Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 216-225
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.49276
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

Counterpoint and Non-harmonic tone Arrangements on "Bungong Jeumpa" Song Arrangements Works of Paul Widyawan

Jagar Lumbantoruan[1)*]

[1)]Department of Sendratasik, Faculty of Language and Art, State University of Padang, Indonesia
*Corresponding Author
Email : jagartoruan@fbs.unp.ac.id

***How to cite*:** J, Lumbantoruan. (2023). *Counterpoint* and *Non-harmonic tone* Arrangements on "Bungong Jeumpa" Song Arrangements Works of Paul Widyawan. *Gondang: Jurnal Seni dan Budaya, Vol.7* (No1): 216-225.

Article History : *Received: Feb 03 , 2023. Revised: May 01, 2023. Accepted: June 18, 2023*

ABSTRACT

The purpose of this study is to analyze and describe Paul Widyawan's "Bungong Jeumpa" song about conterpoint and non-harmonic tone arrangements. This type of research is qualitative with a content analysis approach, namely: objectivity, systematic, and generalization. The data in this study were taken from literature studies and song scores. The analysis technique uses choral composition techniques, conterpoint, and non-harmonic tones. The results showed that the composition of "Bungong Jeumpa"'s song has three parts, namely: intro, content, and coda. The intro consists of 8 measure chambers, contains 20-measure chambers, and 4 coda chambers. The arrangement of the song is a polyphony-homophony texture, based on the Cantus Firmus. SATB's melodic contour relationships are tonal conterpoint in the key of A minor harmonics. Each melodic contour moves with the same rhythm and is generally different. Differences in melodic contours produce four types of Motus, namely parallellus, contrarius, obliqus, and rectus. Besides that, with the differences in the rhythm and melody of the songs on SATB with the presence of insert notes between the harmonic tones, there is also a different musical atmosphere. Based on position, motion, and solutions of dissonant tones, five types were found, namely: passing tone, appoggiatura, changing tone, neighbouring tone, and retardation.

KEYWORDS

Bungong Jeumpa
Song Arrangement
Counterpoint
Non-harmonic

INTRODUCTION

Music as a human creation is built in two interrelated dimensions, namely time and space. The time dimension in music relates to rhythm as a collaboration of notation, beats, meter, tempo, and metronome. Notation in music is a symbol that represents duration. Beats indicate the underlying beat that occurs regularly in each note's sub-divisions. The meter is a determinant of the number of fixed beats in each measure room where one beat gets strong pressure. Tempo and metronome are estimates of the speed at which music is presented. On the other hand, the spatial dimension relates to the melody as a collaboration of tones, scales, pitch intervals, and *chords*. The tone is a regular sound according to the number of vibrations. Scales are a gradual arrangement of tones and have a spacing pattern. The pitch interval is the distance between one note and another. The key is a sign that indicates the tonal tone of a piece of music (Ottman, 1961; Jamalus, 1981; Lumbantoruan, 2021).

Musical compositions—instrumentals and/or vocals—constructed by the dimensions of space and time are open to composing or arranging from a *monophonic* texture to a *polyphonic* one. This means that a musical composition is initially in the form of just one melody line, which is then converted into several melodic lines by adding layers of other

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Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

sounds, both rhythmically and melodically. However, composing instrumental music with vocal music is not the same, because apart from differences in sound sources and colours, the range of tones between the two is very different.

Composing or arranging vocal music from one melodic layer into several melodic layers is the activity of arranging different tones vertically. This is known as *Counterpoint*. Etymologically, *Counterpoint* according to the concept of Western music comes from the words *counter* and *point* or *not against not*, meaning the opposing tone vertically between a series of original melodic tones (*Cantus Firmus* = CF) with a composed tone according to modal or tonal *Counterpoint* provisions. Modal *Counterpoint* is a musical arrangement using a mode scale with several provisions, namely: a)notes with notes moving in opposite directions; b)the tone intervals used are *consonant* intervals—*prime, third, fifth*, and *octave*—and are occasionally interspersed with *dissonant intervals, namely second, forth, septim*; c)at the beginning and end of the melody must use *consonant* intervals, namely *octave, prime, third*; d)*consonant* intervals may not be repeated more than twice; e)avoid *parallel fifth* and *octave intervals*; f)the jumping note in CF is countered by stepping in the composed melody in a different direction, and g)the vertical tone relationship is not based on *triads* or *chords* in the harmony system.

