

INDONESIA RUMAH KITA : NUSANTARA ETHNIC-STYLE SONG AS A MEDIA TO EDUCATE PANCASILA

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ABSTRACT : This research aims to produce a new method of creating songs in the style of Nusantara ethnicity contains the values of Pancasila. This research is based on the desire to produce a creative and innovative product that can be applied as a learning media and to strengthen Pancasila ideology. In addition, this research was also carried out to care for and maintain the values of Pancasila as the basis for the unity of the Indonesian nation. The method used in this research is a qualitative approach. The process of tracing data and information was carried out using in-depth interviews with traditional music artists as informants. In addition, a laboratory study of Nusantara traditional music analysis of was also carried out, as well as literacy studies such as journals, newspapers, magazines, and other materials containing information about research on songs based on Pancasila values. The research process consists of the preparation stage, the data collection stage, the data analysis stage, the production stage, up to the stage of concluding the results and preparing a research findings report. The result found that the Indonesian song Rumah Kita can be an alternative song model to be used as a medium for Pancasila education. Indonesia Rumah Kita is an Indonesian ethnic style song with the theme of Indonesian diversity which expresses the values of the 5 points of Pancasila. Pancasila value in the song is contained in the lyrics, the use of instruments, and the style of the musical arrangement. The use of musical instruments from various ethnicities arranged in harmonious arrangements is a symbol of unity in Indonesia's diversity.

KEYWORDS : Song, Ethnic, Nusantara, Pancasila

I. INTRODUCTION

Diversity conflict has become a hot issue for discussed. The polemic of religions, ethnicity and class, the debate over political choices that never ends, and the interference of separatists (terrorists) are a real threat to the integrity of the Unitary State of the Republic of Indonesia. The unity of Indonesia is again being questioned. Is Pancasila as the basis of the state starting to lose its existence?

Constitutionally, Indonesia aspires to create a multicultural society. In order to realize this, there are many challenges that must be faced, both related to national and religious issues. A pluralistic Indonesian society, which is characterized by a diversity of different customs, ethnicities, races and religions as well as languages, is actually an ideal condition for the creation of a strong and victorious Indonesian nation, however this plurality turns out to contain various vulnerabilities to conflicts of interest in society. until now it has not been properly resolved.

In the author's observations and discussions in several academic forums, one of the main triggers for this problem is the loss of Pancasila values from the conscience of state life. In several podcast interviews and YouTube shows, it was found that many young people did not even know Pancasila points by heart. In fact, Pancasila is the legacy of the founding fathers of the Indonesian Nation as the basis for state life. Pancasila is the glue that has been able to unite diversity in Indonesia. The values of divinity, humanity, unity, deliberation, and social justice must always be instilled in the minds and souls of all Indonesian people. Where national interests must be above group interests, unity becomes the estuary of diversity.

Strengthening Pancasila values can be done through several mediums, one of which is music (song). Therefore, this research intends to create creative products in the form of songs that tell about Pancasila values which will be packaged in the nuances of Nusantara traditional musical arrangements. The song titled is Indonesia Rumah Kita. With applied research on creating Nusantara ethnic songs based on Pancasila values, it is hoped that a creative and innovative product will be born that can be applied as an educational medium about the nobility of the nation's philosophy, especially for the younger generation. The results of this study will then try to be applied as a medium of strengthen nationalism and anti-radicalism learning.

The Values of Pancasila

Values are measurements, standards, assumptions, beliefs that exist in society. Values are used as a benchmark for someone to behave in society. In addition, values give direction to one's actions. Values are held by many people in a society regarding what is right, appropriate, noble, and good to do (Nurgiansah, 2021d). According to (Nurgiansah, 2021b), the function of value includes value as forming an ideal way of thinking and behaving in society. Values can create enthusiasm in humans to achieve something they want. Values can be used as a monitoring tool for one's behavior in society. Values can encourage, guide, and pressure people to do good. Values can function as a tool of solidarity among members of society.

