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Indonesian Art Song is a rarely explored category of vocal music for American students and teachers of singing. This is in large part to the relatively unpublished nature of Indonesian vocal music; however, a movement to collect Indonesian art song is taking place in 21st century Indonesia. Classically trained vocalist Aning Katamsi, a performer and vocal teacher well-known throughout the capitol of Indonesia, Jakarta, compiled a collection of Indonesian art songs in 2008 titled *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano* (Indonesian Classical Compositions for Voice and Piano). The Jakarta Arts Council, a governmental organization dedicated to the preservation of Indonesian culture, published a collection of Indonesian art song in 2013 titled *Antologi Musik Klasik Indonesia* (Anthology of Indonesian Classical Music). These two publications offer vocalists a new avenue for accessing Indonesian art song and both are accessible online via digital download. Indonesian art song is an attractive area of vocal study given its approachable pronunciation. Indonesian is accessible for native English speakers with highly phonetic pronunciations, use of roman letters, eight vowel sounds, three diphthongs, and syllabic stress that occurs evenly. These simple linguistic characteristics make Indonesian a straightforward choice for vocal students searching for an opportunity to explore a lesser-known repertoire. This study introduces the reader to various song texts, background information, and a pronunciation guide.

INDONESIAN ART SONG: AN EXPLORATION OF INDONESIAN VOCAL
HERITAGE, PHONETICS, AND SONG LYRICS

by

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CHAPTER I

INTRODUCTION

From August 2015 until July 2016, I worked full-time as Lecturer of Music and Coordinator of Choral Activities and Classical Voice at Universitas Pelita Harapan in Karawaci, Indonesia, twenty kilometers west of Jakarta, the capitol of Indonesia. During three semesters of collegiate teaching, I learned the Indonesian language and discovered the genre of Indonesian Art Song. As an adjudicator and panelist for various vocal competitions in music schools and universities throughout the country, I had the opportunity to hear countless Indonesian Art Songs. The melodies were memorable, and the ease of understanding the language made discovering more of these songs a new passion. My Indonesian colleagues introduced me to three published collections of Indonesian Art Songs: *A Collection of Iskandar's Indonesian Light Classics* by Indonesian publisher Melodia in 1956, Aning Katamsi's collection,¹ *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano (Classical Indonesian Compositions for Voice and Piano)*, by Indonesian publisher Gramedia in 2008, and the recently published anthology titled *Antologi Musik Klasik Indonesia (Anthology of Classical Indonesian Music)* by the Dewan Kesenian Jakarta² in 2013. Other than these three collections, there are numerous

¹ Aning Katamsi is a prominent figure in vocal music in Jakarta. She regularly performs concerts of Indonesian Art Song throughout Indonesia.

² Dewan Kesenian Jakarta translates as Jakarta Arts Council.

unpublished Indonesian folk songs in various languages native to Indonesia, particularly Javanese.³ Dewan Kesenian Jakarta, a government organization dedicated to preserving Indonesian art and culture, is currently compiling an anthology of Javanese Art Song to be published in the next decade. Unfortunately, music excerpts have not been included in this document at this time due to copyright issues. Indonesia is notorious for its bureaucratic red tape and approval to publish excerpts from the three previously mentioned anthologies was not possible. It is the hope of the author to publish a thorough Indonesian Art Song anthology with translations and International Phonetic Alphabet transliteration in the coming decade with appropriate copyright approval. In the meantime, the song texts introduced in this document serve to familiarize readers with several Indonesian songs and their pronunciations.

The purpose of this study is to give English speakers a historical and linguistic context to Bahasa Indonesia.⁴ Throughout the rest of this document, the word Indonesian will be used when describing Indonesia's official language Bahasa Indonesia. As the fourth most populous country in the world, Indonesia is largely unknown to most American citizens.⁵ Indonesian is highly phonetic and easily accessible for native English speakers. As such, it is an excellent introduction to the genre of Asian Art Song. Indonesian utilizes eight vowel sounds, three diphthong combinations, a Roman alphabet,

³ Javanese is a major language native to the island of Java. Java is a centrally located island in Indonesia home to the country's capitol Jakarta and its cultural capitol Yogyakarta. The island's access to the sea and ports of trade combined with its rich natural resources allowed it to flourish and dominate the region.

⁴ Bahasa Indonesia is Indonesian for the language Indonesian.

⁵ Elizabeth Pisani, *Indonesia Etc.* (London: W.W. Norton and Company, 2014), 3.

and a simple vocabulary. Syllabic stress has no specific methodology as in other languages. Rather, Indonesian syllables are equally stressed. Compared to other Asian languages such as Mandarin, Japanese, Thai, Vietnamese, or Korean, Indonesian affords native English-speaking vocalists an opportunity of study for an otherwise overlooked subgenre.

Currently, there are no language guidelines for the pronunciation of Indonesian Art Songs published in English. The most recent and authoritative text on Indonesian song pronunciation is by Aning Katamsi and Zen Hae, members of the Jakarta Arts Council. Their work is titled *Pedoman Pelafalan Seriosa Indonesia* (Guidelines for Pronunciation of Classical Indonesian Music) by Indonesian publisher Kepustakaan Populer Gramedia in 2011. This document seeks to make such guides accessible to English speakers with an easy-to-read pronunciation guide and applicable rules.

Indonesian Art Song is highly under-researched and serves as an area of further scholarly study with many opportunities. There are numerous Indonesian songs for voice and piano that are unpublished and passed along from teacher to student. My own Indonesian students often brought song fragments and songs in various languages, such as Sundanese,⁶ Javanese, Batak,⁷ Mandonese,⁸ and others to voice lessons. Many such folk songs are passed on as an oral tradition. This cultural aspect of revising and covering famous folk tunes makes the scholarly endeavor of discovering the original song that

⁶ Sundanese is the language native to the westernmost part of Java.

⁷ Batak is the language native to central Sumatra.

⁸ Mandonese is the language native to Manado, a large city in northeast Sulawesi.

much more difficult. *Bengawan Solo* (*The River Solo*), as set by Javanese composer Gesang Martohartono, is a prime example of a song being set and performed ~~eovered~~ repeatedly until the original folk tune is barely recognizable. There is also a longstanding cultural practice of writing under the name anonymous.⁹ Several songs transliterated later in this study have anonymous authors such as *Lagu Untuk Anakku* (*Song for my Child*), *Malam Kenangan* (*Evening Memories*), and *Kisah Angin Malam* (*The Story of a Windy Night*), among others. These factors create a field rich for future research in Indonesian Art Song, and this document aims to introduce readers to the repertoire.

⁹ Margaret Kartomi, “The Pan-East/Southeast Asian and National Indonesian Song Bengawan Solo and Its Javanese Composers,” Yearbook for Traditional Music, Vol. 30 (1998): 89.

CHAPTER II

HISTORICAL CONTEXT OF THE INDONESIAN LANGUAGE

The Indonesian language has been influenced by many factors. Indonesia's geography and rich natural resources have a great deal to do with the outside intrusions that have been forced upon it. From the northwestern tip of Sumatra to the border with Papua New Guinea, Indonesia spans a distance equal to that of Anchorage, Alaska to Washington DC. Indonesia is a vast archipelago made up of over 17,000 islands stretching across the equator, and is due north of Australia and to the southeast of mainland Asia. Indonesia has both a diverse demographics and topography.¹⁰

Historically, Buddhist and Hindu Kingdoms flourished on the islands of Sumatra and Java¹¹ in the 7th century. Prime examples exist to this day with the thousand-year-old Buddhist temple of Borobodur and thousand-year-old Hindu temple Prambanan in central Java. By the 13th century, Arab traders brought the religion of Islam to the archipelago. By the end of the 16th century, the vast archipelago was predominantly Muslim with a key exception in the Hindu Kingdom of Bali.¹² Islam mixed with previously practiced religious beliefs creating a more moderate and inclusive form of the religion. The

¹⁰ Pisani, *Indonesia Etc.*, 2.

¹¹ Sumatra and Java make up two of Indonesia's five major islands. The other three are Kalimantan (many English speakers are more familiar with the Malaysian word Borneo), Sulawesi, and Papua.

¹² Bali is an island due east of Java. More tourists visit Bali than any other part of Indonesia. As a Hindu island, Bali has much more relaxed laws compared with the Muslim majority found in most areas of Indonesia.

Portuguese arrived in the 16th century to take control of the invaluable spice islands. Rare spices such as nutmeg, cloves, and pepper grow naturally throughout Indonesia, particularly on the islands of Maluku better known as the Spice Islands. By 1610 the Dutch had defeated the Portuguese to become the dominant power in the region. The Dutch occupation of the archipelago would be fortuitous for the future of the Indonesian language and its music.

During the 350 years of Dutch colonial rule, Indonesians were permitted to speak their own language. The Dutch language, among other areas of education, was not afforded to the Indonesian people. Rather, Indonesians were viewed as second-class citizens, and it was their colonial masters' wish to keep them uneducated. As colonial uprisings occurred throughout the late 18th century and throughout the 19th and early 20th centuries, the Dutch ruling elite feared Indonesian rebellion. The gap between the ruling class and native Indonesians was immense. To maintain their colonial rule, many atrocities occurred including mass starvation and famine. Cash crops replaced food crops during the 19th century which caused food shortages for one of the most fertile areas of farmland in the world. Accounting for over half of its Gross Domestic Product, Indonesia¹³ was the crown jewel of the Dutch Colonial Empire.¹⁴

The policy of not teaching the Dutch language to Indonesians allowed for the Indonesian language and culture to flourish. The use of a common Indonesian language

¹³ During Dutch rule, Indonesia was known as the Dutch East Indies.

