



Interpretation of Jae Hee Choi: Cadenza "Clarinet Concerto No. 3 in Bb – Allegro Moderato" by Carl Philip Stamitz

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Abstract

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The research of Cadenza "Clarinet Concerto No. 3 in Bb – Allegro Moderato" by Carl Philipp Stamitz by Jae Hee Choi is motivated by the clarinet solo performance of a clarinetist performing the cadenza part of this concerto. The focus of this research is to find out the interpretation and technique of Jae Hee Choi's clarinet playing by analyzing the cadenza part through the interpretation and technique of playing the clarinet to be able to have a good impact in interpreting an interpretation of playing music, especially concertos in the baroque era. The method used in this research is a descriptive research method with three stages of analysis. The first stage is audio-visual analysis. The second stage rewrites the notation with the Sibelius application. The third step is to analyze the rewritten notes and make a comparison between the cadenza played by Jae Hee Choi and the original cadenza in this concerto. This research found two very important things namely; clarinet interpretation and technique. Interpretation includes interpretation of expression, rhythm, melody, and dynamics. The clarinet playing technique includes blowing techniques and fingering techniques..

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INTRODUCTION

The musical composition composed by C. P. Stamitz for the clarinet wind instrument is Concerto No. 3 in B flat Major. This composition became one of the important concertos in the clarinet concert genre. Stamitz wrote it in 1785 when he was appointed as a head violin in Paris. The concerto consists of three general parts in barock concerts: a fast opening (Allegro), a slow middle (Adagio), and a faster ending (Presto). It also displays the clauetic technical expertise and musical beauty typical of the baroque era with influences of the Mannheim style of music making it one of the most popular clarinet concertos and has been an integral part of the repertoire of barock music to this day.

The term "Baroque" came from the Portuguese "Baroco", and some experts think it derived from Italian. It is referred to as "irregular pearls". Originally used in Italian architecture in the 17th century, this style gives an impression of fanaticism and unrest to art (Wang, 2018).

The development of music in the baroque era also grew faster than ever before, as evidenced by the birth of new musical forms such as opera, oratorio, cantata, concerto, and suite. In addition, vocal music and instrumental music were also growing. The baroque period is divided into three phases: early (1600-1640), middle (1640-1680), and late (1680-1750) (Ndalianis, 2005).

Human feelings and thoughts in the Baroque age not only saw themselves as the image of God, but as a guide and measure of beauty in the Baroque age. Baroque people strive to

add to the impression of luxury, abundance, not reluctant to expand the boundaries of the reality of life with fantastic fantasies (Norman, 2004). In baroque music, musical compositions began to be made in certain scales which later this music writing is still used today in popular music compositions. Today, musicians are also expected to be proficient in improvising both melodically and accompaniment to songs.

Today, music has systematic characteristics such as a lot of ornamentation, according to the tempo and is polyphonic and mastered by the presence of basso continuo. The melodies and phrases of baroque songs have a clear theme, they have a continuous flow with repeating patterns and sequences and melodic phrases and rhythms that merge perfectly with each other, and the use of dynamic and tempo signs. According to Baroque Music (Zimmermann, 2021) describes the character of baroque music as music full of movement and drama. The use of expressive and contrasting dynamics, as well as the variations that appear in its composition. Here are the characteristics of Baroque music: 1) Expression. In expression, music is considered a universal language that can speak directly to the emotions and feelings of its listeners by highlighting elements such as, dynamics, rhythm, and ornamentation to communicate various nuances of emotion. Through these elements, the composer can portray a character that is dashing, gentle, energetic, or anxious, 2) Rhythm, in baroque music, a fixed expression is usually conveyed with a rhythmic pattern that continues and tends to be iterative. Rhythm and rhyme are emphasized more than in renaissance music, 3) Melody, baroque

melody tends to create a continuous feeling, the theme melody will be repeated continuously in a baroque music work even though in varying forms the melody character of the theme of the song does not change much, 4) Dynamics, in baroque music the dynamics do not change suddenly but gradually, but even so singers and instrument players in practice often make noticeable change to express emotion in a piece of music.

