

## Lyric Diction of Indonesian and Malay Art Songs for Singers

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### Abstract

There is so far no publication on lyric diction of Indonesian and Malay art songs for singers. The attempt to research on lyric diction of Indonesian and Malay art songs is to establish a system that is clear, easy and effective to any singer. Even though, the standard Indonesian language and the standard Malay language spoken in Malaysia basically derived from the same Malay language of the Austronesian language family, there are many dissimilarities of words in terms of spelling, diction, vocabulary, and expressions between the two languages. IPA transcriptions will help the singers to enunciate and pronounce words of *Bahasa Indonesia* and *Bahasa Melayu* correctly. An additional approach to the existing IPA transcriptions is applied. The additional approach is the application of a glottal stop phonetic symbol [ʔ] to the existing IPA symbols, which means there are two glottal stops [ʔ] and [ʔ] used in *Bahasa Indonesia* and *Bahasa Melayu* IPA transcriptions. So far, the glottal stop [ʔ] for the separation of two specific words has not been applied in *Bahasa Indonesia* or *Bahasa Melayu* IPA transcriptions, but this additional approach has been applied and experimented during a number of years of my practical teaching in lyric diction of Indonesian and Malay language. This new additional approach has proven IPA transcriptions reading to be clear, easy and effective.

Keywords: effective communicative diction for singers

### Abstrak

Sejauh ini belum ada penerbitan tentang diksi lirik lagu-lagu seni Indonesia dan lagu-lagu seni Melayu untuk penyanyi. Upaya penelitian diksi lirik lagu-lagu seni Indonesia dan lagu-lagu seni Melayu adalah untuk menemukan satu sistem yang jelas, mudah dan efektif yang dapat dimanfaatkan oleh setiap penyanyi. Walaupun pada dasarnya, bahasa Indonesia yang standar dan bahasa Melayu yang digunakan di Semenanjung Malaysia berasal dari rumpun bahasa Austronesia, terdapat banyak perbedaan ejaan, kata, diksi, perbendaharaan kata dan gaya ungkapan antara kedua bahasa tersebut. Transkripsi IPA dapat membantu penyanyi dalam melafalkan dan mengucapkan kata dalam bahasa Indonesia dan bahasa Melayu dengan tepat. Pada penelitian ini, dilakukan suatu penambahan pendekatan terhadap transkripsi IPA yang telah ada. Penambahan

pendekatan tersebut adalah aplikasi simbol fonetik “glottal stop” [ʔ] terhadap simbol fonetik IPA yang telah ada, yang dalam hal ini berarti terdapat dua simbol “glottal stop” [ʔ] dan [ʔ̚] yang dapat digunakan dalam transkripsi fonetik bahasa Indonesia dan bahasa Melayu. Sejauh ini, glottal stop yang digunakan untuk pemisahan dua kata tertentu belum diaplikasikan pada transkripsi fonetik IPA dalam bahasa Indonesia maupun dalam bahasa Melayu, akan tetapi penambahan pendekatan ini telah diaplikasikan sebagai upaya eksperimen telah saya lakukan selama sejumlah tahun dalam dalam sesi mengajar pada perkuliahan “Diksi Lirik” bahasa Indonesia dan bahasa Melayu. Penambahan pendekatan yang baru ini telah terbukti bahwa, aplikasi simbol fonetik yang baru dapat dibaca dengan jelas, mudah dan efektif.

*Kata Kunci: Diksi efektif dan komunikatif untuk penyanyi*

## INTRODUCTION

This is the initial summary attempt of lyric diction of Indonesian and Malay art songs for singers, which is part of my present on going research to highlight the dissimilarity between the standard pronunciation of *Bahasa Indonesia* and *Bahasa Melayu* spoken in Malaysia. Art song is a serious vocal music composition, usually with piano accompaniment, referred to Art Music genre that has begun to develop since the end of 16<sup>th</sup> century in Europe, especially in Italy began a transition development period from polyphonic composition (part music) to monody, for example art songs by Giulio Caccini, Jacopo Peri, John Dowland and Thomas Campion (Hanning, 2009).<sup>1</sup> In the beginning monody is a style of music accompaniment on a solo vocal melody, containing elements of significant theoretical and musical structure to distinguish it for example from, popular songs, folk songs, and traditional songs.

Usually, the lyrics of an art song are of literary context. In the form of an art song, the literary context, the poetry is as important as the music set to it, it is an integral part of the music composition. In the process of training to become a good singer, it is not only about tonal quality. The singer besides paying great attention to the tonal quality and articulation of the voice, at the same time must give equal attention to pronunciation of the literary texts set to the musical phrasings. The

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<sup>1</sup> Hanning, B.R. (2009). *Concise History of Western Music (Third Edition)*. Chapter 7: The Age of Renaissance: Secular Song and Rise of National Styles in the Sixteenth Century. New York: W.W. Norton & Company. Retrieved on May 1, 2012 from <http://www.wwnorton.com/college/music/hanning3/outlines/ch07.htm>

singer may have a good vocal articulation, but pronounces badly. The important significance to deliver an art song, the singer must first of all understand the sung words, and at the same time the listeners should also understand the singer. The singer must enunciate and pronounce each word very clearly, especially when singing in bigger halls, it is necessary to exaggerate pronunciation. To acquire a clear pronunciation is to exaggerate enunciating the vowels and consonants including the ending consonant of the word.