¹⁴ Pisani, *Indonesian Etc.*, 9–21.

was of great use to Indonesians in their efforts for independence. Indonesians would go on to fight two separate wars for independence.

The first war was against the Japanese. Between 1941 and 1945, the Japanese defeated the Dutch and took control of Indonesia during their conquest of Southeast Asia and beyond during World War II.¹⁵ During the occupation, the Japanese implemented a total ban on European languages. The Japanese allowed only Japanese and/or Indonesian to be spoken in their policy called “Asian art for Asians.” The occupation encouraged Indonesian composers and artists to create works in the Indonesian language or Japanese. This “Asian art for Asians” policy encouraged the widespread use of Indonesian. The four years of Japanese occupation emboldened the Indonesian independence movement with future first president of Indonesia Sukarno regularly speaking over the radio. Sukarno’s message, although largely pro-Japanese given the occupation, inserted many subtle calls for Indonesian independence.¹⁶ Once the Japanese had been defeated by the allied American, British, and Australian forces, Indonesians fought a bloody four-year war for independence from the worn and weary Dutch. Although devastated by the German occupation of the Netherlands, the beleaguered Dutch sent military forces to reclaim their colonial possession. Finally, after four years of war from 1945 to 1949, the Dutch surrendered, and Indonesia was official independent December 27th, 1949.¹⁷

¹⁵ Kartomi, “The Pan-East/Southeast Asian,” 90.

¹⁶ Ibid.

¹⁷ Pisani, *Indonesia Etc.*, 21–23.

Today, Indonesians typically speak two or three languages. Many Indonesians outside of the capitol region of Jakarta have a mother tongue other than Bahasa Indonesia. There are a staggering 719 languages spoken in Indonesia by 360 ethnic groups.¹⁸ This multitude of languages highlight the need for a common tongue throughout the country. For hundreds of years, the Malay-based Bahasa Indonesia has been the lingua franca (common language) of the archipelago with over 60% of the population fluent in Indonesian. Beginning in elementary school, most Indonesians learn Bahasa Indonesia. Indonesian is the language used for education, government business, and the military.

There have been many foreign influences in Indonesia which have resulted in a more complicated system of spelling. As part of language reform, Indonesian spelling was simplified in the 1970s. Today's modern Indonesian is highly phonetic, apart from a number of loanwords taken from Dutch and Arabic. Arabic from the *Qur'an* and Muslim religious life has a visible impact on Indonesian society, given the country's Muslim majority population. Mosques are ubiquitous in Indonesia, as are Musholas.¹⁹

In addition to simplified spelling, Indonesian grammar is straightforward. For example, to indicate something is plural, one simply says or writes the word twice. The word for woman is "wanita." Women is therefore "wanita wanita." The use of the article "the" is saved only for the most formal circumstances. Sentences are kept as simple as

¹⁸ Pisani, *Indonesia Etc.*, 2.

¹⁹ A mushola is a Muslim prayer room or space commonly found in Indonesia in schools, office buildings, and rest-stops.

possible for everyday conversation. Instead of “my name is _____,” one simply says: “my name _____. ” Language is kept to the point in Indonesian and many more nuanced meanings are implied with context and physical gesture. This sort of simplicity adds to the ease of learning Indonesian songs.

CHAPTER III

INDONESIAN PRONUNCIATION GUIDELINES

The Indonesian language is accessible for English speakers in comparison to the challenges found with most Asian languages. As previously mentioned, *Pedoman Pelafalan Seriosa Indonesia (Guidelines for Pronunciation of Classical Indonesian Music)*, published by Gramedia, offers a guide for pronouncing Indonesian. This publication is available as an e-book on the Gramedia website. Unfortunately, this text is only published in Indonesian at this date. The pronunciation guide below is inspired by the above text with ultimate International Phonetic Alphabet direction from multiple dictionaries including the Tuttle Indonesian/English Dictionary and the Kamus Indonesian Dictionary. Each syllable is separated with a period for clarity. As previously mentioned, each syllable is stressed equally.

Every single word included in the translations and transliterations to follow has been carefully cross-referenced in both the Tuttle and Kamus dictionaries to ensure as much accuracy as possible. Scholar and faculty member Professor Indrawan Tjhin (Music Education, Music Business, and Double Bass) from the Universitas Pelita Harapan Conservatory of Music in Karawaci, Indonesia graciously reviewed my translations and transliterations for additional accuracy. The International Phonetic Alphabet, established

in 1888, is used throughout to represent the closest possible sounds to the original text.²⁰

The following sections have been organized with the given IPA symbol followed by Indonesian word example with translation, IPA, and English example with highlighted corresponding sound. Three examples of placement of the Indonesian letter “R” are included to demonstrate that no matter what position the letter “R” is in, it is always rolled. There is not always an English equivalent for every sound. Foreign letter combinations familiar to American students/teachers of singing are included. The letter “J” occurs as a [dʒ] sound. The letter combination “ny” is the [n] sound. The letter combination “ng” is the [ŋ] sound. “Sy” is [ʃ]. The letter “c” is [tʃ]. “Kh” utilizes the [χ] sound, or “ach.”

Table 1

Indonesian Consonants

| IPA | Indonesian Example | Translation | IPA | English Example |
|------|--------------------|--------------|--------------|-----------------|
| [b] | Bila | (when) | [bi.la] | Book |
| [d] | Dua | (two) | [du.a] | Doll |
| [dʒ] | Jiwa | (soul) | [dʒi.wa] | Judge |
| [f] | Filsafat | (philosophy) | [fil.sa.fat] | Final |
| [g] | Galaksi | (galaxy) | [ga.lak.si] | Galaxy |
| [h] | Hidup | (life) | [hi.dup] | Hello |
| [j] | Ya | (yes) | [ja] | Yes |
| [k] | Kayu | (wood) | [ka.ju] | Keep |
| [l] | Lama | (long) | [la.ma] | Long |
| [m] | Makan | (to eat) | [ma.kan] | Make |

²⁰ Cheri Montgomery, *English Lyric Diction Workbook* (Nashville: S.T.M. Publishers, 2006), 2.

Table 1

Cont.

| IPA | Indonesian Example | Translation | IPA | English Example |
|------|--------------------|---------------|------------|----------------------|
| [n] | Nama | (name) | [na.ma] | Name |
| [ɲ] | Bunyi | (sound) | [bu.ɲi] | An Italian “gn” |
| [ŋ] | Tenang | (tranquil) | [tə.naŋ] | Cling |
| [p] | Pola | (pattern) | [po.la] | Pep |
| [r] | Raja | (king) | [ra.dʒa] | A rolled “R” |
| | Dari | (from) | [da.ri] | |
| | Pasar | (market) | [pa.sar] | |
| [s] | Saya | (I) | [sa.ja] | Say |
| [ʃ] | Syukur | (thank you) | [ʃu.kur] | Shine |
| [t] | Tari | (dance) | [ta.ri] | An Italian dental T. |
| [tʃ] | Cari | (looking for) | [tʃa.ri] | Change |
| [v] | Vokal | (vocal) | [vo.kal] | Vocal |
| [w] | Wanita | (woman) | [wa.ni.ta] | Woman |
| | Jawa | (Java) | [dʒa.wa] | |
| [x] | Khas | (typical) | [xas] | See German “ach” |
| [z] | Zamrud | (emerald) | [zam.rud] | Zero |
| | Izin | (permission) | [i.zin] | |

The use of the letters “Q” and “X” is rare in Indonesian. Typically, when seen, these letters are borrowed from foreign language words such as *Qur'an* [ku.ran] and *Xerox* [zə.rəks].

The Glottal Stop [?]

Indonesian frequently utilizes the glottal stop. This occurs when a word ends with the letter combination “ak.”

| | | |
|--------|--------|----------|
| Banyak | (many) | [ba.naʔ] |
| Bapak | (sir) | [ba.paʔ] |
| Tak | (no) | [taʔ] |
| Tidak | (not) | [ti.daʔ] |

Glottal stops also occur when the letter “A” is repeated within a word.

| | | |
|---------|-----------|--------------|
| Maaf | (sorry) | [ma.ʔaf] |
| Siksaan | (torture) | [sik.sa.ʔan] |

This usage of the glottal stop at the end of the word, as opposed to the beginning of the word, may take some practice at first. Words that begin with a vowel utilize a soft glottal stop that is barely noticeable.

Table 2

Indonesian Vowels

| IPA | Indonesian Example | Translation | IPA | English Example |
|-----|--------------------|-------------|-------------|--|
| [a] | Ajar | (to teach) | [a.dʒar] | The bright [a] such as the Italian |
| | Buka | (open) | [bu ka] | words alma , mare , cittá |
| [e] | Mega | (cloud) | [me ga] | Chaos |
| [ɛ] | Dewi | (goddess) | [dɛ wi] | Festival |
| | Béta | (I) | [bɛ ta] | |
| [i] | Ini | (this) | [i ni] | Me |
| [o] | Roda | (wheel) | [ro da] | Obey |
| | Toko | (shop) | [to ko] | Protect |
| [ɔ] | Pohon | (tree) | [pɔ hɔn] | Ought |
| [u] | Upah | (new) | [u pa] | Moon |
| | Baru | (wage) | [ba ru] | |
| [ə] | Membisu | (silent) | [məm bi su] | Even, Secret |

The default vowel sound for the Indonesian letter “E” is the schwa [ə] sound. The vast majority of word examples that have a letter “E” will use the schwa. If there is any question as to how to pronounce the letter “E,” both the Tuttle and Kamus dictionaries utilize IPA. In the rare case that a letter “é” is used, such as the archaic version of the word “I” or “béta,” the sound is the open E or [ɛ].