The first part (Allegro) Concerto for Clarinet No. 3 in B flat Major by C.P. Stamitz plays an important role in the development of clarinet technique in Carl P. Stamitz's fun and free-flowing style as beautifully illustrated in this concert. The work also has a Cadenza section in the form of soloist play in interpreting technical skills and creativity in this musical composition through the development of themes contained in the work. The cadenza that appears in this allegro moderato section interprets variations in creativity in baroque music that are identical to its bound characteristics.

The word "cadenza" comes from the Italian word "rhythm." Rhythm is a melodic/harmony/rhythmic line of music used to conclude a passage. Cadenza is a piece of music that is usually contained in the last phrase of a classical work (also jazz and popular music) to perform improvisations or decorative lines that were previously composed. Cadenza often makes players to display their virtuoso skills since they perform rhythmic "freestyle" (Rothstein, 2022).

According to the Los Angeles Chamber Orchestra (Bonev, 2009; Dzinovic, 2017; Gengaro, 2023)

Cadenza provides an opportunity for a composer to write something fun and exciting outside the structure of the main work, but also gives the soloist time to shine alone. When composers and soloists were one and the same, such as Mozart or Beethoven (early in his career). There are important features of cadenza in baroque music, such as: 1) Technically, cadenza uses virtuoso techniques such as fast scales, arpeggios, and various ornamentations, 2) The player can take themes that have appeared previously in the work and develop them through a variation, 3) The player can express emotions and personal interpretations that can change the nuances and atmosphere profoundly, 4) Cadenza reflects the composition style and characteristics that include emphasis on distinctive ornaments, and expressive phrases. Cadenza in baroque music reflects a spirit of expressing and demonstrating technical and artistic expertise in a unique way in a performance (Rydman, 1968).

In order the musical composition produced by a composer may be enjoyed, it takes the role of the music player to bring the musicality to life. The musical ideas written by the composer in the score are only recordings of his creation. Music will come alive when music performers through their musicality can interpret musical symbols written on paper (Unger, 2016).

Music interpretation is the process by which a person translates or creates a piece of music. The process of interpreting or appreciating 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 melodic elements in the melodic elements of songs (series of notes) and melodic movements, the second is the element of expression, namely to identify tempo and dynamics (Widiastuti & Sidabutar, 2021).

Interpretation is a meaning making to express an opinion. Thus, interpretation of musical works can be interpreted as understanding musical scores and then expressing with actual sound through musical instruments according to the opinion or feeling of the music players themselves (Taryadi & Latif, 2022: 63).

There are theories about meaning in literature (such as poetry, prose, and other literary texts) not located entirely in the text, but also in the reader's response and experience. This theory emphasizes that readers have an active role in shaping literary meaning and interpretation. The theory also highlights the importance of subjectivity, personal interpretation, and the interaction between readers and texts in understanding literature. This theory is called Rosenblatt's Theory which was developed in 1938 and expanded in 1978.

Rosenblatt's theory was later expanded by David Elliott (Elliott, 1995: 166), a musicologist and music educator who revealed that musical interpretation is not just playing the melody listed on the sheet music or recreating a composer's written intentions obediently, but also involves a creative process influenced by individual experience and interpretation. Meaningful musical interpretation can occur when the performer associates his emotional, cognitive, and social experiences with the piece of music being interpreted.

The phrase is also supported by (Silverman, 2007: 101) which argues that interpretation is not only about the aura (expression) of a score. It is about bringing one's whole being – intellectual, social, cultural, artistic, physical, emotional, and personal – into a performance."

