato
Adagio appassionato (quasi recitativo)
pieno
r rallentando
a accelerando
aa accelerando assai
r…a…lento da principio, poi stringendo sempre più fino al rapidissimo
incalzando
allargando
Rapido quanto e possibile
(con suono sempre aguzzo)
aguzzo, con ironia
ironico
piccante
calando, ma sempre a tempo

umorvoll
geschwätzzig
Flatterzunge
boshäft
streng im Takt
immer hastiger
sich überstürzend
Im Walzerzeitmaß, kokett
zierlich
locker
neckisch
Aufgereggt und leidenschaftlich
aufgereggt
Rezitativisch frei (quasi Adagio passionato)
mit vollausladendem Ton
breit, zurückhaltend
rascher, eilend
sehr drängend
langsam beginnend, rascher und drängender bis hastig

20, cont.

flatter-tongue
malicious
strict in tempo
in the same way, hurried
hasty, hurried

delicate
loose
teasing, mischievous
agitated and passionately
agitated
slow, passionate, like a recitativ
with fully broad, prominent tone
getting faster
getting much faster
slow to begin, then faster
and much faster
hurrying, pressing
very slow

As fast as possible, with sharpened
tone throughout
needle-sharp, with ironic
expression
ironic
sharp
dying away, but in strict tempo

127
<table>
<thead>
<tr>
<th>No.</th>
<th>Italian Expression</th>
<th>German Equivalent</th>
<th>English Equivalent</th>
</tr>
</thead>
<tbody>
<tr>
<td>25</td>
<td>Un poco vivace e capriccioso resolute</td>
<td>Ziemlich bewegt, kapriziös</td>
<td>quite vivacious/eventful, capricious resolute</td>
</tr>
<tr>
<td></td>
<td>Capriccioso, con civetteria</td>
<td>Kokett und kapriziös</td>
<td>capricious and coquettish</td>
</tr>
<tr>
<td>27</td>
<td>Un pochettino mosso (ben articolato)</td>
<td>Leise bewegt (deutlich phrasiert)</td>
<td>rather quiet, clearly phrased</td>
</tr>
<tr>
<td>28</td>
<td>Sciolto, elegante e rapido brillante appassionato precipitando</td>
<td>Flüssig, elegant, ziemlich geschwind leidenschaftlich heftig</td>
<td>liquid, elegant, and rather quickly brilliant passionately fall suddenly</td>
</tr>
<tr>
<td>29</td>
<td>Velocissimo e frizzante</td>
<td>Äußerst geschwind, prickeln</td>
<td>extremely swift, tingling</td>
</tr>
<tr>
<td>30</td>
<td>leggiero Veloce d brillante assai. ancora più mosso Presto il più possibile. Sonoro stringendo stringendo con agitazione Rapidissimo con molto slancio le scale cromatiche ad libitum da *) fino a **)</td>
<td>Sehr rasch und brillant noch lebhafter So rasch als möglich (dahinhuschend) breit drängend drängend, unruhig bewegt äußerst rasch mit großem Wurf nach Bleiben chromatische Skalen von *) bis **)</td>
<td>light very fast and brilliant again lively as fast as possible broad getting faster getting faster with agitation extremely fast with large throw ad lib with chromatic scale between asterisks constantly shining</td>
</tr>
</tbody>
</table>
APPENDIX D

30 CAPRICES FOR FLUTE, SIGFRID KARG-ELERT POSSIBLE ERRATA BY DR.

GEORGE MOREY
**30 Caprices for Flute, Sigfrid Karg-Elert**

Possible Erata by Dr. George Morey\(^{110}\)

