EMPFINDSAMER STIL AND THE MUSIC OF CARL PHILIPP EMANUEL BACH: AN EXAMINATION OF THE SOLO KEYBOARD SONATAS

A Thesis

Presented in Partial Fulfillment of the Requirements for the degree Master of Arts in the Graduate School of the Ohio State University

by

Jeffrey Leighton Snedeker, B.A., M.M.

* * * * *

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Master's Examination Committee: Approved by
Marshall Barnes
Peter Gano

Herbert Livingston
Adviser
School of Music
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This thesis began as a search for and study of instrumental recitative. After much searching and studying, it became obvious that instrumental recitative had deeper ramifications than the novelty it seemed to be on the surface, and that too few clear examples existed to make a satisfactory thesis. A resulting interest in the Eighteenth Century and the birth of aesthetic criticism raised questions centered around reasons for methods of expression. Because of his notated recitatives in the first Prussian sonata, Carl Philipp Emanuel Bach became an early focal point for this study. As interest in eighteenth-century aesthetics grew, Bach became the focus, and the result was a need for a better understanding of Empfindsamkeit, so often associated with this composer.

An examination of "Enlightened" aesthetic values of intelligibility and sensuousness helped to explain why C.P.E. Bach experimented with vocal styles to heighten the emotional content and thus the expressive potential of instrumental music. The evolution of what is seen as empfindsamer Stil in Bach's music, is an important facet of eighteenth-century instrumental music, serving as a catalyst.
for certain aspects of both Classic and Romantic aesthetic values.

My greatest thanks must be given to my adviser, Dr. Herbert Livingston, whose patience and advice, even in the enticing face of retirement, helped a performer to begin to understand the intricacies of research and, above all, of critical thought. It took time for me to understand and change the mode of my thought processes, and Dr. Livingston gave me both time and guidance in the spirit of true education; he allowed me to make my own mistakes, and helped me, on the basis of those mistakes, to begin to understand how important and difficult the written word can be.

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J.L.S.

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Chapter One

INTRODUCTION

Empfindsamkeit is a term associated with eighteenth-century German aesthetic thought. The word has been used to describe literary, artistic and musical works, yet its eighteenth-century usage remains unclear. When used by period writers, such as Johann Sulzer and Gotthold Lessing, Empfindsamkeit implies an ability to sense or subjectively perceive emotional content in a work of art.

When applied to music, Empfindsamkeit is associated with eighteenth-century North German composers, with Carl Philipp Emanuel Bach as the chief exponent. Though Bach (1) himself did not use Empfindsamkeit or its related terms when discussing music and composition, the composer was clearly effected by the empfindsam aesthetic. To understand the milieu of this particular set of aesthetic values, it is necessary to examine the development of empfindsamer Stil as as eighteenth-century artistic concept, and its particular relation to Bach's work.

1. "Bach" in this document refers to Carl Philipp Emanuel Bach, unless otherwise specified.
C.P.E. Bach experts, Darrell Berg in particular, (2) acknowledge that empfindsamer Stil was never clearly used to describe specific musical characteristics during the composer's lifetime. Empfindsamkeit, and related terms, were used in Bach's day, however, to identify an ability to experience emotions, both intellectually and physically. In music, the term was used to describe an ability to feel and convey emotions, and was ascribed primarily to Italian composers. Johann Sulzer makes this association:

"Music, in modern times, has, without a doubt, been subjected to beautiful and very versatile genius, which we have the refined Empfindsamkeit of the Italians to thank the most." (3)

Some German composers, Bach included, apparently exhibited this ability as well. This study will examine the relevance of empfindsamer Stil to music, and discuss the characteristics of Bach's music which reflect the goals of empfindsam attitudes. These attitudes are a part of a general aesthetic change, in the transition from Baroque to Classical music.

How emotional responses to music relate to the


aesthetics of the Eighteenth Century provides a suitable backdrop for further discussion of empfindsamer Stil.

Composers have always sought to elicit response through their music. The choice of elements to elicit a specific response is at the heart of every style. Bach professes to use elements he deems "good" from both previous and contemporary styles, (4) in order to increase the emotional content of instrumental music. Though he does not list the actual materials he uses, there are clues in his writing and in his music that suggest certain elements: a generally homophonic texture, with occasional disruptive polyphonic and monophonic excursions; a harmonic language based on his training in thorough-bass, with affective uses of dissonance and deception; and melodic and rhythmic materials which suggest a relationship to vocal models. These elements that Bach chooses combine to produce a prose-like means of expression. This instrumental prose focuses on sequence of effects, rather than formal pattern. The individual's assimilation of and response to these effects is a key focus in Bach's own writings, similar to the emphasis on subjective response made by poets, philosophers and essayists associated with Empfindsamkeit.

The keyboard sonatas of Bach provide a self-contained

body of works to examine for characteristics of an empfindsamer Stil, due to the fact that solo keyboard sonata composition covers the whole of Bach's composing career. The emphasis on technique in the solo keyboard works of the Late Baroque period, seen, for example, in the works of Scarlatti and Soler, changed to an increasing emphasis on expressive possibilities in similar works of the Classical period, for example, in the keyboard works of Haydn and Beethoven. It would be presumptuous to imply that Bach single-handedly changed the emphasis in the keyboard idiom, but writers such as Schulz, Marpurg and Schubart reacted very strongly to the expressive elements in his keyboard works.

The direction of this thesis was initially stimulated by Bellamy Hosler's book, Changing Aesthetic Views of Instrumental Music in 18th Century Germany. Hosler's discussion of eighteenth-century treatises on aesthetics demonstrates the change from "Enlightened" to "Romantic" values in German music. Her treatment of "Enlightened" values of imitation of nature, which in music called for imitation of oratory, or at least of vocal models, has a direct relationship to a discussion of C.P.E. Bach's instrumental music.

"Enlightened German music-lovers were torn between an allegiance, on the one hand, to French intellectual culture and the fundamental principle of imitation, and on the other hand, to their long-standing and growing fondness for nonrepresentative instrumental music, including the anomalous new Italian music which encountered such critical hostility in France. Frederick the Great typified the cleavage: although he was one of the most avid Francophiles of eighteenth-century Germany, his taste in music was decidedly German and Italian. Despite the obvious and seemingly irreconcilable clash of mimetic theory and nonrepresentative instrumental music, German music-lovers were willing to neither abandon the principle that human emotions were the proper content of music, nor to constrict the spirit of the specifically musical for the sake of principle. Enlightened German critics were thus confronted with a dilemma: on the one hand, they wanted music to express and communicate the passions, but they also realized that instrumental music, especially Italian instrumental music, was particularly inept at fulfilling the new Enlightened standards. But rather than throw up their arms with Fontenelle and say 'Sonata, what do you want of me?' Germans were determined to reconcile theory and practice. German composers infused the sonata with a new seriousness of purpose and German critics demanded, in effect, 'Sonata, I want to understand you.'"(6)

Bach, writing in 1753, reflects the challenge of reconciling French intellect and Italian sensuousness into a more meaningful musical content:

"...I believe that that style of performance is best, regardless of the

6. Hosler, 32.
instrument, which artfully combines the correctness and brilliance of French ornaments with the suavity of Italian singing. Germans are in a good position to effect such a union so long as they remain free of prejudices."(7)

Daniel Heartz's article on Empfindsamkeit in The New Grove Dictionary of Music and Musicians gave further dimension to this subject. In discussing Bach's style, which he feels best embodies Empfindsamkeit, Heartz calls special attention to the rhetorical qualities of his music:

"The most easily identifiable 'rhetorical' device was instrumental recitative...The so-called 'redende Prinzip' of Bach departs from the recitative, but went beyond it in his keyboard and chamber music...Another fundamental element in Bach's style, related to the recitative by its freedom of rhythm, was the rhapsodic manner of the keyboard fantasy, as evolved by Frescobaldi and Froberger, kept alive by German organists, and passed on by Bach's father. While Bach's friends increasingly saw the need to make explicit by words or programme the rhapsodic and 'speaking' elements in his music, he himself held back from verbalization."(8)

The so-called 'redende Prinzip' is discussed most thoroughly by Arnold Schering, in his article "Carl Philipp Emmanuel Bach und das 'redende Prinzip' in der Musik."(9)

In discussing various psychological and aesthetic relationships between music and rhetoric, Schering draws upon aesthetic values of many eighteenth-century critics, such as Klopstock, Lessing and Gerstenberg, to support his contention that Bach believed

"the language of sound and proper speech are similar to each other, not merely in their origins and grammar, but also in the aesthetic construction of their respective expressions, even to their highest effectiveness."(10)

Schering does mention an Empfindsamkeitsperiod with regard to aesthetic values of Bach's time and circumstance, but does not make any attempt to apply these values to specific musical examples.

Of the resources available for study of C.P.E. Bach and his works, three are of particular importance with reference to this study of empfindsamer Stil expressed in the keyboard sonatas.


10. Ibid., 17. "Tonsprache und eigentliche Rede nicht bloss in ihrem Ursprunge und in der grammatischen, sondern auch ästhetischen Zusammensetzung ihrer Ausdrücke, bis zu ihrer höchsten Wirksamkeit hinauf, einander ähnlich sind."
Beurmann's ground-breaking research into the keyboard sonatas discusses the works chronologically and begins a critical appraisal of the sonatas on an individual basis, rather than as collections. Of particular interest is Beurmann's classification of "light" and "serious" sonatas, where the author divides the compositions into those he feels were meant for diversion and those for serious performance. Also of significance in this dissertation is Beurmann's comparison of styles in the sonatas themselves; he further categorizes the sonatas as symphonic (also opera-symphonic), vocal, and keyboard (modern and anachronistic) to distinguish the variety of styles in Bach's approach to keyboard composition. Beurmann does not, however, make Empfindsamkeit a major part of his discussion.

Barford uses the term Empfindsamkeit in his general introduction, yet does not show the historical relevance of the term to the sonatas themselves. His understanding of the term is interesting as a twentieth-century interpretation of the aesthetic and his discussion of the sonatas as collections is thorough. Barford, unfortunately, does not make more than passing reference to Empfindsamkeit in his analysis of the sonatas and does not take into account the chronology of these works.

Berg, on the other hand, in her chapter "The Limits of Empfindsamkeit," disapproves of the term based on her conclusion that it was never clearly applied to music nor
Bach as a composer in the Eighteenth Century. Berg prefers the term *mannerism* to describe Bach's work, which is disconcerting since the word is generally used to describe a certain type of Late Renaissance art. Although her chronological consideration of the sonatas is extremely thorough, and makes her use of mannerism almost defensible as identifying certain elements of Bach's music, to label the whole of his work as mannerist is questionable in light of eighteenth-century aesthetic ideals.

Furthermore, none of the three authors above examines, in any critical detail, Bach's only treatise, the *Essay on the True Art of Playing Keyboard Instruments*, in which he encourages not only the performer but the composer to consider emotional content and imitation of vocal styles as principal components of music. It is the intent of this paper to show that Bach, though never using the word *Empfindsamkeit* or its related terms, strove to attain *empfindsam* ideals through his composition. This viewpoint is supported by both eighteenth-century critics and twentieth-century scholars.
Chapter Two

TERMINOLOGY ASSOCIATED WITH

EMOTIONAL CONTENT IN MUSIC OF THE EIGHTEENTH CENTURY

The major problem in attempting to understand what words mean is allowing words to mean what they mean at the times they are used. With the passage of time the meanings of terms change, implications and associations of terms are lost, and the concepts for which terms stand are revised and reevaluated. Definitions of Empfindsamkeit today reflect this reinterpretation, and create an immediate difficulty from the perspective of preconceived notions on the part of the researcher. For this reason, it is necessary to establish some guidelines for the terminology of eighteenth-century music, so empfindsamer Stil can be seen as a result of or predecessor of other styles. One of the primary considerations for these guidelines is the difference between era and style. Era generally identifies a period of time, whereas style may identify characteristics or idiosyncracies within or crossing a time frame. Eras may have one or many style characteristics. Styles may exist within one or several eras. The identification of style characteristics relevant to empfindsamer Stil, to understand how emotional content was judged or identified in a musical
composition, is studied here in the works of C.P.E. Bach, but these works cover a long time-period, ranging from Late Baroque to Classicism, and almost touching upon Early Romanticism.

Since Manfred Bukofzer's pioneering article "Allegory in Baroque Music,"(1) it has been common for critics and historians to refer to certain musical characteristics as "Baroque." The term, from the Portuguese baroco, means "a pearl of irregular or bulbous shape" and was used as a descriptive term for the arts and arts criticism in the mid-eighteenth century.(2) With particular regard to music criticism, Noel Antoine Pluche, in Spectacle de la Nature (Paris, 1746, trans. London, 1748, translator unknown), wrote:

"One takes its melody from the natural sounds of our throat and from the accents of the human voice, which speaks to concern others with what touches us, always without grimace, always without effort, almost without art. We shall call this songful music [la musique chantante]. The other aims to surprise by the boldness of its sounds and passes for song while pulsating with speed and noise; we call it Baroque music [la musique barroque]."(3)

The association of "baroque" with "irregular" grew to include "bizarre," "extravagant," "strange" and "distorted."

3. Ibid., 172-173.
in the writings of later critics and historians. In the eighteenth and nineteenth centuries the word was sometimes used to refer to contemporary events, i.e. describing a particular performance, and sometimes used in a reflective sense, i.e. referring to a past style.

Before Bukofzer, the German musicologist Curt Sachs applied the writings of Jacob Burkhardt (Der Cicerone, 1839) and particularly Heinrich Wölfflin (Renaissance und Barock, 1888) on seventeenth century art and architecture to music, and arrived at a series of characteristics he called "Barock." These characteristics, as summarized by Palisca, were: 1) melodic ornamentation and variation; 2) equality of melody and accompaniment or equality of voicing; 3) "open" form, analogous to declamation rather than metric structuring; 4) unity, rather than multiplicity, of structural materials (motivic play rather than contrast of phrase structures); 5) obscurity, rather than clarity, of simple ideas to hold people's attention. Though each of these characteristics is worthy of much discussion, they do not fully describe the musical style of this particular period of history. One of the most important considerations of emotional content in Baroque music is that of the "Affections," a term used by Descartes and other

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5. Palisca, 173.
rationalists to describe what they saw as a physical imbalance caused by a reaction to a stimulus.

Rationalist logic regarded objective truth as beauty. This truth was inherent in all humans so beauty could be discerned according to a universal aesthetic based on common intelligence, rather than an individual aesthetic based on subjective emotional response. As Arthur Locke states in his article "Descartes and Seventeenth Century Music,"

"in arithmetic and geometrical figures Descartes saw an expression of final truth that gave the sense of perfection sought and found. The perception of this perfect truth gave pleasure. Such perfection, even that of numbers and triangles, becomes an aesthetic principle, and truth is beauty."(6)

Emotion, and consequently passion (emotion that was more physically consuming), from a rationalist view, were instantaneous sensations, created by stimuli, that were assimilated by an intellectual process:

"artistic impressions...are the source from which derive those higher passions we call intellectual."(7)

If emotions were to be felt in ways that created a positive influence on the intellect, then careful attention had to be paid to how stimuli were physically gathered and how subsequent responses were intellectually assimilated. An emphasis on clear communication of musical stimuli created a

7. Ibid., 426.
functional, formulaic approach designed to present shades of a single emotion in an individual movement, rather than juxtaposing obviously contrasting emotional materials.

