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<https://doi.org/10.61796/ejlhss.v1i7.932>**BARANAK SOUNDS: ELECTRONIC AND POST  
ROCK MUSIC COMPOSITIONS  
ORIGINATING FROM ORNAMENTATION  
TECHNIQUES ON TALEMPONG AND  
SALUANG MINANGKABAU INSTRUMENTS****Avant Garde Dewa Gugat**

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**Abstract:** Beauty is not always manifested through form, but can be through intent, purpose or expression. Sound of Baranak is a musical composition resulting from the artist's reinterpretation of the ornamentation technique present in Minangkabau traditional music. Musical expression, imagination, musicality, and empiricism are the main keys in the presence of ornamentation. This work is worked on into two repertoires, namely recognize sound and recognize baranak, the two repertoires are worked on with two different musical genres, where the first repertoire the artist chooses the experimental electro genre as a musical expression in order to enrich the processing of compository aspects both from tone variants and rhythm patterns to changes in sound color. Bunyi Baranak is an expression resulting from the reinterpretation of various ornamentation terms in traditional Minangkabau music playing techniques. Ornamentation is a decoration or variation on a work of art with the aim of beautifying it. In traditional Minangkabau musical arts, ornamentation is often present in repetitive repertoire such as talempong pacik, gandang tambua, and saluang dendang. The artist re-dissected the things that underlie the presence of ornamentation in traditional Minangkabau musical arts and then discovered the musical expression, awareness and musicality of traditional arts practitioners. two repertoires, namely Kenali Bunyi and Kenali Baranak, which were worked on the experimental electro and Post Rock music genres.

**Keywords:** Ornamentation, Tradition, Post Rock, Experimental Electro

This is an open-access article under the [CC-BY 4.0](https://creativecommons.org/licenses/by/4.0/) license**Introduction**

The Minangkabau people call the ornamentation term garitiak, garenek, darak, bungo, gareteh and many other terms in several regions in Minangkabau. The nature and character of the melisma melody and free presentation of rhythmic patterns are applied to melodic ornamentation with the aim of deeper expression. Contextually, viewed from this statement, it can be seen that the application of ornamentation in traditional Minangkabau music is presented with certain achievements. This achievement is in the form of high musicality so that it can give rise to imagination to explore the notes played. This musicality forms a new character or characteristic in Minangkabau music performances, thereby creating awareness among traditional arts practitioners. In general, traditional music often involves repetitive plays or repeating patterns. This condition is utilized by the Minangkabau traditional art practitioners to present ornamentation on repeating patterns to produce various variations. These variations are presented so that the practitioners and the audience do not get bored of listening to what is being played.

Ornamentation is also presented as a musical and contextual expression. Musically, tones and rhythms are developed intuitively. Contextually, artists express their hearts and the deep meaning of what they feel. Ornamentation is present because of the performer's ability to a mature instrument, so that spontaneously the ornamentation is present to decorate a repertoire. Andar said that, traditionally, good talempong rono is related to the auditory impression when the talempong is played. Auditory impressions are mental images related to memory or experience and knowledge about good rono talempong (Andar, 2019).

The quote above is an example of how rono or color, sound, and auditory impression greatly influence the form of playing in traditional Minangkabau music, one of which is the talempong instrument. Various variants of textual and contextual ornamentation present in traditional Minangkabau music, the creator makes it a material object in the creation of musical compositions as ideas for musical compositions. Based on this interpretation, the creator presents a musical composition with the title suara baranak.

The sound of the baranak is the result of the artist's reduction of various variants of ornamentation terms in traditional Minangkabau music. The results of this reduction tend to use microtonal tones, vibrato, and ghost notes in their playing. Contextually, the sound of the baranak is applied as a subjective symbolic expression by the artist as a regeneration that presents cultural identity through musical works.

The creator focuses on the playing techniques of Garitiak in saluang and Gareteh in talempong pacik and then on the repetitive games found in the art of talempong pacik. In Minangkabau traditional wind instrument playing, there are three basic terms, including 1). Garitiak (finger playing technique) 2). Garinyiak (sound produced by garitiak) 3). Gadiyiak (string technique)

In the first repertoire, the author worked on the ornamentation of the talempong and saluang instruments, where both instruments often present ornamentation as a tone decoration but have different techniques in their presentation. In this work, the author re-dissected the underlying factors behind the presence of ornamentation in a repertoire, namely expression, imagination and musicality, then the nature and character of the saluang and talempong instruments, where saluang is related to breathing and is then developed with finger gartiak play, then talempong which has a sound color character that cannot touch low frequencies in the notes produced. In the second repertoire, the author worked on how the ornamentation process of Minangkabau music can be present in the creation of a musical composition with repetitive rhythms and tones, this repertoire also emphasizes imagination and musical expression which is then worked on with the Post Rock genre.