There are numerous art songs of many different languages from countries around our world. Social and cultural differences are among the factors that influence specific characteristics to the art songs. Art songs are not always just 'pure music' vocal compositions, many art songs are based on folk or traditional music with the composer's creativity of advance musical structure. A few examples of art songs of various countries are: German *Lieder* (sing. *Lied*), French *mélodies* or *chansons*, Italian *romanze* and *canzoni*, Spanish *canciones*, Indonesian *Lagu Seriosa*, and also numerous Japanese, Korean, Filipino, Russian, Chinese, and Afrikans art songs. There are for example, Japanese art songs with Western influence without any indication of Japanese origin, but there are numerous art songs based on their folk and traditional music, and there are also Japanese art songs that are strictly Japanese style (Hoffman, 1967)<sup>2</sup>. Like wise, there are numerous Indonesian art songs or *Lagu Seriosa* that are of just "pure music" style vocal compositions, and there are numerous *Lagu Seriosa* composed with elements of Indonesian folk and traditional music. Certain numbers of serious vocal compositions by Malaysian composers found so far are compositions of "pure music" style.

Various art songs of different languages are taught at any Voice Department in a Music Faculty, and Voice major students are required to study IPA (International Phonetic Alphabet) symbols. The serious music singer embarking on successful performance should make an effort to sing the art song in its original language. Every language has distinctive sound characteristics that result in its own unique color. IPA symbols are a set of phonetic symbols intended to represent all the possible sounds of the world's languages based on the Roman alphabets developed by the International Phonetic Association in 1886, and since then the science of phonetics has gone

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<sup>2</sup> Hoffman, T. (1967). Western Influences in the Japanese Art Song. *Monumenta Nipponica*, 22(1/2), 162-176. Tokyo: Sophia University. Retrieved on May 1, 2012 from <http://www.jstor.org/stable/2383229>

through some modifications and corrections (International Phonetic Association, 1999)<sup>3</sup>. Each phonetic symbol represents not only the sound of phoneme, such as vowels or consonants of the language in written form, but also represents other various qualities in speech of the unique characteristics of each language for example, intonation and the separation of syllables. The main purpose for singers to learn IPA symbols is to achieve an effective communication.

The literary lyrics in art songs are usually of standardized pronunciation, but occasionally there are directions required by the composer to pronounce certain words or even the entire lyrics of the art song in certain regional dialect. Singers with the help of IPA symbols will learn to pronounce each word of any language or dialect correctly by identifying and reading the IPA transcriptions. The singer in the process of becoming an effective communicator despite of either narrow regional influence or local dialect or even a strong foreign background with the help of the IPA transcriptions will easily achieve an intelligible diction.

As in many parts of the world apart from languages, there are also various dialects belonging to one particular language, most often characterized by regional and social speech patterns. Indonesia is the second most diverse country in the world with about 726 regional languages listed so far after Papua New Guinea with about 823 regional languages (Riza, 2008)<sup>4</sup>. A language or a regional language may have two or more dialects, which may be formed by certain factors, such as social and geographic factors. Countless indigenous dialects are found across the Indonesian archipelago.

*Bahasa Indonesia* is a standardized linguistic setting of the Malay language spoken in Indonesia and is the official national language of the Republic of Indonesia. *Bahasa Indonesia* was proclaimed on the 28<sup>th</sup> of October 1928 (Foulcher, 2000)<sup>5</sup> upon a political agenda as the standard language to unify

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<sup>3</sup> International Phonetic Association. (1999). *Handbook of the International Phonetic Association: A Guide to the Use of the International Phonetic Alphabet (International Handbook Assoc)*. 194-196. Cambridge: Cambridge University Press.

<sup>4</sup> Riza, H. (2008). Resources Report on Languages of Indonesia. *Abstracts of the 6<sup>th</sup> Workshop on Asian Languages Resources*, 93. Retrieved on May 3, 2012 from <http://aclweb.org/anthologynew/1/108/108-7014.pdf>

<sup>5</sup> Foulcher, K. (2000). Sumpah Pemuda: The Making and Meaning of a Symbol of Indonesian Nationhood. *Asian Studies Review*, 24 (3). Oxford, UK and Malden, MA, USA: Blackwell Publishers. Retrieved on May 4, 2012 from <http://www.tandfonline.com/doi/abs/10.1080/10357820008713281>

the multi ethnics across the Dutch East Indies (Indonesian) archipelago. *Bahasa Indonesia* as the standard official national language often pronounced freely with various regional speech patterns by people of various indigenous backgrounds, and this is also the case with *Bahasa Malaysia* often spoken with regional speech patterns.

In Malaysia, the official national language is now called *Bahasa Malaysia*, and it is the standardized *Bahasa Melayu*. However in Indonesia, the term of *Bahasa Melayu* is different. *Bahasa Melayu* is considered as one of the regional languages spoken by ethnic Malay people along the Eastern part of Sumatra and Riau. There are a number of regional dialects of *Bahasa Melayu* in Malaysia as mentioned in 1986 publication of *Dewan Bahasa dan Pustaka* (Malaysian Language and Literature Agency), they are the Malay dialects of Johor, Negeri Sembilan, Selangor, Melaka, Perak, Pahang, Trengganu, Kelantan, Pulau Pinang, Kedah, Perlis, Serawak and Sabah (Collins, 1989)<sup>6</sup>.

Any standard language, for example *Bahasa Indonesia* or *Bahasa Melayu* spoken in Malaysia, is easily recognizable by its accent, an approved accent over the period though it is not a dialect. It refrains from non-standard grammatical structure and words characterized by regional dialects. Its accent does not contain any regional speech pattern, regionally non-specific, thus does not unveil speaker's geographic background, but it does unveil the social or educational background of the speaker. The pronunciation of a standard language is related to socially exclusive accent. Any academic institution and media or other forms of communication are usually conducted in a standard language. The phonemic transcriptions in dictionaries are based on the accent of the pronunciation of a standard language (British Library)<sup>7</sup>, and the IPA symbols are very useful tool to solve problems in diction, especially for singers to achieve the correct diction of foreign songs. Regional speech pattern can also be corrected by reading the IPA transcriptions.

