

Analysis of Ruth Stella's Baroque Piano Arrangement: Fuga based on Bintang Kejora

Asani Gian Haviana^{1,*} Rita Milyartini¹ Diah Latifah¹

¹ Art Education, Postgraduate School, Universitas Pendidikan Indonesia, Bandung, Indonesia

*Corresponding author. Email: asanigianhaviana1453@upi.edu

ABSTRACT

Piano instrument have spread all over the world. Cultural differences are one of the inhibiting factors for piano learning, so it need to develop culture- based learning materials. There are a number of piano arrangements that adapt the playing techniques of romantic, classical, and baroque styles to play Indonesian songs. This article will examine the counterpoint technique in Fuga based on Bintang Kejora arrangement by Ruth Stella. The research method used is content analysis, with a qualitative approach. Analysis of notation, and audio is focused on knowing the use of counterpoint techniques. The results of the study explain the counterpoint techniques used include first species, second species, third species, fourth species and fifth species. In addition, there is a processing melodies movement of direct motion, contrary motion and oblique motion. Arrangement of work like this can be developed or can be used as one of the piano learning materials in formal and non-formal music institutions.

Keywords: *Fuga, Melodic movement, Counterpoint, Texture.*

1. INTRODUCTION

Piano instruments have spread all over the world. Including the spread of piano in Asia, for example the entry of piano into Japan, Korea and even China after the second world war and the condition of piano pedagogic activity in the Philippines and India. Piano learning in the country is growing and makes its own etude. The delivery method is different. According to the data, the Philippines has more teachers who have the predicate of pedagogic piano than India. Seeing this, the learning method was adjusted [1].

Likewise, developments in Indonesia, because due to the difference in culture between the west and east, so when talking about the piano, the western culture is very thick. Meanwhile, eastern culture may be hampered in accepting their learning. In Indonesia, some of the material presented is from pop to classical music, and even baroque music.

Baroque music (1600 – 1750) has the following characteristics: Unity of mood (feelings/emotions), Rhythm (rhythm), Melody, Dynamics, Texture, Chords and the Basso Continuo/Figured Bass. (Kamien, Roger. Music An Appreciation). Baroque music, especially the emphasis on the figure of the bass (basso continuo, thoroughbass) dissonant notes, and chromatic which is

widely used as a style in jazz music to this day [2]. Baroque music is studied in a western style, but after that there needs to be a method using teaching materials that are known by the local community in order to accelerate understanding.

Each instrument has a certain technique, so it needs a good understanding. Game technique based on Indonesia Dictionary, "technique" is a way of making something related to art [3]. The performance technique is a way of touching a musical instrument related to certain notes in accordance with the instructions and notations, namely, pizzcato, slurs, staccato, legato, and others [4].

Including in playing works of baroque music. One of them Fuga, is a composition with a certain number of sounds in an imitation composition technique according to certain principles. In the fuga there are usually polyphonic and counterpuncture techniques. Giovanni Lupagi da Palestrina (1515-1594) [5], coined the term polyphony, multiple melodies, sso it can be said that fugue is a kind of polyphonic composition or composition technique based on the main theme (subject) and melody lines (counterpoint) that imitate the main theme. Fugue has several different elements, such as: a. Exposition; b. Subject; c. Answer; d.

Countersubject; e. Episode; f. Pedal-point; a note is held as another sound produce a different harmony [6].

As for the review from the masterclass that a traditional fugue follows a certain structure, with each part serving a specific harmonic role. The following is the basic structure of fugue: 1. Subject; 2. Answer; 3. Episodes; 4. Additional Subject Entries; 5. Stretto; 6. Coda [7].

From Giovanni Lupagi da Palestrina (1515-1594) [5], coined the term polyphony, from which melody many of these move independently or counter, the theory of counterpoint was born. There are several kinds of counterpoints; 1. first species; counterpoint one tone against one note, the other one as CF (Cantus Firmus) and one note as the opposite; 2. second species; two notes against one note, one usually as CF; 3. Third species; contrapung which has the meaning of four to one note, one tone as CF. So that the four as the opposite but must be a chord; 4. Fourth Species; contrapung that has syncopation; 5. fifth species. ; counterpoint that combines the other four counterpoints into one [5].