Supanggah explained that, the uniqueness or specificity is characterized by physical, aesthetic (musical) characteristics, and working systems (work) owned by or applicable to (or based on the initiative and creativity) of individuals, groups (art communities) or certain areas (culture) whose existence is recognized or has the potential to influence other individuals, groups (communities) or areas (culture, music, arts) whether it is implemented intentionally or not, or occurs as a result of the methods and assistance of various means and media (Supanggah, 2002).

According to the quote above, art and culture have the potential to influence individuals or groups of people intentionally or unintentionally, this is what influences artists to see the emergence of ornamentation techniques in traditional Minangkabau musical arts.

The sound work of Baranak is worked on into two numbers of works with experimental electro and post rock music genres. Both works are worked on with a reinterpretation approach. Reinterpretation is aimed at utilizing and developing the forms of musical ornamentation found on the Saluang and Talempong instruments. Experimental electro music in this work is applied to enrich

the processing of compositional aspects, both from tone variants and rhythmic patterns to changes in sound color. The creation of electronic music is divided into two stages, namely signal processing (digital processing of acoustic sounds) and sound synthesis (electronic sound source generator).

Signal processing is the processing of recorded sounds of Saluang and Pupuik Sarunai instruments which are processed by modifying sound waves through effects from Digital Audio Workstation FL Studio. Sound synthesis in the creation of this work is applied to imitate the sound of acoustic instruments, in order to strengthen the expression of the artist towards the principle of baranak sound. Sound Synthesis is a technique for producing sound, using electronic hardware or software, from scratch. The most common use of synthesis is music, where electronic instruments called synthesizers are used in music performances and recordings. Sound Synthesis has many applications both academic and artistic, and usually uses synthesizers and synthesis methods to 1. Produce interesting and unique sounds or timbres that cannot be produced acoustically 2. Recreate or model sounds from real-world acoustic instruments or sounds 3. Facilitate automation of device systems and processes.

The use of post-rock music in the creation of this work is presented because it has a musical structure that is relevant to the use of ornamentation techniques in traditional Minangkabau music. The ornamentation in this repertoire does not only depend on the techniques presented, but also on how the composition presented can represent the concept of the work in question. The work on this repertoire was carried out with a mixed instrumentation format from a combo band, dizzy and chamber orchestra.

Traditional Minangkabau music has an important role in strengthening cultural identity and maintaining the customary values of the Minangkabau people. Traditional Minangkabau music is also considered a cultural heritage that must be preserved and maintained for future generations. In this way, the creators present musical works with baranak sounds as an enrichment of Minangkabau cultural identity and expression in the form of innovative and creative presentations.

## Methods

At the observation stage, the creator carries out field research to obtain the required data and support the concepts and ideas in forming the work of art. The data that the author obtained is the result of the author's observations after being involved in traditional Minangkabau musical arts and interviews with several sources he met. In the early stages, the creator conducted an interview with a traditional artist with an academic background, namely Mr. Yoesbar Jailani, a composer and arranger who works on orchestral works that are collaborated with traditional Minangkabau musical instruments. Yoesbar Jailani said that the character and identity of Minangkabau music lies in the ornamentation technique. . Then conduct an interview with the Saluang Dendang art performers namely al kalon and the traditional art performer of talempong pacik namely Wismar. In addition to conducting research in the field, the author also conducted a literature review by searching for articles or journals that discuss musical ornamentation on the internet, and also entering the library on campus to obtain information that needed, so that it can enrich knowledge in supporting ideas and concepts for a musical composition.

The musical work Bunyi Baranak was created with the concept of reinterpreting the musical ornamentation found on the talempong and saluang instruments . The work Sound Baranak is divided into two interrelated parts of the work, these links are worked into two different musical forms . The birth of an idea or ideas into the form of a work of art really requires talent and imagination which cannot be separated from the experiences that have been passed and the importance of a work process. Composition indirectly shows the ongoing process of working and realizing a musical work. The creator will explain the work steps that the creator uses in the following creation methodology.