Pancasila, which is the basis of the Republic of Indonesia, has noble meanings and values in each of its precepts, because each of these Pancasila points is formulated from values that have existed since ancient times in the personal life of the Indonesian people. The meaning and values contained in each of the precepts are as follows:

1. *The First Precept: Belief in One God*

The value contained in the first precepts of Pancasila is about the word divinity. Many of us still misunderstand the meaning of this first precept. The meaning of Belief in the One and Only God is God Whose number is only one. However, if we try to discuss it from another language, for example Sanskrit. The word "Maha" can mean noble. While the word "Esa" which means absolute existence. The State of Indonesia provides freedom of worship in accordance with the beliefs and beliefs held by each individual. This first precept is the most basic source of the values of the life of the Indonesian nation. All kinds of aspects of state administration must contain values that come from God (Wahyuningsih, 2014).

2. *The Second Precept: Just and Civilized Humanity*

The second precept contains human values that must be considered and can be applied in everyday life. An example is fair treatment of others, oneself, God and the environment (Rini, 2016). This just humanity means that as social beings who essentially cannot live alone and need the help of others, we must not be selfish and must be fair, both to ourselves, to other people, the nation, the state, and to be fair to the surrounding environment. and fair to God Almighty. Humanity is one form of various reactions between people who respect one another.

3. *Third Precept: Indonesian Unity*

Unity is a combination consisting of several parts, the presence of Indonesia and its people on this earth is not for dispute. The Indonesian nation is here to manifest affection for all ethnic groups from Sabang to Merauke. The unity of Indonesia, is not an attitude or dogmatic and narrow view, but must be an effort to see oneself more objectively from the outside world. The Unitary State of the Republic of Indonesia was formed in a long historical process of struggle and consisted of various ethnic groups, but these differences were not to be contested but instead made Indonesian unity (Nurgiansah et al., 2020).

4. *The Fourth Precept: Democracy led by Wisdom of Wisdom in Representative Deliberations*

As social beings, humans need to live side by side with other people, in that interaction an agreement usually occurs, and mutual respect for one another on the basis of common goals and interests. The populist principles which are the main aspiration for reviving the Indonesian nation, mobilizing their potential in the modern world, namely a populist that is able to control itself, be steadfast in self-control, even though it is in the midst of great upheaval to create change and renewal. Wisdom is a social condition that displays people thinking at a higher stage as a nation, and frees itself from the shackles of thinking based on certain narrow groups and streams (Alfaqi, 2016).

5. *Fifth Precept: Social Justice for All Indonesian People*

The value of justice is a value that upholds norms based on impartiality, balance, and equity in a matter. Realizing social justice for all Indonesian people is the ideal of the state and nation. All of this means realizing a society that is organically united, in which each member has equal opportunities to grow and develop and learn to live according to their original abilities. All efforts are directed to the potential of the people, foster character and improve the quality of the people, so that prosperity is achieved evenly (Bahrudin, 2019).

Composing Music

The process of creating a piece of music is something that is important to understand and to get special attention in order to get an in-depth understanding of the musical creativity of each different composer in creating a work of musical composition. For this reason, in-depth investigations and research on the process of creating musical works are carried out to describe and see what are the creative ideas of several composers, which are then sought for patterns that often occur and become a benchmark for composers in creating musical works. Reynold (2002:19) explains "A musical work is achieved gradually over time in a manner that doubtless varies for each composer: part discovery, part construction, even admittedly, part contrivance and also part sheer undirected bumbling. There is a necessary (though by no means uniform) staging involved in the process of completing a musical composition".

