



## TECHNICAL ANALYSIS OF CLARINET PLAYING ON THE SONG OF CLARINET CONCERTO IN A MAJOR KV.622 MVT.I BY SHARON KAM

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**Abstract**--The study aimed to know: technical analysis of Clarinet Concerto song in A Major Kv.622 Mvt.I By Sharon Kam, characteristics of Clarinet Concerto song In A Major Kv.622 Mvt.I By Sharon Kam and interpretation of Clarinet Concerto song In A Major Kv.622 Mvt.I By Sharon Kam. This study conducted a qualitative research method with a qualitative descriptive approach. The study did not use a population because the study was a laboratory work. The sample of the study was the audio song of Clarinet Concerto In A Major Kv.622 Mvt.I. Techniques of collecting data were observation, documentation, and laboratory work. The findings showed that Sharon Kam played clarinet technique in this artistic such as, legato well and deep playing technique, the staccato technique which showed articulation was played by Sharon Kam with a sound production that did not sound like staccato, and the trill technique which had similarities to tremolo was played correctly with a deep playing technique, in order to affect the timbre of the clarinet instrument. The characteristics of Clarinet Concerto song In A Major Kv.622 Mvt.I include: (a) Using the Allegro tempo. (b) dynamic (p). (c) trill ornament (tr) and appoggiatura. (d) major and minor scales. Sharon Kam's interpretation of Clarinet Concerto song In A Major Kv.622 Mvt.I was conducted so well. Therefore, it made the song very lively.

**Keywords :** *Playing Technique, Clarinet, Clarinet Concerto, Sharon Kam*

### INTRODUCTION

Music is an art that is so closely related to human life that it is always heard and played. In addition, Bagus Bima Prasetya (2017:2) stated that music comprises the values of cultural norms and traditions that allow humans to develop creativity. The actions and creations include musical works, instrumentation and game techniques. Playing a musical instrument has the techniques used in playing it. Setyaningsih (cited in Ghufan et. al, 2016:12) stated that playing technique is a description of the pattern used in a work of musical art based on how to play the instrument along with its repetition and changes. Furthermore, Ezer Eben Silaban (2018:4) in his journal stated that each instrument has its own technique in playing it, ranging from simple game techniques to complex game techniques that require certain exercises to master the playing technique, as well as the clarinet game. The playing a musical instrument technique is a way or method that a person uses to produce the desired sound according to the sound of a musical instrument.

Analyzing music has been conducted because of various kinds of information needs to be obtained, ranging from musical figures, musical genres, musical influences, and musical works. Analyzing a piece of music requires very high skills and broad insight into music, not just anyone can do the analysis. Analysis is an activity carried out to examine something carefully and grouped according to criteria related to components and functions in one unit to obtain the right results. According to Wiradi (cited in Yanuar, 2016: 2), analysis is a series of acts of researching, parsing, distinguishing, selecting something to be classified and grouped based on criteria and interpretation of the meaning of each criterion. Music analysis aims to find out where the hidden beauty lies in the piece of music, and to understand the meaning that the composer wants to convey in the work.



A work analysis includes analysis of technique, melody, musical structure, characteristics, and interpretation. Interpreting a piece of music and analyzing it require broad insight into the science of harmony, understanding the background of the work, and good playing technique. Christine (2017:2) stated that analysis interpretation is the process of expressing the meaning comprising in a vocal or instrumental music which the composer wanted to convey to the listener. Thus, while playing or singing a piece of music, it requires a good soul so that the meaning implied in the work can be conveyed.

Playing technique on musical instruments are needed to get articulation and produce sounds that are in accordance with the composer's goals, particularly the clarinet playing technique used in a piece of music. The clarinet has very diverse techniques ranging from blowing, breathing and fingering techniques that will make the sound produced by the clarinet instrument is very beautiful. The clarinet playing technique developed following the musical works that had been made by the composers.