To modern writers, the role of "Affections", or Affektenlehre as was first extensively used by the German musicologists Schering and Kretschmar, has been related, particularly by George Buelow, to Ancient Greek doctrines of rhetoric and oratory. (8) In music, a rhetorical process communicated specific emotional states through relationships of text to music, or, instrumentally, through unified groups of sounds, that communicated one emotion at a time. Unity, achieved by focusing on one Affekt and using musical/rhetorical figures, was a common feature of Baroque composition. (9)

The use of Affekt, to some writers, is not only an artistic issue, but also a sociological one. From a sociological standpoint, there were several influences on composers. Concern for cultural status, whether at a local, national or international level, was reflected in music


9. The musical figures themselves are listed and discussed in Buelow, "Rhetoric and Music," New Grove..., XV, 794-800.
that, consequently, was considered functional. Functional music was divided into church, chamber and theater styles. This division, originated by Marco Sacchi (Breve discorso sopra la musica moderna, 1649) (10) marked the conscious beginning of this functional approach, particularly reflected in vocal music. (11)

An emphasis on pleasing people according to emotional states prescribed for functions led to an organization of musical materials into categories of harmonic formulas and musical figures. These formulas and figures eventually contributed to a rather contrived mode of expression, dependent more on social function rather than the subjective response of the listener or composer.

Style phases in the Baroque Era are generally divided into: Early (1590-1640), which is characterized by experimental uses of affective devices; Middle (1640-90), where formal structures, such as the trio sonata and da capo aria stabilized, and standard uses of affective devices solidified; and Late (1690-1730), where monumental display of affections led to highly embellished, elaborate, formalized almost "mechanical" musical forms. (12) It is this extremely formula-based Late phase, embodied

10. Palisca, 177.


particularly in complex polyphony and fugal technique, that composers and performers, such as Scarlatti and Couperin, reacted against. This change in musical taste of these and other composers promoted simpler means of expressing musical ideas, away from continuously spun-out melodies dependent on motivic play; the exchange of motives between voices, producing a generally polyphonic texture; overlaps of motives and phrases providing an independence from periodic phrasing; rapid harmonic rhythm, based on related keys; and "drives-to-the-cadence" that used a limited number of related motives, rather than several independent ideas. (13)

The first attempts at simplification of Baroque music have been categorized style galant, coinciding with the development of rococo style in art and architecture. (14) Both terms have been used to identify aspects of an influence cultivated by the French aristocracy in the mid-Eighteenth Century. Hertz calls attention to Voltaire's use of galant, meaning "seeking to please." (15) **Galant** was not only applied to musical style, being widely used by writers of the time, to first describe characteristics of valor and


chivalry, and later, social and amatory grace.(16) Musicologists have used the term to label music styled after that of the French courts in the mid-Eighteenth Century, beginning with the music of Francois Couperin. Galant style was a conscious opposition to the "learned," church-oriented style of Baroque polyphony. The relaxation of the rules and restrictions of counterpoint allowed for a lighter, witty, charming style that combined an ornamented melody with a simple, subordinate accompaniment. The resulting uncomplicated sound was to elicit an uncomplicated emotional response. The music consisted of: fragmented melodies—phrases ending in half cadences and rests—with complexity superimposed on the melody; embellishments, rhythmic complexity and syncopations, taking attention away from an essentially static harmonic rhythm; simple two-voiced textures, with primary attention focussed on the melody in the right hand, most clearly represented in pieces with simple, chordal accompaniment. This accompaniment consisted primarily of triads and/or scale patterns (i.e. Alberti bass or a drum-bass pattern), that achieved "plateaux of tonality" rather than "drives-to-the-cadence."(17) Germans of this time, particularly in aristocratic circles, tended to view French culture, exemplified by the

16. Ibid.

court of Versailles, as "modern," and tried to imitate it. This attitude is most important in an examination of C.P.E. Bach's work because Frederick II, Bach's first long-term employer, was clearly attracted to French culture. (18) Inevitably, the German "imitation" of French culture was more of an interpretation of French styles, and the musical result was a resemblance to galant homophony and ornamentation, but with different harmonic elements, which last is particularly important in Bach's music.

Dramatic elements in literature (and art in general) were of particular interest to the German Sturm und Drang movement. Taking its label from a 1776 play by Maxmillian Klinger about the American Revolution, this movement reached its pinnacle in literature in 1780-81, with Schiller's play Die Räuber. (19) In music, parallel attempts at "passionate, unbridled expression" took place primarily in opera, with particular interest in the orchestrally-accompanied recitative. (20) Emotional response was a primary goal, as in Empfindsamkeit, but in a much more extroverted and theatrical manner. This early "Romantic" aesthetic was first subjected to the organizational procedures of the Classical Period, before it bloomed again as a primary

20. Ibid.
element of Romanticism.(21) The Sturm und Drang element of the transition to Classical music, to some modern writers beginning as early as 1753,(22) can be seen as a result of simplification at several cultural and musical levels: 1) a demand for music that was suitable for the amateur performer; 2) the use of "easily comprehended, dramatically conceived forms for public performance"; 3) a taste for simplicity and naturalness, as opposed to ornamentation and complexity; 4) the emphasis on personal, direct expression of sentiment, as opposed to objective, complex, "emblematic" expression of affects.(23) Though these elements resemble those of empfindsamer Stil in many ways, overwhelming elements designed to frighten or to stun, promoted by such Sturm und Drang writers as Goethe, are not in keeping with the tender emotions associated with empfindsam. At the heart of this distinction is the element of public performance, as opposed to an emphasis on private emotions in empfindsam attitudes.(24) Also, the irrational nature of Sturm und Drang is not in keeping with the Enlightened nature of Empfindsamkeit. For this reason, empfindsamer Stil

21. Ibid.


is viewed as a separate, parallel development. The implication, from dates placed on these concepts by various writers, that tender emotions begot more extroverted, overwhelming emotions, or vice versa, although interesting, is not relevant to this discussion, whose hypothesis is that the two terms are separate, though not unrelated, concepts.

The original use of the term "Classic" was associated with late seventeenth century writers, such as Molière and Voltaire, who patterned their writings after antiqual Greek and Latin "models of excellence." (25) A related movement in Rome (resulting in the founding of the Arcadian Academy (1690)), produced a simplification of form and language, thus more effectively communicating emotional content, at least in the founders' minds. Vocal music, in its ability to combine intellectual stimulation (text) with abstract sensation (music), was still the model by which all "classic" music was created. Instrumental music was intended to imitate fine singing, a practice followed by many important instrumental and vocal composers alike. The method placed an emphasis on clearer structural outlines and emotional contrast (from periodic phrasing to large sections). It also created a clear melody in the foreground, rather than a continuous flow of ideas related to one affect with a polyphonic texture. Expression, or ways of stirring emotional responses, was still a primary concern, whether

embodied by "frank pictorialism" or "subtle evocation;" (26) it was the rhetorical process that had changed.

Sociologically, the second half of the eighteenth century was a time of inquiry. Rousseau, as Voltaire had before him, clearly stated that man had a right to question the moral relevance of authoritative restriction. (27) The increased concern for moral relevance resulted in art that was organized into simpler, contrasting ideas which simultaneously reflected a clear moral purpose (through organization), and a freedom and depth of expression (through contrast). A change in arts patronage reflects the need for this simplification and organization. The increase of the financial power of the middle class led to a replacement of court patronage with middle class sponsorship of musical activities. This change, however, led to less frequent, more casual employment of musicians, and a demand for more music that could be played by amateurs in their homes. This weakening of the "musical economy" led to an emphasis on instrumental music, which was cheaper to produce than opera. (28)

Though Baroque composers wrote for specific audiences, they were generally supported by one person or a small


group of people whom they had to please above the rest. Classical composers were faced with a more commercial market -- a general public had to be pleased, whether directly, in a public concert setting, or indirectly, promoting the public image of a middle-class patron. What made this commercially-minded audience relatively easy to please was the fact that the general public was thirsting for music. As Pauly puts it,

"the extent, never equalled before, to which amateurs brought serious music-making into the home is among the most significant contributions to the musical life of the Classic Era."(29)

In the music itself, there was a shift in emphasis, primarily due to the influence of galant styles, from the generative or "learned" process of counterpoint in later Baroque styles to the structural coordination of simpler, more straight-forward ideas. A universality of style developed, one free from regional distinctions, bringing elements of other countries together, rather than consciously or critically separating them. Melodic organization (i.e., antecedent-consequent) combined with motivic interest and coordination to contribute to a concept of thematic development, though an emphasis on amateur and dilettante appeal slowed the complexity of developmental techniques. In keyboard music, a three part texture was common. This was significant because the bass

29. Ibid., 70-71.
line became more thematically active than in galant style, as further understanding of the technical and expressive possibilities of a keyboard idiom developed. Coordination of contrasting sections was of utmost importance, yet harmonic variety and dissonance within those sections was heightened as well. (30) This variety and dissonance was not used to detract from the structural awareness, but to further reinforce gravitation to tonalities. Bach's concern, as will be seen in his own statements, was for emotional content and expressive potential rather than coordination of themes or sections.

A term that has recently been used to describe the music of C.P.E. Bach is mannerism. The distinction between "Mannerism" and "mannerism" identifies "Mannerism" as a stage in late Renaissance musical style, (31) while "mannerism" is a characteristic mode or peculiarity of action, bearing or treatment carried to excess. (32) The application of the term to Bach's music has been given the


most attention by Darrell Berg in her dissertation *The Keyboard Sonatas of C.P.E. Bach: An Expression of the mannerist Principle*. (33) Her suggestion that mannerism is a more useful term than *Empfindsamkeit* stems from a relationship she sees between Bach's focus on highly individual, subjective expression, and the concept of "Mannerism" in the late Renaissance and early Baroque.

Berg's advocacy of this term embodies the concerns that Mannerist artists themselves had, particularly that of "style consciousness." (34) She makes the point that "frequent harmonic instability, unresolved tension, strained combinations of diverse stylistic elements" are reflective of anxiety, strain and particularly alienation within Bach the man, perhaps in response to his Berlin court position, one in which he was not appreciated as a composer. (35)

"His keyboard works, effusive in their embellishment and display of affective devices, can be described as fragile compared to those of Sebastian Bach. Like many mid-eighteenth century composers, Emanuel Bach tried to surpass Sebastian Bach's generation by cultivating the Gallant implications of the late Baroque style. He was confident enough of his own ability to risk offending Frederick the Great on a number of occasions..." (36)

34. Berg, 38.
35. Ibid., 31.
36. Ibid., 32.
"The existence of anxiety beneath a mask of elegance does not negate that elegance. A desire to surpass the preceding generation by cultivating its achievements may indicate confidence in the language of the past, yet it may also indicate a fear of exploring new and uncharted routes." (37)

Unfortunately comments such as these present Bach as a composer continually looking backward for security, yet submitting to pressure from the present to improve on the past. The implication is that his works are contrived and do not show any personal relationship between his own emotions and music. Though Berg's points are well taken, her elements of "style consciousness" -- "anti-classical" (what she terms conscious avoidance of the past) and "preciosity" (what she terms excessive refinement) (38) -- are used in such a way to remove Bach's music from the Eighteenth Century. She goes to great lengths to compare Bach with Mannerist values and concerns, but what is lost, particularly in dismissing the possibility of empfindsam aesthetic values in music, is the fact that Bach was a composer in the Eighteenth Century, and inevitably developed an aesthetic sense based on that time. It cannot be denied that Bach was a product of his own experiences and, though it is important acknowledge that Berg uses mannerism as a

37. Ibid., 37.
38. Ibid., 44-45.
function of a "Post-Baroque" description of Bach's music,(39) what remains unresolved is the validity of mannerism as an eighteenth-century perspective on music.

Other authors, such as Rosen and David Schulenberg,(40) also have found mannerism a useful term for Bach's music in a late or post-Baroque sense. The danger, however, in using the term mannerist at all is reflected in an article by Blake Lee Spahr, "Baroque and Mannerism: Epoch and Style."(41) In discussing Mannerism in the Baroque, Spahr calls Mannerism the "style" and Baroque the "era", postulating that "Mannerism...is the intentional distortion or formal manipulation for the purpose of effect," which needs a specific context if used as a label.(42) He demonstrates the problem of labelling something as "mannerist", as a result disregarding any relationships with characteristics of an era within which these mannerisms operate. The means of expression is the style of the individual, thus becoming the mannerism; the philosophy from which the artist or composer departs reflects the "era."(43)

39. Ibid., 8.


41. Problems and Perspectives: A Collection of Essays on German Baroque Literature (Frankfurt am Main: Peter Lang, 1981), 243-269.

42. Ibid., 245.

43. Ibid., 251.
"Mannerist" is a convenient term when used in retrospect, but its use does not allow the music to have any original or new characteristics. Rather it suggests an aberration that can be removed from its time and place.

Clearly, these authors who identify Emanuel Bach as a mannerist have appropriate reasons for, and consistency in, their use of the term, but "mannerisms" in Bach's music are based on a foundation of music of his day, music that, as will be shown, he was free to compose, using whatever materials he saw fit. Indeed, all composers are mannerists as they bring their own understandings, interpretations, biases and desires to music. The mannerisms that Berg and others discuss should be seen as technical or compositional means to express a genuine, personal reaction to a previous style.

The eighteenth-century usage of empfindsam, however, provides a more relevant context for Bach's music, particularly since Empfindsamkeit was associated with musical abilities at the time. Bach may have been seen as a highly individualistic composer during his life, but he was also seen as reflective of certain important aesthetic goals contemporary with the period. It can be demonstrated that empfindsamer Stil, when applied to music, utilizes the intellectual elements from the Baroque, such as a continuous flow of ideas, motivic play, an interpretation of the role of the Affektenlehre, and a thorough-bass approach to
harmonic logic from the end of the period (related to Sebastian Bach). *Empfindsamer Stil* is not confined to intellect, for it combines these Baroque elements with the abstract emotional elements of more contemporary eighteenth-century attitudes, such as a focus on melody, ornamentation, phrasing, and (particularly in Emanuel Bach's case) more generally disruptive characteristics in texture and rhythm that lead to the Classical period and beyond. This combination of elements is particularly reflected in Emanuel Bach's own writings, which not only help to understand what he expected from a performer, but also what he expected from music itself.
Chapter Three

"EMPFINDSAM" AND C.P.E. BACH

"It seems to me that music primarily must touch the heart and the clavierist never can accomplish that through mere blustering, drumming and arpeggiation, at least not in my mind."(1)

The most accessible research on eighteenth-century uses of Empfindsamkeit and its related terms is not found in the field of music, but in literature. Gerhard Sauder, in his book Empfindsamkeit: Voraussetzung und Elemente,(2) studies the use of the word and its associated translations in writings of the eighteenth century. Wolfgang Doktor, in his book Kritik der Empfindsamkeit,(3) bases his research on a more direct and extensive use of German periodical publications of the time. Both authors explore elements of empfindsam attitudes in literature that can be related to music as well.

The use of the word empfindsam became generally popular with the translation of Laurence Sterne's Sentimental Journey, by J.J.C. Boda. It was Gotthold Lessing, noted poet and critic, who suggested that Boda use empfindsam, in

2. (Stuttgart: Metzler, 1974).
3. (Frankfurt am Main: Peter Lang, 1975).
place of "Sentimental", in the second edition (1768, noted by Boda in the preface). Berg points out that though Lessing's suggestion started an "empfindsam vogue", the true coinage lies with the German poet and critic, Heinrich Wilhelm von Gerstenberg in 1766.(4) Gerstenberg took issue with the use of empfindbar as a description of emotional content -- his distinction was that empfindbar identifies emotional content of a specific artistic object or composition, and empfindsam pertains to the subjective emotion of the beholder of the object or composition.

