

Reduplication of Indonesian Song

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Reduplication of Indonesian Song

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Abstract

This study investigated the reduplication of Indonesian words in phonology is a phoneme that forms a change in meaning with the addition of an affix in Indonesian song. The method of analyzing it is in the form with instrumental melody examined with vocables melodic, reduplication and stress and musical rhythm. Repetition of words with different tune does not affect the kind of stress in the syllable of Indonesian lyrics. Music rhythms and melodies do not change even though the sounds of the G and D melodies always alternate are also the same in each song words.

Key: Reduplication, Lyric, vocables melodic, reduplication and stress and musical rhythm.

Introduction

Reduplication is a repetition of phonological elements in the form of words, phonemes, or parts of words that are not marked by changes in meaning Indonesian has reduplication as a repetition process, can occur in full reduplication, partially and can also occur due to vowels changes or consonants. There are various phonemes or not, whether they combine with affix or not and become a unit of language as a phonological and grammatical and a study of morphology. Indonesian has stress similar with English and also have in the form of affixes and prefixes. Prefixes Indonesia is monosyllabic. This paper focuses on reduplication of Indonesian song and looking for some stress in a part of words from this song rhyme. This song has a vocable word non-lexical vocables are often used in music, for example, *la la ... and...tore-tore-ro*. “Zip-a-Dee-Doo-Dah” (1946), “Bibbidi-Bobbidi-Boo” (1950). According to Wikipedia from Golla (2011) American consist of vocables; this may be due to both phonetic substitution to increase the vibration of songs between speaking with distinct languages. Indonesia song has vocable at the beginning of the music.

The **hypothesis** that I propose anything that is reduplicated from an Indonesian word will be pressure in language principal stress in the structure of the language. An example is the introduction of the song "Jhony Iskandar: and have common identification meaning error words from vocable word song.

Based word	Reduplication	Stress	Meaning
Pacar	Pacar-pacar-an	Pacár-pacarán	'girlfriends'
Kebo	Kebo-keboa-n	Kebò-kebòan	'gather in one house without married'

The **prediction** of this sounds rhythm beat, or melody affects the stress of influence when the tempo of the music is 4 'fa' or G for the chord guitar it can't affect the word. The

reduplication in this song has only a modest tempo are followed by the same ending in Indonesian affixes 'an.'

In this paper I should identification reduplication of linguistic tones stress music rhyme of the song, from the chord in guitar, the chords have a different sound of the syllable. The relation between music and language reduplication the repetition of this song uses a lot of repetition of the affixes of 'an' at the end of words. Final consonant fills the last words of consonants as well morphological reduplication (Rose 1997).

The vocal music Indonesia these chords various tonal for vocables as a melody of this song is a combination of words of syllable harmony but connected and have predictable meaning.

The background of Judul-Judulan by Jhony Iskandar

Jhonny Iskandar is an Indonesian singer from the Dangdut music genre. His name was especially popular in the 1980s and 1990s, both as a solo singer (solo) and as the main vocalist of the dangdut Janaka music group, OM PMR. As a solo singer, the most popular his song was " "Bukan Pengemis Cinta"- "Not a Beggar of Love."

Methodology

Material and Design

I collecting the data from Indonesian song on Youtube the song is Judul-Judulan by Jhony Iskandar: <http://youtu.be/hq7-JONrIFA>. The lyrics chord I was collect from https://tabs.ultimate-guitar.com/tab/jhonny_iskandar/judul_judulan_chords_1872115

The song will be analyzed with reduplication of rhythmn stress phonology rules.

The design data from this song with instrumental melody analyzed with vocables melodic, reduplication and stress and musical rhythm.

Discussion and Results

Vocables as melodic

The most popular forms of music usually involve additional human voices. In almost all countries having a musical culture, singing is one from a particular form of music making. Although singing often uses vocable or unreasonable words, and the song is not bright, but the music it only wants to convey the feelings and messages of the lyrics so that listeners enjoy even though it is often difficult to recognize or understand unclear music lyrics.

The introduction to the first melody of this Indonesia song is vocable: to-re-ro-cing which is repeated several times with a short duration which the syllable process is finally marked by the consonant glottal stop 'with four syllables' and this is a fake word no have meaning in this part of the song.

G/ 4
Torero cing..tore cing..tore cing
D/ 3
Torero cing..tore cing..tore cing
D/3
Torero cing..tore cing..tore cing
G/4
Torero cing..torerore cing..

