

# Documentation and Contextual Analysis of Philippine Children's Folksongs in Classroom Integration

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## ABSTRACT

This study examined the integration of Philippine Children's Folksongs in classroom instruction. Using a qualitative descriptive approach, data were collected from North Central Elementary school, Ilocanos Elementary School, South Central Integrated school and San Agustin Elementary School in the City of San Fernando, La Union, to document and analyze the folksongs and examine their cultural, historical, and social contexts as reflected in classroom use. The findings revealed that these folksongs serve as effective educational tools that enrich teaching by connecting learners to Filipino heritage, values, and traditions. These folksongs serve as effective educational tools that enrich teaching by connecting learners to Filipino heritage, values, and traditions. While some integration challenges were noted, the study highlights the potential of folksongs as Interactive and meaningful resources in early childhood education. Further research is recommended to assess their sustained impact and adaptability across diverse classrooms.

**Keywords:** Philippine children's folksongs, classroom integration, early childhood education, cultural context, qualitative research

## INTRODUCTION

Folk songs are also grouped into types for better understanding. These include ballads, which tell stories; lullabies, sung to soothe babies; songs of friendship, used to welcome others; ritual and religious songs for worship or ceremonies; and love and courtship songs that express romantic or parental love. Additionally folk music also includes various styles, and it's meaning often depends on regional, social, and historical contexts. It is not just music—it reflects the culture and everyday life of a people and carries certain characteristics that define it. Unlike formal music, folk music has no fixed rules or written laws. However, it usually follows a specific pattern that may be difficult for outsiders to understand. Some folk songs are structured as questions and answers, where the first verse poses a question, and the following verses respond. Common themes include sports, agriculture, community life, local traditions, children, deities, and more. Yet, the purpose of folk music is not only to pass down knowledge but also preserve it. There are groups of people who lack a written tradition and thus rely on oral tradition or other means to preserve their history and customs (Gunara, et al., 2022). In recent years, however, rapid technological advancement, globalization, and changes in educational practices have raised concerns about the diminishing familiarity of young learners with traditional folk music (UNESCO, 2017). Many children are now more exposed to modern songs and digital media than to indigenous and traditional music. Despite these challenges, Philippine children's folksongs continue to be used by teachers as effective tools for instruction, especially in preschool and early elementary levels. Their simple melodies, repetitive lyrics, and relatable themes make them developmentally appropriate and pedagogically valuable (NAEYC, 2020).

This article focuses on the documentation and contextual analysis of Philippine children's folksongs integrated into classroom instruction by preschool teachers. Anchored on qualitative inquiry, the study explores how these songs are selected, interpreted, and utilized in teaching, as well as the cultural, historical, and social meanings embedded in them. By examining teachers' perspectives and practices, this article aims to contribute to the

growing body of literature on culturally responsive pedagogy and the preservation of intangible cultural heritage through education (Gay, 2018).

## METHODOLOGY

### Research Design

The study employed a qualitative descriptive research design to gain an in-depth understanding of how Philippine children's folksongs are documented, contextualized, and integrated into classroom instruction. This design was deemed appropriate as it allows for a rich and detailed exploration of participants' experiences, perceptions, and teaching practices without manipulating variables.

### Participants

The study was conducted to ten (8) Pre-schools teachers from South Central Integrated School, Ilocanos Elementary School, North Central Integrated School, and San Agustin Elementary School in the city of San Fernando La Union. The locale was purposively selected because it was known for providing diverse early childhood education programs that emphasized the contextual analysis of Philippine children's folksongs through teaching local songs, chants, structured interaction, and values-based learning.

This is supported by research showing that Philippine music education integrates indigenous learning and current pedagogical trends focusing on cultural transmission, social participation, and values education through music (Borromeo, 2015).

The participants of the study were teachers who have been teaching or integrating folk songs to their class. Criterion sampling was applied for selection of participants according to the criteria relevant to objective of the study. These criteria are: (1) currently teaching preschool or kindergarten; (2) possessing at least two continuous years of experience in early childhood education; and (3) integrating folk songs in the classroom setting. This purposive sampling will help guarantee that the participants chosen for the study were information-rich cases thereby enhancing the credibility and depth of the study findings.

