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Musics in the Philippines: A Historical Review

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ABSTRACT

This paper uses historical method to present a review of the musics in Philippines. Especially, traditional music, religious music, political music and popular music were discussed to show the profound musicing tradition of the people and the challenges they are facing in the modern era.

Keywords: *Music, Philippines, Historical Review*

I. INTRODUCTION

Asia music has the potential to become global. Concerts, tourists, band sales, and other forms of income generated by Asian music may produce jobs in the local market and throughout Asia. Music may influence people's views as well as economic growth. Music was a way for individuals to express themselves to others. They inspire individuals to overcome everyday obstacles and reach greater objectives. Music also draws attention to Asian nations and informs people in other countries that Asia is a growing continent.

Most people listen to music on a regular basis and like it. Music is a collection of sounds. It was not enough for a collection of sounds to be referred to as Music by musicologists and philosophers. The music business was one of the industry's cornerstones, along with cinema, television, and radio. A variety of businesses and individuals make money from music in various ways. Managers, agents, publishers, producers, distributors, merchants, and those engaged in live music presentation, to mention a few, are all part of the music business. New methods to engage in the music business and make money have always been created as a result of technological advancements. The human voice has always been linked with rap music. If you sense music, you know it but can't put your finger on it. Fear and movie excitement may be heightened by music. We can infer that music was important to all civilizations.

According to Castro (2011), traditional Filipino music shows a preference for a feeling of community above individuality. Filipino music also expresses how we see time. Prior to the arrival of Westerners, Filipinos had no fixed notion of how time should be divided. There were

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no seconds that formed a minute, no minutes that formed an hour, and absolutely no time that formed a day. Traditional Filipino music also expresses how we see time. Filipinos did not see time as something that could be divided into tiny components, but rather as a single and vast entity that flows like a stream. As a result of this, there was also a flowing feel to their music.

According to De Dios (2014), young Filipino artists have given music the magical quality of a passport out of poverty and obscurity for decades, just like young black men view basketball as their route out of American ghettos. Filipino bands and artists can and do imitate nearly any singer or singing style in existence. Filipino performers on the Asian performance circuit have had the good fortune to come from a long line of brilliant musicians who have traveled the world for over a century. At the same time, they had the reputation of being meek and obedient. Nonetheless, these Filipino performers do not represent the majority of foreign contractual labor in Asia.

The diversity of musical genres, themes, and traditions demonstrates the many facets of their musical history. It also demonstrates their culture's vitality—some ideas and behaviors remain constant, while others adapt to changing circumstances, and yet others were created to suit new needs. Many of the indigenous peoples' musical traditions were spontaneous and communal in nature. The focus in this culture was on the creative process rather than the final result, with ideation and performance seen as separate tasks.

Unfortunately, the capacity to adapt may be much more fluid than their desire to preserve old techniques and customs. As a consequence, many of the characteristics that identify the as Filipinos were disappearing. There were, nevertheless, efforts ongoing to preserve and make accessible their musical heritage to the broader public. The Himig Collection, for example, was housed in the Filipinas Heritage Library (FHL) and comprises over 2,000 vinyl recordings of different genres of Filipino music, including Spanish and American-influenced, folk and pop. The recordings encourage them to pay close attention to their Filipino story in all of its complexity, and to remember that music and the soul were inextricably linked.

Research Design

The qualitative research method was used in this study particularly historical method of research. Historical research was the thorough examination and analysis of facts pertaining to previous occurrences. It was a critical examination of events, their evolution, and previous experiences. The goal was to acquire a better understanding of the effect of previous experiences on current and future occurrences in the life process. The goal of historical study was to acquire a clear knowledge of the past's influence on current and future occurrences in

the life process. It entails a thorough examination of what has been written or done and was used to describe, explain, or interpret these occurrences.

II. TRADITIONAL MUSICS IN PHILIPPINES

Traditional Filipino music also conveys time. Before the arrival of Westerners, Filipinos had no concept of time division. There were no seconds, minutes, or hours in a day. Filipinos viewed time as an all-encompassing river, rather than a distinct unit. As a consequence, their music is pouring. This was also evident in the Kalinga tribe's excellent tongali (nose flute) playing. Spaniards have a lasting impact on Filipino music. Filipino music was dominated for 400 years by the Spanish musical traditions and instruments. As a consequence of contact with other Spanish colonies, music from the Americas (especially Cuba and Argentina) impacted ours.