4
Torero ...

3
Torero ...

3
Torero ...

4
Torero ...

This is a vocable tones melody expression of emotional with chord guitar for the song the first start is fourth (G) to the three (D) the second scale then back to the first rhythm (G). Because this is vocable, they have stress in the first syllable. (Hale 1959, Saxton 1963, Hill and Zepeda 1992, and Fitzgerald 1997a), the basic stress on the first syllable of a stem.

E.g: *Tóroero*...

From this vocable, song lyrics have the same rhythmic tempo and have three syllables even this lyric nonsense. Review of essential feet this syllable lyrics :

Tóroero → *tó* have principal stress in secondary stress

This case represented stress follow by feed as :

6 6

*

Tóroero

For this lyric word is the beginning phrase stress in other word intonation of prosody eventhought the affect music using vocable it's more exciting opening from the new part to start before into the real world of music in this song. Using this vocable in the opening the music song its positive effect of performance in the human memory (Fox 1983).

Music has a transition in different tones in first opening the lyric has (G) melody or *fa* 4 tones in number.

G/ 4

Torero cing..tore cing..tore cing

Then the transition level tones in the second lyric to be changed to be

D/3

Torero cing..tore cing..tore cing

Because of the lyrics or words that are used repeatedly, there is a change in the melody tone from rising too high, which will affect the results of the tone pressure on the music (Deutsch et al., 2011).

2. Musical Rhythm Reduplication and Stress

The rhythmic setting of syllable word	Reduplication Rhythmic	Meaning
x x x x pácàr- pácàr-an	(G) 4 <u>pacar-pacar -an</u>	'dating'
x x gendòng- gendòng-an	(G) 4 <u>gendong- gendongan</u>	'sling'
x terús-terus-an	(G) 4 <u>terus-terusan</u>	'constantly'
x x bòong-boóngan	(G) 4 <u>boong-boongan</u>	'lie'
x x lágu-lagú-an	(C) 1 <u>lagu-laguan</u>	'songs'
x x judúl-júdul-an	(G) 4 <u>judul-judulan</u>	'title'
x x pèluk-pelùk-an	(G) 4 <u>peluk-pelukan</u>	'hugs'
x jóget-joget-an	(D) 2 <u>joget-jogetan</u>	'dancing'

Reduplication with this song has similar rhythmn chord melody using by G and D then a part Of words song, and there are additional reduplication affixes followed by 'an' who have stress Kouwenberg (2003) – repetition is arranged of two similar words, whereas reduplication is one word consisting of two similar words. Huttar & Huttar (1997) explain that a reduplicated word has one intonation scheme, whereas repetition consists of two prosodically, phonologically, and semantically distinct forms; also distinguish 'recursion' from both reduplication and repetition for the big more than a word.

In the song, the intonation words have beat, melodic counter followed by vowel and consonant another example :

Basic Analysis

Root of syllabel	Affixes[Reduplication]	meaning
σ σ	σ σ σ σ σ	
. x	. x x	
ciúm	ciúm-ciumàn	'kissing'

ciúm is reapplied after affixation in Indonesia.

From this song, there are stressful repetitions in each syllable. Increasing tempo height affects words and repetition.

Music and rhythm expose in a moment, and the rhythm or periodicity with which strong and weak beats repeated is central to the sequential of sounds in both domains. This is cultivated to as measure in music and as syllable stress in sing a song.

In this type of song have the same tempo with different lyric repeated because of local changes that have the same underlying tone on the song then rhythm have the same results. This song only has two tempo reduplication of melodies such as the first opening base on vocable tone "G and D. The music timings from the words of this song have different stress, of course, the emphasis is influenced, and the pronunciation of stress can be different, but most of the tempo of melody in music is still the same. The musical part of this song will not be the type of isometric rhythm found in all kinds of music, but rather a type of "heterometric" rhythm which is the sign of the words sung in a song (Brown et al., 2017).

The prosody is an expression melodic and rhythmic to tell emotional, feelings and attitude to communicate the song with vocal expression in one sentences e.g.:

Stem:	pácàr- pácàr-an CVCVC + [VC] _{affixes an}	'dating.'
	gendòng- gendòng-an CVCCVCV + [VC] _{affixes an}	'sling.'
	terús-terus-an CVCVC [VC] _{affixes an}	'constantly'
	bòong-boóngan CVVCV+ [VC] _{affixes an}	'lie.'
	lágú-lagú-an CVCV+ [VC] _{affixes an}	'songs.'
	judúl-júdul-an CVCVC+ [VC] _{affixes an}	'title'
	pèluk-pelùk-an CVCVC+ [VC] _{affixes an}	'hugs.'
	jóget-joget-an CVCVC+ [VC] _{affixes an}	'dancing'

Have two syllables before the words have reduplication in final consonant with affixes 'it's the rule as CVCVC + [VC]_{affixes a} prosodic analysis for this CV first is I assume is a first syllable which has stress and reduplication too have in the same things. Most above example are the vowel followed by consonants, and the affixes are no change in fact 'an's unstress word. The part of this using CV is the base form the stress CV syllable from the lyric reduplication Indonesia. With these can know the reduplication process that is vowel

reduction and the relationship of reduplication and melody is identical segments applied the vowel and consonant stress of the root.