Table 3

Indonesian Diphthongs

| IPA | Indonesian Example | Translation | IPA | English Example |
|------|--------------------|-------------|-----------|-----------------|
| [au] | Kalau | (if) | [ka.lau] | Now |
| [ai] | Capai | (tired) | [tʃa.par] | Lie, I |
| [oi] | Sepoi | (cool) | [sə.poi] | Soy |

There are several Indonesian sounds that may be challenging for native English speakers/vocalists. The word “bernyanyi” (singing) [bər.na.pi] is tricky at first, especially with quick repetitions of the [n] sound as found in the phrase “bernyani nyaring” (singing aloud) [bər.na.pi na.rin]. The middle of the word glottal stop, as found in “maaf” (sorry) [ma.ʔaf], is unfamiliar and takes practice. Certain letter combinations, such as “sy” for [ʃ] and “kh” for [x] simply need to be memorized. There is one rare exception of a [x] sound apart from “kh” in the Arabic origin word “Ilahi” (Almighty) [i.la.xi]. This would be common knowledge for many Indonesians, with 89% of the population practicing Islam.

There are rare exceptions to the pronunciation of the letter “e” with a majority of “e’s” being the [ə] sound. Words relating to deity, such as “dewi” (goddess) [de.wi] or

“dewata” (gods) [də.wa.ta] utilize the [ɛ] sound. The rare exception of words using the [ɛ] include “sepi” (quiet) [sɛ.pi], “esok” (tomorrow) [ɛ.sok], and “beteng” (fortress) [bɛ.tɛŋ]. The closed [e] appears in the words “mega” (cloud) [me.ga], “memberi” (give) [məm.be.ri], “berserakan” (move) [bər.se.ra.kan], “merdeka” (independent) [mər.de.ka], and “rela” (willing to) [re.la].

The letter “h” comes with its own learning curve. The “h” is pronounced at the beginning and middle of a word such as “hanya” (only) [ha.na] and “tahu” (know) [ta.hu], while it is silent at the end of a word such as “lincah” (agile) [lin.tʃa] and “kasih” (love) [ka.si]. The three diphthongs [au] “kalau” (if) [ka.lau], [ai] “capai” (tired) [tʃa.pai], and [oi] “sepoi” (cool) [sə.poi] all readily appear in the English language and are instinctual. This leaves the rest of the Indonesian’s vowels and consonants which are readily found in English.

The song lyrics that follow in the pages to come have been selected from currently published anthologies of Indonesian art song as mentioned in the introduction. Word-for-word translations, international phonetic alphabet transcriptions, and poetic translations have been carefully chosen for the most direct interpretation possible. Formatting varies depending on the structure of the original song texts and is presented to maintain the poetic integrity. When a non-direct English equivalent is unavailable, multiple word translations have been included. The original song text is in bold. The IPA is taken directly from the Tuttle and Kamus Indonesian dictionaries. A literal word-for-word translation is given with a poetic translation last. Every single Indonesian word has

been cross-referenced with the Kamus Indonesian Dictionary and the Tuttle Indonesian-English Dictionary.²¹ The origin of each text has been referenced at either the beginning of each individual song or at the first song of a cycle. When a diphthong is present, it is kept within the same syllable. Each syllable is separated with a period.

The following song selections are divided into chapters by composer. The songs collectively represent commonly performed Indonesian repertoire throughout programs of vocal study. It should be noted that common performance practice in Indonesia is incredibly flexible. Should a song be too high or too low, it is very common for performers to transpose the song(s). Also, if any given note is too high or too low, performers have tremendous liberty in changing pitches to best fit needs of the moment. The emphasis in Indonesian performance is engagement. Elaborate costumes are often used alongside mild forms of staging and movement. Simply standing still and singing is a rare occurrence for Indonesian song performers. Indonesian audiences prefer gripping interpretations.

Voice students in Indonesia who study classical singing often study Indonesian Art Song along with Western European Art Song such as German Lieder, French Melodie, and Italian Song. This contrasts with Indonesians who study more traditional Indonesian music traditions such as the many forms of gamelan. Gamelan singing is marked by a great deal of nasality, while Indonesian classical singing has an approach similar to the Italian Bel Canto school.

²¹ Kramer, A.L.N., et al. *Concise Indonesian Dictionary* (Singapore: Tuttle, 2017).

Indonesian Art Song is its own niche defined by both its eclecticism and by the simple nature of its use of the Indonesian language. The official moto of Indonesia is “unity through diversity,” and the song genre exemplifies this national moto. There are not set musical styles that define Indonesian Art Song. Rather, the setting of Bahasa Indonesia is what unites this style of song.

CHAPTER IV

GITA MALAM BY BADJURI: SONG TEXT TRANSLATION AND IPA

*Gita Malam*²² Night Song
[gi.ta ma.lam]

Badjuri, Composer.
Djauhari, Poet.

Verse 1

Alam **tenang** **membisu,**
[a.lam] tə.naŋ] məm.bi.su]
Nature peaceful silent
Tranquil silent night

Bulan **redup** **sayu,**
[bu.lan] rə.dup] sa.ju]
Moonlight dim melancholy
The dim moonlight is withering away

Hening **nian** **malam** **ini,**
[hə.niŋ] ni.jan] ma.lam] i.ni]
Quiet so night this
What a quiet night tonight

Angin **sepoi** **lalu,**
[aŋ.in] sə.poi] la.lu]
Wind softly passing
Wind passing by

Daun **layu** **gugur** **satu,**
[da.un] la.ju] gu.gur] sa.tu]
Leaf withering falls-down one
A withering leaf falls-down

²² Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano Binsar Sitompul, F.X. Soetopo, Mochtar Embut*, (Grasindo: Gramedia Widiasarana Indonesia, 2008), 98–102.

Gemersik melagu,
[gə.mər.sik mə.la.gu]
Rustling singing
Rustling and singing

Sayup-sayup terdengar,
[sa.jup sa.jup tər.dəŋ.ar]
Softly heard
Softly there is heard

Bunyi petikan gitar,
[bu.ji pə.ti.kan gi.tar]
A sound plucking guitar
a plucking sound of the guitar

Mengiringi senandung merdu.
[məŋ.ir.inj.i sə.nan.duŋ mər.du]
Accompanying humming beautiful
Accompanying a beautiful humming.

Verse 2

Gita malam merayu
[gi.ta ma.lam mə.ra.yu]
Song night seducing
The night song is seducing

Hilang resah dan gundah
[hi.laŋ rə.sa dan gun.da]
Away restlessness and depression
Away restlessness and depression

Dibuai dan dibelai,
[di.bu.wai dan di.bə.lai]
Lulled and caressed
Lulling and caressing

Gita malam membawa pesan,
[gi.ta ma.lam məm.ba.wa pə.san]
Song night carrying message
Night song carrying a message

| | | | |
|---------------|--------------|--------------|--------------|
| Sayang | kasih | mesra | dara. |
| [sa.jan] | ka.si | mə.sra | da.ra] |
| Dear | love | intimate | virgin |

Of a young love.

CHAPTER V

LAGU UNTUK ANAKKU, MALAM KENANGAN, AND KISAH ANGIN MALAM BY SAIFUL BAHRI: SONG TEXT TRANSLATION AND IPA

Songs of Saiful Bahri

*Lagu untuk Anakku*²³ / A Song for My Child

[la.gu un.tuk anak.ku]

Saiful Bahri, Composer

Text by anonymous

| | | | | |
|-----------------------------------|------------------------------|----------------------------|-------------------------|------------------------------|
| Kau intan [ka.u in.tan] | baiduri, bai.du.ri | anakku, an.ak.ku | burung bu.ruŋ | seorang. sø.or.aŋ] |
| You diamond | precious | child my | son | only. |

You are a precious diamond, my child, my only son.

| | | | | |
|--|---------------------|----------------------------|------------------------|----------------------|
| Dikau harapan [di.kau ha.ra.pan] | ibu, i.bu | anakku, a.nak.ku | dikau di.kau | buah bu.wa |
| You hope | mother | my child | you | fruit |

hatiku.

ha.ti.ku]

my heart.

You are my hope, my child, you are my baby.

| | | | | |
|---------------------------------|---------------------------------------|----------------------|-----------------------|------------------------|
| Tidurlah, [ti.dur.la] | tidur, manis. ti.dur ma.nis | Hari ha.rı | telah tə.la | larut la.rut |
| Sleep | sleep | sweetness | day | already |

malam.

ma.lam]

night.

Sleep, sleep my sweetness. The night is late.

²³ Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 103–104.

Kunyanyikan **lagu** **merdu,** **lagu** **sayang**
 [ku.pa.pi.kan] la.gu mər.du la.gu sa.jaŋ]
 I sing song sweet song dear

I will sing a sweet song, a dear song.

Tidur **tidur** **anakku** **s'orang**
 [ti.dur] ti.dur a.nak.ku so.raŋ]
 Sleep sleep my child only
Sleep, sleep my only child,

Belahan **jiwa** **ibunda** **sayang**
 [bə.la.han] dʒi.wa i.bun.da sa.jaŋ]
 A part soul mother dear
You are a part of my soul, dear.