Filipino Festival music, which includes rituals, vocal performances, and instrumental performances, is regarded to be distinctively Filipino by the general audience. This, on the other hand, is not the right scenario. Pre-Hispanic music and Spanish music are mixed together to create a unique musical experience for the listener. The three hundred thirty-three years of Spanish colonization in the Philippines impacted the creation of components of modern Filipino folk music. It has had an effect on many aspects of Filipino culture, including music, and the degree to which these influences have had an impact differs depending on where you reside in the country. Filipinos have long produced indigenous music, which differs from place to place and is profoundly entrenched in their daily lives. Work songs, mourning songs, and songs commemorating significant events were all part of the repertory. There was no accompaniment for most of the songs and dances, although some were accompanied by indigenous instruments. Furthermore, outside of the liturgical music requirement, additional genres emerged, including vocal secular music, religious-themed (but not ceremonial) musical plays, and instrumental genres.

Similarly, as stated by J. Lorenzo Perillo (2013), the ethnomusicological approach showed a distinctive characteristic of music in mountainous parts of Northern Luzon, coastal and interior areas of Mindanao, Sulu, and other islands, as well as mountainous sections of Northern Luzon. As a result, he characterizes Pre-Hispanic period music as Malaysian-type music, which he defines as “associated with village feasts, individual and family activities, a belief in spirits (anito), and influenced by Malaysian language syntax.” The emphasis in music depicts different aspects of life: the important feast where people gather for merriment; recreational and daily activities; and a belief in spirits (anito). The discussion of the identity of a different

musical genre, ranging from religious practices and celebrations to the instruments brought from Spain, has attempted to resemble a representation of music considered to be among the high arts, based on the inculcated idea of Christianity as the basis for the discussion of music's identity. It is not a matter of who performs the music, but rather how indigenous traditions have persisted and how the music is transmitted and played in accordance with the culture that it symbolizes that is essential. According to many sources, Filipinos resisted acculturation since it was incompatible with their religious and cultural beliefs and customs. This notion contributes to the preservation of oral traditions by enhancing their beauty.

Indeed, they contend that, although Hispanic influences in music are widely recognized both locally and globally, they are always being reinvented and altered in order to negotiate the Filipino people's identity as it continues to develop in a modernized world. The discussion of the identity of a different musical genre, ranging from religious practices and celebrations to the instruments brought from Spain, has attempted to resemble a representation of music considered to be among the high arts, based on the inculcated idea of Christianity as the basis for the discussion of music's identity. It is not a matter of who performs the music, but rather how indigenous traditions have persisted and how the music is transmitted and played in accordance with the culture that it symbolizes that is essential. According to many sources, Filipinos resisted acculturation since it was incompatible with their religious and cultural beliefs and customs. This notion contributes to the preservation of oral traditions by enhancing their beauty. Indeed, they contend that, although Hispanic influences in music are widely recognized both locally and globally, they are always being reinvented and altered in order to negotiate the Filipino people's identity as it continues to develop in a modernized world.

Jay Jomar F. Quintos (2015) mentioned that from the 1500s through the 1800s, the arrival of the Spaniards in the Philippines resulted in an inflow of Western influences such as religious conversion. People gathered for eating and games. Later, the friars directly bring Gregorian chant and polyphony to the Indus as a new musical language (Spanish term for natives). Later in the 1500s, there was a widespread development of schools for prospective ruling families) that concentrated on teaching liturgy and accompanying music to boys. This includes singing and playing musical instruments such as the organ and flutes, which are used in church liturgy. Furthermore, the plainsong (monophonic liturgical music) teachings were popular in most churches, since it was created to satisfy the Spaniards' goal to propagate the faith across the nation. Despite the fact that the plainchant is taught a cappella (unaccompanied singing), the students were also taught how to sing it with organ accompaniment. Along with this advancement in music, dances and manufactured instruments (organ, flute, harp, guitar, and

others) were introduced.