Stress

Music is exhibition stress. For example, the tempo of the beat is distinguished as an option that can see the strength of the weak melody depending on the rhythm of the harmony of prosodic music that is repeated. Repetition of words that always appear in a row result in different rhythmic effects on the next lyrics but does not affect of stress in words, differences in height and, however, the accent in music does not affect for the tempo melody in music (G) and (D) in chord guitar.

“Burlison's (1992) prediction that aligned prosodic-musical stress enhances word intelligibility. Musical stress (or "accent") can consist of isolated or combined stress types such as metric accent, dynamic accents, melodic contour accents, and note-length accents.”

(G) 4
e.g.: boong-boongan

(C) 1
lagu-laguan

Reduplication

Reduplication for this song is stimuli in the melodic, rhythmic contour of music.

Reduplication of lyric have different syllable for each part and have a metrical feed. The stress of the reduplication is a beat of syllable rhythms which have unexpected benefits for the language.

That I propose before anything that is reduplicated from an Indonesian lyrics will be pressure in principal stress of syllables in the structure of the word. Then the prosodic for this lyric has an also headed besides having stress.

σ σ

x x
pèluk-pelùk-an.

The effect music can found the phonological features for the repetition or reduplication lyric Indonesia to important identity specific music rhyme for this lyric.

Conclusions

The relationship of music and also reduplication of language has stress in a song. But the difference in tone can be proved that the tempo stress of the ups and downs of the word does not affect even though the sounds of the G and D melodies always alternate are also the same in each song lyrics. Prosodic of phonology rules is a basic to looking for the material feed syllable for the lyric. Because stress of the syllable is a material of languages.

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Appendix

Chord Guitar : Judul-judulan –Jhonny Iskandar

By : JHONNY ISKANDAR

[Intro] : D G D G

G
Torero cing..tore cing..tore cing
D
Torero cing..tore cing..tore cing
D
Torero cing..tore cing..tore cing
G
Torero cing..torerore cing..

D–E–F# G D G
.....Neng ayo neng..ayo main pacar-pacaran
G D G
Neng ayo neng..ayo main pacar-pacaran
C
daripada pacar beneran
G
pikiran pusing tidak karuan
G G... C
belum pacaran, ko eneng putus duluan

D–E–F# G D G
.....Neng ayo neng..ayo main gendong-gendongan
G D G
Neng ayo neng..ayo main gendong-gendongan
C
daripada gendong beneran
G
pikiran pusing tidak karuan
G G.. C
belum di gendong, ko eneng lompat duluan

Musik : G–F#–Em–D G (2x)

Reff

C
habis sudah pacar-pacaran
G
habis sudah gendong-gendongan
D G
pacar minta di gendong..terus terusan

C
ini lagu...lagu-laguan..
G
judulnya pun judul-judulan
D G
maaf ya Neng..inikan boong-boongan

D-E-F# G D G
.....Neng ayo neng..ayo main joget-jogetan
G D G
Neng ayo neng..ayo main joget-jogetan

C
daripada joget beneran
G
pikiran pusing tidak karuan
D G
belum joget... ko eneng goyang duluan

G
Torero cing..tore cing..tore cing
D
Torero cing..tore cing..tore cing
D
Torero cing..tore cing..tore cing
G
Torero cing..torerore cing..

Int : G D, D G

Reff

C
habis sudah pacar-pacaran
G
habis sudah gendong-gendongan
D G
pacar minta di gendong..terus terusan

C
ini lagu...lagu-laguan..

G
judulnya pun judul-judulan
D G
maaf ya Neng..inikan cuma mainan

D-E-F# G D G
.....Neng ayo neng ayo main peluk-pelukan
G D G
Neng ayo neng ayo main peluk-pelukan

C
daripada peluk beneran
G
pikiran pusing tidak karuan
D G
belum dipeluk....ko eneng nomplok duluan

D G
belum dipeluk....ko eneng nomplok duluan
D G
belum dipeluk....ko eneng nomplok duluan

