



## **‘EMPFINDSAMER STIL’ AND ITS LITERARY CONNECTIONS: A CUE TO MUSIC INSTRUCTION**

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**ABSTRACT:** *Empfindsamer Stil* is a German expression whose meaning has historically been debated as either a “human emotional disposition” or “a musical style”. This descriptive bibliographic study seeks to investigate the historical development of *Empfindsamer Stil*, its application in musical contexts, as well as its nexus with literacy works, to inform music instruction. Given the COVID-19 pandemic research environment, most of the data were collected virtually and reported thematically. Findings indicate that *Empfindsamer Stil* is characterized by an emphasis on the expression of a variety of deeply felt emotions within a musical work, with Carl Philipp Emanuel Bach being the principal exponent. The study also reveals that historians of philosophy across time failed to agree on the meaning of the term *Empfindsamer Stil*. It was therefore concluded that language is dynamic and evolving. Music educators must ensure to explore the history-contextual significance of musical terminologies, especially those that may be alien within the specific musico-cultural milieu of the learner. Also, in teaching, applying, and assessing lessons involving terminologies, music teachers must take a cue from specific historical epochs and cultures to maximize relevance and fairness. Future studies in music history, in correlation with modern psychology and literary works, will therefore help clarify further whether the term *Empfindsamer Stil* is best explained as a phenomenon of human emotional disposition or a musical style. Also, more research will better explain the interdependent coexistence of music and various literary works.

**KEYWORDS:** Empfindsamer Stil, C.P.E. Bach, Fantasia, Eighteenth-Century, Style, Poetry.



## INTRODUCTION

According to Cowart (1984), *Empfindsamer Stil* is a German expression that refers to “sensitive style.” It was an important style occurring in northern German instrumental music during the mid-18th century with the main goal of expressing emotions in order to ‘move’ the spectator (Bluelow, 2001). It is characterized by an emphasis upon the expression of a variety of deeply felt emotions within a musical work. C. P. E. Bach composed very expressively in the style of *Empfindsamer Stil*, with particular emphasis on sudden dynamic changes, large intervals and the use of silence. *Empfindsamer Stil* is however believed to have predated C. P. E. Bach. According to (Cowart, 1984), the year 1755 marked one of the earliest appearances of the term *Empfindsamer* in the German language when Nicolai accused Gottsched of insensitivity to music, and asked how one could be a critic of any art when he lacks an “*Empfindsames Herz*” (p. 262). *Empfindung* (*Empfindungen* - plural), in that era referred to the sense of perception, gently touched by an outside stimulus, in the subtle nature of the stimulus. In the context of the French aesthetic use of the term ‘sentiment’, emotional response music occurs in a subtle way - as a “feeling of the tones” themselves and the pleasure thus afforded. In the ensuing years, the adjectives *empfi* and *empfindlichndsam* began to take on shades of the French “sensible” and the English “sentimental” in their associations with tenderness and love (Snedeker, 1985). By 1759, *Ziirtlichkeit* and *Empfindlichkeit* were considered the most favored terminology for the expressions of love, through 1762 when one could find *empfindsam* being used as a translation of the French ‘sensible’.

Minter (2001, p. 1017) gave a two-fold connotation of the word ‘Empfindsamkeit’, saying that in its ‘moral’ sense it signifies the quality of being easily affected by emotional influences while in its ‘physical’ sense, it denotes physiological (nervous) sensibility. She noted that in the eighteenth century, sensibility in its ‘physical’ sense was generally related to neurophysiology, and the idea of the nervous system as the most sensitive part of the organism. In Germany, this association was particularly strong owing to the widespread influence of the physiologist—Albrecht von Haller’s neurophysiological theories during that time. Subsequently, the term *empfindsam* gained a fashionable status equivalent to “sentimental” in England following Johann Joachim Christoph Bode’s translation of Sterne’s *Sentimental Journey* as *Empfindsame Reise* in 1769. After that, *Empfindsam* quickly took on the meaning of susceptible to light, sentiments, and being lightly touched (Baraldi, 2009; Churgin, 1982). Then, *Empfindlich* was limited to having sentiments of anger, of dislike, and for the present meaning of sentimentality, or excess of sentiment, came the term *Empfindelei*. Eventually, all the qualities associated with sentiment culminated in the broad aesthetic use of the term *Empfindsamkeit* in the late eighteenth century (Cowart, 1984).

