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 This is in large part to the relatively unpublished nature of Indonesian vocal music; however, a movement to collect Indonesian art song is taking place in 21\textsuperscript{st} century Indonesia. Classically trained vocalist Aning Katamsi, a performer and vocal teacher well-known throughout the capital of Indonesia, Jakarta, compiled a collection of Indonesian art songs in 2008 titled \textit{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 \textit{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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A Dissertation Submitted to the Faculty of The Graduate School at The University of North Carolina at Greensboro in Partial Fulfillment of the Requirements for the Degree Doctor of Musical Arts

Greensboro 2019

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Date of Acceptance by Committee

March 11, 2019
Date of Final Oral Examination
ACKNOWLEDGMENTS

Special thanks to my committee members Dr. Robert Bracey, Dr. Nancy Walker, and Dr. Robert Wells for all their help, guidance, and time.

A special thanks to my Indonesian colleagues at Universitas Pelita Harapan Conservatory of Music in Karawaci, Indonesia and specifically Professor Indrawan Tjhin for invaluable translation assistance with preparing the Indonesian song texts.

Thank you to my Indonesian voice and choir students who introduced me to Indonesian Art Song. This document is in loving memory of my former student Irbah Nur Hanifah, a full-scholarship voice performance major at UPH, who passed away due to tuberculosis. Irbah shared several of these Indonesian art songs with me in her tragically short life.

Thank you to Dr. Robert Bracey for 3 years of support, vocal instruction, and mentorship.

Thank you to my parents, Ric and Kay Olson, for instilling a deep love of music and a desire to make a meaningful impact.

Thank you to Paul Nelson whose support and friendship during the DMA has been invaluable.

Finally, a special thank you to Julianne Olson, my spouse, for your unwavering encouragement, love, and patience while jointly completing our DMA degrees.
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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. 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. 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. 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, and

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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.
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, Javanese, Batak, Mandonese, 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

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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 covered repeatedly until the original folk tune is barely recognizable. There is also a longstanding cultural practice of writing under the name anonymous. 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.

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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 of up 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

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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

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

16 Ibid.
17 Pisani, Indonesia Etc., 21–23.
Today, Indonesians typically speak two or three languages. Many Indonesians outside of the capital region of Jakarta have a mother tongue other than Bahasa Indonesia. There are a staggering 719 languages spoken in Indonesia by 360 ethnic groups. 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 Musholases.

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

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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.  

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 [ɲ] sound. The letter combination “ng” is the [ŋ] sound. “Sy” is [ʃ]. The letter “c” is [tʃ]. “Kh” utilizes the [x] sound, or “ach.”

Table 1

Indonesian Consonants

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

Table 1
Cont.

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

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 [ʔ]

Indonesian frequently utilizes the glottal stop. This occurs when a word ends with the letter combination “ak.”
Banyak (many) [ba.paʔ]
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) [maʔaf]
Siksaan (torture) [sik.saʔan]

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

<table>
<thead>
<tr>
<th>IPA</th>
<th>Indonesian Example</th>
<th>Translation</th>
<th>IPA</th>
<th>English Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>[a]</td>
<td>Ajar (to teach)</td>
<td>[a.dʒəɾ]</td>
<td>The bright [a] such as the Italian words <em>alma, mare, città</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Buka (open)</td>
<td>[bu.ka]</td>
<td>Chaos</td>
<td></td>
</tr>
<tr>
<td>[e]</td>
<td>Mega (cloud)</td>
<td>[me.ga]</td>
<td>Festival</td>
<td></td>
</tr>
<tr>
<td>[ɛ]</td>
<td>Dewi (goddess)</td>
<td>[de.wi]</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Béta (I)</td>
<td>[be.ta]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[i]</td>
<td>Ini (this)</td>
<td>[i.ni]</td>
<td><em>Me</em></td>
<td></td>
</tr>
<tr>
<td>[o]</td>
<td>Roda (wheel)</td>
<td>[ro.da]</td>
<td><em>Obey</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Toko (shop)</td>
<td>[to.ko]</td>
<td><em>Protect</em></td>
<td></td>
</tr>
<tr>
<td>[ɔ]</td>
<td>Pohon (tree)</td>
<td>[pɔ.hon]</td>
<td><em>Ought</em></td>
<td></td>
</tr>
<tr>
<td>[u]</td>
<td>Upah (new)</td>
<td>[u.pa]</td>
<td><em>Moon</em></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Baru (wage)</td>
<td>[ba.ru]</td>
<td></td>
<td></td>
</tr>
<tr>
<td>[ə]</td>
<td>Membisu (silent)</td>
<td>[məm.bi.su]</td>
<td><em>Even, Secret</em></td>
<td></td>
</tr>
</tbody>
</table>
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 “bêta,” the sound is the open E or [ɛ].