This implies the sabil figures depicted in the narrative song “Parang Sabil by Abdulla and Putli ‘Close” reviewed in this study follows the dalumat of resistance already made by the Tausug with the arrival of various forces of colonialism in country. It can be assumed that the sabil-like sword became the shield and weapon of the Tausug to stand up for their beliefs. Should give dedicate one's life to honor, to family, and to towns were barricades advancing and struggling for better, more peaceful and free Tausug society. As can be drawn from the narrative song, the sabotage systems of resistance to the Spaniards painting bigger picture of revolution gives shape and form to the image of history was a country full of fields. The popular belief in the rest of the world that all Filipinas can sing was untrue. They may not be very good at it, but they adore it. Despite not being especially creative, Filipino bands and artists can and do imitate nearly any singer or singing style in existence. Filipino performers on the Asian performance circuit have had the good fortune to come from a long line of brilliant musicians who have traveled the world for over a century. At the same time, they had the reputation of being meek and obedient. Nonetheless, these Filipino performers do not represent the majority of foreign contractual labor in Asia.

Mary Talusan Lacanlale (2010) having Hispanic influences in lowland Philippines signifies the beginning of a time of change in the lives of many Filipinos, who have benefited from these influences. Indigenous cultural practices are incorporated into church celebrations by the friars, and many of these traditions are being performed today. Some of these activities include solo singing in the Mediterranean style (with guitar accompaniment); ritualistic practices: pre-contact rites that have been preserved with a Catholic overlay, such as the celebrations Sinulog, Atiatihan, Pasyon, Flores de Mayo, Daigon, and Pastores; and a variety of other activities. In addition to the traditional monophonic and spontaneous rhythms, there is evidence of musical structure in major or minor tonalities, 3/4 and 4/4 meters harmonies, and other modalities. In the midst of the Lenten Season, another kind of religious expression, meditation, and contemplation manifests itself in the shape of celebration. One of these animals is the pabasa (the chanting of the pasyon). It represents the memory of the Lord's Passion, Death, and Resurrection as depicted in Scripture. Pasyon is historically one of the many effects of Spanish Christianization and colonization on the indigenous people of the Americas. It refers to the musical arrangement of the words from the Lord's Passion, Death, and Resurrection that are performed throughout the Easter season. In Tagalog, the text is referred to as pasyon, while the chant is referred to as pabasa.

III. RELIGION AND MUSIC

According to Neal Matherne (2014), the rituals include music and contemplation on the deceased's former incarnations, while the Mumbaki (traditional Ritualist/ Shaman) recites and sings the deceased's genealogy as a sign of heroic deeds and reverence for the deceased's ancestors from generations past. This evidence of ceremonial activities revealed a strong belief in the local Gods, with music playing a significant role during the festival, which included chanting and genealogical recitals, among other things. As people arrived to celebrate, it became obvious that the community's camaraderie and regionalism were evident in every occupation in the area. According to their human experience and practice, chanting summons the spirits in thanks and praise, as well as protection and blessing. It employs a deep vocal vibration expression that differs from melisma, call and answer, and free rhythm. Indigenous notations, unlike Western music, are not definitive; rather, they represent the identity of the Upland people via the use of the tonal system that they have created (the use of pentatonic scale).

The primary objective of the Spanish colonists was to introduce Christianity to the country, but it wasn't their sole one. Schools taught Filipinos of all ages how to sing in Latin or Spanish. The imported spirituality required learning and singing ceremonial parts in responsorial, antiphonal, or unison. Foreign influences began to infiltrate into the people's other traditional traditions and musicianship, ultimately permeating all areas of their life. Those who failed to comply were called "indios" or "mangmang" (derogatory word for idiots). These insults to indigenous traditions forced people to follow the "Christian way, " even if they were silently opposing.