Music players can freely express their opinions in expressing a piece of music that is played to bring to life the signs written on the musical score. However, freedom in interpreting musical works is only on understanding expressions, such as tempo, dynamics, style, hyphenation of musical sentences and articulation. Kamien (Kamien, 2000: 462-428) provides restrictions in interpreting musical works based on the taste performed such as: 1) that music players do not have the right to change printed or written musical notes, 2) The rhythm and difficulty of a composition are indicated with certainty, tempo is indicated only in general. 3) Dynamic signs on scores are only relative in nature and highly individual based on the judgment of the music player, 4) For the beheading of phrases, the music player is given considerable flexibility. With this it can be said that Jae Hee Choi's clarinet playing Cadenza "Clarinet Concerto No. 3 in Bb – Allegro Moderato" uses an interpretation of the cadenza characteristic of the Baroque era in this work. In addition, Jae Hee Choi can convey the purpose of playing the work so that it matches the original song's energetic and uplifting theme.

Jae Hee Choi is a South Korean female clarinet soloist who joined New Fine Arts Music and is a professor at Dankook University. In 2016, Jae Hee Choi performed Clarinet

Concerto No. 3 in Bb – Allegro Moderato by C. P. Stamitz at his recital concert. Jae Hee Choi's performance became a popular appearance in the video performance search for the work. With interpretations during the game from beginning to end that made his performance provoke many viewers on the Youtube channel. Many viewers commented positively on her performance with energetic and charismatic interpretations and quite bold in the repetition section that implied embellishment as her prominent musical style. This highlights the amazing effect of emphasis on his appearance.

Therefore, the author chose Cadenza "Clarinet Concerto No. 3 in Bb – Allegro Moderato" by Carl Philipp Stamitz as the focus to find out the interpretation and technique of Jae Hee Choi's clarinet playing by analyzing the cadenza part through the interpretation presented including the development of themes, melodies, dynamics, and playing techniques such as breathing techniques, ambasir, and fingering of the cadenza part in "Clarinet Concerto No. 3 in Bb – Allegro Moderato" by C.P. Stamitz.

METHOD

This research is qualitative with the aim of observing and explaining a phenomenon that emerged Cadenza "Clarinet Concerto No. 3 in Bb – Allegro Moderato" by Carl Philipp Stamitz performed by Jae Hee Choi. The phenomenon arises in the form of an interpretation carried out by Jae Hee Choi. This study is designed with a descriptive method of analysis that is expected to convey information that can be understood by people who do not directly observe

this research. The data collected in this study is related to the science of music forms that have unique characteristics in each part through audio, video, literature, and scores in the form of analysis of expression, melody, rhythm, and dynamics (Dromey, 2023). This descriptive analysis method aims to describe the object under study in accordance with the procedures that have been determined at the beginning of the study.

To explore and collect the data needed in this study, researchers used some data collection techniques as follows:

1. Literature Study

Literature Study is a series of activities related to methods of collecting library data, reading and recording, and managing research materials (Hartanto & Dani, 2016).

This technique is carried out by collecting various data in the form of books, journals, and other library sources that are useful for collecting data and information related to Carl Philipp Stamitz's "Clarinet Concerto No. 3 in Bb – Allegro Moderato" as well as some information related to musical elements and clarinet playing techniques.

2. Documentation Studies

Documentation study is a data collection method where researchers collect and study the necessary data and information through stored documents (Nurdin & Hartati, 2019).

In the documentation study, the data used by researchers are data related to the object of research studied, namely the Cadenza score "Clarinet Concerto

No. 3 in Bb – Allegro Moderato" by Carl Philipp Stamitz.

3. Audio Analysis

This technique is done by listening to the audio "Clarinet Concerto No. 3 in Bb – Allegro Moderato" by Carl Philipp Stamitz played by Jae Hee Choi.

4. Video Analytics

This technique is done by viewing, watching, and observing the video "Clarinet Concerto No. 3 in Bb – Allegro Moderato" by Carl Philipp Stamitz played by Jae Hee Choi.

RESULT AND DISCUSSION

Carl Philipp Stamitz's "Clarinet Concerto No. 3 in Bb – Allegro Moderato" is a work of the baroque age, so the interpretation of music in presenting it must be based on the rules that existed in the baroque era. The music interpreted by each player can be different and vary depending on personal perceptions, experiences, and backgrounds.