Table 3
Indonesian Diphthongs

<table>
<thead>
<tr>
<th>IPA</th>
<th>Indonesian Example</th>
<th>Translation</th>
<th>IPA</th>
<th>English Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>[au]</td>
<td>Kalau</td>
<td>(if)</td>
<td>[ka.lau]</td>
<td>Now</td>
</tr>
<tr>
<td>[at]</td>
<td>Capai</td>
<td>(tired)</td>
<td>[ta.pi]</td>
<td>Lie, I</td>
</tr>
<tr>
<td>[ot]</td>
<td>Sepoi</td>
<td>(cool)</td>
<td>[sə.pi]</td>
<td>Soy</td>
</tr>
</tbody>
</table>

There are several Indonesian sounds that may be challenging for native English speakers/vocalists. The word “bernyanyi” (singing) [bər.ɲa.ɲi] is tricky at first, especially with quick repetitions of the [ɲ] sound as found in the phrase “bernyani nyaring” (singing aloud) [bər.ɲa.ɲi ɲa.ɲiɲ]. 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) [dɛ.wa.ta] utilize the [ɛ] sound. The rare exception of words using the [ɛ] include “sepi” (quiet) [se.pi], “esok” (tomorrow) [ɛ.sok], and “beteng” (fortress) [bɛ.tɛŋ]. The closed [e] appears in the words “mega” (cloud) [me.ga], “memberi” (give) [mɔm.be.ri], “berserakan” (move) [bɔr.se.ra.kan], “merdeka” (independent) [mɔr.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], [ar] “capai” (tired) [tʃa.pai], and [oɪ] “sepoi” (cool) [sə.pɔɪ] 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. 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.

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 motto of Indonesia is “unity through diversity,” and the song genre exemplifies this national motto. 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 Malam22 Night Song
[gi.ta ma.lam]

Badjuri, Composer.
Djauhari, Poet.

Verse 1
Alam tenang membisu,
[a.lam ta.naŋ məm.bi.su]
Nature peaceful silent
Tranquil silent night

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

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

Angin sepoi lalu,
[аŋ.in sa.poi la.lu]
Wind softly passing
Wind passing by

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

Gemersik melagu,
[gə.ʍə.ɾik mə.ɭɑ.ɡu]
Rustling singing
*Rustling and singing*

Sayup-sayup terdengar,
[sa.ɭu.p sa.ɭu.ɭ təɾ.ɗą.ɾə]
Softly heard
*Softly there is heard*

Bunyi petikan gitar,
[bu.ɭi pə.ti.kɑŋ ɡi.ʧɑ]
A sound plucking guitar
*a plucking sound of the guitar*

Mengiringi senandung merdu.
[məŋ.ɭiŋ.i ʂə.nə.ɭʊŋ məɾ.ɗu]
Accompanying humming beautiful
*Accompanying a beautiful humming.*

Verse 2

Gita malam merayu
[gi.ta ma.ɭɑ.m ma.ɭə.ɭyʊ]
Song night seducing
*The night song is seducing*

Hilang resah dan gundah
[hil.ɭɑŋ ra.ɭa dan gun.ɗa]
Away restlessness and depression
*Away restlessness and depression*

Dibuai dan dibelai,
[di.bu.ɭai ɗa ɗi.ɓə.ɭai]
Lulled and caressed
*Lulling and caressing*

Gita malam membawa pesan,
[gi.ta ma.ɭɑ.m məm.ba.ʔa ɲə.ɭaŋ]
Song night carrying message
*Night song carrying a message*
Sayang kasih mesra dara.
[sa.jaŋ 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

<table>
<thead>
<tr>
<th>Kau</th>
<th>intan</th>
<th>baiduri,</th>
<th>anakku,</th>
<th>burung</th>
<th>seorang.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ka.u]</td>
<td>in.tan</td>
<td>bar.du.ri</td>
<td>an.ak.ku</td>
<td>bu.ruŋ</td>
<td>sə.or.əŋ]</td>
</tr>
</tbody>
</table>

You diamond precious child my son only.

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

<table>
<thead>
<tr>
<th>Dikau</th>
<th>harapan</th>
<th>ibu,</th>
<th>anakku,</th>
<th>dikau</th>
<th>buah</th>
</tr>
</thead>
<tbody>
<tr>
<td>[di.kau]</td>
<td>ha.ra.pan</td>
<td>i.bi</td>
<td>a.nak.ku</td>
<td>di.kau</td>
<td>bu.wa</td>
</tr>
</tbody>
</table>

You hope mother my child you fruit

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

<table>
<thead>
<tr>
<th>Tidurlah,</th>
<th>tidur,</th>
<th>manis.</th>
<th>Hari</th>
<th>telah</th>
<th>larut</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ti.dur.la]</td>
<td>ti.dur</td>
<td>ma.nis.</td>
<td>ha.rı</td>
<td>tə.la</td>
<td>la.rut</td>
</tr>
</tbody>
</table>

Sleep sleep sweetness day already late

*Sleep, sleep my sweetness. The night is late.*

---

I will sing a sweet song, a dear song.