On the other hand, tonal contrapunk is a musical arrangement using a major and/or minor diatonic scale. Melodic compositions of this type are arranged more freely both rhythmically and melodically and are based on a harmony system, namely *chord* progressions and *triads*. The pattern of melodic compositions with tonal *Counterpoint*, namely: a)the series of notes move in opposite directions, especially between the CF (*Soprano*) melody and the lowest melodic layer (*Bass*); b)the tone intervals used are a combination of *consonant* and *dissonant* intervals; c)avoiding *parallel fifth* and *hidden octave intervals*; d)if the jumping pitch in CF is countered by the melodic movement of the composition stepping in the opposite direction, or vice versa, and e)long duration notes in CF can be interleaved by groups of notes with rhythm and free melodies.

In line with the description above, (Øvrebø, 2022; Hafizhah, A. Y. 2022) suggests that in contemporary musical compositions, the texture is often used in a complex manner, with an innovative and experimental use of orchestration, *layering* and *overdubbing* techniques guided by the rules of *Counterpoint*. One example of the work of composer Terry Riley often uses *loop* and *overdubbing* techniques in his music, thus creating a complex and multi-layered musical texture. This technique occurs in modern music, especially vocal music.

Vocal music compositions (songs) become innovative and experimental when developed with *overdubbing* techniques. This technique is done by composing additional melodies outside of the original melodies with the same or different rhythms. When composing additional melodies, the rhythm sequences and additional melodies are distinguished from the original melodies. However, the insertion of a group of tones in vocal music compositions is not as free as in instrumental music compositions, because the range of vocal music tones is limited. Under these conditions, the texture of vocal music is simpler because it is framed by a limited sound range.

Vocalia's musical arrangement from *monophonic* texture to *polyphony* is based on the range and type of human voice that uses it. The usual *polyphonic* texture for a choir or choir of the same type and/or mix is a type of *homophony*. In this regard, (Banoe; 2003: 30; Prier, 1996) suggests that the texture of homophonic *polyphony* is governed by several provisions, namely: a)the pitch distance between the main melody and the second and third melody lines does not exceed one octave; b)avoid overlapping; c)it is mandatory to use a double *third interval* if the song uses a minor scale; d)may not use double *thirds* in songs using a major

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scale; e)avoiding *fifth* and *octave parallels*; f)avoid *hidden parallels*; and g)avoiding *tritone* intervals.

The arrangement of the song is based on CF with the usual texture with a linearity technique approach and *chord* progression as the background. Linearity technique is the presence of rhythmic and melodic balance between the original melody and the additions that are framed by musical elements on one side. On the other hand, the *chord* progression from the beginning to the end of the song is the basis for additional melodic processing. With these two things, the texture of the *polyphonic* arrangement uses the *overdubbing* technique by paying attention to the movement of notes or *motus*, namely: *parallellus*, *contrarious*, *obliqus* and *rectus* in a vertical order (Ferdian, R., Sinaga, F.S.S., & Putra. A.D. 2021).

The *overdubbing* technique is done by inserting or adding one or a group of connecting notes between adjacent *harmonic tones* (HT) which will produce a *dissonant* and/or *consonant* sound. A *dissonant* sound can be a different note than the two notes that flank it. Meanwhile, a *consonant* sound is a tone similar to the one that clasps it. These two types of sound, apart from avoiding the impression of monotonous and parallel rhythms, also function as a means of enhancing the expressiveness and harmony of music which is more counterpunctic.

