



Cakrawala Dini: Jurnal Pendidikan Anak Usia Dini

Journal homepage: <https://ejournal.upi.edu/index.php/cakrawaladini>



Traditional Children's Songs as an Ethnopedagogical Medium in Education: A Scoping Review and Implications for *Kakawihan Barudak*

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ABSTRACT

This study aims to map the patterns of use, pedagogical mechanisms, educational outcomes, and methodological gaps in the literature on traditional children's songs as ethnopedagogical media, and to formulate their implications for the revitalisation of *kakawihan barudak*. This scoping review, conducted following JBI and PRISMA-ScR guidelines, screened 2,022 records from Scopus and Google Scholar, ultimately retaining 27 final studies. Nineteen studies originated from Indonesia and eight from international contexts. Songs were utilised for curriculum and music-language learning (n=8), character education (n=7), language and heritage preservation (n=5), movement, play, and dance (n=4), parenting practices (n=2), and digital learning (n=1). The most common mechanisms were social interaction (n=26), lyrics and values (n=25), movement or play (n=22), and melody and rhythm (n=16). Dominant themes encompassed character and values, curriculum integration, cultural identity, language, creativity, and socio-emotional development. However, 15 studies did not directly measure participant outcomes, and only two were classified as outcome/intervention studies. The findings affirm the potential of *kakawihan* as a multimodal ethnopedagogical medium; however, its revitalisation demands authentic documentation, tiered repertoire development, strengthening of family-community-school pathways, contextual digital development, and improved outcome evaluation designs.

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ARTICLE INFO

Article History:

Submitted/Received 25 Jul 2026

First Revised 10 Aug 2026

Accepted 12 Sep 2026

First Available online 26 Sep 2026

Publication Date 01 Nov 2026

Keyword:

Cultural education,
Ethnopedagogy,
Folk song,
Kakawihan barudak Sunda,
Traditional children's songs.

1. INTRODUCTION

As a form of cultural knowledge, traditional children's songs are not merely written texts but living oral practices. In every singing event, children engage simultaneously with vocabulary, sounds, melodies, bodily movements, game rules, peer relationships, and the collective memory of their community. It is this multimodal nature that gives traditional children's songs a distinctive educational value, particularly when we aim to connect learning experiences with the cultural backgrounds of learners. Within the paradigm of ethnopedagogy, local knowledge and wisdom are conceptualized not as peripheral embellishments but as foundational constituents of educational processes, encompassing learning, innovation, skill formation, and the intergenerational transmission of values (Sugara, 2022). Nevertheless, scholarly inquiry into the pedagogical utilization of traditional children's songs remains fragmented across disciplinary boundaries. To date, no comprehensive synthesis has systematically delineated the modes of application, the underlying mechanisms of pedagogical efficacy, or the documented outcomes associated with these songs. This dispersion of evidence imposes significant constraints on educators, curriculum developers, and cultural practitioners seeking actionable insights to support revitalization initiatives. Accordingly, the present study is motivated by the imperative to conduct a systematic mapping that consolidates disparate findings, discerns recurring patterns and lacunae, and establishes a coherent conceptual foundation for the design of culturally embedded educational interventions. This need is particularly acute in the case of *kakawihan barudak*, a Sundanese tradition of children's songs whose transmission has markedly declined within contemporary Sundanese society.

Regarding Sundanese culture, the form most familiar to children is *kakawihan barudak*—often closely associated with *kaulinan* (games) and commonly referred to as *kawih kaulinan*, meaning songs that accompany play activities. In practice, *kakawihan* does not stop at being a mere song; it functions as a regulator of game rhythms, a binder of social interaction, a vehicle for language use, and a carrier of moral messages. Several analyses of *kaulinan barudak* songs have uncovered ethical values, a sense of responsibility, collective solidarity, sportsmanship, and a view of human–nature relations as mutually sustaining (Respati et al., 2024; Septian et al., 2022a; Sopiah, 2017). Work on *Oray-orayan*, for instance, illustrates how song lyrics, synchronized body movements, game rules, and the playful atmosphere jointly create a learning encounter that strengthens cooperation and prosocial tendencies (Istianti, 2018; Nurmalasari et al., 2026; Puspita, 2019). What limits these studies, however, is their narrow scope: most examine one game in one locality, rely heavily on qualitative description, and do not compare findings across sites or connect them to broader educational mechanisms. As a result, the field holds rich case-level insight but still lacks a cross-cutting understanding of how these songs function pedagogically. They also tend to examine *kakawihan* in isolation—either as a character-education tool, a language-preservation vehicle, or an arts-medium—without considering how these functions intersect. Consequently, a significant research gap persists: no study has yet synthesised the fragmented evidence on *kakawihan*'s pedagogical roles across formal schools, families, and communities, nor has any attempted to integrate local Indonesian findings with international models of folk-song-based education. This scoping review addresses that gap by systematically charting the breadth of available evidence, identifying cross-cutting patterns, and generating a holistic framework to guide the revitalisation of *kakawihan barudak* in both policy and practice.