<table>
<thead>
<tr>
<th>Caprice</th>
<th>Line:</th>
<th>Measure:</th>
<th>Note:</th>
<th>is a:</th>
<th>may be a:</th>
<th>validity</th>
</tr>
</thead>
<tbody>
<tr>
<td>12</td>
<td>5</td>
<td>2</td>
<td>6</td>
<td>C#</td>
<td>C natural</td>
<td>fair</td>
</tr>
<tr>
<td>13</td>
<td>2</td>
<td>1</td>
<td>2</td>
<td>Ab</td>
<td>A natural</td>
<td>good</td>
</tr>
<tr>
<td>14</td>
<td>6</td>
<td>3</td>
<td>14</td>
<td>Ab</td>
<td>A natural</td>
<td>fair</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>3</td>
<td>13</td>
<td>G#</td>
<td>G natural</td>
<td>good</td>
</tr>
<tr>
<td>17</td>
<td>3</td>
<td>2</td>
<td>12</td>
<td>Ab</td>
<td>A natural</td>
<td>?</td>
</tr>
<tr>
<td>20</td>
<td>6</td>
<td>1</td>
<td>10</td>
<td>C#</td>
<td>C natural</td>
<td>good</td>
</tr>
<tr>
<td>23</td>
<td>5</td>
<td>1</td>
<td>4</td>
<td>D#</td>
<td>D natural</td>
<td>good</td>
</tr>
<tr>
<td>28</td>
<td>8</td>
<td>2</td>
<td>18</td>
<td>B natural</td>
<td>Bb</td>
<td>good</td>
</tr>
<tr>
<td>30</td>
<td>Var.18</td>
<td>1</td>
<td>8</td>
<td>Gb</td>
<td>G natural</td>
<td>?</td>
</tr>
</tbody>
</table>

\(^{110}\) Dr. George Morey was Professor of Flute at the University of North Texas. This list has been edited to include only the possible errata that exist in current editions. Dr. Morey’s complete list includes several other errata that appear correctly in the Recital Publications edition.
APPENDIX E

KARG-ELERT’S COMPOSITIONS WITH FLUTE IN A PRIMARY ROLE
Karg Elert’s Compositions with Flute in a Primary Role

Solo Flute repertoire

*Sonata appassionata, f♯, op.140* (1917)

Duration: 5 minutes

*30 Capricen Für Flöte allein, op.107* (1918-1919)

Inspired by Carl Bartużat

Flute and Piano repertoire

*Sinfonische Kanzone, Eb, op.114* (1917)

Duration: 11 minutes

Dedicated to Dr. Jos. Weber - Kassel

*Sonate B-dur, op.121* (1918), rev. as *Trio Buccolico* (see chamber music)

Duration: 15 minutes

Dedicated to Carl Bartużat

*Impressions exotiques, op.134* (1919) (this work includes piccolo)

Duration: 17 minutes

Dedicated to Dr. Walter Niemann

Premiered on November 9, 1919 in Leipzig by Carl Bartużat and Sigfrid Karg-Elert

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111 Wollinger, 35. Dr. Weber was a senior civil servant and loyal friend of Karg-Elert. He was later the guardian of Karg-Elert’s daughter, Katherina (1914-1984).

112 Ibid, 43.

113 Ibid, 47. Walter Niemann (1876-1952)
Suite pointillistique, op.135 (1919)

Duration: 20 minutes

Chamber music

Jugend op.139 (1919) for flute, clarinet, horn, and piano\textsuperscript{114}

Duration: 19 minutes

Dedicated to Paul Graener

Trio Buccolico, op.121b (1918–25) for flute, violin, piano

Duration: 15 minutes

Other

Canzona, op. 81 (1912) for soloists, choir, flute obbligato, and organ

One of Karg-Elert’s several compositions based on the “Nearer, my God, to
Thee” text, written in memory of the hymn played by the Titanic orchestra as the
ship was sinking. Karg-Elert’s friend Alfred Jochade died on that ship.\textsuperscript{115}

Cadenzas to W.A. Mozart’s Concerto No. 2 in D major for flute\textsuperscript{116} (1920)

\textsuperscript{114} This piece seems to anticipate the more popular “Youth” composition for chamber winds of Janáček, yet there is no indication of correlation with Leoš Janáček’s Mládí [Youth], suite for flute &piccolo, oboe, clarinet, horn, bassoon and bass clarinet of 1924/1925.

\textsuperscript{115} Kaupenjohann, 8.

\textsuperscript{116} Wollinger, 75.
APPENDIX F

PREFACE, 30 CAPRICEN FÜR FLÖTE ALLEIN
Preface.

