Musikang Pilipino: The Development of Western Music in the Philippines & Select Contemporary Flute Works

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Abstract

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The Philippines is a country with a unique history and culture that blends its own native traditions with outside influences. Prior to 1521, when Spanish explorers first made contact with the archipelago, the pre-colonial times saw many different indigenous Filipino people groups with their own unique practices. Western colonization enforced Western religions, arts, and music amongst the native Filipino peoples. After almost 400 years of foreign occupation, the traditional music and cultural practices were nearly wiped out in favor of Western culture. The efforts of the Filipino people, especially from the 1910s onwards, established a culture that embraces the diversity of the people by integrating Filipino traditions and Western influences.

Modern composers honor the deep and rich history of the Philippines by uplifting different aspects of the current culture and ancient traditions as shown through the works of composers such as Conrado Del Rosario, Josefino Toledo, and Eduardo Parungao. In their works for flute, these composers combine indigenous Filipino music, current Filipino culture, and traditional Filipino dance with contemporary Western flute techniques to showcase the diverse Filipino cultural identity.

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DEDICATION

To my family, thank you for your endless love and support. Maraming salamat din sa palaging pag-correct ng Tagalogko.

Sa lahat ng mahuhusay na mga musikero sa Pilipinas, maraming salamat sa inyong lahat.

CHAPTER 1

Introduction

Having survived almost 400 years of foreign rule from 1565 to 1946, the culture of the Philippines is a complicated mixture of two principal sources: enforced practices from Western powers and its own rich, diverse Southeast Asian traditions.[1] Mary Fong and Rueyling Chuang define cultural identity as

> the identification of communications of a shared system of symbolic verbal and nonverbal behavior that are meaningful to group members who have a sense of belonging and who share traditions, heritage, language, and similar norms of appropriate behavior.[2]

The complex cultural identity of the Philippines boasts many different cultures and practices with the rural areas still utilizing ancient traditions and the urban cities such as Manila adopting Western styles of living. Amongst the various people groups living in the Philippines and abroad, those living in the Philippines identify strongly with their regional heritage while Filipinos living abroad adopt general identities such as "Filipino-American." How can one specifically define what "Filipino music" is with these elaborate intricacies? During a research trip to the Philippines, I asked ethnomusicologist James Gasmen why the Filipino traditional instruments were housed in the University of the Philippines Center for Ethnomusicology rather than in the general College of Music which mainly focuses on Western music. He simply asked me "how can you define Filipino music?"[3]

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[1] Mantle Hood and José Maceda, *Music,* (Brill, 1972), 28.
[2] Mary Fong and Rueyling Chuang, *Communicating Ethnic and Cultural Identity*, (Rowman & Littlefield Publishers, 2004), 6, http://catdir.loc.gov/catdir/toc/ecip044/2003011933.html.
[3] James Gasmen, in discussion with the author, March 2025.

Many Filipino people living in the Philippines have little to no familiarity with the indigenous musical practices that their ancestors may have performed. A majority of the population is more familiar with the Western-influenced folk tunes and classical music or have never even been exposed to the indigenous music.

Various societies throughout history have used music as a means to reflect "ideological values and [as] a signifier of deep cultural symbolism."[4] The music of the Philippines reflects its multifaceted multiculturalism. Filipino music is reflected through three general musical categories:

1) Indigenous music in the rural areas including oral folk traditions, ritual music, and dances derived from pre-colonial times prior to 1565
2) Folk songs and dance genres in the provincial towns that are rooted in Filipino culture and inspired by Western music that were developed during the Spanish colonial period from 1565 onwards
3) Western enforced classical music mixed with Filipino influences that are considered high arts and Western inspired popular music in Manila that concurrently developed from 1565 to the present[5]

The pioneer of Filipino ethnomusicology, José Maceda, describes the Filipino music scene as following:

> Since the introduction of the first European music (Gregorian chant, organ, flute) in the 17th century and the formation of an elite group educated in the 19th century European thought (Spanish language, humanities, science) a society was moulded in cities where forms of entertainment and intellectual diversion followed Western rather than Eastern lines.[6]

The indigenous music of the Philippines is undeniably Filipino and holds similarity to other Southeast Asian traditions. However, many of the general Filipino population do not recognize

[4] David Irving, *Colonial Counterpoint: Music in Early Modern Manila* (Oxford University Press, 2010), 2.
[5] Ramon Pagayon Santos, *The Musics of Asean* (ASEAN Committee on Culture and Information, 1995), 145.
[6] Hood and Maceda, 38.

or resonate with the ancient traditions which "for almost four hundred years [has] been made to appear foreign to themselves."[7]

Another Filipino musicologist, Christi-Anne Castro, summarizes the intricacies of the Philippines's culture as:

> The official culture of the public world is western. It is constitutional, democratic, Roman Catholic. Its legal system is in English. So is the serious press. Public school is bilingual. Global fads and fancies are easily—often eagerly—adopted. The appearance of things is western indeed. Some of this is real, some of it is make-believe, some of it is mere veneer. The point of it is, of course, that it all is Filipino, and that we have to take in how people live with it, how they interpret and understand it themselves.[8]

As a second generation Filipino immigrant, my concept of Filipino culture and what it means to be Filipino is from my Western perspective and not a native Filipino's perspective. This research has granted me the opportunity to further connect with my family's homeland and see how music had initially been used as a tool for foreign powers and transformed to become the Philippines's own unique art. As an amalgamation of many contrasting civilizations, the culture of the Philippines and its music cannot be neatly contained in or properly represented by any singular entity. For the purpose of this dissertation, "Filipino music" will refer to music that is identifiably Filipino and made by Filipino musicians born in the Philippines.

This dissertation gives an overview of the history and the development of music in the Philippines from ancient music to the present. In addition, it analyzes how modern Filipino composers showcase many different elements of the Philippines through highlighting indigenous and modern Filipino culture. Chapter 2 discusses the pre-colonial ancient musical tradition; Spanish Colonization (1565-1898) of the Philippines and the introduction of Western music; the

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[7] International Music Council, et al., "Preservation and Presentation of Traditional Music and Dance in Asia: Papers Presented at the Manila Symposium, 27-28 August 1976," (Tehran: Asian Cultural Documentation Center for Unesco, 1978), 161.

[8] Christi-Anne Castro, *Musical Renderings of the Philippine Nation* (Oxford University Press, 2011), 3, http://catdir.loc.gov/catdir/enhancements/fy1301/2010015955-t.html.

American Occupation (1898-1946) and the establishment of musical institutions and secular education in the Philippines; and Philippine Independence (1946-present) including the construction of the Cultural Center of the Philippines and its programs. Chapter 3 covers the current musical environment of the Philippines with findings from the University of the Philippines Diliman College of Music and discussions with Filipino musicians living in the Philippines and those who have immigrated abroad. Chapter 4 introduces the composer Conrado Del Rosario and how he uses both indigenous Kalingga *tongali* flute themes and his Kapampangan heritage in his piece *Tongali* for solo flute (1987) and in his other works. Chapter 5 discusses how composer Josefino Toledo highlights the contrasts between traditional and modern Filipino culture in his piece *Fragmented Images v. 1* for solo flute (2004) and in his other works. Chapter 6 examines composer Eduardo Parungao's piece *Pagsapit ng Tag-Araw* for flute and piano (1988) and how Parungao interpolates the ancient Visayan *balitaw* dance. Since Parungao's piece has been lost from the University of the Philippines Diliman College of Music Library, I created a performance version with permission from the Parungao family in Chapter 7 to ensure this piece remains accessible to audiences and performers of all cultures. Finally, Chapter 8 concludes the research and includes the trajectory of the future of the Filipino music scene and suggestions for further research. The appendix includes the performance edition of Parungao's *Pagsapit ng Tag-Araw* (Arrival of the Summer) (2025 ed.).

CHAPTER 2

A History of Music in the Philippines

Pre-Colonial Philippines

The Philippines is located in Southeast Asia and was a part of the Maritime Silk Road (see Figure 1) used from the 2nd century BCE to the 15th century CE.[9] Native Filipinos regularly traded with neighboring Southeast Asian countries, China, and India–making the country a desirable link between the Western and Eastern worlds.[10] An extremely diverse country with a steep history, the Philippine archipelago consists of over 7,000 islands and 100 ethnolinguistic groups.[11]

[9] Bérénice Bellina,"Maritime Silk Roads' Ornament Industries: Socio-Political Practices and Cultural Transfers in the South China Sea," *Cambridge Archaeological Journal* 24, no. 3 (2014), 345, https://doi:10.1017/S0959774314000547.
[10] Ronald E. Dolan, ed. *Philippines: A Country Study,* 4th ed, Federal Research Division, Library of Congress, 1993. https://lccn.loc.gov/92039812.
[11] José Maceda, et al., "Philippines (Republika ng Pilipinas)," *Oxford Music Online* (2001), https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000048467.

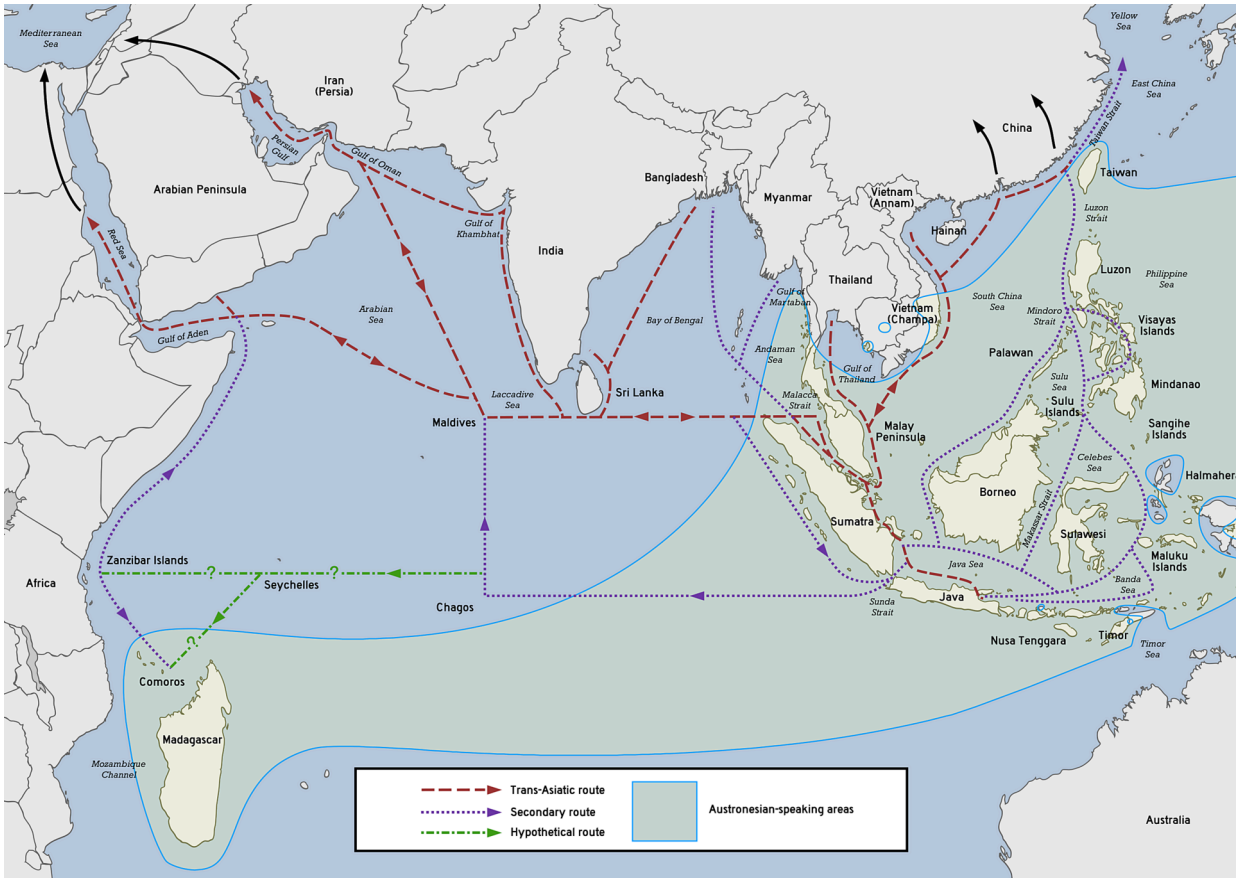

Figure 1: The Maritime Silk Road connecting Southeast Asia to the rest of Asia and Africa (Map by P.Y. Manguin).[12]

[12] Obsidian Soul, "Maritime Silk Road," Wikipedia, July 14, 2019, https://en.wikipedia.org/wiki/Maritime_Silk_Road#/media/File:Austronesian_maritime_trade_network_in_the_Indian_Ocean.png.

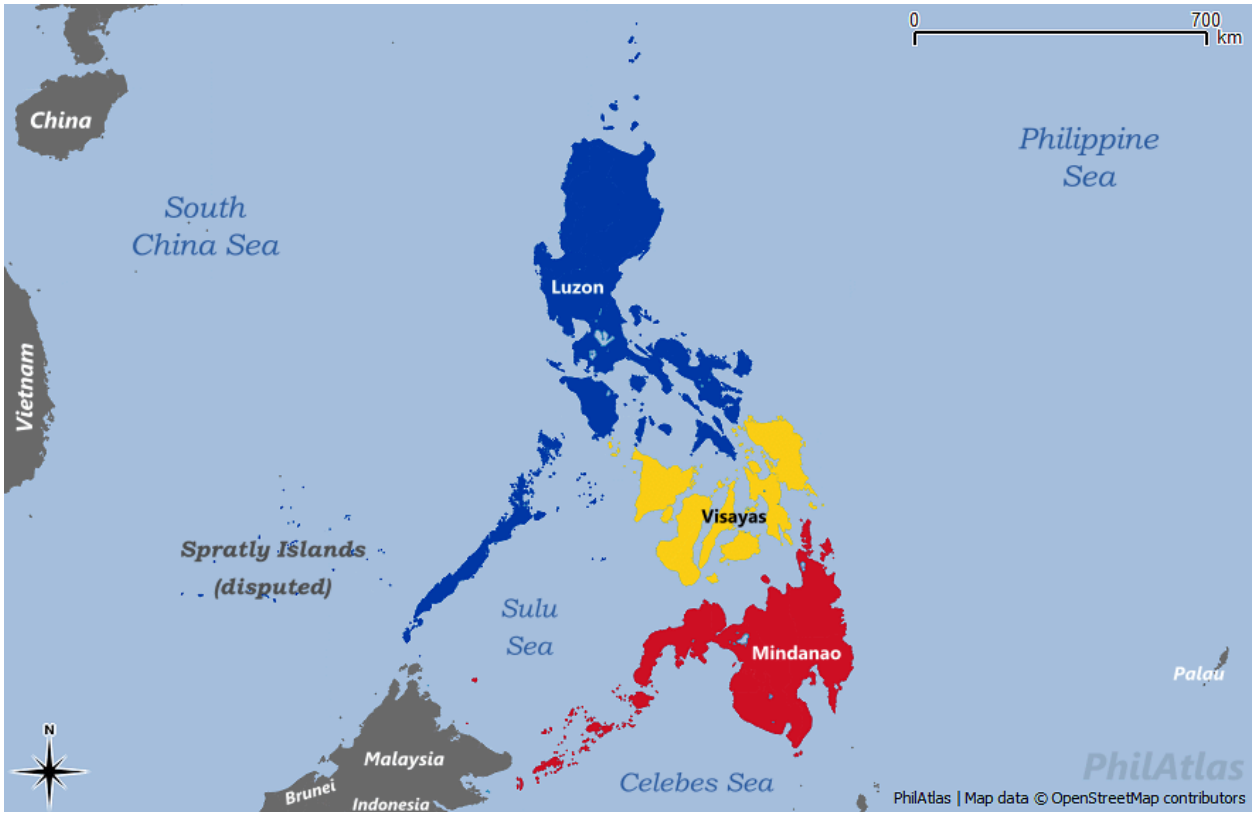

Figure 2: Map of the Philippines highlighting the three main island groups: Luzon, the Visayas, and Mindanao.[13]

The country is divided into three larger island groups: Luzon in the North, the Visayas in the center, and Mindanao in the South (see Figure 2). Each area is home to various native groups boasting their own traditions and cultures. Prior to Western influence, many Filipino people resided in *barangay* (Malay for "boat"–referencing the migrants from the Indonesian archipelago) settlements headed by a *datu* chief.[14] These communities rarely strayed from their origins. Luzon and the Visayas were heavily affected by Western colonization and practice Western religions such as Christianity and Catholicism. Mindanao remains mostly Islamic due its

[13] "Island Groups of the Philippines," *PhilAtlas*, Accessed October 22, 2025. https://www.philatlas.com/island-groups.html.
[14] Dolan, 361.

proximity to Indonesia and the Sulu Archipelago. The strong established presence of Islam resisted the Christian conversion efforts in Mindanao.[15]

Generally, the Philippines can be defined as a group of independent nation-states bound together by European colonization. To this day, many Filipino people have a strong sense of provincial identity and identify more with their specific regions and provinces due to the regional culture differences instead of subscribing to a singular Filipino identity.[16] For example, people from Iloco would introduce themself as Ilocano and people from Pampanga would say they are Kapampangan rather than simply saying they are Filipino. These diverse groups came together through the West's active colonial efforts to form the Philippines.

Currently, there are eight major languages and many other variants such as Spanish-based languages spoken by the majority of the Philippines (see Table 1).

Island Groups	Languages Spoken
Luzon	Ilocano, Tagalog, Kapampangan, Bikolano
The Visayas	Hiligaynon/Ilonggo, Cebuano, Bisayan, Waray-Waray
Mindanao	Bisayan, Hiligaynon/Ilonggo, Cebuano, Chabacano

Table 1: The major languages spoken amongst the island groups.[17]

Music is inextricably intertwined in the indigenous Filipino cultures. Upon first landing on the archipelago in Cebu, Portuguese explorer Ferdinand Magellan and his team as well as

[15] Dolan, 5-6.
[16] Christi-Anne Salazar Castro, "Music, Politics, and the Nation at the Cultural Center of the Philippines" (Ph.D. diss., University of California, Los Angeles, 2001), 7, Proquest (3024076).
[17] Maceda, et al., "Philippines."

many foreign explorers following suit quickly noticed the prevalence of music and its ties to indigenous culture and religion.[18] One of the earliest documentations of pre-colonial Philippines, "Primo Vaggie Ritorno Al Mondo" by Magellan's travel companion, Pigafetta, even noted the music, instruments, and rituals used by indigenous Filipino peoples.[19] Early Filipinos were described as "a singing people"[20] as music always accompanied them wherever they went. A 1713 Spanish official record of the Filipino natives noted:

> the Tagalogs are notably fond [of music], and many of them have voices that are so smooth and sonorous. Of [all] the marvels that there are in the Philippines, one is to hear these musicians, and such well ordered choirs of music.[21]

Organized efforts to actively Westernize and convert the country nearly wiped out the indigenous music which was so deeply embedded in native religious practices.[22] Currently, the general Filipino public knows very little about their ancient traditions that have been phased out in favor of Western culture.

The original, native music of the native Filipinos is preserved among groups that did not entirely succumb to foreign domination such as in the mountain provinces of northern Luzon and the forest regions of Mindanao.[23] Ancient musical traditions were used for many reasons ranging from ritualistic to personal use. Music was utilized in communication with spirits, celebrations of life and death, courtship, and recreation.[24] Indigenous instruments include percussion instruments such as various gongs and drums. The most popular example of this is *kulintang* from Mindanao

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[18] Francisco Santiago, *The Development of Music in the Philippine Islands,* (University of the Philippines, 1957), 1.
[19] Santiago, 2.
[20] Irving, 35.
[21] Irving, 35.
[22] Irving, 2.
[23] Santiago, 2.
[24] Corazon Canave-Dioquino, "The Lowland Christian Philippines," In *Garland Encyclopedia of World Music Volume 4: Southeast Asia,* edited by Terry Miller and Sean Williams, (Routledge, 1998), 861.

(see Figure 3). In the 14th century, trade with Indonesia brought Islamic religion and culture to southern Mindanao.[25] The *kulintang* ensemble is used in Islamic practices and is an essential part of Mindanaoan culture.[26] Native string instruments include variations of guitars, lutes, zithers, and violins. The *kudyapi* lute can be found mainly in Mindanao and Palawan, but was documented in various different Filipino tribes under many names. String instruments are most popular in courtship, dance accompaniment, self-recreation, and in both formal and informal settings.[27] Native wind instruments are found throughout the Philippines and categorized as lip valley/notch flutes, nose flutes, ring flutes, chip on tube/ledge flutes, transverse flutes, and whistles. Indigenous Filipino flutes include the Aeta *bangsi*, Maguindanaon *tampong*, Ifugao *ungiyong*, Mindanaoan *suling*, the Bontok *kalaleng* and Kalingga *tongali*. These instruments were mainly used for courtship and entertainment.[28]

As of 1972, roughly ten percent of the Philippines practiced native music and were mostly relegated to the north and southern areas of the archipelago.[29] The majority of the population practices Western-style music fashioned after classical and popular music.

[25] Maceda, et al., "Philippines."
[26] Danongan S. Kalanduyan, "Magindanaon Kulintang Music: Instruments, Repertoire, Performance Contexts, and Social Functions," *Asian Music 27,* no. 2 (1996), 18. https://doi.org/10.2307/834485.
[27] Corazon C. Dioquino, "Lutes," Edited by José Buenconsejo, *CCP Encyclopedia of Philippine Art,* Accessed September 23, 2025, https://epa.culturalcenter.gov.ph/5/37/815/.
[28] Felicidad A. Prudente, "Flute," Edited by José Buenconsejo, *CCP Encyclopedia of Philippine Art,* Accessed September 23, 2025, https://epa.culturalcenter.gov.ph/5/37/809/
[29] Hood and Maceda, *Music,* (Leiden: Brill, 1972), 28.

Figure 3: A young girl from Mindanao performing on *kulintang* to accompany dance (Photo by Usopay Hamdag Cadar, 1974).[30]

Spanish Colonization (1521-1898)

Due to the importance and prevalence of music in Filipino culture, it became a powerful tool in the development of the country. Music was often used for social and political control and integral to the conflict between colonial powers and the dominated societies. In earlier societies "there [was] arguably no music that was not constitutive of societies' ideological values and a signifier of deep cultural symbolism."[31] Spain controlled the Philippines from 1521 to 1898– amounting to over 300 years of colonization. Magellan's first interactions in 1521 marked the beginning of the Western world's imprint upon the archipelago. In 1543, Ruy López de Villalobos officially named the islands "Felipinas" in honor of the Spanish ruler Felipe II and is

[30] Danongan, 11.
[31] Irving, 2.

now known as "the Philippines." Finally, in 1565, the conquistador Miguel López de Legazpi formed the first settlement and officially began Spanish colonization of the islands.[32]

Spain's main objective in colonizing the Philippines was to "create good Christians and law-abiding subjects of Spain."[33] The Spanish utilized religion and music to evangelize and assimilate the *indios* (a Spanish term referring to the natives) to Western culture–nearly eradicating indigenous traditions and musical practices in the process. Friars taught Western musical arts such as Gregorian chant and polyphony in religious schools for young boys that were built throughout the islands (see Figure 4).[34] Additionally, friars taught various Western instruments including the violin, piano, harp, and organ.[35] One Augustinian friar, Fray Juan Bolivar, was a master of many instruments and introduced the Western flute to the islands in 1739.[36]

Many Filipino people quickly adopted Western musics. Franciscan historian, Francisco de Santa Inés, praised Spanish efforts to acculturize the Filipino people in 1676 writing:

> Already all Filipinos dance, play instruments and sing in our manner, and use all the instruments of the Spaniards, and sing in such a way that we do not have any advantage over them. They are the musicians in all the churches of these islands, in the cathedral of Manila just as in the rest of the churches and convents that are within and far away from the city. There is hardly a town that does not have its own musical ensemble with a sufficient number of voices, trebles, and many instruments, and it is a common sentiment of those who have seen one or the other that there is music here that can compete with that of some of the cathedrals in Spain.[37]

[32] Irving, 22.
[33] Erin P. Hardacker, "The Impact of Spain's 1863 Educational Decree on the Spread of Philippine Public Schools and Language Acquisition." *European Education* 44, no. 4 (2012): 11. https://doi:10.2753/EUE1056-4934440401.
[34] Canave-Dioquino, "The Lowland Christian Philippines," 863.
[35] Ramon Pagayon Santos, "Nicanor Abelardo: Filipino Classicism in the Art of Music," In *Tunugan: Four Essays on Filipino Music*, edited by Ramon Pagayon Santos, (University of the Philippines Press, 2005), 2.
[36] Irving, 170-174.
[37] Irving, 107.

Figure 4: Dominican friars with young Filipino *monaguillos* (altar boys) in the Archdiocese of Piat, Cagayan in 1887 (Photo from Archivos Digitales, Biblioteca Nacional de España).[38]

During this era, the first musical institutions were formed in Luzon. The earliest schools, the Colegio de Manila and the Colegio de Niños, were founded in 1595 and 1596 respectively.[39] The first orchestra was established in 1600 by Augustinian friars at the Nuestra Señora de Guadalupe church.[40] The premier musical institution, the Colegio de Niños de la Santa Iglesia Catedral, was founded in 1742 by the Archbishop of Manila, Juan Ángel Rodriguez.[41]

The proselytization of the Indigenous people was further reflected in their music. Spanish religious music was found all throughout the country and new Filipino musical forms, both

[38] Romeo del Carmen, "Memories of Old Manila & Beyond: A Photo of Spanish Dominican Friars with Their 'Monaguillos' (Altar Boys) in the Archdiocese of Piat, Cagayan," Memories of Old Manila & Beyond, November 30, 2023. https://www.facebook.com/groups/memoriesoldmanila/posts/2793430467478455/.
[39] Canave-Dioquino, "The Lowland Christian Philippines," 864.
[40] Edna Marcil Martinez, "The Beginnings and Development of the Orchestra in the Philippines," in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 379.
[41] Canave-Dioquino, "The Lowland Christian Philippines," 864.

secular and religious, developed in the provinces. Paraliturgical genres include the *pasyon* sung during Lent and the *santa-cruzan, dalit,* and *flores de mayo* celebrations of the Blessed Virgin Mary. Secular genres include the *pandanggo, dansa, kundiman*, *rondalla,* and *balitaw*.[42] Many of these musical forms served as the foundation for the national genres that later emerged.

The Educational Decree of 1863 radically transformed colonial education in the Philippines. Until then, friars mainly taught in local dialects to further divide the power of the Spanish elites and the *indios*. This ensured the natives could not access resources outside of their direct relationship to religious officials and the colonial administration. Following the decree, families were required to send their children to public primary schools in every municipality. Music literacy held the same importance as Christian doctrine, Spanish language, reading, writing, math, and history amongst other cultural lessons.[43]

By making education more accessible, the Spanish government believed it would quickly expand the spread of Christianity and Spanish culture. However, the decree had adverse effects as it only further emboldened the *ilustrados* ("enlightend ones"–the educated class) with ideas of liberation from Europe.[44] One prominent figure, José Rizal, wrote *Noli me Tangere* (1886) and *El Filibusterismo* (1891) to condemn the Spanish colonial government and stoke the flames of revolution amongst the Filipino people.[45] Different political groups formed such as Rizal's mutual aid society dedicated to peaceful change, *Liga Filipina,* and Andrés Bonifacio's revolutionary, secret society dedicated to the violent overthrow of Spanish colonial rule,

[42] Maceda, et al. "Philippines."
[43] Hardacker, 12-15.
[44] Hardacker, 15.
[45] "José Rizal," *World of 1898: International Perspectives on the Spanish American War,* Accessed September 27, 2025, https://guides.loc.gov/world-of-1898/jose-rizal.

Katipunan. Both groups represented the overwhelming desires for independence. Rizal's execution in 1896 and the discovery of the *Katipunan* launched the Philippine Revolution.[46]

While America had initially supported the Filipino revolutionary battles against Spain during the Spanish-American War, they usurped the country's independence in 1898.[47] After defeating Spain, the Treaty of Paris concluded the war with Spain selling the Philippines to the United States of America (US) for twenty million dollars.[48]

American Occupation (1898-1946)

Following the Spanish-American war and after suppressing uprisings around the country, America annexed the Philippines from 1898 to 1946 to extend its empire. The United States acquired the Philippines, Hawaii, Puerto Rico and Cuba as a commonwealth–marking its ascension as a world power. In 1899, the British poet Rudyard Kipling wrote "The White Man's Burden" to fuel the imperialist agenda to acculturize the Filipino peoples and create a link between the Western and Eastern world. This poem was extremely popular and inspired many sermons, editorials, politicians, parodies, and cartoons. It was published in at least 600,000 newspapers and reached roughly one million American readers.[49]

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[46] "World of 1898: International Perspectives on the Spanish American War: Philippine Perspective." Philippine Perspective - World of 1898: International Perspectives on the Spanish American War - Research Guides at Library of Congress. Accessed September 28, 2025. https://guides.loc.gov/world-of-1898/philippines.
[47] Bernardita Reyes Churchill, "The Philippine-American War (1899-1902)," National Commission for Culture and the Arts, accessed September 27, 2025, https://ncca.gov.ph/about-ncca-3/subcommissions/subcommission-on-cultural-heritagesch/historical-research/the-philippine-american-war-1899-1902/.
[48] "Timeline," *CCP Encyclopedia of Philippine Art,* Accessed September 30, 2025. https://epa.culturalcenter.gov.ph/epa_timeline/.
[49] Gretchen Murphy, *Shadowing the White Man's Burden : U. S. Imperialism and the Problem of the Color Line.* (New York University Press, 2010), 23-24.