The clarinet was created as a melodic instrument that can be played without accompaniment because the clarinet can only produce one sound, in contrast to the violin and piano which can produce three sounds at the same time. It is rarely to find musical compositions for clarinet instrument, most clarinet works use formats such as solo clarinet and orchestra or quintet (clarinet solo and string quartet).

The clarinet was first created because of the composers needs, it was because there were no instruments capable of reaching low notes. Yulio Dino Wijaya et al (2018:2) explained that the clarinet was a part of woodwind instruments that have various uses, ranging from clarinet instruments found in chamber music, orchestras, jazz bands, marching bands, and soloists. The clarinet was first invented by Johan Christoph Denner in 1690. Initially, the clarinet only had one octave, then it began to develop into an instrument that could reach low and high notes up to three octaves. These developments have made the delivery of articulation and sentence fragmentation of songs more diverse. The clarinet was created as a melodic instrument that can be played without accompaniment because the clarinet can only produce one sound, in contrast to the violin and piano which can produce three sounds at the same time.

Clarinet Concerto In A Major Kv.622 Mvt.I was written on October 1791 for a clarinetist named Anton Stadler. The work consists of three parts, the first Allegro, the second Adagio, and the third Rondo:Allegro. Kristianto (cited in Esra, 2019: 51) explained that concerto is a composition for one or more instruments along with an orchestra that began to appear in the baroque era and is still one type of composition created. There are 3 techniques dominating in this work such as Staccato, Legato, and Trill. This piece was played by an Israeli-German clarinetist named Sharon Kam, Kam was born on August 11, 1971. Kam played this song during W.A Mozart's 250th anniversary in Prague in 2006.

## LITERATURE REVIEW

### Clarinet

The clarinet is a woodwind instrument with a single reed, which began to be used in orchestras and military bands in the mid-18th century, also used in entertainment bands, Banoe (2003: 86). The clarinet is a musical instrument from the woodwind family, its name is taken from the addition of the suffix "-et" which means "little" to the Italian word "clarion" which means "trumpet". The clarinet is played using one reed. The clarinet is the largest family of instruments, with varying sizes and pitches. The word clarinet refers to the soprano of the B $\flat$  clarinet which is the most common clarinet.

On January 14, 1960, the clarinet was discovered in Nuremberg. The clarinet was invented by Johann Christoph Denner, the clarinet began life as a small instrument called a chalumeau. Not many know this instrument, the chalumeau is both made of woody bamboo and produces the same sound as a clarinet. The clarinet has eight finger holes and usually has one or



two keys. In 1700 German musicians added a new chord to the chalumeau and produced the world's first clarinet.

Initially, the clarinet only had one note register, namely one octave (eight notes) then it began to develop into a musical instrument that could reach low notes and high notes up to three octaves. The clarinet is a woodwind instrument that has the most families. The clarinet in B $\flat$  and A is the most frequently used instrument. Both two clarinets have different basic notes. The development of the times made the clarinet undergo a significant transformation. In the past, the clarinet was made of African ebony, as the development of the clarinet began to be made from other materials and many clarinet parts were added.

The following figure is an example of the parts in the clarinet:



(Source: *Apractical resource Guide for Clarinet Players and Teachers*)

#### 1. Mouthpiece

It is a part of the sound-producing device combined with a reed (bilih) made of bamboo.

#### 2. Ligature

It is a tool made of iron or accompanied by a screw to clamp the reed to help the reed stay in the mouthpiece.

#### 3. Barrel

It is a link between the mouthpiece and the upper joint, usually used to match the tone with other instruments or the whole orchestra.

#### 4. Upper Joint

It is the top on the clarinet with a hole for the left hand.

#### 5. Lower Joint

It is the bottom on the clarinet with a hole for the right hand.