There are three kinds of melodic movements in contrapuntal, including direct motion, contrary motion and oblique motion [8]. Direct motion is the movement of two melodies in the same direction. Direct motion has two types, namely similar motion and parallel motion. Similar motion is the movement of two melodies in the same direction, but at different intervals. Meanwhile, parallel motion is the movement of two melodies in the same direction at the same interval. Contrary motion is two melodies that move against each other. Oblique motion is the movement of two melodies but one of the melodies does not move or jump to another note [9]. There is also free counterpoints, gives freedom in making Contrapung melodies [10].

Other baroque melodies, especially in movement dance, can exhibit qualities of order and symmetry, qualities that would become more pervasive in newer and developing styles. The repetition and spinning of motifs through the use of sequence melodies is very common [11].

Nowadays in Indonesia, there are quite a lot of people who are still studying. However, it is still rare when it comes to arranging local songs into fuga wraps in which there are contrapung. This can provide a new breakthrough to be recognized by the Indonesian people. One of the ways to introduce a work, in the music department of Pelita Harapan University, is to include it in one of its tasks, namely arranging or composing local songs in a baroque style. Featured at the "18th Century Counterpoint Class 2020: Midterm Project, Writing a event Prelude and 3-voice Fugue" [12]. Some of the works were performed using children's and folk songs. One of them is the work of

Ruth Stella N. Marpaung, namely fuga based on Bintang Kejora. Ruth said about this piano arrangement work, she wanted to make it more polyphonic and a counter technique. Ruth chose this song because it reminded her of a lullaby when she was a child [12]. Bintang Kejora is the work of Mr. AT Mahmud, which is dedicated to children. A story about a person looking up at the sky full of stars.

2. METHODS

This research uses content analysis method. The analysis was carried out with a descriptive analysis approach. The object of research is observed and analyzed by audio and visual. Content analysis is defined as a scientific research technique aimed at describing the characteristics of the content and drawing inferences from the content. Content analysis is research that is in-depth discussion of the content of written or printed information in the mass media. The pioneer of content analysis is Harold D. Lasswell, who pioneered the symbol coding technique, which is to record symbols or messages systematically, then interpret them [13]. Data in content analysis, can be anything that has content [14]. Most applications of content analysis have been used as a form of analysis to investigate textual or linguistic-based data in qualitative social science research studies [15]. The researcher to do some step stages in analyzing this work, namely: listening to the work while reading or observing the notation several times. Then mark the emergence of counterpoint types and melodic movements in the notation with colors (blue, red, green, yellow, purple, orange and black) and shapes (circles and squares). The researcher aims to reveal the counterpuncture techniques that exist in Fuga's work based on Bintang Kejora, because it focuses on one work of discussion with exposure to music analysis that can be used as piano learning material in Indonesia.

3. RESULTS AND DISCUSSION

This piece of music was made in a piano solo format. This work introduces the counterpuncture technique in polyphony packaging. Focus on species and melodic movements. At the beginning the right hand starts with the main melody. The first bar to the third bar is the Subject or can be known as exposition. On the fourth bar, the left hand begins exposition on the basscleff. It's like canon.



Figure 1 Notation 3.1 bar notation 1 to 5, analysis.

Bars four and five, marked with a purple square are free counterpoints because one note is against another with a different note value. On the fourth bar there is the first species on the fourth beat which is marked by a blue box which contains a D note with a B note.

The following is the notation for bars 6 to 10:



Figure 2 Notation 3.2 bar 6 to bar 10 analysis.

Bars 6-7, marked with a circle in red there is a movement of the melody Contrary to motion. On bars 7-8 and bar 10 marked with a blue circle there is a direct motion movement. The movement of two or more melodies at the same interval, is a direct motion type of parallel motion.

Here's the notation bar 11 to bar 14:



Figure 3 Notation 3.3 bar 11 to 14, analysis.

