



SRJIS
www.srjis.com

IMPACT FACTOR (SJIF) 2021= 7.380 Online ISSN 2278-8808
AN INTERNATIONAL PEER REVIEWED & REFEREED JOURNAL

SCHOLARLY RESEARCH JOURNAL FOR INTERDISCIPLINARY STUDIES

APRIL - JUNE, 2021, VOL - 10, ISSUE-47



Indian Social & Research Foundation Akola ,

ARTS COLLEGE MALKAPUR, AKOLA

(Accredited By NAAC With "B" Grade)
Department of Music & IQAC Organizing



In Collaboration with
Sharda Sangeet - Kala Academy Indore (M.P.)

One Day National E- Conference

Contribution of Modern Technology in Globalization & Development of Music & All Interdisciplinary Subjects

Editor-In-Chief

Asso. Prof. Dr. Yashpal D. Netragaonkar

MIT World Peace University School of Education,
Kothrud, Pune

Editor

Dr. Gitali S. Pande

Principal , Head of Music Department,
Arts College Malkapur, Akola (M.S.)

Co- Editor

Dr. Sunil B. Patake

Department of Music Arts College
Malkapur, Akola (M.S.)

SCHOLARLY RESEARCH JOURNALS

S. No. 5+4/5+4, TCG'S, Saidatta Niwas, D-wing, Ph- II, 2nd Floor,
F. No. 104, Nr. Telco Colony & Blue Spring Society,
Dattanagar, Jambhulwadi Road, Ambegaon (BK), Pune - 411046,
Website: www.srjis.com



GLOBALIZATION AND MUSIC

Surekha Ratnaparkhi-Joshi, Ph.D.

Head of Department (Music), Sow. K. S. K. College Beed, (M.S.)

E-mail – surekharatnaparkhi8@gmail.com

Abstract

Globalization is one of the most controversial issues to be debated in the humanities and social sciences today. Whether seen as a set of cultural processes or economic complexes, this phenomenon is considered by many theorists to be characterized chiefly by sustained and regular exchanges that forge interdependencies and a sense of interconnectivity on a worldwide scale, resulting in or contributing to the development of a global consciousness. In the world of globalization with the course of economic flexibility and advancement of technology, society underwent through a visible phases of change. Incorporation of western values, ideas, technologies and institutions changed the core values of culture introducing an era of commoditization of almost every aspects of human life so the music. Market became a vital mechanism through which the quality of music is judged music because of the new ethics and values of globalization.



Scholarly Research Journal's is licensed Based on a work at www.srjis.com

Globalization emphasizes difference, promotes pluralism, and increases diversity through the accelerating circulation of a multiplicity of cultural practices. This literal revolution is intensified by the mass movement of peoples (voluntary or involuntary) and the creation of diasporas, as well as the transcultural consumption of artistic practices and commodities. Some degree of cultural homogeneity and precipitates the simultaneous sharing of common artistic practices by geographically dispersed communities. This is one of the paradoxes of globalization, and it seems that no one artform encapsulates it more singularly than music. Such a circumstance calls for analytical scrutiny, and this series of lectures thus aims to explore many of the seminal issues relating to the complex and entangled relationship between music and globalization in the unprecedented. Almost every form of art music or popular music that we cultivate or study today is in some way related to the patterns of intercultural reciprocity that were set in place during this age of incipient globalization. The rise of Western art music, in particular, can be linked inextricably to the genesis and evolution of global capitalism from the sixteenth century onwards, and seen to depend on the extraction of valuable material resources – not to mention the absorption of artistic

inspiration – from the rest of the world. Music acted as a tool of empire and colonialism in the context of European expansion, but it also served as a form of resistance and cultural self-identification for subaltern societies. Global flows of capital, the development of fundamentally new epistemologies based on empirical evidence drawn from global exploration, the growth of world religions and dissemination of new ideologies, the delineation of geocultural and geopolitical boundaries (not to mention the devising of strategies by which they could be traversed), the nascence of human rights, and the ongoing global class struggle – exacerbated by a widening wealth gap – all had profound effects on musical practice throughout the world. In turn, music affected these elements of globalization in significant and often unexpected ways. Globalization defines as the increase relationships among culture, economy, and people. The features of Globalization include seven parts: new technologies, new model, new communication and transportation, new time-space relationships, new community functions, new culture, and new affection of personal life. Development of new high technology produces manufactural musical products. The technological music tools such as digital audiotape, compact disc, and MP3 player provide a convenient environment for people to listen to music. Second, the production model changes the traditional music into a mature pop music industry. The new music economic mode contains manufacture instruments, train pop star, sale music products, and organized the concert. The communication and transportation's change also connect with the new technologic development. For example, the Internet played an important role in fascinate people's interests into popular music. New culture is born by the mixture of world music. The new music style is created with the global communication. In order to cater to the worldwide audience, today's popular music is divided into different genres. Last, the globalization of pop music industry change people's life.

Globalization as a complicated social and economic phenomenon, the culture change was not regarded as a result of this complex process. "Globalization is not something that 'happen to music' or has a certain impact on it. Changes in musical culture rather constitute one of the aspects of globalization, and they are themselves complicated and multileveled since they concern institutions, system of value, and social groups involved in musical life." To summarize, the change in popular music is not the outcome of globalization; that is, pop music industry is a part of the globalization phenomenon. People today consume diverse music offered to the global market by multinational media and entertaining industry. Base on

inconsequential. Finally, the global reach of media allows it to be relevant in many different countries. However, some have argued that media is actually a partial cause of globalization, rather than just another globalized industry. Media is largely a cultural product, and the transfer of such a product is likely to have an influence on the recipient's culture. Increasingly, technology has also been propelling globalization. Technology allows for quick communication, fast and coordinated transport, and efficient mass marketing, all of which have allowed globalization—especially globalized media—to take hold. Because globalization has as much to do with the corporate structure of a media company as with the products that a media company produces, vertical integration in multinational media companies becomes a necessary aspect of studying globalized media. Many large media companies practice vertical integration: Newspaper chains take care of their own reporting, printing, and distribution; television companies control their own production and broadcasting; and even small film studios often have parent companies that handle international distribution. A media company often benefits greatly from vertical integration and globalization. Media outlets are able to use many of the same distribution structures with few changes. Because media rely on the speedy ability to react to current events and trends, a vertically integrated company can do all of this in a globalized rather than a localized marketplace; different branches of the company are readily able to handle different markets. Further, production values for single-country distribution are basically the same as those for multiple countries, so vertical integration allows, for example, a single film studio to make higher-budget movies than it may otherwise be able to produce without a distribution company that has as a global reach.

Conclusion: All in all, the change in music industry is not the result of globalization; it is one aspect of the globalization. Globalized music is a system, which combines both society and economy. Although music expands new world market and develops new music style, the expansion of popular music starts to challenge local music's identity. Moreover, the commercialized music focus on the package and quantity of music-related staff, therefore, it decrease the quality of music.

References:-

- Baltzis, Alexandros G. "Globalization and Musical Culture.", *Acta Musicologica*, vol. 77,
Aoyama, Yuko. "The role of consumption and globalization in a cultural industry: The case of
flamenco.", *Geoforum*, vol. 38, Issue 1 (January 2007):
Meyer, Gust De. "Cultural Globalization and Local Identity:
Copyright © 2021, Scholarly Research Journal for Interdisciplinary Studies

both social and economic level, globalization has various impacts on the popular music industry. Globalization promotes the world music commerce and enhances the cultural communication; however, mainstream pop culture replaces the traditional music and commercialized the pop music which leads to a result that the quality of the music is decreasing.

Global pop music and Traditional local music

Evidently, the change of the popular music industry affects the traditional music. The pop culture spread widely which leads to the result that the pop music industry homogenize and standardize one distinct music style. The high technological and digital pop music changes the old distributive and disseminative way. Some scholars are worried that global pop music is replacing the status of local music. Young generation regards the pop music stars as their idols. Pop music is everywhere in people's daily life. But the spread of popular music cause the result that local music might disappear. As this blog suggests before, in order avoiding this happen, the best way to solve this problem is to combine local music and popular music together. Make the local music become globalization; make them become modern in both the cultural and economic sense.

Music migration means that in order to attract audience's eyes, the music-related products including poster, T-shirt, accessories, and brand are produced. This term explain the phenomenon that pop music is commercialized by the global pop music economy. The truth is that how well pop stars sing is almost irrelevant—the music is largely massaged in the engineering studio." Popular music is combined with film, music video, gossip magazine. In other words, music itself becomes the secondary, because the related products can actually bring more benefits and influence. In a way, the pop music industry in order to counter to the taste of people all over the world, they produce their products carefully. The music-related products can be sold everywhere in the world. The artificial music sound is becoming not as important as before; as a result of the worldwide teenage as the main consumers of pop music share the same view of pop music. Today's world is more likely to become a global village, thus the globalized poplar music is produced in order to fascinate the global market. The media industry is, in many ways, perfect for globalization, or the spread of global trade without regard for traditional political borders. As discussed above, the low marginal costs of media mean that reaching a wider market creates much larger profit margins for media companies. Because information is not a physical good, shipping costs are generally

(SJIF) Impact Factor-7.675

ISSN-2278-9308

B.Aadhar

Peer-Reviewed & Refereed Indexed

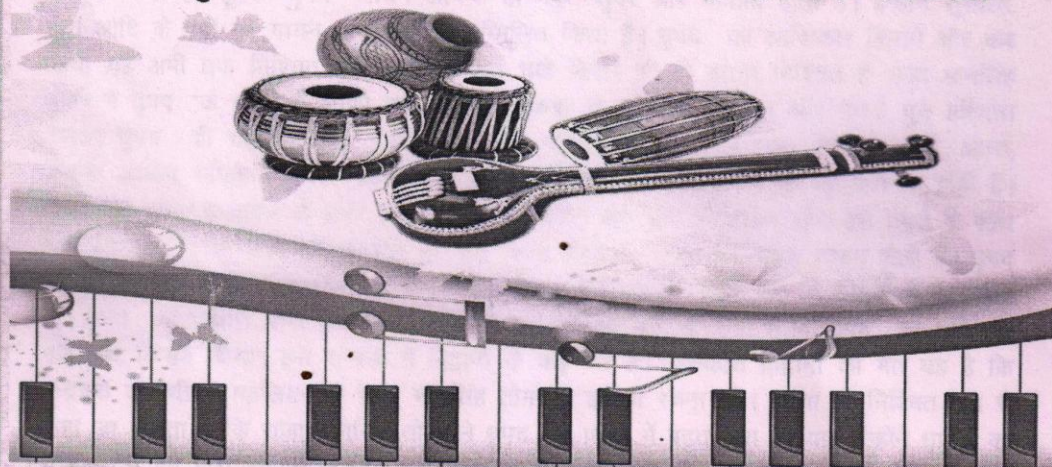
Multidisciplinary International Research Journal

April-2021

SPECIAL ISSUE CCXCHH (293)

Dhrupad : It's Various Aspects, Style and Development

धृपद शैली : विविध आयाम तथा क्रमिक विकास



Prof. Virag S. Gawande

Chief Editor & Director
Aadhar Social
Research & Development
Training Institute Amravati

Dr Sarita Sanjiv Ingale
Editor

Head, Department of Music
Late Chhaganlal Muljibhai Kadhi kala Mahavidyalaya,
Achalpur Camp .444805
Dist.Amravati.

The Journal is indexed in:

Scientific Journal Impact Factor (SJIF)

Cosmos Impact Factor (CIF)

International Impact Factor Services (IIFS)

Aadhar International Publication

धृपद एक समृद्ध गायन शैली
डॉ.सुरेखा मुरलीधर जोशी (रत्नपारखी)
 संगीत विभाग प्रमुख सौ.के.एस.के. महाविद्यालय, बीड
 दुरभाष्य . 9422708818

धृपद में आलापचारी का महत्त्व होता है। सुंदर और संध आलाप धृपद के प्राण हैं। नोम-तोम की आलापचारी धृपद गायन की विशेषता है। प्राचीनकाल में तू ही अनंत हरी जैसे शब्दों का प्रयोग होता था। बाद में इन्ही शब्दों का स्थान नोम-तोम ने ले लिया। शब्द अधिकांशतः ईश्वर आराधना से युक्त होते हैं। गमक का विशेष स्थान होता है इस गायकी में। वीर, भक्ति, श्रृंगार आदि रस भी होते हैं। पूर्व में धृपद की चार बानियाँ मानी जाती थीं अर्थात् धृपद गायन की चार शैलियाँ। इन बानियों के नाम थे खनडारी, नोहरी, गौरहारी और डागुर। डागर बंधू के नाम से सभी परिचित हैं। उमाकांत रमाकांत गुंदेचा जी ने धृपद गायकी में एक नई मिसाल कायम की हैं। इन्होंने धृपद गायकी को परिपूर्ण किया है। इनका धृपद गायन अत्यन्त ही मधुर, सुंदर और भावप्रद होता है। इन्होंने सूरदास, मीरा आदि के पदों का गायन भी धृपद में सम्मिलित किया है। धृपद का आविष्कार किसने और कब किया यह अभी तक निश्चित नहीं हुआ है। मत चाहे कितने भी हो इतना निश्चित है राजा मानसिंह तोमर ने धृपद के प्रचार में काफी हाथ बटाया। अकबर के समय में तानसेन और उनके गुरु हरिदास गोपाल धृपद ही गाते थे। धृपद गंभीर प्रकृति का गीत है। धृपद के 4 भाग होते हैं स्थाई, अंतरा, संचारी, आभोग अधिकांश धृपद ब्रजभाषा में होता है। इसमें वीर और श्रृंगार रस की प्रधानता होती है। धृपद की संगत परवावज से होती है। परवावज का प्रयोग कम होने के कारण लोग इसे तबले के साथ गाते हैं। धृपद गाने वाले को कलावंत भी कहा जाता है। धृपद भारत की समृद्ध गायन शैली हैं। धृपद का शब्दशः अर्थ होता है ध्रुवपद अर्थात् जिसके नियम निश्चित हो, अटल हो, जो नियमों में बंधा हुआ हो। धृपद की उत्पत्ति आज तक सर्व सम्मति से यह निश्चित नहीं हो पाया है कि धृपद का आविष्कार कब और किसने किया। इस सम्बन्ध में विद्वानों के कई मत हैं। अधिकांश विद्वानों का मत यह है कि पन्द्रहवीं शताब्दी में ग्वालियर के राजा मानसिंह तोमर ने इसकी रचना की। इतना तो निश्चित रूप से कहा जा सकता है कि राजा मानसिंह तोमर ने धृपद के प्रचार में बहुत हाथ बटाया। उन्होंने धृपद का शिक्षण देने हेतु विद्यालय भी खोला। अकबर के समय में तानसेन और उनके गुरु स्वामी हरिदास, बैजू बावरा और गोपाल नायक आदि प्रख्यात गायक ही गाते थे। धृपद की विशेषता धृपद गंभीर प्रकृति का गीत है। इसे गाने में कण्ठ और फेफड़े पर बल पड़ता है। इसलिये लोग इसे मर्दाना गीत कहते हैं। नाट्यशास्त्र के अनुसार वर्ण, अलंकार, गान-क्रिया, यति, वाणी, लय आदि जहाँ ध्रुव रूप में परस्पर संबद्ध रहें, उन गीतों को ध्रुव कहा गया है। जिन पदों में उक्त नियम का निर्वाह हो रहा हो, उन्हें ध्रुवपद अथवा धृपद कहा जाता है। शास्त्रीय संगीत के पद, खयाल, धृपद आदि का जन्म ब्रजभूमि में होने के कारण इन सबकी भाषा ब्रज है और धृपद का विषय समग्र रूप ब्रज का रास ही है। कालांतर में मुगलकाल में खयाल उर्दू की शब्दावली का प्रभाव भी धृपद रचनाओं पर पड़ा। वृन्दावन के निधिवन निकुंज निवासी स्वामी हरिदास ने इनके वर्गीकरण और शास्त्रीयकरण का सबसे पहले प्रयास किया। स्वामी हरिदास की रचनाओं में गायन, वादन और नृत्य संबंधी अनेक पारिभाषिक शब्द, वाद्ययंत्रों के बोल एवं नाम तथा नृत्य की तालों व मुद्राओं के स्पष्ट संकेत प्राप्त होते हैं। सूरदास द्वारा रचित ध्रुवपद अपूर्व नाद-सौंदर्य, गमक एवं विलक्षण शब्द-योजना से ओतप्रोत दिखाई देते हैं। हिंदुस्तानी संगीत में चार भागों में बंटा पुरातन स्वर संगीत, जिसमें सबसे पहले विस्तृत परिचयात्मक आलाप किया जाता है



ये मर्दाना गायकी है। ऐसा इसलिए क्योंकि इसे गाने निभाने के लिए गले और फेफड़े का मजबूत होना बहुत जरूरी है। तानसेन के गुरु स्वामी हरिदास, बैजूगोपाल भी धृपद गायकी के महान कलाकारों में हैं। पारंपरिक गायकी और संरचना पर जोर देने के कारण आज भी धृपद का वही रूप सुनने को मिलता है जो करीब 500 साल पहले शाही दरबारों में होता था। इस गायकी में मींड और गमक की प्रधानता होती है। जिसमें मंद्र स्वरों यानी नीचे के सुरों का महत्व ज्यादा होता है। धृपद गायकी में बंदिश के चार हिस्से होते हैं— स्थाई, अंतरा, आभोग और संचारी। मौजूदा समय में स्थाई और अंतरा ही गायता जाता है। धृपद गायकी में संगत के वाद्ययंत्रों के तौर पर पखावज और तानपुरे का इस्तेमाल किया जाता है। इस गायकी में चौताल, तीव्रा, सूलफाक्ता, धमार और सादरा प्रमुख तालें हैं। धृपद गायकी में संगीत पक्ष के लिहाज से नाद योग, गमक, मींड, आलाप, लयकारी, आकार, लहक, डगर और स्फूर्ति प्रमुख है। धृपद गायकी सदियों से गुरु शिष्य परंपरा का बेहतरीन उदाहरण है। इस गायकी का लक्ष्य मनोरंजन तक सीमित ना होकर गंभीर आध्यात्मिक शांति का अनुभव कराना है। धृपद गायकी की शुरुआत आलाप से की जाती है। धीरे धीरे मंद्र के स्वरों में इसका विस्तार होता है। इस गायकी में बगैर संगत के ही एक निश्चित लय में स्वरों की लयकारी भी सुनने को मिलती है। इस गायकी में नोम-तोम का सविस्तार आलाप करते हैं। षडज पर सम दिखाते हुए आलाप को खत्म किया जाता है। धृपद गायक पखावज की संगत के साथ बंदिश में प्रवेश करते हैं। स्थाई के बोलों को एक आवर्तन में गायक अलग अलग लयकारियों का प्रदर्शन किया जाता है। अंतरे का विस्तार भी ऐसे ही किया जाता है। बीते समय में हुए बदलावों का एक असर ये देखने को मिला है कि कुछ मौकों पर धृपद गायक पखावज की बजाए तबले के साथ कार्यक्रम करते हैं। इसके पीछे की एक वजह ये भी है कि पखावज बजाने वाले कलाकार धीरे धीरे कम होते जा रहे हैं। इस गायकी में द्रुत लयकारियों के साथ षडज पर कलाकार गायकी को खत्म करता है। मौजूदा समय में गुंडेचा ब्रदर्स, फैयाज वसीफुद्दीन डागर, पंडित उदय भावलकर और प्रेम कुमार मल्लिक जैसे कलाकार हैं जो धृपद की परंपरा को आगे बढ़ा रहे हैं।

Prof. Virag S. Gawande
Chief Editor & Director
Aadhar Social
Research & Development
Training Institute, Aurangabad

Dr. Sarita Sanjay Jagale
Editor
Head, Department of Music
Late Chhaganlal Mahabhar Kachhi Jala Mahavidyalaya,
Achalpur Camp, 444805
Dist. Amravati

The Journal is indexed in:
Scientific Journal Impact Factor (SJIF)
Cosmos Impact Factor (CIF)
International Impact Factor Services (IIFS)
Aadhar International Publication

Vidyawarta®

Peer Reviewed International Referred Research Journal

MAH/MUL/03051/2012
ISSN-2319 9318



Bharatiya Seva Sadan's

Smt. Radhadevi Goenka College for Women, Akola

NAAC Reaccredited Grade- B+ with CGPA 2.71

Affiliated to Sant Gadge Baba Amravati University Amravati

(Certified Minority Institution)

INTERNATIONAL VIRTUAL INTERDISCIPLINARY CONFERENCE ON

**'Global Socio-Economic Trends in Current
Scenario-Opportunities & Challenges'**

Organized By

**Department of Commerce &
Indian Accounting Association,**

5th March, 2021

Akola Chapter

Editors

Dr. Devendra Vyas

Dr. Ambadas Pande

Dr. Rupa Gupta



और फिर उस लय, ताल और धुन की बढ़तसे फैलाया जाता है। यह बाद में प्रचलित छोटे खःयाल से संबंधित है, जिसने कुछ हद तक धृपद की लोकप्रियता को कम कर दिया है, शास्त्रीय धृपद की गुरु गंभीर राजसी शैली के लिए अत्यधिक श्वास नियंत्रण की आवश्यकता होती थी। इसका गायन नायकों, ईश्वरों और राजाओं की प्रशंसा में किया जाता था। ग्वालियर, संगीत सम्राट तानसेन के शहर में संगीत की समृद्धशाली परंपरा वर्षों पुरानी है। विश्वभर को धृपद गायकी देने की बात हो या फिर शास्त्रीय संगीत सिखाने की परंपरा, इन सभी का निर्वहन यहां 14वीं सदी से निरंतर किया जा रहा है। राजा मानसिंह के शासनकाल में गूजरी महल में गुरु-शिष्य परंपरा से शास्त्रीय संगीत की शिक्षा दी जाती थी। गूजरी महल में उस दौर में संचालित पहले संगीत विद्यालय में बैजू (बैजनाथ मिश्र), बख्खू और गोपाल नायक जैसे महान कलाकार थे। इसी संगीत विद्यालय में संगीत सम्राट तानसेन ने भी प्रारंभिक शिक्षा ली। इसके बाद वह अपने गुरु हरिदास के पास वृंदावन चले गए। तानसेन की जन्म भूमि ग्वालियर और कर्म भूमि रीवा रही। आज यह गूजरी महल संग्रहालय के रूप में है, जिसमें संगीत की गौरवशाली परंपरा के शिलालेख मौजूद है। बढ़ाया धृपद का मान तानसेन धृपद गायन शैली के समृद्ध गायक थे। इस गायकी को उन्होंने देशभर में बुलंदी तक पहुंचाया। धृपद का शब्दशः अर्थ होता है धृपद अर्थात्- जिसके नियम निश्चित हो, अटल हो, जो नियमों में बंधा हुआ हो। ग्वालियर स्टेट में संगीत का पहला म्यूजिक कॉलेज 1918 में माधव राव सिंधिया (प्रथम) ने स्थापित किया। यह माधव संगीत महाविद्यालय के नाम से गोरखी में शुरू हुआ। इसके पहले प्राचार्य स्व. राजा भइया पूंछवाले थे। वर्तमान में यह अचलेश्वर मंदिर के पास संचालित है। सोलह साल में लिखी संगीत की तीन किताबें तानसेन की जन्मभूमि ग्वालियर और कर्म भूमि रीवा रही। उन्होंने गायकी के दौरान 'राग माला, संगीत सार और गणेश तोत्र' संगीत की किताबें भी लिखीं। पहले यह समारोह तानसेन उर्स के नाम से होता था, जिसकी शुरुआत ग्वालियर स्टेट में हुई। यह परंपरा 1947 तक चली। आजादी के बाद मध्य भारत के सूचना विभाग की ओर से तानसेन उर्स को तानसेन समारोह में बदल दिया गया। इस समारोह का वृहद आयोजन 1956 से शुरू हुआ और यह 1970 तक केंद्र सरकार की ओर से किया गया। पहले दो दिन दरबार गायक इसमें पहले दिन सुबह के समय चादर पोशी होती और शाम को ग्वालियर दरबार के गायक प्रस्तुति देते। दो दिन ग्वालियर दरबार के गायकध्वादक शिष्य मंडली के साथ प्रस्तुति देते थे। धृपद भारतीय शास्त्रीय संगीत की सबसे पुरानी गायकी है। यूं तो इसकी शुरुआत को लेकर अलग अलग लोग अलग अलग बातें कहते हैं लेकिन सबसे ज्यादा प्रचलित यही है कि इसकी शुरुआत ग्वालियर के राजा मानसिंह तोमर ने की थी। ये तालबद्ध गायकी की सबसे पुरानी शैली है। धृपद एक गंभीर प्रवृत्ति का गायन है। इसमें राग और ताल का कड़ा अनुशासन होता है। धृपद की उत्पत्ति सामवेद से मानी जाती है। इसमें संस्कृत के श्लोकों को गाने से छंद और प्रबंध निकलते हैं। प्रबंध के चार हिस्से थे- उदयक, मेलापक, ध्रुवपद और आभोग। ध्रुवपद से ही धृपद का नामकरण हुआ है। धृपद गायकी का विकास शाही दरबारों से शुरू होता है। बादशाह अकबर के दरबारी गायक तानसेन अपने समय के सबसे बड़े धृपद गायक माने जाते हैं।

12वीं से 15वीं शताब्दी के बीच धृपद की भाषा संस्कृत से वृज और अवधि की ओर चली गई। इसी दौरान भक्ति के साथ साथ सम्राटों की तारीफ और संगीत का महात्म्य भी बंदिशों का विषय बना। धृपद गायन शैली पर ये फिल्म डिवीजन की प्रस्तुति है। धृपद गायकी की परंपरा को आगे ग्वालियर, आगरा, दरभंगा, विष्णुपुर, बेतिया और डागर घराने ने बढ़ाया। धृपद गायकी की चार शैलियां हैं- गौहरबानी, नौहरबानी, खंडारीबानी और डागरवानी। इसमें से डागरवानी ही अब सबसे ज्यादा प्रचलित है। इस गायकी में कलाकार की आवाज जोरदार होनी चाहिए। ऐसा इसलिए क्योंकि इस शैली में संगत के लिए पखावज का इस्तेमाल किया जाता है। पखावज की आवाज के आगे गायक की आवाज दब ना जाए इसके लिए दमदार गायकी बहुत जरूरी है। इस गायकी के बारे में प्रचलित कहावत ये भी थी कि

also to the innovation of portable audio playback devices, the so-called MP3 Players. The need to implement the intelligent trends of using easy communication and self-explanatory handling for the user was one of the key priorities of system architects and engineers. Using existing communication techniques such as visual communication, Soundcloud's interface was introduced to the public, providing a simple, effective and perfectly adapted interface for the user, with free communication modules, evaluation and direct user interaction. From the perspective of users, one should mention a few innovations from the sharing and streaming platforms: The visual representation of sound – the visual representation of sound (waveform) is indicated by a border fringe. These "fringe", in technical language "peaks", represent sound intensity within the digital audio content; Visual communication of sound – anyone who wants to make a comment at some time while playing digital audio content, can enter messages using a dedicated textbox;

Instant Connect (Instant Connection) – people who access the song can listen to the song instantly, without loading time, due to global cloud computing technology;

Connecting musicians around the globe by pressing FOLLOW: International cooperation; Remixes of great songs of known artists are available to those who want to produce a different version of the original. Public/private mode: the option to have controlled access over the visible online addresses of songs. Public mode, being accessible to all, private mode being accessible only to the account administrator; Real Feedback from audience, which is valuable also in terms of professional musicians who have the opportunity of giving advices to those who begin to take part in the music industry;

The possibility of creating new models for business.

The recent development of the Internet has not only led to enlarged social networks but also to the success of the online distribution via digital music platforms. Soundcloud gave the opportunity to cooperate with these platforms and to effectively assist sales of audio content for those who are interested in music that cannot be found in classical forms such as CD, vinyl or cassettes.

People who buy music online using online payments can benefit from a product at the highest audio quality at a very convenient price. This possibility became very convenient for business users and the industry has changed radically.

For speed and ease of use, Soundcloud introduced the implementation of audio visual content into social platforms like Facebook or Twitter, blogging and web page structures.

Trends and future perspectives in the music industry

5G technology will change the way mobile devices are used globally (the fifth generation of mobile networks or wireless systems). This term is not yet officially used by large companies in telecommunications (Telekom, Orange, Vodafone, Verizon, Sprint, etc.) or standardization institutions as 3GPP, WiMAX Forum and ITU-R.

Digitization will not destroy or disrupt the business world of the music industry but will balance new income sources. The fifth generation of communication systems is expected to be a real wireless network capable of supporting applications specifically developed for Wireless World Wide Web (WWW). This will be a smart technology, capable of interconnecting all systems globally, without limits.

Implementation of standards in the 5G technology could last until 2020. In terms of transmission of information, it is expected that 5G standards exceed all expectations 4G networks have had to offer until today, 1Gbps reportedly being the threshold agreed upon by ITU-R (International Telecommunication Union, the United Nations agency specialized in Information Technology and Telecommunications).

The Norwegians will stop analog FM radio transmissions from 2017; FM radio frequencies being the ones someone listens to in the car, at work, home etc. Digital broadcasting will rely on digital radio, DAB (Digital Audio Broadcast), where a bandwidth similar to FM radio stations can fit more in higher quality.

Norway will use DAB (Digital Audio Broadcasting Plus) format using AAC + codec (based on MPEG-4) for sound. There are considerable advantages for listeners:

Conclusions :

The business world is constantly changing and new trends in innovation redefine the business plans of big players and artists. Some examples of innovation are inventions like CD, MP3 player devices, Internet-services and streaming. In the last 5 to 10 years, they have created new models and start-ups that have changed the traditional business mentalities of record companies. Some of the pioneer companies in this new digital age were Pandora, Soundcloud, Spotify and LastFM. This industry has had to reinvent itself.

to an artist and the entire power of the major labels was used for promotion and distribution of as much audio content as possible on the market. The income that came from a contract with a record label was just an average part of the equation. Concerts and good management in maintaining the fan groups brought additional real value to artists and, consequently, the record company. Any artist sought to sign a contract with the major players in the traditional music industry (known as major labels), such as: Universal, Warner Group, Sony, Capitol or EMI. These had the wherewithal to invest considerable financial resources, commissioning the procurement of professional marketing teams, special budgets for radio and TV promotions, events and concerts, thereby enhancing potential profits. The strict legal aspects became a burden for the artist, forcing them to exclusivity and foregoing a considerable percentage of the profits in return for services provided by major labels. Among the great artists of such Major Labels were The Beatles (Capitol), Michael Jackson (Epic), Madonna (Warner), Ray Charles (Capitol), Rolling Stones (EMI) and many others.

Significant changes started to be felt across the international areas of music, from legal issues to bankruptcies of entire supply chains and huge losses for many labels. Statistics show that, since the appearance of new generations of technology, the music industry has evolved from the analog and simple devices with limited storage capacity to revolutionary digital mobile devices with superior quality of reproducing the audio content. Years of research and financial resources went into the forward push of this industry, which generated a significant change in the way people consume music. Main moments in the evolution of the music industry: Transition from analog to digital audio. An important change occurred in the 1990s, when the transition from storage systems for analog audio (vinyl, cassette audio tape) to digital (CD, DVD, Blue-Ray, Flash drive devices) took place. Significant changes started to be felt across the international areas of music, from legal issues to bankruptcies of entire supply chains and huge losses for many labels.

The need to implement the intelligent trends of using easy communication and self-explanatory handling for the user was one of the key priorities of system architects and engineers.

In 1995, the market was not ready for such a wave of change, but obviously had to reposition and urgently adapt to this permanent change for the future. Apple took the first steps in this direction, when the online platform iTunes was first introduced, becoming the world's largest platform for the sale of digital audio content. The advantages of the unpatented MP3 algorithm led

43

Trends in World Music: Post COVID-19, Opportunity & Challenges

Dr. Surekha Ratnaparkhi

HOD Music Department,
Sow.K.S.K.College, Beed. (M.S.)

Abstract-

After the Depth research of the industry the growth of this music industry in the future is favorable and proposed scenario may occur in which the most favorable are 'Grey Market' and the 'Bright Era'. The movement of the physical CD's and the DVD will decrease or we can say will demolish as we can see these days and the future will be more of the flash drives and the digital market. The Artist and the music producer as well the singer will be free to circulate their work or art as due to high regulation and rule on online market their work will be protected and which will give the freedom to share with the world without fear of copy or illegal Issues. Lastly we conclude that the more and more Music company will work in hand in hand with the online entertainment sites Like YouTube, You ku, etc.

Keywords: classical music, music industry.

Introduction:

By simple definition music is the blending of sounds—instrumental and/or voice—in an orderly sequence to create a composition that is pleasing or interesting to hear. For most of history, all music was performed live, often in association with religious ceremonies and celebrations. Technological advances, however, have allowed recorded music to be shared widely and made it possible for musicians to experience the work of other musicians throughout the world and to reach a broader audience of listeners with their music.

Music industry workers fill a variety of positions, but some of the largest categories include musicians who perform music live for audiences or for recordings. Performers include instrumentalists, who play many kinds of instruments from drums and pianos to trumpets, flutes, and guitars; singers who use their voices to make music; and conductors who direct orchestras, choirs, or other ensembles. In general, blues, folk, rock, pop, world music, and country performers make money by playing in clubs, at concerts, at festivals, and by doing studio work. They also make and sell recordings, which is a major source of income.

Objectives of study:

1. The main objective of the study is to see the effects of coronavirus on the music industry.
2. To study the Opportunity & Challenges in music Industry post COVID - 19.

Research Methodology:

For study secondary data available is used. Digital data available on internet is studied. E-sources of data like internet, E-library used for the study.

Recent Trends in Music Industry:

The music industry has developed at high speed in the last 30 years and it has changed the way music is listened to, purchased and even produced. Global Internet connections made possible the distribution of music in an instant and immaterial form. Daily, millions of people use different tools like Facebook Social Media, Google+, Twitter, Youtube etc., to interact with the music industry and its dedicated platforms like Soundcloud, Mixcloud, Spotify, Digitally Imported, etc.

Everything is at your fingertip, and Cloud Computing is the next generation of storage and playback for music, video and image content. Sharing and distribution allows Internet users to instantly access Big Data sources from all over the planet, home, office or mobile telecommunication devices (smart phones, tablets, smart watch). Over a period of more than 50 years, the music industry has operated with simple models and a monopolistic tint. The rules were well established and only those who invested serious resources and a long time to study and composition could cross paths with music industry success. Over a period of more than 50 years, the music industry has operated with simple models and a monopolistic tint.

By the end of 2007 – 2008, the music industry was relying on the dependence of artists to record labels and vice versa, a record label could not operate without the “product supplier”, who is the artist. In this mutual business, each of the two main players (the artist and industry) had as goals the increase of the quality of music, image and profits. For the artists, investment consisted in musical instruments (guitar, drums, piano, bass, violin, etc.), electronic equipment (synthesizers, mixers, effects, advanced computers, etc.), and costs for studio location (rent, electricity, etc.) and, of course, these had to be consistently available and sustainable with regards to living costs.

On the other hand, the record companies' investments were at a much higher level: investment in the best equipment offered by the market for the studio locations, departments of artist administration, marketing, logistics and

sales, etc. Additional substantial payments were made to producers of audio mediums (factories, printing and vinyl, cassette, CD etc.). The life span of each product launched on the market (in this case an album or single) was dependent on the capability and strength of the record company investment in production capacity, delivery and promotion of product or services. The strict selection of the quality of musicians enabled a forecast of success that the traditionally-monopolistic music industry made possible. The advantages came in financial terms, by producing some of the best profits of any world industry. The disadvantages were largely of legal nature and the duties the artists as a result of the contracts signed with the record companies, which were reflected in the financial remuneration and taxes. The costs supported by a music producer were largely composed of the total costs of providing operability, reliability and sustainability of a studio for recording semiprofessional musical content. Additional costs were directed to professional studios that offered the opportunity to re-record a song or album in high quality and submitting it to a record company as a label demo version of the product for evaluation and possible collaboration (contracting). Music industry comprises companies that operate by producing and selling albums. The music industry is a complicated system of several different companies, firms, and independents, and has endured and adapted to many changes throughout time. The music industry is concerned with the profits gained from the actions of companies that tackle production, distribution, and publication of music worldwide. The manufacturing, retailing, and wholesaling of music takes place elsewhere, while the publication of music entails the leasing of music as intellectual property to be used beyond live performance.

Retailers offer the media for sale to the general public, and consumers purchase the media. When this transaction for music occurs, the retailers pay the record companies, who in turn pay the recording artist and publishing company, who pay the composer. A promoter is hired for the live music industry to assemble both a recording artist and the owner of a venue where the artist will perform. A contract is formed between the two, and a booking agency is used to promote the artist and set up the live performance. Consumers then purchase tickets. A recording artist often hires a group of people to help them in their career. An artist manager oversees an artist's career for a percentage of the income an artist receives.

The strict selection of the quality of musicians enabled a forecast of success that the traditionally-monopolistic music industry made possible. The contracts with the record companies brought increased visibility and image

The "market power" concept will lose its importance when digitization increasingly gives more direct power to Internet users and artists. They interact directly with each other and can bring added value and be more attractive for a modern record company. These online trends are more attractive than the Warner, Universal and Sony Music classical business models.

Digitization will not destroy or disrupt the business world of the music industry but will balance new income sources.

Many artists and labels are very concerned about losing their conventional sources of revenues and receipts of royalties, because there can be no revenue when their music is distributed online by anyone, anytime and is not officially bought.

The important effect on the music industry registers as traditional-classic innovation, which does not destroy the music itself, but redefines the industry as we have known it for over 50 years. This is why a young company like Soundcloud, launched just five years ago, has come to be valued at 700 million dollars. Soundcloud and Mixcloud are companies that are successful because they changed the rules in the music industry and found a way to sell the audio digital content. This market still offers many opportunities for new creations and innovations, such as online booking platforms for artists or concerts sponsored directly by the audience. The most popular platforms are Wikipedia, Facebook and Twitter. In the future, increasingly more people will become creators of content and the communication will be bilateral, supplying producers with real feedback.

Artists who will embrace these new trends and will be receptive to reactions from the audience will have great success in this emerging economy. Co-production policies will become the standard in the music industry.

Reference-

- [1] Paul Niculescu-Mizil Gheorghe, (2015) "Digital online Streaming platform – Soundcloud:
- [2] Paul Niculescu-Mizil Gheorghe, (2015) "Digital online Streaming platform – Soundcloud: A case study", Workpaper for UPB Bucharest 2014.
- [3] Paul Niculescu-Mizil Gheorghe, (2015) "Digital online Streaming platform – