



Revitalizing the Komering Language through Indigenous Music and Video-Based Learning

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Article Info

Article history:

Received: March 2, 2026

Revised: May 10, 2026

Accepted: June 8, 2026

Keywords:

Cultural Preservation;
Indigenous Music;
Komering Language;
Video-Based Learning.

Abstract

Regional languages are increasingly threatened by globalization and the dominance of national and international languages, creating an urgent need for innovative educational approaches that support language revitalization among younger generations. Although digital learning offers new opportunities for cultural preservation, limited studies have integrated indigenous music with video-based learning to promote regional language acquisition. This study developed and evaluated a culturally responsive video-based learning medium featuring an original Komering song to support the revitalization of the Komering language. Employing a research and development approach based on the 4D model (define, design, develop, and disseminate), the study involved expert validation followed by implementation with junior high school students through online learning. Data were collected using expert validation questionnaires and Komering language proficiency assessments. The resulting learning media, *Komering Payu Gham Lestaghiko*, integrates original song lyrics, bilingual subtitles, traditional music, and authentic cultural representations, including Komering traditional clothing and architecture. The implementation demonstrated meaningful improvements in students' Komering language proficiency and increased engagement with local cultural content. These findings suggest that integrating indigenous music into video-based learning provides a promising approach for strengthening regional language learning while supporting cultural preservation in digitally mediated educational environments. Although the findings should be interpreted cautiously because of the single-group implementation design, this study offers a practical model for developing culturally responsive digital learning resources that contribute to indigenous language revitalization.

To cite this article: Riyanto, E., & Handoyo, C. B. (2026). Revitalizing the Komering language through indigenous music and video-based learning. *Online Learning in Educational Research*, 6(2), 25-38. <https://doi.org/10.58524/oler.v6i2.1121>

INTRODUCTION

Regional languages as part of local cultural identity face sustainability challenges due to declining intergenerational use in the era of globalization and digitalization (Heldisari & Fernanda, 2025). In this context, Komering language learning based on culturally responsive pedagogy and digital media has the potential to be one of the educational efforts to support language preservation and strengthen the connection of the younger generation with local culture (Huang et al., 2025). Each region has regional music or songs as a characteristic that reflects the cultural, social, historical identity, and language values of the region (Cha, 2024; Vikárius, 2024). Indigenous songs not only function as entertainment but also function as a medium for the cultural heritage of regional languages. Regional languages are an important part of cultural identity and ancestral heritage that need to be maintained and preserved (Panasenکو, 2025).

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Several studies show that globalization and the dominance of digital media in national and foreign languages can affect the reduction in the use of regional languages in the younger generation (Cai et al., 2025; Jia & Yang, 2022). However, the development of digital technology also has the potential to support the revitalization of regional languages through the development of learning media, digital archives, music, and locally based cultural content (Mohiyeddini, 2025; Suyanto et al., 2024). Another thing that affects the decline of regional languages is the lack of habituation in the family and school environment (Heldisari & Fernanda, 2025). This condition of decline requires learning innovations that are able to foster students' interest and ability to use regional languages more pleasantly (Bintoro, 2024; Jatinurcahyo et al., 2024). One of the innovations in learning regional languages is through the use of traditional songs as a learning medium (Liu & Liang, 2025). Regional songs are considered pedagogically relevant because they contain elements of vocabulary, pronunciation, cultural meaning, and local values that can help students understand the language in a more real and meaningful context (Indrawati et al., 2021). A similar approach has been implemented in several regions in Indonesia as part of efforts to introduce and preserve educational culture, including Kalimantan (Kamariah et al., 2024), Nusa Tenggara Timur (Kian et al., 2026), Palembang (Darningwati et al., 2023), and other areas.

Amid the increasingly strong flow of globalization, efforts to preserve indigenous songs have become both a challenge and a shared responsibility, particularly through the role of education in introducing and sustaining local cultural heritage among younger generations (Panasenka, 2025). Students today have different musical tastes, and existing indigenous songs are often considered less close to students' preferences (Warbrick et al., 2025). Therefore, the creation of contemporary songs based on local culture is carried out by combining elements of modern music and regional cultural values to make them more attractive and relevant to the younger generation. So, there is a need for the revitalization of indigenous songs in accordance with the needs of modern learning. The creation of indigenous songs for learning is one of the strategic innovations in the world of education, especially in instilling cultural values. Songs have the power as a learning medium that is fun, easy to remember, and able to convey messages effectively. An indigenous-based song created for learning purposes emphasizes not only the cognitive aspect but also the affective and psychomotor domains of students.