Philosophical interest in these terms was already established in seventeenth-century France, where the term sentiment generally referred to an impression on senses (*le sentiment*) or an opinion. One of the earliest discussions may be found in the Port-Royal Logique (Paris 1662), where *sens* and *sentiment* are equated as indicating both sensory perception and the resultant intellectual operation (Bach & Gaillard, 2013). General use of the term sentiment in seventeenth-century France had little reference to emotional content except as it resulted from sensory impression and strong opinion. But gradually an emotional aspect made its way into the standard dictionaries; Richelet gives a new usage equating sentiment with affection in 1680, and in addition to the older meanings, Furetiere gives a new one which is synonymous with passion in 1690. Thus “he has tender sentiments for the *Demoiselle*” means that “he



loves her” (Heard, 2013, p. 216). In this usage, sentiment is more often identified with the gentler emotions such as love or esteem. We find this meaning in literary and musical criticism from the late seventeenth century into the eighteenth century. The literature however, suggests that there has been a contention regarding the meaning of the term *Empfindsamer Stil*—whether a human emotional disposition or a musical style.

The purpose of this project is to investigate what *Empfindsamer Stil* means, its application in musical contexts, its nexus with literacy works and implications for music instruction. Research questions that guided the conduct of this study are: (a) What is *Empfindsamer Stil*? (b) How is *Empfindsamer Stil* employed in eighteenth century Western musical works? (c) What is the relationship between *empfindsamer Stil* and literary works? and (d) How does the *Empfindsamer Stil* literary works nexus inform music teaching and learning?

## METHOD

This project is a bibliographical study in the descriptive qualitative mode. The study was conducted during the COVID-19 pandemic (from May through August, 2020). Hence, data was collected, for the most part, through virtual document search. Literature from online sources, mainly using Anyanui University library (pseudonym) and google scholar was accessed. In order to ensure adequate coverage of the topic, retrieving relevant journal articles and books guided by the titles of those publications was done and they were stored in a folder on my laptop computer. After retrieving a sufficient number of publications, I considered each article and book as a ‘data set’, and then, subjected them to thematic analysis (within and across data sets) using the six-phase approach (Braun & Clarke, 2006). Thematic data analysis is defined as “a method for identifying, analyzing, and reporting patterns (themes) within data; a way of making meaning out of what is going on in the data” (Braun & Clarke, 2006, p. 1). Qualitative researchers generally agree that there are six main phases involved in thematic data analysis: (a) familiarization with the data, (b) generation of codes, (c) generation of initial themes, (d) reviewing initial themes, (e) defining and naming themes, (f) writing the research report (Cormack et al., 2018; Labra et al., 2020; Walters, 2016; Braun & Clarke, 2006; Javadi & Zarea, 2016). As part of the analysis procedure (phase c), I generated initial themes (see Table 1), followed by phases d-f, as explicated in succeeding sections of the paper.

**Table 1: Summary: Spectrum of Literature Reviewed**

Initial Theme	Frequency	Percentage
Empfindsamer	12	27.3
Fantasia	6	13.6
Sensibility	5	11.4
Emotion	6	13.7
Dictionaries	2	4.5
Pedagogy	2	4.5
Literary Works	4	9.1
Others	7	15.9
Total	44	100



The research report (phase f) is thus presented thematically, highlighting focal ideas such as sensibility and sentiment as *Empfindsamer Stil*, musical application of *Empfindsamer Stil*, fantasia and *Empfindsamer Stil*, literary connections, and finally, implications for music education. Relatively, more literature is reviewed on the first four themes than the rest because the former address the principal focus of the paper than the latter.

## FINDINGS AND DISCUSSION

### Sensibility and Sentiment as *Empfindsamer Stil*

Literature tends to establish a strong connection between *Empfindsamer* and sentimentality. It is generally accepted that the eighteenth century was “an age of the senses as well as of reason” (Minter, 2001, p. 1016). As sentiment continued to take on more emotional meaning in the early eighteenth century, its sister-term, sensibility, was becoming the focus of expanded meaning and a new approach in French customs (*moeurs*). Originally, while *sentiment* had signified sensory perception, sensibility (*sensibilité*) had signified the capability of animals—contrast to plants—to have this ability. According to Minter (2001), as sentiment came to have more emotional nuance, sensibility gradually acquired the meaning of “disposed toward the sentiments of tenderness and love” (p. 1017). Finally, in the late eighteenth century, we find sentiment and sensibility used synonymously; in 17989 the *Dictionnaire de l’Academie* includes the definition: “*Sentiment* means *sensibilité*.”