From what Roger said, it was explained that there was a process that occurred gradually for each composer in creating a piece of music, which of course varied from one composer to another. As for these stages in general as stated by Routledge (1926:26) in his book entitled *The art of thought*, namely preparation incubation, illumination and verification. These stages are not a standard stage, there will be changes and differences from each creator in accordance with the wishes and conveniences he believes in,

Sunarto (2013) emphasized that the creation of works of art involves three elements, namely (1) knowledge, (2) activity, (3) method. The aspect of knowledge, whose manifestation is in the form of thoughts, is in the form of an inner dialogue process that uses abstract ideas about certain objects which are the wealth of one's knowledge. Aspects of activity, in the form of activities, liveliness, and busyness of art creators in formulating artistic expression formats, which arise from thoughts about knowledge in the form of abstract ideas about certain objects. Furthermore, the method is in the form of techniques and rational procedures to conceptualize and realize the values of goodness, beauty and truth that exist in that thought so that it becomes a form of artistic expression that is empirical, symbolic and can be enjoyed.

Kholid, in the *Journal of Art Studies and Creation* (2006) describes the process of creating music into several stages:

1. *Idea Search*

The process of creation mainly starts from interest, desire or desire to create which then gives rise to an idea. From these ideas finally obtained a variety of questions such as: "What", meaning what will be done. When it comes to what to do,

2. *Determine Concept*

Concept is the elaboration of predetermined ideas.

3. *Exploration of Sound*

Exploring the sound of each instrument to be used, then the results of the exploration are then arranged according to the compositional framework that has been planned. Exploration of sound is very much needed to better explain the character of the works worked on by composers, because there is a possibility that ideas and concepts may not match what we expect when expected in the form of sound. After the exploration process, it is then written in the form of a composition outline. Composition framework can be notation (block notation, numbers or symbols) or rote.

4. *The applying and developing musical ideas*

The cultivation of applying and developing musical ideas from basic forms to more complete forms as well as harmonic arrangements (arrangements) with all musical parameters. This needs to be considered for a balance in a piece of music, for example apart from considering the range of tones that can be played by each instrument, it is also about considerations regarding the development of motifs, structures, forms, dynamics, sound colors, including the playing techniques to be used in each instrument.

II. RESEARCH METHOD

The method used in this research is a qualitative approach. Data observation was carried out as a first step to find idioms in Nusantara, especially North Sumatera, ethnic music which became material for creating songs with Pancasila values. Data was collected through a laboratory study of the analysis of Nusantara ethnic music. In addition, interviews were also conducted with traditional musicians of North Sumatra to enrich the data. The equipment needed is a video camera, photos and audio recording devices that are useful for documenting data. The stages and steps to be carried out in this research are:

- 1) Research preparation stage which includes designing proposals, conducting literature studies, determining research topics, formulating research problems and objectives, determining research locations, and establishing research methods.
- 2) Data collection stage. Primary data were obtained through interviews and participant observation with the aim of collecting data followed by focus group discussions.
- 3) The data analysis phase is carried out by categorizing and analyzing the data then conducting discussions with experts. Next, formulate a concept and model for creating an ethnic song for Nusantara based on Pancasila values.
- 4) The production stage of the Nusantara ethnic song based on Pancasila values by conducting studio work based on the concepts and models of the studies that have been carried out.
- 5) The stage of concluding the results and preparing a research findings report. At this stage, the results of the research will be concluded, conducting a seminar on the results and preparing a report on the results of the research

III. FINDING

In this section, we will describe the process of creating the Indonesian Rumah Kita anthem as a model for an ethnic song containing Pancasila. Furthermore, it will be discussed in depth about the content of Pancasila values in the song. The process of creating the song *Indonesia Rumah Kita* is divided into several stages, namely

selecting the theme, compiling the lyrics, creating the melody, and compiling the style of the musical arrangement. In the following, we will explain in detail how the three stages work.

1. Selection of the theme

In choosing the theme song, of course, it is guided by the 5 points of Pancasila: Belief in One Almighty God, Just and Civilized Humanity, Indonesian Unity, Democracy led by wisdom in Indonesian deliberations, social justice for all Indonesian people. From the researcher's interpretation of these Pancasila points, it is found that the main goal of Pancasila is to unify Indonesia's diversity from a religious, social and cultural perspective. Pancasila becomes the gravity of various differences, the egocentric barrier of each individual and group of Indonesian people.