The perspective of social constructivism by Lev Vygotsky states that regional songs can be seen as cultural tools that mediate the language learning process through lyrics, meanings, and cultural contexts that are close to the lives of learners. Through singing activities, discussion of song meanings, and social interaction in learning, students not only acquire vocabulary and pronunciation of regional languages, but also gradually internalize local cultural values through collaborative and contextual learning experiences (Tzuriel, 2021). In addition, Richard Mayer's multimedia learning theory supports the use of digital song videos through the application of the principle of proximity between lyrical, audio, and visual texts displayed simultaneously to facilitate the understanding of language meaning (Zahro et al., 2025). Video design also applies the principles of modality and coherence by combining audio narratives, illustrations of local culture, and simple, focused text, thus helping to increase learners' attention, pronunciation, and retention without overloading cognitive processes (Cromley & Chen, 2025). Meanwhile, Glenn Stockwell stated that the implementation of technology-based language learning provides more interactive, repetitive, and flexible learning so that it is more effective in improving language skills (Stockwell, 2022). This research can represent the integration between culture, music, and technology as a unit of innovative approaches in improving the Komerling language skills.

Several studies have proven the success of indigenous songs for remembering vocabulary and improving understanding of regional languages (Ardiani, 2025; Darningwati et al., 2023; Sr & Silalahi, 2025). Ardiani (2025) applied existing regional songs in learning with the classroom action research method, the subjects involved were 15 elementary school students. The results of the study show that the application of songs can improve language skills and foster an appreciation of local culture in students. Darningwati et al (2023) Examine the language style and implications of various regional songs in East OKU in high school. Qualitative descriptive research design using seven regional song lyrics. The results of the study show that the language styles in the collection of OKU Regional songs include alliteration, assonance, anastrophe, asyndeton, simile, litotes, and apoposis. Sr & Silalahi (2025) using songs as a medium for learning regional languages. The novelty

of this study previously used the application of existing original songs, while this research developed the creation of new songs. Songwriting in this context does not stand alone as a creative activity, but rather as part of the integration of indigenous culture and digital learning that aims to elevate, preserve, and transform local values into a form of learning that is relevant to the development of the times. In contrast to previous studies, which generally use a qualitative descriptive approach based on literature review, this study applies research and development methods. The subject, which previously focused on elementary and high school students, in this study was directed at junior high school students. In addition, the implementation that was previously carried out offline was developed into online learning by utilizing video media and Google Forms. Komering culture is important to study because it is one of the cultural identities of the people in Ogan Komering Ulu Timur, South Sumatra Province, Indonesia, which began to experience a shift due to the influence of immigrant culture. This condition shows the need for cultural preservation efforts through education. However, studies on Komering culture at the junior high school level are still relatively minimal, especially development studies that integrate Komering culture into digital media-based online learning.

This study sits at the intersection of music-based language learning, local cultural preservation, and online learning by developing song creations based on Komering cultural values that are expertly validated and implemented through videos and Google Forms. The novelty of this research lies in the development of songs as a learning medium that not only functions to improve language skills but also internalizes the value of cultural preservation in the context of digital learning. In addition, this research offers a simple technology-based implementation approach that is structured and easy to apply, to make a practical contribution while enriching the study of culture-based language learning in the digital era.

METHOD

This research uses the type of research and development (R&D) in the adoption of 4D (define, design, develop, and disseminate) (Thiagarajan et al., 1974). The purpose of the research is to produce a specific product and test the effectiveness of that product. The products produced are in the form of a song creation titled "*Komering Payu Gham Lestaghiko*". The songs that have been produced are then disseminated through the implementation of online learning to improve the language skills of the regional Komering. The implementation was carried out in one of the schools in Ogan Komering Ulu Timur (OKU Timur) district, South Sumatra, Indonesia. The school in question is SMP Al-Quraniyyah Nurul Huda in the 2025/2026 odd semester school year. The object of this research is the creation of the song "*Komering Payu Gham Lestaghiko*" to preserve the regional language. This research involved different participants at each stage of development. Sample implementation criteria for junior high school students in OKU Timur, the number of subjects of this study is 36 students (18 females and 18 males) in grades 7 to 9 of SMP Al-Quraniyyah Nurul Huda. Participation was voluntary in the junior high school; the previous participants had poor Komering language skills because only 10% of the sample came from the Komering tribe.