Certain Filipinos rejected acculturated forms because they were incompatible with their religious and cultural beliefs and customs, despite the Spanish influence in some parts of the nation (especially lowland Luzon and the more populous areas of the Visayas). What elements have contributed to this musical genre's longevity? Despite the Spanish conquest and Christianization of local culture, this article asserts that indigenous beliefs were preserved orally during this time. This allowed them to continue their old musical traditions, although with some Spanish influences. The Filipino was unused to mathematical precision, much alone Western music's rigorous rules. The natives quickly absorbed these styles and customs. Friars utilized music to convert Filipinos to Catholicism. The friars taught odd music to youngsters and spoke of an alien God in foreign languages. The kids had to sing at church. These youngsters were forced to teach other children white man's music. With the arrival of the

Americans, Western influence expanded rapidly. They brought not just their language, but also their music. Dance halls, vaudeville, radio, and movie music were all popularized by American popular music.

Politics and Music

According to Balance (2010), it articulates the former Philippine first lady's involvement in spectacular politics via song. It argues that Marcos' sense of self may be enhanced by incorporating musical genres into his political agenda, which has been characterized by corruption and extrajudicial violence. It then turns to creative depictions of Marcos, arguing that they trace the connection between US imperialism, Filipino history, and Filipino America's personal sphere. A blending of theater and politics is shown in Jessica Hagedorn's *Dogeaters: The Marcos dynasty*. Imelda's emotional wall erupts unexpected streams of her metonymic anthem's enacted past, bringing with them unanticipated affinity politics constructed via song. Imelda's fame perpetuates a fetishistic view of her feminine power.

This indicates that Imelda was a performer within a broader cultural environment, rather than claiming artistic detachment from ridiculous people and an even more stupid plot. Instead, the play depicts the former first lady's emotional displays of weeping and singing as planned affirmations of power that, by erecting emotional edifices, diverted historical currents. They recall the close ties that existed between the United States and its former colony, an apparently invisible imperialist past that reverberates through performance and music. Imelda's emotional wall erupts unexpected streams of her metonymic anthem's enacted past, bringing with them unanticipated affinity politics constructed via song. Imelda's fame perpetuates a fetishistic view of her feminine power. The emotional system of *palabas*, as well as the musical methods of playing 'Filipino,' offer more sophisticated analytics for listening to Imelda's tears and song.

In his piece "Songs in the Key of Politics," De Dios (2014), a journalist with the Philippine Center for Investigative Journalism, writes: "In a nation as passionate about music as the Philippines, it was not unexpected that even politics had a soundtrack." Political music was reemerging in the Philippines under both the previous and present administrations, and it was gaining traction amid a rising protest movement. Long before entertainment and media celebrities dominated Philippine political life, music was already a part of it, and it ranged from revolutionary songs that bolstered the spirit of the *indios* rebelling against the Spaniards to contemporary songs.

Protest music was not a pattern or genre defined by certain musical kinds or structures. It emphasizes a visible and present social condition that has afflicted certain segments of the

society. Though there was a common email and movement, it was arguably not a music scene in the purest sense. Many individuals were drawn to the music and social movements that accompanied them. Artistic works express what was often experienced but seldom talked about through traditional channels that were undesirable or uncomfortable. Several messages and themes, however, have been spoken and heard for public consumption. It's unrestrained, truthful, and propagandistic. Musicians who were engaged in political protest music were investigating what popularizing the discussion of social problems might accomplish. Being unwanted in commercial retailers, such as radio, has not stifled much more socially important music.

This means a comprehension of the Philippines based not on ideas of a fundamental Filipino "political culture" or an unchanging Filipino social structure, but on an awareness of the Philippine state's lasting uniqueness. Against the backdrop of this decentralized, electrolyzed institutional 'grid,' subsequent chapters have charted the twentieth-century transformation of Philippine society, driven by (dependent) capitalist 'development,' chronicling catastrophe and 'progress,' and tracing change in the realms of capital accumulation, class formation and contestation, popular mobilization, and electoral (re-)incorporation. It's a difficult situation, but it's not insurmountable. Musicians were adopting weekend warrior touring strategies in order to work during the week and develop a fan base on the weekends. They also split costs by touring with other bands, searched for sponsors, and even negotiated agreements with labels to help them pay their expenses. What counts most was how they cope with them and how they get back up to keep moving ahead toward their own objectives. Learn how to overcome setbacks and convert them into learning opportunities, remain committed, and avoid being distracted along the road; as long as they keep pushing ahead, they will ultimately achieve their goals. In this issue, they will quickly cover some of the most frequent issues that they may encounter in the music business. Knowing them allows them to adapt and remain focused on their job.

This implies that rebel songs drew from an existing tradition of adapting foreign melodies. However, adopting the harmonic and rhythmic styles of pop music in Moro songs shifted this process from one that was localizing—one that made the outside legible and understandable to internal audiences—to a process that voiced and projected the more global political and religious aspirations of Magindanaon separatist leaders. While official separatist ideology, interwoven into these songs, claimed to refuse outside influences into Magindanaons' homeland with dominant Christian Philippine society and the West, rather than a complete rejection of their cultural influences. Nevertheless, Magindanao does not adopt or adapt to

either Western or Arab-Islamic cultural elements in a straightforward or monolithic way. Moro singers selectively adapt the stylistic conventions of American popular music and transform them into Magindanaon expressions.

According to Perillo (2013), although hip hop was acknowledged as a worldwide musical genre, few scientific researchers have looked at its choreographic techniques. This article prioritizes the ideas of Hip Hop dancers in Manila via four main areas - genre, mode, dimension, and conflict - in order to draw attention to the notions of meaning creation in modern Hip Hop performance. This data suggests that a dance-based system of expertise was beneficial to their understanding of performance and music in Asia and the Pacific since it fleshes out corporeal discourses of Hip hop and also promotes awareness about assumptions throughout the performing body. When taken as a whole, these components aid in articulating conventional concerns about learning Hip Hop dancing. These seemingly inescapable cohesions of considered Hip hop each call attention to the ideas of meaning creation that were presently present in community activities.

According to Quintos (2015), the sabil-like will be assessed in this research based on the interpretation and description in the narrative song "Parang Sabil by Abdulla and Putli 'Isara." The article's goal was to expand on the metaphor of the discursive imagination of the field sabil as a method of combating invaders and unbelievers. It was not hidden in history that many attempted to capture and rule the whole archipelago of Sulu for a variety of reasons, including international commerce and the development of the Spanish empire across the archipelago. The ethnolinguistic tribes of the neglected islands of Visayas and Mindanao play an essential part in the formation of the country in the rhetoric of Philippine national history. For example, the Tausug parang sabil may be seen as a type of resistance against colonists in relation to the 1896 revolt of the Katipuneros in Luzon.

This indicates that the sabil characters portrayed in the narrative song "Parang Sabil by Abdulla and Putli 'Close" examined in this research continue the dalumat of resistance begun by the Tausug with the advent of different colonial powers in the nation. It's safe to infer that the Tausug used the sabil-like blade as a shield and weapon to defend their beliefs. Should devote one's life to honor, family, and towns as barricades advancing and fighting for a better, more peaceful and free Tausug society. As the narrative lyric implies, the sabotage systems of resistance to the Spaniards painting a larger picture of revolution gives shape and form to the vision of history as a nation full of fields.

According to Talusan, M. (2010), the birth of Islam provided the foundation for a political and

social order similar to the one known to the earliest inhabitants of the southern Philippines. It produced an Islamic version of the *barrio* in which pre-Islamic ways were transformed into Muslim Filipinos' *datus*. Foreign Muslim missionaries such as Sharif Abu Bakr in Sulu and Sharif Kabungsuwan in Mindanao rose to prominence as leaders of the communities they Islamized. They eventually married local women and assimilated into the existing communal order. They enhanced their authority by using greater skill and coordination than the indigenous *datus*, allowing their successors to dominate a large following over a large area. The usage of metal percussion instruments, gongs, chimes, and sets of graded gongs-in-a-row distinguishes Moro music from the rest of Philippine lowland music. However, not just Muslim tribes use gongs; other Mindanao and Cordillera tribes utilize gongs as well, which is a feature of music in South-East Asia, most represented by the Indonesian gamelan. Indeed, complex gong music can be found across the Philippine Archipelago, with the *kulintang* being the most prominent instrument that needs particular talents and training to play. This instrument is part of the indigenous traditions of Muslims in the Philippines, although it is especially associated with certain Moro tribes, and there are variations between the instruments used by each tribe. However, in the process of reestablishing an indigenous reevaluation for modern Philippine music, *kulintang* played an important part in both tradition formalization and experimentalism. As a result, since Philippine music was heavily affected by Western ideas, a movement to recover the indigenous heritage started in the 1960s and most notably in the 1970s. Within this context, Muslim music in the Philippines took on a dramatic role, extending its sounds beyond regional boundaries, into the academic realm, and beyond the Archipelago. Not only are musical instruments expanding, but so are vocal music and oral traditions. Moro music (and *kulintang* in particular) was crucial from the 1960s towards a broader understanding of modern Philippine Civilization in the recovery of indigenous cultures and the reevaluation of the role played by Muslims in the formation of Philippine national identity.

IV. MODERN PHILIPPINE MUSIC INDUSTRY

According to Castro (2010), hybrid subjectivity was investigated in this study in the reception of musical artists utilizing active Internet media technology. It examines how Charice Pempengco and Arnel Pineda's global presence and diffusion via internet media towns influence notions of location, race, and nationality. Christi-Anne Castro began teaching at Michigan in 2005. Themes she researches in music include identity, nationalism, and embodiment. Globalization has been accelerated in recent decades by the rapid development of new media. New media has made human society and connection more linked and complex, but it also threatens the fundamental existence of intercultural communication. Insofar as the

hybridity apparent in this difference was so central to her performative identity, its viability as an identity construct and theoretical angle of study is guaranteed. This study found that globalization's dynamic, ubiquitous, hybridized, interlinked, and individually strong characteristics were enhanced by new media. In the age of technological communication, time has been compressed by reducing the distance between different garden regions, causing many to believe that local, national, and global space is outdated.

Furthermore, the reach of electronic media may now expand beyond a limited market. Pempengco and Pineda's performances continue to be digitized, showing that hybridity can be popular. This same pervasiveness makes hybridity a daily occurrence. Hyper reality, at least for Pempengco and Pineda, was a miracle of the ordinary in an era where time and space offer less obstacle than before. Many indigenous musical traditions were spontaneous and communal in nature. Ideation and performance were seen as separate activities in this society. They recall the close ties that existed between the United States and its former colony, an apparently invisible imperialist past that reverberates through performance and music.

Beltran (2018) addressed Apl's efforts to express the substitute stories from inside the margins of mainstream pop. The rapid shift in the music business serves as a classic example of how a new innovation may disrupt an entire industry and make previously established industrial expertise obsolete. Pre-Internet music industry strength and influence were largely dependent on the ability to exert control over physical distribution of their products. Since the advent of the Internet, physical music distribution has become more outdated. As a consequence, the established major music companies have had to reinvent themselves in order to survive. This music business structure, which includes the links between the three sectors, developed in the mid-twentieth century and had become well established by the time the Internet seemed to be threatening the whole system. Initially, the Internet's impact on the music industry was mostly centered on the distribution of recorded music to customers; however, this has since changed. This indicates that, although the recorded music industry suffered greatly as a result of the loss of distribution control and widespread internet piracy, the other two sectors of the music industry were mostly unaffected at initially. Realistically, despite the fact that the recorded music industry has struggled in recent years, the other two sectors have risen in size and significance during the same period. A variety of reasons may have contributed to this shift in the balance of power.

As per Quintos (2015), most Filipinos, nonetheless, don't understand this wealth, victims as they're of a broadcast media that propagate Western, especially American entertainment music. If ever music created by Filipinos was provided an opportunity to be read, it's 90% of the

affordable pop variety copied or even adapted from international hits. The culture on the poblacion, which isn't particularly rural however less than urban, was the wellspring of the cultural heritage. At current, the poblacion dweller was definitely the dominating majority in this nation. The music of the subculture, oftentimes known as gentle music, will be the genuine well-liked music of the Filipinos: not the “camera” brought to the Filipino by American "pop" or mass culture, as was widely thought. "Pop" music was a huge impact among the center to top category urbanized youth within the increasingly industrialized cities and towns.

V. BARRIERS OF PHILIPPINE MUSIC INDUSTRY

Using digital technology, culture may now transcend geographical boundaries and link individuals. As more people become aware of previously unheard music, worldwide consumption of independent music has skyrocketed. A recent study by the Merlin Network found that 42% of independent labels earn more than half of their digital income outside of their native country. Just 17% said the same for CD or vinyl purchases. Two-thirds of Merlin members' digital income came from audio streaming.