The inset tone between HTs is called a *non-harmonic tone* (NHT). The characteristics of NHT are short in duration, creating a momentary tense atmosphere, located between HT on the upper and/or lower beats, not part of the song's *chord triad*. The types of NHT that are commonly applied in song arrangements are: *passing tone*, *neighbouring tone*, *suspension*, *retardation*, *anticipation*, *appoggiatura*, *escaped tone*, *changing tone*, and *pedal point*. (Ottman, 1961; Lumbantoruan, 2021: 145-149).

The characteristics of the NHT can be identified by its position, motion and direction. The position or location of the NHT between the HTs is whether it's on the *up-beat* or *down-beat*. In terms of *motion*, is the movement of the NHT from the previous tone to the intended tone, is it approached by stepping and then resolved by stepping too, whether approached by stepping then dissolved by jumping or vice versa. From the direction or side of the solution, NHT moves in the direction or opposite of HT. The presence of NHT in a series of HT tones can be explained by the fact that the arrangement of NHT in a song arrangement is well composed so that the dimensions of time and space in the composition of the music are more *counterpunches*, balanced and harmonious.

One of the arrangers that is well-known in the Indonesian community is Paul Widyawan. The songs arranged were not only Indonesian folk songs, but also spiritual songs, especially Catholic church songs. The composition of the song is arranged in a *Counterpoint* arrangement based on CF and NHT arrangement horizontally and vertically on each melody line.

An archipelago folk song by arrangement by Paul Widyawan is a “Bungong Jeumpa” song that grows and develops in the Aceh region. Qualitatively, the song was positively appreciated by musicians and artists, both inside and outside the Aceh region because it contains the value of good musical beauty. Quantitatively, it is often displayed at official events at the national level, in formal educational institutions starting from elementary to higher education.

The *Counterpoint* used to arrange “Bungong Jeumpa” song is tonal conterpoint. There are four important aspects that are guided by the arrangement of tonal *Counterpoint*, namely: a)the type of scale or scale used; b)the form of arrangement based on *Cantus Firmus* as the foundation for composing additional melodies according to *chord* progressions and tritones; c)identify the melodic rhythm construction horizontally from each melodic line or contour,

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Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

and d)to then analyze the melodic contour relationship vertically in order to find out the types of *Motus* in the existing composition.

Then, in composing additional melodies, the melodic rhythms are the same and some are different because they are based on conterpoint. When there is a difference in rhythm, it is a sign that there is an NHT insertion tone. The NHT arrangement of the "Bungong Jeumpa" song arrangement will be traced on each horizontal melodic contour to determine the name and type based on position or location, motion, and direction or solution.

Starting from the description above, the researcher is interested in knowing and describing How the *Counterpoint* and *Non-harmonic tones* are arranged in the "Bungong Jeumpa" Song Arrangement by Paul Widyawan?

METHOD

This type of research is qualitative research with a *content* analysis approach that is descriptive in nature. Muhadjir (1996: 49) states that *content* analysis suggests three stages, namely: *objectivity*, *systematic*, and *generalization*. *Objectivity* is an analysis of the form of the arrangement, analysis of the types of contradiction, and analysis of NHT using the score of the song "Bungong Jeumpa" by Paul Widyawan according to the concept and theory of each indicator. *Systematic*, namely the analysis is carried out sequentially, namely: (a) analysis of the form of the arrangement of the song according to the type of voice to see the relationship between the series of notes between the CF melody line and the additions. (b) analysis of the contrast between CF melodies and additional melodic compositions to find out the types of *Motus* according to the pitch movement of each melody line, and (c) analysis of the NHT types of each melodic vocal line horizontally based on their position, motion, and direction, (d) analysis of the types and forms of NHT vertically. The *generalization* is the conclusion of the arrangement of the arrangement, contrapoit, and NHT of Paul Widyawan's "Bungong Jeumpa" song.