### Data Collection Instrument

The instrument used in this study was the interview guide, which was subjected to validation to ensure its reliability and appropriateness for data collection. The initial draft of the instrument was submitted to a panel of five experts composed of (1) Principal, and (4) MAPEH teachers. Their comments and suggestions were carefully considered and incorporated to improve the clarity, content, and alignment of the instrument with the objectives of the study.

After validation, a pilot test was conducted to 5 respondents who shared similar characteristics with the target participants. For the teacher interview guide, a trial interview was carried out with (8) eight teachers from a nearby school like San Fernando South Central Integrated School, San Fernando North Central Integrated School, Ilocanos Elementary School and San Agustin Elementary School in the city of San Fernando La Union, who regularly integrate songs in their teaching.

### Data Analysis

Philippine children's folk songs are an important part of the country's culture. They show the fun, work, and traditions of life in the countryside. These songs help young children learn important skills. People pass them down by singing them from one generation to the next. The songs share old knowledge from the Philippines, teach good lessons, and show values that people share.

They connect deeply with what it means to be Filipino. In schools for young children, it is important to write down and study songs like Lubi-Lubi, Ang Pipit, Bahay Kubo, Manang Biday, Pen Pen de Sarapen, Leron Leron

Sinta, Ako ay May Lobo, Tatlong Bibe, Tong TongTong Pakitong-Kitong, Chikading, Paro Parong Bukid, and Magtanim ay Di Biro. This helps bring the country's culture into the classroom. As tools to learn about culture, they help close gaps between old and new generations.

<p><b>Ako ay may lobo</b> Ako ay may lobo Lumipad sa langit ' Di ko nanakitaPumtok na pala Sayang ang pera ko pinambili ng lobo Sa pagkain sana Nabusog pa ako.</p>	<p><b>Pen Pen De Sarapen</b> Pen pen de sarapen de kutsilyo de almasen Haw haw de carabao de batuten Sipit namimilipit, Gintong pilak namumulaklak Sa tabi ng dagat.</p>
<p><b>Lubi-Lubi</b> Enero, Pebrero, Marso, Abril, Mayo, Hunyo, Hulyo, Agosto, Setyembre, Oktubre, Nobyembre, Disyembre, Lubi-lubi.  Halina at pag-aralan, ngalan ng labindalawangbuwan. Ulit- ulitinnatingbigkasin, Sabay-sabaynatingawitin.</p>	<p><b>Bahay Kubo</b> Bahay kubo, kahitmunti Ang halaman doon ay sari-sari Singkamas at talong, Sigarilyas at mani Sitaw, bawat, Patani Kundol, patola, upo't kalabasa at saka meron pa Labanos, mustasa Sibuyas, kamatis Bawang at luya Sa paligidnitopuno ng linga.</p>
<p><b>Tong, tong, tong, tong Pakitong-kitong</b> tong, tong, tong pakitong-kitong Alimango sa dagat malaki at masarap! Kay hirap hulihin sa pagkat nangangagat. Tong, tong, tong, tong pakitong-kitong.</p>	<p><b>Ako ay may lobo</b> Ako ay may lobo Lumipad sa langit ' Di ko nanakitaPumtok na pala Sayang ang pera ko pinambili ng lobo Sa pagkain sana Nabusog pa ako.</p>
<p><b>Paru-parong Bukid</b> Paruparong bukidnalilipad-lipad Sa gitna ng daan papagapagaspas Isang bara ang tapis Isang dangkal ang manggas, Ang sayang de kola Isang piyesa ang sayad May payneta pa siya -- uy! May suklay pa mandin -- uy! Nagwas de-ohetes ang palalabasin, Haharapsa altar at mananalaminAtsakalalakadnapakendeng- kendeng.</p>	<p><b>Ang Pipit Lyrics</b> May pumukolsa Pipit sasanga ng ngisangkahoyAtnahagipbato ang pakpak ng muntingibon Dahil sasakit, di nakaya pang lumipadAt ang nangyari ay nahulogngunit parang taongbumigkas Mamang kay lupit, ang puso mo'y di nanahabag Pag pumanaw ang buhay ko, may isang pipit naiiyak May isang pipit naiiyak, may isang pipit naiiyak.</p>
<p><b>Chikading Chikading</b> Chikading chikading lilipad lilipad</p>	<p><b>Magtanim Ay 'Di Biro</b> Magtanim ay di biro</p>