As of 2018, more than one-third (38%) of customers continue to get music via piracy, with stream ripping being the most common way (32 percent of consumers). The result was the creation of a codependent relationship between big record labels and internet platforms, which reduced piracy. Listening to on-demand music is mostly dominated by YouTube (47 percent).

Benedicto (2011) identified YouTube and Spotify as PARI members' top income sources. Content ID algorithms safeguard the intellectual property of major record companies on YouTube, enabling them to monetize user-generated videos that contain their music. Sophisticated algorithms, on the other hand, do nothing to limit these platforms' worldwide impact. A legal quandary termed the “value gap” by the IFPI, how much record labels stand to gain from the distribution of music via these platforms is entirely contingent on how much the platforms decide to pay them for it.

As a consequence, according to Beltran (2018), digital technology did not solve the company's long-standing problems. Technological advances, on the other side, have narrowed the gap between artists and audiences. With so much music accessible today, one would assume that connecting with a song was more of a matter of chance than creativity. The institutionalization of Filipino hip-hop reflects the ongoing decolonization processes. Amerindian colonial physical education impacted Filipino hip-hop by inventing organized sports and organized competition. Physical education aimed to foster usefulness, vitality, and modernity in Filipinos. American colonialism institutionalized physical education, resulting in two different lineages

of Filipino Hip-hop. The preservation and canonization of native folk and urban social dances depended on physical education. To overcome cultural aphasia, Filipino diasporic youngsters use folk and ethnic dances that are now available.

This shows that outside of the business and Metro Manila, other developments have kept independent and protest music alive. Lyricists, music composers, and independent producers now have new tools at their disposal to create, produce, market, and disseminate their own compositions. Due to the current political climate, pop and protest artists will likely share the same stage. Music pervades their daily lives. People listen to music while driving, resting, studying, or sleeping. Music has an amazing ability to affect people. Music was a big business in the 21st century. It is estimated that the music business sold 5.8 billion dollars in 2010, with income for appropriate performance increasing to 943 million dollars and 862 million dollars in 2011. People in the modern world found a variety of musical styles that fit their tastes. With the internet's ease of usage, a new musical fad may quickly spread.

Listening to music was an important and necessary component of many people's everyday lives; it was more than simply a pastime; it expresses one's individuality. Several methods of performing and creating music become popular in the modern era of technology. As a result, cultural and underground artists in the Philippines were still lagging behind. Filipino church musicians were seen as valuable elements of colonial society. They held posts in every parish on the islands and were free from paying tribute and other kinds of colonial tyranny. Of course, some historians may see Church service as a kind of tyranny in and of itself, but we must realize that musical participation was mostly voluntary on the side of Filipino artists and was actively utilized to improve their material conditions. Perhaps the urbanization of indigenous communities, the recruitment of musicians to religious institutions, and the establishment of tribute-free posts in the early modern Philippines had a significant role in increasing the acceptability of Western music for future generations. Whether or not this was the case, it was certain that the labor and enfranchisement of Filipino musicians under the Spanish colonial regime aided the Filipino music business.

For artists, today's music industry—the "new" music industry—is a really exciting place to be. Old boundaries have gone as a result of new technologies, and the formerly one-sided playing field is now more equal than ever. Of course, although change may alleviate issues, it can also create new ones, as is evident in today's music business. Live music is where the money is these days for artists. However, there is one significant omission: performing live is very expensive for artists. Going down to perform at your local venue for the 80th time is a financial piece of cake, but it does not constitute a music career. An artist must go on the road to really

develop an audience.

VI. SUGGESTION

Most artists were unaware of the possibilities of internet music publication. This was required for Filipino artists to disseminate their music. More research is needed to evaluate the present state of unsigned musicians in the Philippines. This suggests that the conventional method of making a living is still popular and technology usage is still uncommon, according to the study's findings. The site should be created since it will help unsigned artists promote their songs. It will also introduce listeners to unsigned artists. The other band saw this as a chance to better the music business. This would also help promote unsigned artists across the globe. With the suggested business site, the company's developer and owner will benefit. It also promotes Original Filipino Music throughout the globe.

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