RESULT AND DISCUSSION

"Bungong Jeumpa" is a song composition using a scale based on the concept of Western music. The texture of the "Bungong Jeumpa" song is a *polyphony* of the homophonic type, with four *melodic contours*. The development of the melodic *harmonic tones* into four melodic lines is based on CF using *overdubbing* techniques according to the concept of arrangement and *Counterpoint* as well as *chord* dilators and tritones. The series of tones on each melody line form a melodic contour so that the type of *Motus* used in the arrangement or *Counterpoint* can be identified. Between the series of HT notes on each melody line, there are additional notes, apart from functioning as a connecting tone, these notes may or may not be members of the *chords* and *triads* that frame them. The types and forms of NHT are based on the position, motion and direction of each melody line. Before explaining the arrangement, *counterpoint*, *motus*, and *non-harmonic tone* of "Bungong Jeumpa" song, a transcript of the score is first shown, as follows.

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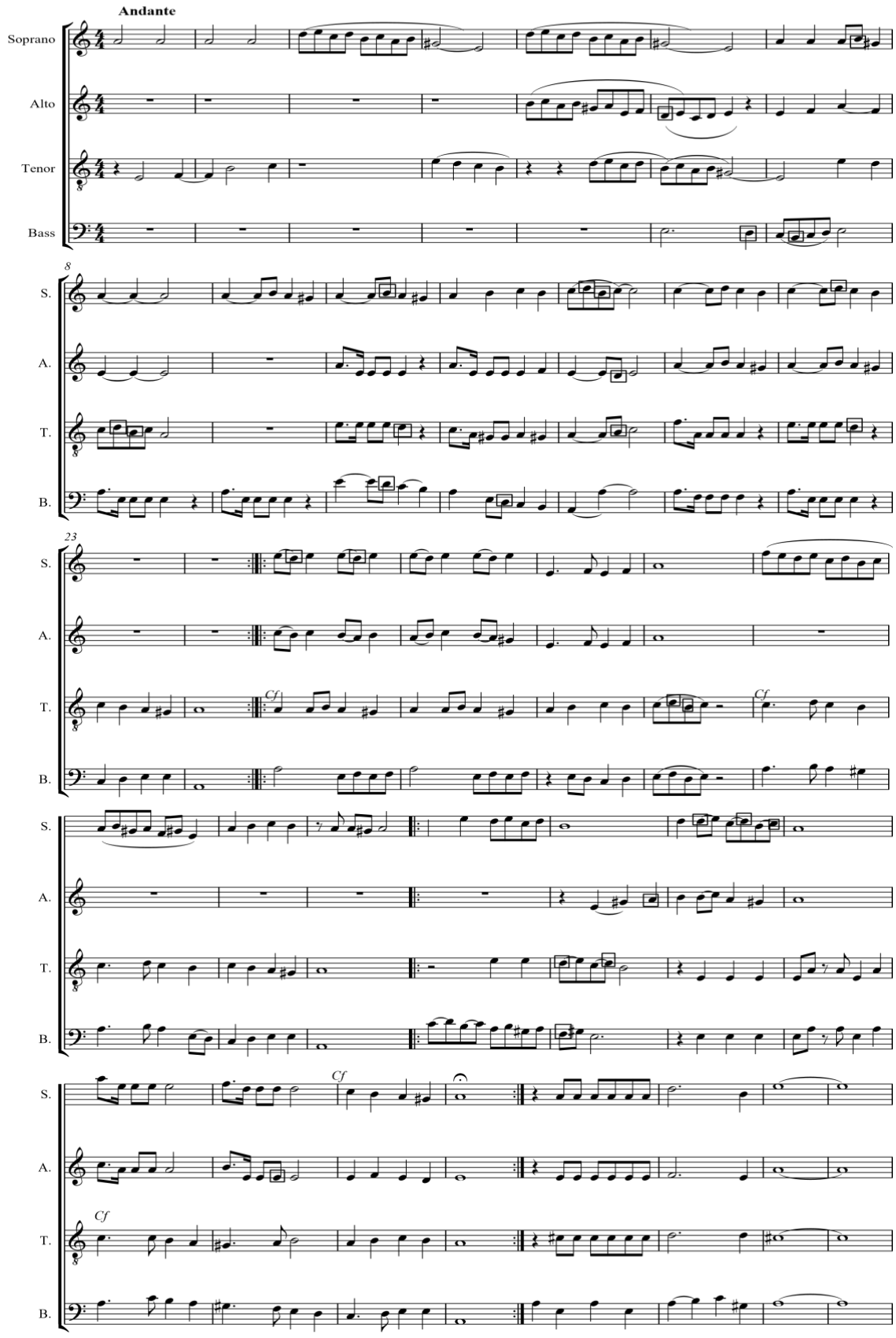
"Bungong Jeumpa"