Sleep, sleep my only child,

You are a part of my soul, dear.

Why is my heart singing happily?

Humming happily nature chimes

How beautiful is the nature around me

---

Singing a song, humming sweetly

Alangkah moleknya wajahmu gembira
[ər.dən.də] mo.lek.nə wa.ʒə mu ɡəm.bi.rə]
How beautiful is your happy face.

Malam berbintang bulan purnama.
[ma.lam bər.bin.tən bu.lan pur.nə.mə]
Night starry moon full

Mengapa hatiku senang berlagu
[maŋ.a.pə ha.ti.kə sə.nəŋ bər.ləgu]
Why heart my happily singing

Alam kenangan malam bercinta
[kə.nəŋ.an ma.lam bər.tʃən.tə]
World memorable night love making

Alangkah indahnya alam kasih mesra
[ə.ləŋ.kə in.də.nə a.ləm ka.si mə.sə.rə]
How beautiful nature love affection

Aku mencinta di malam cuaca
[ə.ku məŋ.tʃən.tə də ma.lam tʃə.wə.tʃə]
I in love in night weather

Bulan dan bintang jadi saksi kita berdua.
[bu.laŋ dən biŋ.taŋ dʒə di sak.si ki.tə bə.r.də.ə]
Moon and stars become witness our both
Kisah Angin Malam / A Story of Evening Breeze

Saiful Bahri, Composer
Unknown, Poet

Kisah angin malam membawa pesan
Story breeze evening carrying message

A story of evening breeze carrying a message

berita kelana di rantau.
news wanderers of abroad

News of wanderers abroad

Kepada kekasi di lembah sana
To dear love in valley there

To my dear love there in the valley

Jangan berhati risau.
Do not heart worry

Do not let your heart worry.

Dengarkanlah dengarkan senandung asmara
Listen listen of humming love

Listen, listen to the humming of love

Kelana bercinta melara
Wanderers love bitterness

Wanderers make bitter love.

Kisah angin malam nan memberi harapan
Story breeze evening that giving hope

A story of evening breezes giving hope

<table>
<thead>
<tr>
<th>Cinta</th>
<th>kasi</th>
<th>gadis</th>
<th>lembah</th>
<th>nan</th>
<th>setia.</th>
</tr>
</thead>
<tbody>
<tr>
<td>[tʃin.ta]</td>
<td>ka.si</td>
<td>ga.dis</td>
<td>ləm.ba</td>
<td>nan</td>
<td>sə.ti.jə</td>
</tr>
</tbody>
</table>

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 Kemenangan*\(^{28}\) / Victory Hill
*[bu.kit kə.mə.naŋ.an]*
Djauhari, Composer
Murtjono, Poet


\(^{27}\) Davidson and Kammen, “Indonesia’s Unknown War,” 53.

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.dəŋ] 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.dəŋ aŋ.ka.ra məŋ.nə.ɾəŋ] We preventing greediness attacking

Preventing the greedy attackers

Pekan bulan penuh kisah sejarah
[Pə.kən 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

Mornings bright as drenched blood

Tawa dan tangis berganti datang
[Tə.wa dan təŋ.i sər.gan.ti da.təŋ] Laughter and crying coming interchangeably

Laughter and crying coming interchangeably
Di antara nyala s’mangat juang
[di an.ta.ra ŋa.la smaŋ.at dʒu.waŋ]
In between the blazing spirit of fighting

Dengan bismillah fi sabilillah
[doŋ.an bis.mi.la fi sa.bi.lil.la]
With in the name of Allah for the sake of Allah

Tekad bulat pantang nyerah
[te.kat bu.lat pan.tan ɲə.ra]
Unyielding round determination surrender

Demi merdeka nusa dan bangsa
[do.mi mɔ.de.ka nʊ.sə dan bæŋ.sa]
For freedom island and nation

Rela berkordan jiwa
[re.la bɔr.kɔr.dan dʒi.wa]
Willing to sacrifice soul

Meriam bergegar, p’luru menyambar
[mɔ.ɾjam bɔr.gə.gar plu.ru mɔ.ɾəm.bar]
Cannon rumbles, bullets snatched

Hati tak pernah gentar
[ha.ti taʔ pər.na gən.tar]
Heart not ever afraid

Kawan berguguran, mayat berserakan
[ka.wan bɔr.gu.gu.ruŋ ma.jat bɔr.se.ru.kan]
Friend die corpse all over

In between the blazing spirit of fighting
In the name of Allah for the sake of Allah
Unyielding determination
For freedom of this island and the nation
Willing to sacrifice the soul.
The cannon rumbles and the bullets hit
My heart is never afraid
Friends are dying corpses strewn about
Namun aku terus maju
[na.mun a.ku tə.rus ma.dʒu]
But I keep going forward

Serang, terjang, tempur, gempur
[sə.raŋ tər.dʒaŋ təm.pur göm.pur]
Attack, hit battle banish