"The White Man's Burden" begins:

Take up the White Man's burden—
Send forth the best ye breed—
Go bind your sons to exile
To serve your captives' need;
To wait in heavy harness
On fluttered folk and wild—
Your new-caught sullen peoples,
Half devil and half child.[50]

The "Half devil and half child" line indicates Western society's views of Filipinos as uncivilized, infantilized, and lesser than human. "The White Man's Burden" was accompanied by many cartoons maintaining the white race's obligation of civilizing non-white peoples to affirm the West's imperial power. One example is Louis Dalrymple's drawing titled "School Begins" (see Figure 5).[51]

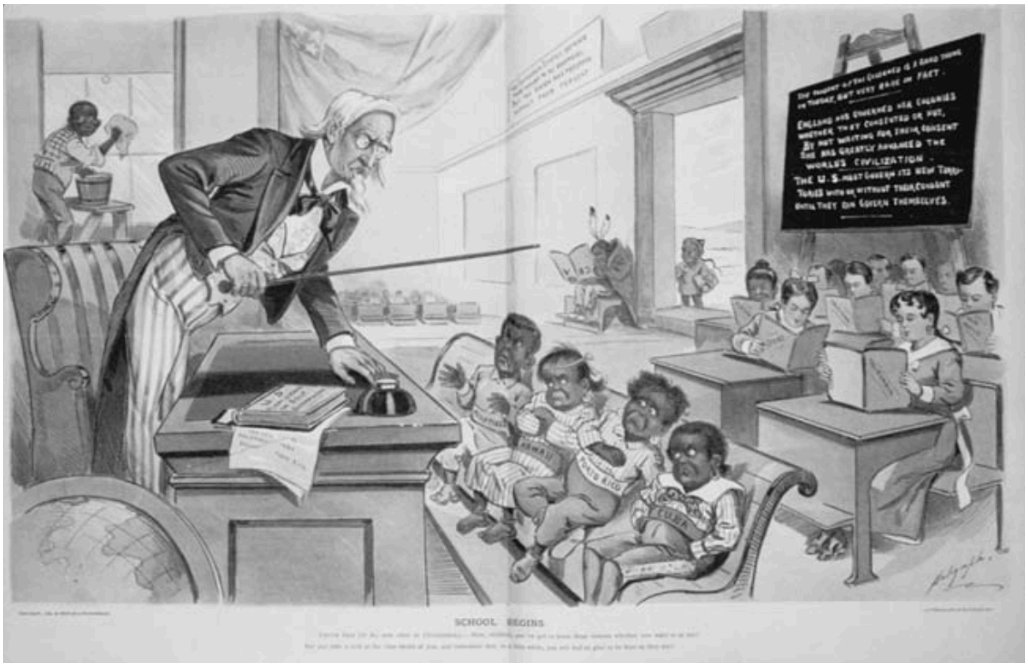


Figure 5: Louis Dalrymple's 1899 drawing titled "School Begins."[52]

[50] Murphy, 33.
[51] Murphy, 23.
[52] Murphy, 51.

"School Begins" reflects the United States' imperial mission and its relationship to the commonwealth colonies. The United States is represented by a white, male Uncle Sam posing as a schoolteacher for negatively racialized caricatures of the Philippines, Hawaii, Puerto Rico, and Cuba portrayed as unhappy, disgruntled children in the front row of the class. Black Americans, Native Americans, and China are also represented by figures waiting at the back of the room. Sitting directly behind the newly acquired colonies are well-groomed and well-behaved white children representing American states. Dalrymple's caption shows Uncle Sam teaching a "new class on civilization"[53] Kipling's poem and multiple cartoons similar to Dalrymple's "School Begins" depict the Western world's condescending attitude towards the people of the Philippines and other commonwealth nations.

Secular education was deemed essential for the American regime in further acculturating the Filipino people to Western culture. Filipino historian, Renato Constantino, describes the American colonial education as

> a means of pacifying a people who were defending their newly-won invader who had posed as an ally. The education of the Filipino people under American sovereignty was an instrument of colonial policy. The Filipino had to be educated as a good colonial. Young minds had to be shaped to conform to American ideas. Indigenous Filipino ideals were slowly eroded in order to remove the last vestiges of resistance.[54]

It was not enough to have military power over the Filipino people–they also needed to engage and capture their minds.

Shortly after subjugating the country, the US introduced their educational system. The 1901 Philippine Education Act implemented a free, modern American education system across

[53] Murphy, 49-51.
[54] Renato Constantino, and Letizia R Constantino, *The Miseducation of the Filipino*, (Philippines: Foundation for Nationalist Studies, 1982), 3.

the Philippines for all Filipino children (see Figure 6). That same year, over 500 Western educators nicknamed “Thomasites” boarded the US Army Transport Thomas and departed for Manila. Teachers from all over the United States, representing American colleges such as Harvard University and Yale University, served as the foundation for the American colonial mission.[55] The first higher education institutions in all of Asia were established in Manila–making the Philippines Asia’s entry point to American-style education and therefore modern Western society.[56]

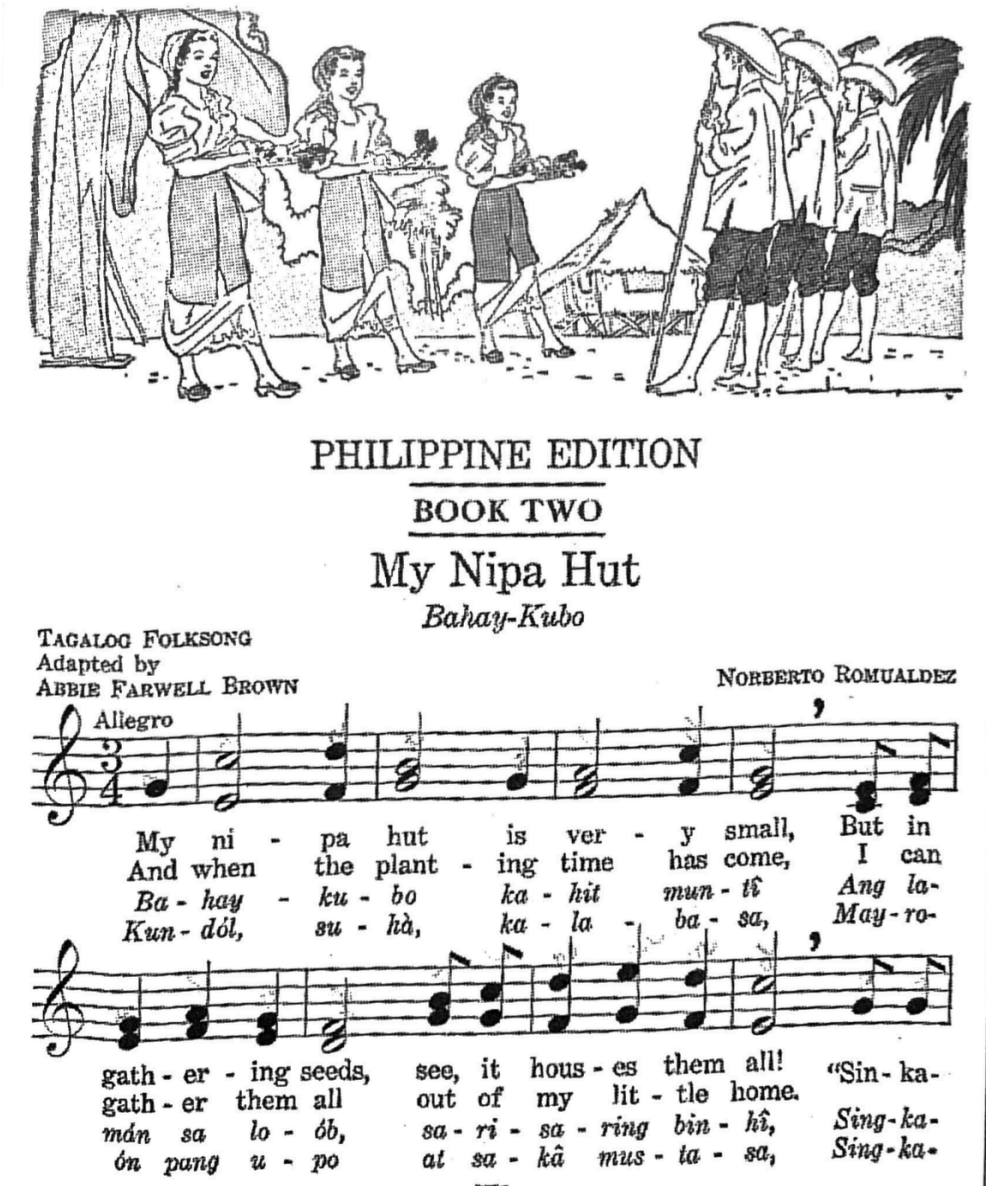
Figure 6: An American educator teaching in a Filipino classroom. (Photo from the Mario Feir Filipiniana Collection)[57]

[55] Raul Casantusan Navarro, "Music of the Philippine Revolution." in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 45-47.
[56] Ramon Pagayon Santos, *Laon-Laon : Perspectives in Transmission and Pedagogy of Musical Traditions in Post-Colonial Southeast Asia,* (University of Santo Tomas Publishing House, 2012), 4.
[57] Navarro, "The Thomasites in Philippine Colonial Education," 47.

Public education systems proved to be extremely vital to the United States' imperialist efforts of spreading American ideals of civilization, language, culture, and character. One of the major goals of American education was to solidify the use of English amongst the Filipino people. In prioritizing the English language, the US government pushed for a more unified colonial state. The prevalence of Spanish reflected the power of the previous colonial rule and Tagalog "represented Filipino resistance to US military power […and] an abundance of other languages and dialects found throughout the islands worked against unification."[58] English became a dominant language in the country and is recognized today as one of the national languages alongside Filipino languages.[59]

Music education was an integral part of the colonial project as native Filipinos regularly participated in musicking and music had been a long-established, essential knowledge supported through Spanish liturgical music education. American educators stressed the importance of rote singing in lessons to instill proper English enunciation. For example, the 1907 song "Philippines, My Philippines" utilizes the "ph/f" sound not present in Filipino languages.[60] Another popular folk song, "*Bahay Kubo*," was adapted to English as "My Nipa Hut." This song features the original Tagalog text underneath the English adaptation to subtly enforce English as superior to the Filipino languages (see Figure 7).

[58] Castro, "Colonized by Rote: Music Education at the Outset of the US Colonial Era in the Philippines," 115.
[59] Dana R. Herrera, "The Philippines: An Overview of the Colonial Era," *Association for Asian Studies*, 2015. https://www.asianstudies.org/publications/eaa/archives/the-philippines-an-overview-of-the-colonial-era/.
[60] Castro, 120-122.



PHILIPPINE EDITION

BOOK TWO

My Nipa Hut

Bahay-Kubo

TAGALOG FOLKSONG
Adapted by
ABBIE FARWELL BROWN

NORBERTO ROMUALDEZ

Allegro

My ni - pa hut is ver - y small, But in
And when the plant - ing time has come, I can
Ba - hay - ku - bo ka - hit mun - tî Ang la-
Kun - dól, su - hà, ka - la - ba - sa, May - ro-

gath - er - ing seeds, see, it hous - es them all! "Sin - ka-
gath - er them all out of my lit - tle home. *Sing - ka-*
mán sa lo - ób, sa - ri - sa - ring bin - hî,
ón pang u - po at sa - kâ mus - ta - sa, Sing - ka-

Figure 7: The Tagalog folk song "My Nipa Hut"/"Bahay Kubo" in English on the top and the original Tagalog text underneath (Photo from the Mario Feir Filipiniana Collection).[61]

[61] Christi-Anne Castro, "Colonized by Rote: Music Education at the Outset of the US Colonial Era in the Philippines," in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 40.

In addition to teaching language, music conveyed Western cultural ideas of morality and political goals. *The Philippine Progressive Music Series* is an example of the musical books used in classes (see Figure 8). The simple songs' content taught etiquette such as general hygiene, washing hands, brushing teeth, and respecting elders. Other topics include political propaganda of conforming to hegemonic Western political agenda by assuming a singular, Pan-Filipino identity–a completely foreign idea to the disparate Filipino peoples who take pride in their regional identities.[62]`

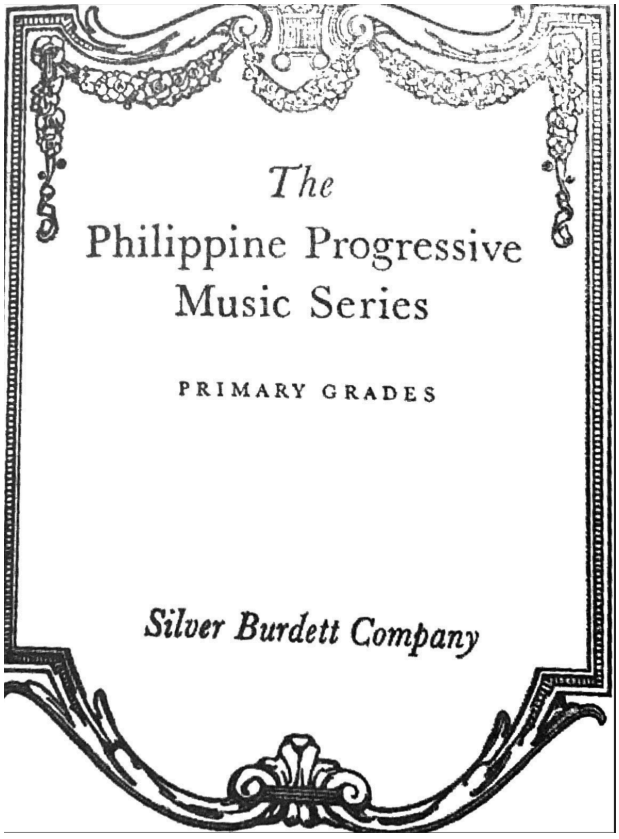


Figure 8: The cover of *The Philippine Progressive Music Series* for the primary grades (Photo from the Mario Feir Filipiniana Collection).[63]

[62] Norberto Romualdez, et al. ed. *The Philippines Progressive Music Series for the Primary Grades* (Silver Burdett Co., 1914).
[63] Castro, "Colonized by Rote: Music Education at the Outset of the US Colonial Era in the Philippines," 40.

The "Using this book in the classroom" section includes the following statement:

> The teaching plan of *The Philippine Progressive Music Series, for the Primary Grades,* outlines the use of music as one of the most effective means of helping boys and girls to grow into finer citizens. The activities of the classroom make it possible to reach each boy and girl at his level of capacity and interest through (1) singing beautiful songs; (2) folk dancing and rhythmic play; (3) listening lessons; (4) playing instruments; (5) learning new songs from music notation; (6) creating new melodies from familiar motives and figures […] By means of these varied activities, the boys and girls find greater satisfactions in music, and learn to give emotional and artistic expression to their feelings and to discover a growing cultural resource in music for life-time enjoyment.[64]

The word "finer" subtly references Western cultural ideas of character and morality. By introducing these concepts to children, the American regime instilled lifelong principles of colonial values and behaviors. Another song titled "Filipino Brothers Three" outwardly promotes a homogenous, Pan-Filipino identity (see Figure 9). The lyrics are read in both English and Cebuano with the English lyrics easily legible printed in the center than the Cebuano text wrapping around the music staff. They read as

> This boy is a Visayan;
> I, you see, am a Moro;
> Your home island is Luzon–
> Filipino brothers three.
> We must work and show that we
> Understand Democracy[65]

[64] Romualdez et al., *The Philippines Progressive Music Series for the Primary Grades,* 190-191.
[65] Romualdez et al., *The Philippines Progressive Music Series for the Primary Grades*, 44.

Figure 9: The Cebuano song *Filipino Brothers Three* from *the Philippine Progressive Music Series.*[66]

Prior to Western interference, the indigenous cultures found in different regions and tribes were extremely diverse from one another. Many Filipino people identified by their specific regions and there was no singular, encompassing Filipino identity. Embracing a singular Pan-Filipino identity conforms to Western ideals of democracy and erases the unique nuances of

[66] Romualdez et al., *The Philippines Progressive Music Series for the Primary Grades*, 44.

the hundreds of indigenous Filipino cultures to make the Filipino people easier to govern and control.

Aside from the rote songs taught in classrooms, American popular music rapidly gained footing with the onslaught of Western culture in the early twentieth century. Filipino musicians performed in jazz bands, orchestras, silent films, and American record companies such as Brunswick and Columbia.[67] This new wave of music threatened the highly educated, wealthy, elite *ilustrado* class. The *ilustrados* held tightly to European arts and classical music and deemed the "trend as an inclination to imitate a lower kind of music, in contrast to serious and significant music acquired from a conservatory."[68] This era highlighted the friction between the Filipino people readily adopting American culture and those maintaining Spanish culture and European arts. Both arts battled in the people's aim to discover and define a Filipino identity.

In order to deepen the distinction and further elevate classical music, the State Conservatory of Music of the University of the Philippines was created in 1916 through the Philippine Assembly governmental decree, Act 2623 (see Figure 10). The University of the Philippines President, Ignacio Villamor, envisioned the conservatory fostering the "pride of the Philippine Islands."[69] Records as early as the 1870s remarked the cultural necessity for a government-backed musical institution in order for Filipino musicians and the Philippines to compete on a global scale.[70]

[67] Bayani Jr. Santos, "1916: The UP Conservatory of Music as a Dream Fulfilled," in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 52.
[68] Santos, 52.
[69] Santos, 53.
[70] Bayani Jr. Santos, "Proposals for a Conservatory of Music, 1870s-1890s," in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 12.

Figure 10: The first building of the State Conservatory of Music of the University of the Philippines in 1916.[71]

The mid 1900s saw the rise of various musical organizations and institutions. The State Conservatory of Music of the University of the Philippines and the School of Music of St. Scholastica's College were the main institutions for formal music education.[72] Musical organizations such as the Academy of Music of Manila, Manila Chamber Music Society, and the Asociación Musical de Filipinas flourished during this time.[73] The Philippine Constabulary Band also made major strides in proving the Filipino peoples' musical strength on the world stage through their famed performance at the 1904 St. Louis World Fair and international tours.[74]

[71] *State Conservatory of Music of the University of the Philippines*. *History*, UP Diliman College of Music,Accessed October 1, 2025, https://music.upd.edu.ph/UPCMUHistory.html.
[72] Arwin Q. Tan, "The Confederated Music Schools of Manila in the Early Twentieth Century," in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 59.
[73] Tan, "The Confederated Music Schools of Manila in the Early Twentieth Century," 61.
[74] Cynthia Marasigan, "Race, Performance, and Colonial Governance: The Philippine Constabulary Band Plays the St. Louis World's Fair," *Journal of Asian American Studies 22, no. 3* (2019), 349, https://doi:10.1353/jaas.2019.0040.

The American colonial period also marked an era of immense musical productivity in the advancement of Filipino nationalism with the creation of the country's first art songs, sonatas, chamber music pieces, concerti, and larger symphonic works.[75] The State Conservatory of Music was a home base for the growing waves of Filipino nationalism through the cultivation of Western-style musical genres and the resurgence of traditional music and dance. Prominent Filipino musical figureheads such as the composers Nicanor Abelardo, Antonio Molina, and Francisco Santiago worked to cultivate the Filipino classical music scene.[76] Regarded as the forefathers of Filipino classical music and referred to as the "Philippine musical triumvirate in nationalism," these composers began the development of a syncretic national style that utilizes Filipino folk music in Western formats.[77] Francisco Santiago (1889-1947) and Nicanor Abelardo (1893-1934) made major contributions to the maturation of the Filipino art song by combining Western romantic techniques with Filipino folk songs in the *kundiman, kumintang,* and *balitaw*. The 1920s and 1930s became known as the "golden age of the *kundiman.*"[78] Santiago and his student Antonio Molina (1894-1980) also adopted Filipino folk music in the instrumental genres with their concerti, symphonic, and chamber music works.[79] Santiago's contributions to the Filipino music scene also include his appointment as the first Filipino director of the State Conservatory of Music in 1930–a position that had been previously held entirely by European or American musicians since the conservatory's inception.[80]

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[75] Verne De La Peña, "Filipino Composers During the American Colonial Period, 1898-1946," in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 139.
[76] Antonio J. Molina, *Music of the Philippines*, (National Museum of Philippines, 1967), 16-17.
[77] Castro, "Musical Renderings of the Philippine Nation", 32.
[78] De La Peña, 142.
[79] De La Peña, 143.
[80] Mauricia D. Borromeo, "Francisco S. Santiago, 1889-1947: The First Filipino Director of the UP Conservatory of Music," in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 65-69.

Interest in indigenous Filipino music also blossomed in 1924. Jorge Bocobo, President of the University of the Philippines, formed a research committee to "go to the barrios and record our dances before they become extinct."[81] The Advisory Committee on Folk Songs and Dances included Francisco Santiago, Antonio Molina, Francisca Reyes, Ramon Tolentino, and Antonino Buenventura. The committee traversed the country's northern points from Luzon's highlands to the southern Sulu's seas during the summers of 1935-1938. Their collection totalled transcriptions of 230 folk dances and 189 folk songs. These records made the traditional arts more accessible to the general public that had almost nearly forgotten their indigenous practices due to a lack of institutional support.[82]

This project further fueled national pride and served as the inspiration for a new wave of Filipino music. Santiago, Molina, and Buenaventura went on to set the simple melodies of the folk songs in fleshed out musical genres.[83] Composers such as Antonino Buenaventura (1904-1996) and Lucrecia Kasilag (1918-2008) intensified Filipino inspiration in their works by combining indigenous Filipino instruments and melodies directly in standard Western genres.[84] Both Buenaventura's *Mindanao Sketches* (1947) and Kasilag's *Philippine Scenes* (1974) utilize native Filipino percussion instruments and melodies in their compositions for the Western symphony orchestra. For these composers, nationalism through music was a "declaration against colonial culture."[85] Nationalism manifested itself in both the development of a modern Filipino national music style in Western mediums and the revival of the repressed indigenous

[81] Basilio Esteban S. Villaruz, "Clipping Together Steps and Dancing Them Out: With Francisca Reyes Aquino and After." In *Philippine Modernities: Music, Performing Arts, and Language, 1880 to 1941*, edited by Maria Rhodora G. Ancheta and José S. Buenconsejo, (University of the Philippines Press, 2017),362.
[82] Villaruz, 72.
[83] Villaruz, 362
[84] Ramón P. Santos, "Kasilag, Lucrecia Roces." *Grove Music Online.* 2001, https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000014741.
[85] Castro, "*Musical Renderings of the Philippine Nation,"* 24.

music–blending Western modernity with the idiosyncrasies of the native melodies and instruments.

Post-colonial Philippine Independence (1946)

By 1935, the United States established a local Philippine government and designated the Philippines as an autonomous commonwealth throughout the Tydings-McDuffie Act. However, the path to independence had yet again been interrupted when Japan attacked the Philippines and forcibly occupied the country from 1941-45. After Japan's defeat in World War II, the Philippines gained its independence in 1946.[86] The Filipino people were tasked with rebuilding their identity and reconstructing their nation after the devastation of multiple wars and successive periods of foreign governance. Cultural consciousness grew and the post-colonial nationalistic desire to solidify their unique Filipino identity away from the influence of other powers was reflected in the music. The end of the American colonial rule "opened doors to the institutional modalities of western life and culture [... and was] emblematic of national development and progress and the modernization of social life."[87] Many musical organizations were created to help further develop and promote Filipino music such as the League of Filipino Composers, the National Music Council, the Music Promotion Foundation of the Philippines, and Manila Symphony Society. [88] Composers were given the responsibility of being representatives of their nation. Dr. Eliseo Pájaro, the first chairman of the League of Filipino Composers, articulates the weight of their role and philosophy of the organization through his writing:

> The contribution of a nation or race to civilization and culture is measured by the achievements of its scientists, scholars, thinkers, and artists [...] And so our country's

[86] Herrera, 17.
[87] Santos, *Laon Laon,* 69.
[88] Maceda, et al. "Philippines."

> contribution to music as an art will have to be made through our serious composers, and the importance of that contribution will depend entirely on the quality and durability of their works [...] What can we do to inspire our composer to produce great works that are expressive of our national customs and traditions, aesthetic sense, our own way of life?[89]

Music and the arts have the ability to coerce and influence ideology in a more easily digestible and acceptable way than blatant political campaigns through soft power. Many post-colonial nation states used Western music as the emblem of modernity. The arts continued to act as a political tool in the 1960s, but now for the national government rather than a foreign power. A new era embarked in 1965 when President Ferdinand Marcos was sworn in and led a 20 year long dictatorship with his wife, Imelda Marcos. The Marcos regime was characterized by kleptocracy and rapacity–using government money to fund the Marcoses' lavish lifestyle.[90] First Lady Imelda Marcos had grandiose taste and was immensely concerned with keeping her social status. One example of Imelda's corruption is the infamous 3,000 pairs of shoes seized from the *Malacañang* Palace during the 1986 People Power Revolution.[91] Coined after Imelda, her "edifice complex" led to the construction of large, magnificent buildings throughout the country project a facade of progress and elevate the status of the Philippines.[92] One of her most controversial projects was the Cultural Center of the Philippines (see Figure 11).

[89] Castro, "Musical Renderings of the Philippine Nation," 44.
[90] Joseph Scalice, *The Drama of Dictatorship: Martial Law and the Communist Parties of the Philippines,* (Cornell University Press, 2023), http://www.jstor.org/stable/10.7591/j.ctv2wn4c18.
[91] Vernise Tantuco, "3,000 Pairs: The Mixed Legacy of Imelda Marcos' Shoes." *Rappler*, September 21, 2018, https://www.rappler.com/newsbreak/in-depth/212529-imelda-marcos-shoes-mixed-legacy/.
[92] Jack Anderson, "Opinion | The Powerful Imelda Marcos." *The Washington Post*, 1981 https://www.washingtonpost.com/archive/opinions/1981/01/18/the-powerful-imelda-marcos/00d40c82-0e05-4672-8dea-cd0e860d524a/.

Figure 11: The Cultural Center of the Philippines.[93]

In 1969, the First Lady inaugurated the Cultural Center of the Philippines (CCP) and proclaimed the CCP's mission to "reclaim from the past the things that belong to our present."[94] With the goal to create a new, Westernized Filipino culture and maintain her high social status through her works, the CCP promoted "high arts" to bolster a Pan-Filipino identity, "elevate" Filipino art, and elevate the country on the global stage in turn. Imelda garnered funds from her wealthy social circle and even convinced American President Lyndon B. Johnson to "donate" 3.5 million dollars to fund construction.[95] The CCP served as a patron for musicians and housed many groups such as the National Philharmonic Society, Opera Guild of the Philippines, Manila Symphony, Philippine Philharmonic, Hariraya Dance Company, and the Bayanihan Folk Dance Company.[96] It also sponsored the League of Filipino Composers and held the annual Philippine

[93] *The Cultural Center of the Philippines. Cultural Center of the Philippines.* Accessed October 5, 2025. https://www.facebook.com/culturalcenterofthephilippines/.
[94] Pfeiffer, 137.
[95] Castro, *Music, Politics, and the Nation at the Cultural Center of the Philippines,* 4-5.
[96] Pfeiffer, 137-138.

Music Festivals from 1969-1990. Through having a government entity promote the mainly Western cultural arts, the CCP upheld the social status of the Marcoses and the country. The CCP "gather[ed] cultural species from all over the Philippines [...and] could reconstruct and present the heterogeneous mass in stylized stage productions."[97] These tailored performances harshly defined the importance of certain art genres and ushered in the Marcoses' vision for Filipino culture.

> The main goals of the CCP were:
>
> 1) to invite foreign artists to perform and exhibit in the Philippines
> 2) to sponsor and assist local performances
> 3) to establish branches in all regions of the Philippines
> 4) to draft and implement plans: (a) to provide enabling scholarships for young talents to undergo intensive study locally and abroad (b) to assist music, dance, drama, and art education efforts; (c) to promote research and related activities in the area of indigenous music, dance, and folk traditions and the collection, preservation and dissemination of resulting materials together with commissions for composers, choreographers and playwrights to experiment on native themes as the basis of larger works of Philippine identity; (d) to organize and present cultural groups and assist in the staging of plays, concerts, operas, dance exhibits; (e) to hold annual competitions for young soloists and young choral and instrumental groups in association with established sponsors[98]

The CCP's biggest program, the National Music Competitions for Young Artists (NAMCYA), is instrumental to the advancement of the new era of Filipino music. Formed in 1973 by the Presidential Proclamation 1173, NAMCYA serves the "imperative need to preserve, develop and promote Filipino music as an art and as a handmaid of cultural development."[99] The proclamation even designates the last week of November as "National Music Week" for when the final rounds of the competitions are held. NAMCYA is the largest Western music competition in the Philippines. This program awards prize money and offers workshops and training

[97] Castro, *Music, Politics, and the Nation at the Cultural Center of the Philippines,* 4-5.
[98] Pfeiffer, 137.
[99] "About NAMCYA." *NAMCYA*, August 18, 2023, https://www.namcya.com/about-namcya/.

programs to further encourage and endorse national talent.[100] Solo competition performances consist of woodwinds, brass, strings, voice, guitar, and piano categories. Ensemble competitions include choirs and symphonic bands as well as national genres such as the Spanish-influenced rondalla and traditional music expressions.