#### 6. Bell

It is a funnel-shaped bottom to issue sound production, especially at the lowest notes

Playing technique is a way or method used by someone to produce the desired sound. According to Banoe (2003:409), playing technique is a way or technique of touching a musical instrument to a certain tone according to the instructions or notation. The definition of technique in music actually refers to the need for a deeper understanding of how to play a piece of music. Knowledge of in-depth techniques will greatly assist the delivery of works to suit the objectives to be achieved.

Before playing the clarinet, you must first know how to play it, both how to hold it, regulate your breathing when blowing the clarinet, and the fingering position used, because these things will affect whether or not someone is good at playing the clarinet. The clarinet playing technique consists of 3 parts, The first technique is blowing, breathing and fingering.

#### 1. Blowing Technique

Blowing technique related to embouchure (ambasir), in playing the clarinet this technique must be mastered. One way to produce sound on the clarinet is to apply air pressure to the instrument by blowing a mouthpiece. According to Banoe (2003:131), embouchure is a blowing technique that pays attention to the position of the lips or mouth on the mouthpiece of



a wind instrument. This must also be considered in playing the clarinet, because it will affect the sound that will be produced. The mouthpiece and reed are the top of the clarinet where air enters and is then channeled to the bottom of the clarinet. The following figure is the correct form of ambasir:

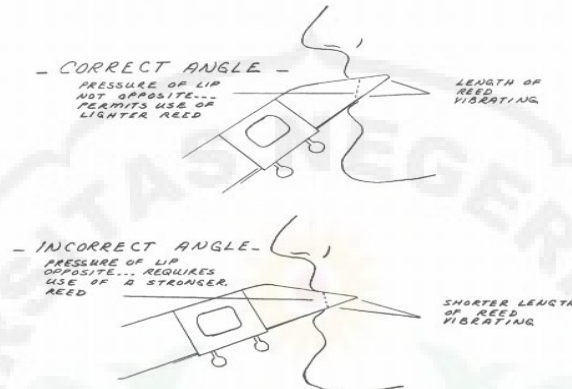


Figure 2. Ambasir

(Source : *Manual of Clarinet Techniques Supplementary to the Basic Necessary Skills*, 1957)

Embouchure is also very influential in clarinet playing technique, the following are clarinet playing techniques related to ambroidery, including:

a) Legato

According to Banoe (2003: 248) , legato is a way of playing continuously as opposed to staccato (intermittent).



Figure 3. Legato

(Source : *Understanding Basic Music Theory*, 2007)

b) Staccato

According to Banoe (2003:392), Staccato is a way of playing short, marked by one point above or below a note in question.



Figure 4. Staccato

(Source : *Understanding Basic Music Theory*, 2007)

## 2. Breathing Techniques

Playing wind instruments such as the clarinet or saxophone requires perseverance in practice so that the ability to play wind instruments improves as the body condition improves. According to Roene Jane Forvilly (1957:61) in her book entitled "*Manual of Clarinet Techniques Supplementary to the Basic Necessary Skills*", breathing is a natural phenomenon, when blowing the instrument must be in a very comfortable breathing position. The breath is the tone, the embouchure governs the quality. As a means to an end, the posture must be upright and relaxed.

Bad posture will make the process of breathing become incorrect. In addition, in order to maintain the stability of the embouchure as well as the good quality of the music, the breath must be taken (grabbed, as it were) from the corner of the mouth without removing the clarinet from the mouth. When a big breath is needed, it should be done by raising the chest and



shrugging the shoulders but this is wrong. The breath must be brought into the chest through diaphragmatic breathing and using the lungs. When projecting notes using breaths that are swallowed in the throat or upper lungs and not coming from the diaphragm this can be likened to trying to pass a basketball using only the available arm of the body.

### 3. Posture

According to Anderson Michelle (2014: 27-28) in his book entitled "*How to Play Clarinet for Beginners*", posture and position when playing will have a major impact on the sound of the clarinet and the ease with which air moves into the instrument. There are many different theories about how one should sit, but the focus will be on the midsection. The muscle used to rapidly exhale air into the clarinet is located just around the stomach. A rapid exhalation of air will require muscles to work the air in and out. If you want the muscles to have a lot of space and not be squeezed, then what you have to do is keep your body in good shape.