The English term “sentiment”, that originally was devoid of emotional connotation, began to take on elements of feeling with the ‘Moral Sense School’, the Earl of Shaftesbury, David Hume, Francis Hutcheson, and Adam Smith, whose theories of the ‘Man of Feeling’ imbued man with a natural propensity toward feelings of sympathy and compassion. (Leipzig, 1730). Linguistic scholars then divided the uses of ‘sentiment’ and ‘sentimental’ before 1768 into two groups of meaning: one (‘thought,’ ‘opinion,’ ‘notion’) implying refined action of thought, and the other (‘sympathetic,’ ‘elevated’) implying refined action of both thought and feeling.

For the eighteenth-century British philosophers, ‘feeling’ is associated with sensory perception more than with an innate emotional state, and even passions and affections are considered passive states of the mind dependent upon outside objects or events. The terms ‘feeling,’ ‘affection,’ ‘passion,’ ‘emotion,’ and ‘sentiment’ are often used interchangeably, and the rare distinctions among them tend to confuse rather than to clarify (Kawakami et al., 2013). Nicolai in his comparison of criticism based on sentiment with that based on intellect opined that all men have the ability, based on sentiment or the ‘sixth sense’, to judge works of art without recourse to the rules. Addressing the problem of the wide discrepancy in individual taste, Nicolai equates this taste with sentiment and calls *Empfindung* ‘an educated feeling’, distinguishing it on the one hand from pure emotion and on the other hand from pure intellect. Thus, sentiment distinguishes what pleases or displeases while intellect judges what is true or false.

So, in the plural, *Empfindungen* are what the French call *sentimens*, the awakening of which constitutes the aim of all the fine arts. But arts, besides awakening and balancing the sentiments in man’s soul, also must give to a person a good measure of *Empfindsamkeit*, which is also interchangeably called *Empfindlichkeit*. Cowart (1984) thus argues that man



must have a high level of *Empfindsamkeit* (sensitivity, sentimentality) for the beautiful and ugly, the good and bad, because the *unempfindlich* (insensitive) man is no better than an animal. That is to say moderation is advised, “for just as the lack of sufficient *Empfindsamkeit* is a great imperfection, so also is the excess of it most shameful, for then it becomes effeminate, weak, and unmanly” (Ratner, 1980, p. 241). It therefore sums up that a general, well-ordered (balanced) *Empfindsamkeit* of the heart is thus the most universal goal of the fine arts.

Ratner (1980) argues that sensibility refers to human disposition, not musical material (not musical style). It connotes capacity to respond either with pleasure or pain, with feeling and with self-awareness to the impressions made on the body and mind by the senses. Consciousness, subjectivity, and reflexivity are key terms in conceptualizing sensibility. Sensibility does not simply refer to a capacity to be moved but an awareness of that capacity as well as its attendant moral dictates. That way, Ratner considers sensibility to be the operation of the nervous system, hence an embodiment of all perception and sensation. But in the eighteenth century, the term came to describe feelings and emotions precisely. The nervous system as a replacement of an older vocabulary of ‘sentiment,’ ‘feeling,’ and ‘emotion’ gradually superseded that of ‘affect’ and ‘passion’. Emotions were understood to be flexible and unstable, subject to persistent fluctuations in intensity, rapid change, as well as paradoxical fusions. Such related changes are evident in the works of C. P. E. Bach such as the Trio Sonata in C minor, cataloged as H.579; Wq.161/1 “Sanguineus et Melancholicus” and the Fantasia in C minor (Rice, 2013, pp. 134-138).

In the late eighteenth century, *Empfindung* and its derivatives *Empfindsamkeit* and *Empfindlichkeit* entered the German aesthetic vocabulary as qualities of the man of good taste. *Empfindsamkeit*, like the French ‘sentiment’, enables one to enjoy sensory stimuli of all kinds, but especially music and art, which correspond to hearing and sight, the ‘finer’ senses. It may therefore be defined as the exquisite sensitivity to such stimuli as well. The term ‘aesthetics’ was first used in 1735 by a German philosopher, Alexander Baumgarten in a work which defined beauty as perfection, and stressed such information as gathered through the senses. Tailor (2009) indicated that “the discipline of Aesthetics itself grew up in the eighteenth century around the philosophical problems concerning our abilities to judge beauty (p. 1), and became quite known in 1750. However, it was Kant’s (1790) *Critique of Judgment* that solidified the modern usage of the term, in which beauty became a subjective relation, not a property. Because the term did not become current until the nineteenth century, the responsiveness to art—a topic of burning interest and wide discussion in the late eighteenth century—could only be described in terms of taste, sensibility, sentiment, and for that matter, *Empfindsamkeit*.