This study uses the instrument Validation Sheet (linguists and music experts) and student learning outcome tests. Validation was used to measure the depth of content and suitability of regional music, while learning outcome tests were used to measure the regional language of Komering. Learning outcome tests were given before and after listening to the video of the song "*Komering Payu Gham Lestaghiko*" to improve regional language skills (Komering language). Tests and songs are accessed online for learning. The research instrument uses a fill-in test form presented through Google Forms, asking students to translate vocabulary from Komering to Indonesian. This form of test was chosen to measure understanding of meaning and mastery of vocabulary. The online learning procedure is carried out through the Google Meet online conference platform, then students work on 30 questions for 15 minutes through the Google Form pretest link that has been provided. Furthermore, the song video is played once synchronously, then students work on 30 Google Forms-based translation posttest questions for 15 minutes. The teacher controls each student who has done the pretest and posttest and provides access to online video playback. The steps of the research procedure carried out are described in Figure 1.

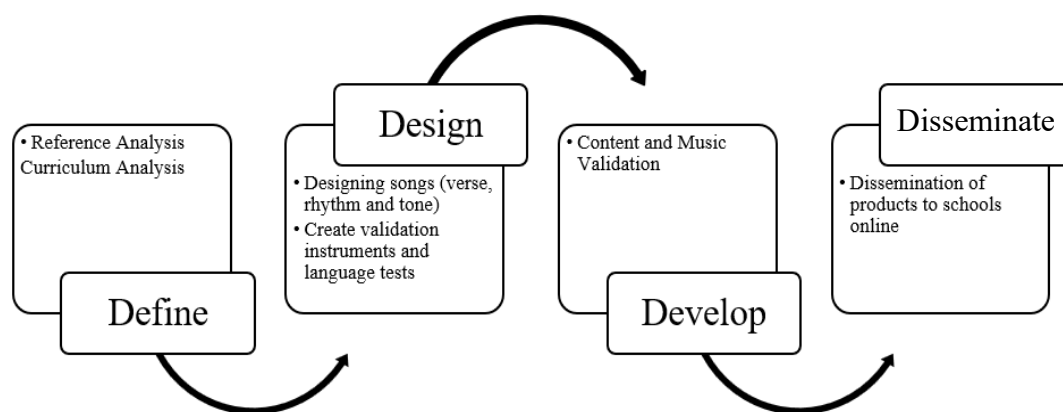


Figure 1. Research Development Model

The research activities in Figure 1 include: 1) the definition stage, is carried out needs analysis through questionnaires with students and teachers of the local content of the Komering culture to find out the needs of the local content of the Komering culture, especially the songs. 2) The design stage is carried out to determine themes and messages, cultural and lyric research, song structure development, writing initial lyrics, creating basic melody, harmonizing lyrics and melodies, music arrangements, compiling content and music validator questionnaires, and regional language skills. 3) The development stage is validated by language and content to linguists, and arrangements, tones, and melodies are validated by music experts (Komering Indigenous Song). The validity criteria are described in Table 1 (Aprillia & Asri, 2021). The product validity assessment was carried out using a Likert scale of 1–5 (highest score 5), which included aspects of content, language, and musicality of learning media. The validation process involves four expert validators in content and language aspects, and one music expert validator. Then, the score is calculated using the validity percentage formula, which is the number of scores obtained divided by the maximum score and multiplied by 100% to determine the product eligibility category. 4) The dissemination stage of recording and implementing to school agencies in this study is targeted at students. Implementation is carried out by giving a pretest before watching the song video, and a posttest is carried out after watching the song video. The analysis of Komering language proficiency data was carried out using Jamovi version 2.6.44 through a statistical test, a paired sample t-test to compare the pretest and posttest scores of students after the implementation of learning based on Komering cultural songs (Jamovi, 2024).

Table 1. Interpretation of Validity Criteria

Percentage (%)	Criteria
$0 < P \leq 20$	Invalid
$20 < P \leq 40$	Less Valid
$40 < P \leq 60$	Quite Valid
$60 < P \leq 80$	Valid
$80 < P \leq 100$	Very Valid

RESULTS AND DISCUSSION

The results of this study are adjusted to the model stages in Figure 1. The following is described in detail for each stage produced.