These Caprices, as well as my other works for flute, composed between 1915 and 1918 (Concerto, 2 Sonatas, Chamber Study, Symphonic Canzona, Etchings, Partita, Suite Pointillistique, Monologues, Exotic Impressions), owe their inception to the eminent artist Carl Barnat, principal flautist of the Leipzig Theater and Gewandhaus-Orchestra, at whose side I played the oboe in a good military band during the war.

The 30 Caprices originated from the urgent need of forming a connecting link between the existing educational literature and the unusually complicated parts of modern orchestral works by Richard Strauss, Mahler, Bruckner, Reger, Pfitzer, Schillings, Schönberg, Korngold, Schrecker, Scriabin, Stravinsky and the most modern virtuoso soli. They are therefore meant in the first place to serve as technical preparation to these already existing works, viz: to help the flautist, by means of progressive and special studies attain the high standard demanded by them.

Besides this the Caprices explore new and untrodden paths in technique; a technique which may be required, from one day to another in some new impressionistic or expressionistic work. Sure signs are to be seen that the demands made of the liveliest of all the woodwind instruments are rapidly increasing from year to year.

These Caprices are therefore meant to be a synthesis of all the possible progressive technique demanded by the character and construction of the modern flute, above all the unparalleled “Boehm flute”; and it was far from my intention to write work that “lies easily in the fingers”. On the contrary, the student must learn what does not lie easily. All that is new and unaccustomed can obviously not lie easily at first. But the chief difficulty lies most often in the novelty of the constructive idea. Here it is quite impossible to achieve success without a rapid mental grasp of the formal structure, and an instantaneous grouping (as regards harmony, phrasing and motive) of the lower parts, which may, or may not, belong together. The appendix to these studies: “Analysis of complicated technical forms”, should give useful hints in comprehending and memorizing the more complicated figurations.

The modern orchestral composer never considers the “convenient technique”; but, where needed, his desire for expression creates a new technique which often presents the most difficult problem to the instrumentalists. Thus it is not only the virtuosi, but above all the composers (think of Berlioz, Wagner, Richard Strauss, Mahler etc.) who have extended and are still extending the language of the instruments. The requirements of the virtuoso are more of a physical, those of the composer of an aesthetic nature. The former takes his starting-point from the natural technique, based on the structure of the instrument (harmonies, position of keys or stops); the latter, on the other hand, has in mind only the individual effect produced by the tone-quality of the instrument. And unfortunately, these requirements are often not compatible with the physical structure of the instrument. It is then, as a third factor, that the instrument-maker endeavors by his improvements, to increase the physical characteristics of the instrument and hence to enlarge and intensify its technical scope. Without apparently “impossible demands” on the part of the composer, the instrument would scarcely have reached so high a degree of perfection.

The construction of the modern flute (especially the Boehm flute) is such as to reveal, with the greatest ease, wonders which would have been considered almost impossible only thirty years ago. The existing literature does not nearly exhaust the unlimited technical possibilities. The typical modern literature has in especially hardly kept pace with the development of the instrument, which is able to produce greater variety than might be supposed from these works.

The present Caprices take the classical technique of Bach, Händel and Mozart as their starting point and pass rapidly to the style of to-day. In some passages will be found obvious instances of the influence of typical forms of the Violin (springing bow, Cadence arpeggios,) and of pianoforte technique (modern broken chords in elaborately varying harmonies), suitably adapted. This higher development of style or form through the technique of different instruments has from times of old played a very remarkable part in the history of technique.

The enormous progress made in the domain of harmony urgently demands a corresponding development of intonation. Here, a clear recognition of the harmonic functions is the chief essential needed by the flautist to solve the given technical problems, if he would avoid leaping shortsightedly from one note to the next. Modern means of expression that occur frequently are: Scales in major seconds; in diatonic intervals interrupted by chromatics; chromatically repeating or recurring runs in curves; broken major second progressions; broken fourths, fifths, major sevenths and minor ninths (resp. augmented or diminished octaves); major second chords and harmonised fourths in arpeggios; chromatic or major second transpositions of large or small groups or motives; suspensions and anticipations freely approached or quitted; parallel and extreme breaks of two harmonically independent parts.

Rhythmical and metrical problems have been set, for the modern instrumentalist will only too frequently find himself confronted with similar tasks.

Finally attention must be given to articulation and phrasing, the difficulties of which must not be underestimated.