Arr: Paul Widyawan



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1. "Bungong Jeumpa" Song Scale

Based on the identification and analysis, "Bungong Jeumpa"'s song uses a *diatonic minor* tone scale, a *harmonic minor* type with an A tonal tone. The tone scale is classified as a *heptatonic scale* because there are seven notes in total. The hallmark of a *harmonic minor* is that the seventh note of the tonal note is raised a half step or note. In the A scale, the G as the seventh level is raised half to a G# (read gis). The sequence of notes with spacing patterns in the *harmonic minor* scale, namely: A – B - C – D – E - F – G# - A with spacing patterns, namely: 1 – ½ – 1 – 1 – ½ – 1½ – ½.

A	B	C	D	E	F	G#	A
1	2	3	4	5	6	7	8/1

The ambitus or range of pitch or sound between the *Bass* and the *Soprano* is two and a half octaves apart, starting from the A note on the *Bass* to the e2 note on the *Soprano*.

2. Arrangement, *Counterpoint*, and the motive for the "Bungong Jeumpa" song

a. "Bungong Jeumpa" song arrangement

"Bungong Jeumpa"'s song is arranged into a *polyphonic* texture with a homophonic type based on CF based on *chords* and tritones. The composition of the "Bungong Jeumpa" song has more than one layer of *melodic contours*, so it is categorized as a type of *polyphony*. The "Bungong Jeumpa" song composition consists of four layers of melody, namely the first layer is CF for *Soprano* sound, the second layer is for *Alto*, the third layer is *Tenor*, and the fourth layer is for *Bass* sound. If we trace the vertical relationship of the four layers of the melody, it is the frame of the major and minor *triads*. Thus the type of "Bungong Jeumpa" song *polyphony* is *homophony*.

Judging from the type of SATB voice, "Bungong Jeumpa"'s song is arranged well and does not make it difficult for singers to reach perfect and high-pitch jumps, both for the *Soprano* voice, namely a2 and for the *Bass*, namely F. The highest note for the *Soprano* song is the note e2 or one forth below the tone a2. The lowest note for *Bass* is the tone A or one-third above the tone F. Based on this description and the researcher's analysis, arrangers provide an opportunity for beginners who are not yet professionals to be able to learn the songs they arrange.

The arrangement of the song "Bungong Jeumpa" and the form of SATB is based on *chord* progressions from the beginning to the end of the song. The movement of each note in CF is an absolute guideline for additional notes in a vertical order. CF—usually positioned in the *Soprano* voice—has a close relationship with other melodies. However, in certain parts, the CF for the "Bungong Jeumpa" song was moved to the *Tenor* voice. When CF was moved, *Alto*, *Soprano* and *Bass* melodies were composed according to certain rules while still being guided by arrangement rules and the concept of *chord triads*. The relationship between notes vertically does not *overlap*, where the tone of the lower layer is higher than the melody above or vice versa.