Define

This research involved different participants at each stage of development. The needs analysis stage involved 88 students and 31 elementary and junior high school teachers in East OKU Regency to identify the learning needs of the Komering language, while the product implementation stage involved 36 students as the subjects of a learning trial based on Komering cultural songs. The results of the analysis showed that planning, implementation, assessment, suitability of materials, supporting facilities, and the environment, as well as regional Komering songs, had a high positive

impact on students and teachers (Table 2). The percentage of students and teachers exceeded 70% in each aspect. Even so, the results of the analysis showed that students and teachers had not used the Komering language optimally in learning, so they had difficulty singing Komering songs. This research contributes to teachers, students, and local governments in developing local content materials on Komering culture, which can be accessed more at this reference (Riyanto et al., 2025).

Table 2. Aspects of the Needs Analysis Instrument

Aspects Measured	Number of Questionnaires for Students	Number of Questionnaires for Teachers
Learning Planning	2	3
Learning Implementation	4	4
Learning Assessment	3	3
Material Suitability	3	3
Supporting Facilities and Environment	3	3
Komering Regional Song	6	7

Design

The design stage is carried out to determine themes and messages, cultural and lyric research, song structure development, writing initial lyrics, creating basic melody, harmonizing lyrics and melodies, music arrangements, compiling content, and music validator questionnaires and regional language skills in students. The song lyrics produced in this study will be attached to this article. The validation questionnaire grid is described in Table 3, and the regional language test with Komering language material is included in the content of the material.

Table 3. Validation Questionnaire Grid

Validation	Indicator
Content and Language	Regional Vocabulary Choice
	Clarity of Meaning
	Language style
	Regional representation
	Educational value
	Pride of Regional Identity
Musicalization	Beauty of Melody
	Rhythm Precision
	Harmonious Harmony
	Character music
	Ease of Singing

Develop

The validation process was carried out through the initial product preparation stage, assessment by four content and language expert validators and one music expert validator using the Likert scale of 1–5, analysis of the validity percentage, provision of improvement suggestions, and product revision before being implemented to students. The development stage involves language and content validation by linguists and arrangements; tones and melodies are validated by music experts (indigenous songs). The title of the song created is “*Komering Payu Gham Lestaghiko*,” which means Komering let's preserve it. Validation was carried out by 4 language validators and 1 regional music validator.

The validation of the musicality aspect was carried out by one music expert due to the limited availability of validators who have competence in the field of regional music and the local culture of Komering in the research area. Nevertheless, the validation process is still carried out in-depth through a structured assessment of the suitability of melody, rhythm, pronunciation, and cultural representation in songs, and supported by validation from four experts on content and language

aspects to strengthen the overall feasibility of the product. The results of the validation carried out by 4 language validators are shown in Figure 2, and 1 music validator is shown in Figure 3.