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<sup>6</sup> Collins, J.T. (1989). Malay Dialect Research in Malaysia: The Issue of Perspective, 237. Retrieved on May 5, 2012 from <http://sabrizain.org/malaya/library/dialectresearch.pdf>

<sup>7</sup> British Library. Received Pronunciation. Retrieved on May 5, 2012 from, <http://www.bl.uk/learning/langlit/sounds/case-studies/received-pronunciation/>

## HISTORY OF ART SONGS IN INDONESIA AND IN MALAYSIA

The attempt to find publications on Indonesian and Malay art songs is quite a challenging task. There are many Indonesian art songs (*Lagu Seriosa*) written by Indonesian composers, but based on my present field research so far I have found only one publication of Indonesian art songs. The book title is "*Klasik Indonesia Komposisi Untuk Vokal dan Piano. Binsar Sitompul-F.X. Soetopo-Mochtar Embut*" published by PT. Grasindo, Jakarta, 2008, edited by an Indonesian soprano Aning Katamsi, who inherited scores of Indonesian art songs from her mother, soprano Pranawengrum Katamsi. Most scores of Indonesian and Malay art songs are either hand written by the composers or rewritten by others, and lately many scores are rewritten using the Sibelius software.

According to Tjaroko in his thesis "*Perkembangan Sejarah Lagu Seriosa Di Indonesia*", Indonesian art songs or *Lagu Seriosa* has begun to develop since 1937 before Indonesian independence from Dutch colonialism and Japanese aggression (Tjaroko, 2006)<sup>8</sup>. Europeans, first the Portuguese came to Indonesia in 1512 followed by the Dutch came in 1602 for trade and colonization, and along the colonization period somehow the Western Classical art music was introduced in Indonesia. German missionaries in North Sumatra are also of major influence in Church music and Western Classical art music. In early 20<sup>th</sup> century many musicians from Europe and America came to Batavia (Jakarta) to work and lived in Indonesia, mainly to entertain the Dutch Colonial society. There are countless evidences of Western Classical art music influence among Indonesian elite society in 19<sup>th</sup> and 20<sup>th</sup> century. Indonesian Classical musicians began to come forth. They learned Western Classical art music from European teachers, and by 20<sup>th</sup> century a number of Indonesian composers for example, Amir Pasaribu, Binsar Sitompul, Cornelius Simandjuntak, F.X. Soetopo, Ismail Marzuki, Koesbini, RAJ Soedjasmin, Mochtar Embut and Tri Suci Kamal are among the most productive composers of *Lagu Seriosa* (Nurkholis, 2012)<sup>9</sup>. In fact, Amir Pasaribu as one of the pioneers came up with the term *Lagu Seriosa* (Sitorus, 2009)<sup>10</sup>. These composers with Western Classical

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<sup>8</sup> Tjaroko, Winarjo. (2006). Sejarah Perkembangan Lagu Seriosa di Indonesia. Abstract. (Thesis, Universitas Gadjah Mada, 2006).

<sup>9</sup> Nurkholis. (2012). *Lagu Seriosa Sebagai Lagu Seni Indonesia: Pengaruh Musik Barat dan Musik Etnis Nusantara*, 7-16. (Thesis, Institut Seni Indonesia Padangpanjang, 2012).

<sup>10</sup> Sitorus, E.R. (2009). Amir Pasaribu Komponis, Pendidik & Perintis Musik Klasik Indonesia, 55. Yogyakarta: Media Kreativa.

music background composed their original Indonesian art songs containing various elements of Western Classical art music and Indonesian ethnic musical patterns, combining the elements and their own creativity of advance musical structure. The lyrics of the art songs are usually literary texts or poetry of renowned Indonesian poets.

The on-going research on the development of art songs in Malaysia has just begun and is still premature. Razak Abdul Aziz and Tazul Izan Tajuddin, are contemporary serious music composers that have kindly given the scores of their compositions in order to support this research. Abdul Razak Aziz and Tazul Tajuddin have composed a number of serious contemporary art songs in *Bahasa Melayu* and in English in "pure music" style.

### **DISSIMILARITY BETWEEN BAHASA INDONESIA AND BAHASA MELAYU SPOKEN IN MALAYSIA**

Even though *Bahasa Indonesia* and *Bahasa Melayu* spoken in Malay interactively comprehensible, but there is quite a distinctive dissimilarity between the two languages. Over the period, geographical, cultural, social and political are causative factors that influence the linguistic differences between *Bahasa Indonesia* and *Bahasa Melayu* spoken in Malaysia. The dissimilarity in accent and diction are very obvious between the native speakers in Indonesia and in Malaysia. There are many words of the same meaning, but different spelling, and there are many of the same words, but differently pronounced. There are also many different words for the same meaning between the two languages. The dissimilarity between *Bahasa Indonesia* and *Bahasa Melayu* spoken in Malaysia are bigger than, for example, between the German language spoken in Germany, Austria and in Switzerland or between the English language spoken in Ireland, Scotland, England, America and in Australia. There are very obvious dissimilarity especially in written language and in formal communication that are unintelligible between the two languages. There are also different terminologies for the same thing between the two languages.

Since the 20<sup>th</sup> century, written *Bahasa Indonesia* and *Bahasa Melayu* use the Latin alphabets. The unification in orthography between *Bahasa Indonesia* and *Bahasa Melayu* was established in 1972. The orthography between of Bahasa Indonesia and Bahasa Melayu spoken in Malaysia was different before 1972. Until 1972, the spelling of *Bahasa Indonesia* respectively was influenced by the

Dutch spelling, and has since changed the spelling three times, and the spelling of *Bahasa Melayu* was influenced by English. The word "cuci" (wash) during the Dutch colonial period was spelled "tjoetji", and then the spelling changed in 1947 after the Indonesian Independence to "tjutji", and was spelled "chuchi" in *Bahasa Melayu*. In 1972 the spelling of the word "tjutji" was changed to "cuci" in *Bahasa Indonesia* and in *Bahasa Melayu*. In *Bahasa Indonesia* the word "djalan" (street or walk) then changed to "jalan" is the same spelling in *Bahasa Melayu*. The word "hanja" (only) then changed to "hanya", which is the same spelling in *Bahasa Melayu*, and the word "achir" (end) in both *Bahasa Indonesia* and in *Bahasa Melayu* then changed to "akhir".