The arrangement of the "Bungong Jeumpa" song is composed into three major parts, namely: *intro*, *content*, and *coda*. In the *intro* section, at the beginning of the song, there are 8 bars. The *content* of the song is further divided into several parts, namely: (a) *First*, seven bars of 9 to 16 CF are positioned for the *Soprano* voice. *Second*, measures 17 to 24 CF are positioned for the *Tenor* voice. *Third* measures 25 to 28 return CF for the *Soprano*s. *Fourth*

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measures 29 to 32 CF return for the *Tenor* from measures 29 to 32. The *Coda* section consists of four separate compositions, not parts or excerpts from CF.

Arrangements of "Bungong Jeumpa" songs are not always based on the main or primary *chord* progress, namely: *Tonika* (level I), *Sub Dominant* (level IV), and *Dominant* (level V) but also use additional or secondary *chords*, namely: *Super tonic* (II), *Median* (III), *Sub Median* (VI). The positions of the principal (I, IV and V) and secondary (II, III, VI) *chords* are based on *chord triads* with interval patterns of *third* and *fifth*, four *chord chords* are also found by adding a septim or seventh note, for example, a *Dominant* V *chord* (E - G# - B) becomes *Dominant* V7 (E - G# - B - D). This arrangement also uses a lot of third notes as the *root* as a feature of songs using a minor scale.

b. *Counterpoint* song "Bungong Jeumpa"

Counterpoint arrangements in songs are related to time and space. The movement of additional rhythms and melodies is said to be free-moving, but still tied to the same meter or measure of the song, that is, isometer, not *freemeters* or *polymeters*. The existence of such melodic rhythm movements is a description or essence of the *Counterpoint* system in song compositions that apply the *overdubbing* technique. Additional melodic rhythms are attempted so that they are not the same as the CF melodic rhythms. In certain song *phrases*, the melodic rhythm is more dense or dense, while in other *phrases* it is less or tenuous. *Cantus Firmus* is countered by three additional melodies of different time and space, as well as different pitch intervals.

The arrangement of the rhythm of the "Bungong Jeumpa" song, between the rhythms of CF and the others, moves in the same rhythm and some with different patterns. The rhythm of the four voices is framed by the song's meter or measure in the same basic beat, totalling four beats. The same rhythm occurs when the individual notes are strung together in similar forms and note values. However, at certain times there is a difference, where one note in one voice is accompanied by two or three notes in the other sound.

Spatial arrangement in terms of tone per note, *motifs*, *phrases*, and *melodic cycles* with each other is arranged according to the same principle. Arrangement of the song's *Counterpoint* between each note is a start to explore the tone's *Counterpoint* in the next arrangement. There are two types of *Counterpoint* songs for "Bungong Jeumpa", namely *unison* and *polison*. *Unison* is formed by the same tone interval, namely prime and or octave. *Polysons* are formed from different tones but are framed by tritones using *third*, *fifth*, and *seventh* intervals.

The difference in pitch on each melodic contour of the song is a transformation of the *chord* journey which is based on *triads*. An indication of the occurrence of different tones in each melodic contour is that the level and quality of the tritones are different. Based on the identification of the melodic intervals and grooves or contours in the song, it can be explained that the "Bungong Jeumpa" song, arranged by Paul Widyawan, is included in the tonal contrapunction with free *Counterpoints* because the *Cantus Firmus* rhythm with additional melody moves freely but is bound by *time*, *space*, and *chord triads*.

c. *Motus* song "Bungong Jeumpa"

Based on the identification and analysis of the *Counterpoint* of the four melodic lines, it can be seen that the pitch movement of each sound has created a different melodic contour or groove. Alasis *motus* is carried out in stages and is always based on the CF contour with three additional *melodic contours*, namely: *Soprano* with *Alto*, *Soprano* with *Tenor*, and *Soprano* with *Bass*.