Malam Kenangan²⁴ / Memorable Night

[ma.lam kə.naŋ.an]
 Saiful Bahri, Composer
 Unknown, Poet

Malam **berbintang** **bulan** **purnama.**
 [ma.lam] bər.biŋ.taj] bu.lan pur.na.ma]
 Night starry moon full
Starry night and full moon

Mengapa **hatiku** **senang** **berlagu**
 [məŋ.a.pa] ha.ti.ku sə.naŋ] bər.la.gu]
 Why heart my happily singing
Why is my heart singing happily?

Senandung **ria** **alam** **bergema**
 [sə.nan.duŋ] ri.ja a.lam bər.gə.ma]
 Humming happily nature reverberate
Humming happily nature chimes

Alangkah **indahnya** **alam** **sek'lilingku**
 [a.laŋ ka] in.da.na a.lam sə.ki.liŋ.ku]
 How beautiful nature around me
How beautiful is the nature around me

²⁴ Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 106–107.

Berbendang lagu **senandung** merdu
 [bər.dən.daŋ] la.gu sə.nan.dur] mər.du]
 Singing song humming sweetly
Singing a song, humming sweetly

Alangkah moleknya **wajahmu** gembira
 [a.laŋ.ka mo.lek.na wa.dʒa.mu] gəm.bi.ra]
 How beautiful face your happy
How beautiful is your happy face.

Malam berbintang **bulan** purnama.
 [ma.lam bər.bin.taŋ bu.lan] pur.na.ma]
 Night starry moon full
Starry night and full moon

Mengapa hatiku **senang** berlagu
 [məŋ.a.pa ha.ti.ku sə.naŋ] bər.la.gu]
 Why heart my happily singing
Why is my heart singing happily?

Alam kenangan **malam** bercinta
 [a.lam kə.naŋ.an ma.lam] bər.tʃin.ta]
 World memorable night love making
Memorable world, night of love making

Alangkah indahnya **alam** kasih **mesra**
 [a.laŋ.ka in.da.na a.lam] ka.si mə.sra]
 How beautiful nature love affection
How beautiful is nature's amorous affection

Aku mencinta **di** malam **cuaca**
 [a.ku mən.tʃin.ta di] ma.lam tʃu.wa.tʃa]
 I in love in night weather
I'm in love in this evening's weather

Bulan dan bintang **jadi** saksi **kita** berdua.
 [bu.lan dan bin.taŋ dʒa.di] sak.si ki.ta bər.du.a]
 Moon and star become witness our both
Moon and stars are our witnesses.

Kisah Angin Malam²⁵ / A Story of Evening Breeze

[ki.sa aŋ.in ma.lam]

Saiful Bahri, Composer

Unknown, Poet

| | | | | |
|--------------|--------------|--------------|----------------|--------------|
| Kisah | angin | malam | membawa | pesan |
| [ki.sa | aŋ.in | ma.lam | məm.ba.wa | pə.san] |

Story

breeze

evening

carrying

message

A story of evening breeze carrying a message

| | | | |
|---------------|---------------|-----------|----------------|
| berita | kelana | di | rantau. |
| [bə.rɪ.ta | kə.la.na | di | ran.tau] |

news

wanderers

of

abroad

News of wanderers abroad

| | | | | |
|---------------|---------------|-----------|---------------|-------------|
| Kepada | kekasi | di | lembah | sana |
| [kə.pə.da | kə ka.si | di | ləm.ba | sa.na] |

To dear

love

in

valley

To my dear love there in the valley

| | | |
|---------------|----------------|---------------|
| Jangan | berhati | risau. |
| [dʒaŋ.an | bər.ha.ti | ri.sau] |

Do not

heart

worry

Do not let your heart worry.

| | | | |
|---------------------|------------------|------------------|---------------|
| Dengarkanlah | dengarkan | senandung | asmara |
| [dəŋ.ar.kan.la | dəŋ.ar.kan | sə.nan.duŋ | as.ma.ra] |

Listen

listen

of humming

love

Listen, listen to the humming of love

| | | |
|---------------|-----------------|---------------|
| Kelana | bercinta | melara |
| [kə.la.na | bər.tʃin.ta | mə.la.ra] |

Wanderers

love

bitterness

Wanderers make bitter love.

| | | | | | |
|--------------|--------------|--------------|------------|----------------|----------------|
| Kisah | angin | malam | nan | memberi | harapan |
| [ki.sa | aŋ.in | ma.lam | nan | məm.bə.rɪ | ha.ra.pan] |

Story

breeze

evening

that

giving

A story of evening breezes giving hope

²⁵ Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 108–109.

| | | | | | |
|--------------|-------------|--------------|---------------|------------|---------------|
| Cinta | kasi | gadis | lembah | nan | setia. |
| [tʃin.ta] | ka.si | ga.dis | ləm.ba | nan | sə.ti.ja] |
| Love | affection | girl | valley | with | devotion. |

The love and affection of the devoted girl from the valley.

CHAPTER VI

BUKIT KEMENANGAN BY DJAUHARI: SONG TEXT TRANSLATION AND IPA

Djauhari was both a composer and poet. It should be noted that the following are his musical compositions, as fellow Indonesian composers also set his lyrics, as we have already seen in the first song above. *Bukit Kemenangan* is a masterful art song. The graphic text retells the tragic plight of the short-lived rebellion in the 1967 massacres in West Kalimantan.²⁶ When the first president of the Republic of Indonesia, Sukarno, was deposed by former General Soeharto in the 1960s, there was extensive regional violence throughout the country.²⁷ Much of this violence was kept secret from the public for decades. The 2012 documentary film regarding the massacres of the 1960s, *The Act of Killing*, was controversial even in the 2010s. *Bukit Kemenangan* stands as a surviving reflection on the rampant violence that scarred Indonesia. Thankfully, this song continues to be performed by students of classical voice in Indonesia

Bukit Kemenangan²⁸ / Victory Hill

[bu.kit kə.mə.naŋ.an]

Djauhari, Composer

Murtjono, Poet

²⁶ Jamie S. Davidson and Douglas Kammen, “Indonesia’s Unknown War and the Lineages of Violence in West Kalimantan,” *Indonesia* no. 73 (April 2002): 86, www.jstor.org/stable/3351469 (accessed January 15, 2019). West Kalimantan is a province on the island of Kalimantan better known as Borneo.

²⁷ Davidson and Kammen, “Indonesia’s Unknown War,” 53.

²⁸ Aning Katamsi, *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*, 110–114.

| | | | | |
|-------------|-------------------|-------------|---------------|----------------|
| Tiga | windu | kini | kampir | berlalu |
| [ti.ga] | win.du | ki.ni | kam.pir | bər.la.lu] |
| Three | eight-year cycles | now | almost | over |

Twenty-seven years are now almost over

| | | | | |
|--------------|-------------|------------|-------------|---------------------|
| Sejak | kata | per | kata | berkumandang |
| [sə.dʒa?] | ka.ta | pər | ka.ta | bər.kum.an.daŋ] |
| Since | word | by | word | reverberate |

Since words have passed the memories continue

| | | | | |
|-----------|--------------|------------|-------------|----------------|
| Di | bukit | itu | kami | berkubu |
| [di | bu.kit | i.tu | ka.mi | bər.bu.ku] |
| In | hill | that | we | united |

In that hill where we were together

| | | | |
|-------------|---------------|----------------|------------------|
| Kami | hadang | angkara | menyerang |
| [ka.mi] | ha.daŋ | aŋ.ka.ra | mə.jə.raŋ] |
| We | preventing | greediness | attacking |

Preventing the greedy attackers

| | | | | |
|--------------|--------------|--------------|--------------|----------------|
| Pekan | bulan | penuh | kisah | sejarah |
| [pə.kan] | bu.lan | pə.nu | ki.sa | sə.dʒa.ra] |
| Weeks | months | full of | story | history |

Each week and month full of history

| | | |
|---------------|------------------|--------------|
| Kadang | bersimbah | darah |
| [ka.daŋ] | bər.sim.ba | da.ra] |
| Sometimes | drench | blood |

and sometimes we were drenched in blood

| | | | | |
|-------------|--------------|---------------|------------------|--------------|
| Pagi | cerah | kadang | bersimbah | darah |
| [pa.gi] | tʃə.ra | ka.daŋ | bər.sim.ba | da.ra] |
| Morning | bright | sometimes | drench | blood |

Mornings bright as drenched blood

| | | | | |
|-------------|------------|---------------|-----------------|---------------|
| Tawa | dan | tangis | berganti | datang |
| [ta.wa] | dan | taŋ.is | bər.gan.ti | da.tanŋ] |
| Laughter | and | cry | interchanging | come |