<p>chikading chikading lilipad ilipad          May isang chikading na dumapo sa sanga          Dumating ang isa, dalawana sila          Chikading chikading lilipad lilipad          Chikading chikading lilipad lilipad          May dalawang chikading na dumapo sa sanga          Dumating ang isa, tatlo na sila          Chikading chikading lilipad lilipad          Chikading chikading lilipad lilipad          May tatlong chikading na dumapo sa sanga          Dumating ang isa, apat na sila          Chikading chikading lilipadlilipad          Chikading chikading lilipad lilipad          May apat chikading na dumapo sa sanga          Dumating ang isa, lima na sila          Chikading chikading lilipad lilipad          Chikading chikading lilipad lilipad.</p>	<p>Maghapong nakayuko          Di naman makatayo          Di naman makaupo          Braso ko'y namamanhid          Baywangko'ynangangawit.          Binti ko'ynamimintig          Sa pagkababad sa tubig.          Sa umagang paggising          Ang lahat iisipin          Kung saan may patanim          May masarap na pagkain.          Braso ko'y namamanhid          Baywangko'ynangangawit.          Binti ko'ynamimintig          Sa pagkababad sa tubig.          Halina, halina, mga kaliyag,          Tayo'ymagsipag-unat-unat.          Magpanibago tayo ng lakas          Para sa araw ng bukas Para sa araw ng bukas.</p>
<p><b>Ang Pipit Lyrics</b>          May pumukolsa Pipit sasanga ng          ngisangkahoyAtnahagipbato ang pakpak ng          muntingibon          Dahil sasakit, di nakaya pang lumipadAt ang          nangyari ay nahulogngunit parang          taongbumigkas          Mamang kay lupit, ang puso mo'y di          nanahabag Pag pumanaw ang buhay ko, may          isang pipit naiiyak          May isang pipit naiiyak, may isang pipit          naiiyak.</p>	<p><b>Tatlong Bibe</b>          May tatlong Bibe akongnakitaMataba,          mapayatmgabibeNgunit ang may pakpak Sa          likod ay iisa Siya ang lidernanagsabi ng Kwak,          kwak, Kwak, kwak, kwak. Kwak, kwak, kwak.          Siya ang lidernanagsabi ng Kwak, kwak, Tayo          nasailog ang sabiKumending ng kumending          Ang mgabibeNgunit ang may pakpak Sa likod          ay iisa Siya ang lidernanagsabi ng Kwak, kwak          Kwak, kwak, kwak. Kwak, kwak, kwak. Siya          ang lidernanagsabi ng Kwak, kwak,          May tatlong Bibe akongnakitaMataba,          mapayatmgabibeNgunit ang may          pakpaksalikod ay iisa Siya ang lidernanagsabi          ng Kwak, kwak, Kwak, kwak, kwak. Kwak,          kwak, kwak. Siya ang lidernanagsabi ng Kwak,          kwak.</p>

## RESULTS AND DISCUSSION

This interview focused on the Documentation and Contextual Analysis of Philippine Children’s Folksongs in Classroom Integration. The study looked at several aspects of how these folk songs are used and conserved in educational contexts, guided by three research question. Research question 1 identified the specific children’s

folksongs currently integrated in classroom setting. Research question 2 explored the Cultural, Historical and Social Context reflected in the documented folksongs. Finally, Research question 3 investigated how teachers integrate Philippine children's folksongs into classroom instructions to support learning and cultural appreciation.