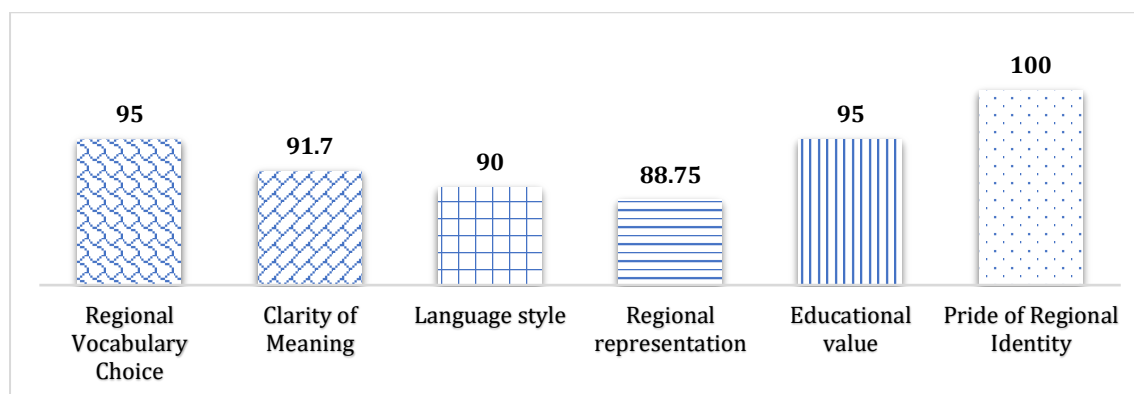


Figure 2. Content and Language Validation Results

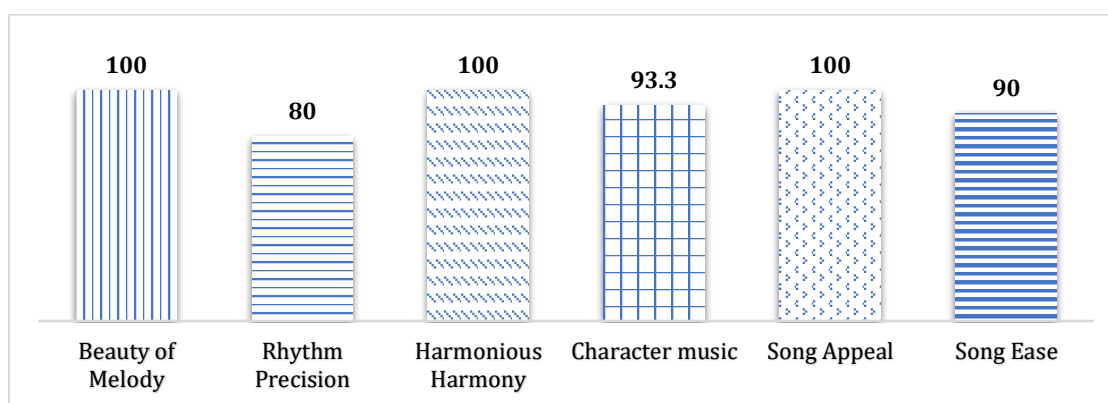


Figure 3. Music Validation Results

Based on the results in Figure 2. The validity of content and language in the six aspects of regional vocabulary choice, clarity of meaning, language style, regional representation, educational value, and pride of regional identity obtained a percentage of more than 80, so that it was declared Very Valid and ready to be implemented. Product feasibility is supported by the average validator assessment on each aspect of validation, including content, language, appearance, and musicality, as well as the consistency of assessment between validators. Therefore, the validation results are presented based on the assessment aspect to show the level of agreement of validators on the quality of the media before it is implemented in learning. The validator's suggestions and comments that have been improved are outlined in Table 4.

This shows that the material developed is considered appropriate, relevant, and representative in reflecting the cultural values of Komering while still being understandable by students. The high validity in the choice of regional vocabulary and regional representation indicates that the learning content is aligned with the authentic characteristics of the local culture, which is important in culturally responsive learning. According to Geneva Gay, culturally responsive teaching emphasizes the importance of integrating students' cultural backgrounds into the learning process to increase the relevance, engagement, and effectiveness of learning.

In addition, the high validity of the clarity of the meaning and style of the language indicates that the language used is communicative and suitable for the cognitive development of students. These findings are in line with constructivist learning theory, which emphasizes that meaningful learning occurs when students can easily connect new information with their prior knowledge and social context. Meanwhile, the value of education and pride in the aspect of regional identity show that the material developed not only functions as a learning medium but also supports character education and cultural preservation by strengthening students' appreciation of local identity.