### Musical Application of *Empfindsamer Stil*

Writers frequently refer to music, apart from aesthetic discussions of sentiment, as expressing sentiments and passions (*les sentiments et les passions*). Here, sentiment refers to a less violent, more intellectual quality than passions which literally connote “feelings” rather than strong emotions (Cowart, 1984 p. 256). It is with a similar understanding that Ratner (1980) conjectures that *Empfindsamkeit* and sensibility apply to an intimate, personal style, which is usually sentimental in quality. He further points out that classic musical criticism constantly refers to *Empfindungen*, feelings and sentiments, acknowledging C. P. E. Bach as the principal representative of this style of musical expression (Snedeker, 1985). Similarly, Burns (2006)



observes that quick tonal shifts and changing of harmonic rhythm are a large part of Bach's *Empfindsamer stil*, which is customarily thought of in terms of his keyboard compositions.

Johann Adam Hiller (1703–1755), a renowned composer of Singspiele gives a particularly enlightening comparison of sentiments (*Empfindungen*) with passions (*Leidenschaften*) as they relate to music (Cowart, 1984):

Music has secret access to the heart, which we have not yet discovered, and which we are not in a position to guard against. There are sentiments which are better felt than expressed ... We are so unnoticeably, so gently moved by them, that we do not know what we are sensible of, or better, that we can give no name to our sentiment. This feeling of the tones is unknown to us, but it arouses in us pleasure, and that is enough (p. 267).

The most important treatment of *Empfindsamkeit* in the last two decades of the century represents a South German's application of Sulzer's general theories to the specific art of music. Like Sulzer, Junker advocates a middle course when he opines that the crude man is all sensuality; the stoic, all reason; the man of taste, shaped by art, in the middle, full of sentiment. To Junker, the verb *empfinden* (to perceive, feel, be sensible of) is defined chiefly by an outside stimulus, the presence of which distinguishes it on the one hand from knowledge and intellect, and on the other from pure emotion. That way, *Empfinden* can generally be understood to mean becoming aware of present objects. Junker follows Sulzer in considering the raising of sentiments to be the goal of music, but he views these sentiments as slightly painful, so that their awakening creates a cathartic relief of tension.

Passions, which can be objectively named and depicted in music, have a certain correspondence with the more passive, imprecise sentiments. Each passion is perceived as announcing itself through its own music and this sound awakens in our heart a sentiment, which itself is analogous to that which brought it forth. The rise of the aesthetic of *Empfindsamkeit* accompanied a turn toward the ideal of delicacy and subtlety in all the arts, and for the first time we encountered an aesthetic of musical expression which is capable of encompassing instrumental as well as vocal music. But the present use of the term *Empfindsamkeit* to denote a musical style, specifically that of C. P. E. Bach and his north German contemporaries, is described as being fraught with problems (Cowart, 1984). According to Rice (2013), Bach's favorite instrument was the clavichord, and music in the *empfindsamer Stil* sounds exceptionally good on the clavichord. Playing on the clavichord, Bach often elicited a sense of melancholy and introspection in his listeners. He achieved this effect by combining the minor mode with gestures such as *appoggiaturas* that induced sighs, moments of silence, dissonant melodic leaps, and sudden changes in dynamics thereby generating a musical language referred to by the music fraternity as the *empfindsamer Stil* which means "sensitive style" (Rice, 2013, p. 136).

In many fantasies, C. P. E. Bach demonstrated the *empfindsamer Stil* to such an extraordinarily high extent that invoked diverse states of emotions among his audiences using unusual flights of musical imagination (Tartini, 1956). For example, in one of his five works for chorus, *Heilig*, cataloged as Wq. 217 (H.776), Bach's use of the *Empfindsamer* elements is described as creating "a rather nebulous, weightless feeling of angels singing from above" (Burns, 2020, p. 10). Also, commenting on Bach's fantasia in C minor, Rice (2013) indicates Bach's desire to "evoke on the keyboard the passionate emotions of tragic heroes and



heroines” in his audience (Rice, 2013, p. 70). Thus, the clavichord was called the *empfindsame* instrument in a treatise of 1805, and Bach's keyboard sonatas were praised for keeping in motion the imagination and the sentiments, *Empfindungen* (Smith, 2008). Meanwhile, *Empfindsamkeit* then, was also used to describe the Italian style, the music of Johann Christian Bach, the mixture of German and Italian traits, and even the performance of bassoon players. That suggests that the term seems, in no way, to be associated with a school of composers or with a particular style of composition or performance.