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

Kugemakan sangkakala kejayaan
[ku.gə.ma.kan saŋ.ka.ka.ła kə.dʒa.jəan]
I scream sound glory

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

Kunamakan Bukit Kemenangan
[ku.nə.mə.kan bu.kit kə.mə.naŋ.an] 
I call it hill glorious

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

Lambang sakti abadi pertiwi
[lam.baŋ sak.ti a.ba.di paɾ.ti.wi]
Symbol sacred eternal nation
Tempat | hati | runduk | bersemadi
[ʨəm.pat | ha.ti | run.duk | bɔ̃sə.mə.di]
The place | heart | humble | meditating

_The place to humbly meditate one’s heart._
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 Palembang 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. Mochater Embut was born in Ujung Pandang Makassar, Sulawesi Selatan in 1934 and died in Bandung in 1973. He composed more than 100 songs. Three of the best known are: Di wajahmu kuli hat 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). Embut’s family was keen on keeping his legacy alive,

29 Palembang is the capital of South Sumatra, a province in Indonesia.
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.
and thanks to their efforts his songs have been published several times in Indonesia—a rarity in Indonesian song.

_Geding Sriwijaya_24 / Song of Sriwijaya
[gəŋ.din diŋ sri.wi.dʒa.jə]
Mochtar Embut, Composer and Poet

**Di kala ku merindukan keluhuran dulu kala**
[di ka.la ku mə.ru.n.du.kan kə.lu.hu.ran du.lu ka.la]
In when my miss nobleness past when

_In my noble past_

**Kutembangkan nyanyi dari lagu Gending**
[ku.təm.baŋ.kan ɲa.pi da.ri la.gu gəŋ.din]
Developed sing from songs Gending

**Sriwijaya**
sri.wi.dʒa.jə
Sriwijaya.

_I wrote songs to my beloved Gending Sriwijaya._

**Dalam seni kunikmatkan lagi zaman bahagia**
[da.lam sə.ni ku.ni.kmat.kan la.gi za.man ba.ha.gja]
In art enjoy again era happy

_With the arts, life was happy again_

**Kuciptakan kembali dari kandungan Maha Kala**
[ku.tʃiŋ.tə.kan kə.mə.ba.lı da.ri kan.duŋ.an ma.ha ka.la]
I created it back from womb great epoch

_Out of the essence of the people came this story_

**Sriwijaya dengan Asrama Agung Sang Maha Guru**
[sri.wi.dʒa.jə dəŋ.an as.ru.ma a.guŋ saŋ ma.ha gu.ru]
Sriwijaya with romance great the great teacher

_Our city Sriwijaya taught us the ability to love_

---

Tutur sabda Dharmapala Sakyakhiri Dharmakhirti
[tu.tur sab.da dar.ma.pa.la sa.kja.kir.ti dar.ma.kir.ti]
Said the word Dharmapala Sakyakhiri Dharmakhirti

While we recited the prayer Dharmapala Sakyakhiri Dharmakhirti

Berkumandang dari puncaknya Siguntang Maha Meru
[bor.ku.man.daŋ da.ri pun.tʃak.pa si.gun.tʃaŋ 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.ʃaŋ tun.tu.nən su.tʃi gau.ta.ma bud.daʃak.ti]
Sowing guidance holy Gautama Buddha shakti

Everywhere the song went, it sowed the holy wisdom of Gautama Buddha.

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

1. Hidup / Life
[hi.dup]

Kutinjau air bening dalam perigi
[ku.ʃi.niŋ da.ʃaŋ da.lam po.ɾi.ʃi] I look at water clear in well

I look at clear water in the well

Kuselami hingga dasar tiada gentar
[ŋu.ʃə.shaŋ da.saɾ ti.ja.da ʃən.tar] I dive to the bottom no fear

I dive to the bottom with no fear

Tapi terkadang
[ta.pi təɾ.ka.ʃaŋ] But sometimes

But sometimes

---

Timbul takut akan mencermin
[tim.bul ta.kut a.kan mən.ʃər.min]
Comes fear looking mirror

*Comes the fear of looking in the mirror*

Di dalam jernih air keruh jiwa sendiri
[di da.lam dʒɔr.ni a.ir kə.ru dʒi.wa sən.di.ɾi]
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 bɔr.ti.jup kən.ʃən]
My life is like wind blow ferocious

*My life is like a ferocious wind*

Di atas bentangan permadani pengalaman
[di a.tas bən.təŋ.an pər.ma.da.ni pəŋ.a.lə.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.stə]
Hovering evenly over universe

*Hovering evenly over the universe*

Deras arus kejar berembus
[də.rəs a.ruş kə.dʒar bə.ɾəm.bus]
Swiftly flow chasing exhaling

*Swiftly flows the chasing exhalation*

2. Jika Kau Tahu / If You Know
[dʒi.kə kau ta.hu]

Ah, jika kau tahu resahnya
[a dʒi.kə kau ta.hu rə.sa.ɲa]
Ah, if only you know worried