These Folksongs include (1) *Lubi-Lubi*, (2) *Ang Pipit*, (3) *Bahay Kubo*, (4) *Manang Biday*, (5) *Pen pen de sarapen*, (6) *Leron Leron Sinta*, (7) *Ako ay may lobo*, (8) *Tatlongbibe*, (9) *tong tongtongpakitongkitong*, (10) *Chikading*, (11) *Paro parongbukid*, (12) *Magtanim ay di biro*.

**Lubi-Lubi.** This is a song that teaches the months of the year. The tune is easy to follow. It is found on YouTube and other digital platforms. Teachers said there are no regional versions used in class.

They choose it because it is simple, easy to memorize and good for Kindergarten. It also helps when teaching the months of the year. Participant 1 said "*Folk songs help children learn through rhythm and play*" the song is perfectly fit to the children because the song helps children learn through fun rhythm and repetition. It is also simple, easy to memorize and teaches the months of the year, especially for kindergarten

It embodies the Filipino custom of teaching and entertaining children through play through music and movement. The chant also demonstrates how rhythm makes it easier for kids to remember words.

Children relied on songs like this for entertainment and education prior to the invention of contemporary toys and devices. Its continued existence today demonstrates how strong oral tradition is in Filipino culture. Playing together teaches kids how to communicate, listen, and react to others. Additionally, it increases self-assurance when speaking and acting in front of peers.

According to Howard Gardner (1983), children have different learning styles, including bodily-kinesthetic and musical intelligence. Jean Piaget (1962) also explains that young children learn best through active participation and hands-on experiences.

Lubi-Lubi is an action song that uses body movements such as pointing, clapping, and turning. Children sing while moving their hands and bodies, which helps improve coordination, listening skills, and memory. The song is often played in groups, allowing children to follow rules and move together. This supports Experiential Learning Theory, which emphasizes learning through doing. Lubi-Lubi helps make lessons fun and active while supporting physical, cognitive, and social development.

**Ang Pipit.** This song is about a small sparrow. A man hurts the bird, and the song reminds us to be kind. This song appears on YouTube and is shared among teachers. There are no regional versions used. According to Participant 2 "*Folk songs show emotions and lessons from simple stories*" Teachers pick it because it is simple, child-friendly, and has no bad or hard words. It is also good for lessons on kindness and respect for animals.

Ang Pipit reflects the cultural value of compassion and kindness in Filipino society, particularly the belief that humans should treat animals and all living creatures with care and respect. Historically, the song comes from the Filipino oral storytelling tradition, where simple songs were used to pass on life lessons to children long before formal schooling and modern media. Socially, the song teaches children appropriate behavior by developing empathy, emotional awareness, and moral responsibility toward others, including animals. In the classroom, teachers integrate Ang Pipit during values education, language lessons, and storytelling activities, where pupils sing the song, discuss its message, and relate it to real-life situations to reinforce kindness and respect for living things.

The bird is a symbol of common Filipinos who persevere in their work in spite of hardship. The song expresses empathy for those who are frail and in need. It reflects a time when life was difficult and survival required constant work. When people lived near the land, songs with a natural theme were common. Listeners are urged to show compassion for those who are suffering. It strengthens the community's emotional fortitude and tenacity.

According to Lev Vygotsky (1978), children learn values and meaning through guided interaction and storytelling. UNESCO (2003) also recognizes folk songs as part of oral traditions that teach moral lessons and cultural values.

This relates to Values Education and Social Learning Theory, which focus on learning good behavior through stories and shared experiences. Ang Pipit helps children understand emotions while strengthening Filipino values and cultural identity.

**Bahay Kubo.** This song talks about a small nipa hut. Many vegetables grow around it. Bahay Kubo is mostly found on YouTube. It is also shared through oral tradition. Teachers say there are different regional versions, but they still use the common one. Participant 1 also said that *“Folk songs show Filipino daily life and what people see around them”* This statement says Bahay Kubo is used because it is simple, easy to learn, and teaches about plants and culture.

Bahay Kubo reflects the cultural identity of rural Filipino life, highlighting simple living, backyard farming, and close connection to nature. Historically, the song comes from the Filipino oral tradition, passed down across generations as a way of documenting everyday life and local knowledge before being preserved through modern platforms such as YouTube. Socially, the song promotes community awareness, appreciation of nature, and respect for agricultural work, which are important Filipino values. In the classroom, teachers integrate Bahay Kubo in lessons about plants, food sources, environment, and culture, using the song to help children easily understand concepts through music, repetition, and discussion.