NAMCYA operates a three-fold program:

1. Discovering outstanding Young Filipino musicians from every region of the country through annual competitions
2. Developing these musicians through Workshops and Training Programs
3. Enhancing and expanding the appreciation for and performance of Filipino music by way of mandated competition repertoire programs and commissioning of new works[101]

As stated in the last objective, NAMCYA also commissions and publishes works by Filipino composers. Through commissioning national composers for the competitions, NAMCYA creates a culture of building up local talent through performance and composition. Many competitors also win prizes in international competitions, study abroad, and earn positions performing and teaching. Even after the Marcoses were ousted in the 1986 People Power Revolution, the CCP and NAMCYA competitions are still currently dominant figures in the present Filipino music scene.

[100] Maceda, et al. "Philippines."
[101] NAMCYA, “About NAMCYA.”

CHAPTER 3

CURRENT MUSICAL ENVIRONMENT

The current Philippine music scene is a syncretism of indigenous music and Western-influenced music. The State Conservatory of Music of the University of the Philippines has since been renamed to the University of the Philippines (UP) Diliman College of Music and remains one of the country's premier music institutions. The college follows the Western university model offering associate, bachelor, master, and doctoral degrees in Western music and ethnomusicology. The UP Diliman College of Music boasts the country's largest Western music program. In addition to musical knowledge, the college also requires foreign applicants to pass the TOEFL English proficiency test used in American college admission requirements.[102] The college is presently located in Diliman, Quezon City in the Abelardo Hall named after the Filipino composer, Nicanor Abelardo (see Figure 12). The Abelardo Hall was built and funded by the United States Agency for International Development in 1963. The United States' apparent presence in the development of music in the Philippines is shown through the college's initial directors and faculty hailing from American institutions to the physical building being funded through American programs.[103]

[102] UP College of Music,"Admission Information A.Y. 2025-2026," Undergraduate Programs, Accessed October 6, 2025. https://music.upd.edu.ph/Undergraduate.html.
[103] UP College of Music, "History," University of the Philippines College of Music, 2021. https://music.upd.edu.ph/UPCMUHistory.html.

Figure 12: UP Diliman's College of Music Abelardo Hall (Photo by Ramon F. Velasquez, 2013).[104]

With its earliest faculty and staff mainly coming from Europe and America, the musical curriculum of the college is fashioned after Western conservatories and offers degrees for composition, conducting, dance, performance, music education, and musicology.[105] Many students at University of the Philippines study Western Baroque, classical, and romantic music as they are more easily accessible. Students obtain music through the College of Music Library, from IMSLP, and online stores. It is only within the last decade that many publishers began shipping music to the Philippines. With the conversion rates, shipping costs, and customs fees, receiving scores can be expensive and inaccessible for many Filipinos.[106] In addition to studying

[104] *Abelardo Hall,* April 2, 2013, https://commons.wikimedia.org/wiki/File:UPDilimanjf2622_09.JPG.
[105] UP College of Music,"Admission Information A.Y. 2025-2026."
[106] Crystal Rodis-Concepcion, in discussion with the author, March 2025.

Western classical music, students are required to study literature and performance of Filipino and Asian musics such as indigenous Filipino music and other Asian music like Japanese *koto* or Javanese *gamelan.*[107]

Figure 13: A book stack at the UP Diliman College of Music Library (Photo by Rachel Reyes, March 2025)

Figure 13 shows one of the few stacks found in the University of the Philippines College of Music Library. Notable here, the stack is labelled "Foreign Music Scores" and is filled with Western standard works such as Rachmaninov, Mozart, and even the Beatles. These stacks are visible to the public, but due to the fragility of the scores, patrons are not able to browse the

[107] Leticia G. Del Valle ,"Multiculturalism: An Evolving Concept in the Teaching of Music in the Philippines" In *Music of the World's Cultures,* edited by Barbara Reeder Lundquist, (Callaway International Resource Centre for Music Education CIRCME for the International Society for Music Education ISME, 1998), 90.

stacks themselves.[108] The size of the library is smaller than many American music school libraries and there are not many newer music works due to general accessibility issues.

Figure 14: The *Filipiniana* collection room in the UP Diliman College of Music Library. (Photo by Rachel Reyes, March 2025)

Works by Filipino composers are housed in the *Filipiniana* collection–a small room not accessible to the public (see Figure 14). This collection consists of handwritten manuscripts and photocopies of original parts. The library currently does not have any up-to-date lists of works in

[108] Deil Carandang, in discussion with the author, March 2024 and March 2025.

the collection; lists that do exist are outdated and many of works may be lost. As many of the works in the *Filipiniana* collection are the solely existing copies, the library is protective of the manuscripts (see Figure 15).

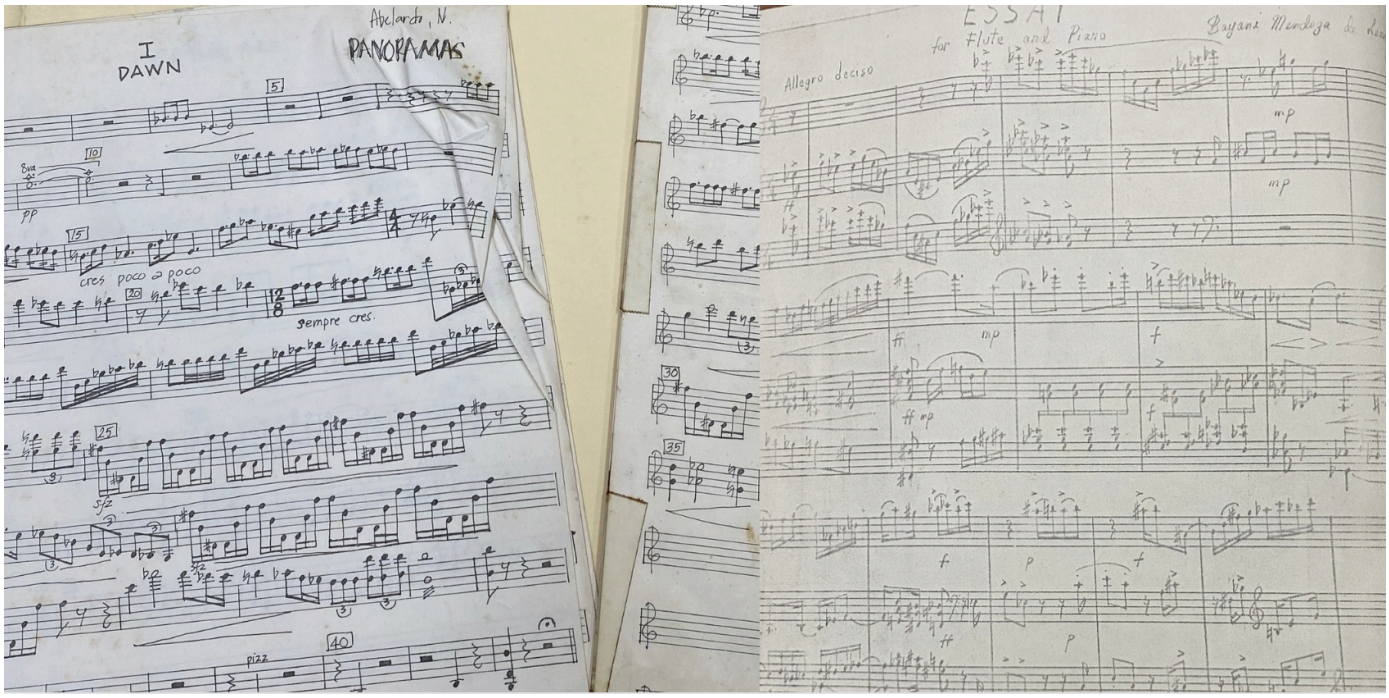

Figure 15: Nicanor Abelardo's *Panoramas* on the left and Bayani Mendoza de Leon's *Essay for flute and piano* on the right from the UP Diliman College of Music Library's *Filipiniana* collection. (Photo by Rachel Reyes, March 2025)

Many of the scores are made fragile by humidity, yellowed by time, and marred by general use. The flute part from Nicanor Abelardo's *Panoramas* (1932), shown on the left, has been damaged by general use with the edges of the scores being crumpled and blemished. The faded score for Bayani Mendoza de Leon's *Essay for flute and piano* (1972) is barely legible. These factors make it hard for many to use for performance.

Original manuscripts have also been lost through natural disasters, war, and other circumstances. Composer Rosendo Santos states in his letter from 1973 to the University of the Philippines College of Music:

> Our house was involved in the flood of last June 23, 1972, everyone's house was flooded, some beyond repair, and some with lots of damage but repairable. My house was flooded only in the FINISHED BASEMENT where all of our precious properties were kept (including my piano, all my music, all our volumes of books…) So whatever music I lost, I cannot remember and will just have to accept and be resigned to that experience.[109]

As Santos was writing from the United States, there is documentation of him recounting his lost works along with catalogues of works and performances. Composers living in the Philippines may not have detailed, concrete documentation due to proximity and the ability to communicate directly with archivists. There may be a plethora of unknown works by Filipino composers that have been misplaced or lost to time.

Research Process

Over the last four years, I went through multiple channels to find works by Filipino composers. I interviewed and contacted Filipino-American musicians who also research Filipino music, Filipino migrants to the United States and Europe, and musicians currently living in the Philippines for suggestions on pieces and composers to look into alongside information on the Filipino music scene. My discussions with the University of the Philippines College of Music Flute Professors Antonio Maigue and Crystal Rodis-Concepion have been an invaluable source of information as they shared Filipino works and Western works typically performed in the Filipino music scene. Many works are not being programmed due to a preference for Western standards or the inaccessibility of older Filipino pieces. Pieces required for the NAMCYA

[109] Helen F. Samson, *Contemporary Filipino Composers: Biographical Interviews*. (Manlapaz Pub. Co., 1976), 233.

competition by living composers are more commonly performed and accessible due to the ability to directly contact the composers and the popularity of the competition.

In 2024 and 2025, I conducted two separate research travels to the Philippines to find scores and spent multiple days in the University of the Philippines College of Music Library searching through recital programs and recordings dating as far back as the 1960s. I worked with the librarians to check the *Filipiniana* collection for the scores. Many times, these searches were not fruitful as the collection is not organized like Western libraries with call numbers designating each piece. The *Filipiniana* collection is mainly an assortment of works in boxes roughly categorized by the composer. Due to funding and lack of resources, the collection has yet to be organized or archived. In addition to recital programs, I checked physical recordings such as CDs, vinyl records, and cassette tapes (see Figure 16) to find works, but in many cases, the scores were unavailable. In some instances, the recordings of the works would exist, such as Rosendo Santos's *Sonata for Flute and Piano*, *no. 1*, but the physical scores would be unlocatable. This specific piece by Santos was unknown to his family living in the United States who maintain an archive of his works.[110]

[110] Nathan Santos, "Rosendo E. Santos." *Rosendo Ejercito Santos*, 18 June 2015, rosendosantos.com/.

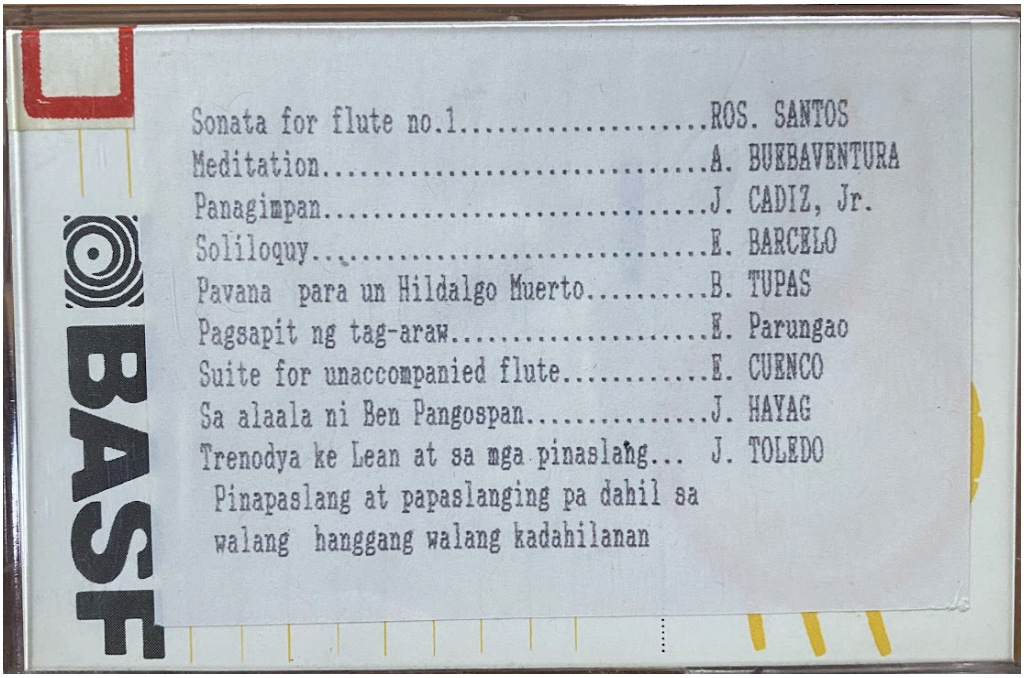

Figure 16: The cassette tape for the "Thursday Evening Concert Series (All Filipino Contemporary Flute Music Recital)" recording in the UP Diliman College of Music Library (Photo by Rachel Reyes, March 2024).

For more modern composers, I researched NAMCYA competition commissions then contacted the composers directly for their works. My discussions with Dr. Clement Acevedo, the Program and Artistic Director of NAMCYA, have been helpful in researching past competition pieces. Similar to the *Filipiniana* collection at the UP Diliman College of Music Library, the works commissioned for NAMCYA are yet to be cataloged or organized due to budget and time constraints. Many composers in the Philippines do not publish their works through publishing companies, but the composers featured in the following chapters have generously shared their music. My research in contemporary flute music for flute also led me to study indigenous

Filipino music. I studied the Kalingga *tongali* nose flute with Tin Orante Santiago and James Gazmen from the University of the Philippines Center for Ethnomusicology.

After discussing the history of Western music in the Philippines, it is evident that music was used as a tool to promote Western culture and erase Filipino culture. However, with almost 400 years of foreign influence over the country and general accessibility issues, it would be a disservice to surmise that the current Filipino music scene actively chooses to prioritize Western musical works. Filipino musicians and composers throughout history have gone forth to establish a new cultural identity and reclaim the Western genres as their own. The following contemporary works each feature very different and unique parts of Filipino culture. Using the tools initially meant to oppress and eradicate the people's culture, these composers celebrate the diversity of the Filipino people through music.

CHAPTER 4

CONRADO DEL ROSARIO'S "TONGALI" FOR SOLO FLUTE (1987)

Figure 17: Composer Conrado "Titus" Del Rosario.[111]

Biography of the Composer

Conrado "Titus" Del Rosario (b. 1958) is a composer, conductor, educator, and performer born and currently based in Angeles City, Pampanga, Philippines (see Figure 17). He completed his undergraduate studies at the University of the Philippines studying composition, flute, and conducting with Lucio San Pedro, Francisco Feliciano, and Ramon Santos. Del Rosario won scholarship funding such as the Nonong Pedero Composition Scholarship and a Young Artists of

[111] Conrado Del Rosario, "Conrado Titus Del Rosario III." Facebook, August 23, 2025. https://www.facebook.com/share/17Mq5pFAMc/.

the Philippines Foundation grant to pursue further studies at the Hocschule de Künste (Berlin University of the Arts) in Germany. While in Berlin, he studied composition with Isang Yun and Witold Szalonek. As a performer and composer, Del Rosario has won prizes from numerous competitions in Asia and Europe including NAMCYA, the League of Filipino Composers, Hambacher, and Hitzacker International, and IRINO International. He also founded and performed in many groups such as the Berlin Improvising Composers' Ensemble, BeCool Jazz Quartet, and KAPAMU (Kapampangan Musicians) Jazz Collective. KAPAMU was an Aliw Awardee for best band in 2022 and Del Rosario was awarded the Most Outstanding Kapampangan in the Arts award in 2017.[112] In addition to modern music, he founded and performs with the SUNLAG (Kapampangan for "to shine") bamboo instrument ensemble which performs on self made bamboo instruments fashioned after traditional Filipino and Southeast Asian instruments.[113] Through his compositions and performing groups, Del Rosario makes music more accessible to the people of Pampanga through performing jazz and classical music, keeping native musical traditions alive, and contributing to Filipino musical works.

Del Rosario was commissioned by the NAMCYA competition many times to write works for the woodwind soloist rounds. Combining his interests, these works incorporate traditional Filipino music, jazz elements, and his Kapampangan heritage. One of his most recent and popular works, *Terakan* (2023), was commissioned for the 2023 NAMCYA Woodwind competition. *Terakan* (2023), which means "to dance" in Kapampangan, includes themes of the Kalingga *tongali* nose flute and jazz elements. Del Rosario's other work for the 2017 NAMCYA competition, *Metung* (2017)–the Kapampangan word for "one"–is inspired by the outline of the

[112] Del Rosario, "Conrado Titus Del Rosario III."
[113] Conrado Del Rosario,"Sunlag Ensemble," Kapampangan Media, 2 Oct. 2018, kapampangan.org/sunlag-ensemble/.

local Mount Arayat in Pampanga. Since these works were commissioned for the woodwind soloist rounds, both pieces have arrangements for flute, oboe, clarinet, bassoon, and saxophone.

His earlier work, *Tongali* (1987) for solo flute, was written in Berlin and titled after the traditional Kalingga nose flute. This piece was dedicated to and premiered by German flutist Klaus Schoepp. After studying Kalingga music with the *tongali* flutist Ben Pangusban at the University of the Philippines, Del Rosario became inspired by the melismatic melodies of the traditional nose flute.[114]

Background, Influences, and Features of *Tongali* (1987)

Figure 18: A Kalingga man playing a *tongali* nose flute (Photo by Fekke de Jager - Courtesy Philippine Council for Living Traditions).[115]

[114] Conrado Del Rosario, in discussion with the author, March 2024 and March 2025.
[115] Fekke de Jager, *Tongali*, Accessed October 8, 2025, https://www.kipas.nl/Instruments/Tongali.htm.

The indigenous *tongali* nose flute is traditionally played by men of the Kalingga tribe from the Cordillera mountain province of Northern Luzon (see Figure 18). Flutes are used as a leisurely hobby, for serenading in courtship, and in self-reflection known as *munimuni*.[116] The Kalingga tribe are famous for producing rice and often play the *tongali* in the rice fields. There are stories of how the soft song of the *tongali* encourages the crops to grow above water to hear the sweet melody better.[117] The *tongali* is played by holding the instrument at a vertical slant from one's nostril and closing the four finger holes–three on the front and one on the back for the thumb (see Figure 19).[118] If the player desires a stronger sound and to prevent lightheadedness, some plug the other nostril with leaves or tissues to focus the air into the flute as shown in Figure 18. Many indigenous nose flutes in Filipino tribes have a similar composition (see Figure 20). A skilled flute player is able to imitate the expressive nature of the Kalingga vocal music and is highly valued in the community for their cultural and historical knowledge.[119] Due to the geographical isolation of the mountain province, the Kalingga people and other groups in the Cordillera region were generally untouched and uninfluenced by Western colonization.[120]

[116] Tin Orante Santiago, in discussion with the author, March 2025.
[117] Randy Raine-Reusch,"Tongali." Tongali - Kalinga nose flute, January 1999, https://asza.com/Instruments/intongali.shtml.
[118] Ramon Pagayon Santos, ed. *Dictionary of Filipino Musical Terms,* (University of the Philippines Press, 2013), 389.
[119] Aaron Prior, "Na Suklit: Benicio Sokkong and the Bamboo Musical Instruments of the Kalinga," MM thesis, (Victoria University of Wellington, 2011), 22. https://doi.org/10.26686/wgtn.16999252.v1.
[120] Prior, 117.

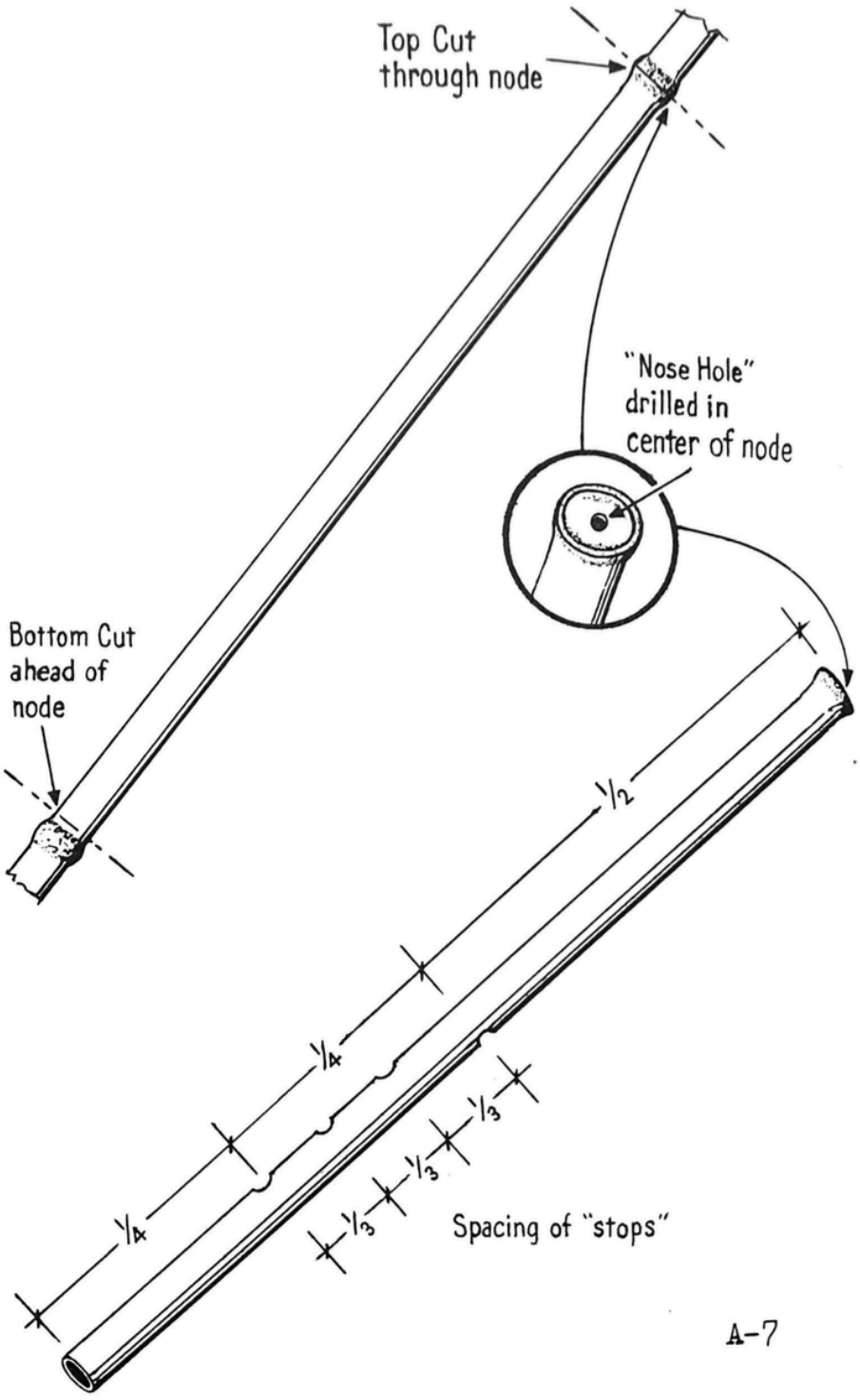

Figure 19: The general layout of most Filipino nose flutes (Drawn by Pfeiffer, 1976).[121]

[121] William R. Pfeiffer, *Filipino Music: Indigenious, Folk, Modern,* (Silliman Music Foundation, 1976), 164.

Figure 20: My *tongali* made by the craftsman Jason Domling from Baguio City, Philippines.

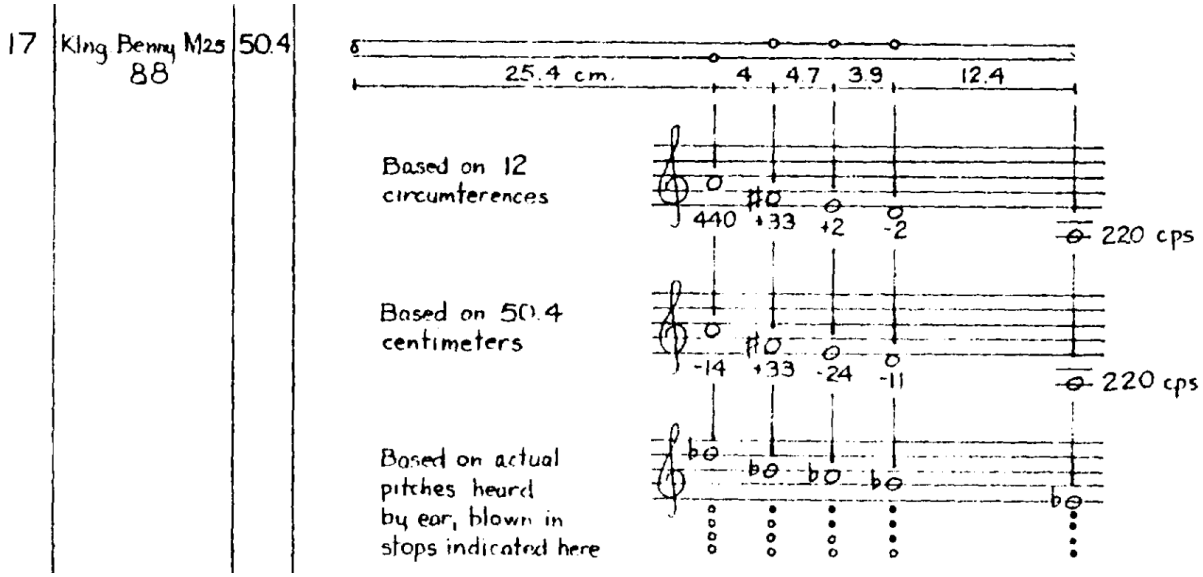

Figure 21: Maceda's documentation of the typical tunings he found amongst many Kalingga *tongali*.[122]

The *tongali* is made up of four finger holes and uses an anhemitonic, pentatonic tuning typically found in Asian music. In his research, ethnomusicologist José Maceda found that most nose flutes can play 5 tones and can be overblown using faster air to cover roughly 3 octaves (see Figure 21).[123] The sound is produced by exhaling into the flute so the *tongali* produces a melody as long as the player's breath allows.

[122] José Maceda, "In Search of a Source of Pentatonic Hemitonic and Anhemitonic Scales in Southeast Asia." *Acta Musicologica* 62 (2/3). (BASEL: Barenreiter,1990), 213, https://doi:10.2307/932633.
[123] Maceda, "In Search of a Source of Pentatonic Hemitonic and Anhemitonic Scales in Southeast Asia," 213.