A good way to make room for the diaphragm ("exhale") muscles to work, look at the bottom of the rib cage. If you feel it along the sides of your body, you can usually feel where the lower ribs are. Next with the other hand, reach down and find the top of the pelvis. Place your hands as a sign, extended straight and straight with your hipbones. Look and notice how much room there is in the diaphragm.

A good way to make room for the diaphragm ("exhale") muscles to work, look at the bottom of the rib cage. If you feel it along the sides of your body, you can usually feel where the lower ribs are. Next with the other hand, reach down and find the top of the pelvis. Place your hands as a sign, extended straight and straight with your hipbones. Look and notice how much room there is in the diaphragm. When the standing position will be open and far apart, this is an ideal posture for playing the clarinet and the hands are in proper position. When in a bent position, the ability to produce strong air and good notes will be greatly reduced, because it will put pressure on the muscles that are present when blow. When in a sitting position, lift the ribs up and away from the hips as much as possible. This position will be very good to produce a good tone when sitting.

A good attitude will give strength to the spine, after the spine is upright and the shoulders must be relaxed, then the ribs and the neck up will be in an upright position, the shoulders will drop and the arms will move relaxed. A good body position will give peace to the shoulders, throat, arms, and hands. Tension can create obstacles in playing the clarinet.

While learning how to play the clarinet, the head position should be straight, when the head is down it will restrict the air passage. When looking down, it affects the angle that the clarinet makes with the mouth. Moving your head up and down while playing the clarinet will greatly affect the tone quality. Lifting the head will draw the clarinet in, if it is seated. Experiment by pulling the clarinet close enough to the body, then moving it to an extreme angle. Playing clarinet in a sitting position where the voice is heard well and aim to make it a habit when playing the clarinet.



Figure 5. Posisi Duduk

(Source : *Apractical Resource Guide for Clarinet Players and Teachers*)

### 4. Fingering Technique

Besides blowing and breathing techniques, fingering technique is one of the important things in the clarinet playing technique. The fingering technique in the clarinet is related to



fingering in playing the clarinet. According to Banoe (2003:146) "Fingering technique is fingering, instructions for using fingers. With a certain finger system can be achieved ease in playing a song.

The fingering technique in playing the clarinet is related to how the right and left hands work. In playing the clarinet, the fingers must cover the holes in the clarinet and the position of the fingers has an important role in the implementation of playing the clarinet properly and correctly.

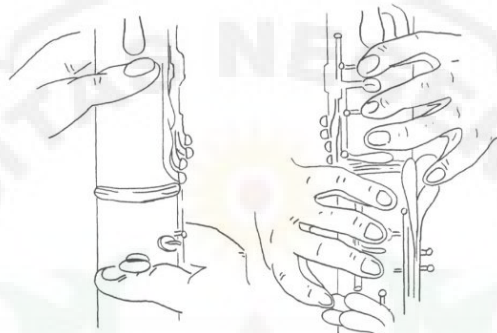


Figure 6 Teknik Penjarian

(Source : *Manual of Clarinet Techniques Supplementary to the Basic Necessary Skills, 1957*)  
The placement of the thumb on the right hand which is at the bottom of the clarinet which functions as a support so that the position of the clarinet can be adjusted, the other finger is used to close the holes in the lower joint. While the position of the left thumb is used to close the hole on the back of the clarinet, it also serves to press the button that serves to raise an octave higher on the clarinet and the other finger is used to close the holes in the upper joint. One of the clarinet playing techniques related to fingering is: Trill.

According to Banoe (2003:420), trill is a tone that is played alternately with the nearest tone above it, played quickly, ornamented which is symbolized by the letter tr.