*Ah, if only you knew how worried I am.*

Pecahan alun di karang kalbu
[pə.tʃə.hən a.lun di kə.ɾaŋ kəl.bu]
Shattering wave in rocky soul

*Shattering wave in the rocky soul*
Tak kan kau berkata
[taʔ kan kau bər.ka.ta]
not would you say
You wouldn’t say anything

Tak kan kau bertanya
[taʔ 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.bo.ri sə.ga.la a.da]
Will be giving everything
You will be giving everything

Karena kau tahu sudah
[ka.ro.na kau ta.hu su.da]
Because you know already
Because you already know

Aku tak kan meminta
[a.ku taʔ kan mə.m.min.ta]
I not ever asked
I will never ask

Melainkan akan memberi hanya
[mə.ləm.kən a.ken məm.be.ri ha.nə]
But will give only
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.tʃ[a]
I feel agile

**Menari-nari di dalam jiwa**
[mə.na.ru na.ru di da.lam dʒi.wa]
Dancing in in soul
*Dancing within my soul*

**Kudengar**
[ku.dəŋ.ar]
I hear

**Kau nyaring bernyanyi-nyanyi di dalam dada**
[kau na.rɪŋ bər.na.ny i na.ny i di da.lam da.da]
You soaring singing in in heart
*Your singing soars in my heart*

**Bagai seruling**
[ba.gæ sə.ru.liŋ]
Like flute
*Like a flute*

**Tiada henti menyorakkan gembira ria**
[ti.ja da hən.ti mə.po.rak.kən gəm.bi.را ri.ə]
Relentless stop shouting happily jolly
*Relentless shouting happily*

**“Bahagia kan datang di esok hari!”**
[ba.ha.gjə kan da.taŋ di ɛ.sok ha.ru]
Happiness right come in tomorrow day
*Happiness will come tomorrow*

*Kumpulan Sajak WS Rendra / Poems of W.S. Rendra*
[kum.pu.lən sa.dʒaʔ]
Bumi Hijau\textsuperscript{36} / From “Poem of Green Earth”
[\texttt{bu.mi \textipa{hi.dʒau}}]

Mochtar Embut, Composer

1. \textit{Lagu Sepi} / Silent Song
[\texttt{la.gu sɛ.pi}]

\begin{center}
\textbf{Alang-alang} \textbf{dan} \textbf{rumput}  \\
[\texttt{a.laŋ a.laŋ} \textbf{dan} \texttt{rum.put}]  \\
Weeds \text{ and} grass
\end{center}

\begin{center}
\textbf{Bulan} \textbf{mabuk} \textbf{di} \textbf{astasnya}  \\
[\texttt{bu.lan} \texttt{ma.buk} \texttt{di} \texttt{a.stas.na}]  \\
Moon \text{ drunken} \text{ in} \text{ above}
\end{center}

\textit{Drunken moon above}

\begin{center}
\textbf{Alang-alang} \textbf{dan} \textbf{rumput}  \\
[\texttt{a.laŋ a.laŋ} \textbf{dan} \texttt{rum.put}]  \\
Weeds \text{ and} grass
\end{center}

\begin{center}
\textbf{angin} \textbf{membawa} \textbf{bau} \textbf{rambutnya}  \\
[\texttt{aŋ.in} \texttt{məm.ba.wa} \texttt{bau} \texttt{ram.but.na}]  \\
wind \text{ carries} \text{ fragrances} \text{ her hair}
\end{center}

\textit{the wind carries the fragrance of her hair.}

2. \textit{Juah Kekasihku} / Far Away My Love
[\texttt{dʒu.a kə.ga.si.ku}]

\begin{center}
\textbf{Ketika} \textbf{hujan} \textbf{datang}  \\
[\texttt{kə.ti.ka} \texttt{hu.dʒan} \texttt{da.tan}]  \\
when \text{ rain} \text{ comes}
\end{center}

\begin{center}
\textbf{Malamnya} \textbf{sudah} \textbf{tua}  \\
[\texttt{ma.lam.na} \texttt{su.da} \texttt{tu.a}]  \\
The \text{ night} \text{ already} \text{ old}
\end{center}

\textit{The night is old}

\textsuperscript{36} Ansyari, Ratna Arumasari, et al. \textit{Antologi Musik Klasik Indonesia}, 121–135.
Angin sangat garang
[ɑŋ.in saŋ.at ga.ɾaŋ]
Wind very ferocious

The ferocious wind

Dinginnya tak terkira
[diŋ.in.ɲa taʔ tər.ki.ra]
cold not bitterly

Bitterly cold

Aku bangkit dari tidurku
[a.ɻu baŋ.kit da.ɾi ti.ɗur.ɻu]
I awakened from my sleep

I awakened from my sleep

dan menatap langit kelabu
[daŋ.ma.ɾa.ɲa.tap laŋ.ɾi kə.la.ɾu]
and staring sky grey

and staring at the grey sky

Wahai, janganlah angin itu
[wa.ɦai dʒaŋ.ɻa.ɲ i.ɾu]
Alas don’t let the wind

Alas, don’t let the wind

Menyingkap selimut kekasihku
[mə.ɲiŋ.kap sə.li.mut kə.ka.si.ɻu]
lift cover my lover

lift my lover’s cover.