There are many words in *Bahasa Indonesia* and in *Bahasa Melayu* representing the same diction or speech sounds, but there are also a number of words with minor dissimilarity in spelling such as, "tentara" (soldier) in *Bahasa Indonesia* and "tentera" in *Bahasa Melayu*, the word "obat" (medicine) in *Bahasa Indonesia* and "ubat" in *Bahasa Melayu*, the word "permadani" (carpet) in *Bahasa Indonesia* and "permaidani" in *Bahasa Melayu*, the word "karena" (because) in *Bahasa Indonesia* and "kerana" in *Bahasa Melayu*.

There are words of the same speech sounds in both *Bahasa Indonesia* and in *Bahasa Melayu*, but bear an entirely different meaning that can arise misconceptions, for example the word tandas means "demolished" in *Bahasa Indonesia*, in *Bahasa Melayu* it means "toilet". The word percuma means "in vain" or "without result" in *Bahasa Indonesia*, in *Bahasa Melayu* it means "for free". The word banci in *Bahasa Indonesia* means "transvestite", in *Bahasa Melayu* it means "census".

## INTERNATIONAL PHONETIC ALPHABET (IPA)

It is important to introduce the International Phonetic Alphabet (IPA) to singers to distinguish the dissimilarity in pronunciation between *Bahasa Indonesia* and *Bahasa Melayu* spoken in Malaysia. There are more than 150 phonetic symbols, and there are two kinds of phonetic transcriptions, the narrow transcription defining considerable details in transcriptions and broad transcription is oblivious to some details (Pullum, Ladusaw, 1996)<sup>11</sup>

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<sup>11</sup> Pullum, G.K., Ladusaw, W.A. (1996). *Phonetic Symbol Guide* (Second edition). Chicago: Chicago University Press.

It is sufficient to use the IPA broad transcriptions for lyric diction, changes of tongue body and jaw positions to support vocal adjustments during singing execution will not allow details precision of speech pattern. Diction in speaking can be accurate and clear, but diction in sung lyrics may not be as accurate and clear as in actual speech diction. The position of the tongue body and jaw, the tongue-jaw coordination of vowel production in speech is different from the tongue-jaw coordination during singing execution. Enunciation of vowels and consonants are modified to suit vocal adjustment in order to acquire the desired tonal quality, most of all in order to acquire freedom of tone production. The tongue-jaw coordination changes further on higher pitch singing to suit the configuration of the entire vocal tract (lips, jaw, tongue, vellum and larynx) to produce tonal freedom, and at this point, diction of any vowel becomes unclear. It is for this reason the professional singer exaggerates to enunciate consonants to improve clarity of the sung lyric diction.

### **Chart of International Phonetic Alphabet (IPA) of *Bahasa Indonesia* and *Bahasa Melayu***

Vowels		
IPA	Examples & IPA transcriptions	Comparable English sound
a	apa [apa], saya [saja]	father
e	bebas [bebas], medan	clay
ɛ	bebek [bɛbɛʔ],	leg
i	ini [ini], disini [disini]	see
ɪ	intip [ɪntɪp], sindir [sɪndɪr]	sit
o	toko[toko], soto [soto]	pole
ɔ	sotong [sɔʔɔŋ]	chord
u	rumah [rumah]	two
ʊ	puntung [pʊntʊŋ]	took
ə	segera [səgəra]	adore

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**Consonants**


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IPA	Examples & IPA Transcriptions	Comparable English sound
b	bintang [bɪntaŋ], bukan [bukan]	baby
d	dada [dada], duri [duri]	door
f	fakir [fakɪr], nafas [nafas]	formal
g	gertak [gɛrtak], gerbang [gɛrbaŋ]	green
h	hujan [hudʒan], mudah [mudah]	house
j	*yaitu [jalitu] or [jaʔitu], kayu [kaju] * Glottal stop: [l] or [ʔ]	you
k	kemana [kemana], kertas [kɛrtas]	key
l	lari [lari], lihat [lihat]	low
m	minum [minʊm], muntah [mʊntah]	man
n	nanti [nanti], kesan [kɛsan]	never
p	pagi [paɡi], pintu [pɪntu]	party
r	rumah [rumah], rusak [rusak]	* radio (comparable Italian sound)
s	sendiri [sɛndiri], suka [suka]	song
v	*vaksin [vakɪn] unlike in Malaysia, Indonesian pronunciation: [fakɪn]	vet
w	wanita [wanita], hawa [hawa]	wonderful
x	akhir [axɪr], khusus [xusus]	* Bach (comparable German sound)
z	zaman [zaman]	zone
ʃ	syair [ʃaʔɪr]	poem
dʒ	juga [dʒuga], jadi [dʒadi]	joy
tʃ	cacing [tʃatʃɪn], cepat [tʃɛpat]	church
ŋ	bunga[buŋa], ingin [iŋɪn]	singing
ŋ	nyanyi [ŋaŋi], hanya [haŋa]	onion
ʔ/l (glottal stops)	*bapak [bapaʔ], adik [adɪʔ], bakmi [baʔmi]	* cockney ([kʌʔnɪ] spoken in Cockney dialect)

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### Diphthongs

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IPA	EXAMPLES & IPA transcriptions	Comparable English sound
au	halau [halau], lampau [lampau]	house
ai	sampai [sampaɪ], cukai [tʃukai]	tie
oi	amboi [amboi]	
sirloin		