Based on this thought, the big theme chosen in the song *Indonesia Rumah Kita* is Indonesian unity by looking at the aspects of divinity, humanity, deliberation, and social justice. This theme is also felt to be relevant to the condition of Indonesian issues today which often debate issues of racial differences, religious tolerance, and ethnic conflicts that are increasingly chaotic.

2. Compilation of lyrics

After determining the theme, the next step is compiling the lyrics. Considering that the focus of this song is conveying a narrative, in this case the Pancasila narrative, the songwriting method prioritizes writing the lyrics before composing the melody. Furthermore, the melody will be arranged according to the lyrics that have been written.

The theme of unity in diversity is abstracted through the arrangement of words. In order to fulfill the aspects of beauty and suitability, the composition of the text of this song certainly pays attention to the selection of diction and rhyme. Diction that uses words that are easy to pronounce (sing), concise and easy to understand, but includes all the ideas of the theme. The rhymes must be in harmony, arranged in 4 lines in one stanza, as is the style of writing rhymes in the Indonesian tradition. The following are the lyrics for the song *Indonesia Rumah Kita*.

Dari barat sampai ketimur
From west to east
Indonesiaku tanah subur Makmur
Indonesia is a prosperous fertile land
Dibawah garis khatulistiwa
Below the equator
Pesonati adahabis-habisnya
The charm is endless

Tanah menghijau gunung menjulang
Green land towering mountains
Laut samudera luasterbentang
The vast ocean stretches out
Indah irama musik dan tari
Beautiful rhythm of music and dance
Tenun dan songket memikat hati
Weaving and songket captivate

Beragam budayanya
Various cultures
Bersama di Nusantara
Together in the Archipelago
Tenteram rukun penduduknya
Serene harmony of the population
Citra bangsa Indonesia
Image of Indonesia

Huee, huee, huee
Ini Indonesia
This is Indonesia
Huee, huee, huee
Tanah yang kucinta
The lovely land
Huee, huee, huee
Ini Indonesia
This is Indonesia

Huee, huee, huee
Tanah kitasemua
Our land

The first and second stanzas use the rhyme aa-bb. The text tells about the geographical condition of Indonesia, its position and natural potential. This stanza reflects the value of the first point of Pancasila, which is a reflection of gratitude for such a great gift in the form of the natural beauty and prosperity of Indonesia. The second stanza also contains art products as civilized human values, reflecting the second principle of Pancasila. The third stanza in the rhyme aaa-aa tells the socio-cultural face of Indonesia which reflects the harmony and peace of the people, a form of Indonesian unity and deliberation which is the value of the 3rd and 4th precepts of the Pancasila. The fourth stanza contains a message of social justice. Generating awareness that Indonesia is a common home without exaggerating or subtracting certain areas. Have the same rights and responsibilities in the nation and state. This is a symbol of the 5th principle of Pancasila. In stanza four, Huee diction is used which is an expression of language in traditional Mandailing songs (one of the ethnic groups in North Sumatra).

Creating Melody

The next stage of creating the song *Indonesia Rumah Kita* creating the melody. The melody in this song is arranged based on the lyrics that have been written. The song is structured in the melodic structure of a western popular song consisting of a stem and chorus. Even so, the melodic style is made in the aesthetics of traditional Indonesian music.

In general, this song chart consists of 3 parts, namely A-A' (verses 1 and 2), B (verse 3), and C (verse 4). For more details, let's look at the arrangement of the melody of the song in the following notation.