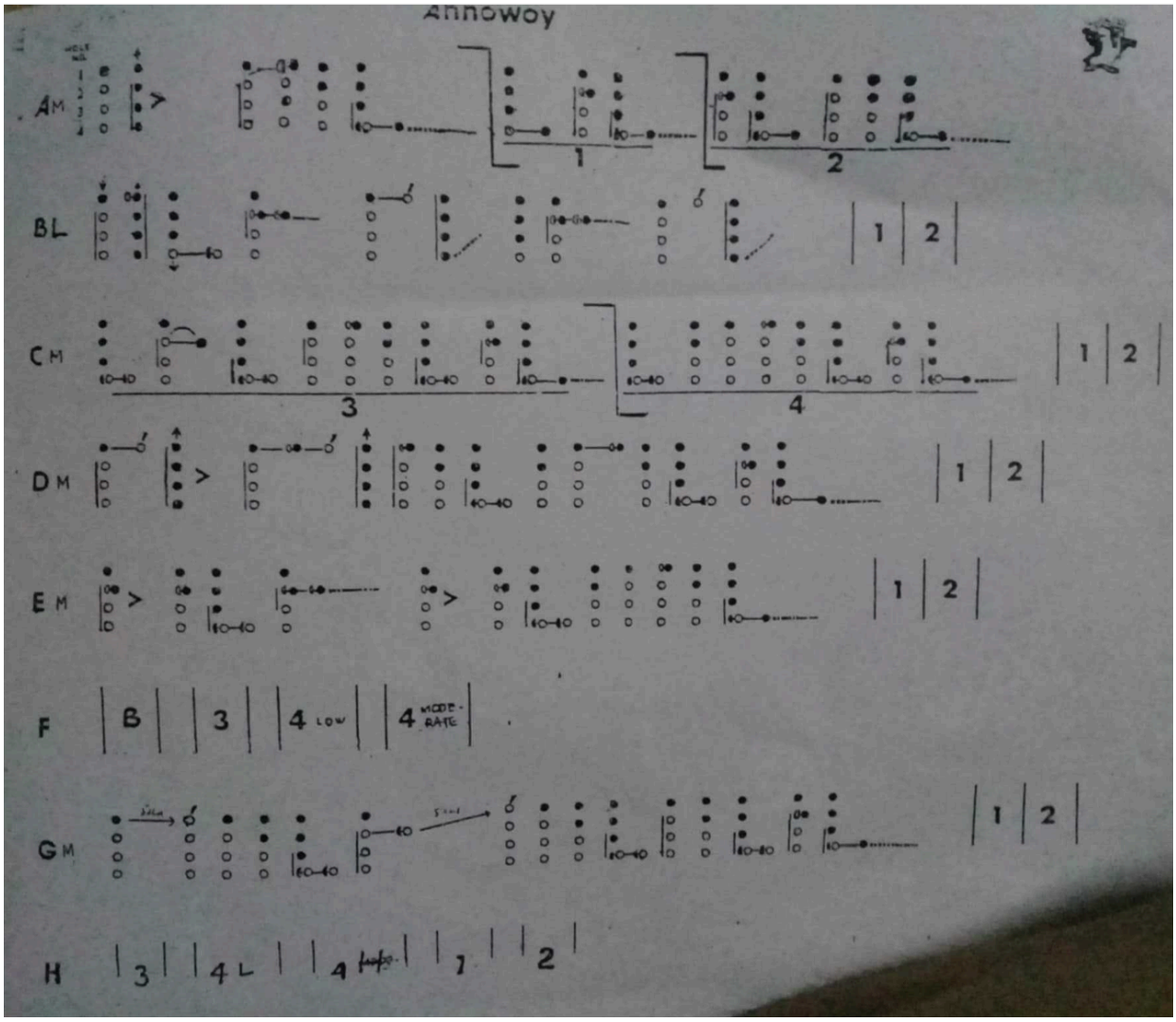

Figure 22: A transcription of the traditional tune *Annowoy* by the bamboo instrument and Cordillera music specialist, Benicio Sokkong.[124]

Many Kalingga people learn to play through oral tradition and imitation.[125] Most tunes are not documented, but a small few exist. Figure 22 is a transcription of the tune *Annowoy* by

[124] Benicio Sokkong, Transcription of *Annowoy.*
[125] Tin Orante Santiago, in discussion with the author, March 2025.

the Cordillera music specialist, Dr. Benicio Sokkong. This specific piece has been shared throughout the University of the Philippines's Music Performance classes on indigenous Filipino music for many years.[126] *Annowoy* is primarily played on the *paldong* and *tongali* flutes for self-reflection.[127] Sokkong describes *Annowoy* as the "crying tune" and players are free to add their own ornamentation and phrasing.[128] To help aid the revival and transmission of Kalingga music, he developed this method to document *tongali* melodies.[129] This transcription is read left to right and features the fingerings of the principal notes and other symbols for ornamentation. For example, a darkened circle would direct the player to cover the corresponding hole on the *tongali.* Additionally, this transcription is organized using letters and numbers to show different phrases. The repetition of letters and numbers suggest for the performer to repeat those sections–similar to verses, choruses, and refrains in vocal music. Notably, this transcription vastly differs from Western music as there are not many indications for expression or time, but only fingerings and the melodic layout. According to Sokkong's philosophy for the transmission of Kalingga music, he prefers to place an "emphasis on a deeper understanding of the music, which can only be achieved through living with the music or having an ancestral connection."[130]

[126] Jaye Regalado, in discussion with the author, October 2025.
[127] "UP Center for Ethnomusicology," Facebook, July 12, 2022, https://www.facebook.com/watch/?v=352157063739800.
[128] Prior, 93-94.
[129] Benicio Sokkong, in discussion with the author, October 2025.
[130] Prior, 100.

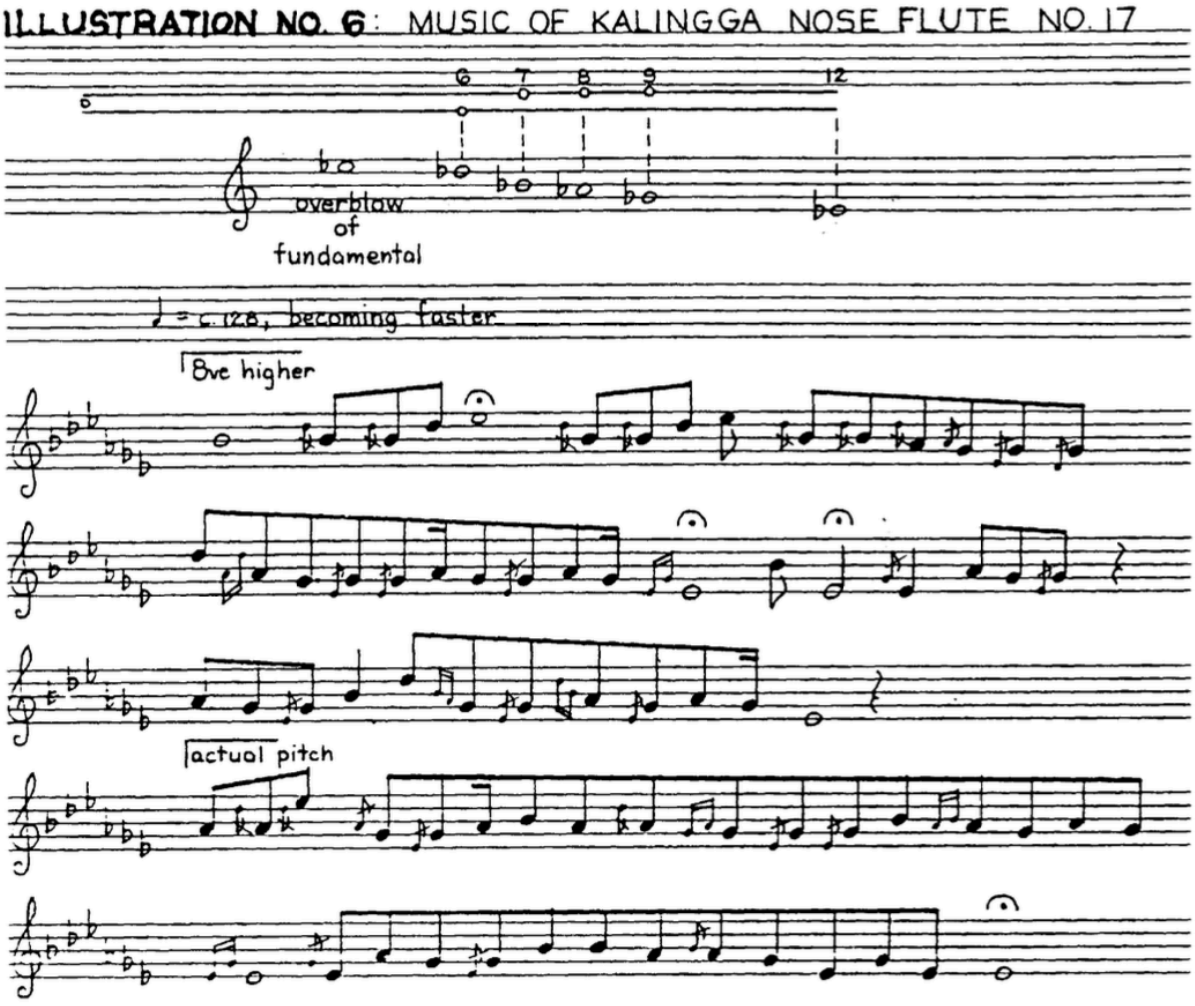

Figure 23: A transcription of a Kalingga *tongali* tune by Maceda.[131]

The transcription shown in Figure 23 was done by José Maceda using more typical Western music notation and features a *tongali* tune he encountered during his research. However, there are no time signatures and the notes recorded would not be standard across *tongali* flutes. As the flutes are made with natural bamboo, the tuning of each instrument is different. One main feature of this tune is the longer held notes followed by quick melodic fragments. For the sake of

[131] Maceda, "In Search of a Source of Pentatonic Hemitonic and Anhemitonic Scales in Southeast Asia," 218.

this dissertation, these longer notes will be referred to as pedal tones. The return to these pedal tones creates a tonal center that Western ears are more accustomed to hearing. The pedal tones are the starting and returning points of the melody.

Tongali (1987) by Del Rosario combines the serenity of the traditional nose flute with the vast capabilities of the Western modern flute. The composer describes the work as follows:

> The Tongali is a bamboo nose flute traditionally played by the Kalinga people of the northern Philippines. It's a woodwind instrument with four holes, including one on the back, and is played by putting one end of the instrument against the nostril and blowing. The tongali is a significant part of Kalinga culture and is still actively taught to younger generations.
> The tongali is associated with courtship and funeral rituals, and its gentle sound is used in intimate settings. It is sometimes referred to as a kalaleng, another term for a nose flute used by other groups in the Cordillera region. There are stories about the tongali being used to help rice grow, as the rice was thought to be drawn to the sound and would grow taller to hear it better.
>
> The composition Tongali is influenced by the character of the noseflute´s music but also uses
> contemporary playing techniques like multiphonics and timbre changes. The structure of the work has a mosaic like quality; a combination of parts, each characterized by typical melodic intervals.[132]

During his time at the University of the Philippines, Del Rosario was deeply inspired by his studies with Kalingga music specialist, Ben Pangusban. *Tongali* (1987) reflects indigenous music through its melodic content as well as organization–there are no key signatures, time signatures, or barlines. The piece creates a meandering melody that explores native Filipino themes and Western contemporary flute techniques. He comments that Pangusban had "a special way of playing the *tongali*–a lot of phrases end with a flourish of notes after a long note" and adapted this gesture in his music.[133] Del Rosario's version of the *tongali* theme are pedal tones followed

[132] Conrado Del Rosario,"Del Rosario - 'TONGALI' - Performed by Rachel Reyes." YouTube, April 25, 2025. https://www.youtube.com/watch?v=bs4YiU07pzM.
[133] Conrado Del Rosario, in discussion with the author, March 2024 and May 2025.

by quick flourishes of meandering melodies. He uses this all throughout *Tongali* as shown in Figures 24 and 25.

Figure 24: An excerpt from Del Rosario's *Tongali* (1987) on page 3, line 1.

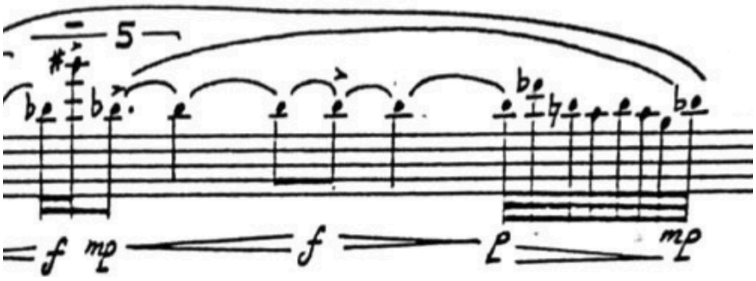

Figure 25: An excerpt from Del Rosario's *Tongali* (1987) on page 3, line 4.

Both excerpts feature a longer held pedal tone, sometimes even denoted with a fermata as in Figure 24, and a succession of quick 32nd notes that follow. Similar themes of a pedal tone and quick melodic fragments are found in *Annowoy* (see Figure 26) and Maceda's transcription (see Figure 27).

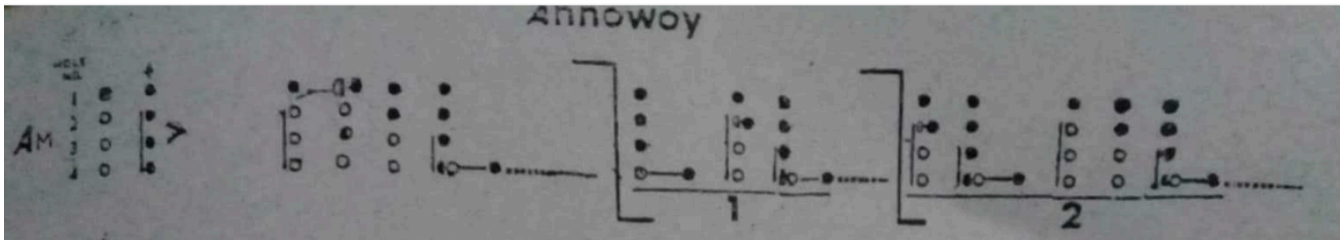

Figure 26: The *tongali* theme in Sokkong's transcription of *Annowoy*, line 1.

Annowoy begins with the *tongali* theme of a longer held tone shown by the small accented second fingering, followed by quicker notes and returning to a longer held pedal tone. The longer dotted lines denote for the player to hold the tone.

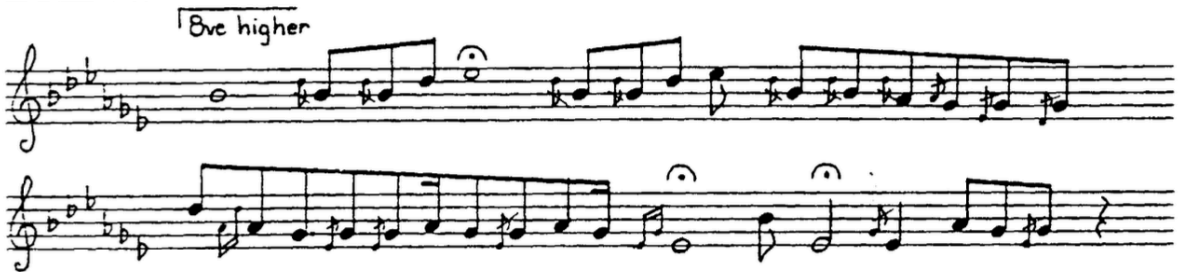

Figure 27: The first two lines of Maceda's transcription of a *tongali* melody.

Maceda's transcription in a more typical Western notation shows the *tongali* theme through its longer pedal tone and the eighth note and grace note fragments that follow. This *tongali* melody has also become a part of Del Rosario's compositional style as shown in his more modern works *Terakan* (2023) (see Figure 28) and *Metung* (2017) (see Figure 29). Del Rosario reflects the *tongali* theme through long tones that diverge into quick flourishes of 32nd note fragments.

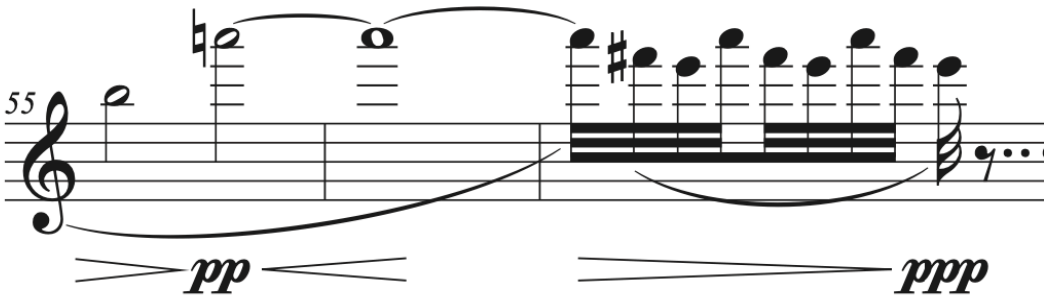

Figure 28: An excerpt from Del Rosario's *Terakan* (2023) mm. 55-57.

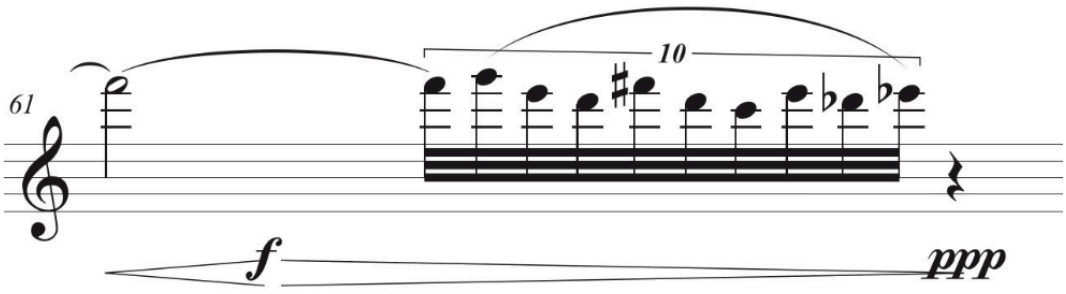

Figure 29: An excerpt from Del Rosario's *Metung* (2017) mm. 61.

Additionally, the opening line of Del Rosario's *Tongali* is similar to the traditional tune *Annowoy.* Both begin with an articulated pick up to a longer tone (see Figures 30 and 31).

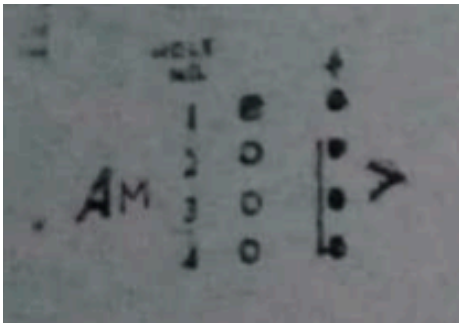

Figure 30: The opening fragment of *Annowoy* in the first line of Sokkong's transcription.

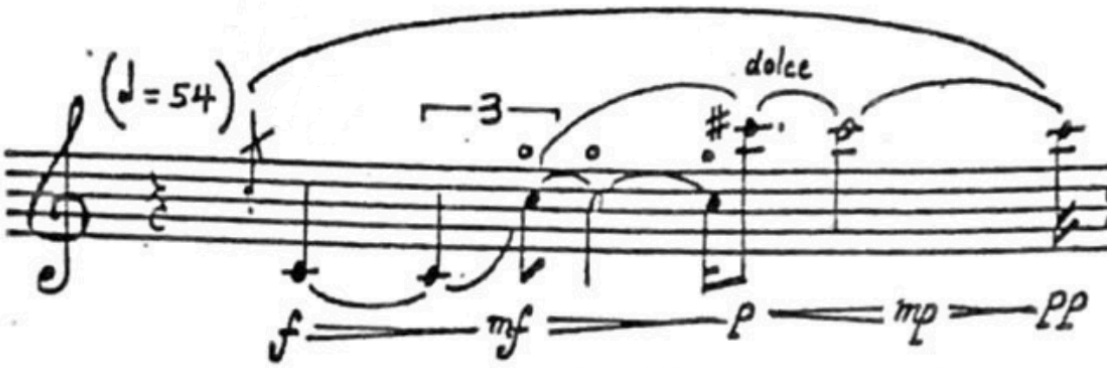

Figure 31: The opening fragment of Del Rosario's *Tongali* (1987) in the first line.

Annowoy (see Figure 30) begins with an articulated pick up to a longer tone noted by the two sets of fingerings. My *tongali* teacher Tin Orante Santiago described the very beginning as a "ta-tum" sound and equated it to a grace note in Western music. Del Rosario's piece also begins with a staccato grace note leading to a longer held low C that evolves into an octave harmonic jumps another octave up to a long C# (see Figure 31). Interestingly, when working with Del Rosario on this piece, he specifically requested clear articulation in the beginning and also described it as a "ta-tum" sound. However, when asked if the opening to *Tongali* (1987) was inspired by *Annowoy*, he remarked it was the first time he heard the tune.[134] Throughout this piece, Del Rosario's *Tongali* (1987) features similar motifs found in more typical *tongali* melodies like *Annowoy* and Maceda's transcription.

Alongside invoking indigenous musical textures, *Tongali* (1987) employs many contemporary techniques like harmonics as notated with a small circle above the notes (see Figure 32). By overblowing and increasing the velocity of a principal core sound, a distorted tone and different tone colors emerge. These overt harmonics are used to intentionally create a different timbre for expressive purposes.[135]

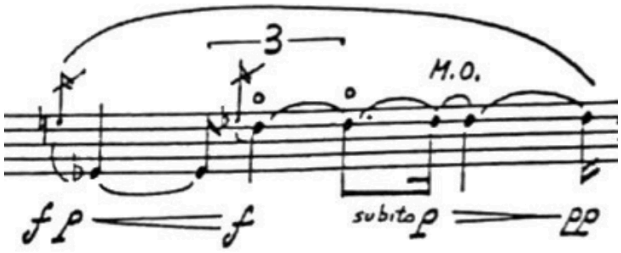

Figure 32: An excerpt from Del Rosario's *Tongali* (1987) showcasing his use of harmonics as noted by the small circle above the D from page 2, line 2.

[134] Conrado Del Rosario, in discussion with the author, October 2025.
[135] Nancy Toff, *The Flute Book : A Complete Guide for Students and Performers,* Third edition, (Oxford University Press, 2012), 136.

Additionally, Del Rosario writes for the player to overblow notes with fast gusts of air for an energetic, flourish of sound (see Figure 33). The overblown notation slightly differs from the harmonics as they are written with a diamond notehead alongside the small circles.

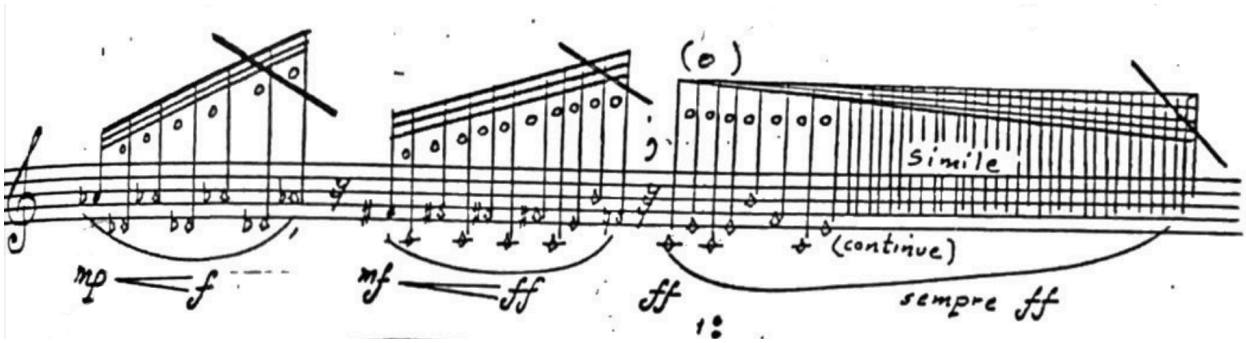

Figure 33: Successions of overblown tremolos from Del Rosario's *Tongali* (1987) from page 4, line 3.

There are bisbigliando or timbral trills which use different fingerings to create alternate tunings of the same note resulting in an otherworldly, shimmering effect.[136] Del Rosario notates timbral trills by including a separate fingering in addition to a regular trill marking (see Figure 34).

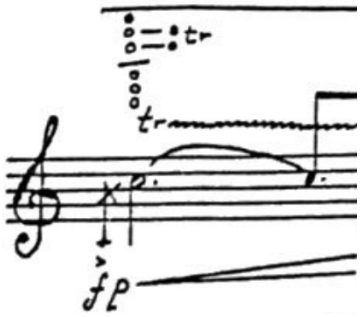

Figure 34: A timbral trill in Del Rosario's *Tongali* (1987) from page 2, line 5.

[136] Flutexpansions, "Bisbigliando," Accessed October 10, 2025. https://www.flutexpansions.com/bisbigliando.

This work also calls for the player to flutter tongue as denoted by the three tremolo lines (see Figure 35). This technique is achieved by disrupting the airstream by rolling the tongue or uvula and creates a buzzing, distorted tone.[137]

Figure 35: A flutter tongued high F in Del Rosario's *Tongali* (1987) from page 2, line 5.

This work also uses multiphonics–multiple notes playing simultaneously through alternate fingerings, precise embouchure control, and different air speeds to create chords (see Figure 36). This creates a distorted, clustered sound compared to the clear tone of the flute's regular singular sound.[138]

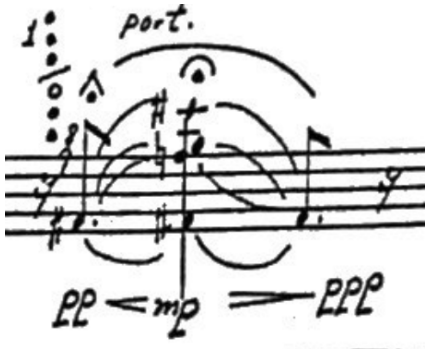

Figure 36: A multiphonic from Del Rosario's *Tongali* (1987) from page 5, line 7.

[137] Robert Dick, "The Other Flute : A Performance Manual of Contemporary Techniques." (Oxford University Press, 1975), 128.
[138] Flutexpansions, "Multiphonics," Accessed October 10, 2025. https://www.flutexpansions.com/multiphonics.

Whether intentional or not, some of these contemporary flute techniques also recreate the sounds of the traditional *tongali*. In this section, Del Rosario the distortion of the multiphonics (see Figure 37) sounds similar to the bright color of the overblown *tongali* in *Annowoy*. In *Annowoy*, the overblown tone is designated by the ascending line to indicate for the player to use a quick stream of air in order to achieve the higher octave (see Figure 38).

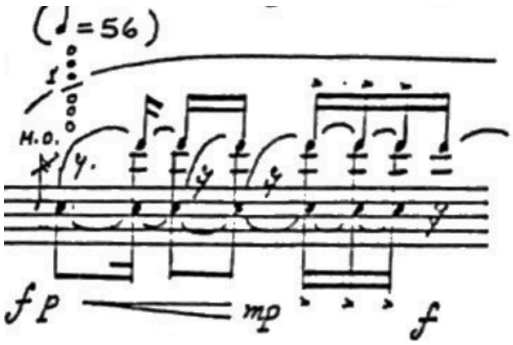

Figure 37: A multiphonic from Del Rosario's *Tongali* (1987) from page 2, line 6.

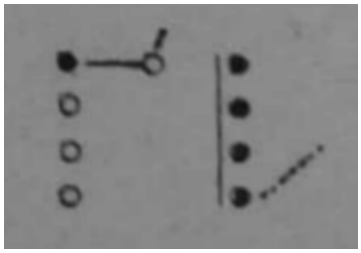

Figure 38: Overblown notes from *Annowoy* as noted by the ascending lines from Sokkong's transcription from line 2.

Through combining influences from indigenous Filipino instruments and avant garde, Western contemporary techniques, Del Rosario creates a unique piece that reflects his interests in ancient Filipino culture and the modern music he studied in Germany. Compositionally, *Tongali*

(1987) centers around the different intervals created from note to note to create a restricted all-interval system that centers on inversion symmetry around the tritone.

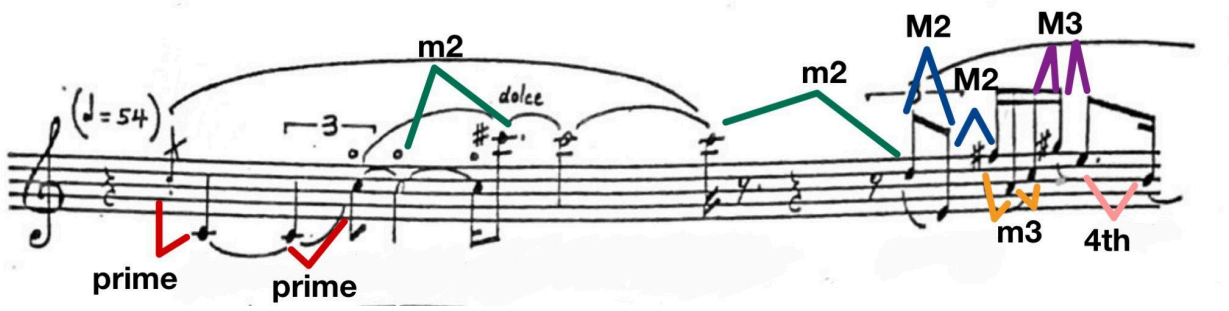

Figure 39: The all-interval system from the first line of Del Rosario's *Tongali* (1987).

Highlighted are the different intervals in just the first line of the piece (see Figure 39). Del Rosario shared that he was interested in creating an interval row reminiscent of twelve-tone technique. Instead of repeating tones, Del Rosario writes different intervals that appear in succession and repeat for this composition.[139] It begins with prime intervals, minor seconds, Major seconds, minor thirds, Major thirds, then a fourth (see Table 2).

Interval	Prime	minor 2nd	Major 2nd	minor 3rd	Major 3rd	4th
Notes	C to C	C to C#, C# to D	D to E, E to F#	F# to A, A to C	C to G#, G# to E	E to B

Table 2: The all-interval system from the first line of Del Rosario's *Tongali* (1987).

Del Rosario describes the interval system as the following:

> The pitch material of Tongali is based on a restricted all-interval system comprising interval classes from the prime to the tritone. These intervals function as the generative core of the work, while larger intervals are treated as inversional reflections rather than independent entities. The tritone serves as a symmetry axis, producing a pitch space in which proximity and distance are perceptually linked. This inversionally closed system

[139] Conrado Del Rosario, in discussion with the author, March 2024.

allows expansive gestures to emerge from the same intervallic material as compressed ones, reinforcing a sense of coherence amid abstraction.[140]

Additionally, Del Rosario references the same freedom of *tongali* music through the lack of time signature. By using an abundance of uneven musical figures in triplets, quintuplets, sextuplets, etc., Del Rosario reinforces a natural, timeless feeling (see Figure 40). These segments conjure the image of improvising on different intervals and melodies.