3. Permintaan / Permission
[pərmιntaʔan]

Wahai rembulan bundar
[wa.ɦai rəm.ɾu.ɻa bun.ɗar]
Dear moon round

Dear round moon

Jenguklah jendela kekasihku
[dʒaŋ.uk.ɻa dʒaŋ.ɗə.ɻa kə.ka.si.ɻu]
Visit window my lover

Please visit the window of my lover
Ia tidur sendiri
She sleeping alone

Hanya berteman hati yang rindu
Only befriended heart which yearning

4. Rambut / Hair

Katanya rambut itu untuk menjerat hatiku
They say hair that for entangle my heart

5. Juah / Far

Rindu mengalir bercabang dua
Longing flows branching into two

Rindu kekasih dan rindu bunda
Yearning lover and longing my mother
6. *Surat bagi Pacar / A Letter for my Lover*

<table>
<thead>
<tr>
<th>Bagai</th>
<th>daun</th>
<th>yang</th>
<th>melayang</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ba.gai]</td>
<td>[da.un]</td>
<td>[jaŋ]</td>
<td>[mɔ.la.jaŋ]</td>
</tr>
</tbody>
</table>

Like a floating leaf

<table>
<thead>
<tr>
<th>Bagai</th>
<th>burung</th>
<th>dalam</th>
<th>angin</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ba.gai]</td>
<td>[bu.ruŋ]</td>
<td>[da.lam]</td>
<td>[aŋ.in]</td>
</tr>
</tbody>
</table>

Like a bird through the wind

<table>
<thead>
<tr>
<th>Bagai</th>
<th>ikan</th>
<th>dalam</th>
<th>pusaran</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ba.gai]</td>
<td>[i.kaŋ]</td>
<td>[da.lam]</td>
<td>[pu.sa.ran]</td>
</tr>
</tbody>
</table>

Like a fish in the whirlpool

<table>
<thead>
<tr>
<th>Hatiku</th>
<th>gelisah</th>
<th>dan</th>
<th>goyang</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ha.ti.ku]</td>
<td>[ɡə.li.sa]</td>
<td>[də.naŋ]</td>
<td>[ɡo.jaŋ]</td>
</tr>
</tbody>
</table>

My heart is restless and trembling

<table>
<thead>
<tr>
<th>Ingin</th>
<th>mendengar</th>
<th>beritamu</th>
</tr>
</thead>
<tbody>
<tr>
<td>[iŋ.in]</td>
<td>[mən.dəŋ.ar]</td>
<td>[bə.ɾi.ta.mu]</td>
</tr>
</tbody>
</table>

I wish to hear your news

7. *Janganlah Jauh / Don’t be far*

<table>
<thead>
<tr>
<th>Janganlah</th>
<th>jauh</th>
<th>bagai</th>
<th>bulan</th>
</tr>
</thead>
<tbody>
<tr>
<td>[dʒəŋ.an.la]</td>
<td>[dʒə.u]</td>
<td>[ba.gai]</td>
<td>[bu.lan]</td>
</tr>
</tbody>
</table>

Don’t be gone for more than a month

<table>
<thead>
<tr>
<th>Hanya</th>
<th>bisa</th>
<th>dipandang</th>
</tr>
</thead>
<tbody>
<tr>
<td>[ha.ɲa]</td>
<td>[bə.sa]</td>
<td>[di.pan.ɲaŋ]</td>
</tr>
</tbody>
</table>

Only can be seen
Jadilah angin membelai rambutku
[da.di.la añ.in məm.bə.laɪ ram.but.ku]
Be wind caresses my heart

Dan kita nanti akan selalu berjamahan
[da.ni kita nə.n̩ɪ a.kən sə.la.lu bər.dʒə.mə.ha.n]
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
[ka.ka.si.ku sə.pəɾ.ti bu.ruŋ mu.rai]  
My love is like bird Magpie

My lover is like a humming Magpie

Suaranya merdu matanya kaca
[swa.ru.nə mər.du ma.ta.na ka.tə]  
Sweet voice, glassy eyes

Sweet voice, glassy eyes

Hatinya biru
[ha.ti.na bi.ru]  
Heart blue

Blue heart

Kekasihku seperti burung murai
[ka.ka.si.ku sə.pəɾ.ti bu.ruŋ mu.rai]  
My love is like bird humming

My lover is like a humming bird

Bersarang indah di dalam hari
[boɾ.sa.ɾaŋ iŋ.də di da.lam ha ri]  
Nesting beautifully in through heart

Nesting beautifully in my heart
9. Angin Jahat / Ferocious Wind
[aŋ.in ḏʒa.hat]