Lessing's (and Boda's) choice of empfindsam to replace "Sentimental" is slightly problematic for contemporary understanding. In the eighteenth century, the English word "sentimental" implied "a refined action of thought."(5) "Sensibility," however, became a more desirable term because it combined sentimentality with morality. Sensibility describes

"platonically pure, tender and delicious sentiments...philosophically galant...demanding spiritual rather than physical satisfaction..."(6)

Sensibility reflected emotions of the heart as "a refined action of thought and feeling."(7) The French equivalent

5. Sauder, 3.
7. Ibid., 3.
was "sensibilité", which evolved from an early definition suggesting something "qui frappe les sens qui ressent une impression morale, facilement ému,"(8) to a later reference to anything "qui a des sentiments humains" -- essentially emotions of the heart that produce virtue.(9)

Embodiments of empfindamer Stil were expected to move the emotions of a general population, not merely charm the cultured person, as in galant style. Doktor concludes "Die empfindsame Mensch vorkörperte die burgerliche (zivile) Tugend."(10) Sauder equates a rise in "feeling" with the rise of the middle class -- "Empfindsamkeit in Kontext der Aufklärung ist in die Aufstiegsbewegung des Bürgertums eingebunden."(11) The foundation for their statements is reflected in eighteenth century publications such as Allgemeine deutsche Bibliothek, Litteratur-Briefe, Allgemeine Literatur-Zeitung, Frankfurter gelehrten Anzeigen, Der Deutsche Merkur, Deutsche Chronik and others, by such writers as Lessing, Klopstock, Nicolai, Abbt, Mendelssohn, Sulzer, Merck, Goethe, and Herder. For these eighteenth-century writers, the feeling and identifying of emotions of the heart was considered the responsibility of all social classes. Perhaps these writers did not find the general public responding emotionally in a way they

8. Ibid., 1.  
9. Ibid., 1-2.  
10. Doktor, 476.  
considered naturally human. Whatever the reasons, the general tone was one of encouragement to take a more active and responsible approach to emotions and responses.

The elements of empfindsamer Stil that Sauder identifies are as follows:

-- Balance of Head and Heart (Zufriedenheit) -- intellectual and emotional contentment.

-- Passion (Leidenschaft) -- disorder of judgement or temporary madness.

-- Enthusiasm and Ecstasy (Schwarmerei) -- impulsive, yet with virtue.

-- Boredom (Langweile) and Apathy (Empfindunglosigkeit) -- the time between passions.

-- Melancholia -- the "illness" of the spirit in a positive sense, creating solitude, thought and tender grief.

-- Hypochondria -- fantasy surrounding the illness of the spirit.

-- Sentimentality (Empfindelei) -- the association of tender emotions.

-- Sincerity (Aufrichtigkeit) -- care for a genuine response.

-- Imagination (Einbildungskraft) -- increased associations with the emotion.

-- Contemplation (Reflexionsstruktur) -- objective examination of personal emotions.

-- Subjective perception and sentiment (Empfindnis) -- emphasis on individual's personal emotions.

-- Pity -- concern for, but not fear of, future unhappiness.
-- Blended sensations -- a conflict of subjective and objective understanding (ex. "the joy of grief").

-- Tender and moral feelings -- virtuous and sentimental activities.

-- Self-confidence of perfection or completeness (Innere Vollkommenheit).

These elements, drawn from values expressed in publications of the time (some of which were mentioned earlier), identify what critics thought the general public should have been feeling, but none of them actually suggest specific musical characteristics or compositional devices to create these ideals.

There is evidence, however, that the term Empfindsamkeit was used to identify an artistic ability. In fact, Sulzer, who was well acquainted with Bach's music in Berlin, states in his article "Musik", in his Allgemeine Theorie der Schönen Kunste (1774), that music should include an element of Empfindsamkeit, associated by Sulzer with feelings and the abilities of Italian, not German, composers. (12) Sulzer does, however, refer to Germans who come closest to exhibiting these Italian abilities -- Händel, Graun, Hasse and "unsere Bach."

Sulzer's use of the term is not confined to music -- it is an essential part of all art: "A general, well-ordered Empfindsamkeit of the heart is the universal objective of

fine art." (13) He further associates the health of the soul (Sante der Seele) in defense of his position that morality is an important element in feeling emotions (Empfindungen), so that emotions can be felt in appropriate degrees. Hosler reinforces the morality issue in her discussion, stating that to the Enlightened individual, which she considers both Bach and Sulzer to be, "all the arts were supposed to share the function of serving society by inculcating moral 'lessons.'" (14) Empfindungen should contain elements of honor, integrity, gratitude and sensation so both good and bad can be discerned and appreciated. In answer to a question Sulzer poses to the reader concerning how feelings (Empfindungen) should generally be handled with respect to art:

"Mankind must have, on one hand, a certain degree of Empfindsamkeit for beauty and ugliness, for good and evil." (15)

At the same time, however, Sulzer states that human beings should have a strong moral character to use beauty and ugliness, good and bad properly. (16)


16. Ibid.
Berg states that it is not until Hugo Riemann, in his *Musiklexicon* of 1883 (p. 71) that a clear relationship was identified between *Empfindsamkeit* and the music of Bach: "As the 'Klopstock of Music', Bach belongs wholly to the Age of Empfindsamkeit." (17)

Evidence of *Empfindsamkeit* existing over an actual period of time first appears in a statement made in 1824 by literary critic Franz Horn. Horn identified *Empfindsamkeit* as a development parallel to *Sturm und Drang*:

"Finally, it must not be allowed to remain unnoticed, that the period of tender *Empfindsamkeit*, going hand in hand with the *Sturm und Drang* epoch... was regarded, as it is here, as one of the two extremes of rhetoric." (18)

Obviously, Horn is suggesting two independent concepts of rhetoric, bolstering the contention that *Empfindsamkeit* and *Sturm und Drang* are separable.

Sauder describes three phases of this "Neue Sensibilität" in literature: (19) a beginning phase in the

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17. Berg, 10, n.3.


decade of the 1740's; a second phase, paralleling Sturm und Drang until 1770; finally, a waning phase until it disappeared by the 1790's, replaced by Romanticism. This thesis, however, makes no attempt to reinforce or reestablish a time period for empfindsam attitudes in music since the major focus of this paper is the empfindsam style in Bach's sonatas, not a reevaluation of a conceptual time frame.

The contemporary application of concepts from one aesthetic field to another (in this case, literature to music), creates several levels of confusion, not only in relationships of terms between fields, but also in deciding what individual terms mean in their historical context. To adjust for this confusion, contemporary writers, as they develop their own understandings of these concepts, assign specific definitions and characteristics to these essentially intangible concepts that sometimes, when considered altogether, create even more confusion. In assigning definitions, contemporary writers' descriptions sometimes lack historical context which can aid not only in understanding but in application, as well.

Empfindsamkeit, today, is defined as "sentimentality, susceptibility, sensitiveness."[20] Terms such as "intimacy," "passion" and "sensibility," and phrases such as

"true and natural feelings" have been used to describe music that, according to Daniel Heartz, was to touch emotions of the heart. (21) According to Heartz, the general goal of empfindsam writers was that of "intimate, sensitive, subjective expression." (22) What developed in music was a less "adorned", more emotionally straightforward, and natürlich approach to composition than that of galant composers. (23) Music was consciously written to be less embellished, more rhythmically free and thus more emotionally moving than French music of the time, supposedly touching the heart more directly. (24) Some scholars, like Newman, prefer to call empfindsamer Stil a "special case of the galant style...an intensification and exaggeration carried to the extremes of eccentricity", resulting in the "most individual style" of the Classical Era. (25) Schulenberg agrees with Newman, identifying the style as marked by "intensification and exaggeration" of "harmonic vocabulary, dynamic fluctuations and articulatory minutiae", as well as key contrasts within tonal outlines. (26)

22. Ibid.
Eugene Helm also seems to agree with Newman, referring to empfindsamer Stil as an interpretation of the galanter Stil by Germans, adapted to cultural elements of irrationalism from literary Sturm und Drang. (27) Helm seems to use "irrationalism" to emphasize the "passionate romanticism" that he sees in C.P.E. Bach. Helm does say, however, that it is rationalist values of logic and precision, that keep Bach from being a "Romantic"; for Helm, Bach remains the "founder of modern expressive piano style."(28) Philipp Barford recognizes Empfindsamkeit as the welling up of unconscious passion, upon which intellect tries to impose order;(29) typical elements of Empfindsamkeit in music are, for Barford, disruptive phrasing, dynamic surprises and hesitations.(30)

Rosen describes the empfindsam style in Bach's music as "violent, expressive, brilliant, continuously surprising and often incoherent,"(31) marked by "arbitrarily impassioned dramatic modulations and the syncopated rhythms."(32)

27. Helm, ...Court of Frederick the Great, 177.

28. Ibid., 177-178.


30. Ibid., 6.


32. Ibid., 47.
Ratner characterizes Bach's music by

"rapid changes of mood, broken figures, interrupted continuity, elaborate ornamentation, pregnant pauses, shifting, uncertain often dissonant harmony...all qualities suggesting intense personal involvement..."(33)

Darrell Berg lists elements of

"rhythmic discontinuity, elaborately detailed and decorated melodies, the use of chromaticism for shock effect, multiple dynamic gradations, feminine endings..."(34)

One may conclude from these writers' descriptions that the music has effected them very strongly. Identifying empfindsamer Stil as an interpretation of galant style, these writers focus on the disruptive elements that make the music different from previous, concurrent or future styles. It is the avoidance of the characteristically galant habit of lavish melodic decoration which created a simpler, vocally-styled melody, as well as disruptive elements, such as free and diverse rhythms, frequent changes in textures and abrupt shifts in harmony, that these scholars notice most. Bach's choice and manipulation of these materials led to the development of an introspective and personalized dramatic style. Each listener, whether past or present, is forced to assimilate his or her individual responses to the music. As a prime example of differences in response,

33. Ratner, 22.
34. Berg, 9.
Rosen's comments that the music is "violent" and "arbitrarily impassioned" are curious in view of Heartz's and Helm's uses of "intimate" and "logic and precision," respectively. This curiosity is compounded by the inclusion of Bach in discussions of both "Post-Baroque" and "Pre-Classic" styles. Some scholars, such as Berg, see him looking backward for style elements while others, such as Helm, see him as forward-looking and innovative. These discrepancies, however, seem to support the varied responses in the subjective understanding and interpretation music that empfindsam critics encouraged.

It is the elements of melody, rhythm, texture and harmony, listed above, which combine in Bach's music to produce effects which enhance such subjective, emotional interpretations. As supported by the differing reactions of scholars above, these elements do not combine to produce music that exists as an objective display of affective devices. Bach wrote that music should touch the heart, and in instrumental music, the way to the heart was through the imitation of fine singing and declamation.(35)

For this reason, an examination of relationships between melody, rhythm, texture, and harmony in Bach's music is necessary. These elements, in the keyboard sonatas, will be discussed individually in the next chapter, including an

35. Bach, Essay..., 85. See p.47 of this document for the complete quotation.
examination of some movements that combine all elements to create a clear vocal imitation. It appears that Bach did not write music with specific texts in mind, nor did he use rhetorical figures, popular in vocal music of the previous era.(36) In his approach to instrumental music, particularly that of the keyboard, Bach used dramatic elements, adapted to abstract sound from speech and vocal music, to create a more expressive instrumental idiom. This adaptation, combined with the focus on active response of listener and performer, identifies the approach to emotional content in *empfindsamer Stil*.

Bach was conscious of *empfindsam* attitudes. This is supported by knowledge of Bach's companions, both in Berlin and Hamburg. As Helm reports, in Berlin some of 

"his best friends were from literary...circles: the poets Lessing, Ramler and Gleim..."(37)

In Hamburg, his situation was much the same:

"he entertained Lessing (now living in Hamburg), Klopstock, J.H. Voss, Gerstenberg...the historian Ebeling, one of the translators of Burney's Present State of Music in Germany into German; the publisher J.J.C. Bode; and the philosopher J.A.H. Reimarus."(38)

It seems likely that these people who were associated with


literary and aesthetic empfindsam attitudes would have inspired Bach's own aesthetic sense.

Bach did not use empfindsam or its related terms in his own writings, yet this fact does not undermine his awareness of the particular aesthetic values involved. He did use terms, however, that were rooted in the word empfinden, to encourage the subjective response of the beholder. It is the performer who is addressed in the Essay..., not only as a beholder, but as an interpreter for others.

"A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience,..."(39)

Bach's use of these related terms (e.g. empfindlichen, Empfindung(en), Empfindlich(keit), Mit-Empfindung) is primarily confined to the chapter on performance. He first uses the phrases empfindlichen Seele and sanfte Empfindung to encourage performers not to become just technicians:

"More often than not, one meets technicians,...who...indeed astound us with their prowess without ever touching our sensibilities (Empfindlichen Seele). They overwhelm our hearing without satisfying it and stun the mind without moving it... A mere technician, however, can lay no claim to the rewards of those who sway in gentle undulations the ear rather than the eye, the heart rather than the ear bent on a gentle emotion

(sanfte Empfindung zu versessen) and lead it where they will."(40)

Further emphasis on actual performance is reflected later in his description of what a performer should do and feel:

"A musician cannot move others unless he too is moved. He must of necessity feel all of the affects that he hopes to arouse in his audience, for revealing his own humor (Empfindungen) will stimulate a like humor (Mit-Empfindung) in the listener... Those who maintain that all of this can be accomplished without gesture will retract their words when, owing to their own insensitivity (Unempfindlichkeit), they find themselves obliged to sit like a statue before their instrument... Unable to bring out the content of their works, they remain ignorant of it. But let someone play these, a person of delicate, sensitive insight (Zartliche Empfindungen) who knows the meaning of good performance and the composer will learn to his astonishment that there is more to his music than he had ever known or believed. Good performance can, in fact, improve and gain praise for even an average composition."(41)

Clearly, the uses of empfinden and related terms place particular emphasis on the sensations of performance for both listener and performer. The tone of this entire section on performance implies that the performer is responsible for making others to feel, lending a sense of morality to the


41. Bach, Essay..., 152-153; Versuch..., 122-123.
performance. Because of this responsibility on the part of the performer, there is a further implication directed toward the composer. Conceivably, style, as well as notation in obstacles to the less experienced such as figured-bass, would have to be adjusted to give the performer, whether amateur or professional, a better opportunity to understand and articulate the emotional content of individual compositions.

Bach's terms for emotional content of pieces themselves are not rooted in *empfinden*. He uses the term *Leidenschaft* to identify more passionate emotional content. Another, more frequently used term that has less passionate connotations is *Affekt*. *Affekt* has been used to describe emotional content in a wide variety of contexts, but in 1774, Adelung, for example, in his *Wörterbuches* identifies *Affekt* as a heavy emotional content, whether good or bad, equivalent to *Leidenschaft*. (42)

Bach's use of the term *Affekt*, apparently much like his Berlin colleagues, was based on unity of emotional content, and the shading (*Schatten und Licht*) of one emotion for variety, rather than for obvious contrast of emotions, within a single piece. (43) He does not rule out the idea of contrasting affects

42. Johann Christoph Adelung, *Versuch eines vollstandigen grammatisch-kritischen Wörterbuches der Hochdeutschen Wundarte*, 4 vols. (Leipzig: Breitkopf, 1774). Adelung's dictionary was the earliest available that included *empfindsam*.

entirely; they have their place in the fantasia, (44) 
Ornamentation and varied reprises in places other than 
fantasias must maintain a single Affekt:

"Care must be taken to use them 
[ornaments] sparingly, at the correct 
spaces, and without disturbing the affect 
of the piece."(45)

"All variations must relate to the 
piece's affect, and they must always be 
as good as, if not better than, the 
original."(46)

"Despite the present popularity of 
elaborate variations, it is of first 
importance always to make certain that 
the lineaments of a piece, by which its 
affect is recognized, remain 
unobscured."(47)

Affekt, like words related to empfinden, receives 
particular emphasis in the performance chapter, where Bach 
tells the performer to understand, and then portray the 
Affekt to arouse a corresponding response in the listener.

