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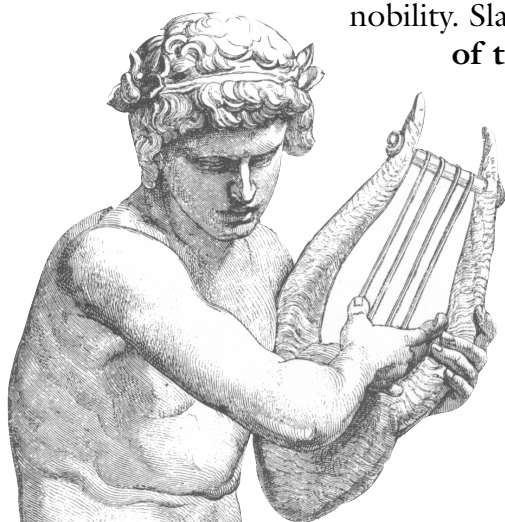
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Classic, Classical and Classicism

Classic, classical and classicism, in the strictest sense, refer to the language, art and culture of the **ancient Greeks and Romans**. More broadly, these terms refer to any style or creative work with characteristics derived from them. The ancient Greeks tried to understand human beings' roles in the world, their actions and values. Their conclusions became the basis for thinking about many issues in Western civilization.

In Greece, a man's knowledge of music often determined his rank in society and nobility. Slaves were prohibited from its practice. **Music was a part of the curriculum** intended to give young men moral strength and orderly minds. Winners of musical competitions were national heroes. Greek attitudes toward music became part of the foundation for Western music, although almost none of their actual music has survived.



A musician from ancient (classical) Greece playing on a lyre. In mythology Hermes, a messenger of the gods, made the first lyre from an empty tortoise shell.

- Originally, the term *classicus* referred to classes in Roman society, especially to the highest class of people, things and achievements.
- Today, a **classic** is someone (or something) recognized as setting a **standard of excellence**, of high class or quality, and of enduring value. It is used to refer to art, music, literary works, fashion and sports and is associated with things that are more traditional than experimental in style.
- In a generic sense, “**classical**” **music** refers to all **art music** (Western music from the 15th through the 20th centuries), in contrast to “**popular**” music.

Musicians performing “classical” music



Scherzo and Trio

By the mid-18th century, composers sometimes **replaced the minuet and trio with a scherzo and trio**. Ludwig van Beethoven used the title “scherzo” instead of “minuet” in most of his works. The form remained essentially the same, but scherzos were **faster** than minuets and, since scherzo literally means **joke**, the character of the music was more **humorous** and, at times, boisterous.

Carl Maria von Weber was a composer, conductor, music critic and one of the first to use the piano in a dramatic way in his compositions and as a virtuoso performer. Greatly influenced by Beethoven, Weber was a leader in the transition from Classical - to Romantic-style piano music.



Scherzo

Carl Maria von Weber
(1786–1826)

Track 5

Scherzo

The musical score is for a Scherzo in 3/8 time, marked *mp* (mezzo-piano). It consists of three systems of music. The first system (measures 1-4) features a treble clef with a melodic line and a bass clef with a harmonic accompaniment of chords. The second system (measures 5-8) continues the melodic and harmonic patterns, with a dynamic shift to *f* (forte) at measure 7. The third system (measures 9-12) begins with a *p* (piano) dynamic and includes a *cresc.* (crescendo) marking. The score includes various musical notations such as slurs, fingerings (e.g., 5, 1, 2, 1, 5, 5, 1, 2, 1, 3, 1, 4), and articulation marks like accents and staccato. A small circular icon with the number 1 is located next to the 'Track 5' label.

While employed at the Court in Berlin, **C.P.E. Bach** published many keyboard works for the general public. Among them were “*musical portraits of several young ladies known to him in the form of short keyboard pieces...people...have assured me that their temperament has been expressed.*”¹³ A **harmonized melody** predominates and is another characteristic of *style galant* and Classical-style music.

La Caroline

Carl Philipp Emanuel Bach
(1714–1788)

Track 7

Allegro mà con tenerezza
(Quickly, but with tender emotion)

The musical score for "La Caroline" is presented in a two-staff format (treble and bass clef). The key signature has one sharp (F#). The tempo/mood is "Allegro mà con tenerezza" (Quickly, but with tender emotion). The piece is marked with a CD icon for Track 7. The score includes various musical notations such as dynamics (pp, mf, mp, p, f), articulation (accents, slurs), and fingerings. The piece is divided into measures, with measure numbers 8, 15, and 22 indicated. The score concludes with a double bar line and repeat dots.

(a) The editor suggests playing a **Schneller** in this piece.

¹³ Hans-Günter Ottenberg, *Carl Philipp Emanuel Bach*, quoting from the introduction to the first issue dated Nov. 22, 1760 (New York: Oxford University Press, 1991), 102.