

BAB V

KESIMPULAN DAN SARAN

A. Kesimpulan

Berdasarkan hasil analisis dan pembahasan dapat disimpulkan bahwa:

1. Aspek musikal yang dapat digunakan dalam penciptaan musik berdasarkan impresi *sleep paralysis* adalah karakteristik warna skala/modus, metode pencerminan (*mirroring*) modus dan harmoni modal. Melalui aspek-aspek musikal tersebut, dapat dihasilkan (secara polimodal) simultanitas dua kondisi musikal kontradiktif yang paralel dengan disonansi kognitif pencipta atas kondisi *sleep paralysis* sebagai gagasan/ide penciptaan.
2. Merealisasikan impresi *sleep paralysis* melalui teknik komposisi musik dapat dilakukan melalui konsep polimodalitas yang didasarkan pencerminan skala sebagai sarana selektivitas modus dengan tiga prosedur pengaturan yaitu: Pertama, garis polimodalitas terdiri dari garis melodi dan harmoni utama yang menentukan arah harmonik karya, dan garis melodi dan harmoni sekunder (*counterpart*). Kedua, struktur polikordal dimunculkan dalam empat tipe: (a) Kedua unit akor (staf atas dan bawah) muncul dalam bentuk blok akor secara vertikal; (b) Unit bawah vertikal dan unit atas horizontal; (c) Unit bawah vertikal dan unit atas berstruktur *broken chord*; (d) Kedua unit (atas dan bawah) berstruktur *broken chord*. Ketiga, pengaturan *counterpart* melodi untuk mencapai polimodalitas, yaitu: (a) Pencerminan harmoni bawah dan disusun horizontal; (b) Pencerminan garis melodi utama; (c) Membangun garis melodi

independen (tanpa hubungan dengan melodi utama) yang berjalan simultan dengan melodi utama dalam skala/modus reflektif; (d) Mempartisi garis melodi utama dalam fragmen-fragmen yang lebih kecil (motif atau semifrase) dan di transposisi ke modus kontras secara bergantian.

B. Saran

Berdasarkan proses penciptaan, pembahasan dan kesimpulan, beberapa saran yang dapat di pertimbangkan menyangkut polimodalitas, proses kreatif, dan tindak penciptaan musik yang bersumber atau terinspirasi dari wilayah ekstra-musikal, yaitu: Polimodalitas bukanlah sistem yang arbiter, memungkinkan prosedur sistematis lain (selain metode pencerminan modus) dalam menerapkannya, sehingga memberikan potensi besar pada prosedur komposisi.

Untuk proses kreatif, tidak ada satu model proses kreatif yang dapat menangkap atau mewakili berbagai macam pengalaman dalam tindak penciptaan. Seperti proses penciptaan dalam penelitian ini melibatkan beberapa model proses kreatif. Refleksi berulang selama proses penciptaan menyebabkan karya berkembang secara bertahap dari waktu ke waktu dan melibatkan revisi konstan, hal ini mengarah pada model teori inovator eksperimental. Namun, metode atau pendekatan komposisional atas korelasi konsep polimodalitas dan aspek ekstra-musikal (*sleep paralysis*) menyiratkan efisiensi dan ketegasan dalam mengeksekusi material musikal. Ini mengarah pada model inovator konseptual. Selain itu, saat penetapan impresi *sleep paralysis* sebagai gagasan awal penciptaan, secara langsung dan sadar, pencipta membayangkan gambaran hasil akhir karya, dan kemudian memikirkan langkah-langkah sebelumnya untuk mencapai gambaran

karya final, hal ini mengarah pada model finalistik, walaupun gambaran akhir tersebut berubah seiring proses penciptaan. Dalam proses penciptaan, fase penciptaan juga melibatkan model teori tahapan Wallas. Dari pengalaman selama proses penciptaan ini, tanpa disengaja pencipta tidak menggunakan hanya satu model proses kreatif, tetapi beberapa model yang sesuai dengan kebutuhan (secara sadar maupun tidak) untuk mencapai tujuan penciptaan. Pencipta melihat bahwa hal ini dimungkinkan untuk dilakukan oleh para pencipta lain, mengingat bahwa tiap komposer dalam tindak penciptaan bekerja secara idiosinkrasi.

Melalui rangkaian proses penciptaan dalam penelitian ini, pencipta mendapati bahwa wilayah ekstra-musikal sebagai gagasan penciptaan dapat menawarkan kebaruan yang koheren dan terstruktur dalam karya musik. Konten ekstra-musikal dan intra-musikal dapat berkorelasi dan disatukan dalam konten formal dan konseptual sebagai pendekatan sistematis berkomposisi.

