

BAB IV

KESIMPULAN

A. Kesimpulan

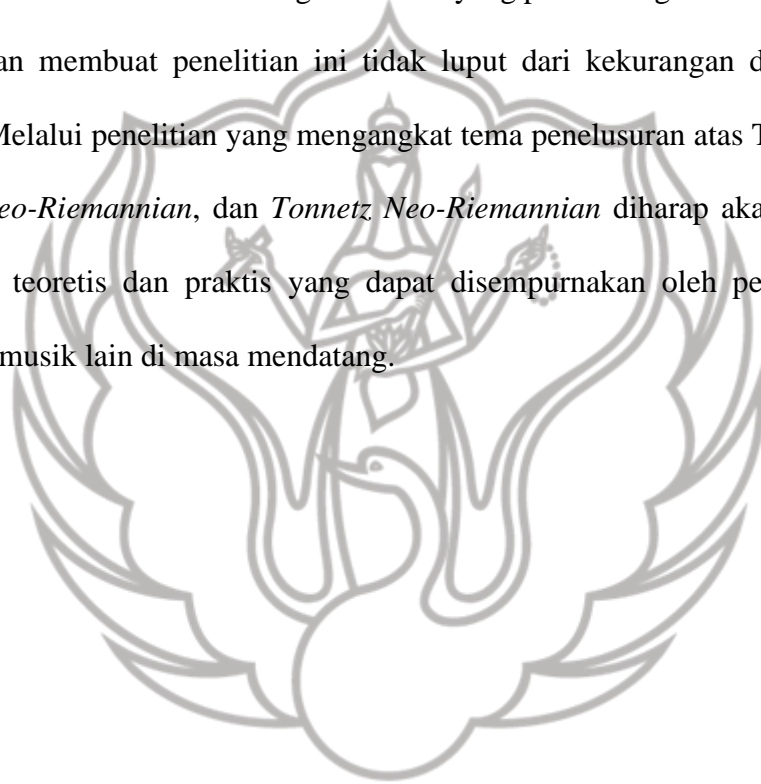
Hal pertama yang mendasari kemunculan *Tonnetz Neo-Riemannian* yang pertama adalah perlunya sebuah metafora spasial pada Teori *Neo-Riemannian* agar mudah dipahami dalam ranah analisis musik yang berdasarkan pada teori transformasi, terutama pada analisis musik yang sifatnya mencari persamaan atau perbedaan dari sebuah karya dengan karya lainnya. Alasan kedua yang mendasari kemunculan *Tonnetz Neo-Riemannian* adalah Teori *Neo-Riemannian* sebagai pengembangan dari Teori Riemann, sehingga Teoretikus *Neo-Riemannian* harus mempertahankan esensi dari konsep Teori Riemann yang menekankan bahwa *tonnetz* adalah sebuah upaya representasi imajinasi. Jika Teori Riemann memiliki *Tonnetz* Riemann (*Ideen Zu Einer "Lehre Von Den Tonvorstellungen"*) untuk menyamakan persepsi visual dari imajinasi Teori Riemann, maka Teori *Neo-Riemannian* juga harus memiliki *tonnetz*-nya sendiri.

Upaya dari para teoretikus musik dalam mewujudkan *Tonnetz Neo-Riemannian* terlihat dari riset dan penemuan Teoretikus Pra-Riemann dengan penemuan *Tonnetz Euler*, "*Harmoniesystem in Dualer Entwicklung*", dan *tonnetz* bersudut Hostinský; Hugo Riemann dengan Teori Transformasi dan Teori Dualisme Harmoni; serta Teoretikus *Neo-Riemannian* dengan konsep transformasi Lewin, Hyer, dan Klumpenhouwer, konsep *The Parsimonious Tonnetz* Cohn, penerapan konsep *pitch-class (set)* oleh Roig-Francolí dan Tymoczko.

Munculnya dialektika oleh Bernhard Ziehn sebagai kritikus, Emil Ergo, asisten Riemann dan Johannes Schreyer, murid Riemann terhadap Teori Riemann. Kemudian munculnya dialektika dari David Lewin, Brian Hyer, dan Henry Klumpenhouwer terhadap Teori *Neo-Riemannian*.

B. Saran

Peneliti sadar bahwa sebagai manusia yang penuh dengan keterbatasan dalam pemikiran membuat penelitian ini tidak luput dari kekurangan dalam berbagai aspek. Melalui penelitian yang mengangkat tema penelusuran atas Teori Riemann, Teori *Neo-Riemannian*, dan *Tonnetz Neo-Riemannian* diharap akan memberikan manfaat teoretis dan praktis yang dapat disempurnakan oleh peneliti dan/atau praktisi musik lain di masa mendatang.



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