Bars 11 to 14 begin to be complex, there is an exposition of the melody played by the right hand. The direct motion melody movement is indicated by a blue circle.



Figure 4 Notation 3.4 bar 11 to bar 14 analysis.

In the notation above, there is a red circle which is a sign of Contrary motion. Then the green circle is oblique motion.

Here's the notation for bars 15 to 17:



Figure 5 Notation 3.5 bar 15 to 17 analysis.

In the notation above, there is a direct motion of similar motion type, the movement of the G note moving up to the A note at the same time the E note moving up to the F note, which is indicated by a blue circle.

Here's the notation bar 18 to bar 21:

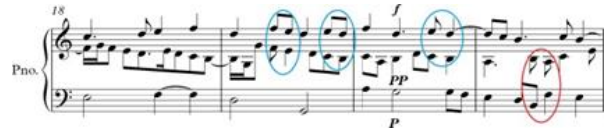


Figure 6 Notation 3.6 bar 18 to bar 21 analysis.

Direct motion there is on the 19th bar, marked with a blue circle. *Contrary motion* in bar 21 is marked with a red circle, the movement of note B steps down to tone A along with the movement of tone B jumps up to tone F.



Figure 7 Notation 3.7 bar 18 to bar 21 analysis.

Bar 18 is the second species, marked by yellow. The fourth species is marked with a green box, on bar 18 there is a syncopation on the F notes and bars 20-21 on the D notes. Bar 18 is a continuation of bar 17. On bar 19, the theme changes until bar 21 is a redevelopment of the theme.

Here's the notation for bars 22 to 25:



Figure 8 Notation 3.8 bar 22 to bar 25, analysis.

Contrary motion found on bar 22, each marked with a red circle. The *oblique motion*, marked with a green circle, is found on bar 23.

Here's the notation for bars 26 to 29:



Figure 9 Notation 3.9 bar 26 to bar 29, analysis.

Oblique motion occurs on bar 28, marked with a green circle, and *Contrary motion* on bar 29 is marked with a red circle, when the F note jumps down to the D note at the same time as the E note goes up to the F note.

The following is the notation bar 30 to bar 33.

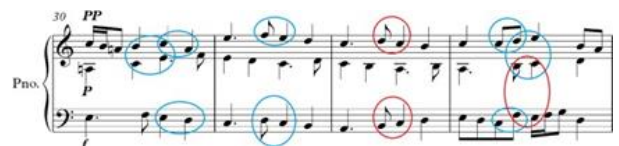


Figure 10 Notation 3.10 bar 30 to bar 33, analysis.

This part of the direct motion is found on bar 30., Direct motion is indicated by a blue circle. Meanwhile,

contrary motion is found in bar 32 marked with a red circle.



Figure 11 Notation 3.11 bar 30 to bar 33 analysis.

Third species occurs at bar 30 which is marked with an orange square. Free counterpoint occurs on the third bar of 30 beats to the second 33 beats bar, which is marked with a purple box. The first species is found on bar 30, which is marked with a blue box. And the second species occurs on bar 33 notes B against notes B and A, marked with a yellow box.

The following is the notation bar 34 to bar 36.



Figure 12 Notation 3.12 bar 34 to bar 36, analysis.

Direct motion found on bar 34. Contrary motion is on bar 34, which is marked with a red circle. Oblique motion occurs on bar 36 notes F and D, connecting to bar 37.

Here's bar 37 to bar 39:



Figure 13 Notation 3.13 bar 37 to bar 39 analysis.

The green circle is a sign of Oblique Motion, which is a connection from bar 36, note E and tone D. The red circle indicates Contrary motion and bar 37-38 is direct motion.

Here are the notations for bar 40 and bar 41:



Figure 14 Notation 3.15 bar 40 and bar 41, analysis.

There is a fifth species on bars 40 and 41, marked with a black box. Third species are marked with an orange box. Fourth species found on bars 40-41 syncopation occurs on the F tone, marked with a green box. The first species is found in bar 41, indicated by the blue box.