First, CF with *melodic contours* of the *Alto* voice. The movement of the *Alto* tone tends

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to move along with the CF marked by the dominance of the third interval between the two voices. For example, if the note "a" is in CF, then one-third below it is the note "f" for the *Alto* sound. However, there are also other intervals, for example, the note "a" in CF is paired with the tone "e" in *Alto* with the fourth interval. With this interval pattern, the movement of *Alto* and CF using *Motus parallellus* is coloured with *motus obliqus*.

Second, CF with *Tenor* melody contours. *Tenor* tone movements are less patterned because the melodic plot is constructed from the accumulation of *fifth*, *octave consonant intervals* and coloured *fourth* or *sixth dissonant* intervals. With this arrangement of intervals, the *melodic contours* between the two *Soprano* and *Tenor* voices are less clearly defined. Thus it can be explained that the movement of CF notes with the *Tenor* is an accumulation of *Motus parallellus*, *obliqus*, and *rectus*.

Third, CF with melodic *Bass* contours. *Bass* tone movement is generally in the opposite direction. The tonal resistance between the two melodic lines is very clear, namely: a)CF notes move up, *Bass* notes move down. Vice versa; b)When the CF notes jump, the *Bass* notes move with steps. Vice versa; c)When the CF note jumps or steps, the *Bass* note is held on the same note. But it also happens at certain beats that the CF melody contour moves the same as the *Bass* melody contour. Thus it can be concluded that the tone movement between CF and *Bass* is *Dominant* with *motus* contrarius and colored with *motus obliqus* and *motus parallellus*, and *motus rectus*.

3. *Non-harmonic tone* "Bungong Jeumpa" song

Tones outside of *harmonic tones* framed by *chord triads* are *non-harmonic tones*. The types and forms of *non-harmonic tones* used in the "Bungong Jeumpa" song arrangement are *passing tone*s, *appoggiatura*, *changing tone*s, *neighbouring tone*s, and *retardation*.

a. NHT on *Soprano* melodies

The number of NHT in the *Soprano* melodic contour is 6 in the measure chambers 7, 10, 12, 14, 17 and 27, as follows.

The type of NHT in measure rooms 7 and 10 is *appoggiatura* because the NHT movement is approached by stepping a second apart, and then it is resolved by jumping in a different direction. The type of NHT in room 12 is a *changing tone* because the HT tone that is approached is the same tone.

The first *dissonant* note is stepped by a second distance The second *dissonant* note is a third distance from the first *dissonant* in the opposite direction, where the *dissonant* note is found by stepping. The type of NHT in space 14 is a *neighbouring tone* - a type of *upper neighbouring tone* (UPT) because its position is above the beat of the connected *consonant* note.

The type of NHT in space 17 is a *neighbouring tone*-type of *lower neighbouring tone* (UPT) because its position is below the beat of the connected *consonant* note. The type of NHT in room 27, first is a type of *retardation* because the position of the *dissonant* note precedes or delays the *consonant* note which is located on the top beat. In the same measure, there is also an NHT type of *changing tone* because the HT tone that is approached is the same tone. The first *dissonant* note is stepped by a second distance The second *dissonant* note is a *third* distance from the first *dissonant* in the opposite direction, where the *dissonant* note is found by stepping.

b. NHT on *Alto* melodies

There are 4 types of NHT in the *Alto* melodic contour, found in the 6th, 12th, 26th, and 30th measure rooms, as follows.

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The type of NHT in the 6th measure is *retardation* because NHT suspends the *consonant* tone and is located on the bottom beat. The movement and direction of the NHT are approached by stepping a second away towards the tone above it.