However, the potential of *kakawihan* extends well beyond the domain of character education. A number of studies have examined the use of *kakawihan* in teaching poetry writing, literary appreciation, early literacy, and Sundanese language maintenance (Entin *et al.*, 2025; Herdila, 2018; Wagiati *et al.*, 2019a; Wakih & Sidik, 2020). In arts education, these songs are rarely treated as isolated texts; teachers tend to integrate them with body movement, changes in tempo, interlocking rhythmic patterns, creative dance, and broader musical activities rooted in children's everyday experiences (Pangrestu *et al.*, 2024; Wahidah *et al.*, 2024). Community-level practices reflect a similar tendency: *kakawihan* and *kaulinan barudak buhun* continues to be used as a vehicle for transmitting *ajen atikan* (educational values) and for fostering cultural awareness among children (Mayakania, 2016). Research on parenting, however, points to a noticeable gap between appreciation and practice. While many parents acknowledge the positive value of *kakawihan*, they rarely sing these songs with their children in daily life.

Studies conducted outside Indonesia point in a similar direction, although the pedagogical formats examined are considerably more varied. The Lullaby Ahiska, for instance, has been regarded as suitable both for music teaching and as a vehicle of cultural transmission (Gül *et al.*, 2025). In other settings, children's folk songs have been organised through kindergarten songbooks, solfège sequencing, cross-linguistic text learning, service-learning projects, and digital method books (Cha, D-J., 2024a; Mihelač, 2022; Mikhailova, 2022; Nasrifan & Rahim, 2019; Parejo Llanos *et al.*, 2021). Some researchers have also transformed folk songs into choreography and instructional materials while preserving their original cultural identity (Ripalda, 2022). Overall, these studies suggest that traditional children's songs function not merely as content to be taught but as flexible cultural forms—repertoires, texts, movement media, teaching resources, and, at a deeper level, infrastructures for cultural continuity.

Nevertheless, the available evidence remains fragmented. Some studies focus on the analysis of lyrics and values, while others move towards material development, classroom practice, parenting, or preservation. The terminology used is also not uniform: children's folk songs, lullabies, nursery rhymes, singing games, folk songs, *kakawihan*, and *kaulinan barudak*. These differences in object, design, population, and outcomes make it difficult to draw a comprehensive picture through reviews oriented solely towards effectiveness. This is where a scoping review offers a way forward, as it is specifically designed to map the breadth of evidence, identify key concepts, document forms of implementation, and pinpoint research gaps in such a heterogeneous field (Peters *et al.*, 2021; Tricco *et al.*, 2018).

This study was designed to address this need: to map how traditional children's songs are utilised as ethnopedagogical media in educational settings, and to formulate their implications for *kakawihan barudak*. The questions we seek to answer are: (1) what are the forms of use of traditional children's songs as ethnopedagogical media across various educational contexts; (2) which pedagogical mechanisms and educational outcomes are most frequently reported; (3) which research methods, educational levels, cultural contexts, and forms of implementation predominate; and (4) what are the implications of local and international findings for efforts to revitalise and utilise *kakawihan barudak*.

2. METHODS

Design and reporting framework

This study employs a scoping review design to explore, map, identify characteristics, review forms of use, identify pedagogical mechanisms, educational outcomes, and gaps in the literature. The review was conducted following the JBI methodological guidance, while its reporting adheres to the Preferred Reporting Items for Systematic Reviews and Meta-

Analyses Extension for Scoping Reviews (PRISMA-ScR). The flow diagram was constructed by adapting the PRISMA 2020 format (Page et al., 2021; Peters et al., 2021; Tricco et al., 2018).