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

Ferocious wind knocking on the door

Burung di langit
[bu.ruŋ di lan.jit]
Birds in the sky

Kalut dalam pusaran
[ka.lu.t da.lam pu.sa.ran]
Confuse through vortex

Confused in the vortex

Daun-daun beterbangan di atas jalanan
[da.un da.un bə.tər.bəŋ.an di a.tas ḏʒa.la.na.n]
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
[daemon.la kau gaŋ.gu]
Don’t you interrupt

Don’t you interrupt

Tidur siang kekasihku
[ti.dur si.jaŋ ka.ca.si.ku]
Rest afternoon my lover

My lover’s afternoon rest
Gadis Bernyanyi Nyaring37 / A Girl Singing in a Bright Day
[ga.dis bər.ɲa.ɲi ɲa.ɾiŋ]

Gadis bernyanyi nyaring di cerah hari
[ga.dis bər.ɲa.ɲi ɲa.ɾiŋ di tʃə.ɾa ɦa.ɾi]
Girl singing aloud in bright day
A girl is singing aloud in a bright day

Nada beruntai tinggi menusuk hati
[na.də bə.run.taɪ tɪɲ.ɡi mə.ɾu.ɾu.ɡə ɦa.ɾi]
Notes stringing high piercing heart
Musical notes stringing high while piercing the heart

Lukiskan mega senja, ombak, dan perahu
[lu.ki.ʃən me.ɡa sən.də ɔ.mə? dan pə.ɾə.hu]
Painting twilight, cloud, wave, and boat
Painting twilight, cloud, wave, and boat

Bawa jiwaku serta mengalun melagu
[ba.wa dʒi.ˈwa.ku səɾ.ta məŋ.ɡa.ɫuŋ mə.ɬa.ɡu]
Take soul away, waving, singing
Taking my soul away, waving, singing

Senyummu ngiring lagu di cerah hari
[sə.ɲu.ˈmuŋiɾiŋ la.ɡu di tʃə.ɾa ɦa.ɾi]
Your smile accompanies song in bright day
Your smile accompanies a song in a bright day

Ombak membuih bayu menyejuk sepoi
[om.bə? məm.bu.ˈwi bə.ˈju məŋ.ɬe.dʒuɫ sə.ˈpəɹ]
Wave foaming, wind cool and breezy wind
Foaming wave, cool and breezy wind

Bisikkan kasih suci sebening intan
[bi.si.ˈkan ka.ˈsi su.ˈʃi ʃə.bə.ˈniŋ ɪn.ˈtæn]
Whispering love sacred crystal clear
Whispering sacred love, crystal clear

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

Imagine me in a beautiful land

Senantiasa kan terkanang jua
[sə.nənt.ia.sa kan tər.ke.na dʒu.wa]
Always will be remembered
(I) Always will be remembered

Jeritan merdu mu mempesona
[dʒə.rə.tən mər.du mə mu məm.pə.so.nə]
Sweet cry your enchanting

Your enchanting sweet cry

Nyalakan gairah jiwaku di kala lesu
[na.la.kən gə.rə dʒi.wə.ku də ki.lə la.su]
Lighting passion my when I’m down

Lighting my passion when I’m down

kukejar cahaya
[kə.kə.dʒə.tə cə.hə.ja]
Chase light

I chase the light

kukejar cahaya bahagia.
[kə.kə.dʒə.tə ʧə.hə.ja ba.hə.gə]
Chase light happiness

I chase the light of happiness.

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

Puncak gunung tegak tinggi
[pun.ʧəɡən.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
[doŋ.an war.na.mu kau ham.pi.ri]
With your color you approached

Langit dan mega turut tertawa
[laŋ.it dan me.ga tu.rut tɔr.ta.wa]
The sky and clouds are laughing

Kau ajak serta bersuka ria.
kau a.der ta bɔr.su.ka ri.a]
You invite feel happiness merry
You invite them to feel overjoyed

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

Asyik merengkuh lembah curam
[aʃik mɔ.reŋ.ku lɔm.ba tʃu.ram]
Lovingly embracing cliff steep
Lovingly embodying the steep cliff

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

Bagai bercumbu tak kenal lelah
[ba.gai bɔr.tʃu.mu tə? kɔ.nal la.la]
Like embracing not know tired
As if embracing tirelessly

Tiadakah kau lihat wajah rupawan
[ti.a.da.ka kau li.hat wa.dʒa ru.pə.waŋ]
Do not you see face handsome
Don’t you see a handsome face?
Give me your hand and charming smile.

Don’t you feel the vibration of love?

Describe to me the greatest love.

Bury me in colors.

Let me be with you forever.