The type of NHT in space 12 is a *neighbouring tone* - a type of *upper neighbouring tone* (UPT) because its position is above the beat of the connected *consonant* note. The type of NHT in room 26 is a *passing tone* because of the position of the *dissonant* note between the *consonant* notes, the motion is approached by stepping and is resolved by also stepping in the same direction. The type of NHT in space 30 is a *neighbouring tone* - a type of *lower neighbouring tone* (UPT) because its position is below the beat of the connected *consonant* note.

c. NHT on *Tenor* melodies

There are 6 types of NHT in the *Tenor* melodic contour, found in 8, 10, 12, 14, 20, 26 time signature spaces, as follows.

The type of NHT in room 8 is a *changing tone* because the HT tone that is approached is the same tone. The first *dissonant* note is stepped by a second distance The second *dissonant* note is a third distance from the first *dissonant* in the opposite direction, where the *dissonant* note is found by stepping.

The type of NHT in measure 10 and 14 is a different type of NHT than the existing types. NHT is in the lower *consonant*s and beats. The identity of the NHT in the barometer room is not clear. The type of NHT in room 12 is a *passing tone* because the position of the *dissonant* note between the *consonant* notes moves in the same direction, is approached by stepping and is resolved by also stepping in the same direction. The NHT type in room 20 and 26 is a *changing tone* because the HT tone that is approached is the same tone. The first *dissonant* note is stepped a second apart. The second *dissonant* note is *third* with the first *dissonant* and opposite in direction, where the *dissonant* note is found by stepping.

d. NHT on *Bass* melodies

There are 5 types of NHT in the *Bass* melodic contour, found in the 6th, 7th, 10th, 11th, and 26th measures as follows.

The type of NHT in room 6 is a *passing tone* because of the position of the *dissonant* note between the *consonant* notes, the motion is approached by stepping and is resolved by also stepping in the same direction. The type of NHT in room 7 is a *changing tone* because the HT tone that is approached is the same. The first *dissonant* note is stepped a second apart.

The second *dissonant* note is second apart from the first *dissonant* and goes in the opposite direction. Tones encountered *dissonant* notes by stepping. The NHT type in room 10 is a *passing tone* because of the position of the *dissonant* note between the *consonant* notes, the motion is approached by stepping and is resolved by also stepping in the same direction. The type of NHT in room 11 is a *passing tone* because of the position of the *dissonant* note between the *consonant* notes, the motion is approached by stepping and is resolved by also stepping in the same direction. The type of NHT in the 26th measure is *retardation* because NHT suspends the *consonant* tone and is located on the bottom beat. The movement and direction of the NHT are approached by stepping a *second* away towards the tone above it.

Gondang: Jurnal Seni dan Budaya
Vol 7, No 1, (2023) Page 216-225
ISSN 2599-0594 (print) | 2599-0543 (online)
https://doi.org/10.24114/gondang.v6i2.48188
Available online : https://jurnal.unimed.ac.id/2012/index.php/GDG

CONCLUSIONS

The arrangement of counterpunk and *non-harmonic tones* in the arrangement of the song “Bungong Jeumpa” by Paul Widyawan can be summed up as follows. “Bungong Jeumpa”"s song composition was arranged for a mixed adult choir group, namely SATB. The songs are arranged in the form of *homophonic polyphony* based on *primary* and *secondary chord* progressions and *triads* as well as *consonant* and *dissonant* intervals. The pitch range starts from the note "A" in the *Bass* voice to the note "e2" in the *Soprano* tone. The applied counterpoint is *tonal counterpoint*. The series of notes rhythmically from each SATB melodic contour move freely but are bound by a fixed meter (isometry). The relationship of the SATB *melodic contours* vertically produces several *motus*, namely: *parallellus*, *contrarious*, *obliqus*, and rectur. The SATB *melodic contours* are arranged according to *chord* progressions and *triads*, but the tone series of each contour is different. The difference is with the presence of an inset tone between the *harmonic tones*. That tone is a *non-harmonic tone* that serves to add to the beauty of the composition of the song. The NHT in the “Bungong Jeumpa” song arrangement, namely: *passing tone*, *appoggiatura*, *changing tone*, *neighbouring tone*, and *retardation*.

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