### **Fantasia and Empfindsamer Stil**

The *fantasia* style is branded by features such as elaborate figuration, shifting harmonies, enharmonies, abrupt, remote and evaded modulations, chromatic conjunct base line, sudden contrast, full texture or disembodied melodic figures, and seventh chords (Heard, 2013). Ratner however shifts the definitive focus of the term *fantasia* from stylistic element to an aesthetic illusion of improvisation and “narrative wandering; specifically, a sense of improvisation and loosed structural links between figures and phrases.” (Ratner, 1980, p. 257). Ratner further states that the *fantasia* is a means of evoking the supernatural in opera. Head debates Ratner’s statement by maintaining that in principle, there is a distinction between *fantasia* as an improvised or improvisatory piece, and operatic supernaturalism that sought to evoke man’s terror and the awe of hell through elevated and majestic orchestral texture and rhythm (Muns, 2008). He however agrees that there exist affinities between *fantasia* and *ombra*, arguing that opera accompanies recitative and what have become known as *ombra* were models of the emerging genre of free *fantasia*, a genre defined by C. P. E. Bach in the first part of his *Versuch* 2753. With this work, Bach advocated the “Proclamatory Style” which was potently emotional but he also demonstrated keyboard idioms that imitated the melodic accents, metrical freedom and wide-ranging modulation of “accompanied recitative.” Head (2013) postulates that several *fantasias* wander from one genre to another (Earnest, 1979). He then referred to Kollmann (1796) who opines that “it would be as improper to pay no regard to any style at all as to confine the fancy to only one fixed style. The former would betray a want of consideration and the latter would render the fancy limited” (p. 260).

Head further argues that subsequent to Bach’s *Versuch* 2753, *fantasias* were distinctive in their use of passages of generic figuration (arpeggiations, scales, broken chords), elaborate harmonic progressions that can be expressed as figured bass. It is therefore not appropriate to hold unto Ratner’s restricted definition which suggests that the *fantasia* is present throughout classic music as a pervasive ‘sense of improvisation’ since the sense of improvisation consisted in ‘freedom of action’, hence a matter more of aesthetics than a fixed style. Based on the improvisatory style debate, Webster (2011) strikes an equilibrium by describing *fantasia* as a quasi-empirical term belonging to the domain of hermeneutics, and an embodiment of style, genre and aesthetic freedom of action.

### **Literary Connections**

Having examined the presence and function of *Empfindsamer* in music, we proceed to determine possible connections between *Empfindsamer*, music, and literary works, since these three facets are quite inseparable. Literary works are numerous and diverse. However, for the purpose of illustration, this paper draws on the inter-relationships between poetry and music in connection with *Empfindsamer Stil*. First, Hiller (2001) makes the distinction



between the intellect (*Verstand*), which concerns itself with pictures or ideas, and the heart (*Herz*), which concerns itself with passions and sentiments. Speech, which is all the intellect can understand, remains a dim reflection of sentiment, and must speak in the cruder language of the passions for the mind to comprehend. Although language does not suffice to reach the secret and delicate sentiments, and though it is as empty as our heart is ignorant, still it serves to establish distinctions between those strong sentiments that it has always appropriated—those that we call passions Hiller (2001). It differentiates them not merely by giving names, but it can present them in all their various aspects and changes so clearly that we must say to ourselves, “That is love! That is sadness! or Thus speaks love! Thus, speaks sadness!” (Hiller, 2001, p. 29).