"It can be seen from the many affects 
which music portrays, that the 
accomplished musician must have special 
endowments and be capable of employing 
them wisely. He must carefully appraise 
his audience, their attitude toward the 
expressive content of the program, the 
place itself and other additional 
factors. Nature has wisely provided

44. Bach, Essay..., 153.
45. Ibid., 80.
46. Ibid., 165.
47. Ibid., 166.
music with every kind of appeal so that all might share in its enjoyment. It thus becomes the duty of the performer to satisfy the best of his ability every last kind of listener."(48)

Bach's use of empfinden, Affekt and related terms clearly show his concern for emotional performance and response. The use of these key words provides clues to his personal style of composition and to the important elements of his music.

Formation of Bach's style was based on an attitude his father passed on to him:

"I agree with a certain great man [his father] that although one taste may be better than another, each contains something good and is not so perfect that it will not endure additions. It is through these additions and refinements that we have progressed this far and will advance even farther, but certainly not through addiction and restriction to only one style. Everything good must be put to use regardless of its origins."(49)

Manipulation of these elements of "good" led to variety, an important element in his music:

"Since I have never liked excessive uniformity in composition and taste, since I have heard a quantity and variety of good, since I have always been of the opinion that one could derive some good, whatever it may be, even if it is only a

48. Ibid., 153.

49. Ibid., 85.
matter of minute details in a piece, probably from such and my natural, God-given ability arises the variety that has been observed in my works" (50).

A critical approach to variety was also an integral part of his teaching:

"True masterpieces should be taken from all styles of composition, and the amateur should be shown the beauty, daring and novelty in them. Also he should be shown how insignificant the piece would be if these were lacking. Further, he should be shown how errors, pitfalls, have been avoided..."(51)

Bach chose elements for a style that he thought Germans might be capable of doing best:

"Because our present taste, to which Italian bel canto (gute Sing-Art) has contributed greatly, demands more than French ornaments alone, I have had to accumulate the embellishments of several countries...I believe that that style of performance is best, regardless of the instrument, which artfully combines the correctness and brilliance of French ornaments with the suavity of Italian singing. Germans are in a good position to effect such a union so long as they remain free of prejudices."(52)

Clearly, he thought Germans were in a position to


51. found in a letter to a friend dated Oct. 15, 1777. K.H.
Bitter, Karl Philipp Emanuel Bach und Wilhelm Friedemann

52. Bach, Essay..., 85; Versuch..., 59-60.
objectively combine melody and ornamentation more affectively than the French or the Italians. An influence from vocal music is further reflected in his autobiography:

"My chief effort, especially in recent years, has been directed towards both playing and composing as songfully (sangbar) as possible for the clavier, not with standing its lack of sustaining power. This is not at all easy if the ear is not to be left too empty and the noble simplicity is not to be disrupted by too much bustle." (53)

To Bach, the French effusive use of melodic ornaments was distracting from emotional content, yet embellishments were "indispensable" for him, both written out ornaments for teaching purposes or clarity, and those purely abbreviated or improvised:

"Consider their many uses: they connect and enliven tones and impart stress and accent; they make music pleasing and awaken our close attention. Expression is heightened by them (sie helfen ihren Inhalt erklären); let a piece be sad or joyful, or otherwise, and they will lend a fitting assistance. Embellishments provide opportunities for fine performance as well as much of its subject matter. They improve mediocre compositions. Without them the best melody is empty and ineffective, the cleanest content clouded." (54)


54. Bach, Essay..., 79; Versuch..., 51.
Embellishments also allowed for changes in style:

"He who observes such principles [economy of embellishment] will be judged perfect for he will know how to pass skillfully from the singing style to the startling and fiery, in which instruments surpass the voice, and with his constant changing rouse and hold the listener's attention."(55)

The avoidance of prodigious embellishment was supported by other eighteenth-century writers as well. Described by Marpurg, for example,

"the performances of the Grauns, Quantz, Benda, Bach, etc. are never characterized by masses of embellishments. Impressive, rhetorical, and moving qualities spring from entirely different things, which do not create as much stir, but touch the heart more directly."(56)

For Bach, embellishment was an important harmonic element, as well as a melodic one, as his foundation for embellishment and harmony was thorough-bass:

"Above all, to understand many things more clearly, the performer must possess a knowledge of thorough-bass [for tasteful embellishment]. It is a matter of experience that those who are not well grounded in the study of harmony fumble in the darkness."(57)

The thorough-bass element in Emanuel Bach's music was extremely important to his compositional method. The concentration on behavior of chords in their specific

55. Ibid., 81.

56. Ibid., 81, n. 4.

57. Ibid., 82.
musical environment is contrary to the objective, scientific method of Rameau. (58) This focus on behavior of harmony created a different technical approach to bass lines, as will be seen in Chapter Four.

In harmonic content, Bach placed an expressive premium on dissonance and deception, whether improvised or not:

"In general it can be said that dissonances are played loudly and consonances softly, since the former rouse our emotions and the latter quiet them...so called deceptive progressions must be brought out markedly to complement their function." (59)

"It is one of the beauties of improvisation to feign modulation to a new key through formal cadence and then move off in another direction. This and other rational deceptions...must not be excessively used, or natural relationships will become hopelessly buried beneath them." (60)

In terms of rhythm, the most expressive style, to him, was declamation. The declamatory style allowed the performer to

"move audaciously from one affect to another...Unbarred free fantasias seem especially adept at the expression of affects, for each meter carries a kind of compulsion within itself. At least it


59. Bach, Essay..., 163; Versuch..., 130.

60. Bach, Essay..., 434.
can be seen in accompanied recitatives that tempo and meter must be frequently changed in order to arouse and still the rapidly alternating affects...It is a distinct merit of the fantasia that, unhampered by such trappings, it can accomplish the aims of the recitative at the keyboard with complete, unmeasured freedom." (61)

The previous statement, though included here to show Bach's feelings on rhythm as an expressive element, is of broader significance. Bach's emphasis on freedom of expression, unhampered by any restrictions, is exemplified in his text by the recitative, not the aria. It is clear from this statement that Bach is not necessarily moved by more poetic musical forms, for in poetic expression, certain restrictions, such as meter and formal structure, are required. Bach's choice of recitative reinforces an approach to instrumental music that is patterned after vocal models, yet is not confined by musical elements themselves, rather by the performer's ability to arouse a response in the listener.

It is true that these characteristics, both stated and implied, are written in the form of a teaching manual, which is oriented to performance and technique, rather than composition. But, in an open letter in the Hamburg Unpartheiischen Correspondent (No. 7) dated January 11, 1773, Bach says

61. Ibid., 153.
"I divide all keyboard performers into two groups. In the first are those for whom music is a goal and in the second, all amateurs who seek thorough instruction. My Essay is intended for the first group; no paragraph is superfluous...This study is not merely of the rules of composition; it bears directly on an understanding of composition. In a word, no one can put his trust in a keyboard instruction book, if the author has not previously made himself known and proved himself worthy to be considered an accomplished composer through his good compositions."(62)

This statement, whether commercial or philosophical in intent, clearly reflects that the Essay... was designed not only for performers, but for composers as well.

Bach's comments above suggest the following characteristics in his music:

1) His style involves combinations of what he saw as good things, regardless of their source.

2) Two particular sources are French embellishment and Italian vocal style. The resulting elements are economical embellishment and clear melody.

3) An approach to harmony, developed from thorough-bass, which emphasizes active behavior of chords in rapid harmonic rhythm. The behavior of specific chords is dependent on individual circumstances in the musical environment, rather than a system of chord progressions that can be objectively removed from or inserted into any environment.

4) Affective use of dissonance, deceptive harmonies, declamatory rhythm, and other generally disruptive materials.

62. Ibid., 8-9.
A remaining question mark in Bach's style is whether he composed music freely, according to his expressive desires, or whether he was forced to comply with his patrons' tastes. Was he influenced to write music to satisfy his patron(s) or was he able to write for Die empfindsam Mensch in the commercial market? To be sure, there was probably some patron influence, but Bach's Berlin and Hamburg employment situations appear to be relatively inconsequential to his compositional style. Hamburg is perhaps of minimal importance because there Bach was essentially a coordinator of musical activities, responsible to a municipal board of directors; (63) his Berlin position is worth closer examination, however, because he was hired to fill a court position, which subjected him to the more specific tastes of his patron, Frederick II. Authors, such as Berg, Helm, and Schulenberg maintain that since he was hired only as a cembalist, his activities as a composer were of a secondary importance. The implication is that he was relatively free to write for a commercial market. Unfortunately, there is no clue from Bach himself to help decide who his audience was, except for a vague comment about composing "most of my works for specific individuals and the public." (64)


Most authors point to Burney as their initial reference:

"During his residence at Berlin, M. Bach does not seem to have enjoyed that degree of favour to which his merit entitled him; for though music was extremely cultivated by his Prussian majesty, who supported operas with great expence [sic] and magnificence, and who had in his service musicians of the first abilities, yet he honored the style of Graun and Quantz more with his approbation, than of any other servants who possessed greater originality and refinement, but his majesty having early attached himself to an instrument which, from its confined powers, has had less good music composed for it than any other in common use, was unwilling, perhaps, to encourage boldness and variety in composition, in which his instrument would allow him to participate.

But though Bach's style did not insinuate itself into the favour it deserved at the court of Berlin, it has been imitated and adopted by performers upon keyboard instruments in every other part of Germany..."

"Though M. Bach continued near thirty years at Berlin, it cannot be supposed that he was perfectly contented with his situation. A style of music prevailed, totally different from that which he wished to establish; his salary was inconsiderable and he ranked below several that were greatly inferior to him in merit." (65)

Because Burney is writing after the fact (by this time Bach was settled in Hamburg), these statements are seen as

speculative in their own conclusions, yet there are items that can be used to suggest more objective conclusions.

Helm, for instance, is quick to point up Frederick's neglect of Bach as a composer:

"Emanuel's main task was the same throughout his stay at the Prussian court, which lasted until 1767: accompanying Frederick's flute playing. From the beginning there was an antagonism between the King and his accompanist, which Emanuel did little to alleviate. The son of Johann Sebastian Bach was not subservient enough to make a good accompanist for any flutist, royal or not, whose tempos were erratic...One of Emanuel's greatest disappointments was Frederick's failure to appreciate his compositions. Frederick, dedicated to the preservation of the cautious and correct aesthetic of Graun and Quantz, was repelled by the impetuous musical expressions of his cembalist."(66)

Schulenberg agrees with Helm, also using Burney as a primary reference:

"Emanuel was not held in high regard by his royal patron, at least not in the later years of Emanuel's employment at Berlin, during which the only music heard at the court seems to have been that of Frederick himself and of his flutist, Quantz.

Thus at both Berlin and Hamburg Bach was essentially independent as a composer, at least in the sense that he was not under obligation to compose regularly in any particular style or genre."(67)

66. Helm, ...Court of Frederick the Great, 174-175.

67. Schulenberg, 5.
Perhaps Berg articulates her conclusions most effectively. She supports the idea that Bach was repressed as a composer in Berlin, referring not only to Burney, but also to F.J. Zelter, C.F.C. Fasch's biographer. Zelter was, to her, less opinionated than Burney on the subject of Bach's employment situation, since he dealt with a court musician other than Bach. Though there were "schisms" of musical taste in Berlin, and the overbearing force of Frederick's demands made those that disagreed "obliged to keep their opinions to themselves."(68) Bach's reputation was "largely contingent upon his accomplishments in other fields...his undisputed excellence as a performer and, most of all, the reputation which the publication of the Essay earned for him."(69) Particularly from the time of the Essay's publication forward it seems that Bach was in demand for teaching, performing and subsequently composing.(70)

68. Burney, 207.
69. Berg, 54.
70. Mitchell quotes a letter from Bach to the publisher E.B. Schwickert in 1780, that mentions sales of the Essay "in the North, in Russia, Courland, Sweden, Denmark, Holstein, Hanover, Mecklenburg, in Lauenberg, and Lubeck..." Bach, Essay..., 4-5. Though this could be a commercial move on Bach's part, it is more likely that since he was getting old, he wanted to remove the responsibility of selling from himself and his family. In the same letter he mentions that he still had 824 copies left that he seemed confident he could sell. The agreement offered by Bach seems to be more of convenience, rather than business, so he was probably not exaggerating about his sales region.
"Bach, who around this time had a great vogue in Germany [1757], was luckier in this respect than Fasch. His works, particularly his sonatas, paid him so well that he made a good living."(71)

Berg raises the question of whether he wrote "seriously" for both amateurs and connoisseurs, but she states that the question may be irrelevant because "although Bach's keyboard sonatas were an esoteric literature, they were all the rage."(72) Perhaps the most contributing factor to Bach's accessibility to the commercial market is the fact that at the time Bach was beginning to compose instrumental music with some seriousness, his patron, Frederick, was more interested in other composers' work.

Can an empfindsamer Stil exist in the music of Carl Philipp Emanuel Bach? Through his own writings, we see Bach was very interested in intellectual/aesthetic thought, and used phrases such as "music should touch the heart", that are suggestive of empfindsam values. It appears that Bach was free to compose in any style he desired and had the opportunity to write music for a commercial market, for people of all social classes. His music was apparently well-known inside and outside of Berlin and Hamburg, though

71. F.J. Zelter, C.F.C. Fasch (Berlin, 1801), 16, translated in Berg, 55.
72. Berg, 66.
it seems that the style he chose was not particularly appreciated by his Berlin patron. Clearly from reports of his circumstances, at Berlin Bach was hired as an accompanist, paid and, apparently, treated like one. At either employment, he was not required to submit to his employers' taste; in Berlin, the king cultivated music of other composers that were hired for such responsibilities, and in Hamburg, Bach merely coordinated musical activities, free to compose what he wanted or needed.

This freedom to compose allowed Bach to choose elements he felt would improve the expressive content of instrumental music: an embellished melody in a homophonic texture, harmony based on his training in thorough-bass, with affective, and at times disruptive, use of dissonance, deception and rhythm. These elements were combined to produce an emotional, if not passionate, response. This response was expected to come from both the heart and the intellect. Since the previous era had emphasized a learned approach to composition, it is logical for at least commercial reasons that, in his writing, the heart would (and does) receive more attention. While phrases such as empfindlichen Seele and sanfte Empfindung emphasize emotions of the heart, the concurrent considerations of correct and rational performance, taste, understanding of affect, and appraisal of the audience, firmly support the use of the mind as well. As will be shown in Chapter Four, these
considerations, whether embodied in imitation of vocal models, series of localized effects, or the interpretation and manipulation of previous or concurrent styles, contribute to a very individual and affective style.
Chapter Four

EMPFINDSAMER STIL IN THE

SOLO KEYBOARD SONATAS AND SONATINAS

The choice of Bach's solo keyboard sonatas for potential examples of an empfindsam style is both obvious and not so obvious. The choice is obvious because Bach wrote solo keyboard compositions titled "sonata" throughout his composing career, and are a substantial proportion of his total works.(1) At the same time, the choice is not so obvious because keyboard sonatas in the early Eighteenth Century had a relatively weak expressive image. Mattheson, for example, states:

"For several years sonatas have been written for keyboard with good reception. So far these have still not [struck] the right style and tend to be more affected than affecting -- that is they aim more at moving the fingers than the heart. Yet astonishment over exceptional dexterity is also one kind of emotional response, which gives birth to envy; although one must add that its own mother is ignorance."(2)

1. Statistics of total number of compositions and dates composed are taken from the most thorough, published catalogue of Bach's works at this time, found in Eugene Helm, "Bach, Carl Philipp Emanuel," New Grove..., I, 855-862.