The initial stimulus is one of the things that makes the artist interested in the concept of ornamentation in traditional musical arts in Minangkabau. The musical work Bunyi Baranak was formulated with the concept of reinterpreting Minangkabau musical ornamentation techniques into experimental electro and post-rock music. At this exploration stage, the creator selects the instruments to be used and also the selection of supporting players for the work that suit the needs of the work. The creator searches for supporting players for the work by observing the skills and playing abilities of the musicians that the creator chooses, so that it will be smoother during the studio work process later. The composition begins with the process of practicing the work using the method of practicing each part of the work, which means that each part of the work will undergo a practice process with a separate schedule, this aims to maximize the work process per part. After the stage of the process of practicing each part of the work is complete, it is continued with a combined practice of all parts of the work, which aims to form a musical composition that is in accordance with the concept offered. The creator chose to divide the two repertoires of works separately, because the color and genre of each repertoire are very different but have a clear common thread, namely the ornamentation of Minangkabau music.

## Result and Discussion

The work “Bunyi Baranak” was arranged into two repertoires. Each repertoire consists of different musical structures and colors. The presentation of the two repertoires is presented separately to distinguish the two different forms. The Kenali Bunyi repertoire work begins with a saluang appeal game which is then recorded, processed with the FL Studio DAW device (live processing), the artist processes the sound with the Fruity Granulizer plugin. the saluang recording results are responded to again with an improvised saluang garitiak game which ends with the pakiak sound from the saluang as a code for the next material. This second repertoire work begins with a repetitive guitar game four times with a slow tempo of around one hundred and twenty- five bpm using fx reverb, then the second guitar and keyboard fade in and Dizzy slowly enters by playing improvisation according to the basic notes played by the guitar, this game is done four times in a guitar repetition cycle.

In the repertory of recognizing sounds, there is a monophonic texture at the beginning, namely the improvisation of the saluang without being accompanied by any instruments for approximately one minute. Next, the polyphonic texture is found after the vocal narrative material at the beginning, where all the instruments play different material before entering unison. The transcript below is a transcript of symbols written by the composer so that musicians can understand the structure of the work well. Furthermore, the polyphonic texture is found in the section after the monophonic, where the lead guitar, rhythm guitar, dizzy, and keyboard play material following the scale played by the guitar, here one violin plays different material, while the other instruments play the same rhythm.

Ornamentation is one of the important elements in traditional Minangkabau music, especially on the Talempong and Saluang instruments. This ornamentation technique consists of distinctive melodic and rhythmic variations, which give a dynamic feel to the musical composition. In this study, the ornamentation technique was adopted into electronic and post-rock music compositions to create new and innovative musical structures (Kurniawan, 2020). This technique is not only decorative but also plays an important role in creating a rich musical atmosphere and texture, especially in post-rock which is known for its use of atmospheric effects and layered melodies (Johnson, 2021).

This research shows that the integration between traditional instruments and modern music technology such as synthesizers, samplers, and digital effects can present new perspectives in contemporary music. Talempong and Saluang music, which are usually played in the context of rituals and traditional events in West Sumatra, are now adapted into electronic and post-rock compositions, without losing their traditional essence (Siregar & Sutopo, 2020). Previous research confirms that this kind of innovation allows traditional music to remain relevant amidst the currents of globalization (Salim, 2018).

The transformation of Talempong and Saluang music into electronic form not only demonstrates the adaptability of traditional instruments into modern formats but also affirms the cultural identity of Minangkabau in a global context. Electronic music and post-rock provide space

for the exploration of textures and dynamics that were previously difficult to achieve through acoustic instruments alone (Suhendra, 2021). Thus, this composition becomes a new form in the development of a more inclusive and experimental traditional music heritage (Widodo, 2020).

The post-rock genre, which tends to be instrumental and atmospheric, shares similarities with Talempong and Saluang ornamentation in terms of repeated motifs and gradually developing melodic structures. This study shows that this combination allows for the creation of a more expressive and emotional musical narrative (Azizi & Syarif, 2019). By using ornamentation techniques as a basis, post-rock becomes an effective medium for bringing Minangkabau instruments into the contemporary music scene (Taylor, 2020).

Combining traditional music with modern technology is not without its challenges. One of the biggest challenges is to maintain the authenticity and essence of traditional ornamentation techniques while innovating with technology. This study highlights that inappropriate use of digital technology can damage the authenticity of traditional music (Smith, 2019). However, great opportunities also open up, where this exploration can provide wider access to traditional music through global platforms such as music streaming (Yusniar & Harahap, 2021).