A scoping review design was chosen because the corpus encompasses text and document analyses, qualitative studies, action research, teaching material development, mixed methods, surveys, and pedagogical design studies. This heterogeneity does not support meta-analysis but is well-suited to evidence mapping and narrative thematic synthesis.

Population–Concept–Context framework (PCC) framework and eligibility criteria

The review questions were structured using the Population–Concept–Context framework. Population includes children, students, parents, teachers, communities, or cultural sources directly related to children's education. Concept covers *kakawihan barudak*, children's folk songs, nursery rhymes, lullabies, singing games, play songs, and folk songs that have been adapted or specifically developed for children's educational purposes. Context encompasses formal education, non-formal education, community settings, family, and caregiving. usage groups.

Studies were included in this review if: they were published between 2015 and 2026; they were journal articles; discussed traditional children's songs or traditional songs used directly in children's education; involved children, students, parents, teachers, communities, or material development for children's education; and provided information on use, mechanisms, values, pedagogical design, or educational outcomes. Studies on traditional games were included only if singing, vocal texts, *kakawihan*, or song–movement relationships constituted a substantive component.

Studies were excluded from the primary evidence synthesis if they focused exclusively on adults or higher education, on musicology and history without educational context for children, on tourism or performance without pedagogical function, on games without song elements, on incidental mention of songs, on non-journal documents, duplicate publications. Written works that do not meet the primary criteria but are useful for supplementing the theory or context are kept in a separate category and are not counted as research results.

Information sources and search strategy

Information sources were obtained from the Scopus database using traditional/folk song keywords (n = 850), Scopus using ethnopedagogy/indigenous education keywords (n = 932), and local Google Scholar (n = 240). A total of 2,022 raw records were collected, and the verification and full-text retrieval processes were completed by July 2026.

The search strategy was carried out by combining three groups of terms. The first group focuses on the subject matter: “traditional children's songs,” “children's folk songs,” “folk songs,” “children's rhymes,” “lullabies,” “singing games,” “*kakawihan*,” “*kawih*,” and “*kaulinan barudak*.” The second group relates to education and population: “education,” “school,” “children,” “students,” “curriculum,” “child-rearing,” and “community.” The third group relates to culture: “ethnopedagogy,” “indigenous education,” “local wisdom,” and “culturally responsive education.” Boolean operators and word forms were adapted to the characteristics of each database. To supplement this, additional searches were conducted through publishers' websites, author versions, national indexes, and manual reviews.

Selection, data extraction, and synthesis

All records have been merged and cleaned of duplicates based on title, author, year, DOI, and metadata similarities. The selection process proceeded through year and document type restriction, pre-screening based on relevance, title–abstract screening, full-text retrieval, and full-text eligibility assessment. Decisions at each stage were recorded as final inclusion, theory/context, or exclusion at the full-text stage. For reporting purposes in accordance with

the PRISMA guidelines, each excluded report is assigned a single primary reason for exclusion to prevent double counting.

Data were then extracted into a structured matrix containing: author and year; country or culture; song type; participants or data sources; educational level and context; objectives and methods; form of song use; lyrics and values; melody and rhythm; movement or games; social interaction; educational outcomes; findings; limitations; relevance to *kakawihan*; type of evidence; and final theme. The term "not analyzed" was used when an aspect was outside the study's focus, while "not reported" was used when information was unavailable.

To ensure consistency in the analysis process, normalization was performed with respect to methodology, educational level, learning context, user groups, types of evidence, status of results, and primary and secondary themes. Formal quality assessments were not used as exclusion criteria, as this review aims to map the available evidence rather than to conduct a rigorous assessment of the internal validity of each study. Nevertheless, design characteristics and limitations were recorded to distinguish between studies that analyzed values or designed materials and those that reported participant outcomes.

Literature synthesis was conducted through descriptive numerical summaries and narrative thematic synthesis. Frequencies were used to describe countries, methods, levels, contexts, forms of use, mechanisms, and themes; frequencies were not interpreted as measures of effect. Each study was assigned a maximum of two themes to maintain focus on primary findings and secondary themes.