Laughter and crying coming interchangeably

| | | | | |
|---|---|--|---|--------------------------------------|
| Di [di In | antara an.ta.ra between | nyala pa.la flame | s'mangat smaŋ.at spirit | juang džu.waŋ] fighting |
| <i>In between the blazing spirit of fighting</i> | | | | |
| Dengan [dəŋ.an with in | bismillah bis.mil.la the name of Allah | fi fi for | sabilillah sa.bi.lil.la] the sake of Allah | |
| <i>In the name of Allah for the sake of Allah</i> | | | | |
| Tekad [te.kat Unyielding | bulat bu.lat round | pantang pan.tan determination | nyerah nə.ra] surrender | |
| <i>Unyielding determination</i> | | | | |
| Demi [də.mi For | merdeka mər.de.ka freedom | nusa nu.sa island | dan dan and | bangsa baŋ.sa] nation |
| <i>For freedom of this island and the nation</i> | | | | |
| Rela [re.la Willing to | berkordan bər.kɔr.dan sacrifice | jiwa dʒi.wa] soul | | |
| <i>Willing to sacrifice the soul.</i> | | | | |
| Meriam [mə.rjam Cannon | bergegar, bər.gə.gar rumbles, | p'luru plu.ru bullets | menyambar mə.nam.bar] snatched | |
| <i>The cannon rumbles and the bullets hit</i> | | | | |
| Hati [ha.ti Heart | tak ta? not | pernah pər.na ever | gentar gən.tar] afraid | |
| <i>My heart is never afraid</i> | | | | |
| Kawan [ka.wan Friend | berguguran, bər.gu.gu.ran die | mayat ma.jat corpse | berserakan bər.se.ra.kan] all over | |
| <i>Friends are dying corpses strewn about</i> | | | | |

Namun **aku** **terus** **maju**
 [na.mun] a.ku tə.rus ma.dʒu]
 But I keep going forward

But I keep going forward

Serang, **terjang,** **tempur,** **gempur**
 [sə.raŋ] tər.dʒan] təm.pur gəm.pur]
 Attack, hit battle banish

Lunge, attack, fight banish the enemies

Benteng **lawan** **berantakan**
 [ben.teŋ] la.wan bə.ran.ta.kan]
 Fortress enemies shattered

The enemy's fortress is shattered

Kugemakan **sangkakala** **kejayaan**
 [ku.gə.ma.kan saŋ.ka.ka.la kə.dʒa.ja.?an]
 I scream sound glory
I scream a glorious sound

Kini **tinggal** **aku** **dan** **bukit** **itu**
 [ki.ni] tɪŋ.gal a.ku dan bu.kit i.tu]
 Now it's only me and hill that
Now it's only me and that hill

Kunamakan **Bukit** **Kemenangan**
 [ku.na.ma.kan bu.kit kə.mə.naŋ.an]
 I call it hill glorious
I call it the Glorious Hill

Tonggak **kenangan,** **tugu** **pahlawan**
 [toŋ.ga?] kə.naŋ.an tu.gu pa.la.wan]
 Pillar of memory monument patriot
Pillar of memory, monument of the patriot

Lambang **sakti** **abadi** **pertiwi**
 [lam.baŋ] sak.ti a.ba.di pər.ti.wi]
 Symbol sacred eternal nation
Symbol of the sacred eternal nation

| | | | |
|--|-------------|---------------|------------------|
| Tempat | hati | runduk | bersemadi |
| [təm.pat] | ha.ti | run.duk | bər.sə.ma.di] |
| The place | heart | humble | meditating |
| <i>The place to humbly meditate one's heart.</i> | | | |

CHAPTER VII

INDONESIAN ART SONGS OF MOCHTAR EMBUT: SONG TEXT TRANSLATION AND IPA

The songs of Mochtar Embut represent the largest number of surviving art songs in the genre that have been published among the three available collections of Indonesian art song. Embut was well known for arranging existing songs throughout Indonesia to be performed by voice and piano, or available accompaniment. A prime example is the *Geding Sriwijaya* (*Song of Sriwijaya*). This famous song was created by a team of artists in Palembang²⁹ in 1945 during the beginning of the Indonesian War of Independence from the Dutch as previously described. Embut set this preexisting tune and text for voice and piano in 1975.³⁰ Mochater Embut was born in Ujung Pandang Makassar,³¹ Sulawesi Selatan in 1934 and died in Bandung³² in 1973. He composed more than 100 songs. Three of the best known are: *Di wajahmu kulihat bulan* (I see the moon in your face), *Di sudut bibirmu* (Close to your lips), and *Tiada bulan di wajah rawan* (There is no moonlight in a troubled face).³³ Embut's family was keen on keeping his legacy alive,

²⁹ Palembang is the capital of South Sumatra, a province in Indonesia.

³⁰ Margaret Kartomi, *Musical Journeys in Sumatra* (University of Illinois Press, 2012), 198–201.

³¹ Makassar is a major city on the island of Sulawesi.

³² Bandung is a major city on the island of Java southeast of Jakarta.

³³ Rhoma Dwi Aria Uliantri, *LEKRA and Ensembles: Tracing the Indonesian Musical Stage*, in Heirs to World Culture: Being Indonesian, 1950–1956 (Brill, 2012) 421–52.

and thanks to their efforts his songs have been published several times in Indonesia—a rarity in Indonesian song.

*Geding Sriwijaya*³⁴ / Song of Sriwijaya

[gən.diŋ sri.wi.dʒa.ja]

Mochtar Embut, Composer and Poet

| | | |
|-------------------------|-----------------------------|------------------|
| Di kala ku | merindukan keluhuran | dulu kala |
| [di ka.la ku] | mə.rin.du.kan kə.lu.hu.ran | du.lu ka.la] |
| In when my | miss | nobleness |
| <i>In my noble past</i> | | |

| | | | | |
|---------------------|---------------|-------------|-------------|----------------|
| Kutembangkan | nyanyi | dari | lagu | Gending |
| [ku.təm.baŋ.kan] | ja.pi | da.ri | la.gu | gən.diŋ |
| Developed | sing | from | songs | Gending |

Sriwijaya

[sri.wi.dʒa.ja]

Sriwijaya.

I wrote songs to my beloved Gending Sriwijaya.

| | | |
|--|-------------------|----------------|
| Dalam seni klinikmatkan | lagi zaman | bahagia |
| [da.lam sə.ni ku.ni.kmat.kan] | la.gi za.man | ba.ha.gja] |
| In art enjoy | again era | happy |
| <i>With the arts, life was happy again</i> | | |

| | | | |
|---|-------------|------------------|------------------|
| Kuciptakan kembali | dari | kandungan | Maha Kala |
| [ku.tʃip.ta.kan kəm.ba.li] | da.ri | kan.duŋ.an | ma.ha ka.la] |
| I created it back | from | womb | great epoch |
| <i>Out of the essence of the people came this story</i> | | | |

| | | | |
|---|---------------|--------------|-----------------------|
| Sriwijaya dengan | Asrama | Agung | Sang Maha Guru |
| [sri.wi.dʒa.ja dəŋ.an] | as.ra.ma | a.guŋ | saŋ ma.ha gu.ru] |
| Sriwijaya with | romance | great | the great teacher |
| <i>Our city Sriwijaya taught us the ability to love</i> | | | |

³⁴ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, (Jakarta: Dewan Kesenian Jakarta, 2013): 48–53.

Tutur **sabda** **Dharmapala** **Sakyakhirti** **Dharmakhirti**
 [tu.tur sab.da dar.ma.pa.la sa.kja.kir.ti dar.ma.kir.ti]
 Said the word Dharmapala Sakyakhirti Dharmakhirti
While we recited the prayer Dharmapala Sakyakhirti Dharmakhirti

Berkumandang **dari** **puncaknya** **Siguntang** **Maha Meru**
 [bər.ku.man.dan̩ da.ri pun.tʃak.ja si.gun.taŋ ma.ha mə.ru]
 Reverberate from the mountain Siguntang Maha Meru
Which reverberated all the way to the mountain Siguntang Maha Meru

Menaburkan **tuntunan** **suci** **Gautama** **Buddha** **shakti**
 [mə.na.bur.kan tun.tu.nan su.tʃi gau.ta.ma bud.da ſak.ti]
 Sowing guidance holy Gautama Buddha shakti
Everywhere the song went, it sowed the holy wisdom of Gautama Buddha.

Kumpulan Sajak Puntung Bersap³⁵ / Poetry Cycle: A Smoking Cigarette Butt
 [kum.pu.lan sa.dža? pun.tuŋ bər.sap]
 Mochtar Embut, Composer
 Usmar Ismail, Poet

1. *Hidup / Life*
 [hi.dup]

Kutinjau **air** **bening** **dalam** **perigi**
 [ku.tin.džau a.ir bə.niŋ] da.lam pə.rɪ.gi]
 I look at water clear in well
I look at clear water in the well

Kuselami **hingga** **dasar** **tiada** **gentar**
 [ku.sə.la.mi hiŋ.ga] da.sar ti.ja.da gən.tar]
 I dive to the bottom no fear
I dive to the bottom with no fear

Tapi **terkadang**
 [ta.pi tər.ka.gaŋ]
 But sometimes
But sometimes

³⁵ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 115–119.

Timbul **takut** **akan** **mencermin**
 [tim.bul] ta.kut a.kan mən.tʃer.min]
 Comes fear looking mirror
Comes the fear of looking in the mirror

Di **dalam** **jernih** **air** **keruh** **jiwa** **sendiri**
 [di da.lam] dʒər.ni a.ir kə.ru dʒi.wa sən.di.ri]
 In the clear water cloudiness soul of ones
In the clear water, the cloudiness of one's soul

Hidupku **laksana** **angin** **bertiup** **kencang**
 [hi.dup.ku] lak.sa.na aŋ.in bər.ti.jup kən.tʃəŋ]
 My life is like wind blow ferocious
My life is like a ferocious wind

Di **atas** **bentangan** **permadani** **pengalaman**
 [di a.tas] bən.taŋ.an pər.ma.da.ni pəŋ.a.la.man]
 On top laid tapestry experience
On top of the laid-out tapestry of experience

Meliputi **rata** **alam** **semesta**
 [mə.li.pu.ti] ra.ta a.lam sə.mə.sta]
 Hovering evenly over universe
Hovering evenly over the universe

Deras **arus** **kejar** **berembus**
 [də.ras] a.rus kə.dʒar bə.rəm.bus]
 Swiftly flow chasing exhaling
Swiftly flows the chasing exhalation

2. Jika Kau Tahu / If You Know

[dʒi ka kau ta hu]

Ah, **jika** **kau** **tahu** **resahnya**
 [a dʒi.ka] kau ta.hu rə.sa.jna]
 Ah, if only you know worried
Ah, if only you knew how worried I am.