*“When we sing Bahay Kubo, I realize that it’s not only about vegetables but about living simply and working hard.” – Participant 1* *“My grandmother said that songs like Leron Leron Sinta remind us to never give up and always try again even when we fail.” – Participant 4* *“Our teacher told us that folk songs teach values that we can use in life, like helping others and being respectful.” – Participant 6*

The song emphasizes the Filipino values of thankfulness, simplicity, and contentment. It also displays traditional Filipino farming practices and vegetables. Early Filipino villages frequently used bahay kubo as a place to live. The song preserves the generations-old knowledge of local plants. It promotes food gardening among families. In rural communities, the song also encourages neighbors to work together.

According to Gay (2010), students become more engaged when teachers use examples from their own background. Abril (2006) also found that music, especially songs that are familiar to students, helps improve motivation and memory. When children sing songs they already know, they understand lessons more easily.

The song makes learning simple and meaningful. This connects to Culturally Responsive Teaching (CRT). CRT says teachers should use students’ culture and experiences to help them learn (Ladson-Billings, 1995). Bahay Kubo supports CRT because it uses Filipino culture as part of classroom instruction.

**Manang Biday.** This is an Ilocano love song. A man calls to Manang Biday in a respectful way. Manang Biday is found on YouTube and through oral tradition. Teachers say they do not use other regional versions and often keep the Ilocano version. According to Participant 3 *“Some folk songs show courtship and respect”* Teachers use Manang Biday because it teaches values, culture, and identity, and the lyrics are still clear for older pupils. This connects to what participant 3 said because the song shows traditional Filipino courting, respect, and culture.

*“Every time I hear Magtanim Ay Di Biro, I remember my parents working hard in the field.” – Participant 7* *“Songs like Bahay Kubo remind us to be thankful for what nature provides.” – Participant 2* *“Our teacher said these songs show how Filipinos lived simply and loved the land.” – Participant 8*

The song expresses romantic feelings in a modest and respectful manner. The significance of music in Ilocano storytelling is also demonstrated. Family-oriented and formal courtship was common during this time. Songs were a secure means of showing appreciation. It helps Ilocanos feel more connected to their region. Respect and appropriate behavior in relationships are taught in the song.

Nettl (2005) explains that traditional songs keep community memories and values alive. In the Philippines, Trimillos (1997) states that regional music helps protect local identity and language. UNESCO (2003) states that songs and oral traditions are forms of intangible cultural heritage that must be passed down to future generations.

Manang Biday is an Ilocano love song. It also displays respectful courtship and proper behavior. When teachers use the original Ilocano version, they help protect the language and tradition. Young learners can also learn about respect and cultural identity. These ideas connect to Cultural Heritage Theory. This theory focuses on protecting and passing down important traditions. Manang Biday is not just a song. It is part of Filipino cultural heritage.

***Pen Pen de Sarapen.*** This is a children's rhyme. It has playful words and is used in games. This rhyme is taken from YouTube, teacher-shared songs, and oral play traditions. Teachers say there are no regional versions. Participant 1 also emphasized that "*Folk songs for children use easy words and fun actions*" Teachers choose this rhyme because it is very simple, child-friendly, and good for motivation and early literacy. This matches the Part 1 idea because it is used for play, rhythm, and learning in a fun way.

Pen Pen de Sarapen reflects the Filipino culture of play-based learning, where children develop language and social skills through rhymes, games, and movement. Historically, the rhyme comes from traditional oral play, passed on by older children and adults long before it became available through digital platforms and classroom materials. Socially, the rhyme supports interaction, cooperation, and joyful participation among children, helping them build confidence and communication skills. In the classroom, teachers integrate Pen Pen de Sarapen through group games, action songs, and rhythm activities to motivate learners, strengthen early literacy, and make learning enjoyable.