3. RESULTS AND DISCUSSION

Study selection

The search yielded 2,022 records, comprising 850 records from Scopus (traditional/folk song), 932 records from Scopus (ethnopedagogy/indigenous education), and 240 records from local Google Scholar. After removing nine duplicates, 2,013 unique records remained. Year, document type, and journal status restrictions excluded 663 records, leaving 1,350 active journal articles from the 2015–2026 period. Pre-screening removed 500 irrelevant records and resulted in 850 relevant records. Of these, 665 were diverted to the ethnopedagogy theory pool, while 185 records were screened as the direct evidence corpus.

Title–abstract screening excluded 130 records and yielded 55 candidates. One additional study was found through manual searching, bringing the full-text candidates to 56. Two duplicate publications were identified, leaving 54 reports to be sought. Five reports could not be obtained: four were behind paywalls and one could not be located. A total of 49 reports were assessed based on full text. Twenty-two reports were excluded from the primary evidence synthesis: the object was not a children's song or did not directly discuss songs ($n = 18$), no direct educational context was present ($n = 1$), results did not focus on song function ($n = 1$), population was inappropriate ($n = 1$), and not a journal article ($n = 1$). Twenty-seven studies were included in the primary evidence synthesis. Of the 22 excluded reports, 20 were retained as theory or context materials. PRISMA-ScR study selection flow diagram are show in **Figure 1**.

