

Establishment Of Philippine Popular Music Industry

Liu Shunwei, Li Jia

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Abstract

This research will investigate and analyze the reasons and consequences of corporate dominance over big labels, which have been important in the Philippine popular music business since 1982 when the first major label was founded. Popular music scholars have argued that it is one of the cultural industries, generating cultural products as commodities in a particularly dangerous commercial setting. The popular-music business in the Philippines from 1982 to 1994, dubbed the Pop Era, might be understood by mass culture theories of manipulation rather than cultural-studies models of popular culture in which meanings are negotiated. Although people choose to consume popular music, the market has been dominated by an oligopoly of music industry corporations and media industries.

Introduction

The Spanish and subsequently American colonial rulers built a Philippine society fashioned after their separate societal structures in Western social institutions. While both the Spanish and American regimes had their share of social and cultural impacts, the American rule developed institutions that formed part of the current Philippine society's framework. The establishment of such institutions and the Philippines' integration into the global political economy produced a need for forms of leisure appropriate for such a society. This societal situation resulted in the evolution of Philippine popular music into the forms recognized today (Yamio, 2011).

Anglo-American popular music was commonly heard in dance halls, cabarets, and vaudeville acts in the early twentieth century. The period's well-known musical genres, including the cakewalk, foxtrot, and ragtime—forerunners of what was to become Jazz—were performed at cabarets by Filipino dance bands. Aside from popular music, vaudeville performances (bodabil) incorporate a range of acts such as slapstick comic routines and tap dance pieces. Filipino traditional music was transformed into dancing rhythms to appeal to the new American taste. Popular music made its way into the mainstream of Philippine culture with the arrival of radio, sheet music, live entertainment, and movie themes (The Freshmen Music Room, 2011).

During the Japanese invasion of the United States during World War II, American forms of entertainment were prohibited, as were American principles. The Japanese denigrated American culture while disguising their aim of economic and cultural expansionism. This promoted a pro-Filipino virtue alongside a pro-Japanese virtue, and songs were vital for disseminating this value.

In the late 1940s, while the globe was reconstructing itself after WWII, American forms of entertainment resurfaced in the Philippines. The American military presence, which required relaxation and amusement, introduced Filipinos to swing and continued the rise of famous stage acts like the bodabil. A popularized form of the samba was later presented in the 1950s. This was followed by the birth of the cumbachero (a local equivalent of a Latin-American band), which grew popular during fiestas and other social occasions (Szczepanski, 2012).

Newer genres such as rock & roll and country music attracted a younger generation of popular Filipino musicians from the 1950s to the 1960s. Famous Western musicians such as Elvis Presley, Jerry Vale, Buddy Holly, Chuck Berry, and the Beatles had Filipino equivalents who could be heard on the radio and seen in movies and television. While international performers were preferred, local artists continued to strive for a unique sound that could be labeled "Filipino." Conscious attempts to cultivate that Filipino sound (Pinoy Sound) started in the 1970s, with the emergence of Filipino rock music, nicknamed Pinoy Rock, Filipino Jazz or Pinoy Jazz, and Filipino pop ballad, labeled the Manila Sound. Those early attempts culminated in substantial growth in the late 1970s and early 1980s, with numerous Filipino pop genres (Smith, 1981).

The Metro Manila Popular Music Festival (or Metro Pop), a songwriting competition for amateurs and professionals, became the venue for developing new pop songs and the launch of budding artists and performances in the late 1970s. Other local contests encouraged even more musicians and composers to produce new music. Likha Awit Pambata (a children's singing competition), the Himig Awards, and the Cecil Awards.

Around this time, the Organisasyon ng mga Pilipinong Mang-aawit (OPM) was formed to meet the demands of Filipino popular artists. OPM also stood for Original Pilipino Music, a term denoting music written and performed by Filipinos, even if the lyrics were eventually in English.

In the late 1980s and early 1990s, a group of composers known as KATHA (write/create) endeavored to delve further into the quest for a Filipino identity in popular music. This endeavor sparked the movement to establish Brown Music, a kind of parallel to African-American "Black Music." The work of multi-award-winning composer Ryan Cayabyab to merge indigenous musical components with Western pop idioms took off, allowing non-mainstream performers like Joey Ayala to break into the commercial sphere. As the 1990s began, more and more alternative musicians broke into the mainstream.

Statement of the Problem

This study aimed to assess the establishment of Philippine popular music industry. Specifically, the following questions were answered.

1. What is the history of Philippine popular music?
2. What are events in the pop era when music became a cultural commodity?
3. How Philippine Popular Music phenomenon started?
4. What are the Philippine major returns in the slump in the popular music industry?
5. What new business model in Philippine popular music industry initiate?

Significance of the Study

The Philippines has always had a rich musical history. It takes its roots from the indigenous tribes of the Philippines, who used it as a way to pass on epics and stories about gods and heroes, a way to celebrate good harvests, festivals, weddings and births, a way to mourn the dead, to court women, and a way to praise the gods.

This music was then enriched by the Philippines' western colonizers. The Spaniards imparted the zarzuela (called sarswela in the Philippines) and the rondalla, adding more Spanish touches to Filipino folk songs. The Americans, on the other hand, influenced the Philippine music scene by introducing pop and rock, eventually leading to the creation of "Pinoy pop", which included a wide variety of forms like dance tunes, ballads, rock n' roll, disco, jazz, and rap.

From this, it can be said that to Filipinos, music is more than just a means of entertainment; it is a way to communicate emotions, to tell stories, and to express feelings. This is especially the case in times of crisis, the most significant instance being during the Martial Law period in the 1970s.

Conceptual Framework

The paradigm presented below serves as the conceptual framework of this study highlighting the Input-Process-Output (IPO) Model.

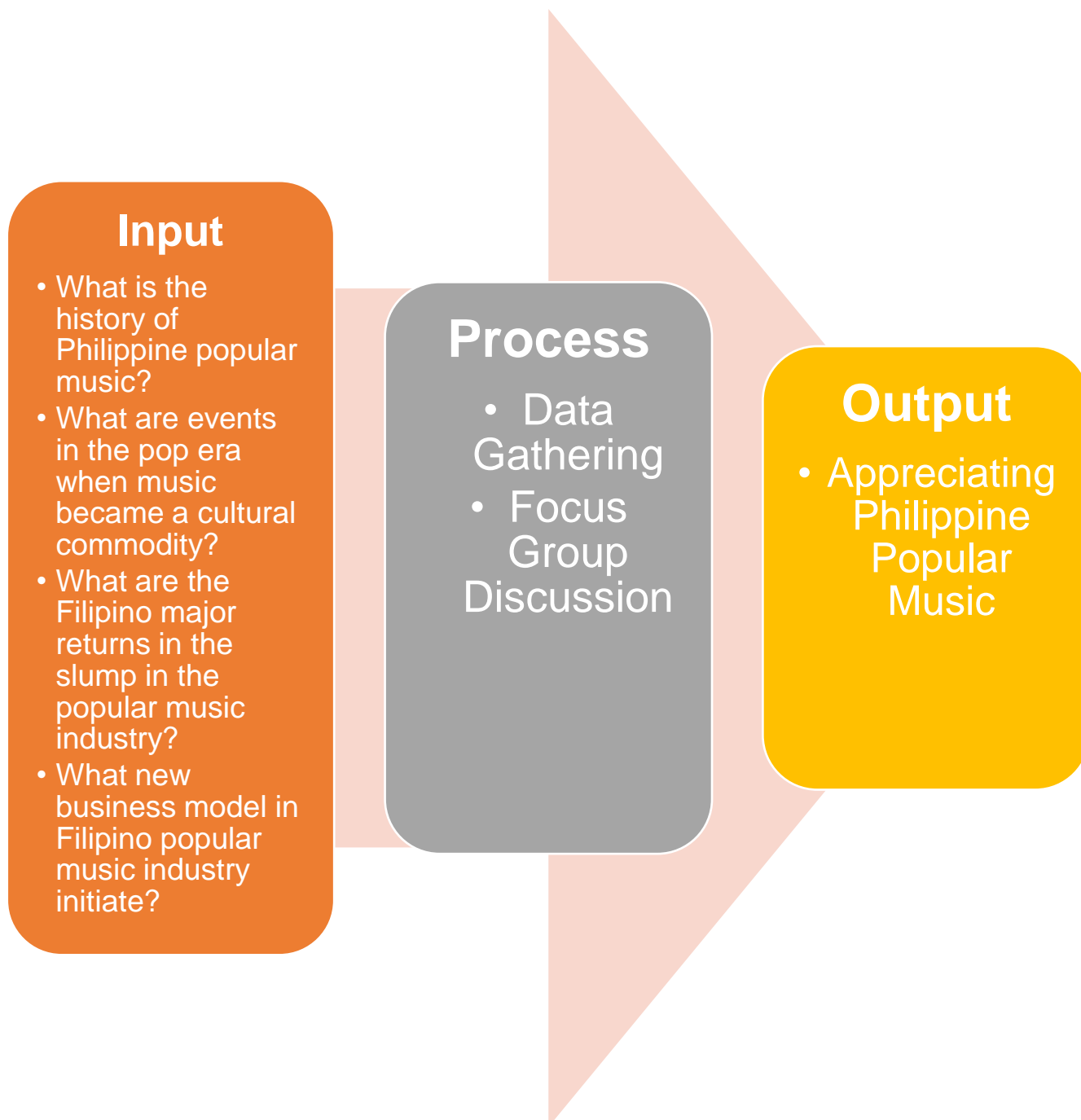


Figure 1. Conceptual Framework

REVIEW OF RELATED LITERATURE AND STUDIES

Popular culture theory has for its subject an entity that is not fixed and stable, but mercurial and constantly evolving. As popular culture may be seen to be born from social processes, it is inextricably bound to and contingent upon society, politics, and the historical context. Notions of fixed forms cannot truly be applied to it, as meaning is subject to, and may be altered by historical circumstances. It would, therefore, also be difficult attribute definite meanings to individual artefacts, which often have none [Smith, 1973]. Yet there have, of course, been various attempts by scholars to come to terms with popular culture as an entity, and it would perhaps be useful to outline some of the key approaches taken, particularly the ways in which recent academic works have tried to explain the nature and significance of popular culture, as well as the ways in which it operates now. Lockard, for instance, points out the significance of popular culture as a medium for personal and

political thought as well as for entertainment, which operates regardless of whether one adopts a negative, positive, or non-critical attitude towards it.

According to Santos (1994), 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. 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 (Santiago, 1976).

Based on this article by Beltran (2018), this article was going to address Apl's efforts to express to 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 (Resource Center for Philippine Concerns, 1982).

As per Popular Music Foundation of the Philippines (1978), 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, moreover 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.

According to Pineda and Adams (2004), 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).

Similarly, as stated by Perez (1975), 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.

Patatag (1989) 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 (Paredes, 1982).

Pantig et al (2007) 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*.

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 PAKSA (1971), 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.

Data Presentation and Discussion

According to Montano (1979), 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 Lumbera et al (1978), 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.

Kulintang refers to a racked gong chime instrument played in the southern islands of the Philippines, along with its varied accompanying ensembles. Percussive bossed gong ensembles without a melodical gong rack, known as Agung, are played throughout most of the islands by indigenous groups (such as the Mangyan, Lumad, Batak, Tagbanwa and Aeta) as well as historically by low-land groups such as the Bisaya, Bicol and Tagalog, yet the kulintang ensembles themselves are only played by groups which were Islamized and engaged in international trade with its neighbors in Southeast Asia.

The kulintang instrument itself could be traced to either the introduction of gongs to Southeast Asia from China from before the 10th century CE, or more likely, to the introduction of bossed gong chimes from Java in the 15th century. Nevertheless the kulintang ensemble is the most advanced form of music from before the late 16th century and the legacy of Hispanization in the Philippine archipelago. Harana and Kundiman

The Harana or Kundiman is a lyrical song made popular in the Philippine Islands, which dates back to the Spanish period. Composed in the Mexican-Spanish tradition, the music is characterized by a minor key at the beginning and shifts to a major key in the second half. Its lyrics depict a romantic theme, usually portraying love, passion, or sadness. In other styles of the Harana or Kundiman tradition, the music is based on a love story. Almost all traditional Philippine love songs in this genre are portrayed with poetic emotion (Juan Dela Cruz Band, 1977)

In the 1920s Harana or Kundiman became a much more mainstream musical style, with many popular performers including Diomedes Maturan, and Ruben Tagalog singing in Harana or Kundiman style. In this period Nicanor Abelardo popularized the kundiman by composing lovely and harmonic songs Carinosa The Carinosa (meaning loving or affectionate one), is a Philippine national dance from the Maria Clara suite of Philippine folk dances, where the fan, and handkerchief plays an instrument role as it places the couple in romance scenario.

The dance is similar to the Jarabe Tapatio. The Carinosa is accompanied with Hispanic music, and language. Tinikling The Tinikling is a Philippine dance which involves two individual performers hitting bamboo poles, using them to beat, tap, and slide on the ground, and against each other in co-ordination with one or more dancers who steps over, and in between poles. Rondalla The Rondalla is performed on ensembles comprising mandolin instruments of various sizes called bandurria composed on the Iberian tradition.

Other instruments including guitars, is also performed. OPM (Original Pilipino Music) Original Pilipino Music, now more commonly termed Original Pinoy Music or Original Philippine Music, (frequently abbreviated to OPM) originally referred only to Philippine pop songs, especially those in the ballad form, such as songs popularized in the 1970s through the present by major commercial Philippine pop music artists like Pilita Corrales, Nora Aunor, VST & Co. , Ryan Cayabyab, Basil Valdez, Eraserheads, Freddie Aguilar, Rey Valera, Jose Mari Chan and APO Hiking Society.

In the passage of time as well as the development of many diverse and alternative musical styles in the Philippines, however, the term OPM now refers to any type of Original Philippine Music created in the Philippines or composed by individuals of Philippine extraction, regardless of location at the time when composed. The lyrics may be in any Philippine languages or dialect. However, certain exceptions do exist, wherein foreign songs by foreign composers created specifically to be performed by Filipino singers are treated as OPMs as well.

Multiculturalism advocates, and federalists often connect this to the Tagalog cultural hegemony of the capital city of Manila. Despite the growing clamor for non-Tagalog, and non-English music, and greater representations of other Philippine languages; the local Philippine music industry, which is located in Manila, is still sceptical in making investments. Some of their major reasons include the language barrier, the still-small market, and the demonization of regionalism in the Philippine Islands. Up until the 1970s, popular rock music began writing and producing in English.