The rhyme illustrates how Filipinos incorporate foreign influences into their own culture. It uses sound rather than meaning, which shows creativity. Filipino society was influenced by colonialism, which is reflected in the mixed language. Long before formal education became popular, schoolyards were full of these kinds of rhymes. While waiting for their turn, kids develop patience. The rhyme makes just decisions that prevent conflict.

According to Goswami (2011), rhythm and repetition improve memory and sound awareness. Bodrova and Leong (2007) also found that play helps children build social skills, self-control, and cooperation.

Through this activity, they learn patience, fairness, and teamwork. The rhyme supports language development and social interaction. This connects to Social Constructivism Theory. Vygotsky (1978) says children learn through social interaction and shared activities. Pen Pen de Sarapen shows that children learn through play, communication, and group participation.

***Leron Leron Sinta.*** This song tells about Leron and Neneng picking fruit. It shows that life has problems, but we can try again. This song is found on YouTube and through oral tradition. It is taught the same way across regions. From Participant 2 "*Folk songs have life lessons and show the struggles of ordinary people*" Teachers choose this song because it is easy to understand and teaches determination. This fits the Participant 2 statement because the song shows hard work, problems, and trying again, which are lessons from everyday life.

Leron Leron Sinta reflects the Filipino cultural values of perseverance, cooperation, and hope, as it portrays the everyday struggles of ordinary people and the importance of trying again despite difficulties. Historically, the song originates from the oral tradition of storytelling and community singing, preserving real-life experiences of Filipino families and rural communities before being shared through modern media such as YouTube. Socially, the song strengthens children's understanding of hard work, resilience, and problem-solving, shaping positive attitudes toward challenges in life. In the classroom, teachers integrate Leron Leron Sinta during values education, language activities, and group singing to help children reflect on life lessons while learning through music and discussion.

The song uses symbolism to subtly convey love. Filipino emotional depth and sensitivity are reflected in it. Spanish poetry and music had an influence on metaphorical language. Celebrations and performances have

kept the song alive. In romantic relationships, it teaches emotional control and respect. Cultural events and programs frequently feature the song.

According to Bruno Nettl (2005), traditional songs reflect the daily life, work, and values of a community. Leron, Leron Sinta describes rural activities such as harvesting papaya, which reflects agricultural life in the Philippines. Because the song presents familiar cultural experiences, students can better relate to the lesson.

This supports the Constructivist Theory of Jean Piaget, which explains that children learn by connecting new knowledge to real-life experiences. The song also aligns with Culturally Relevant Pedagogy by Gloria Ladson-Billings (1995), since it uses Filipino culture as a foundation for meaningful learning.

***Ako ay May Lobo.*** This song is about a child with a balloon. The balloon flies away, and the child learns not to waste money. This song is found on YouTube and through oral tradition. It is taught the same way across regions. Participant 3 added *“Folk songs can teach simple lessons for children”* Teachers use this song because it is simple, easy to remember, and teaches responsibility and not wasting things. This fits the participant 3 statement because the song gives a clear moral lesson from a simple story.

Ako ay May Lobo reflects the Filipino cultural value of responsibility and proper use of resources, teaching children the importance of being careful with what they have and avoiding waste. Historically, the song has been passed down through oral tradition and is now preserved through digital platforms such as YouTube, allowing the lesson to continue across generations.

Socially, the song guides children in developing self-control, awareness, and accountability, which are important traits in everyday life. In the classroom, teachers integrate Ako ay May Lobo during values education and language lessons, using the song’s simple story and catchy tune to help children easily understand responsibility through singing, discussion, and reflection.

Happiness and childhood dreams are represented by balloons. The song expresses a willingness to accept disappointment. Introduced in an era of Western educational influence. These kinds of songs were utilized in classrooms to teach language. It teaches kids coping mechanisms for sadness. The song facilitates children's safe emotional expression.

According to Lawrence Kohlberg (1981), children develop moral reasoning through situations that show consequences of actions. In Ako Ay May Lobo, the child buys a balloon instead of food and later regrets the decision when the balloon flies away. This story teaches children about needs versus wants and the results of poor choices.

The song also relates to Behaviorist Theory by B. F. Skinner, which states that learning happens through consequences and reinforcement. The negative outcome in the song reinforces responsible decision-making. Therefore, the song supports both moral and behavioral development in early childhood.

***Tatlong Bibe.*** This is a fun song about three ducks. Each duck has a different trait. This song is taken mostly from YouTube and teacher resources. Teachers know that there are regional versions, but they use the usual one. Participant 1 also added *“Folk songs for children use easy words and fun actions”* Teachers use Tatlong Bibe because it is easy, fun, and good for motivation. This connects to Participant 1 because the song uses simple words, counting, and playful rhythm for young learners.

Tatlong Bibe reflects the Filipino culture of joyful learning and play, where children develop skills through music, movement, and group participation. Historically, the song has been shared through oral tradition and later through educational resources and digital media, with teachers preserving the commonly used version in class. Socially, the song promotes motivation, cooperation, and confidence, helping children feel comfortable participating in group activities. In the classroom, teachers integrate Tatlong Bibe in early numeracy, language, and movement activities, using its simple words, counting elements, and playful rhythm to support learning in a fun and engaging way.

Animals are a fun and engaging way to teach lessons. The narrative style and humor of the Filipino people are evident. In rural areas, farm animals were commonplace. Children could easily connect to animal-themed songs. It encourages harmony and elder listening. In the song, group responsibility is emphasized.

Usha Goswami (2011) explains that songs enhance phonological awareness and early literacy development. Tatlong Bibe teaches counting and sequencing through simple and repetitive lyrics about three ducks.

The song connects to the Sociocultural Theory of Lev Vygotsky (1978), which emphasizes that children learn through social interaction and shared activities. When children sing and perform actions together, they develop both cognitive and social skills. Thus, Tatlong Bibe supports early numeracy, language development, and cooperative learning.

**Tong TongTongPakitongKitong.** This is a song about a crab that lives in the sea. It has a catchy tune. This song is found on YouTube and through oral teaching. Teachers use the original version. Participant 2 also emphasized *“Some songs show nature and animals around us”*. Teachers use this song because it is simple, easy to memorize, and helps children learn about sea animals. This matches the Participant 2 idea because it talks about a crab and shows a part of nature.

Tong Tong Tong Pakitong Kitong reflects the Filipino cultural connection to nature and marine life, highlighting how the environment forms part of everyday learning for children. Historically, the song originates from oral teaching traditions and is now preserved through digital platforms such as YouTube, allowing the knowledge of local animals and natural surroundings to continue across generations. Socially, the song helps children develop environmental awareness and curiosity about the natural world. In the classroom, teachers integrate this song in science and language lessons to introduce sea animals, strengthen memory through its catchy tune, and encourage participation through singing and movement.

The chant reflects the Filipinos' enjoyment of active games. The chant demonstrates the integration of rhythm and motion in games. Games were transmitted orally, with no written rules. Chants helped systematize games. Children learn cooperation and timing. Active play is essential in developing socialization and physical well-being.

**Chikading.** This is a playful song for kids. It is often sung during games. This song is found on YouTube and through oral teaching. Teachers use the original version. According to Participant 3 *“Folk songs reflect simple joys in life”* Teachers choose Chikading because it is light, rhythmic, and good for movement and play. This fits the Participant 3 statement because the song gives joy, energy, and fun moments.

Chikading reflects the Filipino culture of simple joy, play, and togetherness, showing how music is used to create happiness and strengthen social bonds among children. Historically, the song has been passed down through oral tradition and continues to thrive through digital sharing and classroom use. Socially, the song supports emotional expression, confidence, and positive interaction as children sing, move, and play together. In the classroom, teachers integrate Chikading during playtime, movement activities, and group performances to promote energy, coordination, and joyful learning.

The chant reveals enjoyment of sound and rhythm rather than words. It indicates creativity and improvisation. Probably originated from children and transmitted from within communities. This type of chant developed naturally. The chant promotes group laughter and enjoyment. It bonds friendships through play.