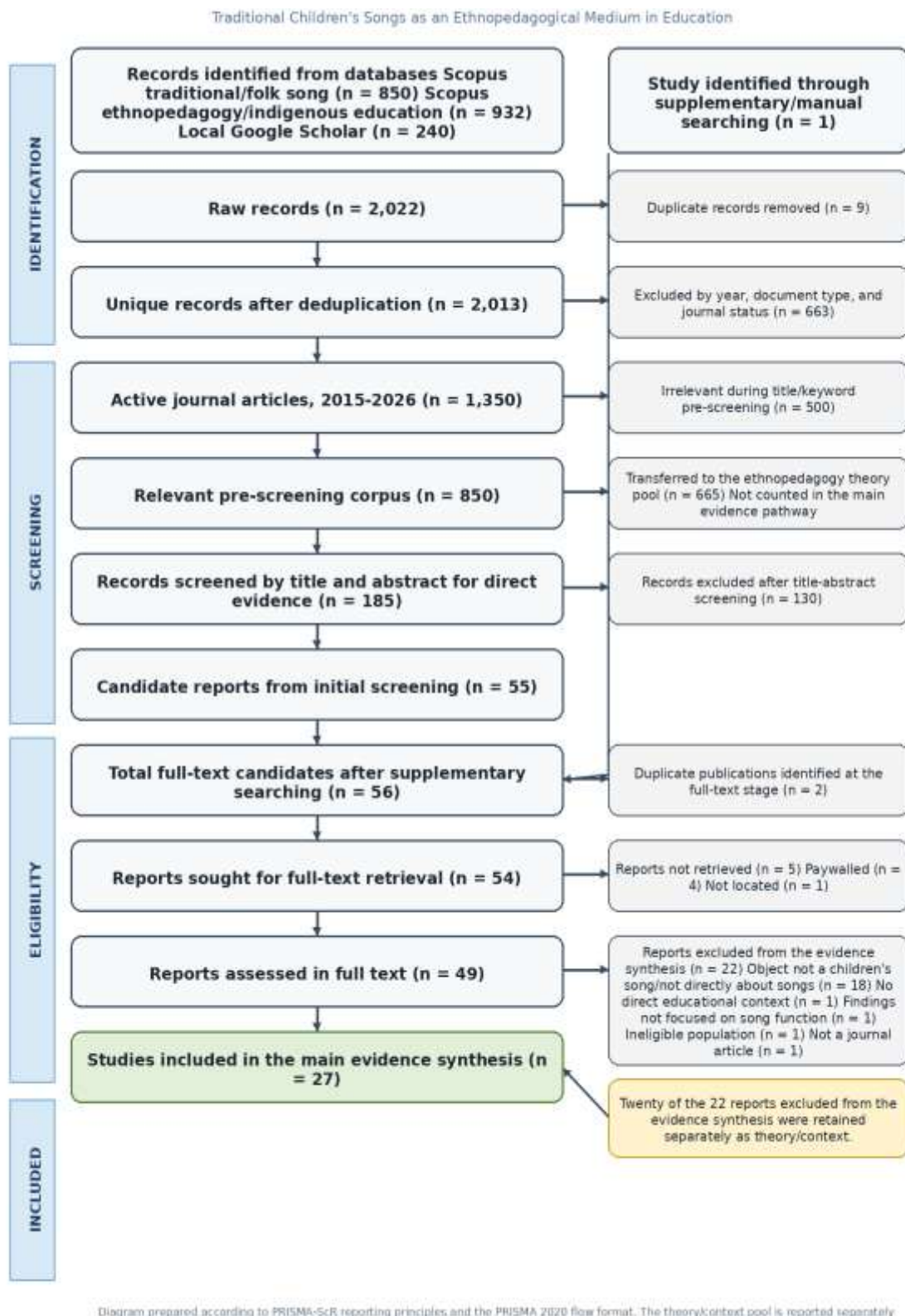


Figure 1. PRISMA-ScR study selection flow diagram

General characteristics of the studies

Of the 27 final studies, 19 originated from Indonesia and eight from international contexts, namely Turkey/Ahiska, the United States and Korea, Russia–Sakha/Yakutia, Slovenia, the Philippines, Spain, and Malaysia. Indonesian studies predominantly addressed *kakawihan* and *kaulinan barudak* of Sundanese culture, while international studies broadened the

comparative scope through lullabies, children's folk songs, singing games, songbooks, service-learning, digital instrument instruction, and the transformation of folk songs into dance.

The dominant methods were content or document analysis ($n = 8$), qualitative field studies ($n = 7$), and conceptual or literature reviews ($n = 5$). Development research accounted for three studies, action research for two, and mixed methods and surveys for one each. In terms of evidence type, ten studies primarily analyzed values or content, nine produced designs, materials, or models, five reported pedagogical implementation, two were categorised as outcome/intervention studies, and one focused on a family transmission survey. This composition indicates that the literature is stronger in explaining functions and mechanisms than in estimating educational effects, Characteristics of the 27 included studies are show in **Table 1**.

Table 1. Characteristics of the 27 included studies

Dimension	Category	n	%
Study origin	Indonesia	19	70.4
Study origin	International	8	29.6
Method	Content/text/document analysis	8	29.6
Method	Case study/qualitative	7	25.9
Method	Literature/conceptual review	5	18.5
Method	Research and development/design	3	11.1
Method	Action research	2	7.4
Method	Mixed methods	1	3.7
Method	Quantitative survey	1	3.7
Educational level	Primary school	10	37.0
Educational level	Early childhood/family	5	18.5
Educational level	Secondary education	2	7.4
Educational level	Cross-level/community/general	10	37.0
Context	Curriculum/material development	10	37.0
Context	Formal school implementation	9	33.3
Context	Community/non-formal	6	22.2
Context	Family/parenting	2	7.4
Evidence type	Analysis of values/content	10	37.0
Evidence type	Design/development/material	9	33.3
Evidence type	Implementation/pedagogy	5	18.5
Evidence type	Outcome/intervention	2	7.4
Evidence type	Survey/transmission	1	3.7

The use of songs as ethnopedagogical media

The synthesis identified six patterns of use. First, songs were used as curriculum material and for music, language, or literacy learning ($n=8$). In this group, songs functioned as singing repertoires, material for literary appreciation, stimuli for writing, sources of vocabulary, instrumental material, and bridges from oral tradition to notation. *Bincarung*, for example, presents a graded repertoire that is carefully matched to children's vocal characteristics,

whereas Conversational Solfège follows a sound-before-symbol trajectory, moving gradually from listening toward reading, writing, improvisation, and composition (Cha, D-J., 2024b; Herdila, 2018). *Kakawihan* is also used for literary appreciation and writing poetry based on local wisdom (Entin et al., 2025; Herdila, 2018).

Second, a considerable portion of the reviewed studies (n=7) treated traditional songs as medium for character and values education. The values most frequently identified were cooperation, responsibility, discipline, honesty, sportsmanship, religiosity, environmental concern, and attachment to one's culture. In one character-learning model built around traditional songs, teachers connect activities such as searching for songs, singing, unpacking meanings, and reflecting on values with the broader instructional phases of planning, implementation, evaluation, and follow-up (Kistoro et al., 2024). In *kakawihan*, values are not simply embedded in the verbal messages of the songs; they are also actively performed through the rules of the game and the social relationships that develop among the players (Respati et al., 2024; Septian et al., 2022).