Figure 1. YouTube screenshoot

As has been expressed by Silversman (Silverman, 2007) that interpretation in music can bring a

person's entire existence such as intellectual, social, cultural, artistic, physical, and emotional into a performance. Based on the documentation study that the researchers carried out, researchers found the interpretation presented by Jae Hee Choi as the above screenshot in a performance video is as follows:

1. Jae Hee Choi performed C. P. Stamitz's Concerto in B Flat Major using Clarinet in Bb at his recital concert.

2. Concerto No. 3 in Bb – Allegro Moderato by Carl Philipp Stamitz is a late Baroque work.

3. Jae Hee Choi performed the Cadenza part according to the theme of the song by showing technical and expressive skills.

4. Jae Hee Choi developed a repetitive melodic pattern as well as rhythmic changes by using the song's original theme on the cadenza played.

5. Jae Hee Choi interprets the cadenza expressively.

6. Jae Hee Choi focuses on blowing techniques and fingering techniques in each sentence phrase.

Jae Hee Choi's interpretation of expressions

Expression in music blows a soul to the music work that can bring the whole work to life, so that the work can be conveyed to the listener. Musical expression can be transformed to reveal the conductive quality of musical results that effectively establishes a relationship between perception and

creative which eventually leads to the emergence of an expression (D. J. Elliott, 2005).

It seems to have been expressed (Kamien, 2000) that the interpretation of expressions includes tempo, dynamics, style, and beheading of sentences. Based on these quotes, researchers concluded that the characteristics of baroque music that are constant in terms of expression and dynamics make the interpretation of the expression displayed by Jae Hee Choi on the cadenza in the form of rubato which shows the character of baroque music more firmly in terms of rhythm and structure of baroque music.

In displaying the interpretation of expression in his cadenza, Jae Hee Choi uses variations in tempo, dynamics, and articulation with a strong and expressive stylistic interpretation. This makes the difference between the original work and Jae Hee's game look and sound very different. Jae Hee Choi's way of playing is clearly articulated and the movement of the melody makes the resulting sound production strong and clear.

Jae Hee Choi's interpretation of rhythm

Pallavicino (2015), reveals that rhythm is formed from sound and silence combined to form a repeating pattern of sound. Rhythm in an interpretation can express a melody and create music. The rhythm in baroque music is a rhythmic pattern that is repeated. The continuity of this rhythmic pattern provides an energy boost from a clear beat. The following is an interpretation of the rhythm found by researchers in Jae Hee Choi's game:



Figure 2. Rhythm 1 Cadenza

(Personal Source, 2023)

Based on the red box in the picture above, is the rhythm of the cadenza performed by Jae Hee Choi in the first sentence of the cadenza. This rhythm is the initial theme of the concerto which is played repeatedly in the Allegro Moderato section of Concerto No. 3 in Bb. The rhythm pattern appears twice in letter E and letter N as the opening sentence. The following is the rhythm pattern or initial theme that appears in this concerto which is then repeated again by Jae Hee Choi at the beginning of the cadenza:

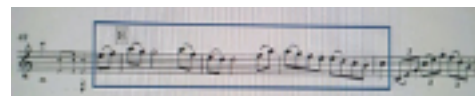


Figure 3. Rhythm Patern Letter E

(Personal Source, 2023)

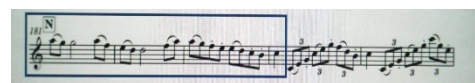


Figure 4. Rhythm Patern Letter N

(Personal Source, 2023)



Figure 5. Rhythm 2 on *Cadenza*

(Personal Source, 2023)

The picture above is the second rhythm that appears in the cadenza as a repetition of the sentence that previously appeared in this concerto, the rhythm is an adaptation of a motif that appears in the letter O in this concerto. Here is the rhythm motif that appears in the letter O which was later adapted to rhythm 2 in the cadenza:

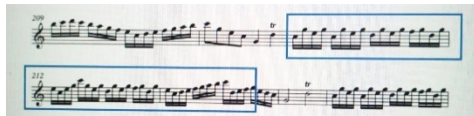


Figure 6. Original rhythm patterns
(Personal Source, 2023)

From the two rhythms (Rhythm 1 and Rhythm 2) found in Cadenza Clarinet Concerto No. 3 in Bb – Allegro Moderato, it can be concluded that the rhythm interpretation used by Jae Hee Choi features rhythmic imitation, which is a rhythmic motif that is repeated and creates a feeling of dialogue and strong rhythm progressions that are then related to the dynamics of this musical piece. This is related to the characteristics of baroque music, namely the use of rhythm patterns that continue and tend to be repetitive.

Jae Hee Choi's interpretation of melody

Melody is an arrangement of a series of tones (sounds with a regular sequence) that sound sequential and rhythmic and express an idea of thoughts and feelings (Zhu et al., 2018). In baroque music, the melody may be repetitive or typically varied but remain constant. Researchers

found the interpretation of the melody contained in Jae Hee Choi's performance, as follows:

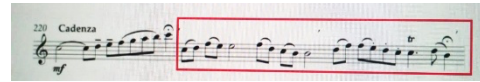


Figure 7. Melody pattern 1 on the cadenza
(Personal Source, 2023)

The melody shown in the red box in the picture above shows the melody in the first sentence of the cadenza. In addition to being a repetitive, this piece is also a recurring melodic motif with a sequence that makes the interval change with the original motif.

In the Oxford dictionary of music, the repetition of a passage in the order of notes can be lower or higher. (Kennedy, M.). The melodic sequence is adapted from the melodic pattern in letter E which became the initial theme of this concerto. Here is the original melody pattern:

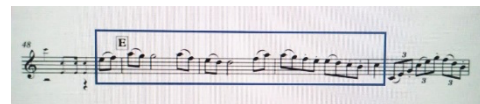


Figure 8. Original melodic pattern on Letter E
(Personal Source, 2023)

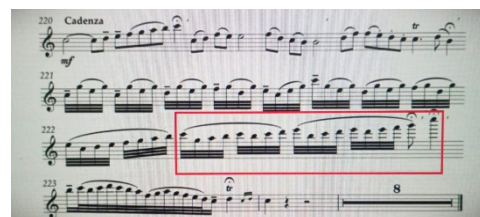


Figure 9. Melody pattern 2 on the cadenza
(Personal Source, 2023)

The pattern 2 shows varied melodic motif performed by Jae hee Choi that is expanded and continues at

the end of the sentence using *melodic development* with ascending intervals and the use of *pitch contour* which is when the melody rises the sound that sounds remains relaxed, while the interval suddenly drops (*jagged line*) tend to be more intense with the aim of showing a climactic melody progression. This can be seen in the contrast between Jae Hee Choi's interpretation and the melodic pattern on the *cadenza* in the original work. The following is the original melodic pattern on the *cadenza* at this concerto:

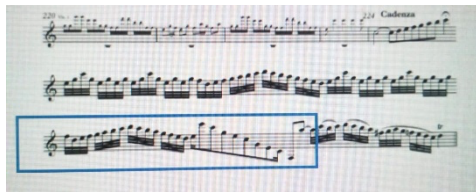


Figure 10. 1Original melodic pattern on the *cadenza*
(Personal Source, 2023)

Therefore, the use of *melodic development* between the original *cadenza* and Jae Hee Choi's interpretation gives the difference that is, a melody development of different scales, from an *arpeggio* to a fast sequence of notes thus creating a feeling of technicality and beauty of the melody.



Figure 11. Melody pattern 3 on the *cadenza*
(Personal Source, 2023)

Based on the red box scattered in the picture above, it was found that there was a melody pattern that was "hidden" as a form of theme fragments in the 3rd phrase in this *cadenza*. Some of these melodies are inserted as conceptual forms in this concerto.