In Baranak Sounds, Talempong and Saluang are used as basic elements that are processed with the help of digital technology to create unique electronic compositions. The use of modern tools such as sequencers and loop pedals allows the ornamentation of these instruments to be replicated and combined with other digital sounds, enriching the resulting musical texture (Smith, 2019). This shows how traditional musical instruments can be developed to create new and unique listening experiences (Taylor, 2020).

Electronic music in this study is not only seen as a medium for innovation but also as a preservation tool. By integrating traditional Minangkabau instruments into electronic music, there is an effort to introduce local music to a wider audience, both nationally and internationally (Siregar & Sutopo, 2020). Modern music technology opens up opportunities for musicians to access and modify traditional sounds more flexibly, without losing the cultural meaning inherent in the instrument (Johnson, 2021).

Talempong and Saluang Minangkabau music is characterized by its rich ornamentation, which plays an important role in the structure of traditional compositions. The ornamentation techniques adopted from this instrument reflect the deep aesthetics of Minangkabau culture. In the context of modern composition, such as in electronic and post-rock genres, this ornamentation is adopted to create a new, more contemporary sound while still maintaining traditional elements (Kartomi, 1990). In Baranak Sounds, the composer attempts to combine these ornamentation techniques with digital technology to produce an innovative musical composition (Sorrell, 1998).

Electronic music allows for the exploration of sounds that were previously difficult to achieve with acoustic instruments. By using electronic devices such as synthesizers, sequencers, and loop pedals, the ornamental elements of Talempong and Saluang can be expressed more dynamically and flexibly. This approach allows for a unique adaptation, where traditional instruments can be played in a modern musical context without losing local cultural identity (Slobin, 2002). As stated by Becker (2010), traditional music processed with modern technology is able to bridge the old and new worlds, so that it remains relevant in the digital era.

Post-rock music, with its minimalist and atmospheric characteristics, often relies on repetitive and gradually developing melodic structures. The ornamentation techniques in Talempong and Saluang provide rich rhythmic and melodic nuances, creating a more layered and emotional musical texture (Manuel, 2009). Compositions derived from this ornamentation enrich post-rock arrangements by providing unique local elements within a more universal genre (Wade, 1998).

In Baranak Sounds, music technology is used not only as a tool for innovation but also as a means of preservation. The use of technology in processing the sounds of Talempong and Saluang allows composers to maintain Minangkabau cultural elements, while introducing the music to a wider audience, both locally and globally (Hood, 1971). As outlined by Bakan (2019), technology has the



potential to maintain the relevance of traditional music in a modern context without losing its cultural values.

This research also highlights that the fusion of traditional and modern music is not just a sound experiment but also an attempt to bridge two different worlds. Traditional elements from Minangkabau, such as Talempong and Saluang ornamentation, when combined with electronic music, create a bridge between locality and globalization, and between tradition and modernity (Malm, 2000). In this regard, Baranak Sounds' compositions succeed in creating a transformative and unique listening experience (Qureshi, 2000).

Ornamentation in Minangkabau music not only functions as an aesthetic element, but also as a narrative structure. In electronic and post-rock compositions, this ornamentation technique adds a new dimension to the compositional structure by creating complex and dynamic layers of sound (Shelemay, 2006). This study shows that the use of traditional ornamentation can be a form of innovation that enriches contemporary music by providing an authentic sense and cultural depth (Bakan, 2019).

Although this research shows great potential in combining traditional and electronic music, there are challenges in maintaining the authenticity of traditional music while using it in modern compositions. One of the biggest challenges is ensuring that the ornamentation techniques of Talempong and Saluang remain authentic, despite the process of digitalization and sound transformation (Miller & Shahriari, 2009). This requires a deep understanding of traditional music as well as sensitivity to technological changes (Nettl, 2015).

## Conclusion

Creating a musical composition requires a lot of thought and concentration in order to find an idea that will later be developed in the form of a concept, selection of instruments, and supporting work. The musical composition entitled "Bunyi Baranak" is a form of reinterpretation of the ornamentation present in traditional Minangkabau musical art, and is made into a series of notes and sounds so that they become several new melodies and sounds, without losing the common thread according to the concept of the work. In its presentation, the structure of the work in each repertoire and the instruments that the artist uses are related to the concept of reinterpreting the ornamentation technique itself, all in accordance with the concept of the working approach that the artist uses.

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