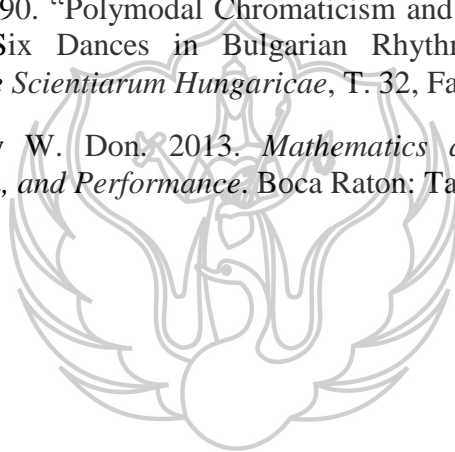
Akhirnya, dengan terlibat pada konten ekstra-musikal *sleep paralysis* sebagai gagasan penciptaan musik, pencipta melihat ruang potensial wilayah psikobiologi dalam penciptaan musik, di mana persepsi psikologis dan fisiologis dapat direalisasikan dalam karya secara konseptual dan terstruktur.

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Polymodal for Piano

Lento
molto rubato

Musical score for measures 1-5. The piece is in 4/4 time. The right hand starts with a piano (*p*) dynamic, followed by a triplet and a pianissimo (*pp*) section. The left hand features a pianissimo (*pp*) section and a piano (*p*) section. Pedal markings (*Ped.*) are present under the first four measures.

Musical score for measures 6-8. Measure 6 begins with a piano (*p*) dynamic and includes triplets. Measure 7 features a forte (*f*) dynamic. Measure 8 has a pianissimo (*pp*) dynamic. The left hand has dynamics of mezzo-forte (*mf*) and forte (*f*). Pedal markings (*Ped.*) are present under measures 6, 7, and 8.

Musical score for measures 9-11. Measure 9 includes a forte (*f*) dynamic and a triplet. Measure 10 has piano (*p*) and pianissimo (*pp*) dynamics. Measure 11 features pianissimo (*ppp*), forte (*f*), and mezzo-forte (*mf*) dynamics. The left hand includes chords for *Dm7* and *G7*, with dynamics of piano (*p*), pianissimo (*pp*), and mezzo-forte (*mf*). Pedal markings (*Ped.*) are present under measures 9, 10, and 11.

Musical score for measures 12-15. This section is characterized by continuous triplet patterns in both hands. The right hand starts with a piano (*p*) dynamic. Pedal markings (*Ped.*) are present under measures 12, 13, 14, and 15.

15

Musical score for measures 15-16. The piece is in G major (one sharp). Measure 15 features a treble clef with a triplet of eighth notes (G4, A4, B4) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measure 16 continues with similar triplet patterns. Pedal points are indicated by 'Ped.' at the bottom of the system.

17

Musical score for measures 17-20. Measure 17 has a treble clef with a triplet of eighth notes (B4, C5, D5) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measure 18 continues with triplet patterns. Measure 19 features a treble clef with a triplet of eighth notes (D5, E5, F#5) and a bass clef with a triplet of eighth notes (C4, D4, E4). Measure 20 has a treble clef with a triplet of eighth notes (E5, F#5, G5) and a bass clef with a triplet of eighth notes (F#3, G3, A3). Dynamics include *f*, *mp*, and *p*. Pedal points are indicated by 'Ped.' at the bottom of the system.

20

Musical score for measures 20-22. Measure 20 has a treble clef with a triplet of eighth notes (F#5, G5, A5) and a bass clef with a triplet of eighth notes (G3, A3, B3). Measure 21 continues with triplet patterns. Measure 22 has a treble clef with a triplet of eighth notes (A5, B5, C6) and a bass clef with a triplet of eighth notes (A3, B3, C4). Dynamics include *mf*, *p*, and *mp*. Pedal points are indicated by 'Ped.' at the bottom of the system.

rit. . . .

23

Musical score for measures 23-25. Measure 23 has a treble clef with a triplet of eighth notes (B5, C6, D6) and a bass clef with a triplet of eighth notes (B3, C4, D4). Measure 24 continues with triplet patterns. Measure 25 has a treble clef with a triplet of eighth notes (C6, D6, E6) and a bass clef with a triplet of eighth notes (C4, D4, E4). Dynamics include *mp*. Pedal points are indicated by 'Ped.' at the bottom of the system.

26 $\text{♩} = 45$ $\text{♩} = 55$ *mp*

f *p* *mp*

Ped. *mf* Ped. *p* Ped. *mp* Ped. *mp* Ped. *mp*

29 *rit.* $\text{♩} = 40$

f *mf*

Ped. *f* Ped. *mf* Ped. *mf* Ped. *mf* Ped. *mf*

31 *mp*

pp *mp*

Ped. *pp*

33

mp

Ped. *mp*