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### Glottal stops in *Bahasa Indonesia* and *Bahasa Melayu* diction

Based on my own research and years of applied experiences in teaching Indonesian and Malay diction, glottal stop [ʔ] is preferred for “certain” words with “k” in the middle, for example: bakmi [baʔmi] (eng.: noodle) and “certain” words end with “k”, for example: anak [anaʔ] (eng.: child), tidak [tidaʔ] (eng.: no). Glottal stop [ʔ] is also preferred to separate pronouncing between two vowels in a word, for example: seindah [səʔindah] (eng.: as beautiful as), seakan-akan [səʔakan-akan] (eng.: as if), seumpama [səʔumpama] (eng.: for example). However, in German language IPA transcriptions, the glottal stop [|] is preferred to separate between two vowels in a single word, for example: *zueignung* (eng.: dedication) → [tsu | æçnʊŋ], and the same words could be transcribed: [sə | indah], [sə | akan-akan], [sə | umpama].

To my opinion, the glottal stop [|] in Indonesian IPA transcriptions is more suitable to separate pronouncing two words, the first word ends with a vowel followed by the next word begins with a vowel, for example: mengapa aku [məŋapa | aku] (eng.: why me), kemana ia [kəmana | ia] (eng.: where is he/she going), or the first word ends with a consonant followed by the next word begins with a vowel, for example: kenangan indah [kənʌŋʌn | indah] (eng.: beautiful memory), kasih ibu [kasih | ibu] (eng.: mother’s love).

### **Dissimilarity in pronunciation of the same word and meaning between Bahasa Indonesia and Bahasa Melayu spoken in Malaysia**

<b>Bahasa Indonesia</b>	<b>Bahasa Melayu (spoken in Malaysia)</b>	<b>English translation</b>
tolong [tɔlɔŋ]	[tolɔŋ]	help
pohon [pɔhɔn]	[pohɔn]	tree
orang [ɔraŋ]	[oraŋ]	man
dorong [dɔrɔŋ]	[doroŋ]	push
rusak [rusak]	[rosak]	damaged
tujuh [tʊdʒʊh]	[tʊdʒoh]	seven
pilih [pilih]	[pileh]	choose
kasih [kasih]	[kaseh]	love; to give; to allow
ilmu [ilmu]	[elmu]	science; knowledge
sepuluh [səpʊlʊh]	[səpʊloh]	ten
balik [balik]	[baleʔ]	reverse/opposite side
tempuh [təmpʊh]	[təmpoh]	go through
susun [susʊn]	[suson]	stack; compilation
tindih [tɪndih]	[tɪndeh]	place on top
tumpang [tʊmpaŋ]	[tɔmpaŋ]	to join with others
sehat [səhat]	[sihat]	healthy
kampung [kampʊŋ]	[kampoŋ]	village
gunung [ɡʊnʊŋ]	[ɡunoŋ]	mountain
sisir [sisiɾ]	[siser]	comb

**Dissimilarity in spelling & vocabulary**

Bahasa Indonesia	Bahasa Melayu spoken in Malaysia	English translation
sesudah [səsudah], setelah [sətəlah]	selepas [sələpas]	afterward
bioskop [bioskop]	panggung wayang [pangɡuŋ wajaŋ]	cinema
kakus [kakus] gang [ɡaŋ]	jamban [dʒamban] lorong [loroŋ]	toilet alley;narrow street;lane
agustus [aɡustus]	ogos [ogos]	august
minggu [miŋɡu]	ahad [ahad]	sunday
pancuran [pantʃuran]	air mancur [air mantʃur]	fountain
hapus [hapus]	padam [padam]	erase
sabuk pengaman [sabuk peŋaman]	tali keledar [tali kələdar]	seat belt
seprei [səprei]	cadar [tʃadar]	bed sheet
telat [təlat] terlambat	[tərlambat]	late
duane [duanə]	kastam [kastam]	custom
asbak [asbak]	bekas habuk rokok [bəkəs habuʔ rokoʔ]	ashtray
potlot [pɔtlɔt]	pensil [pɛnsɪl]	pencil
pinsil [pɪnsɪl]		
kencang [kəntʃaŋ]	laju [ladʒu]	fast
apotek [apotek]	farmasi [farmasi]	pharmacy
vas [fas]	pasu [pasu]	vase
apel [apəl]	epal [epal]	apple
kulkas [kʊlkas]	peti sejuk [pəti sədʒuk]	refrigerator
dosen [dosen]	pensyarah [pənʃarah]	lecturer

## INDONESIAN AND MALAY ART SONGS WITH IPA TRANSCRIPTIONS

*Bahasa Indonesia* and *Bahasa Melayu* like the French language are pronounced without accent or intonation on any particular syllable unlike for example the Italian, German, Chinese, Vietnamese languages that have specific accent or intonation for specific linguistic function. There are many similar words between Bahasa Indonesia and Bahasa Melayu, but there are many dissimilar words with different spelling, diction and meaning. In an instant Bahasa Indonesia and Bahasa Melayu spoken in Malaysia may sound similar, but for the singers there are many dissimilarities in terms of pronunciation and expressions between the two languages. It is important for each singer to study the diction, meaning and the literary expression of the lyrics of either Indonesian or Malay art songs for the correct delivery of interpretation.