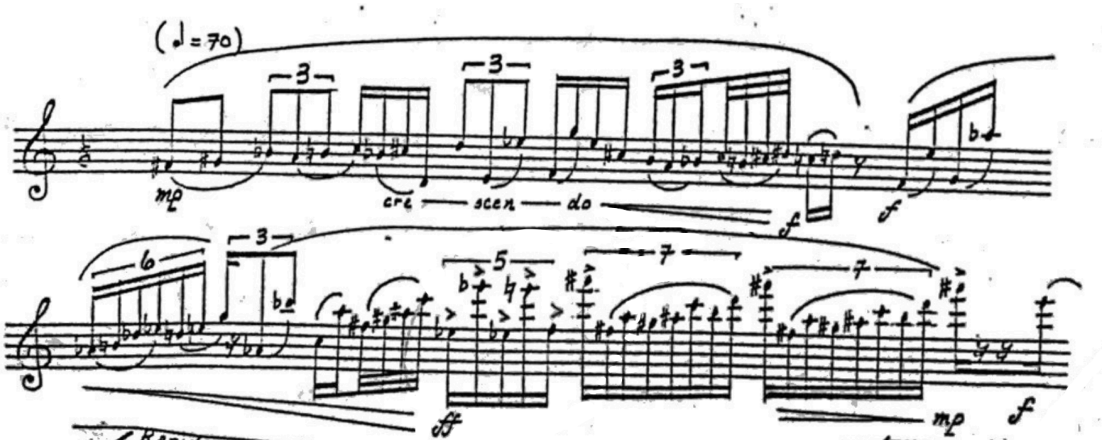

Figure 40: Multiple rhythmic divisions found in Del Rosario's *Tongali* (1987) from page 3, lines 8 and 9.

Del Rosario's studies in Berlin immersed him in more avant garde and contemporary music which demand extremities of the performer. The extended techniques mixed with the indigenous melodies create a unique sound both heavily inspired by Western influence and native Filipino culture–reflecting the diverse populations of the indigenous and Westernized Filipino people. Those interested in his works are encouraged to contact the composer directly at conradelrosario@gmail.com. While Del Rosario's works highlight the indigenous *tongali* and aspects of his Kapampangan culture, other composers promote different aspects of the broad Filipino culture.

[140] Conrado Del Rosario, in discussion with the author, December 2025.

CHAPTER 5

JOSEFINO TOLEDO'S "FRAGMENTED IMAGES V. 1" FOR FLUTE (2004)

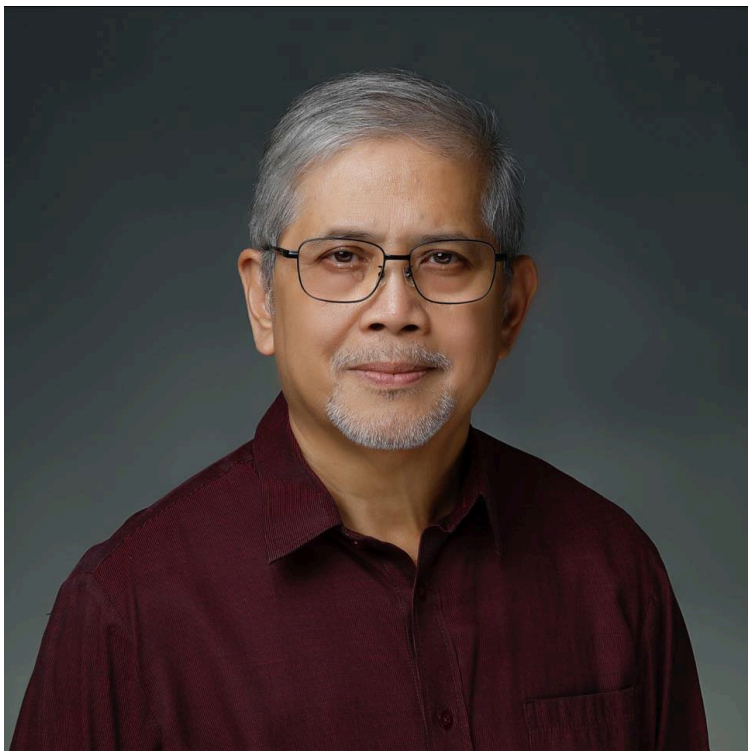

Figure 41: Composer Josefino Toledo.[141]

Biography of the Composer

Josefino "Chino" Toledo (b. 1959) is a composer, conductor, and educator from Nueva Ecija, Philippines (see Figure 41). Toledo is currently Professor Emeritus and Chair of the department of Composition and Theory at the University of the Philippines and the Music Director of the University of the Philippines Symphony Orchestra. He has previously held positions as the Music Director of the Metro Manila Concert Orchestra, Manila Symphony Orchestra, Grupo 20/21 modular music ensemble, and Siena Letran Chorale. Toledo received his

[141] "Chino Toledo," Facebook, March 9, 2025, https://www.facebook.com/share/16y9VAmLkB/.

undergraduate degree from the University of the Philippines in 1979 studying composition with Eliseo Pajaro, Lucio San Pedro, and Ramon Santos.[142] He pursued further studies from the Conservatoire National Superieur in Paris from 1983 to 1985 as a scholar of the French government and studied with Claude Ballif. After receiving a grant from the Asia Cultural Council, Toledo received a Master of Music degree in composition from the Cleveland Institute of Music from 1985 to 1986 studying with John Rinehart and John Erb.[143]

As a highly decorated musician, Toledo has won numerous international awards for his compositions, teaching, and conducting. Both a sought after conductor and composer, he has conducted and had his works premiered internationally throughout Asia, North America, South America, Europe, and Australia.[144] Toledo's many accolades include prizes from the Ateneo de Davao Hymn contest, the Cultural Center of the Philippines' and League of Filipino Composers' Young Composers contest, the Kucyna International Composition Prize, and the Raymond Hubble award in composition from the American Society of Composers and Publishers. In addition, Toledo won the Natatanging Guro Award for his outstanding teaching from the UP Chancellor, Gawad Bayani at Bituin ng Malolos, the Ulirang Ama Award for Arts and Culture, and the SUDI National Music Award from the National Commission for Culture and the Arts.[145]

Toledo's works touch upon different aspects of Filipino culture ranging from indigenous influences to contemporary commentary. His work *Hinga* (1997) features the *tongali* as a solo line accompanied by two Western C flutes and two alto flutes. The *tongali*'s melody evokes

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[142] Felicidad Z Reyes and Patricia Brillantes, "Toledo, Chino," edited by Arwin Q Tan and Crisancti L Macazo, *CCP Encyclopedia of Philippine Art*, Accessed October 12, 2025, https://epa.culturalcenter.gov.ph/5/42/4197/.
[143] Ramon Pagayon Santos, "Toledo, Josefino 'Chino'," *Grove Music Online,* 2001, https://www-oxfordmusiconline-com.offcampus.lib.washington.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000049223.
[144] Josefino Toledo, "Bio/Info Downloads," .....chino....., Accessed October 12, 2025, http://chinotoledo.com/Chino_Toledo_Web_Site/Bio___Info_Downloads.html.
[145] Reyes and Brillantes, "Toledo, Chino."

sounds of pre-colonial Philippines and the Western flutes create a contemporary accompaniment with key slaps and multiphonics to reflect the dichotomy of the modern Philippine culture.[146] Toledo also uses his works to discuss social and political issues such as his piece *Trenodya Ke Lean at sa mga Pinaslang, Pinapaslang, at Papaslangin Pa Dahil Sa Walang Hanggang Walang Kadahilanan* (1989) or "Threnody for Lean and Those Who Have Been Killed, Are Being Killed, and Will be Killed for Endless Useless Reasons We May Never Know." This piece is dedicated to Leandro Alejandro–an anti-Marcos activist who was assassinated in 1987.[147] This work utilizes more typical Western contemporary techniques like multiphonics, flutter tongue, and glissandi to portray intense emotions.[148] Toledo's compositions are hailed as "pure and powerful" and blend "contemporary western language and Southeast Asian aesthetics."[149]

Background, Influences, and Features of *Fragmented Images v. 1* (2004)

In *Fragmented Images v. 1* (2004) Toledo blends both modern Western musical language and Filipino daily language to reflect the culture of the current Philippine society following the American occupation. This piece was commissioned by the Cayco Foundation for the 2004 NAMCYA Woodwind soloist competition and is regularly used in NAMCYA competitions. Originally written for solo flute, there are versions for oboe, clarinet, bassoon, and saxophone for the Woodwind competitions. While he was in residency in Italy, Toledo was inspired by the juxtaposition of old and new with the Italian churches' mosaic arts against the bustling cities.[150]

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[146] Josefino Chino Toledo, *Hinga*, (Philippines, 1997).
[147] Santos, "Toledo, Josefino 'Chino'."
[148] Josefino Chino Toledo, *Trenodya Ke Lean at sa mga Pinaslang, Pinapaslang at Papaslangin Pa Dahil,* (1989).
[149] Josefino Toledo, "Home." Josefino Chino Toledo, Accessed October 12, 2025. http://chinotoledo.com/Chino_Toledo_Web_Site/Home.html.
[150] Josefino Toledo, in discussion with the author, March 2025.

This work is composed of three distinctive sections that abruptly transition into one another labelled as sections A, B, and C (see Table 2).

Section	Measures	Characteristics
A	1-5 90-96	Lyrical, free, improvisatory, *shakuhachi* vibrato
B	6-10	Sparse, staccato, vocal interjections
A	11-16	
B	17-24	
A	25-29	
B	30-44	
A	45-48	
B	49-40	
A	51-55	
B	56-58	
A	59	
C	60-89	Rhythmic dance in atypical meters
A	90-96	
Coda	97-104	Mix of A & B – vocal interjections and *shakuhachi* vibrato

Table 2: The general division of the three sections and characteristics in Toledo's *Fragmented Images v. 1* (2004).

The A section is lyrical and free–as if the player is improvising on all twelve notes. Toledo does not follow strict tonality and the piece can generally be described as atonal due to a

lack of a home key. This is not a twelve tone row as the pitch material repeats before the row is completed, but the inclusion of all twelve notes creates a sense of freedom for exploration (see Figure 42).

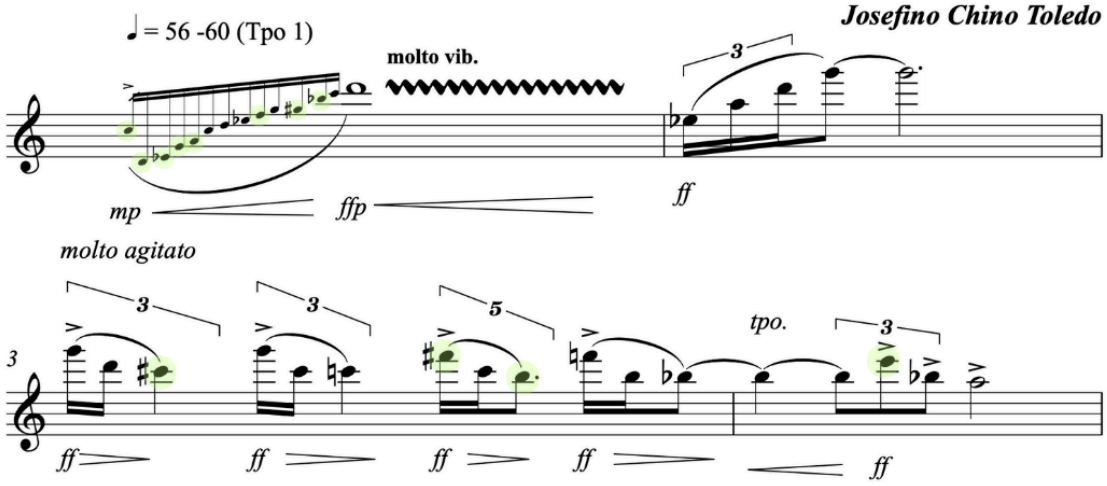

Figure 42: All 12 notes highlighted in the first 4 measures of Toledo's *Fragmented Images v. 1* (2004).

Notable as well is the presence of long held, pedal tones that the music returns to from quick, meandering passages similar to the *tongali* motifs discussed in Del Rosario's work. However, when asked if this was intentional, Toledo said he wasn't necessarily trying to evoke *tongali,* but that perhaps the idea was a part of him as a Filipino.[151] The lack of a key signature and time signature for most of the piece reinforces the idea of musical freedom and mimics the free time of traditional Asian music. Additionally, Toledo often writes *molto vibrato* paired with a wavy line on the long held pedal notes. This instruction is meant for the player to emulate the sounds of a Japanese *shakuhachi* and only appears in the A section (see Figure 43). In this way,

[151] Josefino Toledo, in discussion with the author, March 2025.

he also calls upon the sounds of indigenous Asian flute music both intentionally and unintentionally.

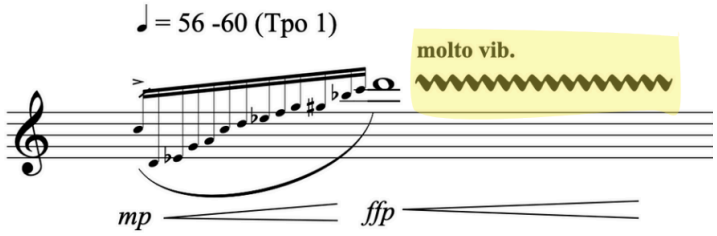

Figure 43: The *molto vibrato* marking in the first measure of Toledo's *Fragmented Images v. 1* (2004).

To contrast the lyrical nature of the A section, the B section is much sparser in texture with an abundance of staccato. A key feature here are the vocal interjections that interrupt the music and only appear in the B section. The words "HOY!," "PSST!," "AH!," and "HA!" appear all throughout to break up the up rhythmic passages (see Figure 44). These words are typically used in Filipino modern culture and are expressions used to gain someone's attention like how Americans would say "hey" in English.

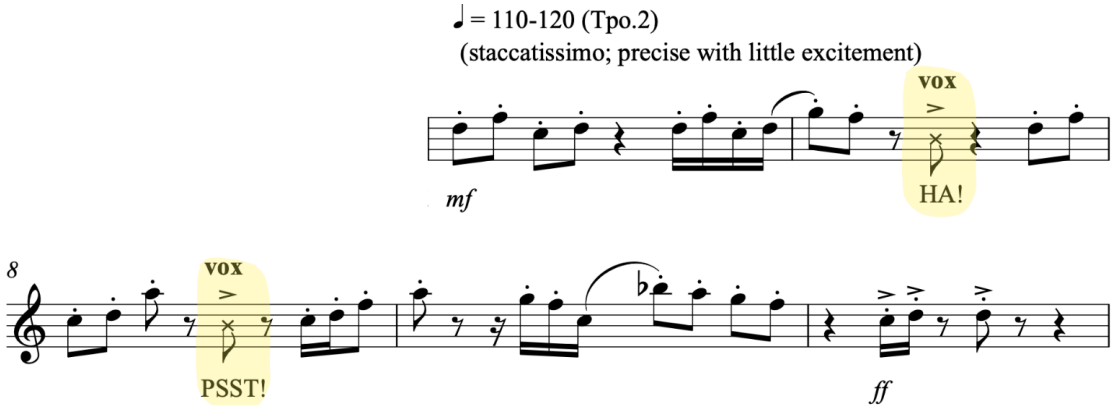

Figure 44: The Filipino vocal interjections found in the B section from mm. 6-10 in Toledo's *Fragmented Images v. 1* (2004).

Finally, the C section features a complicated rhythmic dance with complex time signatures in 15/16 and 9/8. Toledo writes in 15/16 which feels as if 4/4 is incomplete and missing a single sixteenth note. These measures can be felt in groups of 3 complete quarter notes paired with 3 sixteenth notes (see Figure 45). These measures create the image of someone stumbling for a second, regaining their footing, then laughing it off with the eighth note "ha-has." When working with Toledo on this piece, he said he intended for this section to be a bit more comical.[152] The instability comes from the measures being not *quite* long enough–just a single sixteenth note shy of being a typical 4/4 time signature for Western music.

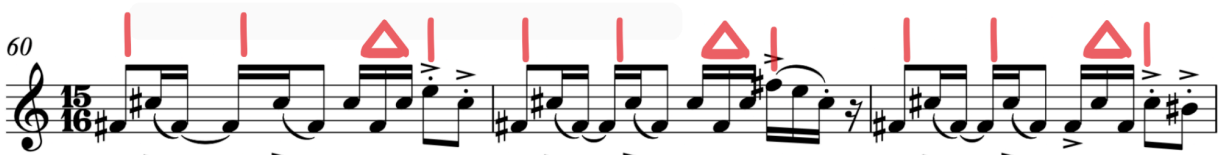

Figure 45: The 15/16 and their groupings from mm. 60-62 in Toledo's *Fragmented Images v. 1* (2004).

Interestingly, while 9/8 is not an uncommon time signature in Western music, Toledo's divisions of the 9/8 measures are unique. He divides the 9/8 measures as groups of 2 + 2 + 2 + 3 rather than even groups of 3s that are more commonly used in Western classical music (see Figure 46). These measures are uncomfortable as they feel slightly too long—as if a regular 4/4 time signature had an added eighth note. While most of the A and B sections are in an unmarked 4/4 time signature, the C section's abundance of time signatures does not provide any ease or stability for the player.

[152] Josefino Toledo, in discussion with the author, March 2025.

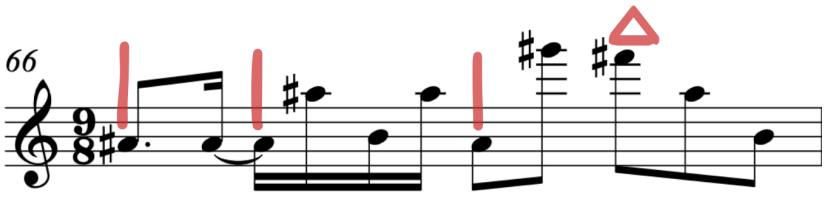

Figure 46: A 9/8 measure from m. 66 of Toledo's *Fragmented Images v. 1* (2004).

The music does not follow any standard Western musical forms, but is a musical mosaic of many different parts. The form is comparable to a Western rondo with three different motivic areas that repeat, but is a heavily altered version. The form is roughly A, B, A, B, A, B, A, B, A, C, A, B, Coda. The coda is a hybrid of the B and A section, represented by highlights in blue and yellow, with vocal calls and the *shakuhachi* vibrato marking on the resolution (see Figure 47).

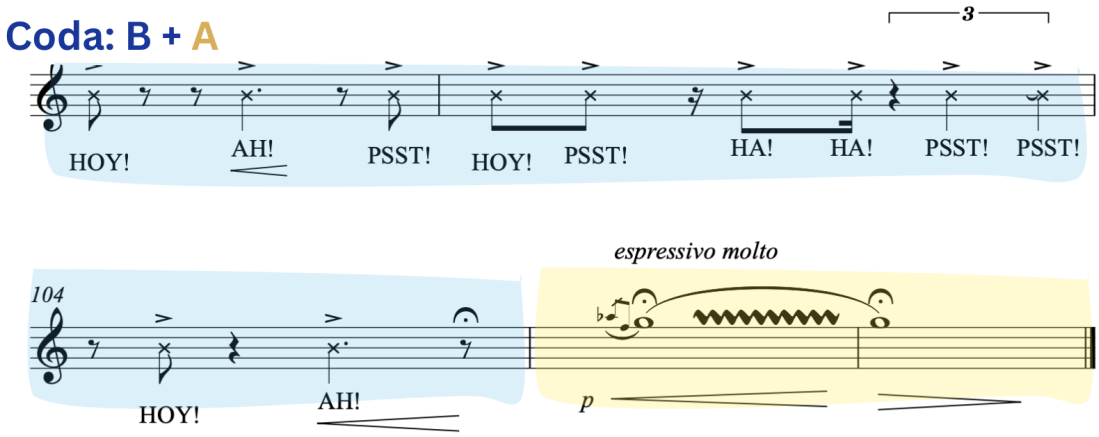

Figure 47: The coda of Toledo's *Fragmented Images v. 1* (2004) mm. 102-end.

When asked about why he chose to write these specific time signatures, Toledo admitted he created them just because he had to write something.[153] In this way as well, there is a freedom

[153] Josefino Toledo, in discussion with the author, March 2025.

and whimsical character about *Fragmented Images v. 1* (2004) that is reminiscent of music being used for leisure in Filipino culture. Toledo creates a musical mosaic–moving between different melodies and textures that all come together to create one large, colorful image. It also sounds as if one is getting overwhelmed by many things vying for attention with the interjections cutting through the musical texture and taking over completely at the end. This work portrays a dichotomy between ancient Asian music and modern Filipino culture. Those interested in his works may contact the composer directly at jctoledomusic@gmail.com. A few of Toledo's pieces are also published through Universal Edition publishers.

CHAPTER 6

EDUARDO PARUNGAO'S "PAGSAPIT NG TAG-ARAW" FOR FLUTE AND PIANO (1988)

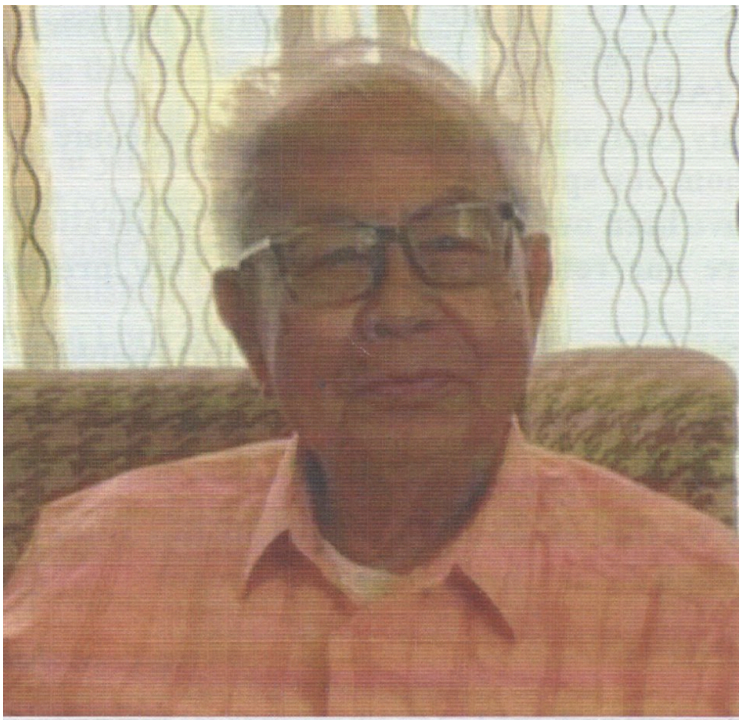

Figure 48: Composer Eduardo Parungao.[154]

Biography of the Composer

Eduardo Guzman Parungao Sr. (1931-2023) was born in 1931 in Gapan Nueva Ecija, Philippines (see Figure 48). He received his degrees from the University of Santo Tomas and the University of the Philippines in Composition. He was a conductor, composer, performer, and educator. Parungao conducted many of the Philippines' top ensembles such as the Far Eastern University Dance Orchestra, Manila Symphony Orchestra, Metro Manila Orchestra, and Armed Forces Bands. Additionally, he taught at premier universities including the University of Santo

[154] "A Service of Death and Resurrection celebrating the life of Eduardo Guzman Parungao," Obituary, 2023

Tomas, University of the Philippines College of Music, Sta. Isabel College, and Concordia College. In 1980, Parungao joined the League of Filipino Composers. Alongside his professional accolades, he was generous in sharing his love and passion for music. Parungao offered free musical training, donated scholarships/sponsorships, and gifted musical instruments to less privileged students.[155]

Although Parungao was born in Luzon, many of his works feature Visayan folk music. His son, Erich Parungao, shared that he loved to write music from all different regions and cultures. He immigrated to the United States in 1968 and lived the remainder of his life in California working as the music director for churches. Parungao has written many liturgical, orchestral, and vocal pieces, but many of his works are not catalogued. A majority of his pieces are in his music studio in California or in the Philippines. He is remembered by his children for his love for music–always thinking of new melodies and composing new pieces.[156]

[155] "A Service of Death and Resurrection celebrating the life of Eduardo Guzman Parungao."
[156] Erich Parungao, in discussion with the author, March 2025.

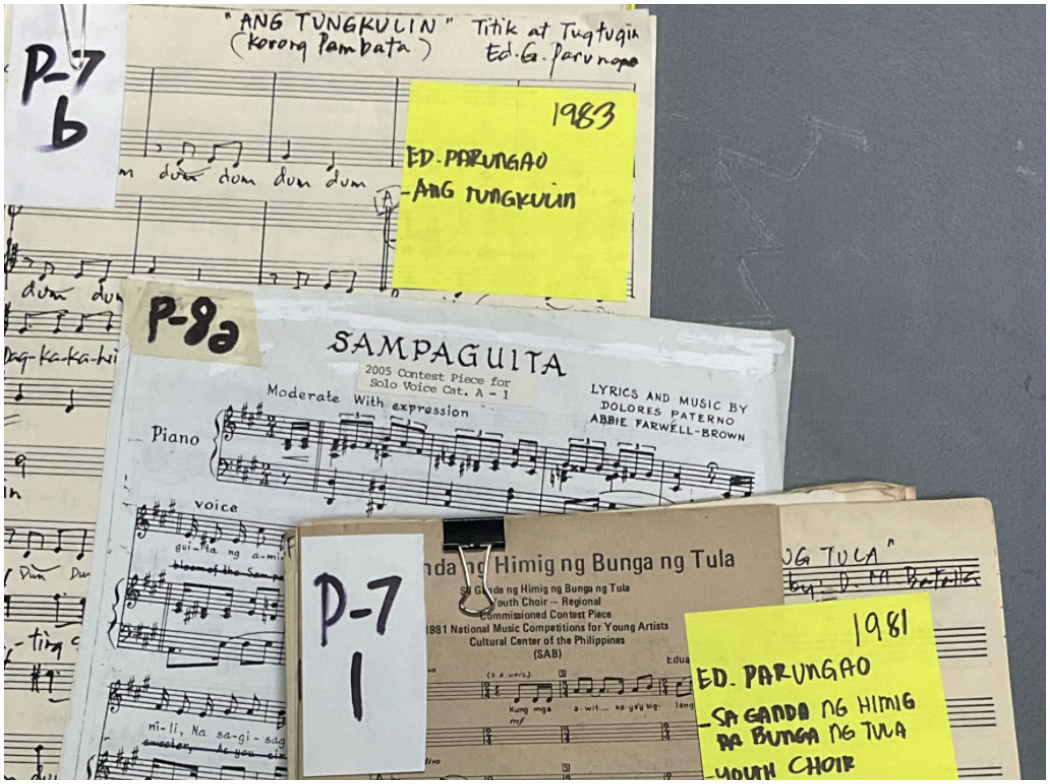

Figure 49: A few of Parungao's handwritten commissions for NAMCYA (Photo by Clement Acevedo, 2025).

Background, Influences, and Features of *Pagsapit ng Tag-Araw* (1988)

Parungao has written many commissioned works for NAMCYA for various competitions (see Figure 49). One of his most popular works, *Pagsapit ng Tag-Araw* (Arrival of the Summer) (1988) for flute and piano is played in recitals and as a NAMCYA competition piece. There are renditions of the piece for oboe, clarinet, and bassoon for the NAMCYA competition. It was originally composed for flute and piano for the former University of the Philippines and University of Santo Tomas flute professor, Enrique Barcelo. Barcelo was a close friend of Eduardo Parungao and chose this piece for the NAMCYA competition.[157] Additionally, Barcelo

[157] Antonio Maigue, in discussion with the author, May 2025.

requested a version for flute and harp to perform in his 1988 recital at the Cultural Center of the Philippines Little Theater.[158]

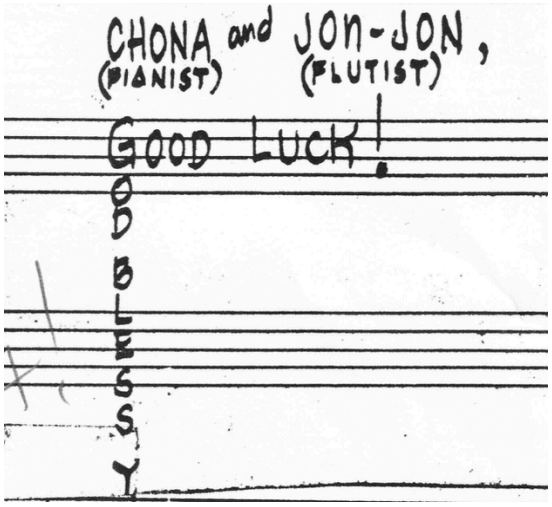

Figure 50: Parungao's notes to the performers at the end of *Pagsapit ng Tag-Araw* (1988).

There is a note at the end for the pianist Chona and flutist Jon-Jon (see Figure 50). One of this piece's earliest records at the University of the Philippines College of Music is from 1991 with a performance by the flutist Joselito Nogoy, a student of Barcelo, and the pianist Chona Lorenzo. There is also a kind message for the performers at the bottom stating "Good luck!" and "God bless you"–further showcasing Parungao's generosity and kind nature. This piece was a popular recital piece and has many recordings online from Filipino flutists. However, the only copy of the score from the UP Diliman College of Music has since gone missing, so most students are no longer performing this work due to its inaccessibility.

Pagsapit ng Tag-Araw translates to "Arrival of the Summer" and could be in reference to the summer harvest season. When asked about this piece, Crystal Rodis-Concepcion, Professor of Flute at the University of the Philippines, suggested its popularity may also be from its

[158] Enrique Barcelo, in discussion with the author, May 2025.

"appeal to Filipino sentimentality."[159] This may stem from the trace elements of ancient Filipino folk song and dance that speak to the Filipino people's soul. Parungao's work is lively and whimsical. It begins with a simple piano melody full of appoggiaturas and a descending chromatic bass enforcing the dominant of D minor. Throughout this work, the flute traverses through glissandi sections to create a fantastical image of freely soaring. The flute and piano interplay with virtuosic melodies that travel to the flute's highest tessitura.

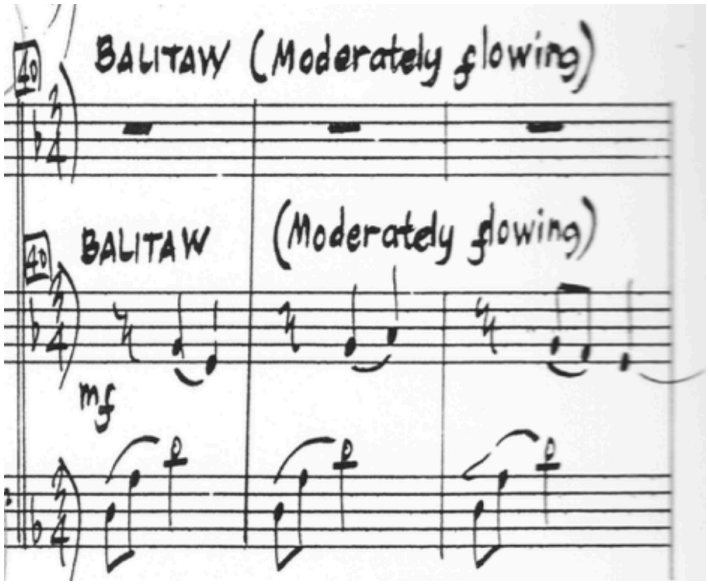

Figure 51: Parungao's marking of "BALITAW (Moderately flowing)" from measure 40 of *Pagsapit ng Tag-Araw* (1988).

In measure 40, Parungao writes the words "BALITAW (Moderately flowing)" (see Figure 51). The *balitaw* or *balitao* is a traditional Filipino folk song and dance from the Visayas. It is one of only twenty originally documented ancient songs and existed long before Spanish influence and as a Visayan oral tradition. It may have evolved from the pre-colonial *duplo* and

[159] Crystal Rodis-Concepcion, in discussion with the author, January 2025.

karagatan games of wit.[160] The *balitaw* is believed to have been introduced to the islands by the first wave of Malay immigrants between 12,000 to 8,000 BC.[161] One theory of the *balitao*'s etymology is that the Spanish must have referred to the dance as a waltz/valse. The theory suggests that the Filipino natives adapted the word valse into *bal* due to the lack of the letter "V" in the Visayan alphabet. This combined the word with *tao* ("people" in English) create the term *balitao* or *balitaw* for "dance of the people." Visayan people used the *balitaw* as a form of entertainment in any communal gathering and especially during the harvest time to celebrate the end of the day's work.[162]

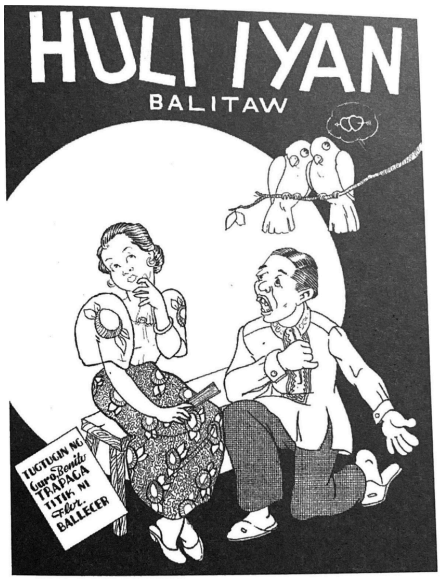

Figure 52: The cover of the "Huli Iyan" *balitaw* from the Bañas Collection, National Library of the Philippines.[163]

[160] Santos, *Dictionary of Filipino Musical Terms,* 39.
[161] Maria Colina Gutierrez, "The Cebuano Balitao and How It Mirrors Visayan Culture and Folklife," *Folklore Studies* 20 (1961), 24, https://doi:10.2307/1177329.
[162] Gutierrez, 25-27.
[163] Edna Aurora C. Culig, "Folk Music Traditions" in *Saysay Himig: A Sourcebook on Philippine Music History*, edited by Arwin Q. Tan, (University of the Philippines Press, 2018), 107.

The *balitaw* is a poetic joust between two parties that is usually accompanied by song and dance (see Figure 52).[164] It is a comical exchange between potential lovers in which a male and female performer sing about the affairs of love and marriage in a form of courtship.[165] The two singers compete with each other through taunting quips, pleas, and humorous statements. The topics of the *balitaw* also include Visayan folklore, legends, myths, proverbs, and daily lives like the difficulties of work and family life. It is also considered the Visayan counterpart to the Tagalog *kundiman* love song.[166]

Generally, the melodies are more simplistic and focus on the lyrics. The singers play off of one another and ad lib on the general musical themes in this strophic song. Many *balitaw* often follow the standard *a-a-a-a* or *a-b-a-b* rhyme schemes.[167] The *balitaw* was sung and danced with traditional Filipino instrumental accompaniment including the *subing* bamboo jaw harp and *buktot* three-stringed coconut guitar. These instruments did not have a standard tuning as a result of the irregularity of the native instruments.[168] Due to Western influence, harps and the five-stringed guitar are currently used as they have more tuning possibilities with chords and standard tuning. Spanish influence also extended to the lyrics as there are versions of the *balitaw* with religious subjects about the Creation, Nativity, Passion, and Crucifixion.[169] Most *balitaw* are in 3/4 time and originally did not have set keys due to the irregularity of the ancient instruments. However, with the introduction of Western instruments *balitaw* are composed in either C major

[164] May Maravilles,"Balitaw," *CCP Encyclopedia of Philippine Art*, Accessed October 12, 2025, https://epa.culturalcenter.gov.ph/7/55/442/.
[165] Gutierrez, 17.
[166] Santos, *Dictionary of Filipino Musical Terms,* 39.
[167] Santos, *Dictionary of Filipino Musical Terms,* 39.
[168] Gutierrez, 38.
[169] Gutierrez, 26.

to reflect a happy mood or A minor for a more sentimental mood.[170] Ethnomusicologist Maria Colina Gutierrez states:

> the *balitao* does not owe all its charm to its rhythm. Its beauty lies more in the substance, in the play of fancy, in its irresponsible, often candid, satiric subject matter. Its common sense–philosophy is helped along–carried, perhaps would be a more apt phrase–by its slow dragging, sometimes monotonous rhythm, so much so that it is easy to believe that the words and the rhythm seem to belong to each other for a long time.[171]

In *Pagsapit ng Tag-Araw* (1988), Parungao's version of the *balitaw* uses the piano accompaniment to reflect the strumming of the guitar or harp while the flute sings above (see Figure 53).

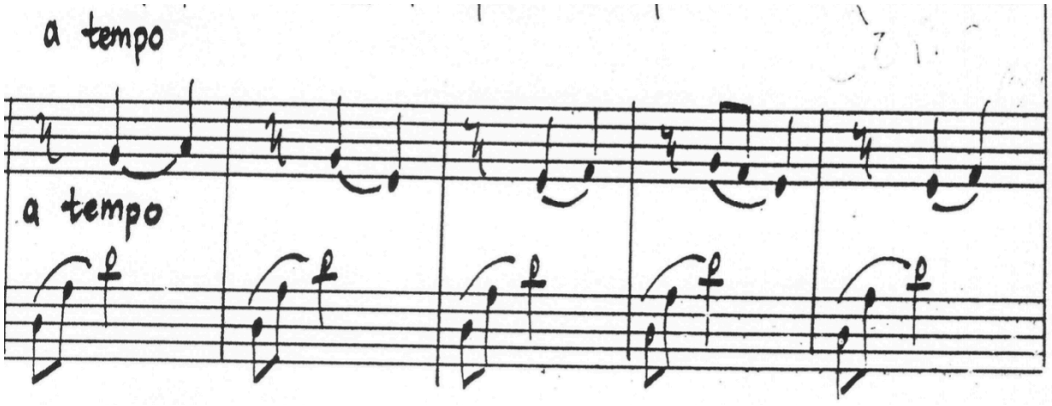

Figure 53: The piano accompaniment in Parungao's *Pagsapit ng Tag-Araw* (1988) in mm. 45-49.

Parungao's flute melody is similar to typical *balitaw* melodies. Below is Parungao's melody (see Figure 54) and a transcription of an ancient *balitaw* melody (see Figure 55). Both use similar dotted rhythms of dotted quarter notes and dotted eighth notes as highlighted below.

[170] Gutierrez, 38.
[171] Gutierrez, 39.

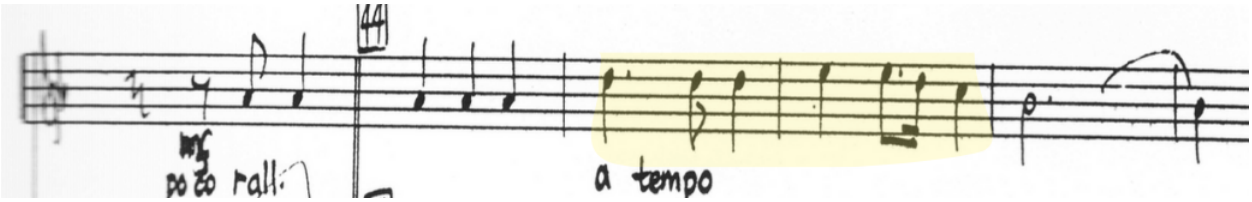

Figure 54: The flute line from Parungao's *Pagsapit ng Tag-Araw* (1988) in mm. 43-48.

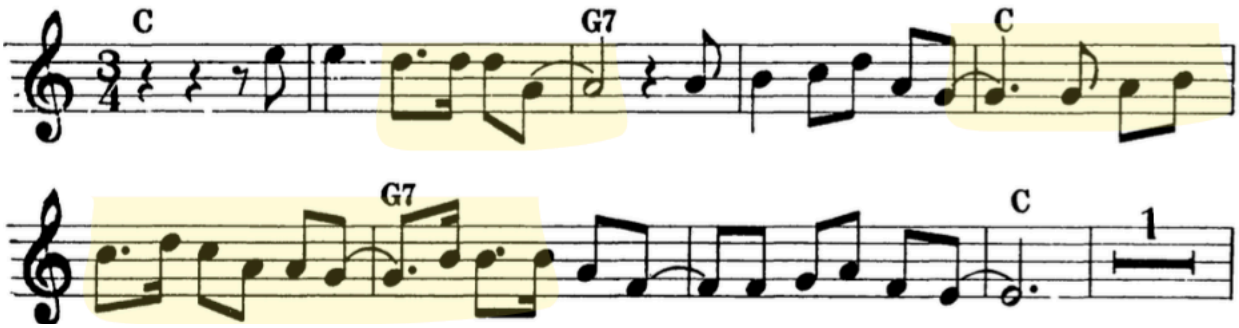

Figure 55: The first two lines of Gutierrez's transcription of an ancient *balitaw* melodic pattern in the major key.[172]

Noticeably, Parungao's melody repeats the same notes often—referencing the vocal quality of *balitaw* music. Having written numerous vocal works, he was familiar with the tendencies of vocal writing. By repeating the same note, there is a stronger focus on the text of the music over its melodic content. Parungao's flute melody begins with repetitions on the notes A and D as if the performer is reciting text rather than singing a melody (see Figure 56).

[172] Gutierrez, 121.

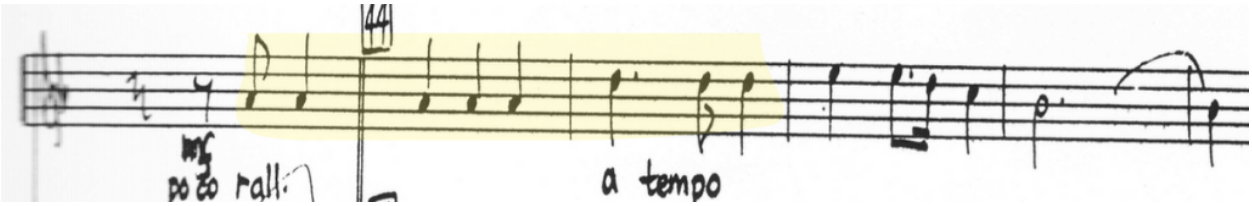

Figure 56: The flute line from Parungao's *Pagsapit ng Tag-Araw* (1988) in mm. 43-48.

Other *balitaw* transcriptions also feature repeated notes to emphasize the text (see Figures 57 and 58).

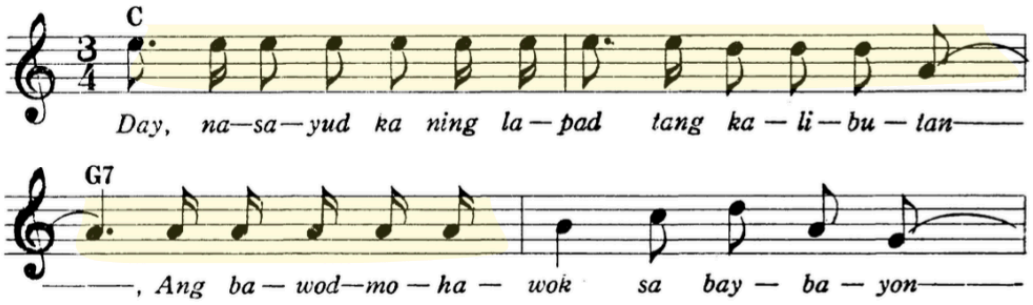

Figure 57: The first two lines of Gutierrez's transcription of an ancient *balitaw* melodic pattern in the major key.[173]

[173] Gutierrez, 123.

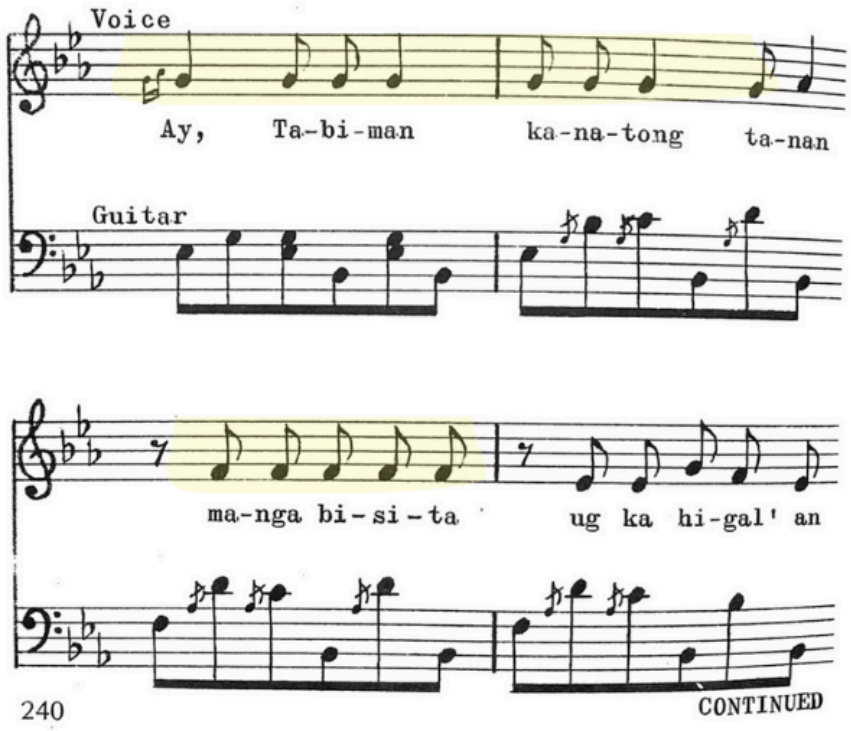

Figure 58: The first two systems of Pfeiffer's transcription of a *balitaw*.[174]

Perhaps to reflect the *balitaw's* focus more on the "play of fancy" and satirical nature, Parungao presents multiple ornamented variations of the melody. Some variations include grace notes similar to the grace notes in Pfeiffer *balitaw* transcription (see Figure 59); glissandi and arpeggio ornaments (see Figure 60); and scalar runs, trills, and more glissandi (see Figure 61).

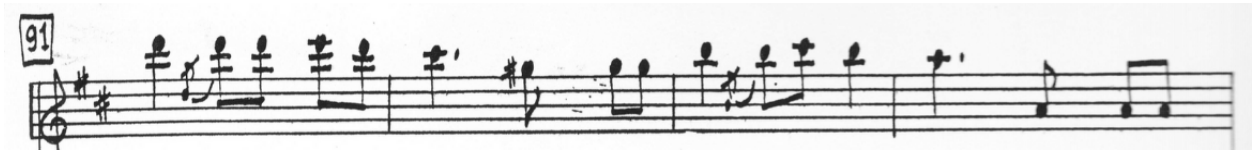

Figure 59: The flute line from Parungao's *Pagsapit ng Tag-Araw* (1988) in mm. 91-94.

[174] Pfeiffer, 240.

Figure 60: The flute line from Parungao's *Pagsapit ng Tag-Araw* (1988) in mm. 102-104.

Figure 61: The flute line from Parungao's *Pagsapit ng Tag-Araw* (1988) in mm. 157-160.

For *Pagsapit ng Tag-Araw* (1988), Parungao creates his own *balitaw* for the flute and piano. Inspired by the Visayan *balitaw*, he uses simple melodies reminiscent of the ancient song and dance and reimagines them with the virtuosic capabilities of Western flute and piano. This piece pays homage to the ancient Filipino *balitaw* love song and makes for a sentimental and exciting performance that is accessible for modern performers across all cultures. As the original score is lost from the UP Diliman College of Music library, I have created a performance edition of *Pagsapit ng Tag-Araw* to ensure this piece is accessible for all performers interested in Filipino music. The score will be included in the appendix and eventually published.

CHAPTER 7

THE PROCESS OF CREATING THE PERFORMANCE EDITION OF PARUNGAO'S PAGSAPIT NG TAG-ARAW BY RACHEL REYES (2025)

This performance edition of Parungao's *Pagsapit ng Tag-Araw* (1988) was created with permission from the Parungao family to preserve the piece and ensure it is accessible to performers around the world. Thank you to Erich Parungao for the opportunity to share this work with the global music community. Thank you to the incredible pianist Jieun Kim for reading through every edition and for your suggestions.

As the original copy of this piece is missing from the UP Diliman College of Music Library, the only remaining documentation of this piece are the multiple recordings online and a single scan. The scan of the Parungao is blurry in some places and includes many handwritten notes and debris that render the score hard to read and illegible at times (see Figure 62).

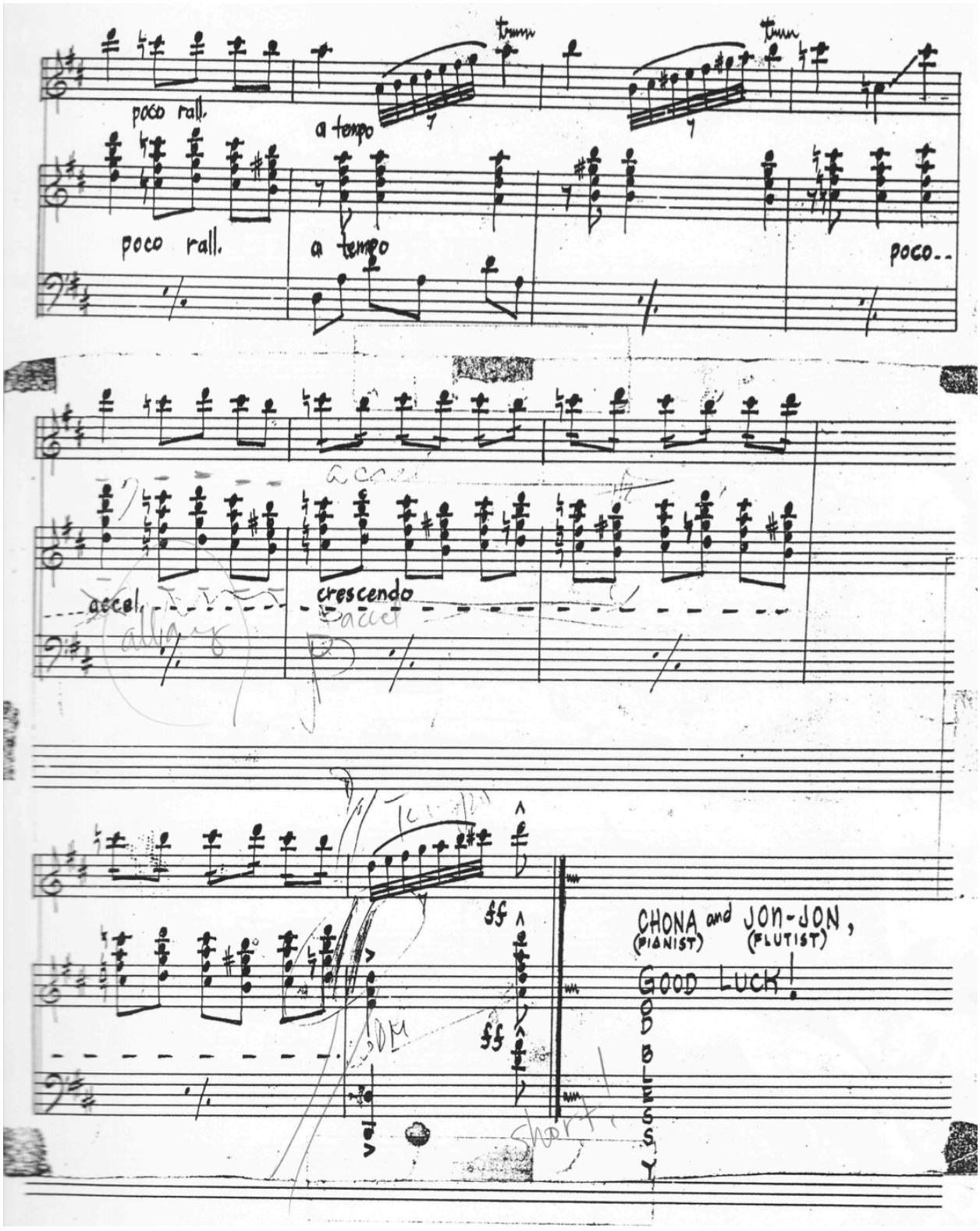

Figure 62: The last page of Parungao's *Pagsapit ng Tag-Araw* (1988).

Some changes made from the original score include the clarification of measure 11 based on recordings and discussions with Crystal Rodis-Concepcion, a Professor of Flute from the University of the Philippines. The scan includes a black mark on measure 11 (see Figure 63) that renders the melody unreadable. After consulting Rodis-Concepcion and recordings from many University of the Philippines students, I transcribed the melody of measure 11 as F - D - F (see Figure 64).

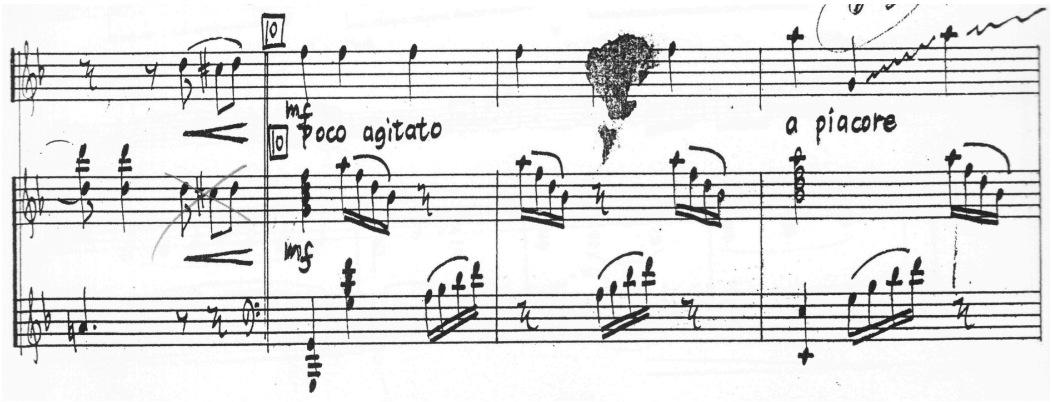

Figure 63: Mm. 9-12 of Parungao's *Pagsapit ng Tag-Araw* (1988).

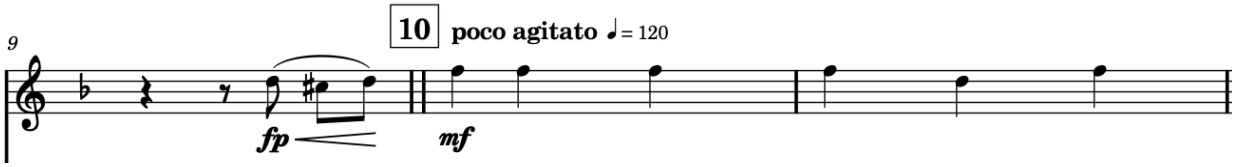

Figure 64: Mm. 9-12 of Reyes's edition of *Pagsapit ng Tag-Araw* (2025).

A spelling correction was made from the instruction "Moderato a piacore" (see Figure 65) at the beginning of the piece to "Moderato a piacere."

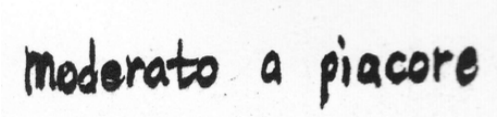

Figure 65: The beginning instruction from Parungao's *Pagsapit ng Tag-Araw* (1988).

Some instructions were written in pencil such as the octave up and ritardando in measure 39. Many recordings also follow these directions, so they were officially included in the performance edition (see Figure 66).

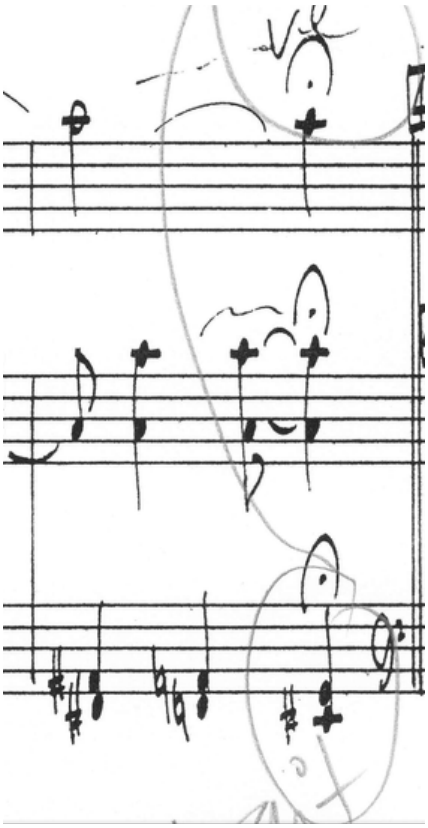

Figure 66: Measure 39 from Parungao's *Pagsapit ng Tag-Araw* (1988).

To aid in the ease of performance, repeated measures where Parunago would usually opt for a repetition sign for many measures at a time are written out (see Figure 67).

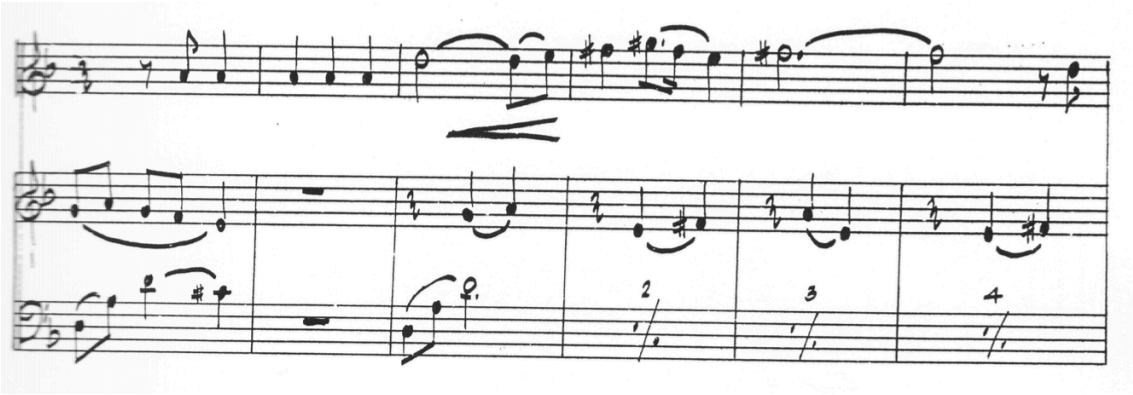

Figure 67: Mm. 50-55 of Parungao's *Pagsapit ng Tag-Araw* (1988).

To help aid reading the score easily, there is a reminder accidental for the F natural in measure 59 (see Figure 68).