Mattheson, writing here in 1739, reflects an attitude toward keyboard sonatas that is less than enthusiastic for the consideration of this type of composition as an expressive genre. Mattheson makes this general statement about sonatas, without referring to a specific composer, but with regard to melody, a key element in his approach to expression. As Newman points out, this attitude is further supported by Domenico Scarlatti's publication of Exercizzi, where the individual compositions are called "sonatas," but Newman, as well as others, acknowledges the confusion in the Eighteenth Century, as well as today, as to what role keyboard sonatas were supposed to fill. (3) Considering the relative youth of solo keyboard sonata composition, Mattheson's perspective can hardly be seen as discussing a mature genre. Still, for Mattheson, sonatas that moved the fingers and not the heart were little more than technical studies. His comments in their context suggest that sonatas might provide training for expressive performance in the future.

By comparison, Schulz writes about sonatas in general, and Bach's in particular, some 35 years later:

"Clearly in no form of instrumental music is there a better opportunity than in the sonata to depict feelings without [the aid of words]...By [means of] the sonata the composer can hope to produce a monologue through tones of melancholy,  

grief, sorrow, tenderness, or delight and joy; or maintain a sensitive dialogue [empfindsames Gesprach] solely through impassioned tones of similar and different qualities; or simply depict emotions [that are] violent, impetuous and sharply contrasted, or light, gentle, fluent and pleasing."(4)

Schulz then goes on to ridicule the Italian style, "characterized by a bustle of sounds succeeding each other arbitrarily without any other purpose than to gratify the insensitive [unempfindsamer] ear of the layman...," after which he praises Bach:

"[Bach shows] how character and expression can be brought to the sonata. The majority of these [sonatas] are so communicative that one believes [himself] to be perceiving not tones but a distinct speech, which sets and keeps in motion our imagination and feelings. Unquestionably to create such sonatas requires much genius [and] knowledge, and an especially adaptable and alert sensibility [empfindbarkeit]...for players of instruments sonatas are the most usual and the best exercises (Übung)....After vocal pieces they hold first place in chamber music..."(5)

It is curious to note that Schulz and Sulzer have opposing viewpoints on Italian composers. While Sulzer only refers to German composers who "come closest" to Italian empfindsam abilities, Schulz prefers Germans, characterizing

5. Ibid.

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Italian music as a "bustle of sounds..." It is clear that attitudes toward the keyboard sonata had changed from those of Mattheson; as Schulz says, there is no better "opportunity" for emotional performance and response than in the keyboard sonata.

Schulz's remarks further reinforce the approach (and ideal) of many instrumental composers of this time, that of adapting expressive devices from vocal music to instrumental genres. Words and phrases such as "monologue", "dialogue" and "perceiving not tones, but a distinct speech", emphasize this orientation.

Another relevant term in Schulz's statement is empfindbarkeit. According to Berg, Empfindbar was the term that Gerstenberg used to identify objective recognition and manipulation of emotional elements on the part of the composer.(6) Schulz does not use empfindbarkeit to suggest a subjective response; he classified this idea as empfindsam.

Schulz's opinion may not represent a universal perception, but it is clear that attitudes toward keyboard sonatas had changed. Writers, such as Schulz, Turk, Koch, and Schubart, recognized the keyboard sonata as a more expressive genre than it was considered in the past. Perhaps because these writers favored certain composers, they saw more of the possibilities of the keyboard sonata as an expressive genre than critics who favored other composers.

"Opportunity" remains a key word in Schulz's statement, however, because he later identifies sonatas as "the most usual and best exercises" for learning the means of adding elements of vocal expression, still supreme, to instrumental music. The role of the sonata remained of minimal consequence; beyond a pedagogical tool it still was not taken very seriously. (7) What Bach appears to be demonstrating in his sonatas, however, is not only how to improve current techniques of performance, but also how to improve personal, emotional response. His preference of the very quiet and intimate clavichord, the solo instrument at which a keyboardist is "most exactly evaluated," (8) further reinforces the personal nature of the music.

As literary critics such as Klopstock and Lessing challenged people of all social levels to become more sensitive, sensible human beings, Bach encouraged musicians of all levels to feel and to help others to feel. Perhaps this, in view of their apparent popularity, is the best reason that the keyboard sonatas are particularly relevant to a search for characteristics of an empfindsam style -- they are designed to train the musician in technique and performance, thus exemplifying and eliciting emotional responses; how this is achieved is determined by the individual elements of Bach's style.

A general perspective on the sonatas is given in Philipp Barford's discussion of the individually published collections. (9) Berg, approaching the sonatas more or less chronologically, chooses "light" and "serious" as descriptive terms from discussion in Beurmann. (10) As is seen in the listing of collections provided below, even though sonatas were published together, they were in some cases composed many years apart.

Sei Sonate...che all'augusta maesta di Federico II re di Prussia (Nuremberg, 1742):
No. 1, in F (1740).
No. 2, in B♭ (1740).
No. 3, in E (1741).
No. 4, in C (1741).
No. 5, in C (1741).
No. 6, in A (1742).

Sei Sonate...dedicate all'altessa serenissima di Carlo Eugenio duca di Württemberg (Nuremberg, 1744):
No. 1, in a (1742).
No. 2, in A♭ (1742).
No. 3, in e (1743).
No. 4, in B♭ (1742).
No. 5, in E♭ (1743).
No. 6, in b (1744).

Sechs Sonaten...mit veränderten Reprisen (Berlin, 1760):
No. 1, in F (1759).
No. 2, in G (1759).
No. 3, in a (1759).
No. 4, in d (1759).
No. 5, in B♭ (1758).
No. 6, in C (1759).

9. see Barford, chapters 7-11, for discussion of individual sonatas within the respective collections.

Fortsetzung von Sechs Sonaten (Berlin, 1761):
No. 1, in C (1760).
No. 2, in B♭ (1760).
No. 3, in c (1758).
No. 4, in d (1758).
No. 5, in F (1759).
No. 6, in G (1750).

Zweyte Fortsetzung von Sechs Sonaten (Berlin, 1763):
No. 1, in E♭ (1747).
No. 2, in d (1759).
No. 3, in g (1761).
No. 4, in f# (1744).
No. 5, in E (1762).
No. 6, in e (1758).

Sechs leichte Clavier-Sonaten (Leipzig, 1766):
No. 1, in c (1762).
No. 2, in B♭ (1764).
No. 3, in a (1764).
No. 4, in b (1764).
No. 5, in c (1762).
No. 6, in F (1764).

Six Sonates... à l'usage des dames (Amsterdam, 1770):
No. 1, in F (1766).
No. 2, in C (1766).
No. 3, in d (1765).
No. 4, in B♭ (1766).
No. 5, in c (1765).
No. 6, in A (1766).

Sechs Clavier-Sonaten für Kenner und Liebhaber, vol. 1 (Leipzig, 1779):
No. 1, in C (1773).
No. 2, in F (1758).
No. 3, in b (1774).
No. 4, in A (1765).
No. 5, in F (1772).
No. 6, in G (1765).

Clavier-Sonaten nebst einigen Rondos... für Kenner und Liebhaber, vol. 2 (Leipzig, 1780):
No. 1, in G (1774).
No. 2, in F (1780).
No. 3, in A (1780).
Clavier-Sonaten nebst einigen Rondos...für Kenner und Liebhaber, vol.3 (Leipzig, 1781):
No. 1, in a (1774).
No. 2, in d (1766).
No. 3, in f (1763).

Clavier-Sonaten und freye Fantasien nebst einigen Rondos...für Kenner und Liebhaber, vol.4 (Leipzig, 1783):
No. 1, in G (1781).
No. 2, in e (1765).

Clavier-Sonaten und freye Fantasien nebst einigen Rondos...für Kenner und Liebhaber, vol.5 (Leipzig, 1785):
No. 1, in e (1784).
No. 2, in B♭ (1784).

Clavier-Sonaten und freye Fantasien nebst einigen Rondos...für Kenner und Liebhaber, vol.6 (Leipzig, 1787):
No. 1, in D (1785).
No. 2, in G (1785).

Since the Probestücke (1753) are actually eighteen individual movements thrown together for purposes of promoting and demonstrating elements of the Versuch, they are considered a separate entity, and for all practical purposes of this discussion are of questionable relevance. Though the individual movements have many curiosities, it is because of their questionable nature as three movement sonatas that they are not considered; Barford gives them considerable attention as a collection.(11)

The dates of some of the sonatas in the collections above raise questions as to why some sonatas were included in one and not another more contemporary set of

11. Barford, Chapter 9, 94ff.
compositions, but neither order of publication nor stylistic complexity are reliable guides to order of composition. One possibility is revision, but there are more probable reasons for such inclusions. The nature of each collection, for example, has some bearing on where sonatas are placed. Another possibility is the use of specific keys. Particularly in the early collections, the choice of keys reflects not only mixtures of major and minor, but also a variety of keys for what can be viewed as pedagogical reasons. Rarely does any key signature contain more than four flats or sharps. Also, Bach mixes keys with flats and sharps in the collections, and varies the keys such that there is a sonata in each collection that has one, two, three and four sharps or flats, the exceptions to this rule being the last five Kenner und Liebhaber collections.

The Prussian and Wirtemberg collections are expressive, though some of the movement combinations are rather eclectic in style. The same is true for the veränderten Reprisen sonatas; a difference, however, lies in the purpose behind the collection, which is to demonstrate melodic variation.

The two Fortzetzung collections appear to be more commercially intended. All the sonatas have similar characteristics: homophonic textures in outer movements, and expressive, disruptive elements in the middle. Sonatas that were written considerably earlier (i.e. Zweyte
Fortsetzung, Sonata in f#) fit right into the nature of the collections, and would be of interest to the advanced keyboardist.

The Leichte Clavier-Sonaten (1766) are of a less technical nature. There are very few disruptive elements in any of the movements. The Sonatas à l'usage des dames (1770) on the other hand, return to a more eclectic collection of styles, some technically difficult, some easy. Both these collections contain pieces that were all written within one or two years of each other.

The Kenner und Liebhaber collections have several sonatas that seem out of place in view of individual dates of composition, yet these sonatas fit into the schemes of the individual collections due to the more studious nature of the collections themselves. The collections are simultaneously didactic and expressive, with every movement attempting to create a new interpretational problem for the performer or the listener to solve. In these sonatas, in particular, it is easy to observe various levels of melodic, harmonic, textural and rhythmic disruption to create movements designed after vocal models.

From the discussion of Bach's own writings in Chapter Three, we see certain important characteristics that Bach supports which can be separated. Of the 160 known sonatas
and sonatinas, 137 were obtainable for examination. Of those 137 the *Probestücke* were not used because of their pedagogical relationship to the *Versuch*... Also disregarded were arrangements of previous works, the six one-movement sonatinas, written in 1787 to supplement a later edition of the *Essay*...,(13) and the six organ sonatas, which exhibit characteristics that are no different from sonatas intended for harpsichord or clavichord.

All but six of the sonatas have three movements. Of the three movement works, only one does not exhibit fast--slow--fast characteristics (*Sonata in g* (H.158), slow--fast--fast). 84% have first and third movements in the same key. Of those with outer movements in major keys (63%), 84% have middle movements in minor keys, the majority of which have middle movements in the relative or parallel minor. Of those with outer movements in minor keys (37%), 65% have middle movements in the relative or parallel major with an additional 15% in some other major key. 8% of the sonatas in major keys and 12% of the sonatas in minor keys have all movements in the same key.

Formally, 73% of the first movements use a type of sonata form, consisting of two sections, with some form of

12. All sonatas in this discussion will be identified by Helm classification numbers (H.), from Helm, "Bach, Carl Philipp Emanuel," *New Grove*... I, 855-857. "i," "ii," "iii," are used to identify specific movements.

development and recapitulation. Most of these movements have one theme and are considered to be in what Paz Canave calls "monothematic sonata form." (14) The remainder are bi-thematic, tri-thematic or in some other form, such as binary dance form, theme and variations, or rondo.

59% of the second movements are structured in what Canave calls "repetition song form," (15) described later, and 32% of the remainder are through-composed. The third movements are primarily the same type of sonata forms mentioned for first movements, but with a larger proportion of alternatives, such as rondo, binary and theme and variation forms.

Six of the sonatas do not have three movements: Three sonatas have two movements, two have one movement, one has four movements, and one has five movements:

H. 6 (unavailable): a four movement suite, movements titled Prelude, Allemande, Adagio non troppo, Echo. (16)

H. 46: Two separate movements, with a series of tempo changes serving as a transition from i to ii, considered separately in Chapter Four (pp.105-106). Movements titled Allegro, Allegretto, both in C major, ternary and sonata form, respectively.

H. 66: A five movement suite, movements titled Allemande, Courante, Sarabande, Minuets 1, 2, 3, Gigue.


15. Ibid., 132.                     16. Ibid., 112.
H. 140: one movement, rondo form, c minor.

H. 211: two movements, theme and variations (Bp) and sonata form (Bp).

H. 269: two movements, theme and variations (F) and sonata form (F).

H. 270: two movements with free transition (8 bars), binary (A) and binary (A).

Over 95% of Bach's sonata movements have a homophonic texture, focusing attention on a melody, with various types of accompaniments. There are three stylistic elements that combine within this texture -- one from Baroque techniques of thorough-bass composition, a galant element, and a symphonic element. Though the majority of these movements reflect combinations of these elements, there are movements that particularly reflect certain elements above the rest, and these are useful in identifying the respective influences.

At the heart of Bach's style is thorough-bass composition. The foundation of thorough-bass lies in its bass line, a melodic line that provides harmonic direction and propulsion. It is the melodic and active nature of Bach's bass lines that makes his compositions different from the typical, harmonically static bass lines of galant and other composers. The avoidance of figured-bass notation is also reflective of a simplified and progressive style. Bass
lines are very melodic, as the harmonic motion is directed
toward a final resolution, rather than toward the design of
phrases and sections that require longer periods of harmonic
stasis. The following example shows diatonic and chromatic
stepwise motion typical of this type.

Example 1: Sonata in F (H.3/ii), Andante, mm. 1–9, bass
line.

This type of bass line activity, influenced by past
polyphonic textures, is seen as a primary focus in some 94
movements. Stepwise and chromatic motion is the most
observable characteristic in these examples. The upper
melody line(s), in the meantime, are put through sequences
and other types of motivic play, further reflecting
influences of Baroque styles. Of the movements that most
clearly demonstrate this dependence, there are two that are
particularly enlightening.

An early example is the second movement of his Sonata
in F (H.3). Of particular interest in this example is the
opening statement, notated such that three independent lines
are clearly seen. The use of sequences in alternating
voices, a popular technique in Baroque composition, is also
noteworthy.
Example 2: Sonata in F (H.3/ii), Andante, mm.1-9.

The opening statement has independent entrances of each line, followed immediately by a series of sequences between the upper two parts. Meanwhile, the bass uses primarily stepwise motion to move the harmony from f minor to c minor to A♭ major, returning to f minor in mm.9ff. Other Baroque characteristics include a consistent eighth-note pulse and an obvious relationship to Baroque trio sonata composition, with two treble lines and one bass, all of which are melodically significant. Later compositions tend to move away from the clearly notated voicing to combinations of two and three voices, with the same type of bass and top melody lines, but a middle voice that alternates between chordal participation with the bass, and melodic equality with the uppermost line.

In two-part textures, the rhythmic polarization of upper (faster) and lower (slower) lines is emphasized. While the upper line goes through motivic play, the lower line provides linear harmonic propulsion by using primarily
stepwise motion, with breaks for functional cadence patterns. A good example is the third movement of Bach's Sonata in b (H.245). This example not only demonstrates an extreme in bass vs. melody rhythmic motion, but also shows a combination of a popular Baroque ground-bass line with periodic phrasing.

Example 3: Sonata in b (H.245/iii), Cantabile, mm.1-8.