### 'Bintang Sejuta'

[bɪntaŋ sɛdʒuta]

(Indonesian art song/Lagu Seriosa)

Composer: Ismail Marzuki

Sejuta bintang cemerlang,  
[sɛdʒuta bɪntaŋ tʃɛmɛrlaŋ]

Menerangi maya pada.  
[mɛnɛraŋi maja pada]

Seribu kenangan,  
[sɛribu kɛnaŋan]

Indah menjelma.  
[ɪndaɦ mɛndʒɛlma]

Terbayang aku akan kisah merdu,  
[tɛrbajaŋ | \*aku akan kisah\* mɛrdu]

Halus menjalin asmara.  
[ɦalus mɛndʒalɪn | \*asmara]

Gubahan semalam Dewangga Ratu,  
[gubahan səmalam dewaŋga ratu]

Kisah sekar taji jaya.  
[kisah\* səkar tadʒi dʒaja]

Halus menitik embun,  
[halus mənitik\* | \*əmbun]

Di waktu malam indah sunyi.  
[di waktu malam | \*indah sunyi]

Menyebar cumbuan,  
[məjəbar tʃumbuan]

Bintang abadi.  
[bintaŋ | \*abadi]

### **Glottal stop symbol [ | ] between two words**

Glottal stop symbol [ | ] on the IPA transcriptions between two words is applied in order to read the two words separately, for example *\*terbayang aku* [tərbajaŋ | aku], *\*menjalin asmara* [məndʒalɪn | asmara], *\*menitik embun* [mənitik | əmbun], *\*bintang abadi* [bintaŋ | abadi], to avoid reading the two words connected like a tie → *terbayangaku* [tərbajaŋ\_aku], *menjalinasmara* [məndʒalɪn\_asmara], *menitikembun* [mənitik\_əmbun], *bintangabadi* [bintaŋ\_abadi], which is not the correct way of reading in *Bahasa Indonesia* or in *Bahasa Melayu*.

### **Dissimilarity in pronunciation between *Bahasa Indonesia* and *Bahasa Melayu***

There is a slight difference in pronunciation between *Bahasa Indonesia* and *Bahasa Melayu* of the words *kisah* and *menitik*; in *Bahasa Indonesia* [kisah] → [kesah] in *Bahasa Melayu*; in *Bahasa Indonesia* [mənitik] → [mənitek] in *Bahasa Melayu*.

**Kasih dan Pelukis**

[kasih dan pəlukis]

(Indonesian art song/Lagu Seriosa)

Composer: Mochtar Embut

Puncak gunung tegak tinggi,

[pʊntʃak\* ɡunʊŋ\* tɛɡaʔ\* tɪŋɡi]

Dengan warnamu kau hampiri.

[dəŋan warnamu kau hampiri]

Langit dan mega turut tertawa,

[laŋit dan mega turʊt tɛrtawa]

Kau ajak serta bersuka ria.

[kau | \*adʒaʔ\* sɛrta bɛrsuka ria]

Dikau bistari pelukis alam,

[dikau bistari pəlukis | \* alam]

Asyik merengkuh lembah curam.

[aʃik\* mɛrɛŋkuh lɛmbah tʃuram]

Hijau nan segar kuning ceria,

[hidʒau nan sɛɡar kuning tʃɛria]

Bagai bercumbu tak kenal lelah.

[bagaɪ bɛrtʃumbu tak kənal lələh]

Tiadalah kau lihat wajah rupawan,

[tiadakah kau lihat wadʒah rupawan]

Ulurkan tangan dan senyum menawan.

[ulurkan taŋan dan sɛŋum mənawan]

Tiadakah serta terasa getar asmara,  
[tʰidakah sɛrta tɛrasa gɛtɑr |\* asmara]

Ilham dan gaya.  
[ɪlham dan gaja]

Lukiskan beta asmara jaya,  
[lukɪskan beta |\* asmara dʒaja]

Benamkan daku di dalam asmara.  
[bɛnamkan daku di dalam |\* asmara]

Biar ku serta masa ke masa,  
[biar ku sɛrta masa kɛ masa]

Menjadi lambang kasih nan baka.  
[mɛndʒadi lambaŋ kasɪh\* nan baka]

### Glottal stop symbol [ʔ]

The letter “k” at the end or in the middle of certain words in Bahasa Indonesia can be a glottal consonant [ʔ], for example words: \*tegak [tɛgɑʔ], \*ajak [adʒɑʔ], \*tak [tɑʔ], bakmi [baʔmi], but the letter “k” at the end or in the middle of certain words can also be a non-glottal consonant [k], for example: \*puncak [pʊntʃak], \*asyik [aʃɪk], kaki [kaki], laku [laku]. There is no rule indicating when and how the words with the letter “k” at the end or in the middle should be pronounced with a glottal or non-glottal approach.

### Glottal stop symbol [ | ] for two words separation

The two words separation for example: *kau ajak* [kau | adʒɑʔ]; *pelukis alam* [pɛlukɪs | alam]; *getar asmara* [gɛtɑr | asmara]; *beta asmara* [beta | asmara]; *dalam asmara* [dalam | asmara] to avoid reading the two words connected like a tie → *kauajak* [kau\_adʒak]; *pelukisalam* [pɛlukɪs\_alam]; *getarasmara*; *betaasmara* [beta\_asmara]; *dalamasmara* [dalam\_asmara].

### **Dissimilarity pronunciation between *Bahasa Indonesia* and *Bahasa Melayu***

There is a slight difference in the pronunciation between *Bahasa Indonesia* and *Bahasa Melayu* of the words *gunung* in *Bahasa Indonesia* [gunʊŋ] → [gunoŋ] in *Bahasa Melayu*; *kasih* in *Bahasa Indonesia* [kasɪh] → [kaseh] in *Bahasa Melayu*.

#### **Buai Adik**

[buai | adik]

No.1 from "10 Nyanyian Settings" (1980-1990)

Lyrics: Malay pantun (quatrain) from *Kalong Bunga (Buku 1)* by Tan Sri Za'ba

Malay art song for soprano and piano

Composer: Abdul Razak Aziz

Ayun adik, ayun,

[ajʊn | adeʔ\*, ajʊn]

Ayun sampai laju,

[ajʊn sampai ladʒu]

Bangun adik, bangun,

[baŋʊn | \* adeʔ\*, baŋʊn]

Bangun pakai baju.