Pecahan **alun** **di** **karang** **kalbu**
 [pə.tʃa.han] a.lun di ka.raŋ kal.bu]
 Shattering wave in rocky soul
Shattering wave in the rocky soul

Tak kan kau berkata
[ta? kan kau bər.ka.ta]

not would you say

You wouldn't say anything

Tak kan kau bertanya
[ta? kan kau bər.ta.na]

Not would you ask

You wouldn't ask

Tapi kau dalam berdiam
[ta.pi kau da.lam bər.di.jam]

But you deeply silent

But you would be deeply silent

Akan memberi segala ada
[a.kan məm.bə.rɪ sə.gə.la a.da]

Will be giving everything

You will be giving everything

Karena kau tahu sudah
[ka.rə.na kau ta.hu su.da]

Because you know

Because you already know

Aku tak kan meminta
[a.ku ta? kan mə.mɪn.tə]

I not ever

I will never ask

Melainkan akan memberi hanya
[mə.lain.kan a.kan məm.be.rɪ ha.na]

But will give

I will only give.

3. Cita-cita / Dreams

[tʃi.ta tʃi.ta]

Cita-cita

[tʃi.ta tʃi.ta]

Dreams

Dreams

Kurasakan lincah

[ku.ra.sa.kan lin.tʃa]

I feel agile

*I feel agile***Menari-nari di dalam jiwa**

[mə.na.ri na.ri di da.lam dʒi.wa]

Dancing in soul

*Dancing within my soul***Kudengar**

[ku.dəŋ.ar]

I hear

*I hear***Kau nyaring bernyanyi-nyanyi di dalam dada**

[kau na.rin bər.na.ji na.ji di da.lam da.da]

You soaring singing in heart

*Your singing soars in my heart***Bagai seruling**

[ba.gai sə.ru.lin]

Like flute

*Like a flute***Tiada henti menyorakkan gembira ria**

[ti.ja.da hən.ti mə.no.rak.kan gəm.bi.ra ri.a]

Relentless stop shouting

happily

*Relentless shouting happily***“Bahagia kan datang di esok hari!”**

[ba.ha.gja kan da.taŋ di ε.sok ha.ri]

Happiness right come in tomorrow

day

*Happiness will come tomorrow**Kumpulan Sajak WS Rendra / Poems of W.S. Rendra*

[kum.pu.lan sa.dʒa?]

Bumi Hijau³⁶ / From “Poem of Green Earth”
[bu.mi hi.dʒau]

Mochtar Embut, Composer

1. *Lagu Sepi* / Silent Song
[la.gu se.pi]

Alang-alang **dan** **rumput**
[a.lan̩ a.lan̩ dan rum.put]
Weeds and grass
Weeds and grass

Bulan **mabuk** **di** **astasnya**
[bu.lan ma.buk di a.stas.na]
Moon drunken in above
Drunken moon above

Alang-alang **dan** **rumput**
[a.lan̩ a.lan̩ dan rum.put]
Weeds and grass
Weeds and grass

angin **membawa** **bau** **rambutnya**
[aj.in məm.ba.wa bau ram.but.na]
wind carries fragrances her hair
the wind carries the fragrance of her hair.

2. *Juah Kekasihku* / Far Away My Love
[dʒu.a kə.ka.si.ku]

Ketika **hujan** **datang**
[kə.ti.ka hu.dʒan da.taŋ]
when rain comes
When the rain comes

Malamnya **sudah** **tua**
[ma.lam.na su.da tu.a]
The night already old
The night is old

³⁶ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 121–135.

Angin **sangat** **garang**
 [aŋ.in] saŋ.at ga.raŋ]
 Wind very ferocious
The ferocious wind

Dinginnya **tak** **terkira**
 [diŋ.in.pa] ta? tər.ki.ra]
 cold not bitterly
Bitterly cold

Aku **bangkit** **dari** **tidurku**
 [a.ku] baŋ.kit da.ri ti.dur.ku]
 I awakened from my sleep
I awakened from my sleep

dan **menatap** **langit** **kelabu**
 [dan] mə.na.tap laŋ.it kə.la.bu]
 and staring sky grey
and staring at the grey sky

Wahai, **janganlah** **angin** **itu**
 [wa.hai] dʒaŋ.an.la aŋ.in i.tu]
 Alas don't let wind that
Alas, don't let the wind

Menyingkap **selimut** **kekasihku**
 [mə.niŋ.kap] sə.li.mut kə ka.si.ku]
 lift cover my lover
lift my lover's cover.

3. Permintaan / Permission [pərminta?an]

Wahai **rembulan** **bundar**
 [wa.hai] rəm.bu.lan bun.dar]
 Dear moon round
Dear round moon

Jenguklah **jendela** **kekasihku**
 [dʒəŋ.uk.la] dʒən.də.la kə ka.si.ku]
 Visit window my lover
Please visit the window of my lover

Ia **tidur** **sendiri**
 [i.ja] ti.dur sən.di.ri]
 She sleeping alone
She is sleeping alone

Hanya **berteman** **hati** **yang** **rindu**
 [ha.ja] bər.tə.man ha.ti jaŋ rin.du]
 Only befriended heart which yearning
Only befriended with a yearning heart

4. *Rambut* / Hair
 [ram.but]

Rambut **kekasihku** **sangat** **indah** **dan** **panjang**
 [ram.but] kə ka.si.ku saŋ.at in.da dan pan.dʒaŋ]
 Hair my lover's very beautiful and long
My lover's hair, so beautiful and long

Katanya **rambut** **itu** **untuk** **menjerat** **hatiku**
 [ka.ta.na] ram.but i.tu un.tuk mən.dʒə.rat ha.ti.ku]
 They say hair that for entangle my heart
They say the purpose of my lover's hair is to entangle my heart

5. *Juah* / Far
 [dʒu.a]

Kali **mengalir** **bercabang** **dua**
 [ka.li] məŋ.a.lir bər.tʃa.banj du.wa]
 River flows branching into two
The river flows branching into two

rindu **mengalir** **bercabang** **dua**
 [rin.du] məŋ.a.lir bər.tʃa.banj du.wa]
 Longing flows branching into two
Longing flows branching into two

Rindu **kekasih** **dan** **rindu** **bunda**
 [rin.du] kə ka.si dan rin.du bun.da]
 Yearning lover and longing mother
Yearning my love and longing my mother

6. *Surat bagi Pacar / A Letter for my Lover*
[su.rat ba.gi pa.tʃar]

Bagai **daun** **yang** **melayang**
[ba.gai] da.un jaŋ mə.la.jaŋ]

Like leaf that floating
Like a floating leaf

Bagai **burung** **dalam** **angin**
[ba.gai] bu.runj da.lam aŋ.in]
Like bird through wind
Like a bird through the wind

Bagai **ikan** **dalam** **pusaran**
[ba.gai] i.kan da.lam pu.sa.ran]
like fish through vortex
Like a fish in the whirlpool

Hatiku **gelisah** **dan** **goyang**
[ha.ti.ku] gə.li.sa dan go.jaŋ]
My heart restless and trembling
My heart is restless and trembling

Ingin **mendengar** **beritamu**
[in̩.in] mən.dəŋ.ar bə.ri.ta.mu]
I wish to hear news your
I wish to hear your news

7. *Janganlah Jauh / Don't be far*
[dʒaŋ.an.la dʒa.u]

Janganlah **jauh** **bagai** **bulan**
[dʒaŋ.an.la] dʒa.u ba.gai bu.lan]
Don't be far like month
Don't be gone for more than a month

Hanya **bisa** **dipandang**
[ha.pa] bi.sa di.pan.daŋ]
only can seen
Only can be seen

Jadilah **angin** **membelai** **rambutku**
 [dʒa.di.la] aŋ.in məm.bə.lai ram.but.ku]
 Be wind caresses my heart
Be a wind which caresses my hair

Dan kita nanti akan selalu berjamahan
 [dan ki.ta nan.ti a.kan sə.la.lu bər.dʒa.ma.han]
 And we then will always touching
And then we will always hold on to each other

8. *Kekasih / Lover*
 [kə.ka.si]

Kekasihku seperti burung murai
 [kə.ka.si.ku] sə.pər.ti bu.ruŋ mu.raɪ]
 My love is like bird Magpie
My lover is like a humming Magpie

Suaranya merdu matanya kaca
 [swa.ra.ja] mər.du ma.ta.ja ka.tʃa]
 voice sweet eyes glass
Sweet voice, glassy eyes

Hatinya biru
 [ha.ti.ja] bi.ru]
 Heart blue
Blue heart

Kekasihku seperti burung murai
 [kə.ka.si.ku] sə.pər.ti bu.ruŋ mu.raɪ]
 My love is like bird humming
My lover is like a humming bird

Bersarang indah di dalam hari
 [bər.sa.raŋ] in.da di da.lam ha.ri]
 Nesting beautifully in through heart
Nesting beautifully in my heart

9. Angin Jahat / Ferocious Wind

[aŋ.in dʒa.hat]

Angin yang jahat memukuli pintu
[aŋ.in jaŋ dʒa.hat mə.mu.ku.li pin.tu]
wind that ferocious knocking door

Ferocious wind knocking on the door

Burung di langit
[bu.ruŋ di laŋ.it]
Birds in sky

Birds in the sky

Kalut dalam pusaran
[ka.lut da.lam pu.sa.ran]
Confuse through vortex
Confused in the vortex

Daun-daun beturbangan di atas jalanan
[da.un da.un bə.tər.baŋ.an di a.tas dʒa.lan.an]
Leaves are flying in on road
Leaves are flying on the road

Angin! Ya, angin!
[aŋ.in ja aŋ.in]
Wind yes wind
Wind! Yes, wind!