Throughout this movement motives undergo sequencing, inversion and variation to capture a lot of attention, but harmonic motion is propelled by a chromatic bass that provides direction to phrase endings. The chromatic motion in this example is characteristic of one of the more popular ground-bass patterns, especially prevalent in chaconnes. In this example, the use of the dominant leading tone (e#) in mm. 4-5 helps to create a phrase ending on f#, which in turn moves to b on beat 2, reinforcing the sense of an antecedent phrase. Measures 5-9 are a consequent phrase,
using the same chromatic bass, avoiding the leading tone (e#) by using an e natural (m.8) to create a dominant seventh harmony, and moving again by leap from dominant to tonic. What follows in this movement is more motivic play in the upper line with little rhythmic variance and only some additional sequencing movement in fourths and fifths in the bass.

In the sonatas and sonatinas, some 53 movements exhibit galant characteristics. These characteristics include a two-part texture, slower harmonic rhythm, regular rhythms in both hands, and a focus of attention given to the upper voice. Most of these movements have steady right hand rhythmic motion, while the left hand plays slower, yet also steady accompaniment. Other movements involve the left hand in occasional monophonic sections, using broken chord or stepwise passages for both hands. Another popular use of increased left hand involvement, occurs at cadence points in the melody, providing more than just a static chord accompaniment. In these galant movements the accompaniment is an adaptation of the drum bass that combines steady rhythmic propulsion with periodic phrasing and right hand melodic predominance. Typical drum bass lines are characterized by steady reiteration of pitches in even rhythmic values, producing a slow harmonic rhythm. Bach expressed distaste for this type of accompaniment: "The drum bass, in most cases, devoid of expression and calling
for little mental effort, can only annoy a performer..."(17) Bach's accompaniments, especially in two-part writing, combine characteristics of independence and subordinate harmonization.

There is only one example in the sonatas and sonatinas examined that has what vaguely resembles an Alberti or oscillating bass pattern: the first movement of the Sonata in C (H.17). The pattern Bach uses is different from a typical harmonically-static oscillation. Stepwise motion is imposed on principal rhythmic stresses, as was done by many Baroque composers, creating the effect of oscillation without tonal stasis. This bass pattern does not last throughout the movement. It is only used in mm. 1, 15-18, 31 and 32, which coincide with reiterations of the opening right hand melody. What follows these reiterations are series of sequences in the right hand, broken up by monophonic sections, as described above. Measures 26-end demonstrate the transition from a monophonic section to a final reiteration of the melody (and oscillating bass).

Example 4: Sonata in C (H.17/1), Allegro, mm. 26-end.

17. Bach, Essay... 34.
Example 4 (continued):

Typical examples of basslines that have steady rhythmic propulsion are in the first movements of his Sonata in F and his Sonata in C (H.58 and H.61, respectively). In both, the steady eighth-note pulse in the left hand is only broken by rests or longer notes at the ends of some phrases, broken chords in sixteenth-notes at others, or within phrases, usually in response to longer notes in the right hand. The slight difference between these two examples is diatonic movement in the bass of the former example (see excerpt in Example 5) as opposed to more chromatic movement in the latter (excerpt in Example 6). The majority of the right hand melodic material in both is steady sixteenth-notes, using sequencing to provide propulsion, yet the melody line as a whole is fragmented by many stops and starts. There are embellishments, both
written out and abbreviated.

Example 5: Sonata in F (H.58/1), Allegretto, mm. 31-36.

Example 6: Sonata in C (H.61/1), Allegro moderato, mm. 22-30.

A focus by Bach on the more technical aspects of steady melodic rhythm within periodic phrasing, typical of galant style, is found in the first movement of the Sonata in a (H.247). Right hand melodic motion, begun here in m. 19, increases to become monophonic, excursion material in mm.21-
25. This type of material is termed "excursion" because, instead of new melodic material in m. 27, there is a return to the same melodic material as m. 19. This type of excursion is a very important characteristic of Bach's music, giving a feeling of motion away and then refocusing on the same idea.

Example 7: Sonata in a (H.247/i), Allegro, mm. 19–30.
Though the use of galant elements of texture and melody are evident in the examples above, a slightly different perspective on another homophonic style, termed "symphonic", offers a different insight into influences on Bach's style. Michael Broyles, in his article "Two Instrumental Styles of Classicism," (18) divides instrumental music of the late Eighteenth and early Nineteenth Centuries into what he terms "symphony" and "sonata" styles. Broyles quotes distinctions made by Sulzer, Koch, Turk, and other late eighteenth century writers, between the character or attitude in "symphonic" as opposed to "sonata" composition. These terms are not confined to the specific compositions; as he shows, they are merely two approaches to composition, reflected best in examples of keyboard music.

"Sonatas" were reflective of rhetorical qualities, of conversation, of imitation of speech, of personal expression of feelings without words. (19) "Symphonies", on the other hand, were more universal, sublime, monumental, exalted in expression, yet within these descriptions had a fixed character or set of prescribed emotions to which "symphonic" was assigned. (20) Compositions of this type had characteristics such as "rocket" themes, chordal


19. Ibid., 214.

20. Ibid.
accompaniment of melodies, and phrase and period structures, creating a melodic focus that was different from the propulsive rhythm of galant and Baroque styles. Though Bach seems less concerned with form than affect, he still assimilates elements of a "symphonic" style into many of his sonatas. His use of this style is somewhat ambiguous because, though phrases and periods are used, there still seems to be minimal consideration for the overall design of the movement. Though there are characteristics of comprehensive structural designs, such as sonata/allegro form, they are rarely developed beyond their initial use, early in Bach's career.

Of 54 movements appearing to exhibit symphonic tendencies, an early example is the third movement of the Sonata in Eb (H.16). The phrasing is of particular interest. The first phrase lasts four bars, the second is extended to six, to end the section. The second section has phrases of four, four, four and four respectively. The way these phrases are combined with melodic materials suggests a very simple development and a recapitulation. The problem in this movement, as in many of Bach's movements in this form, is that the it is short, monothematic, with excursions that amount to little more than drives-to-the-cadence. This example, even with its development and recapitulation, is much too short to be called a full-fledged sonata form, for it has no second thematic group in the dominant or a clear
development of thematic material. Bach's use of this two section form, resembling a rounded binary dance type, is as evident in this early example as any.

A longer, better example lies in the third movement of the \textit{Sonata in a (H.30)}. Bach opens with two four-bar phrases, but then begins to extend the phrases that follow with sequences and new materials that provide only a long drive to the cadence at the end of the first section. The accompanimental bass line allows the initial melody to predominate, but starting in m.9 a series of sequences (m.9-17, m.17-25, 26-33, 34-54, 55-62, 63-70) creates an assortment of phrases, yet no arrival except at a cadence at the end of the section. Measures 71-127 constitute a development, that seems preoccupied with the excursion material of the first section. A loosely constructed recapitulation starts in m.128, avoids a restatement of m.9-24, and uses the same excursion material to finish the section, with a slight extension (totalling 4 bars). The emphasis is clearly not on the structural design, but on establishing certain familiar ideas and the extending or subtracting them for effect.
Example 8: Sonata in a (H.30/iii), Allegro assai, mm.1-8.

Example 8 (continued): mm. 55-70. "Excursion" amounting to a drive-to-the-cadence at the end of the first section.

One of the best examples that uses a melody resembling a "rocket" theme is in the third movement of a Sonata in E (H.26). Not only are broken chords prevalent in the melody, but they also are used effectively as a chord building device, to setup final cadences and some transitional material in a short "development." There is
only one thematic idea (m.1-8), and transitional material used similarly to the previous example, in that it only drives to the end of each section.

Example 9: Sonata in E (H.26/iii), Presto, mm.1-8.

A broader emphasis on sections is used in the first movement of the Sonata in A (H.207). Not only is phrasing an important element, but separate sections are divided by alternating textures and key changes (m.1-24 -- galant type, continuous rhythmic motion, A major; mm.25-48 -- homophonic, vocal style, not continuous, a minor; mm.49-60, A major; mm.61-8, a minor; mm.69-83, A major). A curious ending (mm.80-3, Example 10) creates a deception, that eventually cadences on the dominant, suggesting continuous motion to movement ii (in a minor). There are many movements of this type, stressing broader sections, particularly in later compositions.
Example 10: Sonata in A (H.207/i), Allegro di molto/ Adagio, mm.80-83.

Perhaps the most "symphonic" example of the sonata and sonatina movements is the third movement of Bach's Sonata in e (H.129). The first sixteen measures set the pattern for the entire movement. These measures are phrased 2+2+4, 2+2+4. Even dynamics are used to call attention to the phrasing. This sonata movement, written in 1758, is one example of a special case of phrasing in Bach's music. The parallel relationship between the first two two-bar phrases in this example is self-evident, as is the antecedent-consequent relationship between mm.1-4 and mm.5-8. The fact that the second period (mm. 9-16) begins a new melodic idea might be surprising in that there is no transition between periods, but for Bach this seems to be a way of emphasizing structure. The accompaniment after the first four measures is subordinate so it defers attention to the melody. The remainder of the movement draws from these sixteen bars to create an actual development of individual portions, and a recapitulation that is varied, primarily through octave displacement. An odd tonal relationship between sections of this sonata/allegro scheme is worth noting. The first section opens in e minor and closes,
typically in G major. The development, however, begins immediately in the sub-dominant (a minor) and gradually works its way to an authentic cadence in C major in m. 60. After a rest, an immediate shift to an a minor chord (first inversion) and then to a b dominant-seventh chord in m. 61 very quickly sets up the recapitulation, beginning in m. 62. Throughout the movement, the phrasing is regular, as exemplified in the first sixteen bars.

Example 11: Sonata in e (H.129/iii), Allegro di molto, mm. 1-16.

In Bach's sonatas and sonatinas, there are only a few movements (a total of 14) that do not exhibit a homophonic texture. These generally fall into two categories, both reminiscent of Baroque styles: two-part invention types and a choral, equal-voicing type. Though there are
proportionally few of these, it is significant to note that they appear throughout Bach's career. Two-part invention types, with equal hand participation and imitative style, appear in the first movement of his very first sonata (H.2) and in the second movement of the very last sonata obtainable (H.298). An example of a choral, equal-voicing type, reminiscent of Sebastian Bach preludes and toccatas, falls directly between two very disruptive movements in the third Prussian sonata (H.26/11).

As demonstrated in Juanita Rose's dissertation, *The Harmonic Idiom in the Keyboard Music of Carl Philipp Emanuel Bach*,(21) Bach rarely strays from harmonic materials his father used. His use of chord progressions, focused on behavior of harmony rather than on the technical means of key changes, is consistent with Sebastian Bach's processes of changing keys rather than Rameau's fundamental approach to reaffirming keys.(22) The result is a more polyphonic texture, and a faster harmonic rhythm than Rameau's approach. It is this understanding of harmony that Emanuel


Bach used to add depth and tension to his compositions. (23)

Approximately one-third (37%) of Bach's keyboard sonatas are based in a minor key. This proportion of minor is more in keeping with Romantic than Classic Era composers: Haydn and Mozart each composed about 10% of their keyboard sonatas in minor keys, Beethoven composed 25% and Schubert 33%. (24) Bach was obviously not a Romantic Era composer, but this fact does reflect an importance of minor keys to composers interested in heightened expression. Most of his sonatas are of three movements with the first and last in the same key. Normally, if the first and third movements are in a major key, the second movement is in the relative or parallel minor; if the outsides are in minor then the middle is normally in the relative or parallel major.

There are several instances, particularly in later compositions, where movements are not separated. Though there are only three sonatas in the Late phase of Bach's career (1768-1788) that are continuous through all three movements, the way the three movements are connected offers evidence of some of the freer elements of his style.

In the Sonata in e (H.281), for example, three individual movements, marked Presto, Adagio and Andantino,

are connected by unbarred transitions that lead directly from movement to movement. These transitions seem to serve no other purpose that to get harmonically from e minor (movement i) to C major (movement ii) to E major (movement iii). The first transition resembles a cadenza.

Example 12: Sonata in e (H.281), transition, movement i-ii (Presto-Adagio).

The transition from movement ii-iii, Example 13, begins and ends in a fashion similar to the whole of Example 12. A middle section, starting at the second piano dynamic marking, uses a declamatory set of repeated notes over chords in the left hand. This short passage accomplishes a
modulation that is rather striking, particularly since one pitch is maintained (Db/C#) throughout the modulation. The effect in both Examples 12 and 13 is one of rhythmic acceleration, with a brief slowing as the transition approaches the beginning of the next movement.

Example 13: Sonata in e (H.281), transition, movement ii-iii (Adagio-Andantino).

Within individual movements, the preferred formal design is a type of Baroque rounded binary dance form, mentioned before, consisting of two sections that bear certain resemblances to each other. Harmonically, the Baroque form, in major keys, typically has a tonal design of [I -- V :][V
-- I:) where material of the first section is altered in the
second section, with respect to key areas; in minor the
tonal scheme is [:i -- V:][:v -- i:] or [:i -- bIII][: bIII
-- i:]. Bach does little to alter that design though he
does provide some variety such as [:I -- V:][:iii -- I:] and
[:I -- V:][:ii -- I:] in major keys and [:i -- v:][:bIII --
i:], [:i -- bIII][:iii -- i:], and more adventurous and
obscure [:i -- bIII][:iv -- i:] and [:i -- bIII][:bvi --
i:] in minor keys.(25)

As mentioned earlier, Canave calls Bach's use of this
type of rounded binary design "monothematic sonata
form,"(26) found principally in both first and third
movements. There are some bithematic instances and some in
a symmetrical binary dance form. These monothematic sonata
forms are characterized by a theme statement followed by an
excursion, transitional material that results not in a new
idea, but usually a drive-to-the-cadence. Canave's use of
the phrase "monothematic sonata form" is questionable
because of the implication of the existence of development
and a recapitulation in latter sections of movements.
Bach's movements rarely have complete recapitulations, with
transitions or portions of themes omitted. Also,
developments, in the Classic Era sense, rarely exist in an

25. Rose, 71.

organized form; there are occasional explorations of themes or motives, but in no consistent manner.

The majority of second movements are structured in what Canave calls a "repetition song form":

Theme --
slight development or transition based on motives--
Theme restatement --
more development --
Theme restatement -- etc.(27)

Though this diagram is somewhat confusing, what Canave seems to mean is that one idea (and sometimes two) is composed in a vocal-verse type of format, where portions of the theme are embellished, or material in between statements is varied. Though this also resembles a rondo format, the material in between statements does not usually constitute a contrasting theme or section. The rest of these second movements are through-composed. While these formal characteristics are important to some discussions, they will not become a focal point here. Bach's music tends to distract from formal structure through localized effects, and, for purposes of this thesis, it is the use of harmony that is at issue here, not harmonic design. Though Bach at times uses periodic phrasing and development, it will be clear later on that these are not of vital importance to him and to an empfindsam style.

The behavioral approach to harmony, the direction of

27. Ibid., 133.
individual notes, is analyzed by William Mitchell in his article "Modulation in C.P.E. Bach's Versuch." (28) As Mitchell demonstrates, Bach distinguishes between the technical means of changing key (die Ausweichung) and, the "context, shape, pattern, conduct" of these various means (die Modulation). (29) Die Modulation appears to refer to the concept of modal contexts for direction of tonality rather than the clinical prescription for change. Tonality is established or changed not by a series of prescribed chord progressions with a functional bass line, but implied by a directed series of pitches that may or may not include a tonic. The behavior of these pitches can be redirected melodically, through the use of related key materials, such as scale passages common to two keys, such that a passage may begin in one key and end in another. The result of this approach and distinction allows for "brief skirmishes with keys while enroute to a broadly conceived goal," (30) and suggests a linear or melodic exploration of harmony, rather than series of chords in predictable vertical progressions.