Table 4. Improvement Results from Validator Suggestions and Comments

Suggestions or Comments	Before Validation	After Validation
It's good enough, when making the video, Komering characteristics such as Songket clothes and traditional houses appear (V1 Content and language)	The video has not been made yet	 Traditional houses and typical Komering clothes appear in the video
In the first line, the arrangement or structure of the sentence does not fit so that the meaning is discordant (V2 Content and language)	<i>Jajakko hulun barih</i> (Show others) <i>Jolma ram pacak munih</i> (Our people can also) <i>Ngalestariko bahasa</i> (Preserving the language) <i>Adat rik budayana</i> (Customs and culture) <i>Pacak lobon bahasa</i> (Can lose language) <i>Adat rik budayana</i> (Customs and culture) <i>Amun generasi ngura</i> (If the younger generation) <i>Mak lagi ngamakaina</i> (No longer wear it)	<i>Jajakko dihulun baghih</i> (Show it to others) <i>Jolma gham pacak munih</i> (Our people can also) <i>Nginjakko adat budaya</i> (Elevating cultural customs) <i>Lestaghi saunina</i> (Sustainable forever) <i>Lamun lobon bahasa</i> (If you lose your language) <i>Congki lamput pusaka</i> (It must have been a lost legacy) <i>Amun geneghasi ngugha</i> (When the younger generation) <i>Mak haga ngamakaina</i> (Not wanting to wear it)
Please do not discuss the same theme (Customs, Language, Culture) as above. It is better, if it is above customs and culture. So, in this stanza, the theme of "language" is discussed so that it is not monotonous, and our brains are also required to think hard so that the lyrics become rich in quality. Because each verse has a different dimension (V2 Content and language)		
His words repeat like <i>ngeneghasi, ngugha</i> , language, customs, culture. This makes it feel like making songs is not for scientific work, but for making songs for target market demand. The academic song is conscientious, coherent, and cohesive but tied to literature. Because lyrics are poems that are sung, and poetry is a product of literature (V2 Content and language)	<i>Mulana ganta generasi ngura</i> (That's why the younger generation is now) <i>Dang liyom bubahasa</i> (Don't be shy about language) <i>Adat budaya ram sai lapahko</i> (Our cultural customs that are carried out) <i>Mari makwat tilupako</i> (So as not to be forgotten)	<i>Kolpah muaghi kuti kaunyina</i> (Your Relatives) <i>Mak tuha apilagi ngugha</i> (Not old, let alone young) <i>Gham sa dang liom ngalapahkona</i> (We should not be ashamed to run it) <i>Dang tungguk lupa adatna</i> (Don't forget the customs)
This verse is good but there are still some that slip a little to make it sound sweet, namely the word "Sonang" Changed to be "Hanggum" (V2 Content and language)	<i>Sikam jolma Komering</i> (We are compassionate people) <i>Sonang jadi Komering</i> (It's easy to be Komering) <i>Jago tolak Komering</i> (Keep the name Komering) <i>Mari nayah sai goring</i>	<i>Sikam jolma Komering</i> (We are Komering people) <i>Hanggum jadi Komering</i> (It's easy to be Komering) <i>Payu junjung tolalna</i> (Let's take up the name) <i>Dang nyadang dipa juga</i> (Don't damage anywhere)

Suggestions or Comments	Before Validation	After Validation
The result is very good even though it is only two verses but contains three elements (Customs, Discussions, and Culture) that are discussed in this song. Letter writing <i>R</i> must be written <i>Gh/Kh</i> except for the word Komerling (V2 Content and language)	(So that many people like) <i>Komerling payu ram lestariko</i> (Komerling Let's Preserve It) <i>Bahasa adat rik budayana</i> (Language, customs and culture)	<i>Komerling Payu Gham Lestaghiko</i> (Komerling Let's Preserve It) <i>Bahasa adat ghik budayana</i> (Language, customs and culture)
Tap on the notes in the coda in the accelerating (V1 music)	Previously slower	Accelerated
It is better to have a tone in the reff, just with a high note (V1 music)	The previous tone was omitted	Fixed
Arrangement with Malay drumbeats added (V1 music)	Previously there was no drum	Drums have been added

Disseminate

The results of the development in the form of song lyrics, arrangements, and recordings, as well as videos with the title "*Komerling Payu Gham Lestaghiko*," mean that we need to preserve it. Furthermore, at the dissemination stage, implementation was carried out at SMP Al-Quraniyyah Nurul Huda with a sample of 36 students. The video content of the storyboard song "*Komerling Payu Gham Lestaghiko*" used in the implementation of online learning can be seen in Table 5.

Table 5. Storyboard Song Video Content

Video Content	Description
	The video in the song shows one of the efforts to preserve the Komerling language through oral literature. The various oral literature that exists in Komerling include <i>warah</i> , <i>pisaan</i> , and <i>hiring-hiring</i> .
	Cultural heritage of the house of the Pesirah clan Buay Pemuka Peliung as the traditional house of the Komerling tribe.

Video Content	Description
	Angkinan fabric is one of the traditional wastra typical of Komering. The fabric is made from gold thread on top of velvet fabric.

Based on Table 4, images and descriptions of the video results of Komering content songs are shown, showing language, customs, and culture. The video features images, writing (Komering and *Bahasa Indonesia*), and audio music. Based on the cognitive theory of multimedia learning, the use of media that visualizes words and images can support sensory hearing and vision, so that it can provide long-term memory. Mayer's cognitive theory of multimedia learning tells us that the words and images we choose for teaching are important and impactful (Cromley & Chen, 2025). So, this study shows that video images related to language, customs, and culture are very supportive and help preserve language, customs, and culture.