Secondly, Glicksberg and Gordon (1962) aver that the description of poetry and music as being twin arts has of late received recognition. Five years on, Wilson (1928, p. 211) pines that poetry resembles music rather than speech. Its subjective inspiration, intention, impulse or whatever we call it, is more akin to that of the musical composer than to the motive of the man of prose. The impression poetry makes on the reader is more like the impression made by music, and its material is more purely musical, and made for its own sake. He further argued that the sounds of poetry and music differ less than we suppose on first thoughts, concluding that poetry is almost one branch of music. A tune sung to a vocalize and a tuneful reading poetry differ less in sound than the sounds of a drum and a flute. Finally, Walton (2011) connects the two arts forms more clearly by contending that:

Poetry belongs more naturally with music in important respects than with other literary forms, given the intertwined histories of these arts. This connection is partly due to the murky ancient past when poetry was almost always spoken, it was hardly distinguishable from song, then probably the dominant form of music. Besides, it is quite undeniable that sound is important in poetry as it is in music, of course, and much less so ordinarily in the novel; likewise, for meter and rhythm. Walton’s argument suggests that the particular meter and rhythms of a poem may match those of a musical work, even if the sounds are very different, hence the felicitous combination of poetry and instrumental music in opera, oratorio, musicals, lieder, popular song, jingles, to mention but a few. (p. 456)

### Implications for Music Education

The music teacher may by now appreciate that terminological conceptualization is driven by a number of factors. These include the historical epoch, cultural context, and specific human agencies which are premised on diverse philosophical inclinations (Van der Meulen, 1995). For instance, it may suffice to illustrate that in examining the meaning of the term “authentic” music, research (Corciolani et al., 2016) reveals:

The majority of researchers agree that authenticity is a social construction, which may have many different meanings. We study the meanings authenticity is associated with in the context of popular music, in which it is traditionally considered important by producers, musicians, consumers, and the media. In particular, through a qualitative and quantitative content analysis of about 4,500 music album reviews published by Rolling Stone over a period of almost 50 years, we show how critics have differently discussed



authenticity over time. We illustrate how, depending on the specific step of the music market (that is, the early growth during the 60s–70s, the punk revolution during the 80s–90s, and the rise of the internet during the 00s–10s), authenticity has assumed alternative meanings. Specifically, authenticity was mostly related to quality commitment in the first period, to sincerity in the second period, and to heritage in the third period of analysis. These results have important implications for the study of authenticity as well as for managing authenticity in the music market or other cultural products (p. 79).

The above instance implies that language is dynamic and organically evolving, and musical terminologies may not be eternally universal and hermeneutically homogenous. In some cases, definitions also differ from one dictionary to another (Scholes & Ward, 1964; Webster, N., 1981). Some musical terminologies may wander in meaning across periods, cultures, and genres, as well as different human agencies, which are usually premised on diverse philosophical inclinations (White, 2008). Music educators must therefore ensure to explore the history-contextual significance of musical terminologies, especially those that may be alien within the specific musico-cultural milieu of the learner. Also, in teaching, applying, and assessing lessons involving terminologies, music teachers must give credence to specific historical epochs, cultures, and other relevant factors.

## SUMMARY, CONCLUSIONS, AND FUTURE RESEARCH

The aesthetic of *Empfindsamer Stil* had a powerful and universal appeal, probably because the sentimental revolution had begun with novelty, the first artistic genre which was directed chiefly to the new middle class. Instead of seeking to limit further the application of the term, we would perhaps do well to find an appeal to the sentiments, that is, *Empfindsamkeit* in its wider sense as a component of almost all the music of the late eighteenth-century. At the same time, it is worthy of note that *Empfindsamkeit*, like sentiment and taste, refers more properly to the listener than to the music, to a quality that makes the cultivated person sensitive to all forms of music and the fine arts. While Cowart describes *Empfindsamer Stil*, an important “style” occurring in northern German instrumental music during the mid-eighteenth century, Ratner maintains that sensibility, and by implication, *Empfindsamer* refers to innate human disposition, not musical material or Italian style of a given historical epoch as alluded to by Cowart. Similarly, Head considers *Empfindsamer* as a musical phenomenon that has contributed more to the history of musical aesthetics than to the history of musical style, a matter more of aesthetics than a fixed style. Either way, it is apparent (Wilson, 1928) that music, *Empfindsamer*, and literary works (poetry) have intimate parallels in the ultimate expression on human affect.

We therefore conclude that language is dynamic and evolving. Some musical terminologies may wander in meaning across periods, cultures, and genres as such music educators ought to come to terms with possible terminological zings to guide instructional decisions. Finally, in teaching, applying, and assessing lessons involving terminologies, music teachers must take a cue from specific historical epochs and cultures to maximize relevance, and fairness in music education.



Future studies in music history, in correlation with modern psychology and literary works, will therefore help clarify further whether the term *Empfindsamer Stil* is best explained as a phenomenon of human emotional disposition or a musical style. Also, more research will better explain the interdependent coexistence of music and various literary works.

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