In the early 1970s, rock music began to be written using local languages, with bands like the Juan Dela Cruz Band being among the first popular bands to do so. Mixing Tagalog, and English lyrics were also popularly used within the same song, in songs like “Ang Miss Universe Ng Buhay Ko,” by the band Hotdogs which helped innovate the Manila sound. The mixing of the two languages (known as “Taglish”), while common in casual speech in the Philippines, was seen as a bold move, but the success of Taglish in popular songs, including Sharon Cuneta’s first hit, “Mr DJ,” broke the barrier forevermore.

Philippine rock musicians added folk music, and other influences, helping to lead to the 1978 breakthrough success of Freddie Aguilar. Aguilar’s “Anak” (Child), his debut recording, is the most commercially successful Filipino recording, and was popular throughout Asia, and Europe, and has been translated into numerous language by singers worldwide. Asin also broke into the music scene at the same period, and were popular. Folk-rock became the Philippine protest music of the 1980s, and Aguilar’s “Bayan Ko” (My Country) became popular as an anthem during the 1986 EDSA Revolution.

At the same time, a counterculture rejected the rise of politically focused lyrics. In Manila, a punk rock scene developed, led by bands like Betrayed, The Jerks, and Urban Bandits. The influence of New Wave was also felt during these years, spearheaded by The Dawn. 1990s saw the emergence of a superstar pop-rock group,

the Eraserheads, considered by many Philippine nationals as the number one group in the Philippine recording scene.

In the wake of their success was the emergence of a string of influential Filipino rock bands such as Yano, Siakol, Parokya ni Edgar, and Rivermaya, each of which mixes the influence of a variety of rock subgenres into their style. Today, the Philippine Islands exhibits western style music, producing notable bands such as Pupil, Hale, Sponge Cola, Callalily, Chicosci, Bamboo, Silent Sanctuary, Rocksteddy, Kjwan, Kamikazee, Cueshe, Itchyworms, Imago, The Ambassadors, Moonstar 88, Faspitch, and Urbandub, and the emergence of its first virtual band, Mistula.

Filipino hip-hop is hip hop music performed by musicians of Filipino descent, both in the Philippines, and overseas, especially by Filipino-Americans. This article focuses first on Filipino hip-hop in the Philippines, and secondly on that in the USA. The Philippines is known to have had the first hip-hop music scene in Asia[1] since the early 1980s, largely due to the country's historical connections with the United States where hip-hop was originated. Rap music released in the Philippines has appeared in different languages or dialects such as Tagalog (Javier, 1978).

Chavacano, Cebuano, Ilocano and English. In the Philippines, Francis M and Andrew E. are cited as the most influential rappers in the country, being the first to release mainstream rap albums. In the USA, Apl. de. ap of the Black Eyed Peas, Cassie Ventura and Chad Hugo of The Neptunes and N. E. R. D are cited as the most successful Filipino-Americans in the music industry. Music of Bahrain The music of Bahrain is part of the pan-Gulf khaleeji folk traditions. It is also known (alongside Kuwait) for sawt music, a bluesy genre influenced by African, Indian and Persian music.

Sultan Hamid, Ali Bahar and Khalid al Shaikh (a singer and oud player) are among the most popular musicians from Bahrain. Bahraini hip hop is also an important part of the music of Bahrain, which has produced performers like DJ Outlaw. Bahrain's #1 hiphop entertainment and probably in the Persian Gulf is iGrind which consists of the Persian Gulf's #1 rapper and hip hop's ambassador: Hotline, the #1 arab rapper in the world: DBoy and the young phenomenal rapper: Moneymar. The band Bahraini Osiris has achieved some international renown since the 1980s with its style of progressive rock, most recently including elements of Bahraini folk music (Hosillos, 1978).

There is also a strong heavy metal and Hard rock community in the country, with many groups writing and performing original and cover songs. Noteworthy bands in the history of the community include Hard rock outfit Dive, thrash metal band Motor Militia, Experimental metal band's The Mushroom Massacre and Thee Project. In addition, there are a number of groups whose pages can be found on MySpace—notably, black metal band Smouldering In Forgotten and Shadow Arson([www. myspace. om/shadowxarson](http://www.myspace.com/shadowxarson)), comedy metal band Screw me sideways, melodic metalcore band Eternal Calamity, melodic death metal band An Undergoing Tragedy, alternative emotional metal band [[Severd] and Doom Death Melodic metal band Doomshed. There are also a handful of other bands in the country, such as Backtorn, Illusions, and Broken Skulls. Moreover there are also some indie rock bands these include 'The Frets' [www. myspace. com/thefretsbh](http://www.myspace.com/thefretsbh) also there are solo artists such as Ed Pringle who plays alternative ([www. myspace. com/edpringle](http://www.myspace.com/edpringle)) and many more.

Two common types of music in the Philippines are flat gongs and bosses gongs. A gong chime is popular instrument in the southern islands. The kulintang is a racked gong chime played in ensemble arrangements. The rondalla is a popular stringed instrument with Spanish roots, as Spain controlled the Philippines from 1565 through the early 1900s until the United States occupied the country and began to influence the islands with English speaking culture. The U.S. gave the Philippines independence in 1946, leading to a return of Philippine culture. Starting in the 1970s OPM (original Philippine music), became a term to describe the nation's pop scene centered in Manila. Other name for OPM has been P-pop and pinoy bands (Hanopol, 1977).

Due to the U.S. occupation during the big band era, the Philippines shared a common music history with America in the early development of the recording industry through the forties. Even during the 1950s the Philippines after the nation became independent, American influence was still strong as rock and roll became popular. By 1963 the Rocky Fellers became the first Filipino rock band to hit the American charts with a song called "Killer Joe," reaching the national top 20. By the early seventies many Filipino bands were no longer singing in English, adopting their native languages for their recordings. The mixing of both Tagalog and English in songs produced a new genre of "Taglish" music.

The Manila Sound came to represent a huge body of melodic pop music starting in the early seventies. The rock band Hotdog introduced much of groundwork through a string of successful singles such as "Manila," "Bongga Ka Day" and "Annie Batungbakal." The term came to be used to describe a lot of popular music and not just rock, usually involving orchestration with catchy hooks. After a while the Manila Sound became synonymous with predictable formula music designed to sell units based on whatever sound had the most commercial power. A wave of humorous songs dominated the genre for a while until the late seventies when disco became the dominant Manila Sound. Labels that produced a lot of Manila Sound hits include Villar, Alpha and Victor Music. Following the disco era "OPM" became the term to describe the mainstream.

OPM of the 1980s included Regine Velasquez, APO Hiking Society, Sharon Cuneta, Janno Gibbes and Vina Morales. Even though keyboard-driven dance music was becoming popular, the folk movement survived with artists such as Freddie Aguila, who wrote protest songs such as "Bayan Country." Some of the successful pop acts of the 1990s were Eraserheads, Smokey Mountain, Ariel Rivera, Donna Cruz and Afterimage. Top acts in the 2000s include world beat act Cynthia Alexander Group, rockers Sandwich, electronic group Drip, hip hop artist D-Coy and jazz band (Gintong, 1970).