When all the difficulties accumulated in this work have been mastered – needless to say, only after a very gradual increase of speed – there should hardly be an orchestra work which could present insuperable obstacles to the executant. The “difficult” will always grow easy by overcoming the “more difficult”.

APPENDIX G

APPENDIX TO 30 CAPRİCEN FÜR FLÖTE ALLEIN: THE LOGICAL DEVELOPMENT OF MODERN CONFIGURATION
Die logische Entwicklung der modernen Figuration.

Will der Instrumentalist nicht mit quasi verbundenem Augen von Ton zu Ton geführt werden, will er vielmehr die Figuren als eines organisch gegeißelten Ganzen, als logisch gegliedertes Zusammenhang-bildende begreifen, so muß er vor allem die harmonische Funktion einer Tonkette erkennen. Erst auf Grund des harmonischen Verhältnisses wird es ihm möglich sein, die verschiedenen Einzelfragen in ein inneres Verhältnis zu bringen.

Nachstehende Beispiele sollen den Weg zeigen, auf welche Weise einige typische Figurationen harmonisch zu verstehen sind.

Der Ausgangspunkt jeder musikalischen Bewegung ist die nahezu harmlose Harmonie als „Oberon“ oder polar „Unterstimme“. (Dur- und Mollakkord).

| D.E. Prim (Oktave des Primakkordes) große Oberstimme und reine Oberstimme (= Dur-Akkord); Ober. Prim (Oktave des Primakkordes) große Unterstimme und reine Unterstimme (= Moll-Akkord).

Die melodische Urform, i. e. die Thodeller, ergibt sich durch Ausfüllung der harmonischen Intervalle, resp. durch Umformung (Umschreibung) der Akkordformen.

<table>
<thead>
<tr>
<th>Auffüllung:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Umformung:</td>
</tr>
</tbody>
</table>


| Einführung voraufgegangen, Ausführung folgend |

Trotz der „Einführung“ auf den gusen Takt ist, laufen nach der normalen Stelle des Akkordes, es ergaben sich dissonante Bildungen, die relative Auffüllungsmöglichkeiten herrichten.

| G der Akkord |

Dagegen liegt ohne harmonische Stimmung folgende Ausführung.
(Die Durchgänge und Wechselstimme (Substitutionen) sind mit * bezeichnet.)

| G der Akkord |

Alles Weitere wird im Verlauf nachstehender knapper Abhandlung verständlich.

Die Urform wird stilisiert durch

a) akkordische Stellvertreter •

diastische Substitutiones einer fremden Stimme •

1 Durchgang — passing note 2 Wechselstimme — changing notes 3 Verhältnis — proportion

Leichte Zeit — week best

Schwere Zeit — strong best

The logical development of modern figuration.

The instrumentalist who does not intend to be led blindly from one note to the other but wishes to semana the figures as a logically and organically constructed whole, must first of all recognize the harmonic function of a series of notes. Without a knowledge of harmony he will not succeed in grasping the relation between the different single notes.

The following examples are intended to indicate how to understand some typical technical forms, according to the rules of harmony.

The starting-point of every musical movement is the natural harmony as built on “tonic” or polar “subtonic” (Major and minor chord).

I.e. The Prime (octave of the radical note), major third above, perfect fifth above (major chord); or. Prim (octave of the radical note), major third below, perfect fifth below (minor chord).

The melodic prime-form, that is the solo, is obtained by filling up the harmonic intervals with the adjacent or surrounding notes.

These notes extraneous to the harmony, either precede or follow the chord-notes. Very frequently a dissonance refers, at the same time, to its precedent and its following consonance.

If the preparatory note falls on the accented beat, i.e. on the normal position of the chord-note, it produces dissonances, which may give rise to dissonance.

The G major chord, in the above example, is full of the accented tones, would be considered as consonant elements, and give a different harmonic sense. The passing notes and changing notes (substitutiones) are indicated with *.

All the rest will be easily understood in course of the following short essay.
Distanzielle und chromatische Stellvertreter gemischt.

Mixed diatonic and chromatic substitutes.

Hiermit dürfte das Wesentliche der Stilisierung der vorausgesehenen Urform erschöpft sein. Nachstehende Erweiterungen bieten nichts wesentlich Neues.