[baŋʊn pakai badʒu]

Baju bercekak musang,

[badʒu bɛrtʃɛkaʔ\* musaŋ]

Corak belang sawa,

[tʃoraʔ\* bɛlaŋ sawa]

Hendak menghebat tunang,

[hɛndaʔ\* mɛŋhebat tunaŋ]

Hendak senyum dengan ketawa.

[hɛndaʔ\* sɛŋʊm dɛŋan kɛtawə]

Dipangkal pulai muda,  
[dipaŋkal pulai muda]

Ada sarang induk tupai,  
[ada saraŋ | ɪndu\* tupai]

Datang kapal dengan nakhoda,  
[dataŋ kapal dəŋan naɔoda]

Tanda dagangan sudah sampai.  
[tanda daŋaŋan sudah sampaɪ]

### Glottal stops [ | ]

The glottal stop symbol [ | ] IPA transcriptions of the Malay art song are both applied to separate pronouncing the words *ayun adik ayun* → [ajʊn | adeʔ ajʊn]; *bangun adik bangun* [baŋʊ | adeʔbaŋʊn]; *sarang induk* [saraŋ | ɪnduʔ] → like in *Bahasa Indonesia* also to avoid connecting when pronouncing the words connected like a tie *ayunadikayun* [ajʊn\_adeʔajʊn]; *bangunadikbangun* [baŋʊn\_adeʔbaŋʊn]; *saranginduk* [saraŋ\_ɪnduʔ].

### Glottal stop [ʔ]

The glottal stops [ʔ] application on the IPA transcriptions of the standard *Bahasa Melayu* spoken in Malaysia and *Bahasa Indonesia* is the same. The word *adik* in *Bahasa Melayu* [adeʔ] → [adɪʔ] in *Bahasa Indonesia*; *bercekak* in *Bahasa Melayu* [bərtʃəkaʔ] → [bərtʃəkaʔ]; *corak* in *Bahasa Melayu* [tʃoraʔ] → [tʃɔraʔ] in *Bahasa Indonesia*; *hendak* in *Bahasa Melayu* [həndaʔ] → [həndaʔ] in *Bahasa Indonesia*; *induk* in *Bahasa Melayu* [ɪnduʔ] → [ɪnduʔ] in *Bahasa Indonesia*.

### Dissimilarity in pronunciation between *Bahasa Melayu* and *Bahasa Indonesia*

There is a slight difference in the pronunciation between *Bahasa Melayu* and *Bahasa Indonesia* of the word *adik*; in *Bahasa Melayu* [adeʔ] → [adɪʔ] in *Bahasa Indonesia*; *corak* in *Bahasa Melayu* [tʃoraʔ] → [tʃɔraʔ] in *Bahasa Indonesia*.

**Buat Kuih**

[buat kuih]

No.2 from "10 Nyanyian Settings" (1982, revised 1986)

Lyrics: Malay pantun (quatrain) from *Kalong Bunga (Buku 1)* by Tan Sri Za'ba Malay  
art song for soprano and duo piano

Composer: Abdul Razak Aziz

Ada satu baulu,

[ada satu baulu\*]

Pecah telur dalam pasu,

[pətʃah tɛlɔr\* dalam pasu\*]

Dilebuk dengan lidi baru,

[diləboʔ\* dəŋan lidi baru]

Sudah masak, orang tua pilih dulu.

[sudah masak\*, oraŋ\* tua pileh\* dulu]

Buah Melaka ke atas gugur,

[buah mɛlaka kə |\* atas gugor\*]

Di luar tepung, di dalam gula,

[di luar tɛpɔŋ\* di dalam gula]

Digolek-golek kelapa kukur,

[digoleʔ-goleʔ\* kɛlapa \*kukor]

Budak-budak sangat suka.

[budaʔ-budaʔ\* saŋat suka]

Satu kuih cucur kodok,

[satu kueh\* tʃutʃur \*kodoʔ\*]

Masak ia berbentuk-bentuk,

[masak ia bɛrbɛntuk-bɛntuk]

Sudah masak dicucuk-cucuk,  
[sudah masak\* ditʃutʃoʔ-tʃutʃoʔ\*]

Banyak dimakan mata mengantuk.  
[baŋak dimakan mata məŋantuk]

Satu lagi kuih koci,  
[satu lagi kueh\* kotʃi]

Bungkus ia tiga segi,  
[buŋkus | \*ia tiga səgi]

Di luar tepung, di dalam inti,  
[di luar təpəŋ\*, di dalam | \*Inti]

Dimakan orang tua tak bergigi.  
[dimakan | oraŋ\* tua taʔ\* bərgigi]

### **Dissimilarity vocabulary between *Bahasa Melayu* spoken in Malaysia and *Bahasa Indonesia***

In *Bahasa Melayu* the word \**baulu* (eng.: spongecake) [baulu] → [bolu] *bolu* in *Bahasa Indonesia*; \**pasu* (eng.: big bowl made of clay) in *Bahasa Melayu* [pasu] → [maŋkəʔ] *mangkok* in *Bahasa Indonesia*; \**dilebuk* (eng.: egg beating) in *Bahasa Melayu* [diləboʔ] → [dikətʃə] *dikocok* in *Bahasa Indonesia*; \**budak-budak* (eng.: kids) in *Bahasa Melayu* [budaʔ-budaʔ] → [anaʔ-anaʔ] *anak-anak* in *Bahasa Indonesia*; \**dicucuk-cucuk* (eng.: to puncture) in *Bahasa Melayu* [ditʃutʃokʃutʃok] → [ditusuk-tusuk] *ditusuk-tusuk* in *Bahasa Indonesia*; \**kuih* (eng.: cake) in *Bahasa Melayu* [kuIh] → [kue] *kue* in *Bahasa Indonesia*.