To be the symbol of eternal love.
Sandiwara / A Play
Mochtar Embut, Composer

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

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

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

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

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

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

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

No life without sorrow
or without laughter

Tiresome living in a mortal world

Feels like being beaten and tortured

But happiness soon takes over

Symbol of the blessing of the Almighty

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

diseling gelak dan tangis pilu
[di.ʃə.lîŋ go.la? dan tɑŋ.iς pi.lu] interrupted laughter and weeping sad
interrupted with laughter and mournful weeping

Senandung hidup terus berlagu
[sə.naŋ.dʊŋ hi.dʊp tə.rʊs bɔɾ.lə.gu] Hum life keeps singing
The hum of life keeps going

Tak hiraukan masa pergi berlalu
[taʔ hi.ɾau.kən ma.sa pə.ɡi bɔɾ.lə.lu] Not caring time go passing
Not caring of time passing by

Duhai insan tak usah khawatir
[du.ɦai ɪn.san taʔ u.sa xa.wa.tɪɾ] Dear one no need worry
Dear one, there is no need to worry

Itu sudahlah suratan takdir
[i.tu sʊn.da.la su.ran.tan tə.kɪɾ] It already fate destiny
It is already destiny

Semua itu berakhir jua
[sə.ˈmu.ə.i tu bə.ɾa.xɪɾ dʒʊ.wa] Everything that end also
Everything will end

Selangkah kita ke dunia sana
[sa.ˈlaŋ.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\textsuperscript{40} / All Praise

Segala puji bagi Tuhan, oh, Pencipta alam semesta
With all praise to the Lord, oh, Creator of the universe

Yang Maha Esa Mahakuasa Maha sempurna
The One and Only, the Almighty, the Perfection

Suci Abadi
Holy Eternal

KepadaMu kami mengabdi
For Thee we serving

KepadaMu kami memohon
For Thee we appealing

Segala daya jiwa dan raga
With all our power, body, and soul

\textsuperscript{40} Ansyari, Ratna Arumasari, et al. \textit{Antologi Musik Klasik Indonesia}, 144–145.
Karena kasih dan kurniaMu
[ka.ro.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.pa]
For Thee only

For Thee only

S’gala puji dan syukur
[sə.ga.la pu.dʒi dan ju.kur]
all praise and thankfulness

All praise and thankfulness

Amin
[a.min]
Amen

Amen

Senja di Pelabuhan Perahu⁴¹ / Twilight at the Harbor
Mohtar Embut, Composer

Hari hampir senja
[ha.rı ham.piɾ sən.dʒa]
It is almost twilight

It is almost twilight

Siang kan berlalu
[si.jar kan bɔrla.lu]
Day will pass

Day will pass

Ku tegak terpesona
[ku tə.gaʔ tər.pə.so.na]
I standing awe

I am standing in awe

---

Di pelabuhan perahu
[in harbor boats]
*In the harbor of boats*

Terpangdang olehku
[I am witnessing by me]
*I am witnessing around me*

Rona biru laut
[Hue blue sea]
*The deep blue sea*

Sinar dan air bercumbu
[Light and water embracing]
*Light and water embracing*

Gemilang bersambut
[Brilliant, intercepted]
*Brilliant, intercepted*

Berdampingan perahu melepaskan lelahnya
[Side by side boats are let go tired]
*Boats side by side are resting*

Setelah berlayar jauh sejenak berlena
[After sailing far in a moment are hit]
*After sailing far away in a moment are hit*

Dengan riak air
[With waving water]
*With the waving water*
Menepi berbuih
[men.pi bər.bui]  
To the shore bubbling  
foaming at the shore

Bersama angin mendesir
[bər.sa.ma aŋ.in mən.de.sir]  
With wind breezing  
With the wind’s breeze

Membisik kasih
[məmb.isik ka.si]  
Whispering love  
Whispering love

Mega senja raya
[me.gə sən.dʑa raja]  
Cloud twilight great  
Great cloud in the twilight

Merah kencana
[məra 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.wa.n bər.pə.wa.i]  
Clouds carnival  
Clouds like a carnival
Menghias  
[manhi.jas  an.kasa]  
decorating  
sky  
Decorating the universe

Daun  
[da.un  pi.ur  ma.lam.bar]  
leaves  
palm  
waving  
Waving palm leaves.
As previously mentioned, there are several Indonesian sounds that may be challenging for native English speakers/vocalists. The word “bernyanyi” (singing) [bɔr.ɲa̯.ɲi] is tricky at first, especially with quick repetitions of the [ɲ] sound as found in the phrase “bernyani nyaring” (singing aloud) [bɔr.ɲa̯.ɲi.ɲa̯.rɪŋ]. 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) [dɛ.wi] or “dewata” (gods) [dɛ.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 [ɛ] appears in the words “mega” (cloud) [me.gɑ̯], “memberi” (give) [mɔm.be.ri], “berserakan” (move) [bɔr.ʃe.ra.kan], “merdeka” (independent) [mɔr.de.ka], and “rela” (willing to) [rɛ.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.ɲa] 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], [ar] “capai” (tired) [tʃa.pai], and [oɪ] “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.

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 Pelafalan 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.
BIBLIOGRAPHY