The music industry in the Philippines is overseen by the Philippine Association of the Record Industry (PARI). This organization works with lawmakers on copyright laws protecting intellectual property owners. PARI was formed in 1972 and has since issued the Awit Awards for artistic achievements and certifications for music sales. In 2013 gold certifications were awarded for albums selling as few as 7,500 units. The music trade group has also presented the Philippine International Songwriting Competition. One of PARI's goals is to promote native artists to the world market.

Filipino music tells the story of the Philippines' always-international history through its melodies, rhythms and choice of instruments. While some Filipino styles, such as Philippine gong music, retain distinct Asian origins, many traditional Philippine styles either originated during the Spanish period or became popular during Spanish rule by blending local traditions with Spanish melodies and rhythms. Modern Philippine musicians reach well beyond Spain for their influences, eager to become part of all prevailing global trends.

Among the most traditionally Asian of the Philippines' musical styles, "Philippine gong music" comes in two general varieties:

- flat gong, known as gangsa, that originates from Cordillera in the Northern Philippines, and
- bossed gong, which comes from Islamic and animist groups in the Southern Philippines. An example of this is the ku'intang ensemble, a tradition that exists in Indonesia, the Philippines and Malaysia among animist, Christian and Muslim groups. (These ensembles have a lot in common with Indonesian gamelan orchestras.)

On the other hand, harana and kundiman are two Philippine styles that became popular in the Spanish period, around the turn of the 20th century. Harana is a lyrical courtship style based on Mexican-Spanish traditions and kundiman is a passionate form of Tagalog romantic song based on Spanish melodies and song structures. Musically, the harana is based on the Spanish/Cuban habanera rhythm (BOOM...BA-BOP-BOP), and takes the form of love songs strummed on the guitar in public nighttime displays of romance, traditionally with a boy singing to woo the girl he loves. Kundiman music has a "triple meter rhythm" (1-2-3, 1-2-3), starts in a minor key at the beginning and shifts to a major key. A song we sing in class, Jocelyn ang Baliwag, is one of the best-known of this genre. The Spanish-based rondalla, performed by Philippine ensembles playing mandolins, bandurias and other stringed instruments, is another traditional Spanish-Philippine folk style that became popular in the 1960s. (An aside: was Elvis really just playing habanera music?) (Garcia and Garcia, nd).

More contemporary Filipino music also blends international influences with a traditional Philippine style. Filipino pop is known as "OPM" which means Original Pilipino Music/Original Pinoy Music/Original Philippine Music. Originally the term rose as a label for Philippine pop ballads made popular in the 1970s by artists such as Basil Valdez and Freddie Aguilar. Over time "OPM" has come to refer to all music that is people of Philippine ancestry compose or have composed, no matter where or when, in any Philippine language. Most OPM originates in Manila and is sung in Tagalog, sometimes to the exclusion of other distinct Filipino groups, though advocates of inclusion have tried to correct this.

Today Filipino music is still global, actively soaking in influences from Western genres like rock, jazz, bossa-nova and hip-hop. Filipino popular music parallels global super-pop trends, especially those in other Asian nations; MTV-style music videos have long been popular, showcasing Asian pop on channels like MTV Philippines, Channel V Philippines and MYX, which are as likely to feature gossip about international artists as they are to actually play music videos from the Philippines.

Popular culture in the Philippines is a concern of recent awareness, recent exploration, and even more recent definition. Consider the country whose popular culture is in question: a Third World, developing nation; with many indigenous ethnic groups still definitely un-urbanized; with a long history of colonization that left behind at least two immediately discernible layers of cultural influence, the Spanish and the American, and a less discernible (being more deeply assimilated) one, the Chinese; in a present socio-economic state that is still predominantly agricultural, semifeudal (many feudal structures, especially in agricultural practices and related lifestyles continue, barely changed), and neocolonial (dependent on foreign economies, especially through the pervasive presence of multinational corporations). It is clear that definition of what is popular in the Philippine context can be no easy task (Garcia and Garcia, 1993).

Consider further: although the root word involved is *populus*, the people, the meaning "popular culture" has taken on in this day is not just "of the people" but more specifically of the mass, + a mass generally understood to be urban and industrialized. Applied to the Philippines and its peoples of different levels of urbanization, with only a small percentage being urban and industrial in the Western mode, the term has to take

on shades, submeanings, and distinctions, all of which demand preliminary explanations. Mass media-generated culture in the Philippines is what can be properly called popular culture, and this is of recent vintage. ' The different ethnic cultures of pre-Hispanic tribal communities, born of a common economic matrix, constitute Philippine folk culture, strains of which have drifted into elements of popular culture. The post-colonial culture that developed with the concept of a nation has been called by Dr. B. Lumbera "a national culture" being "the various 'folk cultures' of the Filipinos. . . 'homogenized' by communication technology and by history were established in the Philippine scene early in the twentieth century, but because of economics their sweep is still largely and exclusively urban (not all rural areas have cinemas nor are they reached by newspapers and magazines; it is only since the transistor radio that the hinterlands are touched by electronic media; and to date only relatively few households are reached by television).

Research in the field is comparatively young, having started out in the sixties as mass communications research. The factors that led to this were: the recognition of mass communications as a vital, current field of endeavour and inquiry; the sending of scholars to schools abroad, and their return with questions about the Philippine situation; the establishment of the University of the Philippines Institute of Mass Communication and of mass communication programs in other schools; and government interest in the relation of mass communication to development. Mass communication research, concerned with content (content analyses) and effects on the audience, is the earliest form of popular culture research in the Philippines, although it is of course not meant as such. In the middle seventies there came the literature scholars who began to examine film, television, radio and comics as modes of fiction and drama - in different media their concern was that of the cultural critic, and was derived from that of the literary critic: in this new form, what cultural values were being transmitted? Again: how well was the transmission being done? - to whom, with what effect, and to what purpose? This concern was bred by the recognition that "serious" literature - the novel, the short story, the poem, the play - was not reaching the great majority, not even the urban masses, and certainly not the rural masses (Gamalinda, 1980).

Even more urgently, since 1972 and the imposition of martial law, there were few outlets for the short story and the poem, and only one, *Lidayway* and its regional brethren, for the popular novel. Plays were hardly ever published except in university-bast:#J publications (how far could those reach out?), and when performed, reached only those of the immediate spatial community, the urban community, the school community, the town, the barrio. Any literary product reaching the people was getting there through the media, and that reach, that power, needed to be studied, analyzed, evaluated. Perhaps it would now be expedient to go through each major area of Philippine popular culture and examine briefly its history, and the state of research done in the field. Television will not be treated, since it shares its principal offerings, drama and music, with radio, yet does not reach nearly as wide a public. Komiks.