An important part of both Bachs' harmonic language involves parallel major and minor as inflections of the same tonality, creating more related keys. Coallating key

29. Ibid., 335.
30. Ibid., 339.
references in the *Versuch*, Juanita Rose states that Bach's harmonic language consists of the following chord relationships:(31)

<table>
<thead>
<tr>
<th>Major keys</th>
<th>Minor keys</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonic -- I, i</td>
<td>i, I</td>
</tr>
<tr>
<td>Closely related -- V, vi</td>
<td>bIII, v</td>
</tr>
<tr>
<td>Remotely related -- ii, iii, IV</td>
<td>iv, bVI, bVII</td>
</tr>
<tr>
<td>Distant -- the rest</td>
<td>the rest</td>
</tr>
</tbody>
</table>

As Rose demonstrates, these relationships are clearly related to Sebastian Bach's language, yet Emanuel Bach adapts them to his music in such a way that the harmonic rhythm is as fast as his father's, yet hidden by disruptive elements that his father did not use. A simple circle of fifths progression, for example, is used to create a complicated series of events merely to move the tonality from G major to e minor.

Example 14: *Sonata in G* (H.187/i), *Allegretto moderato*, mm.10-14.

31. Rose, 17.
Just as Bach sets up e minor in m. 14, he immediately moves away to A major and then to D, completing the cycle to the dominant (of G major), but then moving away again, finally ending the section in the dominant (Example 15).

Example 15: Sonata in G (K.187/i), Allegretto moderato, mm.15-25.
Another example of fast linear modulation is in the first movement of his Prussian Sonata in F (H.24). Measures 46-56 create a "harmonic feint", as d minor goes through a series of transformations only to arrive back in d minor in m. 55 and then immediately moves to F major.

Example 16: Sonata in F (H.24/1), Poco Allegro, mm.46-56.

![Musical notation]

Of the many examples of harmonic inflections of major and minor, examples from two movements are included here to show how these inflections are used to create a feeling of tension. In movement two of the Prussian Sonata in Bb (H.25), the last five bars move from g minor (I) to a ii\(^6\) chord that changes one measure later to a bII\(^6\). The resulting confusion is settled in the next measure by a vii\(^6\) /v that deceptively leads to a i\(^\flat\) and then, by way of a cadenza (occurring at the fermata, but not included), to a V\(^7\) and a final I.
Example 17: *Sonata in B♭ (H.25/ii), Adagio*, last five bars.

This final effect is tempered, however, by the fact that the movement begins with the very same chord progression. The result at the beginning is "tonal ambiguity" -- starting the movement in the wrong key. (32) Opening with a i♭ chord does not firmly establish g minor. Even though there is a half cadence (on D major) in measure 4, the ambiguity is compounded with the bIII♭ chord beginning the next phrase. This is reflective of the entire movement, where as soon as a particular tonality is resolved, the tonality moves away.

Example 18: *Sonata in B♭ (H.25/ii), Adagio*, mm.1-5.

Another example of tonal inflection is found in the second movement of Bach's Prussian *Sonata in C (H.28)*. The change from E to Eb in the top line of mm.85-89 creates a feeling of instability that is emphasized by the measure of

silence that follows (m. 89). This practically simultaneous inflection of both d minor and g minor (tonic and subdominant at this point) is one of several instabilities in this movement.

Example 19: Sonata in C (H. 28/ii), Andante, mm. 85–89.

This is another movement that contains tonal ambiguity at the beginning. The opening chord is a first inversion F major chord, that moves to a b minor seventh (third inversion) in m. 2, to an E major dominant seventh in m. 3, to an a minor tonic in m. 4. This VI₆ -- ii₄ -- V₇ -- i progression is logical, yet it does not lend itself to an opening statement because of its instability in establishing a key.

Example 20: Sonata in C (H. 28/ii), Andante, mm. 1–4.

From the foregoing examples, it is clear that the manipulation of a previous harmonic language, whether in terms of tonal ambiguity, as promoted by Rose, or Die
Modulation, as termed by Bach himself, is an essential part of Bach's music.

Perhaps the most significant style characteristic of this discussion is what will generally be described as disruptive elements of empfindsamer Stil. The empfindsam concept placed an emphasis on creating a response in the performer and the listener, and many times disruption, in one form or another, is a primary source for arousing tension or confusion. The key to disruption lies in sudden changes in the music. There are many localized effects in Bach's sonatas, yet there seems to be more to their use than just shock value or an attention-getting device. These "localized effects" are created at several levels and in various combinations. Disruptions in melody, rhythm, texture and harmony clearly portray dramatic elements in Bach's music. Specific examples identify how each disruptive element participates in the music.

Variety, disruption and ornamentation (many times one and the same) are elements Bach uses to create melodic instability and tension, which is focused upon in some 80 movements of his sonatas. These disruptions, especially those involving profuse ornamentation, distract from the metric flow. A good early example is the first movement of the Sonata in G (H.8). Ornamentation occurs only in the
right hand and follows a series of patterns, rather than an unorganized variety of ornaments. This melody is offset by a simple accompaniment and what will be called responses, in this case parallel octaves that break up the homophonic texture. In later examples, passages such as these use sudden dynamic changes to emphasize the response characteristics. In this particular excerpt, however, the emphasis is on the variety of ornaments that occur in localized sections—mm.8-9 (sextuplets), 9-10 (rising triadic figures), 11 (dotted notes), 12 (broken chord), 13 (trills), 14-15 (final descent to the cadence).

Example 21: Sonata in G (H.8/i), Allegretto, mm. 8-15.
An example showing more disruptive melodic characteristics, yet still relatively organized, is the second movement of the Sonata in B♭ (H.51). First groups of sextuplets, then octuplets and then triplets, quadruplets and dotted figures slowly combine to create linear rushes and stops, ending in dotted chords which announce the final cadence. The last seven measures of the piece show the rhythms finally combine to rush forward only to grind to a halt with dotted chords in the penultimate measure, signalling the end of the movement.

Example 22: Sonata in B♭ (H.51/ii), Adagio, last 7 bars.
A more excessive, less organized example is the second movement of the Sonata in Eb (H.50), which combines certain melodic regularities with ornamental irregularities. An example is the melodic motive found in m.1 which returns throughout, yet is seemingly inserted between numerous ornaments, response figures and other motives carried throughout. The interesting use of dynamics in this movement emphasizes dramatic responses. The last twelve bars show how all the melodic disruptions eventually combine to produce melodic gestures and responses. The overall melodic instability, however, is the key to the expressive nature of this movement.

Example 23: Sonata in Eb (H.50/ii), Adagio assai, last 12 measures.
Example 23 (continued):

* [sic]

Examples of melodic disruption appear in the veränderten Reprisen Collection, where there is a gradual increase in technical difficulty as the sonatas progress. As a matter of fact, it seems that melodic variation is the primary focus of the reprises themselves. One of the most technical examples is the first movement of the fourth sonata in that collection (H.139, in d). Variation and ornamentation seem to begin almost immediately. Groups of 3, 4, 5, 6, 7, 8, 9, and 11 combine with a full range of dotted figures, turns, trills and other ornaments to create one of the more melodically complex movements of all the sonatas. It is interesting to note, however, that complexity at all levels increases as this collection of sonatas moves chronologically.

Rhythmic disruptions, considered separately in this discussion, occur mostly within melody, as seen above, yet there are a few instances of focussed rhythmic disruptions that are worth noting. One such type, as demonstrated in
the first movement of the Sonata in B♭ (H.151), is an introduction to the movement with dotted chords, followed by a "symphonically" styled Presto. The consistent dotted rhythms serve an attention-getting, dramatic device, offsetting the suave phrasing that follows. This beginning section resembles an introduction to a dramatic aria or orchestrally-accompanied recitative.

Example 24: Sonata in B♭ (H.151/i), Adagio sostenuto--Presto (♩), mm.1-11.

One of the simpler rhythmic disruptions is that of changing tempo markings. Many times Bach uses these tempo changes to set up or slow down cadences or transitions. The most extensive use is in the second movement of the Sonata in C (H.46). First, there is an Adagio transition from movement i to ii. The following Andante provides new material for 13 bars, and then a sudden Allegro reiterates
some first movement material. Then subsequent phrases in various tempi alternate and break down previous materials. The music finally slows to a halt after an Adagio (3 bars), an Andante (3 bars), and Allegro (1 bar), an Adagio (2 bars), an Andante (1 bar), an Adagio (2 bars), an Andante (1 bar), and a final Adagio (3 bars). The feeling of disruption is extreme, yet the piece is held together by familiar melodic materials. This example is the most extreme use of tempo markings. In general, when tempo markings do change within movements, it is at cadence points, rarely lasting more than an isolated measure or two, to emphasize the particular resolution (or in some cases the deception).

One final example of extreme rhythmic disruption is the first movement of a Sonata in B♭ (H.282). The rhythm rushes forward with steady rhythmic patterns, then slows and stops in various phrases, which are very ornamental and relatively free of concerted rhythms. These abrupt, localized effects create an extreme case of rhythmic disruption. The first nineteen measures of the second section (mm.19-37) capture this effect of changing the rhythmic flow. The opening statement, embellished, yet rhythmically slow (mm. 19-22), moves abruptly to much faster triplets (an excursion). This excursion gradually degenerates into a slower, unison passage (m.33) to a free section (mm.34-36), and eventually to more rhythmically
steady material.

Example 25: Sonata in B♭ (H. 282/i), Allegro un poco, mm. 19–37.
Example 25 (continued):

A type of rhythmic deception, in the form of rests, is used by Bach quite frequently. Silence is used to interrupt melodic flow, so that harmonies can be changed instantaneously or phrases or motivic ideas can be set apart and emphasized. Many times they are effectively combined with fermatas which emphasize the silence even more. In early sonatas, both rests and fermatas are used to set up cadences at ends of sections (see Example 26) and later they become an effective device for creating surprise or tension (see Examples 27 and 28). While the rest in Example 26 merely separates a drive-to-the-cadence, Example 27 shows how new thematic material can be added in mm.53-55, and used again in mmm.58-60 to begin a new direction in the music. Example 28 is an example of the insertion of an apparently unrelated phrase for a surprise mis-direction.
Example 26: Sonata in B♭ (H. 18/iii), Presto, rest before cadence pattern, mm. 11–16.

Example 27: Sonata in d (H. 38/iii), Presto, set apart new phrase, mm. 46–61.

Example 28: Sonata in C (H. 28/ii), Andante, set apart unrelated phrase, mm. 33–44.

Changes in texture also provide dramatic changes, whether isolated, in sections or continuously changing, as seen in some 17 sonata movements. In some cases the change
in texture may be a simple drive-to-a-cadence in the form of an excursion. In his *Sonata in A* (H.29), this drive to the cadence is particularly noteworthy, where, in the first section of the first movement, the music moves abruptly from a chordal texture (m.1) to a *galant* type (mm.6-12), and then changes back (13-20, 24-28) and forth (21-23, 29-38), until the two lines come together in sixteenth-note triplets, to drive to the end of the section.

Example 29: *Sonata in A* (H.29/1), *Allegro*, mm.36-end.

This effect is softened in later compositions where a drive begins, but is halted for a rhythmically slower final phrase and then cadence. This is suggestive of the use of codas and codettas by other composers, but appears in this case not to be a separate closing theme or section, but merely a device to serve as some sort of deception or
variety of ending. A typical case of slowing rather than
driving to a cadence, though not extreme (i.e. using
fermatas or rests), is the end of movement three of the
Wirtemberg sonata in E♭ (H.34). A primarily galant texture
is slowed in the last six bars by chordal motion in eighth-
notes, finally coming to a halt with quarter notes in the
last two bars.

Example 30: Sonata in E♭ (H.34/iii), Allegro assai, mm.91-
100.

Textures may be divided into sections (Example 31) or
localized effects (Examples 32-34) to emphasize contrast or
create disruption. The first movement of the Sonata in G
(H.43, Example 31)) is typical of movements exhibiting
textural disruptions that provide excursions and bona fide
transitions. Of particular interest is the change from
homophonic/chordal sections to increasingly active and then
monophonic sections. A clear example of this is mm.38-52,
where the chordal texture gradually speeds (44-47) into the
monophonic passage (mm. 48–). Beyond this excerpt, the
monophonic section goes on for 18 bars, and then, after a
reiteration of a previous, homophonic phrase, picks up again
as a drive to the final cadence. The disruption occurs as a
push and pull of rhythmic speed and texture.

Example 31: Sonata in G (H.43/1), Allegretto, mm. 38-52.

The first movement of the Sonata in e (H.33) is a good
example of combinations of textures as localized effects.
The first ten measures act as a type of introduction, with
rhythmic activity gradually increasing to m. 11, where the
movement effectively begins, and continues in the same
manner as m.12. Not only does the chordal beginning
accelerate into some galant rushes (mm.7-10), but melodic
materials that are introduced individually in measures 5 and
6 become accompanimental materials later (see m. 12, left
hand).

Example 32: Sonata in e (H.33/i), Allegro, mm.1-12.

The third movement of another Sonata in G (H.119) is an example of the same type of textural disruption, except that in this movement the disruption is created at the end of the movement and compounded by rests. This movement is short and spends the first 25 bars alternating oscillating figures and sequences between hands. The continuous motion is broken in m.25 by rests, and the abrupt quarter note motion that follows slows the movement to a standstill in m. 29. Measures 30-31 rush forward to the cadence, emphasizing the contrast and driving to the cadence.
Example 33: Sonata in G (H.119/iii), Presto, mm.20-33.

Bach's Sonata in G (H.187) has a third movement that is a good example of how localized texture changes are usually used within a movement. A homophonic/chordal beginning accelerates into a monophonic section (mm. 6-13), which arrives at new material in m. 14. This next chordal phrase continues to m.22, where, abruptly, the texture changes to monophony. The movement continues in this fashion with rushes and stops in a variety of rhythmic values.
Of the many harmonic disruptions related to the discussion of harmonic materials in the previous section of this chapter, there are two types of disruption that happen
in movement one of another Sonata in d (H.60). Once again, a focus on behavior of harmony, combined with an element of surprise, makes this disruption typical of Bach. In the introduction, Bach goes to great lengths to cadence on an A major chord (m.8) that acts as a dominant of d minor. When he begins with F major (m.9) the surprise cannot be avoided, yet it is entirely logical as F is the relative major of d minor.

Example 35: Sonata in d (H.60/i), Adagio-Andante, mm.8-9.

Later on in this movement Bach uses an interesting harmonic feint, taking the fifth of a chord (c in F major, m.17), isolating it, and turning it into a different member of a seemingly irrelevant chord (the third in an Ab major chord, m.18). The disruption is striking, yet he works his way out with a diminished chord (m.19) that circuitously takes him to the minor dominant (c in m.21).
Example 36: *Sonata in d* (H.60/i), *Andante*, mm.17-21.

Another typical disruption of this sort (isolating notes and changing their position in a chord) happens in the second movement of the first Prussian sonata (H.24, in F) in the second recitative section. As seen in the example (Ex. 37), the authentic cadence on A♭ moves to a V⁷/IV -- iv⁶ -- augmented sixth (V⁷/A♭ enharmonically, due to the G natural in the melody). Then, he isolates the third of the chord (G) and turns it into a root, such that a V -- i results in g minor. This startling change is one of the more audacious encountered. This movement is the only one of all the sonatas that has figured-bass notation, though figured-bass appears quite frequently in the fantasias and rondos in the *Kenner und Liebhaber* collections.