Janganlah kau ganggu
[dʒaŋ.an.la kau gaŋ.gu]
Don't you interrupt
Don't you interrupt

Tidur siang kekasihku
[ti.dur si.jaŋ kə ka.si.ku]
Rest afternoon my lover
My lover's afternoon rest

*Gadis Bernyanyi Nyaring*³⁷ / A Girl Singing in a Bright Day
[ga.dis bər.na.ji na.rin]

Gadis bernyanyi nyaring di cerah hari
[ga.dis bər.na.ji na.rin di tʃə.ra ha.ri]
Girl singing aloud in bright day
A girl is singing aloud in a bright day

Nada beruntai tinggi menusuk hati
[na.da bə.run.tai tin.gi mə.nu.suk ha.ti]
Notes stringing high piercing heart
Musical notes stringing high while piercing the heart

Lukiskan mega senja, ombak, dan perahu
[lu.kis.kan me.ga sən.dʒa o.ma?] dan pə.ra.hu]
Painting twilight cloud, wave,
Painting twilight, cloud, wave, and boat

Bawa jiwaku serta mengalun melagu
[ba.wa dʒi.wa.ku sər.ta məŋ.ga.lun mə.la.gu]
Take soul away waving singing
Taking my soul away, waving, singing

Senyummu ngiring lagu di cerah hari
[sə.num.mu ɲi.rin la.gu di tʃə.ra ha.ri]
Your smile accompanies song in bright day
Your smile accompanies a song in a bright day

Ombak membuih bayu menyejuk sepoi
[om.ba? məm.bu.wi ba.ju mə.ne.dʒuk sə.poi]
Wave foaming wind cool breeze
Foaming wave, cool and breezy wind

Bisikkan kasih suci sebening intan
[bi.si.kan ka.si su.tʃi sə.bə.niŋ in.tan]
Whispering love sacred crystal clear
Whispering sacred love, crystal clear

³⁷ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 136–138.

Khayalkan **daku** **ke** **persada** **keindahan**
[xa.jal.kan] da.ku kə pər.sa.da ke.in.da.han]
Imagine me in land beautiful
Imagine me in a beautiful land

Senantiasa **kan** **terkanang** **jua**
[sə.nan.ti.ja.sa] kan tər.ke.na dʒu.wa]
Always will be remembered
(I) Always will be remembered

Jeritan **merdu** **mu** **mempesona**
[dʒə.ri.tan] mər.du mu məm.pe.so.na]
Sweet cry your enchanting
Your enchanting sweet cry

Nyalakan **gairah** **jiwaku** **di** **kala** **lesu**
[na.la.kan] gai.ra dʒi.wa.ku di ka.la lə.su]
Lighting passion my when I'm down
Lighting my passion when I'm down

kukejar **cahaya**
[ku.kə.dʒar] tʃa.ha.ja]
Chase light
I chase the light

kukejar **cahaya** **bahagia.**
[ku.kə.dʒar] tʃa.ha.ja ba.ha.gja]
Chase light happiness
I chase the light of happiness.

Kasih dan Pelukis³⁸ / The Love of a Painter
Mochtar Embut, Composer and Poet

Puncak **gunung** **tegak** **tinggi**
[pun.tʃa?] gu.nuŋ tə.ga? tiŋ.gi]
Peak mountain erect high
The high erect mountain peak

³⁸ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 139–141.

Dengan warnamu kau hampiri
 [dəŋ.an war.na.mu kau ham.pi.ri]
 With your color you approached
With your color you approached

Langit dan mega turut tertawa
 [laŋ.it dan me.ga tu.rut tər.ta.wa]
 Sky and cloud take part laughing
The sky and clouds are laughing

Kau ajak serta bersuka ria.
 [kau a.dža? sər.ta bər.su.ka ri.a]
 You invite feel happiness merry
You invite them to feel overjoyed

Dikau bestari pelukis alam
 [di.kau bə.sta.ri pə.lu.kis a.lam]
 You Goddess painter nature
You Goddess painter of nature

Asyik merengkuh lembah curam
 [a.ʃik mə.reŋ.ku ləm.ba tʃu.ram]
 Lovingly embracing cliff steep
Lovingly embodying the steep cliff

Hijau nan segar kuning ceria.
 [hi.dʒau nan sə.gar ku.ninj tʃə.ri.a]
 Green which fresh yellow happy
Green and happy yellow

Bagai bercumbu tak kenal lelah
 [ba.gai bər.tʃum.bu ta? kə.nal lə.la]
 Like embracing not know tired
As if embracing tirelessly

Tiadakah kau lihat wajah rupawan
 [ti.a.da.ka kau li.hat wa.dža ru.pa.wan]
 Do not you see face handsome
Don't you see a handsome face?

Ulurkan tangan dan senyum menawan
[u.lur.kan taj.an dan sə.jum me.na.wan]
Give hand and smile charming
Give me your hand and charming smile

Tiadakah serta terasa getar asmara
[ti.a.da.ka sər.ta tə.ra.sa gə.tar as.ma.ra]
Don't and feel vibration love
Don't you feel the vibration of love?

Ilham dan gaya
[il.ham dan ga.ja]
Inspiration and style
Inspiration and style

Lukiskan béta asmara jaya
[lu.kis.kan bə.ta as.ma.ra dʒa.ja]
Describe to me love greatest
Describe to me the greatest love

Benamkan daku di dalam warna
[bə.nam.kan da.ku di da.lam war.na]
Bury me in through colors
Bury me in colors

Biar ku serta masa ke masa
[bi.jar ku sər.ta ma.sa ke ma.sa]
Let me be forever to future
Let me be with you forever

Menjadi lambang kasih nan baka
[mən.dʒa.di lam.ban ka.si nan ba.ka]
To be the symbol love of eternal
To be the symbol of eternal love

*Sandiwara*³⁹ / A Play
Mochtar Embut, Composer

Tiada **hidup** **tanpa** **nestapa**
[ti.a.da] hi.dup tan.pa nə.sta.pa]
No life without sorrow
No life without sorrow

Tiada **pula** **tanpa** **tertawa**
[ti.a.da] pu.la tan.pa tər.ta.wa]
No also without laughter
or without laughter

Lelahkan **hidup** **di** **bumi** **fana**
[lə.la.kan] hi.dup di bu.mi fa.na]
Tiresome living in world mortal
Tiresome living in a mortal world

Badan **jiwa** **penuh** **ujian**
[ba.dan] dʒi.wa pə.nu u.dʒi.jan]
Body soul full tests
Body and soul full of trials

Terasa **bagai** **dera** **siksaan**
[tə.ra.sa] ba.gai də.ra sik.sa.?an]
Feels like beaten torture
Feels like being beaten and tortured

Namun **segera** **riang** **berganti**
[na.mun] sə.gə.ra ri.jan bər.gan.ti]
But soon happiness takes over
But happiness soon takes over

Tanda **pengasih** **rakhmat** **Ilahi**
[tan.da] pəŋ.a.si rax.mat i.la.xi]
Symbol love blessing Almighty
Symbol of the blessing of the Almighty

³⁹ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 142–143.

Demi **babak** **cerita** **baru**
[də.mi] ba.ba? tʃə.ri.ta ba.ru]
For an act story new
For a new beginning

diseling **gelak** **dan** **tangis** **pilu**
[di.sə.linj] gə.la? dan tan.is pi.lu]
interrupted laughter and weeping sad
interrupted with laughter and mournful weeping

Senandung **hidup** **terus** **berlagu**
[sə.nan.duŋ] hi.dup tə.rus bər.la.gu]
Hum life keeps singing
The hum of life keeps going

Tak **hiraukan** **masa** **pergi** **berlalu**
[ta?] hi.rau.kan ma.sa pər.gi bər.la.lu]
Not caring time go passing
Not caring of time passing by

Duhai **insan** **tak** **usah** **khawatir**
[du.hai] in.san ta? u.sa xa.wa.tir]
Dear one no need worry
Dear one, there is no need to worry

Itu **sudahlah** **suratan** **takdir**
[i.tu] sun.da.la su.ran.tan tak.dir]
It already fate destiny
It is already destiny

Semua **itu** **berakhir** **jua**
[sə.mu.wa] i.tu bə.ra.xir dʒu.wa]
Everything that end also
Everything will end

Selangkah **kita** **ke** **dunia** **sana**
[sə.laŋ.ka] ki.ta kə du.nja sa.na]
Step we go world there
A step at a time we go into the world

*Segala Puji*⁴⁰ / All Praise

[səgala pudʒi]

Dengan nama Tuhan Yang Pengasih dan Penyayang
 [dəŋ.an na.ma tu.han jaŋ pəŋ.a.si dan pə.pa.jaŋ]
 In of name Lord which merciful, and compassionate
In the name of the Lord the merciful, the compassionate

Segala puji bagi Tuhan, oh, Pencipta alam semesta
 [sə.ga.la pu.dži ba.gi tu.han o pən.tſip.ta a.lam sə.mə.sta]
 With all praise to Lord, oh, Creator natural universe
With all praise to the Lord, oh, Creator of the universe

Yang Maha Esa Mahakuasa Maha sempurna
 [jaŋ ma.ha e.sa ma.ha.ku.wa.sa ma.ha səm.pur.na]
 The only one almighty only perfection
The One and Only, the Almighty, the Perfection

Suci Abadi
 [su.tʃi a.ba.di]
 Holy Eternal
Holy Eternal

KepadaMu kami mengabdi
 [kə.pa.da.mu ka.mi məŋ.ab.di]
 For Thee we serving
For unto Thee we serve

KepadaMu kami memohon
 [kə.pa.da.mu ka.mi mə.mo.hon]
 For Thee we appealing
For unto Thee we appeal

Segala daya jiwa dan raga
 [sə.ga.la da.ja dži.wa dan ra.ga]
 With all power, soul, and body
With all our power, body, and soul

⁴⁰ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 144–145.