### **Dissimilarity in pronunciation between *Bahasa Melayu* spoken in Malaysia and *Bahasa Indonesia***

There are a slight difference in pronunciation of the words \**telur* (eng.: egg) in *Bahasa Melayu* [təlor] → [təlur] in *Bahasa Indonesia*; \**orang* (eng.: person) in *Bahasa Melayu* [oraŋ] → [ɔraŋ] in *Bahasa Indonesia*; \**pilih* (eng.: choose) in *Bahasa Melayu* [pileh] → [pilih] in *Bahasa Indonesia*; \**gugur* (eng.: fall prematurely) in *Bahasa Melayu*

[gugor] → [gugur] in *Bahasa Indonesia*; \* *digolek-golek* (eng.: roll repeatedly) in *Bahasa Melayu* [digoleʔ-goleʔ] → [digoleʔgoleʔ] in *Bahasa Indonesia*; \* *kukur* (eng.: grate) in *Bahasa Melayu* [kukur] → [kukur] in *Bahasa Indonesia*; \* *cucur* (eng.: fried flour cake) in *Bahasa Melayu* [tʃutʃor] → [tʃutʃur] in *Bahasa Indonesia*; \* *kodok* (eng.: frog) in *Bahasa Melayu* [kodoʔ] → [kɔdɔʔ] in *Bahasa Indonesia*; *tepung* (eng.: flour) [təpɔŋ] → [təpɔŋ] in *Bahasa Indonesia*.

However, the ending letter “k” of the word *masak* (eng.: cook, cooked, mature, experienced, unbelievable) in both *Bahasa Melayu* and *Bahasa Indonesia*, is pronounced glottal and non-glottal → [masak] and [masaʔ]. The habit of altering the glottal [ʔ] and non-glottal [k] occurs all the time, most probably influenced by regional speech pattern, for example: *saya mau masak* (eng.: I want to cook) → [saja mau masak] or [saja mau masaʔ]; *buah ini sudah masak* [eng.: this fruit is ripe] → [buah | ini sudah masak] or [buah | ini sudah masaʔ].

### Glottal stop [ʔ] and glottal stop [ʔ]

The glottal stop [ʔ] for the ending letter “k” and for the separation of two vowels in a word, and the glottal stop [ʔ] for words separation, for example: *dilebuk* → [diləboʔ]; *digolek-golek* → [digoleʔ-goleʔ]; *budak-budak* → [budaʔ-budaʔ]; *kodok* → [kodoʔ]; *dicucuk-cucuk* → [ditʃutʃoʔditʃutʃoʔ]; *tak* → [taʔ]; *seindah* → [səɪndah]; *seumpamanya* → [səʊmpamaŋa], and *buah Melaka ke atas gugur* → [buah mələka ke | atas gugur]; *bungkus ia tiga segi* → [bʊŋkʊs | ia tiga səgi]; *dimakan orang tua tak bergigi* → [dimakan | oraŋ tua taʔ bərgigi], each IPA symbol has its specific phoneme representation. The glottal stop [ʔ] is the IPA symbol for the glottal “k” and for the separation of two vowels in a word and the glottal stop [ʔ] is for separation between two words, between the first word ends with a consonant followed by the second word begins with a vowel or the first word ends with a vowel followed by the second word begins with a vowel. The glottal stop [ʔ] is not applied for the separation of two vowels in a word like in German diction. To my opinion there are two reasons for not supporting: 1. The glottal stop [ʔ] looks like the letter “l” and it can create confusion reading the IPA transcriptions 2. The glottal stop [ʔ] is applied “only” for the glottal sounds to differentiate it from the glottal stop [ʔ] is applied “only” for words separation. So far, the glottal stop [ʔ] for the separation of two specific types of words explained above has not been applied in *Bahasa Indonesia* or *Bahasa Melayu* IPA transcriptions.

## Sebuah Pantun V

[səbuah pantun lima]

Lyrics: Malay Pantun (quatrain) by Tazul Tajuddin

Art song for Violin, Mezzosoprano, Clarinet and Piano

Composer: Tazul Tajuddin

Kalau menyanyi perlahan-lahan,

[kalaʊ məɲani pərlahan-lahan]

Dibawa angin terdengar jauh,

[dibawa aŋɪn tərdeŋar dʒaʊh]

Rindu di hati tidak tertahan,

[rɪndu di hati tidaʔ tərtahan]

Di dalam air badan berpeluh.

[di dalam aɪr badan bərpəlʊh]

## Literary Texts

The language of the literary texts, the Malay pantun or quatrain used in art song 'Sebuah Pantun V' is the standard *Bahasa Melayu* spoken in Malaysia, different from the lyrics of the previous two Malay art songs by Abdul Razak Aziz. The literary texts of 'Buai Adik' and 'Buat Kuih' though not a typical traditional Malay *pantun*, the choice of words for the sentence structure represent conversational and informal idiom, and may also represent a certain degree of regional speech pattern. Each singer must carefully study each repertoire containing lyrics of standard language or dialect, enunciate and pronounce the lyrics with correct and clear diction.

## CONCLUSIONS

According to my hypothesis, the additional approach to the existing IPA symbols for the Indonesian and Malay diction would improve and make reading the IPA transcriptions easier. The new additional approach of two glottal stops [ʔ] and [ʔ̚] in lyric diction of Indonesian and Malay art songs for singers is supported by the continuous application during more than 20 years my practical teaching of

Indonesian and Malay lyric diction. Each glottal stop represents specific phoneme either in standard language or dialect is an additional tool for singers. Good diction is an effective measurement for the communicative verbal art form.

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