The essential part of the development of the above primal form may now be considered exhaustively treated. The following elaboration will not bring out anything new and important.

In nachfolgenden stilisierten Formen sind die unzusammenhängenden Tonsätze in Klammern geführt. Der Akkordton ist durch o kenntlich gemacht.

1. Stilisierungen:

   Parted forms.

   Primal form

   In the following developed forms the groups of notes belonging together are enclosed in parentheses. The chord-note is indicated with o.

3. wie 5, nur metrisch verspätet

   just as 5, only rhythmically delayed

6. wie 5, nur metrisch umgruppiert

   just as 5, only in different metrical groups

9. Chromatische Einführungen

   Chromatic preparatory notes

9' Dasselbe als Vorbühne

   The same used as premonitions

10. Chromatische Einführungen

   Chromatic preparatory notes

10' Dasselbe als Vorbühne

   The same used as premonitions

11. Chromatische Umschreibungen

   Chromatic adjacent notes

12. Dasselbe metrisch umgeformt

   The same rhythmically transformed

13. Ebenso

   In the same manner
Durchgang der unteren Stimme -
Passing notes in the lower part -
Diatonische Vorbereitung der unteren Stimme.
Diatonic preparation in the lower part.

Dasselbe metrisch umgeformt.
The same metrically transformed.
Diatonische Durchgang der unteren Stimme (mit Akkorden der unteren Stimme).
Diatonic passing notes in the upper part (with chord-notes of the lower part).

Chromatische Vorbereitung und Wechselseiten der oberen Stimme.
Chromatic suspensions and changing notes in the upper part.

Chromatische Vorbereitung und Wechselseiten der unteren Stimme, diatonische Durchgänge der oberen Stimme.
Chromatic suspensions and changing notes in the lower part, diatonic passing notes of the upper part.

Ausfüllung der Intervalle durch chromatische Glissandi (mit Akkorden der oberen Stimme, Unterstimme).
Filling up the intervals with chromatic passages (with chord-notes of upper part, lower part).

Dasselbe rhythmisch stilisiert.
The same in rhythmical form.

All dies hierhergehörige sind lediglich Umschreibungen bes.

Harmonie:
Harmony:

Die meisten ähnlicher Fälle sind erst durch die Harmonie klärbar!

The majority of similar cases can only be explained by means of the harmony.

Brochen akkordsfolgen, with or without additions. First of all a simple chord-progression: tonic, contrasting motives, dominant, dominant (V G D D), in which it is harmonically immaterial what position the single parts occupy.

Vergleiche übrigens die Lietauführungen —
Compare moreover the leading modulations —

Metrisch verschoben, irre führende Orthographie:
Metrichly displaced, misleading orthography:

mehr korrekt:
more correct:

für F major
for F major

Vorhalte = Suspensions
Suspensions

Metrisch verschoben, Charakter der Einführung geht verloren:
Metrichly transformed, the character of the preparatory note disappears:

besser besser
better

Vergangene Auflösung der Vorhalte.
Past resolutions of suspensions.

nicht a moll a minor b moll b minor
not a minor a minor b minor b minor

sondern klarer geschriften:
but written more clearly:

Doppelvektale
Double suspensions

Doppelvektale
Double suspensions

metrisch verändert
metrichly altered

Dasselbe etwas erweitert.
The same somewhat extended

Alle harmoniefremden Tons sind streng logisch geführte Vorhalte resp.
All the non-harmonic tones are strictly logical suspensions or preparatory notes.

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Unterbrochene chromatische Einführungen.
Broken chromatic preparatory notes.

Die Verhaltung zeigt die Zusammengehörigkeit der Verhalte und deren Lösung.

Einige chromatische Skalenformen.
Some chromatic scale forms.


As passing notes they are not restricted to any particular harmonic function. They can make their starting point from the chord - notes as well as from suspensions and preparatory notes. It is mostly the chord-notes that follow the essential beats.

F major.

Interposed with chord notes.

With changing notes.

In Trisem.

F major.

Die moderno musico avvede combinazioni di (C D) e solo e più in seguito. Sebbene abbiano ancora legami con i treccioni, prevaeggono le grandi e piccole varianti o trinmale alterazioni. Sotto le seguenti schemi, di piccole varianti dei treccioni. Le figure rappresentano le stesse come prima discusse.