The first Filipino comic strip was "Kenkoy," which first appeared in 1929, its main character a city slicker through whom creator Antonio Velasquez commented on "the foibles of Filipinos grappling with the new manners and mores brought about by urbanization."~ It then consisted of four frames, used as filler in the popular weekly *Lidayway*, but eventually grew to a full-page feature. By 1931 other comic strip characters joined slick-haired Kenkoy, almost all of them modelled on American A comics characters: Kulafu, who roamed the mountains of Luzon as Tarzan did Africa; Huapelo, the Chinese corner store owner (long a stock figure of fun in Philippine life, fiction and drama), Saryong Albularyo, the barrio doctor whose last name meant quack; Goyo and Kikay, local counterparts of Maggie and Jigg~,~ and so on through the years and the changing fashions to eventually include today's superheroes, horror stories, science fiction, preternatural creatures derived both from lower Philippine mythology and from Western sources. And so there appear Dyesebel the siren; the flying Darna; the Medusa-like Valentina, characters from Philippine folklore, otherworldly royalty and nobility out of the quatrains of the *awit* and *cordo*, freaks of many persuasions like phantomanok (phantom and rooster) and horse-bodied Petra, + magical agents of good like Karina and her flying kariton (pushcart), historical figures, sports figures, and in a more realistic vein, people from daily life - martyred mothers and drunken fathers and business executives and blue-collar workers (Fernandez et al, 1986).

Since 1972 and Martial Law, the komiks have also been used by government agencies to carry such developmental messages as the Green Revolution (home vegetable gardens), housing programs, and family planning. The content - the dreams, the hopes, the values, the vision of life, the escape from reality (that suggests the reality escaped 2. Lumbera, "Popular Culture as Politics," p. 12. 3. Most of the general information on the komiks is from Soledad S. Reyes, "The Philippine Komiks," the problems and their solutions, the total world view reflected in the komiks - definitely makes the komiks popular culture. Although not created by the consumers, these are created for a popular and not an elite audience, by artists who, although motivated by profit, have their finger on the public pulse, their ears cocked to the public voice, their minds tuned to the public dream. But it is not only content that makes komiks "of the people." It is also the fact that they have such a reach and grasp: At present, there are fifty komiks-magazines published weekly in the country with a combined circulation of more than two million copies.

It is estimated that there are sixteen million regular readers of the komiks from Aparri to Jolo, if one counts those who borrow or lend their comics for a fee. When one considers that the total population of the Philippines is 44 million, the number of komiks readers represents a diffusion rate of 1 to 4. Although most of the readers are not affluent, they spend an average of 2 million pesos a week or more than 100 million pesos a year on this popular medium. For countless Filipinos, the komiks is perhaps the only reading fare - a cheap, accessible substitute for more serious literature. The komiks' popularity may be seen in the phenomenon of magazine stalls in busy downtown Manila or small "sari-sari" (corner) stores in the barrios that double as libraries where anyone can read a komiks magazine for twenty centavos. In many neighborhoods, komiks-swapping, especially between neighbors and between urban workers and their provincial relatives, is the system of circulation.~ Dr. Reyes sees the komiks as having taken on different roles: "purveyor of entertainment and moral lessons, disseminator of values and attitudes, and even a source of practical knowledge on farming, government policies, medicine and science." (Fernandez, 1979).

She also finds that although the form and distribution method is popular, the underlying sensibility is very largely folk - note the large amount of folk material - and it is on this meld of folk and pop " that the people's maximum receptivity to komiks rests. Komiks have been studied both from the mass communication and the literary-cultural approaches in magazine and journal articles, and in theses. An early study was Karina Constantino David's "The Changing Images of Heroes in Local Comic Books," 1974 (cf. bibliography). Dr. Reyes' subsequent work is pioneering, since although it occasionally uses literary norms and methods, it takes the komiks as a phenomenon of popular culture. Film the first films shown in the Philippines were short features called cinematografo, usually presented interspersed with zarzuela or vaudeville numbers. In 1909, two Americans, Yearsley and Gross, produced the first two locally made feature films, both on the life of Jose Rizal. The first full-length feature film, A was Jose Nepomuceno's "Dalagang Bukid," in 1919, which used the story and the star of Herrnogenes Ilagan's zarzuela of the same name, the most successful play of the type (it is said to have played at least 1000 times all around the islands).

The first talking picture in the islands was made in 1932 by Musser, and titled "Ang ~swang."~ In 1924, there were 214 moviehouses all over the Philippines, thirty-four in Manila, nineteen in Negros, seventeen in Rizal province, sixteen in Pampanga, fourteen in Laguna, thirteen in Tayabas, and five in Iloilo.~ By 1939 the Philippine movie industry was fifth in the world in the number of talkies produced. There were 345 sound theaters in the country, a 25 percent increase over 1938, and eleven movie companies with a paid-up + capital of almost P430,000. From then the Philippine movie industry moved from the big-studio syndrome to the present proliferation of small independent producers, battling such obstacles as high taxes, (28 percent of gross earnings) high production costs, scarcity of raw materials, no government help, little or no professional training for actors and technical staff, and, most especially, competition from foreign movies which, until the last few years, had exclusive hold over the first-run movie houses.

However, the Filipino film definitely has an audience. The movie houses enjoy fair to full occupancy from 9 A.M. to 11 P.M. daily, a phenomenon that has disappeared from the West. Television has not usurped the movie domain, since it is not yet available to the mass audience - the workers, low-salaried employees, household help, and their families, whose chief entertainment is the movies. Of the films that fill the movie houses, an average of 120 each year (in the last five years) are Filipino, but these are generally the ones that are mobbed, and whose stars - Dolphy, Vilma Santos, Nora Aunor et al - have become folk heroes or, in the current lingo, "superstars." Filipino movies, moreover, enjoy a longevity that foreign films do not. After they have gone through the first-run Metro Manila circuit, which determines whether they will make a profit or not, they then go through the provincial circuit, (where, rarely, some low-budget film, perhaps a martial arts piece that flopped in Metro Manila, succeeds), then through the second-run circuit, then through what might be called the third- and fourth-run circuits, the cheap movie houses (Estepa, 1980).

By this time the scratched prints are in the same decrepit state as the smelly, bedbug-infested, non-air-conditioned movie houses. Finally they move on to television, where they can practically live forever. There are no film archives in the Philippines, no film libraries even in the vaults of the former Big Four - Premiere, Sampaguita, Lebran and LVN Studios - and so the television run is of value to the film student or historian as being the "living morgue" of the Filipino films that survive. The content of these films has been the subject of much discussion and criticism, especially since 1976, the year of the formation of the Manunung ng Pelikulang Pilipino, the film ~Titics' circle, composed mostly of film buffs and writers from academe and journalism. Bakya is the pejorative adjective a Filipino director in the late fifties used to describe the films. The bakya, the wooden shoe worn by the lower classes, was used to symbolize the - unelevated taste reflected in the movies, with their melodrama, weeping, fighting, formula romances, and stereotyped characters.

Arguments have flown back and forth about whether it is the directors and producers rather than the audience who are bakya, since they are the taste makers; about bakya being a mark of class distinction rather than of taste, because the general audience has accepted good films when presented in a vocabulary known to them; about the defects of the Filipino film being due to its having derived its style mainly from folk drama, and its still having to grapple with the medium. The lively prose has advanced analytical thinking on the Filipino

film, especially since the advent of young, trained directors who have focused on message and technique, instead of relying on formulae (Elequin, 1978).

A literature on the Filipino film includes five books, none of them real studies of film as film, much less as popular culture. One purports to be a history; one is about film stars; one is about censorship; one is a largely pictorial memoir; and the fifth is a film directory? The rest consists mainly of film reviews, feature articles, and assorted commentary in weekly magazines or daily newspapers. A few scholarly studies are concerned with film history, which is obviously the primary need. Of special value is the work of scholars Nicanor Tiongson and Bienvenido Lumbera. Dr. Tiongson's "From Stage to Screen," for example, examines folk drama as a source for the Filipino film; and his "Four Values in Filipino Drama and Film," studies colonial values expressed in both media. Dr. Lumbera's as yet unpublished study of the archetypal heroes and heroines in Philippine film sees them as derived from Philippine literature, e.g. Kristo, Hudas, Mahal na Birhen and Maria Magdalena from the Pasyon; Florante, Laura, Florida and Aladin, from *Florante at Laura*; and Ibarra, Ma. Clara and Sisa from the Rizal novels. Dr. Lumbera has also written a paper on the difficulties of research on the Philippine film, citing the absence of film archives, and the problems adhering to each of the periods of the development of the Filipino film. A researcher of De La Salle University has compiled an as yet unpublished bibliography of periodical sources on the Filipino film. Radio. In June 1922, three 50-watt stations owned and operated by an electrical supply company and organized by an American, Henry Hermann, were given temporary permits to set up stations in Manila and Pasay.¹² The stations were mainly for demonstration, and for about two years provided mostly music for the few who owned sets (de Ungria, 1980).

They were replaced by a 100-watt station, KZKZ. By 1939 there were four stations owned by department stores, which used them mainly to advertise their own merchandise. Advertising in radio by companies other than the owners began in 1932. Radio control laws were promulgated at about the same time that these outside advertisements began to be accepted. Radio in the thirties is said to have gained almost as much glamor as the movies, since newspaper attention was lavished on radio personalities, just as it was on movie stars. "Sunrise Club" and "Listerine Amateur Hour" were the more popular radio shows. During the Japanese occupation, all radio stations were closed, except KZRH, which was renamed PIAM. Reception on shortwave was strictly forbidden, but many receiving set owners risked their lives to listen to broadcasts of "The Voice of Juan de la Cruz," the "Voice of Freedom" from Corregidor (till May 1942) and the Voice of America. It was on these hidden radio sets that the underground newspapers depended heavily for information on the war. But 1945, and the end of the occupation, heralded the real birth of Philippine radio. Within five years after the war, there were thirty operating stations.

In 1961, the largest broadcasting chain in the Philippines began to be formed, first as the Bolinao Electronics Corporation, which became then the Alto Broadcasting System, then the Chronicle Broadcasting Network, which after Martial Law became the Kanlaon Broadcasting System. Programming in the first post-war years was heavily American in flavor, consisting mostly of canned US serials. DZRH initiated the first successful local shows: Philippine Manufacturing Company's "Purico Show," "Kwentong Kapitbahay," the first soap opera in Pilipino, and "Kapitan Kidlat," about a Philippine superhero.

Republic Broadcasting System's DZBB, started by Bob Stewart on 1 March 1950, became famous for on-the-spot news coverage, and for "Newscoop," a program on which controversial individuals discussed "hot" subjects. From those early days and past landmarks like the famous "Kuwentong Kutsero" of the fifties, a satire on Filipino manners, + mores, politics, and government which eventually moved on to television; "Karni Naman," a situation comedy; and "Vicks' Variety Show," the formula of Philippine radio developed. It consists of a maximum of soap opera, a quantity of emceed popular music programs (with commentary, jokes, and dedications), public service and advice-to-the-lovelorn programs, and news, with a few "different" shows as spice - developmental programs beamed at farmers, balagtasan for the Tagalog regions, *composo* for the IZongo regions, religious programs, and very occasionally, classical music. A survey made in 1969 by the Economic Monitor showed that 62 percent of a total of 6,347,000 households had radio sets, and there were 1.5 million sets in the islands. In Rizal province, surrounding Manila, 50 percent of the homes had radios, whereas 4 in Albay only 4 percent. In Manila, 87 percent of the households had radio sets. It was obvious that radios were massed in urban centers.¹³ The reach of radio changed in 1959, with the "transistor revolution."

President Carlos P. Garcia asked CARE to donate a few thousand transistor radios for the barrios, explaining that these would "combat subversive elements in the rural areas," most of which, of course, did not, and still do not, have electricity. In the barrio, therefore, where the traditional - and often the only - method of spreading or getting information was by word of mouth, the transistor radio became a towering presence, bringing news of the government and of the city and its problems; infusing pop music into the domain of the kundiman; spreading, in effect, popular culture beyond the urban sprawl and into the rural folk realm. The two principal forms of popular culture conveyed by radio are popular music (which will be dealt with later in this article) and the radio soap opera (De Leon, 1977).

Both have been studied in different ways by mass communications researchers, principally through content analyses and surveys determining the effects on the attitudes of listeners. The two principal writers who

have used other approaches are: Virgilio V. Vitug, poet and journalist, who takes a historico-critical approach, and Jose Javier Reyes, who takes a semi-literary approach. Vitug, calling the radio soap opera "Pabrikang Luha at ~antasya," feels that the scriptwriters are "imprisoned" by time constraints (they write two to four scripts daily) and by formula plots, and should awake to their responsibility to make radio drama an instrument for awareness and education, and thus a spring of information and truth. Reyes studies the female roles in the dramas - the expected and unrelenting martyrdom that make the heroines dominant over the males, and that causes tears to fall on the audience's ironing boards - and asks: is this reflected reality, the authentic lot of woman in semifeudal Philippine society, or is it instead the source of an idea that has been successfully implanted through all these years? One might note at this point that the longest-running shows on radio were the serials "Ilaw ng Tahanan" (nine years) and "Gulong ng Palad," recently translated to television, both built on the foolproof formula of cascades of tears and flocks of martyred women.

Until as recently as seven years ago, pop music in the Philippines was definitely American. There was popular music earlier - kundimans, zarzuelas, love songs, street songs, children's nonsense songs - and although some of these actually found their way into records, they were not sung on vaudeville stages or spun out on the airplanes. Even the nationalism and activism of the late sixties and early seventies did not change the steady diet of American pop, rock, and Broadway on the airplanes, TV variety shows, and stage shows, although they did arouse an interest in old Philippine songs which were sometimes reworded to suit new conditions. In 1973, however, Joey Smith and his Juan de la Cruz band experimented with what later came to be called Pinoy rock. The sound was heavy Western rock, but the lyrics were in Pilipino, and pleaded for "our own music." Soon came a group called the Hot Dog with a slowed down, melodious beat, and a hit with a title in Taglish, "Pers Lab" (lyrics in Taglish and colloquial Tagalog). When serious poet Rolando Tinio translated an album of American songs into Pilipino for singer Celeste Legaspi, producing songs so beautiful they seemed newly composed, the Pinoy trend was on. The Broadcast Media Council gave the spontaneous movement a boost by requiring each radio station to play at least three Filipino songs every hour (an indication of how much American music was being played).

Some radio stations responded by having all-Filipino programs, and suddenly Pinoy pop had arrived, aided by prizes and contests for performers, lyricists, etc. and especially by the Metro Manila Pop Song Festival with its generous prizes for winning songs. A phenomenal, untrained composersinger, Freddie Aguilar, went international with "Anak," in which "musicologists saw, beneath the folk beat, strains of indigenous pre-Hispanic music. At the present, the only thing truly Filipino about Pinoy rock is its lyrics. The music is still heavily derivative of American pop, folk, and rock, but the words have begun to be eloquent about Filipino life and concerns; critical about society, people and mores; prophetic even (De Leon, 1980).

Having found a steadier base for his identity, many a musician is wandering further backwards, and exploring native rhythms and instruments, with which to support the Filipino sensibility he sings about. Being so young a field, most of the research literature on pop music consists of short pieces in weekly magazines and the dailies. Jingle magazine, devoted to all types of popular music, has been publishing news and commentary on Philippine pop music since 1973. However, serious scholarly attention is now being devoted to it by musicologist and composer Felipe de Leon, Jr., music critic Anna Leah de Leon, and singer and literature scholar Teresita G. Maceda. These have spearheaded the formation of a circle of music critics which aims to devote serious study to popular Filipino music, and to disseminate this study through lectures and articles.

The Philippines is located in Southeast Asia and is an incredibly diverse nation in terms of language, religion, ethnicity and geography. The Philippines is the third largest English speaking country in the world with a population of more than 90 million people and an annual growth rate of around 2%, making it one of the most populous and fastest growing countries on Earth. Ethnically, the Philippines is a melting pot. The Filipino is basically of Malay stock with a sprinkling of Chinese, American, Spanish and Arab blood. More recent immigrant groups also live in the country, including the Spanish, Chinese, American and Latin American people. A long history of Western colonial rule, interspersed with the visits of merchants and traders, evolved a people of a unique blend of east and west, both in appearance and culture. The official languages of the Philippines are Filipino and English (Cruz, 1979).

Of all the arts, music is regarded as the most universal in its appeal and acceptance. This universality, however, does not mean that music is without individual character. Each country has its own kind of music that embodies the total experience, the collective consciousness of its people. Music, therefore, is the collective expression of the musical genius of a particular people. Such is the case of Philippine music which today is regarded as a unique blending of two great musical traditions - the East and the West. Being innately musical, the Filipinos, from the earliest to contemporary times, have imbibed these traditions and have woven their musical creations along these mainstreams musical thoughts. Through time, Philippine society has witnessed the evolution of music expressed in different forms and stylistic nuances. A people gifted with a strong sense of musicality, the Filipinos turn to music to express their innermost feelings. Hence, every song they sing, every instrument they play, every piece of music they make is a direct, almost spontaneous reflection of their hopes and longings, frustrations and fulfillment, and failures and triumphs. The native arts have suffered a great deal

of transformation and fundamental ideas but thanks to a patriotic spirit of renaissance and to the enthusiasm of scholars, something is now done to preserve the few remnants of the old and truly Oriental civilization (Constantino, 1966).

Philippine Music is divided into four eras or traditions, namely the Ethnic, Spanish Colonial, American Colonial and Contemporary tradition. The majority of Philippine Music revolves around cultural influences from the West, due primarily to the Spanish and American rule for over three centuries. Oriental (ethnic) musical backgrounds are still alive, but mainly thrive in highland and lowland barrios where there is little Western influence (Color It Red et al, 2001).

The diversity of ethnic musical traditions arises from several significant historical events. The Philippines had proto-Malays as the first inhabitants, followed by settlers from mainland and insular Southeast Asia. In essence, the separate regional settlements in the country were a result of this wave of migration (Anupol et al, 2007).

The Chinese, Malay, Indonesian and Arab merchants started dynamic trading with the people of Mai (now Mindoro). With the trading, the merchants not only traded goods but also religious and social ideas. Indian culture was very much evident and had a strong imprint on the 14th century in the Island of Sulu. Various communities adopted this new religion, which very much influenced their culture and music (Anupol et al, 2007).

Indigenous music can be instrumental or vocal and this musical tradition marked rites of passage and life-cycle events for the early Filipinos. In celebrations, instrumental playing is common whereas solo instrument playing is done for courting or self-entertainment. The Islamic music tradition, which is part of the ethnic tradition, is largely based on the practices of the pre-Islamic cultures of the southern part of the Philippines (Abay, 1994).

Ethnic music in the Philippines was started by different groups and is premised on an admiration of native instruments which are used in the various ritual and worldly activities of these peoples. These native instruments are generally grouped into: wind instruments; chordophones or stringed instruments; idiophones or percussion instruments that are struck with a hammer, against each other, or against another object like the hand, and membranophones or percussion instruments using animal skins or membranes. Nevertheless, the ethnic music was not only made by playing instruments but also by using the voices of the people. Like the instruments, vocal music expresses and transmits in a concrete and vivid manner a great variety of the thoughts, beliefs, lifestyles, character and way of life of the native peoples. Singing is a central component of life among the people. Historically, people sang solo or in groups according to the composition of the song with or without accompaniment or lyrics. Improvisation was very prominent and music was made with very little knowledge of music theory (Aguilar, 1978).

Vocal music was used long before musical instruments were invented. The beating of two pieces of wood was used to accompany the most primitive kind of song. Three main characteristics are exemplified by traditional ethnic music. The first is the cantata form. A cantata is a vocal composition with an instrumental accompaniment and often contains more than one movement. In singing, the groups sing in solo or by group and some songs were sung by accompaniment. Another characteristic that is exemplified is the use of acapella. An acapella song is a vocal composition without instrumental accompaniment. The groups also did this when they sang in solo or by group without using any instruments in the background. Lastly, the sonata form is used – a composition for one or more solo instruments, one of which is usually a keyboard instrument, and usually consisting of three or four independent movements varying in key, mood, and tempo (Almedal, 1978).

Ethnic music and dance are one and inseparable in the traditions of the different tribes that populated the Philippine Islands hundreds of years ago before the arrival of the Spaniards in the 14th century and their subsequent 350 years of colonization through the Cross and Sword.

Spanish musical influence is mainly intended to bring the Christian faith closer to the natives. The Spanish regime gave new form to Philippine music in particular. Songs, epics, native drums and gongs were overshadowed by the Christian chants and the harmony of new Western instruments – namely the organ, harp and the guitar. Since Christianity proved to be a very powerful force in the Colonial period, the influence of Church music extended to everyday living.

When the Hispanics occupied the Philippines, they greatly influenced its music. The music developed during this period is one of the roots for modern Filipino music. It was during this period that guitars became popular. Because of this, almost all the musical forms in this period made use of the guitar. Natives were not only instructed in singing but also in playing various instruments such as the guitar, violin, flute, harp, and organ (Alrnario, 1976).

The three main forms introduced to the Filipinos were the harana, the kundiman, and the rondalla. Most of these forms were developed as a result of the fusion between tribal music styles and traditional Spanish and Mexican music. The harana is a traditional form of courtship music in Spain in which a man woos a woman by serenading her underneath her window at night. The main instrument used for the harana is the guitar. The kundiman is a lyrical song characterized by a minor key at the beginning and shifts to a major key in the second

half. The lyrics depict all sorts of stories about love from broken-heartedness to unrequited love. The rondalla is an ensemble of instruments. Philippine rondallas consist of the piccolo bandurria, bandurria, la-ud, and the guitar-shaped octavina and mandola, guitarra, and double bass.

After the 400-year reign of the Spaniards, the American colonists brought with them a new breed of music. During this era, vaudeville (bodabil), cabaret (kabaret) and kundiman became the most popular forms of music.

When the Americans came, they brought the blues, folk, R&B, and rock and roll. They also made music a part of the educational curriculum. This developed the musical skills of the Filipinos who used this skill to imitate Western music and to create local versions of Western music. Eventually, the Philippines promoted its own talents like Lea Salonga at a much later date. What was popular during this time though were the juke boxes, AM radio, American dance hall, vaudeville, jazz, the Broadway musical, and vinyl records where they listened to American rock bands.