Another clear harmonic disruption, this time offset by a fermata, is encountered in the third movement of the
Sonata in e (H.281). The strong cadence in E major in m.16 is immediately followed by an F major chord (1st inversion). This startling shift then moves upwards in sequences through g minor, d minor, e minor, f# minor to E\(^7\) and then back downwards (different faster sequence) to end on an E major chord (dominant seventh) in m.25 that sets up a restatement of the opening in the subdominant (G\(^7\) in m.26, setting A major in m.27).

Example 38: Sonata in e (H.281/iii), Andantino, mm.16-26.

These abrupt shifts in harmony, combined with tonal inflections and ambiguities mentioned in the previous section of this chapter, make up a valuable disruptive element because harmonic disruptions are sensed immediately, and harmonic excursions create a disorientation that
eventually becomes reoriented, but so circuitously that all
harmonic references are lost to the ear. All disruptive
elements, whether melodic, rhythmic, textural or harmonic,
create instabilities or confusion that force one to listen
and react, contributing to the subjective response of the
listener, so important to the composer.

Perhaps the most important development in empfindsamer Stil in music stems from the relationship between
instrumental and vocal music. As has been shown in Chapter
Three, Bach clearly preferred vocal music as expressive of
emotion, yet it is his attempts at imitating vocal music in
his keyboard works which moved several writers to reflect on
the sonatas. Marpurg and Schubart, in particular, mention
listening to a Bach keyboard sonata and hearing the "Sprache
der Empfindung." (33) There are two vocal imitations Bach
uses that can be clearly discerned. These imitations,
called recitative and arioso in this discussion, combine all
the disruptive elements, with particular emphasis on melody,
rhythm and texture to create vocally-styled compositions
that are idiomatic for the keyboard. Elements of vocal
recitative and arioso that appear in Bach's sonatas are: a
melody that propels accompaniment; a wide variety of

33. Frederick Marpurg, Der Criticus Musicus an der Spree (1749-
50), erster Band, 216ff., and C.F.D. Schubart, Ideen zu
einer Aesthetik der Tonkunst (1784-85) (repr. Leipzig:
Verlag Philipp Reclam., 1977), 151ff.
rhythmic values in the melody, adapted from textual stresses; repeated notes in the melody and repeated chords in the accompaniment; accompanimental, responses to melodic statements or phrases, usually louder in volume. "Arioso" writing for purposes of this discussion consists of a smoother, more lyrical and metrical quality, while "recitative" is rhythmically more disruptive and less predictable.

Of 28 movements that have these characteristics (recitative and arioso movements combined), recitative qualities are first noted in the second movement of Bach's Sonata in G (H.15), which combines homophonic texture with deceptive rhythms and harmonies. The use of chromatic motion is most effective as the bass line directs harmonic motion through various key inflections. Of particular interest is the first five bars, where a short introduction (3 beats) ends on a $V_5^2$ of D major (even though the key signature suggests G major), and what follows is a very ornamental melody with subordinate accompaniment. This early attempt does not have the disruptive melodic changes that characterize later examples of this nature, but it does suggest a beginning in a vocal direction.
Example 39: Sonata in G (H.15/11), Adagio molto, mm.1-5.

Chronologically, the next significant piece is the second movement of the previously mentioned Sonata in F (H.24). This oft-mentioned movement is particularly important because instrumental recitatives are labelled in the music. Past and present writers, such as Türk and Barford have discussed this movement at various lengths with various ramifications. (34) One interesting note involves the disruptive harmony between recitative and arioso sections, an example of which was mentioned above (Example 37), and thus will not be discussed further.

The next example of significance is the second movement of the last Prussian sonata, in A (H.29), where clear

responses of parallel octaves and dotted chords offset a rhythmically varied melody. As seen in the excerpts below, a clear melody at a piano dynamic level is responded to by parallel octaves in m.6. This happens several times during the movement. A more recitativo-like style is suggested in another part of this movement, where this same melody is subjected to a series of chordal, dotted responses (mm.20-35). The lack of concerted rhythms between the uppermost voice and accompaniment, combined with the slow tempo, suggests a very recitativo-like interpretation.

Example 40: Sonata in A (H.29/11), Adagio, mm. 1-8.

Example 40 (continued): (H.29/11), mm.20-35.
Extremes in rhythmic, melodic and textural disruption are seen in the first movement of another *Sonata in b* (H.36). Clear responses emphasized by dynamics, melodic sections, isolated rhythmic patterns and sudden dynamic changes actually go beyond vocal style to create dramatic changes more suited to the keyboard. A section of this free-flowing movement shows the recitative-like extremes Bach uses to create a wide variety of isolated effects. Measures 20-24 reflect a melody and response combination as seen in Example 40. Two arpeggios (25, 27) begin a rhythmic move away, and to these arpeggios is added chordal accompaniment above (mm.28-32). An isolated rhythmic
pattern with repeated notes cadences $V^7$ -- $vi$ in 33, is echoed in 35, followed by a rise to a minor climax (on $b$ in 36) and subsequent descent to another deceptive cadence ($V^7$ -- $vi$ in A). What follows, beyond this excerpt, is more arpeggiation and sequencing of these ideas, creating a very confusing, yet extremely emotional response. The unpredictability of this extreme example is an important element in these type of movements, reminiscent of orchestrally-accompanied recitatives.

Example 41: Sonata in $b$ (H.36/i), Moderato, mm.20-41.
Example 41 (continued):

The other type of vocal style, referred to as "arioso," combines less abrupt changes in rhythm, melody and texture, yet one that is still suggestive of vocal music, perhaps bel canto to which Bach himself refers.(35) One notable example is in the second movement of the Sonata in c (H.121). This example has declamatory sections, emphasized by repeated notes, suggesting a vocal line, marked piano (mm. 3--), responses (primarily dotted and forte -- mm. 1-2, 4, 5, 7, 9) and a clear homophonic texture. The subordinate accompaniment is reminiscent of Example 38 above.

35. Bach, Essay..., 85.
Example 42: Sonata in C (H.121/ii), Andantino, mm.1-9.

The second movement of Bach's Sonata in G (H.21) is less declamatory but no less vocally styled, with repeated notes, inconsistent rhythmic patterns and a very homophonic texture. The propulsive nature of the accompaniment and the sense of periodic phrasing suggest an arioso interpretation. As is seen in the opening 10 bars, the melody is very independent, but without the disruptive characteristics of the recitative types. There are dotted rhythms, ties over
barlines and ornamental figures, but they are used with more subtlety and suavity than the previous examples. Though these arioso types are fewer, they further attest to the vocal/melodic orientation of Bach's most expressive movements.

Example 43: Sonata in g (H.21/ii), Andante, mm. 1-10.

Bach's stylistic development is seen by most scholars to be a gradual development, that broadens in scope and materials early in his career, but then focusses more and more on individual details, rather than continuing to expand to employ structural design.
"His keyboard works show that his gradual (though never total) abandonment of contrapuntal and continuous expansion techniques was not matched by a corresponding adoption of regular phraseology and slow harmonic rhythm of the Classical Style. Instead he pursued the empfindsam mode on one hand, and on the other created a kind of motivic variation that must be considered a cornerstone of his style." (36)

Bach's stylistic development is so gradual that it is difficult to identify individual pieces that reflect changes in direction or process. Schulenberg calls attention to the expressive qualities of the Prussian and Wirtemberg sonatas in the 1740's, followed by a more conservative, didactic attitude during the 1750's and 1760's, with a return to a more "serious" style in the latter part of the 1760's, one more in keeping with, yet not achieving the same emotional intensity as, the earlier collections. (37)

Berg attempts, though as she admits, "arbitrarily", to divide the sonatas into phases of Baroque characteristics (1731-38), expansion, elaboration and experimentation (1739-49), "control and refinement" of melodic, harmonic and affective elaboration and variation (1750-68), and distortion of galant interpretation, further evolution of embellishment, and a concern for relationships between


37. Schulenberg, 6-7.
movements (1769-88). (38)

What most scholars eventually concede is that it is
easier to divide Bach's compositional career by places of
employment, than by style characteristics: Early (1731-38),
teaching and composing to support himself while in college
at the University of Leipzig and the University of Frankfurt
an der Oder; Middle (1739-67), from his unofficial
employment as an accompanist by the then Prince Frederick to
his release from that position; and Late (1768-88), from the
time he assumed the position of Kantor and music director in
Hamburg, to the end of his life. These divisions have very
little bearing on his stylistic development, but they do
provide convenient boundaries for consideration of works.

The earliest sonatas show an imitation of and then a
departure from Baroque techniques of imitative texture and
drives-to-cadences. The combination of a thorough-bass line
with homophonic texture, emphasizing a clear melody,
gradually adds affective elements from vocal styles, using
different types of disruption and increased activity in both
hands. Later, Bach's style seems to focus on individual
effects, and establishing relationships between effects,
contributing to emotional content rather than formal
structure. The most observable result is a profusion of
embellishment, and, even though there is an increased
concern for relationships between movements, the focus

continues to move away from predictable structures. Bach's concern for relationships between movements takes shape primarily in continuous transitions. By dividing the movements examined into types and periods, some insight can be found in his stylistic development. "Baroque textures" in Table I below refers to use of equal voicing, or two- or three-part invention styles, creating polyphonic textures; "Thorough-bass" represents movements that have a particularly melodic bass line; "Galant style" refers to movements with ornamental melodies and relatively static accompaniments; "Symphonic style" calls attention to movements of homophonic texture that have more formalized structures and pervasive periodic phrasing; "Disruptive focus" represents movements that exhibit characteristics of the recitative and arioso styles mentioned earlier.

**TABLE I: Classification of movements examined by period.**

**Early:**

Baroque textures: i-- 2, ii-- 1, iii-- 3, total 6  
Thorough-bass: i-- 5, ii-- 6, iii-- 7, total 18  
Galant style: i-- 2, ii-- 1, iii-- 4, total 7  
Symphonic style: i-- 3, ii-- 4, iii-- 1, total 8  
Disruptive focus: i-- 4, ii-- 4, iii-- 1, total 9

**Middle:**

Baroque textures: i-- 1, ii-- 2, iii-- 4, total 7  
Thorough-bass: i--20, ii--20, iii--32, total 70  
Galant style: i--12, ii-- 5, iii--16, total 32  
Symphonic style: i--17, ii-- 8, iii--18, total 43  
Disruptive focus: i--42, ii--55, iii--19, total 116
TABLE I (continued):

Late:

Baroque textures:  i-- 0,  ii-- 1,  iii-- 0,  total  1
Thorough-bass:    i-- 1,  ii-- 2,  iii-- 1,  total  4
Galant style:     i-- 6,  ii-- 2,  iii-- 5,  total 13
Symphonic style:  i-- 0,  ii-- 1,  iii-- 2,  total  3
Disruptive focus: i-- 8,  ii-- 8,  iii-- 4,  total 20

The large proportion of thorough-bass influence in the Early phase is of significance. The thorough-bass influence carries over into the Middle phase. Also noteworthy in the Middle phase is that galant and symphonic styles are concentrated in the outer movements while disruptive foci are concentrated in the middle. In the Late phase, there is an increase in the proportion of galant types, as well as an increase in the proportion of disruptive elements in first movements. These statistics, though vague in specific chronology, give particular credence to characteristics of his later style development.

Movements with disruptive foci can be divided according to primary emphases on melodic, rhythmic, textural, and vocal model (i.e. recitative and arioso) elements.

TABLE II: Classification of movements with disruptive foci.

Early:

Melodic:          i-- 4,  ii-- 2,  iii-- 0,  total  6
Rhythmic:        i-- 0,  ii-- 0,  iii-- 0,  total  0
Textural:        i-- 0,  ii-- 1,  iii-- 1,  total  2
Vocal model:     i-- 0,  ii-- 1,  iii-- 0,  total  1

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TABLE II (continued):

**Middle:**
- Melodic:  i--20, ii--32, iii--8, total 60
- Rhythmic: i--7, ii--5, iii--2, total 14
- Textural: i--7, ii--0, iii--7, total 14
- Vocal model: i--7, ii--17, iii--1, total 25

**Late:**
- Melodic:  i--7, ii--5, iii--2, total 14
- Rhythmic: i--1, ii--1, iii--0, total 2
- Textural: i--0, ii--0, iii--1, total 1
- Vocal model: i--0, ii--2, iii--0, total 2

The vast proportion of melodic disruptions in all phases is significant, particularly in middle movements of the Middle phase. Vocal model elements are concentrated in middle movements, in all phases. In the Middle and Late phases, the melodic disruptions in first movements are more substantial than in the Early phase.

From the examples cited in this chapter, it is easy to see the combination of past and present in Bach's style, particularly when examining the individual elements of the music. As Bach attempted to contribute to a keyboard idiom that could stand by itself, without text or program, he chose elements that he felt would best serve his needs, whether commercial or expressive. Bach took the harmonic language he had learned as a child, one that could provide depth and immediacy of response, and added homophonic
texture, where a focus on the imitation of vocal models and melody offered a simpler, more straightforward means of expression. To these models, Bach added obvious disruptions that demanded attention from listeners, rather than treating music as functional decoration of a social event. Not every piece he wrote focussed on a single element or characteristic, but as can be seen in the examples cited, these elements can be isolated and identified.

Bach's most affective music, the recitative and arioso types, combine all his chosen elements, in varying degrees, to elicit emotional responses, even if the response is confusion or tension. The tendency to combine these elements into localized effects is not surprising, because of the new and, at times, experimental nature, of the early pieces, in particular. Effect, rather than design, appears to be of primary interest to Bach.
Chapter Five

CONCLUSIONS

It is in the solo keyboard sonatas and sonatinas of Emanuel Bach, perhaps only in terms of sheer numbers, that the best opportunity exists for study of an *empfindsam* style. Though some scholars call attention to the rondos and fantasias, the eclectic styles and varying moods of the individual sonata movements themselves offer a wide variety of works to study. A demand for simpler, more accessible, more emotional music that was relevant to the time, place and market, forced composers to reevaluate their priorities in composing. Yet, whether Bach composed for others or for himself seems almost irrelevant today. As history will always record effect, one will always find Bach in history. The effect he had, whether on composers, critics, performers or listeners, is evidenced by writers of the past and present. His contribution to instrumental music, particularly music for the keyboard, was farther reaching than even Bach himself knew from the sales of his *Essay...* and his music.

It is genuine expression of emotions that is important to Bach, organized as true emotions are felt, one right after another. The result exhibits a different source of logic that does not organize music into sections of
restricted emotional content; rather his most effective music exists as series of individual and sometimes isolated musical events. Though Bach's emotional language is at times incoherent, and his localization of effects and eclectic combinations of movements often lead to confusion, he remains reflective of his time, or at least one aspect of it. Bach seemed to realize, in view of the eclectic nature of his compositions, that something which affected one person might not affect another. His task became to discover ways to help everyone feel something while listening to his compositions, whether or not people felt the same things.

An empfindsamer Stil has always existed in humans with the capacity to feel and think. It is this relationship of intellect and soul that is important to the empfindsamer Mensch. And it is this combination of head and heart that has led to the application of terms such as intimate, sensitive, sensible, and sentimental (though not in a nostalgic sense) to empfindsamer Stil. These words are descriptive, but do not quite capture the intangible essence of the empfindsam concept. Whether any term can effectively describe it, this concept of unrestricted, yet intelligible emotion is what was further organized by Classical Era composers, and then used to expand emotional content from within by Romantic Era composers. Carl Philipp Emanuel Bach can clearly be seen as one of the catalysts for
both of these movements.

One can sense that though the effects are localized, the concept of the whole is never lost. Bach's style is one of prosaic expression of individual emotional ideas, not of poetic or symmetric structure imposed on those ideas. It is this musical prose, seen very clearly in the keyboard sonatas, that Bach's music was and is recognized for, by both critics and the commercial public. In both cases, what set him apart is what he encouraged: the drama of personal expression, the empfindsam style.
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