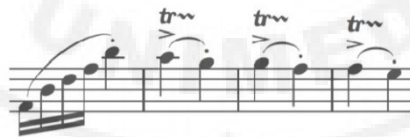


Figure 7 Trill

(Source: *Understanding basic Music Theory, 2007*)

##### 5. How to Hold the Clarinet

One of ways paid attention is how to hold the clarinet. This seems very trivial but is actually very important because the way you hold the clarinet will greatly affect other techniques. How to hold the clarinet starts from placing the finger on the clarinet to the right distance from the clarinet to the body when blowing the clarinet. Below is a good and correct way to hold the clarinet.

- a. The clarinet must be held away from the body, the body position must be upright so that it can help breathing.



Figure 8 How to Hold a Clarinet  
(Source: *Clarinet Methode Studies for the Beginning Student*)

- b. The head position must be upright and the back must be straight, the clarinet must be in a position close to the mouth, not the mouth near the clarinet.



Figure 9 How to Hold Clarinet  
(Source: *Clarinet Methode Studies for the Beginning Student*)

- c. Hold the clarinet at the top with your left hand, place your thumb on the hole on the back of the clarinet and place the other three fingers on the three holes (primary key) at the bottom of the top joint (Upper Joint).



Figure 10 How to Hold Clarinet  
(Source: *Clarinet Methode Studies for the Beginning Student*)

- d. The right hand holds the clarinet at the bottom, the thumb as a support behind and the other three fingers cover the hole at the bottom of the clarinet (Lower Joint).

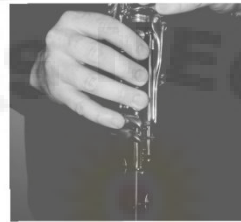


Figure 11 How to Hold Clarinet  
(Source : *Apractical Resource Guide for Clarinet Players and Teachers*)

### Concerto

Concerto is understood as an instrument composition written for a soloist accompanied by an orchestra or other ensemble specially made to highlight the skill of a soloist or soloist. According to Kennedy Michael (1926:143) stated that concert, concerted performance. A work in which a solo instrument. Is Contrasted and blended with the orchestra. In Indonesia, it means concerto is a concert performance together. A work in which a solo instrument, created and combined with an orchestra.

Playing a concerto is certainly a challenge for solo players. A solo player must demonstrate a good mastery of playing technique in sections featuring single instrument play to demonstrate the playing skills and musicality of a solo player. In the solo section, the accompaniment will stop and give the solo player the opportunity to show his abilities.

Clarinet Concerto In A Major Kv.622 Mvt.I, written in October 1791 for a clarinetist named Anton Stadler. This work consists of 3 parts, in fast-slow-fast succession. The forms of movement are as follows: Orchestral repetition (bars 1-56), solo variation (57-154), orchestral repetition (154-171), key changes (172-227), orchestral repetition (227-250), movements in the form sonatas (343-359).

Figure 12 Concerto In A Major  
(Source: [https://wikipedia.org/wiki/Clarinet\\_Concerto\\_\(Mozart\)](https://wikipedia.org/wiki/Clarinet_Concerto_(Mozart))))





### **Characteristics**

Characteristics means that it contains characteristics that reveal the distinctive characteristics of something. Characteristics of music can not be separated from the elements of music, namely melody, harmony, and expression.

According to Stevenson Angus (2010: 291), Characteristics are the properties or privileges possessed by something such as humans, places, and others. In addition, according to Walter Elizabeth (2008: 208), characteristics are qualities that are distinctive or visible from someone or something". Characteristics in music are certain characteristics of musical elements that distinguish one music from another, such as tempo, dynamics, ornaments, scales, and others.

### **Interpretation**

Music interpretation is the process by which someone translates or creates a piece of music. The process of interpretation or appreciation of a song cannot be separated from the process of revealing various elements or musical elements of the song itself. There are two ways to interpret a song. The first is the interpretation of the melodic element on the melodic elements of the song (range of notes) and the movement of the melody, the second is the expression element, namely to identify the tempo and dynamics.