The broken melody is adapted from the original theme cut in the *cadenza* as listed below:

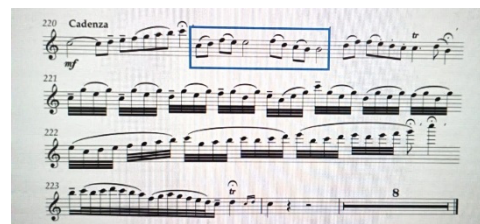


Figure 12. Melody pattern 3 on the *cadenza*
(Personal Source, 2023)

Therefore, as explained by Abraham and Karlhaus (Mack, 2001) that harmony can hide the notes of successive notes (melodies). In this case, Jae Hee Choi hides the initial theme piece, then the melody is augmented (added to its tone value) to the 3rd phrase of this *cadenza*.

From the three melodies described, it can be concluded that the interpretation of the melody brought by Jae Hee Choi is in the form of varying the character of the melody that repeats continuously, then, there is an addition or decoration given to the melody on the main theme so that it becomes seem complicated or called melody elaboration which creates a feeling of technicality and beauty of the melody.

Jae Hee Choi's interpretation of the dynamics

Based on an expression from (Wildridge, 2022) that dynamics is the level of loudness or softness when music is played. In the baroque age, dynamics used to be constant and tended to be sudden when there was a change in dynamics. In the *cadenza* played by Jae Hee Choi, the dynamics are not clearly written on the score. The interpretation of the dynamics found by researchers in Jae Hee Choi's appearance is:

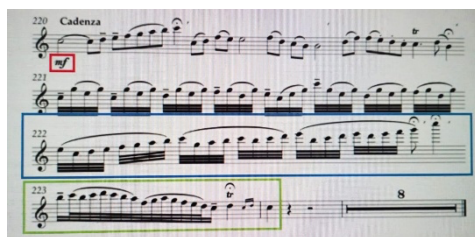


Figure 13. Dynamics in the *cadenza*
(Personal Source, 2023)

As seen in the image above, there are some boxes that show Jae Hee Choi's use of dynamics. In the red box, indicating the dynamics of the *mezzoforte* (the sound produced is rather loud), the dynamics of this *mezzoforte* is constant from the beginning to the end of the *cadenza*.

In some parts, Jae Hee Choi changes the dynamics, such as in the blue box which shows an upward melodic progression that signifies the climax of the *cadenza*, then the progression indicates a *crescendo* (sounded from a soft sound, then gradually louder).

In the last phrase, Jae Hee Choi's playing again softens and persists in the *mezzoforte* dynamics until the last note is sounded and shows the *cadenza* ending rather sonorously and firmly. Jae Hee Choi's

interpretation of this dynamic can be concluded that changing dynamics have an important role in this concerto which is one of the works of baroque music. Such an important role is that regular dynamic changes can create a dynamic rhythmic flow in this work, then distinguish parts or sentences, and as a form of emotional expression with deep expressive nuances.

CONCLUSIONS

In accordance with the findings and discussions that refer to the formulation of the problem, researchers draw conclusions that the interpretation of each player has its own characteristics that vary in each individual, even though they have similar perceptions when interpreting the same work. The difference is due to the nature of subjectivity or very personal in giving meaning. In *Cadenza Clarinet Concerto No. 3 in Bb – Allegro Moderato*, Jae Hee Choi interprets the concerto in a characteristic of baroque music.

The interpretation that emerged in the baroque period in question has the characteristic that human life belongs entirely to God since all humans are equal beings (no individual stands out). So, in the grammatical structure of music, the interpretation in this period is binding into an aesthetic and forms rules in one art, so that these rules form a different style, character, and expression which then binds Jae Hee Choi based on the theme of the work in playing this *cadenza*. The theme of the binding work related to Jae Hee Choi's Interpretation includes expression, rhythm, melody, and dynamics played.

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