Karena **kasih** **dan** **kurniaMu**
[ka.rə.na] ka.si dan kur.ni.ja.mu]
Because love and Your gift
Because of Your great gift of love

BagiMu **hanya**
[ba.gi.mu] ha.ja]
For Thee only
For Thee only

S'gala puji **dan** **syukur**
[sga.la pu.dʒi] dan ſu.kur]
all praise and thankfulness
All praise and thankfulness

Amin
[a.min]
Amen
Amen

*Senja di Pelabuhan Perahu*⁴¹ / Twilight at the Harbor
Mochtar Embut, Composer

Hari **hampir** **senja**
[ha.ri] ham.pir sən.dʒa]
It is almost twilight
It is almost twilight
Siang **kan** **berlalu**
[si.jaŋ] kan bər.la.lu]
Day will pass
Day will pass

Ku **tegak** **terpesona**
[ku] tə.ga? tər.pə.so.na]
I standing awe
I am standing in awe

⁴¹ Ansyari, Ratna Arumasari, et al. *Antologi Musik Klasik Indonesia*, 146–147.

Di pelabuhan perahu
[di pə.la.bu.han pə.ra.hu]
in harbor boats

In the harbor of boats

Terpangdang olehku
[tər.pan.dəŋ o.le.ku]
I am witnessing by me
I am witnessing around me

Rona biru laut
[ro.na bi.ru laut]
Hue blue sea
The deep blue sea

Sinar dan air bercumbu
[si.nar dan a.ir bər.tʃum.bu]
Light and water embracing
Light and water embracing

Gemilang bersambut
[gə.mi.laj bər.sam.but]
Brilliant, intercepted
Brilliant, intercepted

Berdampingan perahu melepaskan lelahnya
[bər.dam.piŋ.an pə.ra.hu mə.lə.pas.kan lə.la.na]
Side by side boats are let go tired
Boats side by side are resting

Setelah berlayar jauh sejenak berlena
[sə.tə.la bər.la.jar dʒa.u sə.dʒə.na? bər.le.na]
After sailing far in a moment hit
After sailing far away in a moment are hit

Dengan riak air
[dəŋ.an ri.a? a.ir]
With waving water
With the waving water

Menepi **berbuih**
[mə.nə.pi] bər.bu.wi]
To the shore bubbling
foaming at the shore

Bersama **angin** **mendesir**
[bər.sa.ma] aŋ.in mən.də.sir]
With wind breezing
With the wind's breeze

Membisik **kasih**
[məm.bi.sik] ka.si]
Whispering love
Whispering love

Mega **senja** **raya**
[me.ga] sən.dʒa ra.ja]
Cloud twilight great
Great cloud in the twilight

Merah **kencana**
[mə.ra] kən.tʃa.na]
Red golden
Golden red

Pualam **cakrawala**
[pu.wa.lam] tʃa.kra.wa.la]
Marble horizon
Marble horizon

Lukisan **Dewata**
[lu.ki.san] de.wa.ta]
painting God
God's painting

Awan **berpawai**
[a.wan] bər.pa.wai]
Clouds carnival
Clouds like a carnival

Menghias angkasa

[məŋ.hi.jas aŋ.ka.sa]

decorating sky

Decorating the universe

Daun nyiur melambai.

[da.un ni.ur mə.lam.bai]

leaves palm

waving

Waving palm leaves.

CHAPTER VIII

CONCLUSION

As previously mentioned, there are several Indonesian sounds that may be challenging for native English speakers/vocalists. The word “bernyanyi” (singing) [bər.na.ni] is tricky at first, especially with quick repetitions of the [n] sound as found in the phrase “bernyani nyaring” (singing aloud) [bər.na.ni na.rin]. The middle of the word glottal stop, as found in “maaf” (sorry) [ma.?af], is unfamiliar and takes practice. Certain letter combinations, such as “sy” for [ʃ] and “kh” for [x] simply need to be memorized. There is one rare exception of a [x] sound apart from “kh” in the Arabic origin word “Ilahi” (Almighty) [i.la.xi]. This would be common knowledge for many Indonesians, with 89% of the population practicing Islam. There are rare exceptions to the pronunciation of the letter “e” with a majority of “e’s” being the [ə] sound. Words relating to deity, such as “dewi” (goddess) [də.wi] or “dewata” (gods) [də.wa.ta], utilize the [ɛ] sound. The rare exception of words using the [ɛ] include “sepi” (quiet) [sɛ.pi], “esok” (tomorrow) [ɛ.sok], and “beteng” (fortress) [bɛ.ten]. The closed [e] appears in the words “mega” (cloud) [me.ga], “memberi” (give) [məm.be.ri], “berserakan” (move) [bər.se.ra.kan], “merdeka” (independent) [mər.de.ka], and “rela” (willing to) [re.la].

The letter “h” comes with its own learning curve. The “h” is pronounced at the beginning and middle of a word such as “hanya” (only) [ha.na] and “tahu” (know)

[ta.hu], while it is silent at the end of a word such as “lincah” (agile) [lin.tʃa] and “kasih” (love) [ka.si]. The three diphthongs [au] “kalau” (if) [ka.lau], [ai] “capai” (tired) [tʃa.paɪ], and [oi] “sepoi” (cool) [sə.poɪ] all readily appear in the English language and are instinctual. This leaves the rest of the Indonesian’s vowels and consonants which are readily found in English.

Common performance practice in Indonesia allows lends itself to a tremendous amount of flexibility. Transposition of songs to any key desirable is permitted along with the adjustment of any extreme low or high pitches to best suit the singer. The emphasis in performance is placed upon moving the audience. Elaborate costumes are often used along with mild staging. When traveling to Indonesia, it is common to see a white concert grand piano in a concert hall. This is not seen as unprofessional, but rather as a display of showmanship. What would be perceived as over the top in the United States is understood as putting on a good show in Indonesia. Song performances are given in accustomed places for music making such as recital halls, opera houses, and churches, and also in everyday locations such as shopping malls.

Indonesian Art Songs are quintessentially diverse in musical style, length, and tonality. The main commonality is the use of the Indonesian language, and the setting of solo voice and keyboard, typically piano, accompaniment. As the practice for centuries in Indonesia was to write music anonymously, there are many Indonesian folk songs with unknown composers and unknown lyricists. It is in the modern Indonesian era of independence that composers have been named along with their compositions.

There are many Indonesian art songs available to vocalists today and more songs being published with each passing decade. With the accessibility of the Indonesian language, Indonesian Art Song offers access to the otherwise challenging genre of Asian Art Song. Although only an introduction, the included song texts with IPA and translation offer prospective singers an opportunity to accurately render the Indonesian. With a proud heritage of its own, Indonesia is a highly diverse nation with a great deal of art and culture to offer the rest of the world. Indonesia survived many occupying nations and through it all retained its language and cultural identity. Indonesian Art Song represents an intertwining of European, Arabian, Javanese, and Chinese, to mention only a few. Indonesian composers' flexible style is aligned with cultural values of diversity and inclusion. In fact, "unity within diversity" is the official motto of the Indonesian government. This same ethos permeates Indonesian Art Song. With each new Indonesian song studied and performed, students and teachers of voice will find no set pattern in manner of style. The possibilities are great as more songs are uncovered and published. The cultural revolution of discovering previously neglected languages in Indonesia also represents an opportunity to explore languages and repertoire entirely foreign to Americans such as the Sumatran Batak or the numerous Papuan languages.

Thanks to the continued emergence of electronic publication, non-Indonesians are able to access several anthologies of Indonesian Art Song and Aning Katamsi's guide to Indonesian pronunciation, *Pedoman Pelafalaln Seriosa Indonesia*, via online purchasable download. The publisher Gramedia offers Katamsi's pronunciation guide,

the Jakarta Arts Council offers *Antologi Musik Klasik Indonesia*, and the publisher Grasindo offers Katamsi's *Klasik Indonesia: Komposisi Untuk Vokal Dan Piano*. It is this author's hope to publish a collection of Indonesian art song with IPA, translations, and song selections with music included in the decade to come. This serves as a foundational step towards that greater goal.

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