Third, a smaller group of studies (n=5) focused on the role of traditional songs in language maintenance and cultural heritage preservation. In this context, the lyrics of *Cing Ciripit* and other singing games have been interpreted as oral formulae, markers of identity, and repeated occasions for using Sundanese in everyday interaction (Pamungkas et al., 2022; Wagiati et al., 2019b). Research on a Slovenian songbook further suggests that preservation depends not only on oral practice but also on how repertoires are represented in textbooks and formal curricula. Similarly, a study of *Pérépét Jéngkol* highlights the importance of documenting lyrics, musical notation, structural features, and the values embedded within the song.

Fourth, several studies (n=4) situated songs within movement, game, or dance activities. Pangrestu et al. (2024), for instance, developed *Tokécang* through interlocking rhythmic patterns and *Oray-orayan* through changes in tempo, while Wahidah et al. (2024) used *Tokécang* as the basis for creative dance aimed at stimulating children's motor activity. In the international arena, the folk song *Tikbubulan* was transformed into choreography that retains its cultural imagery, and a service-learning project in Spain used singing, musical games, and movement to revitalise the schoolyard (Parejo Llanos et al., 2021; Ripalda, 2022).

Fifth, songs were used within families and caregiving (n=2). *Kakawihan* is sung to put children to sleep, accompany play, calm them, build interaction, and introduce language and cultural values (Annisa et al., 2024; Waki & Sidik, 2020). Sixth, digitalisation appeared in only one study: a digital interactive method book for the recorder based on Malaysian folk songs, which combined audio, notation, visuals, and interactive exercises—although its evaluation remained limited to feasibility and user perceptions (Nasrifan & Rahim, 2019). The scarcity of family and digital studies clearly indicates the area most urgently in need of development.

Pedagogical mechanisms and educational outcomes

Four pedagogical mechanisms consistently emerged across the studies. Social interaction was recorded in 26 studies, lyrical content and values in 25, movement or games in 22, and melody or rhythm in 16. The predominance of social interaction suggests that traditional children's songs operate through collective experience: children wait their turn, follow the leader's cues, engage in call-and-response, maintain coordination, discuss meanings, and build bonds with parents, teachers, peers, and communities.

A second pedagogical pathway involves linking the meaning embedded in song lyrics to concrete, lived experience. Studies on ethics and character education indicate that values acquire deeper significance when they are enacted through game activities and real-life situations, rather than being merely explained (Septian et al., 2022b; Sopiah, 2017). In *Oray-*

orayan, the interplay between singing and collective movement serves to cultivate togetherness, sportsmanship, creativity, and environmental awareness (Istianti, 2018; Nirmalasari *et al.*, 2026; Puspita, 2019). In the Hong Community, similar processes are developed through role modelling and the practice of learning to know, learning to do, learning to be, and learning to live together (Mayakania, 2016).

The third mechanism is musical repetition and linguistic rhythm. In the instructional practice of Yakut song learning, comprehending the text, attending to pronunciation and phrasing, and grasping the cultural meanings are given precedence over vocal delivery, rather than limiting students to the rote imitation of sounds. This sequencing is intended to establish a foundation of intellectual and cultural comprehension before performance is attempted (Mikhailova, 2022). Research on *kakawihan* indicates that its rhyme patterns, formulaic sound structures, repetition, and musical qualities contribute to vocabulary retention, the creation of poetry, and the maintenance of language (Herdila, 2018; Pamungkas *et al.*, 2022; Wagianti *et al.*, 2019a). The fourth mechanism manifests through a combined auditory–visual–kinesthetic experience. Melody and rhythm serve to structure and regulate movement, while games and dance engage the body in ways that reinforce involvement and attention. Classroom action studies in this area have reported notable gains in student activeness, movement creativity, musical engagement, and physical–motor development (Pangrestu *et al.*, 2024; Wahidah *et al.*, 2024). Nevertheless, small sample sizes and the absence of control groups remain obstacles to generalisation.

Thematically, the most frequently reported outcomes relate to character, morality, and values (n=12); pedagogy and curriculum integration (n=11); identity, heritage, and preservation (n=11); language and literacy (n=7); creativity, music, movement, and motor skills (n=6); socio-emotional development and communication (n=3); ethnoparenting and cultural transmission (n=2); and digitalisation and revitalisation (n=1). Because one study can contribute to two themes, the frequency of those themes exceeds the number of studies shown in **Table 2**.