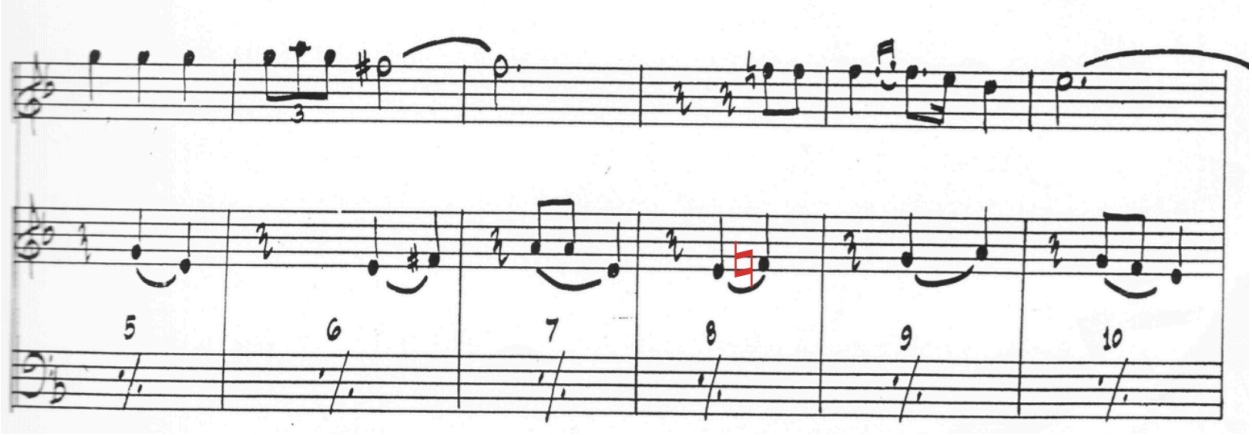

Figure 68: Mm. 56-61 of Parungao's *Pagsapit ng Tag-Araw* (1988).

A slur in measure 87 was added to keep the musical figures consistent following measure 86. In this same line, the right hand of the piano from measures 88 to 89 is written an octave up directly for ease of reading (Figure 69).

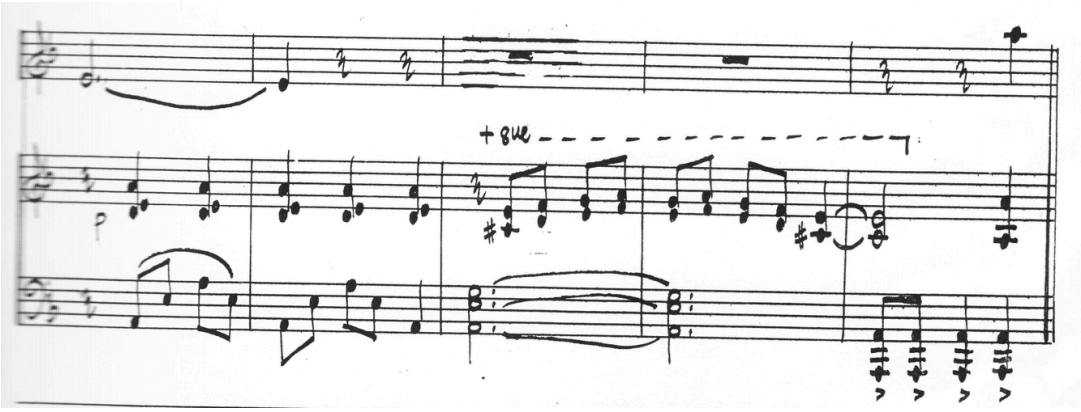

Figure 69: Mm. 86-90 of Parungao's *Pagsapit ng Tag-Araw* (1988).

From the suggestion of pianist Jieun Kim, eighth note descending figures in measures 27 and 34 were added to support a crescendo similar to Parungao's original writing in measure 20. Various articulations are included such as tenuto marks on beat 1s to help enforce the 3/4 time inflection and breath marks to support the phrasing. Additionally, the title is written in both Tagalog and translated to English and a short definition of *balitaw* is included in measure 40 to give more clarity to non-Filipino audiences of the folk style Parungao invokes. The appendix includes my performance version to garner interest and ensure accessibility to Parungao's work.

CHAPTER 8

CONCLUSION

As shown through the works of the featured composers, Filipino culture is multifaceted with many different cultures and traditions. The three composers discussed each represent their Filipino identities through various different ways. Conrado Del Rosario showcases his Kapampangan heritage and fuses native Filipino *tongali* melodies with contemporary, avant garde techniques in *Tongali* (1987). Josefino Toledo's *Fragmented Images v. 1* (2004) takes a more modern and urban approach to Filipino culture. He creates a musical mosaic of free melodies with rhythmic dances and colloquial Philippine phrases. Finally, Parungao's *Pagsapit ng Tag-Araw* (1988) is an ode to the Visayan *balitaw*. This piece showcases the virtuosity of the performer and taps into Filipino sentimentality. One cannot neatly define Filipino culture and music in any singular way, but in all of these works, the composers proudly represent the diverse and beautiful Filipino culture.

The goal of this research is to spark more interest in Filipino music amongst the global audience. Within the Western classical flute community, many are seeking more diverse compositions by underrepresented composers. The pieces discussed would be valuable additions to the global flute repertoire. Additionally, there are other works worth seeking out such as works by Filipino female composers. Considered the First Lady of Filipino Classical Music, Lucrecia Kasilag's (1918-2008) *Mystic*, the second movement of *Orientalia* (1981), features a solo flute and piano and *kubing* jaw harp accompaniment.[175] Many of Kasilag's works can be found at the Philippine Women's University Library. The works of UP Diliman College of Music theory and

[175] Antonio C. Hila, "Kasilag, Lucrecia R," Edited by Arwin Q. Tan, *CCP Encyclopedia of Philippine Art*, Accessed October 19, 2025, https://epa.culturalcenter.gov.ph/5/42/4030/.

composition professor Mary Katherine Trangco (b. 1977) are also very popular in the current Filipino music scene. Her piece *Dreamland* (2004) for solo flute was performed by Professor Crystal Rodis-Concepcion for the UP Diliman's "NOTA" Women's Music performance. Shared with permission, those interested in Trangco's works may contact the composer directly at katztrangco@gmail.com. Another rising composer is UP Diliman College of Music student, Jouie Anne Reyes (b. 2002), whose work *Poong Matayog* (2024) for flute recently won the National Commission for Culture and the Arts 2024 Composition prize.[176] Those interested in Reyes's piece are encouraged to contact the composer directly at jouieannereyes@gmail.com.

As a part of this research, a database featuring other works by Filipino-born composers can be found on my website. https://rachelreyesflute.com/filipino-flute-music The Filipino Flute Music Database features solo flute, flute and piano, and chamber music works including flute. (see Figure 70).

Composer		Date	Title	Year Composed	Genre	Instrumentation
Abelardo	Nicanor	(1893-1934)	Panoramas	1932	Chamber Music	Flute, Violin, Viola, Piano, and Celeste
Baes	Jonas	(b. 1961)	Patangis-Buwaya	2004	Chamber Music	Four bass instr and four soprano instr
Baes	Jonas	(b. 1961)	N/REPA	2009	Chamber Music	Bangsi, Vertical Bamboo Flute, Flute, Oboe, Clarinet, Audience
Baes	Jonas	(b. 1961)	Dinanggaan	2011	Chamber Music	Flute, Alto Saxophone, Large Tam-tam, Audience, and Iron-Nail Chimes
Baes	Jonas	(b. 1961)	Tmesis	2014	Chamber Music	Flute, Soprano Saxophone, Baritone Saxophone, Piano, and Percussion
Baes	Jonas	(b. 1961)	Passacaglia	2015	Chamber Music	Flute, Clarinet, Violin, Cello, and Piano
Baes	Jonas	(b. 1961)	Tatlong Tagulaylay	2017	Chamber Music	Soprano, Flute, Clarinet, Violin, Cello, and Piano
Boquiren	Sidney Marquez	(b. 1970)	Isa't-Isang Magkakasama	1995	Chamber Music	Flute, Oboe, Bass Clarinet, Violin, Viola, Cello, Piano, and Percussion
Boquiren	Sidney Marquez	(b. 1970)	On the Ineffable Nature of Divine Being	2003	Chamber Music	Flute/Alto Flute, Oboe/English Horn, Clarinet/Bass Clarinet, Percussion
Boquiren	Sidney Marquez	(b. 1970)	Jubilus I	2005	Chamber Music and Electronics	Amplified Flute/Bass Flute, Amplified Oboe, Live Electronics
Boquiren	Sidney Marquez	(b. 1970)	Missa Cum Jubilo	2005	Chamber Music	Flute, Guitar, Cello, Piano, Percussion
Boquiren	Sidney Marquez	(b. 1970)	The Walls of Jericho	2006	Chamber Music	Flutes and Piano
Boquiren	Sidney Marquez	(b. 1970)	Requiem in Memoriam	2006	Chamber Music	Flute, Trumpet, Violin, Piano, Percussion
Boquiren	Sidney Marquez	(b. 1970)	4 Laments and a Dirge	2007	Chamber Music	Flute, Oboe, Viola, Piano, Percussion
Boquiren	Sidney Marquez	(b. 1970)	Requiem: Alone	2009	Chamber Music and Electronics	Flutes, Live Electronics

Figure 70: A portion of the Filipino Flute Music Database.[177]

Over the years of this research, the Filipino music scene vastly changed. During interviews with Filipino-born musicians that immigrated to the United States or Europe for

[176] Jouie Anne Reyes, in discussion with author, October 2025.
[177] https://rachelreyesflute.com/filipino-flute-music

further studies within the last few years, many spoke about the Filipino classical music scene mainly centering around the Western canon of Baroque, classical, and romantic music. However the music scene continually developed towards a more globalized approach that uplifts national composers and typically underrepresented composers. A part of the research tour included a performance featuring all female composers, both professional and student composers, at the UP Diliman College of Music Library in celebration of International Women's Day (see Figure 71).

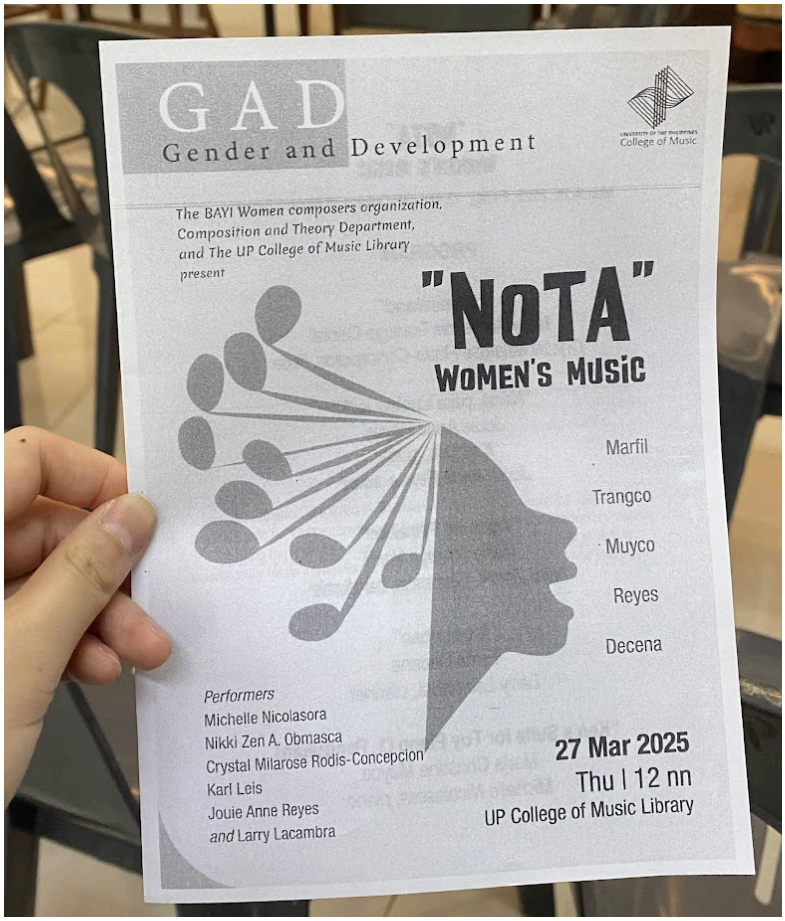

Figure 71: An all female composed program at the UP College of Music Library (Photo by Rachel Reyes, March 2025).

Additionally, the University of the Philippines Symphony Orchestra led by Chino Toledo prioritizes regularly programming at least one work by a Filipino composer for their concerts.[178] This orchestra performed an all female composed concert in April (see Figure 72). These efforts to uplift national and underrepresented composers in the Philippines showcase the active advocacy of the Filipino music scene on the local and global scale.

Figure 72: A recent concert poster by the University of the Philippines Symphony Orchestra featuring an all female composed program, soloist, and conductor.[179]

[178] Bernice Go and Chino Toledo, in discussion with the author, March 2025.
[179] "UP Symphony Orchestra," Facebook, April 2, 2025, https://www.facebook.com/share/p/1BSDGfucCJ/.

While the limitations and obstacles discussed in Chapter 3 with general inaccessibility to modern music in the Philippines still exist, the increasing globalization of the country and accessibility of resources through the Internet allow the Filipino music community to move towards a more diverse musical scene that embraces the broader Filipino identity and global modernity. The Filipino music community has made great strides in promoting and uplifting the work of their national performers and composers in modern music and indigenous arts. Likewise, the worldwide music scene can benefit and be enriched by the music of Filipino composers. There are many more works to discover and be shared from the Filipino music community to a global audience.

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APPENDIX

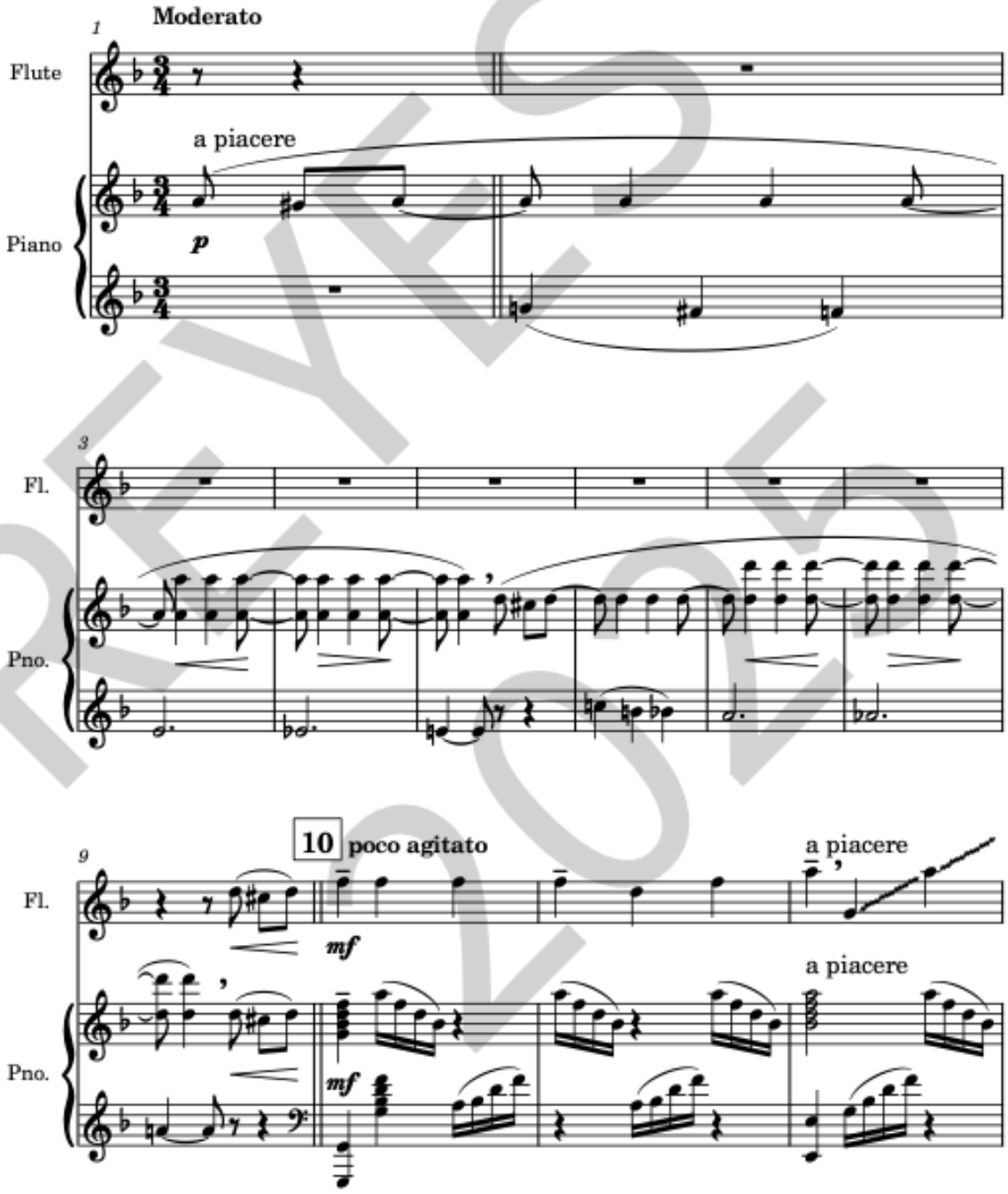
PAGSAPIT NG TAG-ARAW (ARRIVAL OF THE SUMMER) (2025 ed.), PERFORMANCE EDITION BY RACHEL REYES

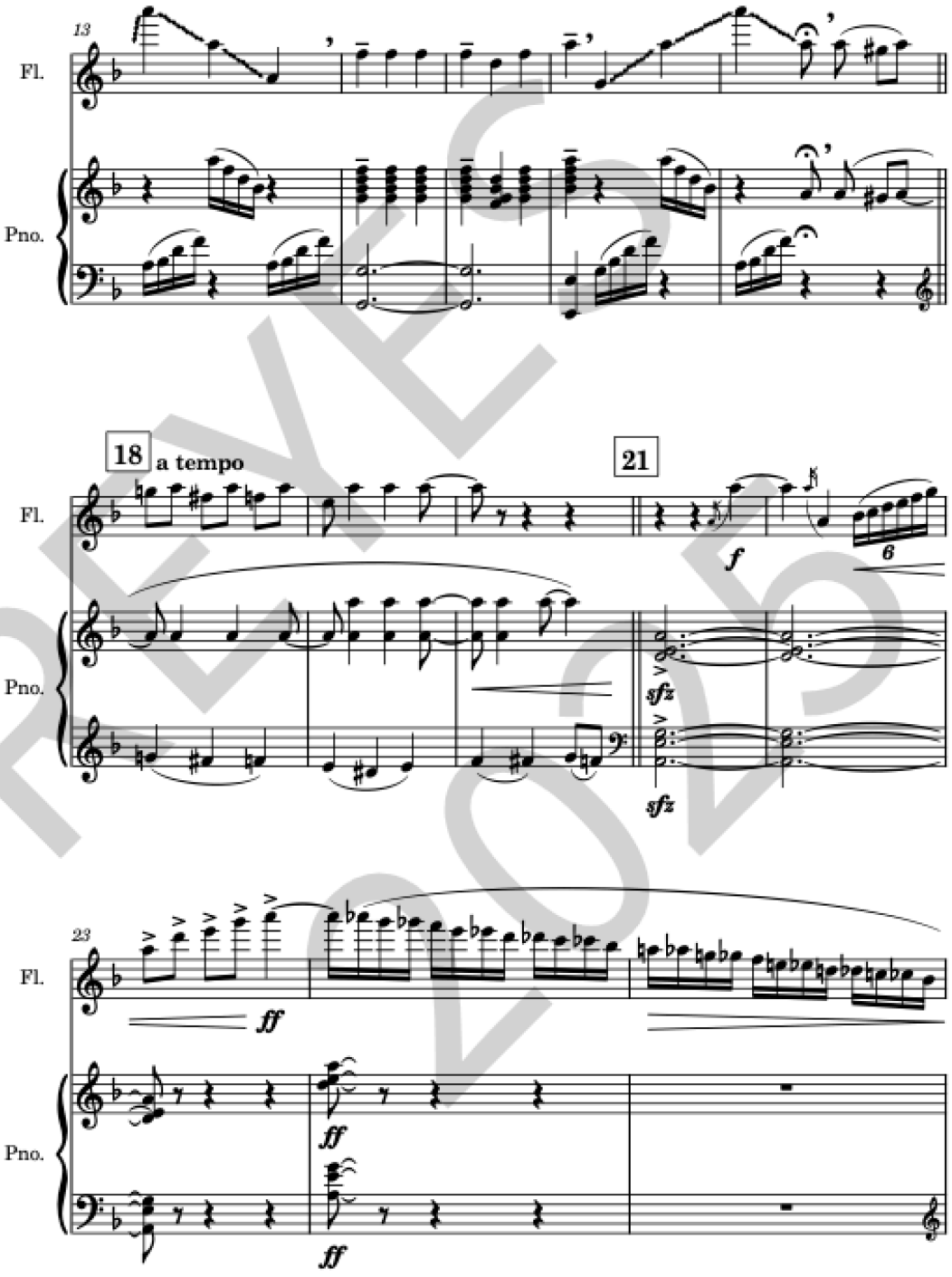
Pagsapit ng Tag-Araw (Arrival of the Summer)

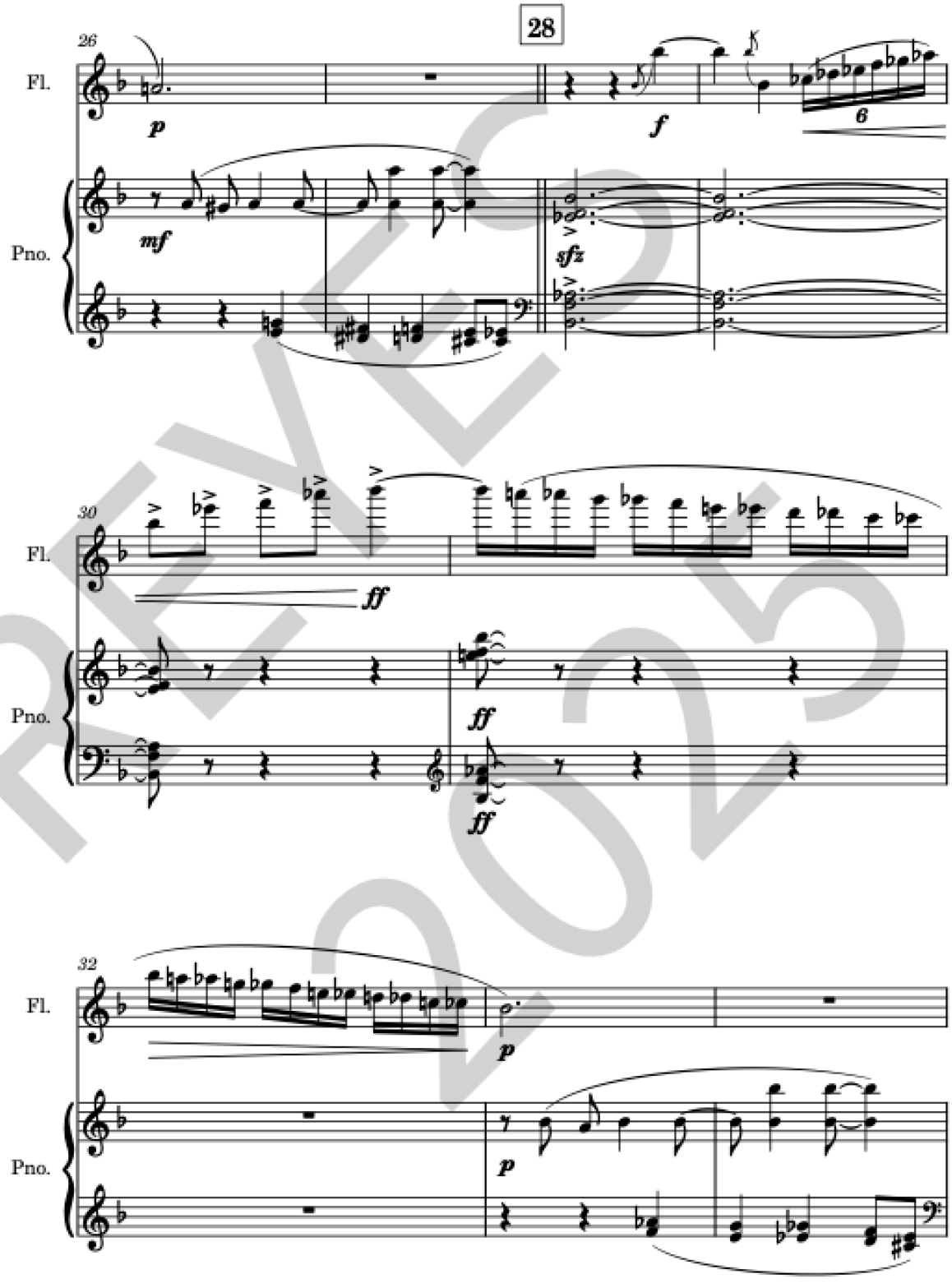
For flute and piano

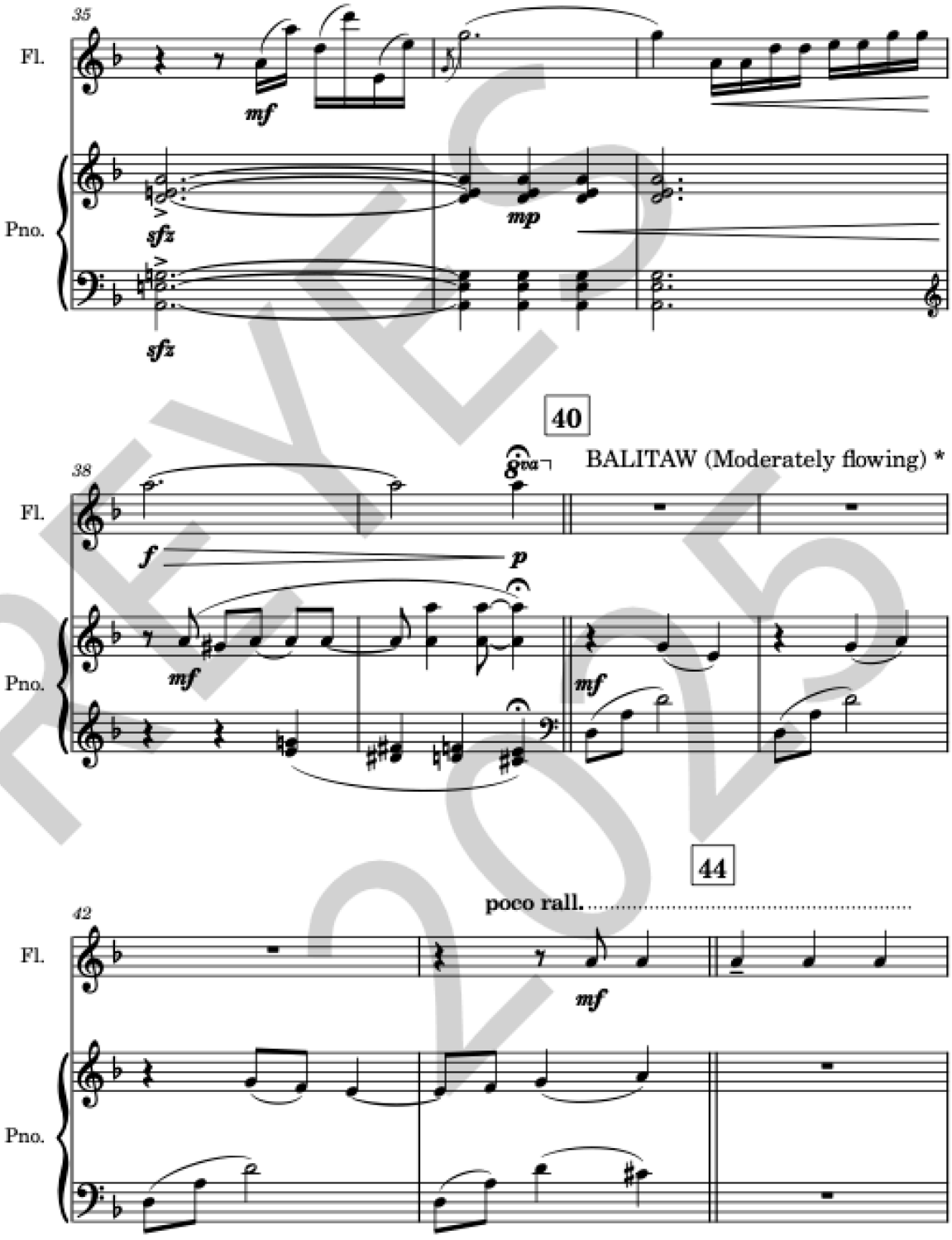
Eduardo G. Parungao

Capriccio

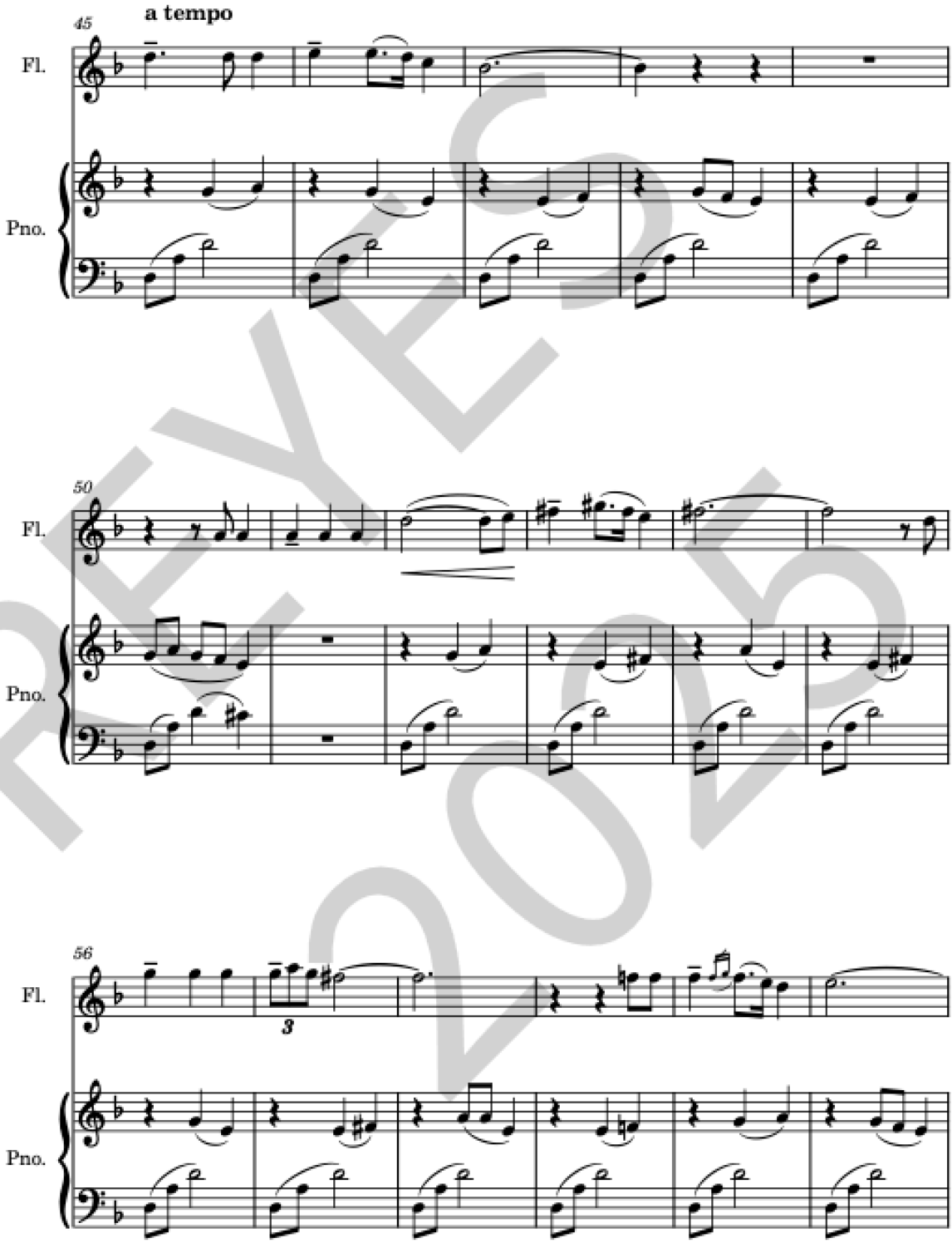


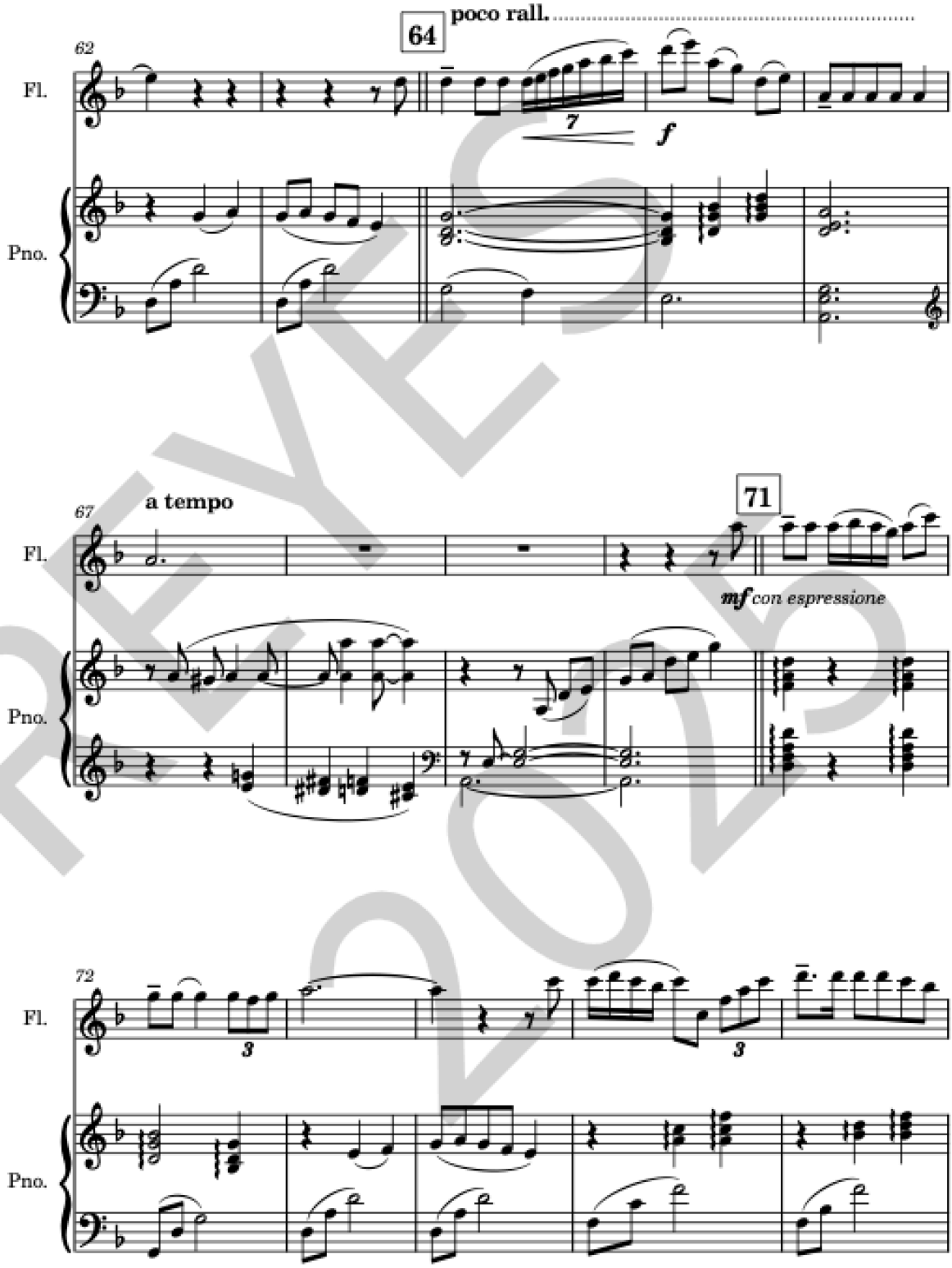


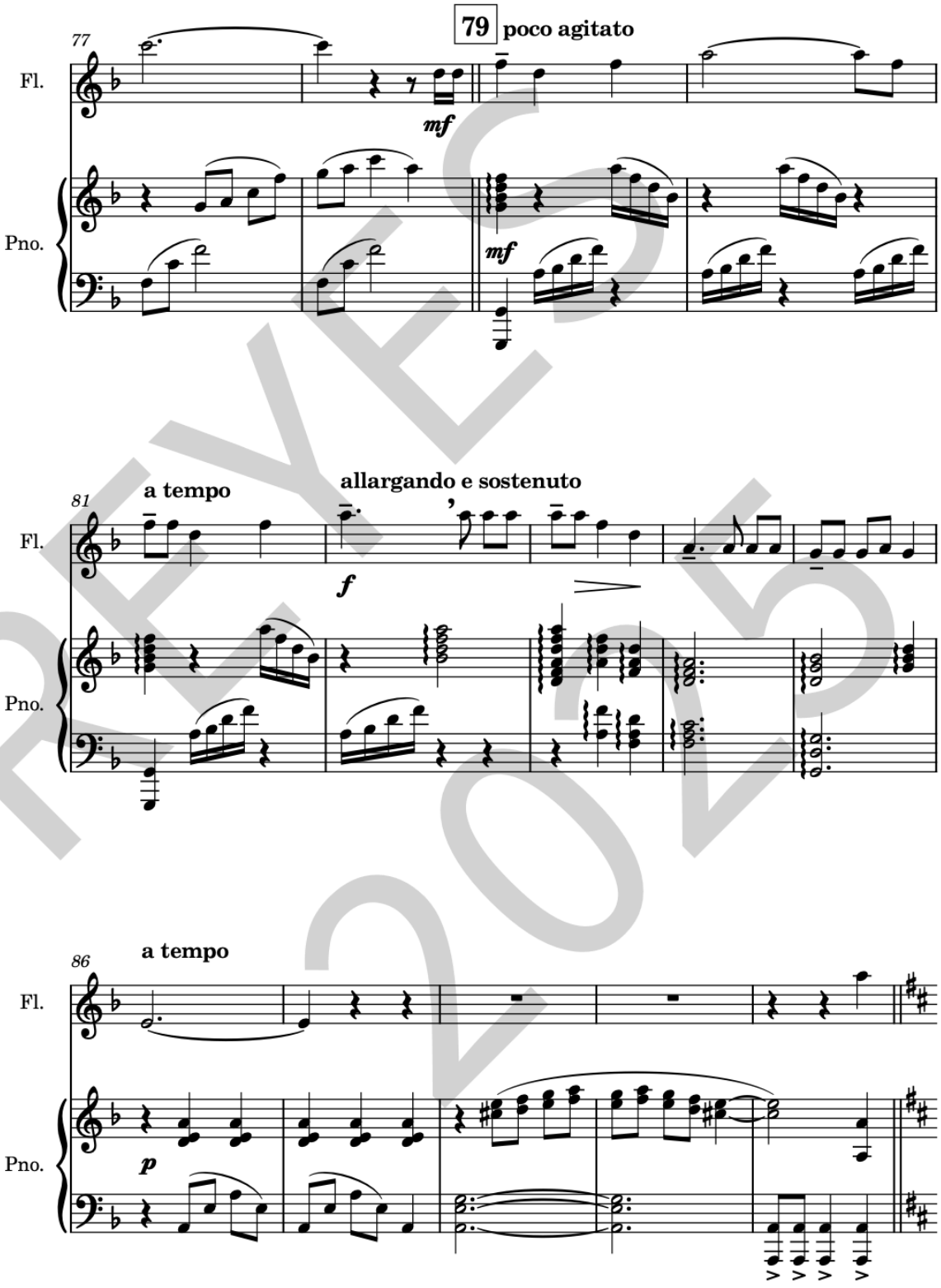


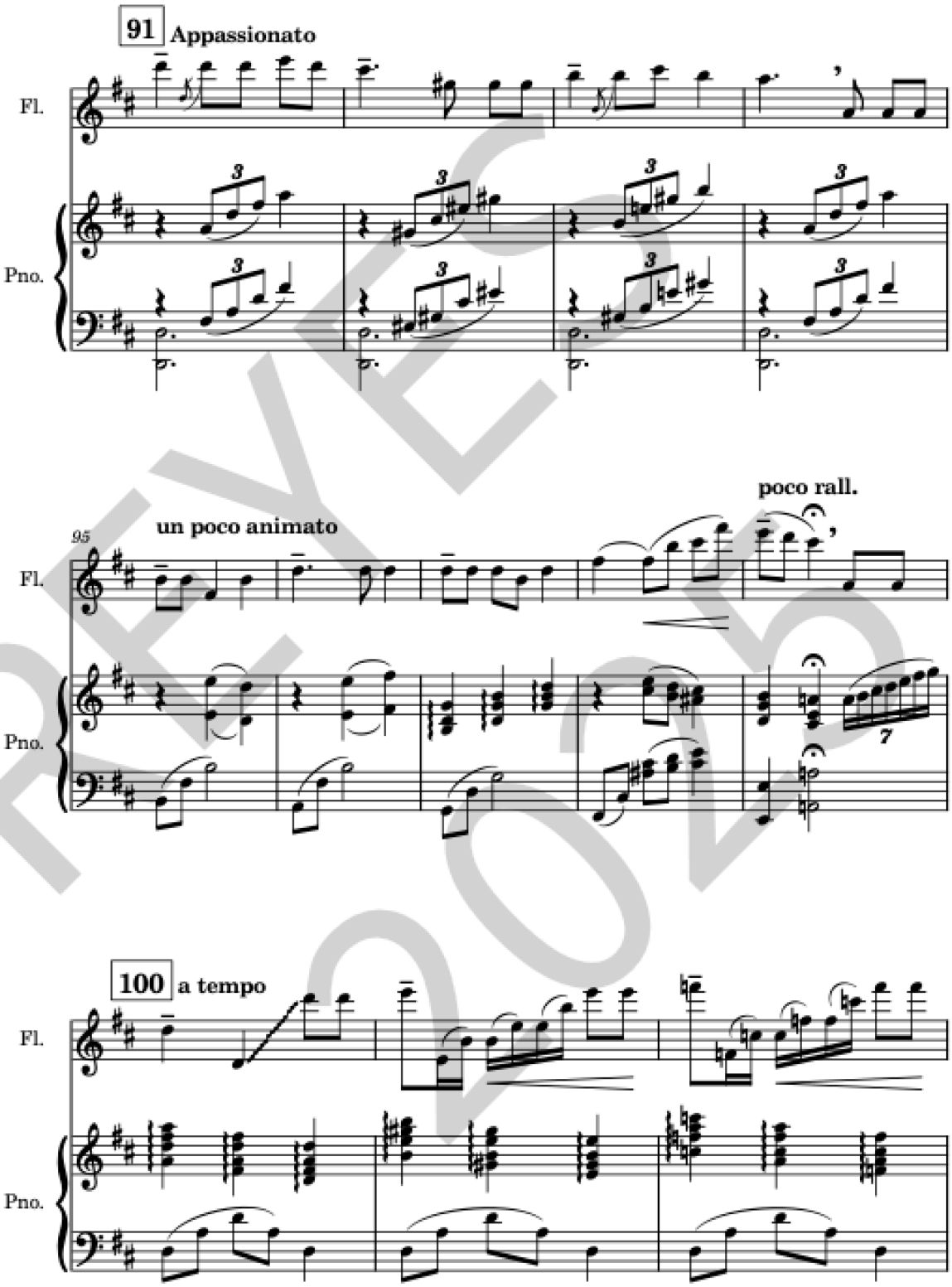


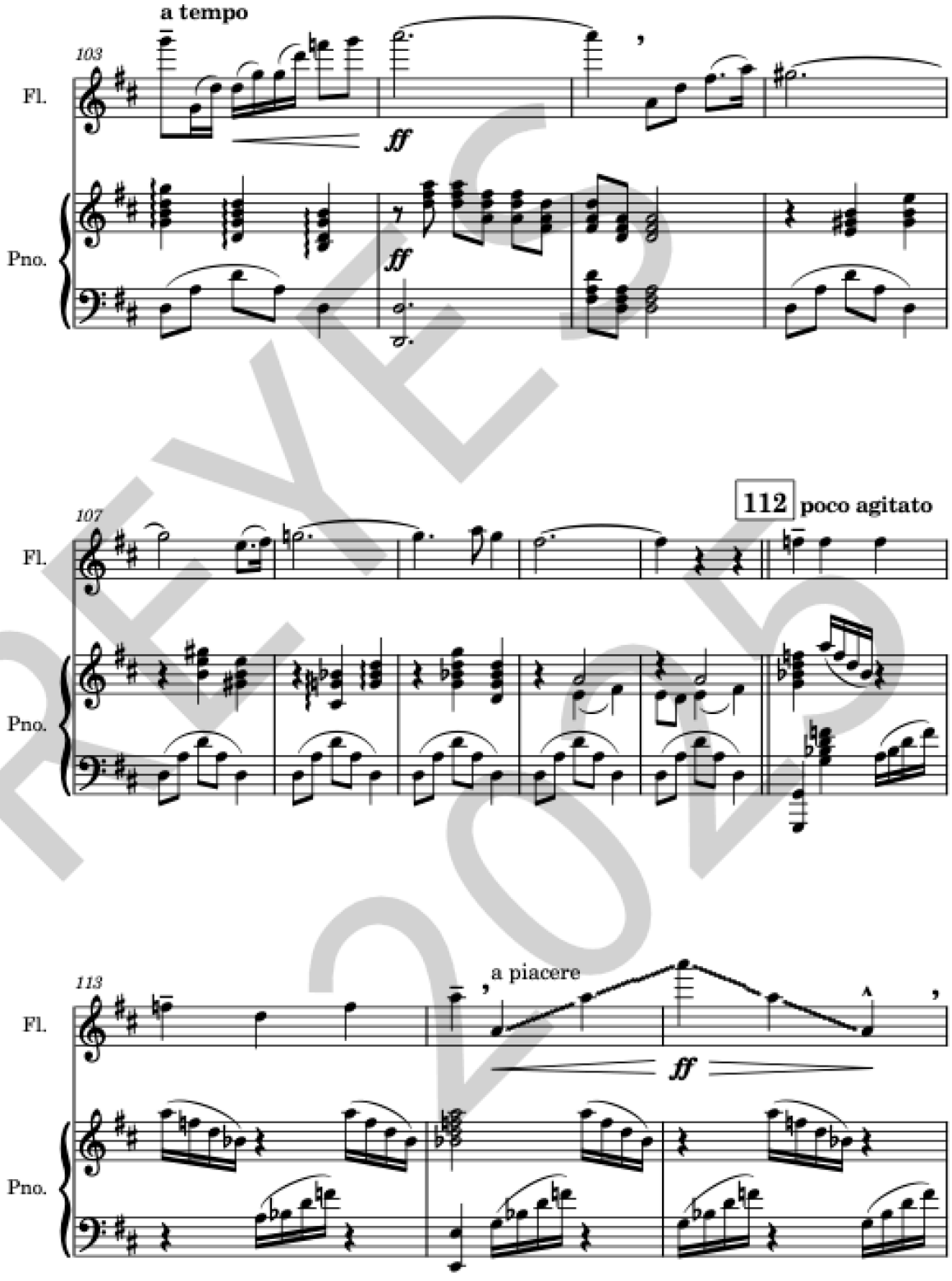
* Balitaw: A Visayan folk song accompanied by harp/guitar

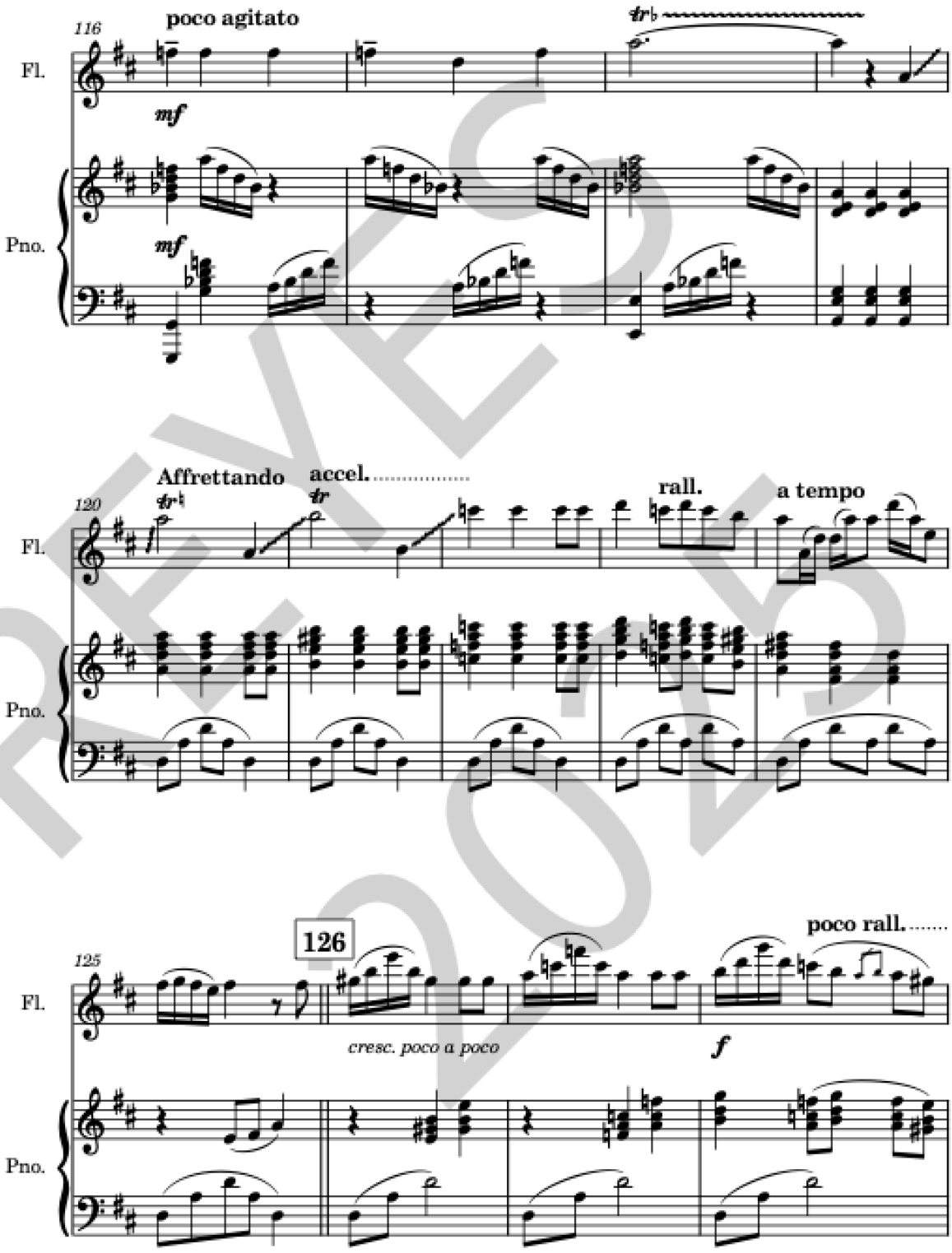


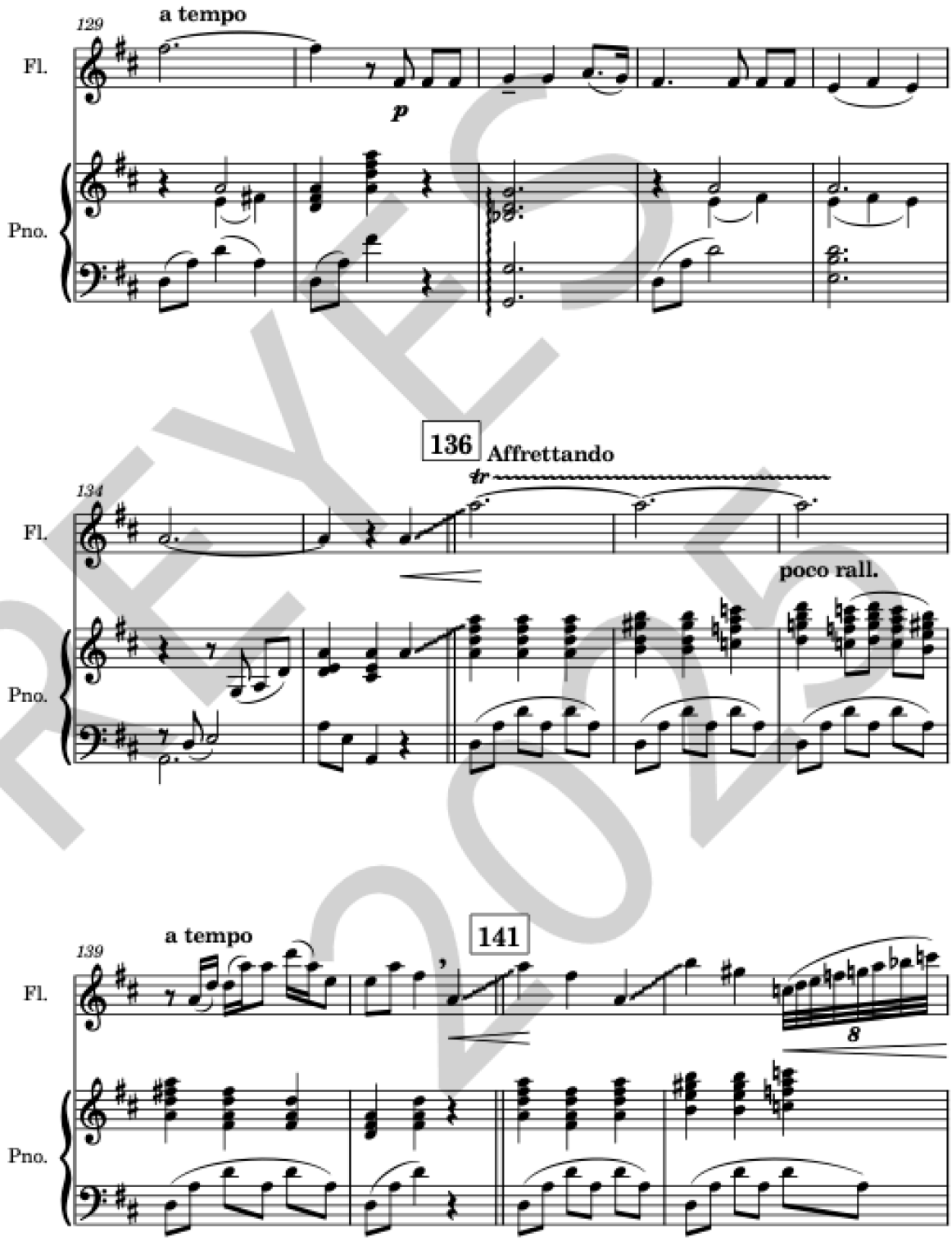


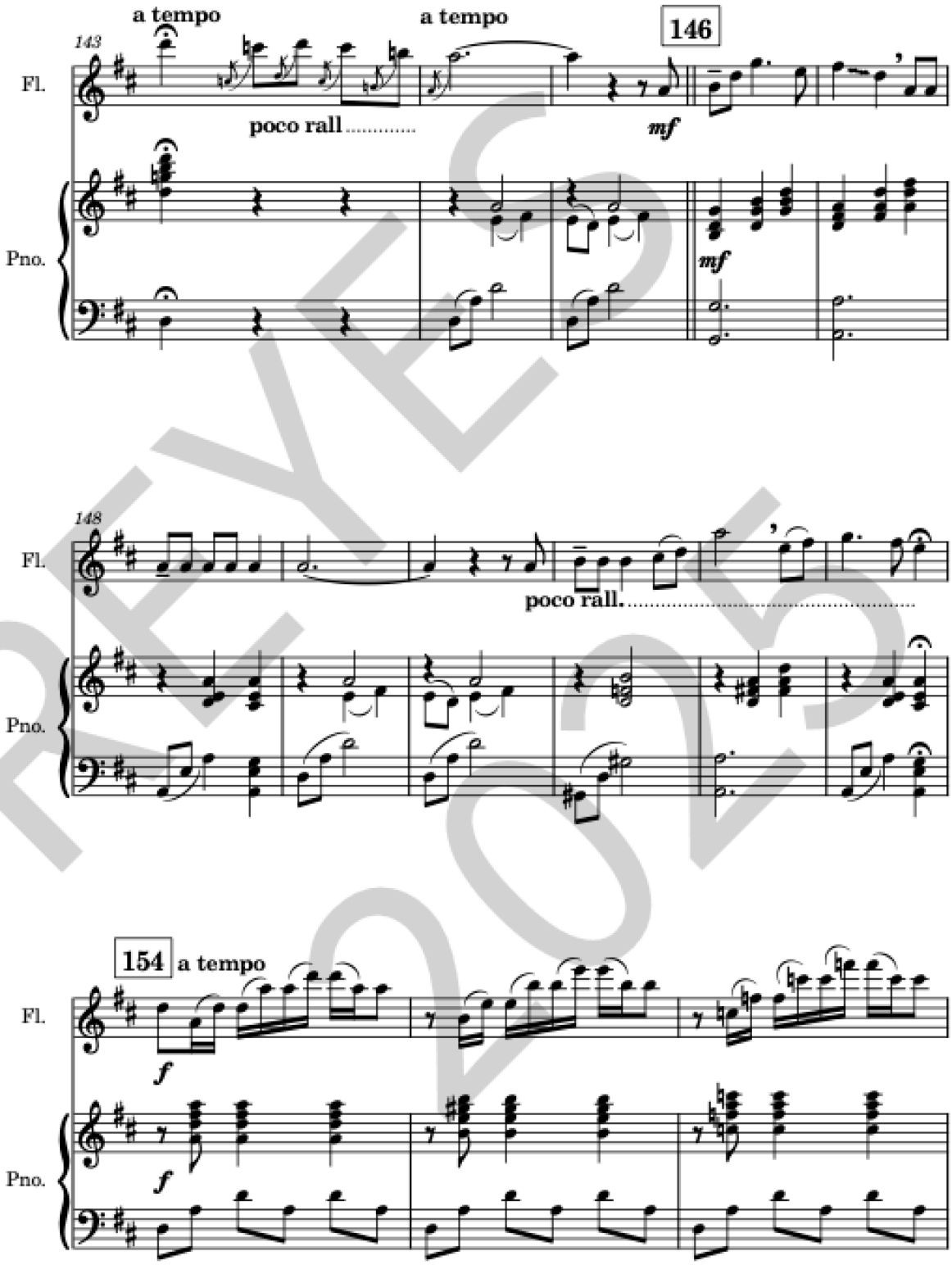

77
79
poco agitato
Fl.
Pno.
mf
mf
81
a tempo
allargando e sostenuto
Fl.
Pno.
f
86
a tempo
Fl.
Pno.
p




a tempo
103
Fl.
ff
Pno.
ff
107
112
poco agitato
Fl.
Pno.
113
a piacere
Fl.
ff
Pno.






143
a tempo
a tempo
146
Fl.
poco rall.....
mf
Pno.
mf
148
Fl.
poco rall.....
Pno.
154
a tempo
Fl.
f
Pno.
f