Since the 1990s, when Suharto began catering to his Muslim constituents with organizations such as the Association of Indonesian Muslim Intellectuals (ICMI), there has been an explosion of rhetoric concerning the role of Islam in contemporary Indonesia. This paper locates the trends of Sufism underlying these discourses by specifically focusing on Indonesia's young Muslim leaders, or *ulama*, who use music as a means for speaking to their audiences. Despite current trends towards a more orthodox form of Islam in Indonesia, sufism has been a powerful force since the Islamicization of the country in the 1200's AD. Through a discussion of two songs, "Ilir-Ilir & Shalawat" by Emha Ainun Nadjib and "Jagalah Hati" by K.H. Abdullah Gymnastiar, this paper contrasts two ways in which Sufism is contemporarily negotiated through art. This paper contends that by embracing Sufist philosophies, the artistic realm provides an assimilative space to consider the dual pressures of Western globalization and Muslim Orthodox practice.