Table 2. Thematic synthesis of findings and implications

Theme	n	Main finding	Implication
Character, morality, and values	12	Cooperation, responsibility, discipline, sportsmanship, religiosity, and environmental awareness.	Combine reflection on lyrics with play-based practice and behavioral rubrics.
Pedagogy and curriculum integration	11	Songs were used in music, literature, writing, character education, instrumental learning, and contextual learning.	Develop age-sequenced repertoire, teacher guides, learning goals, and cross-curricular assessment.
Identity, heritage, and preservation	11	Songs carry mother tongue, cultural memory, identity, and intergenerational continuity.	Document origins, performers, lyrics, melody, movement, rules, and social context.
Language and literacy	7	Vocabulary, oral formulas, pronunciation, writing, and language maintenance.	Integrate <i>kakawihan</i> into emergent literacy, writing, and Sundanese language learning.
Creativity, music, movement, and motor development	6	Singing, notation, instruments, choreography, improvisation, and motor coordination.	Use multimodal designs and evaluate outcomes with stronger samples.

Theme	n	Main finding	Implication
Social-emotional learning and communication	3	Friendship, sharing, helping, inclusion, communication, and enjoyment.	Use group games with observable social-emotional indicators.
Ethnoparenting and cultural transmission	2	Parent-child interaction and the transmission of songs in daily activities.	Develop simple audio packages, explanations of lyric meaning, and family activities.
Digitalization and revitalization	1	Audio, notation, visuals, and interactive exercises based on local songs.	Build culturally grounded digital media and evaluate long-term use and learning.

Strength of evidence and caution in interpretation

Although educational themes appear extensively, we must limit claims about effectiveness. Of the 27 studies, 15 did not directly measure participant outcomes at all; these studies only identified values, potential, feasibility, design, or function. Twelve studies did report outcomes or processes experienced by participants, but most relied on qualitative observations, small-scale action research, surveys, or perception evaluations. Only two studies could be categorised as outcome/intervention evidence. Therefore, this synthesis supports the statement that traditional children's songs provide mechanisms and ethnopedagogical opportunities, but it is not yet sufficient to conclude the magnitude of effectiveness in a causal sense.

Findings on writing ability, musical development, creativity, motor skills, identity, and social behaviour are indeed interesting, but they must be read in light of the respective study designs. For example, Herdila (2018) reported that poetry writing ability based on *kakawihan* fell into the good category, but the descriptive design employed did not allow comparison with alternative approaches. Similarly, studies of character formation that rely on teacher interviews or classroom observations tend to describe processes and perceptions rather than isolate change from the broader range of influences at play (Kistoro et al., 2024; Faiz & Kurniawaty, 2020).

Dominance of methods, educational levels, and contexts.

Geographically, the literature is heavily concentrated in Indonesia, especially in West Java and within Sundanese cultural settings. This focus allows for a detailed, context-sensitive understanding of *kakawihan*, but it also narrows the scope for cross-cultural comparison. The eight international studies included in the corpus point to several alternative approaches worth closer attention, such as evaluating lullabies as music teaching materials, auditing songbooks, applying solfège sequencing, using service-learning, engaging in cross-linguistic text learning, and drawing on creative dance and digital media (Cha, D-J., 2024a; Gül et al., 2025; Mihelač, 2022; Mikhailova, 2022; Nasrifan & Rahim, 2019; Parejo Llanos et al., 2021; Ripalda, 2022).

Primary school emerged as the most commonly examined educational level (n=10), with early childhood or family settings next (n=5), and secondary education receiving comparatively little attention (n=2). Ten other studies were cross-level, community-based, or did not specify a single level. In terms of context, curriculum or teaching material development was most dominant (n=10), followed by formal school implementation (n=9), community or non-formal settings (n=6), and family or caregiving (n=2).

This pattern reflects an imbalance between the richness of cultural analysis and the strength of educational evaluation. Document analysis and qualitative studies are indeed

superior in explaining meanings, contexts, and mechanisms that are difficult to capture with quantitative measures. However, quasi-experimental, longitudinal, and comparative studies remain necessary to assess change, retention, and sustainability. Future studies should also provide more detailed information on implementation fidelity, intervention duration and intensity, teacher competence, and the characteristics of the repertoire employed.