Then it was implemented in one of the schools in Ogan Komering Ulu Timur district, namely Al-Qurainyah Martapura junior high school, with a total of 36 students. Implementation is carried out by giving a pretest before watching the song video, and a posttest is carried out after watching the song video. Pretest, posttest, and video can be accessed online. Figures 4 and 5 are the results of the analysis using Jamovi v.2.6.44.

Paired Samples T-Test

Cohen's d													
		Statistic	±%	df	p	Mean difference	SE difference	95% Confidence Interval			Effect Size	95% Confidence Interval	
Posttest	Pretest							Lower	Upper			Lower	Upper
		Student's t	17.9	35.0	< .001	50.5	2.81	44.8	56.2	Cohen's d	2.99	2.22	3.76
		Bayes factor ₁₀	1.48e+16	3.30e-20									

Note. H₀: μ_{Measure 1} - Measure 2 = 0

Figure 4. Results of the Paired Sample T-test of Komering Language Ability

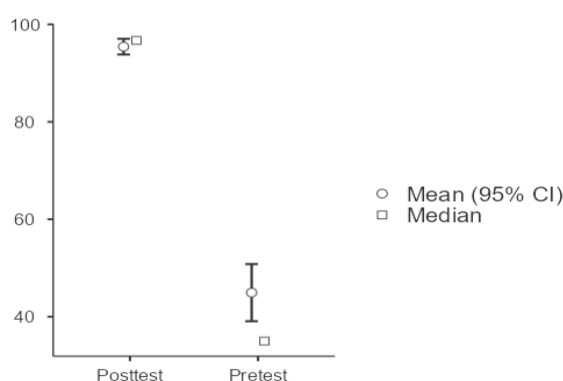


Figure 5. Interval Pretest-Posttest of Komering Language Skills

Based on Figure 4, the results of the *paired sample t-test* showed a significant difference between the pretest and posttest scores of the students' Komering language skills. Posttest scores were significantly higher than pretest results, with test results showing, and an average score increase of 50.5 points. The 95% confidence interval for the mean difference was in the range of 44.8 to 56.2, indicating that the improvement in scores occurred consistently in most learners. The magnitude of the learning effect was very strong with Cohen's score (95% CI [2.22, 3.76]), which indicated that learning interventions based on Komering cultural songs had a great influence on improving students' language skills. Before the test was performed, the assumption of normality of the score difference was checked and the data showed that the data met the assumptions for parametric analysis using the $t(35) = 17.9p < .001d_z = 2.99$ *paired sample t-test*.

Posttest has a better interval than the pretest. The song creation produced in this study is effective for improving Komering language skills, because the value can increase above average. The findings of this study are supported by several previous researchers that, through the analysis of indigenous songs, it is able to improve students' regional language skills (Kian et al., 2026; Raharjo et al., 2024). In addition, at the international level, several countries also try to maintain their regional language through songs, namely Kazakhstan (Babizhan et al., 2021), China (Cai et al., 2025; Liu & Song, 2025; Wang et al., 2024; Wang et al., 2025), Taiwan (Wan & Zhu, 2024), United Kingdom (Halfacree, 2024), Africa (Chigangaidze, 2023; Matafwali & Mofu, 2023), Malaysia (Jerome et al., 2022), and India (Alam et al., 2024). The novelty of this research lies in the development of Komering language learning through the integration of original songs based on local culture with contemporary music arrangements in a digital learning environment. This research not only focuses on song creation but also expands on previous research by presenting a culturally responsive pedagogical approach that combines the preservation of regional languages, modern music media, and online learning to increase students' engagement and regional language skills. Revitalization is carried out so that indigenous songs continue to exist even in the modern era. This is in line with the research conducted Warbrick et al. (2025) that the revitalization of indigenous songs needs to be carried out with methods that are in harmony with the development of the times.