**Paru-Parong Bukid.** This song is about a butterfly from the fields. It moves lightly, like a woman in a nice dress. This song is from YouTube, digital archives, and old songbooks. There are some variations, but teachers use the standard version. Participant 2 said *“Folk songs describe people, clothes, or events with bright images”* Teachers use the standard version because it teaches culture, movement, and moral lessons. This matches the statement of participant 2 because the song describes a woman like a butterfly, with colorful clothes and lively movement.

Paru-Parong Bukid reflects Filipino cultural appreciation for beauty, creativity, and social expression, using vivid imagery to describe people, clothing, and movement. Historically, the song has been preserved through oral

tradition, songbooks, and digital archives, maintaining its role in Filipino heritage. Socially, the song develops children's understanding of identity, aesthetics, and respectful social interaction. In the classroom, teachers integrate Paru-Parong Bukid in cultural lessons, creative movement, and values education, using the song's imagery and rhythm to strengthen both cultural awareness and moral learning.

The butterfly represents elegance and beauty. The song expresses admiration in a non-vulgar manner. Rural life was the inspiration for many folk songs about nature. The song is still widely performed in cultural events. It upholds proper courtship practices. The song expresses appreciation for beauty and nature.

**Magtanim ay Di Biro.** This song shows the hard work of farmers. It tells how planting rice is not easy. Teachers get this song from YouTube, oral tradition, and printed resources. There are no regional versions used in class. Participant 1 added "*Folk songs show the real work of Filipinos*" Teachers choose this song because it teaches work values, culture, and farming. This connects to the statement of Participant 1 because the song shows the hard work of farmers and daily life in the field.

Magtanim ay Di Biro reflects the Filipino cultural value of hard work, perseverance, and respect for labor, highlighting the challenges faced by farmers and the importance of agricultural work in daily life. Historically, the song comes from the oral tradition and has been preserved through songbooks, printed materials, and modern platforms such as YouTube, maintaining its role as a record of rural Filipino life. Socially, the song teaches children about diligence, responsibility, and appreciation for community labor, connecting them to the real experiences of ordinary people. In the classroom, teachers integrate Magtanim ay Di Biro in lessons on culture, work values, and farming, using singing, discussion, and role-playing activities to help learners understand the effort involved in agricultural work and the values associated with it.

The song pays tribute to farmers and farm workers. It teaches people to respect hard work. Written during an era when most Filipino families depended on agriculture for livelihood. The song is reflective of the realities of farm work. It teaches people to persevere and be disciplined. And reminds people to appreciate the source of their food.

## SUMMARY AND CONCLUSION

This study explored the documentation, contextual analysis, and classroom integration of Philippine children's folksongs in public preschool settings. The findings demonstrate that traditional folksongs remain valuable educational resources that support both learning and cultural preservation. Consistent with previous studies, music-based instruction enhances engagement, memory retention, and values formation among young learners (Campbell, 2010; Hallam, 2015).

Teachers continue to utilize these songs for their simplicity, moral content, and cultural relevance, adapting them to contemporary teaching contexts through digital platforms such as YouTube. This shift aligns with UNESCO's (2017) recognition of digital media as a tool for safeguarding intangible cultural heritage. Moreover, the contextualized use of folk songs supports culturally responsive teaching practices by affirming learners' cultural identity and lived experiences (Gay, 2018).

The study concludes that Philippine children's folksongs play a vital role in early childhood education as tools for holistic development and cultural transmission. Strengthening their integration into the curriculum can help sustain cultural heritage and enrich the learning experiences of young Filipino learners.

## RECOMMENDATIONS

Based on the findings, Fostering collaborate documentation helps teachers to integrate Philippine children's songs better in class. When schools share these songs, teachers get materials they can use as engagement tools. These are songs for motivation, quick fun activities, and starting lessons. These songs can also be part of school daily routines, like morning meetings, play activities, and class transitions. This helps children feel safe and prepared to learn. Shared folk songs can also support celebration integration. Young learners can learn about Filipino culture by singing along and joining in. By sharing and comparing different versions of folk songs,

schools show the variety and common values of the Philippines. Folksongs are therefore still relevant for students today.

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