Nooryaan Bahari (2017:12) stated that interpretation is interpreting the meaning, message, or value it contains. According to Muhammad Syafiq (2003:151), interpretation is the ability of singers, musicians, or conductors in capturing the intent and meaning of a composition.

Scientific research requires the use of scientific research methods in order to achieve the research objectives that have been prepared previously. Based on this, the research method used is a qualitative method with a qualitative descriptive approach. According to Sugiyono (2016:2) "The research method is basically a scientific way to obtain data with certain goals and uses". According to William in Moleong (2017:5) "The collection of qualitative research data was based on a natural setting, using natural methods, and is carried out by people or researchers who are naturally interested". In this study, data were obtained through three ways of collecting data, namely the stages of observation, documentation, and laboratory work. After all the data has been collected, the researchers process the data using qualitative data analysis techniques. Qualitative data analysis techniques. According to Sugiyono (2016: 246) "Activities in qualitative data analysis are carried out interactively and take place continuously until complete, so that the data is saturated".

## **FINDINGS AND DISCUSSION**

### **A. Clarinet Playing Technique Analysis on the Clarinet Concerto Song in A Major Kv.622 Mvt.I by Sharon Kam.**

The clarinet playing technique comprises blowing techniques and fingering techniques, below is a discussion of clarinet playing techniques on the song Clarinet Concerto In A Major Kv.622 Mvt.I by Sharon Kam.

#### **1. Blowing Technique**

Blowing technique is a method used to produce sound on the clarinet by applying air pressure to the mouthpiece. The blowing technique related to embrochure is a blowing technique that pays attention to the position of the lips or mouth on the mouthpiece of a wind instrument. Embrochure is very influential in clarinet playing techniques, the following are techniques related to embrochure:

#### **2. Legato**

The legato parts are marked with a ligature mark, which is a curved line that connects the initial tone with the final note, whether semi-phrase or phrase. The word legato is intended



to carry a part continuously, or in other words related to one tone to another. The legato technique is related to the blowing technique, a good ambasir will affect the length or shortness of the breath when playing the legato technique. The better the shading setting, the easier it is to play long notes or parts with legato markings. If the position of the mouthpiece is wrong, it can cause breath leakage so that when playing long or legato notes it will not be achieved. The legato technique in playing clarinet is played using diaphragmatic breathing and is very careful about setting the position of the ambasir so that the notes in the legato sign can be played properly using one breath so that the song sentences are played correctly.

The legato roles are varies, generally include: unity of note value, phrase, and breath. In the song Clarinet Concerto In A Major Kv.622 Mvt.I by Sharon Kam this technique is widely used. One example of the use of legato technique in the song Clarinet Concerto In A Major Kv.622 Mvt.I on bars 65 to bars 67:



Figure 13 Legato  
(Clarinet Concerto In A Major Kv.622 Mvt.)

The first 65 beats of the full note are played in legato which is then continued to the 66-67 measure with the sixteenth note which has a curved line above it which means that the notes in the line are continued in playing it. The part that has the legato sign which uses one breath to play it and should not be interrupted in playing it, because if it is played interrupted then the delivery of the song's sentence will be different.

### 3. Staccato Technique

Staccato is one of the basic techniques of playing the clarinet, the staccato technique is often used in many works. The staccato part is marked with a dot above the note or below the note in question. Its use aims to show the articulation of a work so as to add tension (emotion) to the work. Staccato on the clarinet is done by positioning the tongue behind the lower teeth and closing the end of the mouthpiece and the clarinet reed on the side of the tongue that does not touch the teeth by pronouncing "Tah". The staccato technique in this work is used quite a lot but with a sound production that doesn't sound like staccato. Below is a picture of the staccato technique section on the 113 bar contained in Clarinet Concerto song In A:



Figure 14 Legato  
(Clarinet Concerto In A Major Kv.622 Mvt.)

Staccato technique on Clarinet Concerto song In A Major Kv.622 Mvt. For example, in the 113 bar, the first beat of *up beat* is on the eighth note with a total of eight notes played in dashes, only six notes out of a total of eight notes of the eighth note of the first up beat. In the previous discussion in this work Sharon kam played the staccato technique with the production of a sound that didn't sound like staccato. In the parts that have no staccato markings Sharon kam plays it with a sound production that sounds like staccato. For example, on the 95th to the 97th bar there is a sixteenth note that Sharon kam plays like the pronunciation of "Tah" without any staccato marks on the note.



#### 4. Fingering Technique

The fingering technique in the clarinet is related to fingering in playing the clarinet. Fingering technique is related to the workings of the right and left hands. One of the clarinet playing techniques related to fingering techniques is trill (tremolo) technique.

Tremolo is a way of playing the trill. The shape of the tremolo sign is a jagged line above the notation with a (tr) sign. The tremolo (trill) technique in clarinet is played by raising the finger slowly and then slowly becoming fast so that when played it sounds like a vibration and this technique can affect the timbre of the clarinet instrument. For example, the following describes the song Clarinet Concerto In A Major Kv.622 Mvt.I on the 153 bar, the first beat on a full note A note has a jagged line above the notation which means that the notation in the line uses the trill technique in playing it and ends with a decorative note behind it.

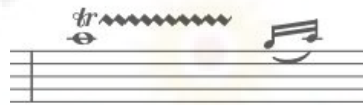


Figure 15 Trill Technique  
(Clarinet Concerto In A Major Kv.622 Mvt.)

The tremolo technique in Clarinet Concerto song In A Major Kv.622 Mvt.I, one of which is in bar 153 above. Tremolo is an effect technique with jagged lines, but in tremolo playing it is more like a trill on the fingering of the clarinet. This technique affects the timbre of the clarinet instrument. The results of the tremolo technique cause a trill sound vibration sound effect with moving fingers A and B up or down which is played quickly repeatedly, but in the song Clarinet Concerto In A Major Kv.622 Mvt.I Sharon we play slowly up and then faster which brings out the beauty of color in the character of the clarinet instrument when the player plays the song.



Figure16 Trill Technique  
(Clarinet Concerto In A Major Kv.622 Mvt.)

On the first 256 beats of the G#/Gis alternating (chromatic) half-note there is a 2-beat (tr) that is played rapidly up and down which sounds like a G and Gis vibration with the dynamics slowly starting to increase on the 3rd half note. A three-octave A note that is played quickly sounds like the vibrations of the notes A and B with increasing dynamics. Then at the 257th bar there is a full note in the third octave B which is played in trill and sounds like the vibration of notes B and C being played quickly up and down with the dynamics starting to increase until the dynamic crescendo on the second beat and slowly starting to decrease on the second beat. third beat. The trill technique produces sound effects that sound like vibrations that give the clarinet a unique colour beauty.

### **B. The Characteristics Clarinet Concerto Song In A Major Kv.622 Mvt.I By Sharon Kam**

Characteristics in music are characteristics of musical elements that distinguish one music from another. This presentation describes the characteristics of the song Clarinet Concerto In A Major Kv.622 Mvt.I in terms of tempo, dynamics, ornaments, and scales.

#### 1. Tempo

The song of Clarinet Concerto In A Major Kv.622 Mvt.I in Allegro tempo, has some characteristics of the allegro tempo such as, fast, lively, and cheerful. In the song Clarinet



Concerto In A Major Kv.622 Mvt.I by Sharon Kam, it is very clear that Allegro's tempo makes this song very lively. However, at 137 minutes to 05.04, there is an increase in the tempo of the game (accelerando) which makes the song more lively and lively, but at 138 it returns to its initial tempo.