Songs became a hybrid of other forms of music that were popular then such as the kundiman. Nevertheless, the influence of the Americans in Filipino music proved to be evident during the 1960's (during the popularity of the Beatles) and 1970's ("disco fever").

The less formalized styles of music were heard and made popular in concert halls called kabaret, vaudeville shows showcasing comic, raucous, and even lewd sketches accompanied by jazz music, and even sometimes, traditional grass-root kundiman.

In the 21st century, bands such as Parokya ni Edgar, Rivermaya, and Sandwich have all made their names known in the music industry with their brand of music and style. More new forms of Filipino music are emerging and hopefully will continue to flourish in the future.

The popular songs of the 1970's combined elements from the American ballad, Broadway, and light kundiman. The demand for the local popular music was further enhanced by the Broadcast Media Council when it passed Resolution B76-31 requiring all radio stations to broadcast at least one Filipino composition every hour. Original Pilipino Music or OPM flourished especially in the 1980s and the onset of the 90's. Pinoy rock is the offshoot of the rock boom of the 1960's, when groups were equipped with electronic instruments. After the music world was aroused by the success of rock operas, the local pop music scene saw the creation of Pinoy counterparts (Aquino, 1980).

Original Pilipino Music (OPM) is written in Filipino, English or Taglish, sung and performed by Filipinos. OPM first referred only to Philippine pop songs, especially those in the ballad form, such as songs popularized in the 1970s through the mid-1990s. Through the years, different artists emerged and established a different style of OPM music. Consequently, other genres of OPM were released. OPM rock is an example of the genres that came out through the years. Philippine rock musicians added folk music, and other influences which lead to the 1978 breakthrough success of the artist Freddie Aguilar.

Aguilar's *Anak* (meaning "child" in English), his debut recording, is the most commercially successful Philippine recording, was popular throughout Asia and Europe, and has been translated into numerous languages by singers worldwide. *Anak*, the single, was an immediate smash success, gaining double platinum certification in a matter of weeks. This was followed by an album that contained both the Tagalog and the English versions, but it was the Tagalog version that carried the album and brought international success. *Anak* climbed to the top ten charts in Japan and Europe; over six million copies were sold and the song went on to generate 55 conversions in 26 languages. International opportunities followed and Freddie recorded an album in Los Angeles in English.

The 1990's saw the emergence of a superstar pop-rock group, the Eraserheads, which is considered by many Philippine nationals as the number one group in the Philippine recording scene. OPM rock today is the most dominant style of music inside the Philippines. Various artists and bands have extended the popularity of OPM rock. OPM rock today is sung in Filipino or English. Yet, a number of other genres are growing in popularity in the Philippine music scene, including a number of alternative groups as well as, tribal bands promoting cultural awareness of the Philippine Islands. These kinds of music are accompanied by various instruments to further showcase the music.

Ang Huling El Bimbo (The Last El Bimbo) is a rock ballad by Pinoy rock group Eraserheads from their 1995 album *Cutterpillow* as well as their international album *Aloha Milkyway*. Aside from the usual band instruments the group used, the song features a synthesizer along with a piano. The song, narrated in the first person, tells the story of a man's unrequited feelings for his childhood friend, whose life came to a tragic end.

Various musical forms and styles are used today. The music culture in the Philippines is so wide that many groups and individuals have their own style in music. Filipinos are very religious such that one form of music is exemplified while praising the Lord is called the "Mass." In this style, praise is the main focus of the music. This form sets the fixed portions of the mass such as the Kyrie, Gloria, etc. Another characteristic of Filipino music is the chorale. In this form, group of singers sing altogether. Different variations of tones are being used while singing a piece together. Most individuals and bands perform on-stage singing songs while different instruments accompany them. Likewise, the sonata form is still present. Even if Filipinos do not

recognize this form in some music, the form is present especially in instrumental music. Lastly, for special events, the oratorio form is exhibited in the country but very seldom. In this form, an orchestra, a chorale and a soloist are joined together to perform music. The Philippines has several musical forms today and is continuing to flourish in the future (Ayala, 1982).

Most Filipinos possess knowledge of more than one instrument and many are now in other countries to acquire a broader education in music. The Filipinos in the countries of Southern Asia are generally the musical leaders. In the United States, many Filipinos have organized circles which feature musicians who have graduated from the conservatories with honors and provide excellent music for important. Stringed instruments and pianos are popular instruments of the rising generation while the use of harp has decreased.

The Filipinos have been said to be very quick at comprehending music coming from outstanding artists, composers, musicians. Today, music is a part of a well-rounded education for the Filipino youth. Both public and private higher-level educational institutions are adequately providing for its development through its separate department or college and on the category of the courses of instruction. Thus there are musical conservatories in leading colleges and universities in Manila and other principal Philippines cities. This is in recognition of the importance of music in modern education (Bañares, 1979).

Presently, there are no academic institutions that offer a music therapy program in the Philippines. One must study overseas for a degree in music therapy. However, Filipinos who can afford to study abroad are also making their name in the music therapy profession by graduating summa cum laude at well-known universities and colleges including the Berklee College of Music and are now practicing as music therapists or clinical supervisors overseas. In the Philippines, there is only an elective course for those who are interested (Barrios, 2001). One such course is a music therapy class at University of the Philippines Conservatory of Music. Even though music therapy is not set to be a major subject at an academic institution, some health professionals are incorporating music in their psychological, speech and occupational therapy practices with goals pertinent to their discipline. With the developing economy and increased public awareness, it is hoped that universities and colleges in the Philippines will establish a program in music therapy as well as a regulatory body for this profession to safeguard the welfare of the consumers and so that more medical professionals will refer clients for music therapy (Bartolome, 1978).

Conclusions

Throughout this thesis, the ideas of musicians as well as other popular music scholars, particularly those concerning popular music and issues of corporate control, have been discussed and appropriated, and have been found to be not only pertinent, but critical to a complete understanding of the Philippine popular music industry.

However, while this possibility appears to be entirely realistic, it appears to be one that has not yet been realized by those working in the Filipino popular-music industry, possibly because Internet access is not yet widely available in the Philippines and television and radio remain important forms of media. As a consequence, big labels, which have long expanded into other areas of entertainment, continue to wield enormous power. While the study of the Filipino popular-music industry raises many important questions, such as what the future holds for label companies that have transformed themselves into content providers, it also raises the question of whether the industry will ever operate on the same scale as its Asian counterparts. whether or not Filipino music has a unique and easily recognized sound. Another debate is whether technical innovation and the emergence of the Internet are the sole relevant elements in explaining the persistent loss in music sales suffered by the Filipino popular-music business.

Because Filipino big labels modeled their corporate procedures on the business models supplied by Western counterparts (especially American counterparts), the Filipino popular music industry has encountered challenges comparable to those faced by other nations' music businesses. According to Negus, the conclusions that may be taken from studies of popular music industries centered on political economics 'are typically expected, presenting corporate ownership leading to inflexible forms of social control and having a negative influence on artists' creative activities.

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Author Information

Liu Shunwei

Krirk University ,Thailand

Li Jia

College of Music ,Shanxi Normal University, China