Doppiamente romanze.
Broken chromatic preparatory notes.

La rappresentazione mostra la connessione tra i passaggi e la risoluzione.

Alcune forme scale e delay.
Some chromatic scale forms.

Come passaggi, non sono vincolati a una determinata funzione armonica. Possono avviarsi sia da arche, sia da passaggi e introduzioni. In generale, le note dell'arco seguenti seguono le note fondamentali.
ähnlich sind folgende Unterschiede:

aber:

ähnlich kleine Terzen, die mit den gleichen Quarten und Quinten gemeinsam beinahe untermischt sind.

ähnlich große Terzen, die mit den gleichen Quarten und Quinten gemeinsam beinahe untermischt sind.

ähnlich kleine Terzen, die mit den gleichen Quarten und Quinten gemeinsam beinahe untermischt sind.

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ähnlich kleine Terzen, die mit den gleichen Quarten und Quinten gemeinsam beinahe untermischt sind.

ähnlich große Terzen, die mit den gleichen Quarten und Quinten gemeinsam beinahe untermischt sind.
Chromatische Skalen durch große Sekunden, Terzen, Quartzen unterbrochen
chromatic scales interrupted by major seconds, thirds and fourths.

Kleinerter Grundton:
minor third foundation

Größterter Grundton:
major third foundation

Kleinerter Auftakt:
minor third interval

Größterter Auftakt:
major third interval

leichter

(less)

(less complicated)

Doppelte chromatische Einführungen.
double chromatic preparatory notes

Quartensprünge
intervals of fourths

Dasselbe Akkord
the same chord

in weiteren Formen
in other forms.

verminderte Quinten oder überzählige Quartzen
diminished fifths and augmented fourths

wirklich durch die harmonische Schwerpunkterlegung komplizierter
more complicated by displacing the harmonic centre of gravity

Quartensprünge und chromatische Durchgänge.
intervals of fifths and chromatic passing notes.
dasselbe durch metrische Untersegung komplizierter
the same complicated by metrical alterations.

Chromatische Terzendurchgänge gebrochen
broken chromatic thirds

dasselbe
the same

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Das ist mit Erklärung.

1. komplizierter
oder komplettiert.

3 chromatische Skalen in Gegenbewegungen.
3 chromatic scales in contrary movement.

Eine ganz hervorragende Rolle spielt die Ganztonleiter in der neuesten Musik. Sie ist technisch nicht schwerer zu beherrschen als jede diatonische oder chromatische Skala. Die Schwierigkeit liegt keineswegs in Technischen, sondern in der ungewöhnlichsten gedanklichen Vorstellung.

Die Ganztonleiter entsteht aus der chromatischen durch Anlassung einer Mittelintervalle. Es gibt nur 5 Ganztonleiter, eine auf C und eine auf Cis (Dosi).

Man kann sie harmonisch auf drei verschiedenen:

a) auf den Trichosen
b) auf die Quinten

c) auf unharmonische überzählige Dreikl. basierend

They must be understood as based:
a) on mediantes
b) on the tritones
c) on augmented triads
mit chromatischen Durchgängen (a)
with chromatic passing notes (a)

gebrauchtes Ganztön-Terzenscale
broken whole tone scale in thirds

garneut

chromatisch repetierende Ganztönenscale
whole tone scale with chromatic repetition

dasselbe
the same

Ganztönig fortsetzende Brechungen übermäßiger Dreiklangs.
Broken augmented triads in whole tone progressions.
dasselbe
the same

Mischung von ganztönigen und chromatischen Formen, Entwicklung einer modernen Passage:
Mixture of whole tone and chromatic forms. Development of a modern passage.
dasselbe
the same

Wie aus mehreren Beispielen ersichtlich, entstehen im Ganztönensystem nur Akkorde, die der Diatonik fremd sind. Die wesentlichsten sind:
It is evident, from the many examples, that there are no diatonic chords in the whole tone system. The most important chords are:

Der letzte Sechsklang enthält alle Töne der Ganztönenscale.
The last chord contains all the notes of the whole tone scale.
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