## 2. Dynamic

In the song Clarinet Concerto In A Major Kv.622 Mvt.I, it uses dynamic (p) in several bars where the bar with a dynamic mark (p) must be played softly. There's not much dynamic sign in this piece, but Sharon Kam was able to bring this song to life with her own interpretation. For example, in bar 123, the third beat of the up beat, Sharon Kam plays with a dynamic crescendo that makes the song come alive with the interpretation that Kam creates.

## 3. Ornament

In musical works there are ornaments or decorations that serve to add beauty to a work. In the song Clarinet Concerto In A Major Kv.622 Mvt.I, there are 2 ornaments that add to the beauty of this song, the first is trill (tr) and appoggiatura. Trill is an ornament that is commonly encountered in every work, the sound produced by this ornament sounds like vibration. In this work there are many trill ornaments, Sharon Kam plays this ornament with sound production starting from slowly then gradually increasing. Appoggiatura is a decorative note that is almost the same as acciaccatura, but the writing does not use a slash like a crossed out note. In this work, there are quite a lot of appoggiatura ornaments that appear which make this work even more unique and beautiful to listen to, Kam plays it very well and the appoggiatura notes contained in this work sound integrated with other tones.

## 4. Scales

In the song Clarinet Concerto In A Major Kv.622 Mvt.I uses minor and major scales, in bars 57 to 77 uses A Major scales, bars 78 to 79 uses A minor scales, bars 82 to 83 uses C Major scales. , measures 90 to 94 using the E minor scale. On a bar that uses a major scale it sounds very cheerful, but when a bar that uses a minor scale it sounds like a sad one. Bars 100 to 154 use the E Major scale, bar 172 uses the E Major scale, bar 189 uses the Fis minor scale, the 198 uses the D major scale, bar 210 uses the B minor scale, and the 212 uses the Fis minor scale. , bars 248 use the E major scale, bars 251 to 269 use the A major scale, bars 272 to 288 use the A minor scale, bars 316 to 343 use the A major scale, bars 341 use the C chromatic scale.

### **C. The Interpretation of Clarinet Concerto Song In A Major Kv.622 Mvt.I By Sharon Kam**

The interpretation of Clarinet Concerto song In A Major Kv.622 Mvt.I by Sharon Kam is highly emphasized. There are not too many clues on the score, because this work wants to show the player's ability to sing the song. There isn't too much dynamic in the score, but Sharon Kam is able to bring the song with her interpretations that make the song very lively. Kam dared to express himself in the song, Kam was very calm in carrying it and playing like he was telling the contents of the song.

## **CONCLUSION**

Analysis of the technique of playing the clarinet on the song Clarinet Concerto In A Major Kv.622 Mvt.I by Sharon Kam, in this study was carried out by analyzing the technique of playing the clarinet, namely: (1) The legato technique comprised in this work was played by Sharon kam with good technique and deep, so that the fragments of every sentence of the song are played very clearly. (2) The staccato technique which aims to show the articulation is played by Sharon kam with the production of a sound that did not sound like staccato. But in some parts we play sixteenth notes with a sound production that sounds like staccato. (3) The trill technique which has similarities to the tremolo which is included in the effect technique produces vibrations that are played with fast finger movements and can affect the timbre of the clarinet instrument.



Characteristics in music were certain characteristics of musical elements that distinguish one music from another with other music. The song Clarinet Concerto In A Major Kv.622 Mvt.I by Sharon Kam had (4) characteristics, namely: (a) Using Allegro tempo, (b) Using dynamic (p) but in some parts Kam plays it with dynamic crescendo and decrescendo according to with its interpretation, (c) Using trill ornaments (tr) and appoggiatura, (d) Using major, minor and Chromatic C scales.

The interpretation of the score of Clarinet Concerto song In A Major Kv.622 Mvt.I was not too much of a clue, because this work wants to show the ability of the performer to perform it. There aren't too many dynamic signs listed. However, Sharon Kam was able to bring the song with her own interpretation and bring the song to life.

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