INDONESIA RUMAH KITA

Ifwanul Hakim

Score

♩ = 100

Vocals

da ri ba rat sam pai ke ti mur In do ne sia ku ta nah

4 su bur mak mur di ba wah ga ris kha tu lis ti wa pe so na ti a da ha

8 bis ha bis nya sa wah meng hi jau gu nung men ju lang la

11 ut sa mu dra lu as ter ben tang in dah i ra ma mu sik dan ta ri te

15

32 hu we hu we hu we e e e e i ni In do ne sia hu

37 we hu we hu we e e e e ru mah ki ta se mua

28 hu we hu we hu we e e e e ta nah yang ku cin ta

Mandailing ethnicity of North Sumatra. The melody seems monotonous and repetitive, as is typical for Lullaby Nusantara. Only 5 tones are used, namely do-re-mi-fa-sol which is commonly used in traditional *Mandailing* songs. Simple tone interval, dominated by prime and second. Part B as the transitional part to the chorus uses the Javanese melodic style. Pentatonic notes dominate the melody in this section, namely do, mi, fa, sol, and si in up and down movements in a mirror manner. Part C again uses the repetitive *Mandailing* melodic style for each line of the lyrics. Part C which is the chorus is the core of the song which is designed as simple and iconic as possible so that listeners can easily sing and memorize it. With melodies that are easy to remember, of course it makes it easier to convey the message of the song being sung.

Diversity Concept in Music Arrangement

In compiling musical arrangements, of course, you have to consider the selection of musical instruments used. Considering that the theme initiated is unity in diversity, the musical instruments used also vary from various ethnicities, according to the theme of the song. The classification of musical instruments used and their ethnic origin is shown in the table below.

Table 1. List of Ethnic Musical Instruments

No	Name of Musical Instrument	Ethnic origin
1	<i>Kulcapi</i>	<i>Karo</i>
2	<i>Saleot</i>	<i>Mandailing</i>
3	<i>Rebana</i>	<i>Melayu</i>
4	<i>Gambus</i>	<i>Melayu</i>
5	<i>Gong</i>	<i>Karo</i>

In addition to traditional musical instruments, West musical instruments are also used as follow:

Table 2. List of West Musical Instruments

No	Name of Musical Instrument
1	Bass Guitar
2	Bongo
3	Cymbal

These various ethnic musical instruments flow in a musical harmony game symbolizing the various tribes living in harmony together in Indonesia. In addition to the types of musical instruments, the expression of the archipelago is also illustrated through vocal techniques and the playing of these musical instruments. For vocals, the singing style is used *Endeng-Endeng* with a shrill (high) timbre and an ending-endeng tone that uses accents at each end of the sentence. In the percussion game, part A uses the rhythm of *Mandailing* music, part B uses the Javanese drum pattern, while the interlude uses the *GordangSambilan* pattern. Also, for the bass guitar in Part B uses a Javanese pentatonic style.

IV. CONCLUSION

Pancasila as the basis of the life of the Indonesian state must continue to be practiced and taught to every Indonesian. With a good understanding of the values of Pancasila, Indonesian unity will be realized. Education on Pancasila values can be done in various ways, one of which is through the media of songs. *Indonesia Rumah Kita* is an Indonesian ethnic style song with the theme of Indonesian diversity which expresses the values of the 5 points of Pancasila. The Pancasila value in the song *Indonesia Rumah Kita* is contained in the song lyrics, the use of instruments, and the style of the musical arrangement. In the process of its creation, *Indonesia Rumah Kita* went through various stages, namely determining the theme, compiling lyrics, creating melodies, and compiling musical arrangements. This song consists of 3 parts, namely A(A'), B, and C. Each part of this song contains Pancasila moral values in it. In part A tells about gratitude for the gift of Indonesia's nature (the mirror of the first precepts). In part A' tells about the variety of arts as a mirror of civilized humans (mirror of the second precept). In part B, it tells about the unity and deliberation of the Indonesian people (the mirror of the third and fourth precepts). In part C tells about the value of justice (mirror of the fifth precept). The use of musical instruments from various ethnicities arranged in harmonious arrangements is also a symbol of unity in Indonesia's diversity. Thus it can be said that the Indonesian song *Rumah Kita* can be an alternative song model to be used as a medium for Pancasila education.

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