



Revitalization of Traditional Children's Songs and Games as an affirmation of the value of cultural love for cadres and Early Childhood Children in Bumijo Kulon, Yogyakarta City

Joko Pamungkas¹, Harun², Septika Cahya Rahmawati³, AD Dieni Maulana Rizka⁴, Erina Putri Anggraeni⁵, Srimurtini^{6*}
Universitas Negeri Yogyakarta

Corresponding Author: Srimurtini: srimurtini@uny.ac.id

ARTICLE INFO

Keywords: Traditional Children's Songs, Early Childhood Education (PAUD), Local Wisdom, Training

Received : 20, August

Revised : 25, September

Accepted: 15, October

©2025 Pamungkas, Harun, Rahmawati, Rizka, Anggraeni, Srimurtini (s): This is an open-access article distributed under the terms of the [Creative Commons Atribusi 4.0 Internasional](https://creativecommons.org/licenses/by/4.0/).



ABSTRACT

This training aims to describe the implementation of traditional song and game training at PAUD Bumijo Kulon as an effort to revitalize local culture. The research method used is descriptive qualitative, with data collected through observation, interviews, and documentation. The research subjects include PAUD teachers as facilitators and the children as participants.

The results show that the training was conducted in stages, beginning with a briefing for teachers on the lyrics, movements, and philosophical values of traditional children's songs ("lagu dolanan"), followed by implementation with the children through singing activities, rhythmic movements, and simple games. Traditional songs and games serve not only as entertainment but also as multidimensional learning media that support children's motor, language, cognitive, social, and emotional development.

In conclusion, PAUD teachers play an essential role as facilitators and *cultural brokers* in bridging children with cultural values, while collaboration with parents strengthens the success of the training. This study emphasizes the importance of local cultural revitalization in early childhood education in alignment with sociocultural theory, constructivism, and ethnopedagogy.

INTRODUCTION

Bumijo Village is part of the Jetis District, Yogyakarta City, covering an area of 0.80 km². It is located at an altitude of 114 meters above sea level, with a topographical slope of 0–15%. The area has a tropical climate with an average rainfall of 200 mm and an air humidity of 24.7°C.

In Bumijo, there are both formal and non-formal educational institutions ranging from kindergartens to higher education. There are 5 kindergartens and 13 non-formal early childhood education (PAUD) institutions spread across 13 neighborhood units (RWs) in Bumijo (Kelurahan Bumijo, n.d.).

Based on the toponym “Kampung Abdi Dalem Njaba Beteng,” the name “Bumijo” refers to a residential area for royal servants (*Abdi Dalem*) who handled agricultural and gardening affairs.

Traditional culture is an inseparable part of the nation’s identity that must be preserved. One cultural element that carries high educational value and relevance for early childhood is traditional children’s songs and games (*lagu dan dolanan tradisional*). These songs and games not only contain moral, social, and local wisdom values but also stimulate children’s motor, language, cognitive, and emotional development in a holistic way.

However, amid rapid technological advancement and globalization, children’s interest in traditional songs and games is declining. They are more familiar with popular songs or digital games that lack representation of local culture. This poses a serious challenge for educators and communities to restore the role of traditional culture in early childhood education.

As a form of cultural preservation and early character education, the Traditional Song and Game Training was implemented through the *Gebyar PAUD* performance in Bumijo Kulon, Yogyakarta. This activity aims to reintroduce the richness of local culture to children, teachers, and parents through fun, creative, and participatory approaches.

The choice of traditional songs (*lagu dolanan*) is based not only on their familiarity with children but also on their rich philosophical meanings and aesthetic values in movement, drama, and music—qualities that allow them to adapt to the dynamics of science and technology (Bramantyo & Tjaroko, 2021). The training program was thus chosen as a strategic effort to revive traditional art forms.

In today’s era, children tend to spend more time with gadgets, reducing social interaction within their environment. By using art performances as a medium of expression, children are given the opportunity to perform traditional songs and games in engaging ways. It is hoped that this activity will not only serve as a platform for cultural appreciation but also reignite love for local culture from an early age and strengthen cultural identity within the community.

Traditional songs and games hold educational, social, moral, and local wisdom values essential for early childhood development. Yet, globalization and digital dominance have caused children’s interest in traditional culture to decline, exacerbated by the lack of opportunities or activities that reintroduce these traditions within educational settings—particularly in PAUD Bumijo Kulon.