The results of the study showed that the use of Komering culture-based song creation in online learning effectively improved students' language skills, which can be explained through interrelated cognitive and musical mechanisms. Cognitively, songs work by activating dual coding (verbal and nonverbal) as described in multimedia learning theory by Richard Mayer, where information presented through a combination of audio (melody), visual (video), and text (lyrics, Komering, and Indonesian language) is processed through two different cognitive channels to strengthen understanding and retention (Mayer, 2009). In addition, the rhythmic and repetitive structure in the song aids in the process of chunking and meaningful repetition, which significantly improves vocabulary recall and language patterns. From a music-based learning perspective, melodic and rhythmic elements serve as natural mnemonic devices that facilitate the storage and recall of linguistic information while improving pronunciation accuracy through intonation imitation. Furthermore, within Lev Vygotsky's sociocultural framework, songs based on local culture not only convey elements of language but also present social context and cultural meaning that make learning more relevant and meaningful for learners (Mahmoodi-Shahrehabaki, 2019; Tzuriel, 2021). This integration is further strengthened with digital media that allows for repeated and flexible access, thereby extending the duration of language exposure and deepening the internalization process. Thus, the effectiveness of songs in this study can be interpreted in relation to the possibility of supporting cognitive, musical, and contextual mechanisms that work simultaneously during the Komering language learning process. However, this study does not directly measure these aspects, so this interpretation needs to be understood as a theoretical explanation that requires further study.

LIMITATIONS

The limitation in this study is that the number of subjects in the dissemination stage is limited to one group, so that the results cannot be generalized widely, as well as small sample sizes and short duration of interventions. In addition, online learning still uses simple media in the form of Google Meet, videos, and Google Forms. Therefore, it is recommended that further research test the application of these songs on a wider scale and develop more interactive variations of digital learning media.

CONCLUSION

An indigenous song has been produced with the title "*Komering Payu Gham Lestaghiko*," which means Komering let's preserve it. Indigenous songs are packaged in the form of videos along with song lyrics in Komering and Indonesian, as well as videos that support regional characteristics such as clothes and traditional houses. The results of the analysis showed a significant increase in Komering language skills after the implementation of Komering cultural song-based learning, with the results of the *paired sample t-test* showing an average score increase of 50.5 points from pretest

to posttest. These findings show that students gain a great improvement in Komerling language skills after participating in learning based on local cultural songs $t(35) = 17.9p < .001$. The findings suggest the potential of culturally grounded song-based media for the revitalization of indigenous songs in accordance with the development of the times. So, indigenous songs continue to exist even though the ways of consuming them differ in each era. In addition, indigenous songs need to be used to introduce customs and culture in the region.

AUTHOR CONTRIBUTIONS

ER conceptualization, methodology, investigation, formal analysis, data curation, writing original draft, and song development. CBH methodology verification, supervision, writing, review & editing, validation. All authors contributed to the discussion of results and approved the final version of the manuscript.

ACKNOWLEDGEMENTS

The author would like to thank the reviewers and editors, whose comments and feedback helped us improve the original manuscript.

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Appendices

"KOMPARALES" (*KOMERING PAYU GHAM LESTAGHIKO*)

Komerling Let's Preserve It

(Verse)

D G
Jajakko dihulun baghih
(Show it to others)

A D
Jolma gham pacak munih
(Our people can also)

D G
Nginjakko adat budaya
(Elevating cultural customs)

A D
Lestaghi saunina
(Sustainable forever)

(Verse)

D G
Lamun lobon bahasa
(If you lose your language)

A D
Congki lamput pusaka
(It must have been a lost legacy.)

D G
Amun geneghasi ngugha
(When the younger generation)

A D
Mak haga ngamakaina
(Not wanting to wear it)

(Bridge)

G D
Kolpah muaghi kuti kaunyina
(Your Relatives)

A D
Mak tuha apilagi ngugha
(Not old, let alone young)

G D
Gham sa dang liom ngalapahkona
(We should not be ashamed to run it)

A D A
Dang tungguk lupa adatna
(Don't forget the customs)

Reff (Chorus)

D G
Sikam jolma Komerling
(We are Komerling people)

A D
Bubahasa komering

(Speak Komerling language)

Bm Em
Adatna gham sai honguk
(Our beloved custom)

A D
Budaya gham sai holuk
(Our culture embraces us)

(Chorus)

D G
Sikam jolma Komerling
(We are Komerling people)

A D
Hanggum jadi Komerling
(It's easy to be Komerling)

Bm Em
Jaga Tolah Holauna
(Maintain its good name)

A D
Dang nyadang dipa juga
(Don't damage anywhere)

(Coda)

G C
Komerling payu gham ganta lestari
(Komerling Let's Now Preserve It)

A D
Bahasa ghik adat jama budayana
(Language, customs and culture)