Based on his work and analysis, overall this piano playing uses the legato technique. Legato is a technique that produces a sound that is continuous and doesn't crack like staccato. This can be done by pressing one

finger on a piano key, then the other finger must immediately follow pressing another key carefully and precisely then the first finger is immediately lifted after the second finger touches and presses the key.

However, usually baroque musical works, especially quarter notes, are played in a staccato manner, but in this work they are played legato. This is one of the differences from other works.

4. CONCLUSION

This work contains several counterpoint techniques, the existing techniques are first species, second species, third species, fourth species and fifth species. There are direct motion melodic movements, Contrary motion and oblique motion. The dominant polyphony uses three melodies simultaneously. It begins with one melody and ends with three melodies with the same rhythmic tutti.

This can be redeveloped as a material that can be taught in formal and non- formal music institutions [16]. One example is the material for baroque music, namely fugue which is combined with local Indonesian songs (Indonesian children's songs) in the work of Fuga based on Bintang Kejora, by Ruth Stella.

REFERENCES

- [1] Y. Cho, *The Development of Western Classical Piano Culture in Postwar Asia*. Brigham Young University, 2016.
- [2] R. Kamien, *Music: An Appreciation/brief*. Mcgraw-Hill, 2000.
- [3] K. Kbbi, "Kamus Besar Bahasa Indonesia (KBBI)," *Kementeri. Pendidik. Dan Budaya*, 2016.
- [4] M. Afif, "Analisis Teknik Permainan Piano Pada Komposisi 'Fragmen' Karya Jaya Suprana," 2021.
- [5] F. Trihadmoko and H.Y. Karyawanto, "Karya Musik 'Divertimento Grosso' Dalam Tinjauan Kontrapung."
- [6] E. Estrella, "The Baroque Fugue: History and Characteristics," 2018, [Online] Retrieved from: <https://www.liveabout.com/history-of-the-fugue-2456371>.
- [7] S. Master Class, "Fugue Musical Form Explained: Basic Structure of a Fugue," 2021, [Online] Retrieved from: <https://www.masterclass.com/articles/fugue-musical-form-explained#what-is-a-fugue-in-music>.
- [8] J. Gran, "Species Counterpoint," 2019, [Online] Retrieved from: <https://www.youtube.com/watch?v=hT38OD87uYg&list=PL6Towqhb0pdqwWht3sWYwTj98qIqcqCrn&index=4>.
- [9] Open Music Theory, "Types of Contrapuntal Motion.," 2021, [Online] Retrieved from: <http://openmusictheory.com/motionTypes.html>.
- [10] O.T.P. Nainggolan and O.B. Jatmika, "Species

- Counterpoint: Pendekatan Dalam Pembelajaran Kontrapung,” *Virtuoso J. Pengkaj. Dan Pencipta. Musik*, vol. 4, no. 1, pp. 31–38, 2021.
- [11] D.B. McIntyre, *Baroque and classical style in selected organ works of the Bachschule*. Texas Tech University, 1998.
- [12] J.S. Nugroho, “18th Century Counterpoint Class 2020: Midterm Project, Writing a Prelude and 3-Voice Fugue Link,” 2020, [Online] Retrieved from: <https://www.youtube.com/watch?v=IvtJe2zDVVU> . .
- [13] R. Maulid, “Mengenal Analisis Konten Dalam Analisis Data Kualitatif,” 2021, [Online] Retrieved from: <https://www.dqlab.id/mengenal-analisis-konten-dalam-analisis-data-kualitatif>.
- [14] A. Armbrorst, “Thematic Proximity in Content Analysis,” *Sage Open*, vol. 7, no. 2, p. 2158244017707797, 2017.
- [15] F. Serafini and S.F. Reid, “Multimodal Content Analysis: Expanding Analytical Approaches to Content Analysis,” *Vis. Commun.*, p. 1470357219864133, 2019.
- [16] Tesis Teduh, Pengembangan Etude Piano Iringan Lagu-lagu Pop sebagai Bahan Ajar di Yovie Music School Cirebon, 2020.