Therefore, the training on traditional songs and games at PAUD Bumijo serves as a strategic step to revitalize local cultural heritage.

THEORETICAL FRAMEWORK

Traditional Children's Songs (Lagu Dolanan Tradisional)

Traditional children's songs are folk songs used to accompany children's games. These songs are part of an oral tradition, passed down from generation to generation without written form, thus reflecting the authenticity of local cultural heritage (Pely & Vardi, 2022).

Typically sung in local languages such as Javanese, traditional songs feature simple lyrics, memorable melodies, and cheerful, repetitive rhythms—making them ideal for young children. Beyond entertainment, these songs carry educational and moral values. Through the lyrics and accompanying games, children learn about togetherness, honesty, politeness, cooperation, and local social norms. Songs such as *Cublak-Cublak Suweng*, *Gundhul-Gundhul Pacul*, and *Jaranan* remain popular examples in many parts of Indonesia, especially Java.

In the context of early childhood education, traditional songs and games offer significant benefits. They enhance language skills, memory, and motor coordination while providing enjoyable learning experiences that support social-emotional development. Therefore, preserving and revitalizing traditional songs is crucial to keeping local culture alive and relevant amid modernization.

Training Framework

1. Needs Analysis

Observation of teachers' and children's abilities regarding traditional songs to design a context-based program suitable for the Bumijo Kulon community.

2. Training Design

The training involves teachers from the planning to the implementation stages. Audio-visual materials are developed to support field activities.

3. Implementation in PAUD

After receiving training from experts, teachers deliver traditional song and game sessions to the children, using visual media to enrich their learning experience.

4. Evaluation

Evaluation focuses on children's responses to the material and the achievement of targeted goals during the *Gebyar PAUD* event.

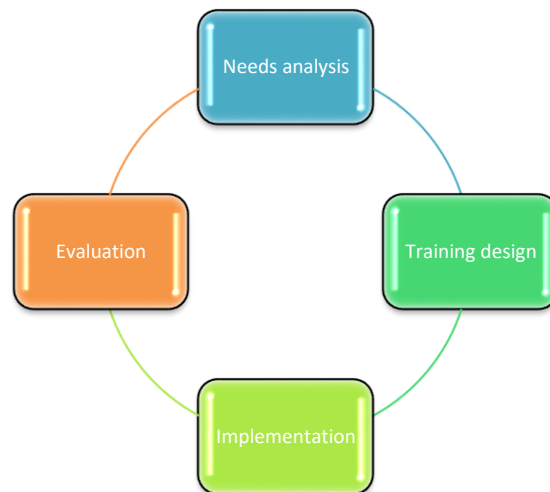


Figure 1. Image design training

Progressive Training (Tiered Workshop) Effectiveness

Progressive or tiered training has proven effective in enhancing teachers' competence and confidence in applying music-based learning media.

METHOD

This study employed a descriptive qualitative approach aimed at providing an in-depth description of the implementation of traditional song and game (*lagu dan dolanan tradisional*) training for early childhood students in Bumijo Kulon, as well as the roles of educators and parents in the process. This approach is commonly used in studies on children's cultural education and local tradition revitalization (M. A. Anggreni & Fachrurrazi, 2025).

The research was conducted in Bumijo Kulon Village, Jetis District, Yogyakarta. The research subjects included PAUD teachers (female educators) as facilitators and PAUD children as participants.

Data were collected through direct observation of the training activities, including children's interactions and classroom dynamics; in-depth interviews with parents to explore their perceptions, challenges, and support toward traditional culture training; and documentation, such as photographs and field notes, to record the implementation process.

RESULTS AND DISCUSSION



Figure 2. Graphic of traditional dolanan songs

From the graph above, it can be seen that the revitalization of traditional children's songs (*lagu dolanan tradisional*) includes *Kupu Kuwi*, *Kidang Talun*, *Ana Tamu*, *Suwe Ora Jamu*, *Padang Bulan*, *Jaranan*, *Cublak-Cublak Suweng*, *Lesung Jumenglung*, *Gugur Gunung*, *Gundul-Gundul Pacul*, *Buto-Buto Galak*, and *Lindri*. However, for the Bumijo area, the selected songs used in the training were *Gundul-Gundul Pacul* and *Ana Tamu*.

The implementation of the traditional song and game training in Bumijo was carried out in two stages.