Implications for the revitalization and educational use of *kakawihan barudak*

First, revitalisation must start from authentic documentation. Each *kakawihan* should be accompanied by information on its origins, cultural practitioners or speakers, context of use, lyrics, meaning, melody, rhythm, vocal range, movements, game rules, and social narratives. Such documentation is important so that educational adaptation does not reduce *kakawihan* to mere melody without context. Taken together, the findings on *Pérépét Jéngkol*, songbook representations, *Bincarung*, and language maintenance point to a common conclusion: the long-term survival of a repertoire is closely tied to the availability of knowledge that is both readily accessible and practically applicable (Annisa et al., 2024; Saiful et al., 2025; Wagiati et al., 2019b). Second, the repertoire should be arranged in a graduated manner. Criteria for sequencing may include children's vocal range, melodic and rhythmic complexity, length and difficulty of lyrics, linguistic demands, movement patterns, game rules, and social maturity. Sequencing principles from international music education can be adopted, as long as selection retains the tonal character, language, and cultural function of *kakawihan* (Cha, D-J., 2024a; Gül et al., 2025).

Third, utilisation should be cross-curricular and multimodal. *Kakawihan* can be integrated into music education, Sundanese language, Indonesian language, literacy, character education, dance, physical education, and cultural projects. A single song can be learned through various activities: listening, singing, understanding lyrics, moving, playing, writing, drawing, arranging, and reflecting on values. This strategy aligns with the finding that pedagogical strength emerges from inter-modal relationships, not from any single component standing alone.

Fourth, revitalisation needs to build family–community–school pathways. A survey conducted in West Java revealed that although parents are generally aware of *kakawihan* and hold positive views about its value, the actual practice of singing or transmitting these songs in everyday life remains considerably more limited (Annisa et al., 2024). Schools cannot replace the entire function of families and communities. Therefore, short audio packages, meaning guides, game examples, weekend activities, teacher training, and collaboration with cultural practitioners can help create repeated practice frequency.

Fifth, digitalisation should be designed with context in mind. Digital media should ideally contain not only audio but also lyrics, translations, notation, movement videos, game rules, source information, and learning guides. The Malaysian study shows that combining audio, visuals, notation, and interactive exercises is possible, but evidence in the digital domain remains very limited (Nasrifan & Rahim, 2019). Therefore, the development of *kakawihan* archives or applications needs to be accompanied by authentic evaluation, user experience, family involvement, and measurement of learning outcomes.

Limitations and future research agenda

This review has several limitations. First, although we combined international databases and local Google Scholar, articles not indexed or using very different terminology may still have been missed. Second, five reports could not be obtained and therefore could not be assessed based on their full texts. Third, formal quality assessment was not used as an exclusion criterion; we considered the strength of evidence through design classification and

reported limitations. Fourth, the theme categories are the result of charting and synthesis, so theme frequencies should not be interpreted as measures of effect.

For future research, we would suggest testing *kakawihan* across multiple schools and communities through quasi-experimental designs, supported by measurement instruments designed to capture language development, musical skills, motor development, character, and socio-emotional outcomes. It would also be valuable to compare authentic forms of the songs with modern adaptations, particularly to determine how educational accessibility can be balanced with the need to preserve cultural context. Studies on family and digital domains need to be prioritised, as both remain severely underrepresented.

4. CONCLUSION

This scoping review demonstrates that traditional children's songs function as multimodal ethnopedagogical media. From the 27 final studies we reviewed, these songs were utilised for music learning, language and literacy, character education, identity preservation, movement and games, caregiving, and digital media development. Their primary mechanisms are formed through the interplay of lyrical content and values, melody and rhythm, movement or games, and social interaction. Thus, *kakawihan barudak* should not be treated merely as singing material; it is a cultural practice that comprehensively encompasses knowledge, the body, language, relationships, and collective memory.

The available evidence is strongest for explaining values, design, mechanisms, and forms of implementation, while evidence on effectiveness remains limited. Therefore, efforts to revitalise *kakawihan* should be directed towards authentic documentation, phased repertoire compilation, cross-curricular integration, strengthening family–community–school linkages, teacher training, and digitalisation that preserves cultural context. Such an agenda needs to be accompanied by stronger outcome research, so that the contribution of *kakawihan* to education is supported not only by cultural argumentation but also by demonstrable evidence of implementation and measurable changes in learners.

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