The first stage involved providing training to PAUD teachers on traditional songs, covering the lyrics, movements, and the philosophical meanings contained within each song. In addition, teachers were also equipped with strategies on how to deliver traditional cultural materials using approaches appropriate to the characteristics of early childhood learners.

The songs introduced during this initial stage were *Gundul-Gundul Pacul* and *Kidang Talun*. Below are the lyrics and musical notations of these two songs.

GUNDUL-GUNDUL PACUL

Open: 3 5 . 7 . 6 . 7 . 6 3/3 . 3/3 3

3 5 6 7 2 3 2 7

3 5 6 7 2 3 2 7

3 5 7 6 7 5 6 3

3 5 7 6 7 5 6 3

Gundul gundul pacul cul gelelengan
 Nyunggi nyunggi wakul kul gembelengan
 Wakul ngglimpang segane dadi sak ratan
 Wakul ngglimpang segane dadi sak ratan

Kidang Talun

Open :6.5 .6.5 1.1. ○

Ompak :

.6i5 .32. 66i5 .32. $\overline{\quad}$
 66i5 66i5 i653 5321 ○

Lagu :

.6.5 .3.2 .6.5 .3.2 $\overline{\quad}$
 . 6 . 5 . 6 . 5 ○ . 2 . 3 . 2 . 1

Kidang Talun

mangan kacang talun
 mil kecemil mil kecemil
 si kidang mangan lembayung



Figure 3. The process of training in playing songs for PAUD teachers

The next stage involved teachers implementing or practicing the traditional children's songs (*lagu dolanan tradisional*) with their students. The activities were carried out in the classroom through methods such as group singing, rhythmic movement, and simple games.

The PAUD teachers demonstrated a high level of enthusiasm toward the training. They expressed that the activities not only provided them with new insights but also helped them reconnect with local culture, which is becoming less frequently taught in early childhood education. The training enabled teachers to discover creative ways of presenting traditional songs, such as integrating gamelan music to make the learning process more engaging.

The training strengthened teachers' roles as facilitators of local wisdom, allowing cultural content to be internalized through ethnopedagogical play

activities and contextual learning (Putranti, 2025). Moreover, PAUD teacher training based on local wisdom has been proven to enhance teachers' competence in designing character education that aligns with local culture (Müllner, 2023). Thus, the teacher's role as a facilitator is not limited to delivering material but also to acting as a bridge between children and their cultural environment, ensuring that local values remain preserved and relevant in early childhood education.

Engaging teachers as the first participants in training – who then transfer the skills to their students – proved to be a strategic approach. This strategy aligns with findings from local wisdom-based character education research (2023), which demonstrated that improving teachers' capacity directly impacts the quality of cultural value implementation in the classroom. Well-trained teachers are able to creatively adapt traditional songs and games, making them more appealing to children who are otherwise accustomed to digital play. This approach highlights that teachers are no longer mere transmitters of knowledge but act as cultural brokers, connecting children with ancestral heritage.

The implementation of traditional song and game training in PAUD Bumijo Kulon showed the effectiveness of the teacher-as-facilitator model, where teachers were first trained before teaching the children. This role is consistent with the findings of (M. et al., 2021), who emphasized the importance of teachers in designing learning activities based on local wisdom, such as traditional songs and games. Furthermore, (M. A. A. Anggreni et al., 2022) highlighted the necessity for teachers to develop culturally grounded materials that are relevant and engaging for young learners.

The constructivist approach emphasizes that children build their knowledge through direct experience. In this context, teachers as facilitators provide contextual experiences closely related to children's lives, one of which is through traditional games rich in cultural values (Piaget, 1964). In practice, teacher involvement in the training also strengthened collaboration with parents. Teachers became key agents in creating spaces for cultural appreciation within schools, while parents supported the application of traditional songs and games at home.

This collaboration is essential because, as (Bronfenbrenner, 1979) explains, children's development is influenced by an ecosystem that involves family, school, and community. Therefore, the success of the training in Bumijo lies not only in teachers' ability to teach traditional games but also in their capacity to facilitate children's and parents' involvement in preserving local culture.

Traditional songs and games function not merely as entertainment but as multidimensional learning media that develop motor skills through movement, language through lyrics, cognition through game rules, and social-emotional skills through cooperation and togetherness. This aligns with (Afrasyabi et al., 2021), who found that the integration of local wisdom in early childhood learning enhances cultural character and increases children's learning interest.

Traditional songs have also been proven effective in fostering character values such as cooperation, honesty, and togetherness, as shown by (Astoko et

al., 2024) in their study on *Cublak-Cublak Suweng* and by (Hamid, 2021), who noted the internalization of character values through traditional children's games.

Hence, the training on traditional songs and games at PAUD Bumijo can be understood as a form of local cultural revitalization consistent with sociocultural theory, constructivism, and ethnopedagogy. Teachers serve as facilitators who connect children with cultural values and act as agents of cultural preservation amid the challenges of globalization and digital dominance. These findings reaffirm that the role of PAUD teachers extends beyond that of educators – they are also guardians of cultural identity, supporting children's holistic development through culturally grounded education.

CONCLUSION

The training of traditional children's songs (*lagu dolanan tradisional*) at PAUD Bumijo Kulon has proven to be a strategic effort in revitalizing local culture while simultaneously strengthening character education for early childhood. The tiered training model – beginning with training PAUD teachers as facilitators and subsequently extending the activities to children – effectively enhanced teachers' competence in designing and delivering learning experiences grounded in local wisdom.

Thus, this activity not only contributed to improving the skills of both teachers and children but also reinforced the cultural identity of the Bumijo community as part of a heritage that must continue to be preserved and passed down across generations.

REFERENSI

- Afrasyabi, P., Kaveh, M., & Mesgari, S. M. (2021). Evaluation and comparison of improved particle swarm optimization for solving the multi-modal routing problem in an urban transportation network. *Conference: 3rd Conference on Environment, Civil, Architecture and Urban Development*.
- Anggreni, M. A. A., Sumantri, S., & Nurbiana dhieni Djalil. (2022). Kompetensi Guru dalam Penerapan Budaya pada Lembaga PAUD di Indonesia. *Obsesi*, 6(4). <https://doi.org/10.31004/obsesi.v6i4.1585>
- Anggreni, M. A., & Fachrurrazi, A. (2025). Revitalisasi kearifan lokal untuk membangun identitas budaya pada anak usia dini. *Zaheen: Jurnal Pendidikan, Agama Dan Budaya*, 1(1), 172–187. <https://jurnalinspirasimodern.com/index.php/Zaheen/article/view/91/115>
- Astoko, D. B., Sukari, & Mutiara, R. I. (2024). Pembelajaran Anak Usia Dini Berbasis Kearifan Budaya Lokal Lagu Cublak-Cublak Suweng. *Prosiding SINAU*, 32–44. <https://proceeding.uingusdur.ac.id/index.php/sinau/article/view/2248>
- Bramantyo, T., & Tjaroko, winarjo sigro. (2021). *Lagu dolanan dalam permainan tradisional sebagai strategi inovasi pendidikan sendratasik*. 22(3), 137–145.
- Brofenbrenner, U. (1979). *The Ecology of Human Development*.
- Hamid, N. (2021). Revitalisasi Pendidikan Karakter melalui Dolanan Anak Guna Mewujudkan Generasi Sadar Budaya. *Tarbiyah Dan Ilmu Keguruan Institut Agama Islam Negeri*, 8(1). <https://doi.org/10.30998/fjik.v8i1.8652>
- kelurahan Bumijo. (n.d.). *Gambaran Umum Bumijo*. https://Bumijokel.Jogjakota.Go.Id/Page/Gambaran_umum.
- M, R., Nurlina, N., Lilianti, L., Usman, U., Risnajayanti, R., Salma, S., & Amaliah, W. O. S. (2021). Peran Guru dalam Merancang Pembelajaran Berbasis Kearifan Lokal di Masa Pandemi. *Jurnal Obsesi : Jurnal Pendidikan Anak Usia Dini*, 6(3), 1527–1539. <https://doi.org/10.31004/obsesi.v6i3.1802>
- Müllner, K. (2023). Informationen und Hinweise. *Linguistische Berichte*, 274. https://doi.org/10.46771/9783967692815_6

- Pely, D., & Vardi, I. (2022). nilai moral dalam lirik dolanan cublak-cublak suweng. *Jurnal Ilmu Budaya*, 7, 1-371. <https://doi.org/10.52305/JXSH5534>
- Piaget, J. (1964). Cognitif Development in Children: Piaget. *Journal Of Reserch in Scuence Teaching*, 2, 176-186.
- Putranti, A. D. (2025). Early Childhood Education Based On Local Wisdom: Learning Innovations To Shape Children's Cultural Character. *Pedagogi, Journal Of*, 2(3), 105-116. <https://doi.org/10.62872/714wwg50>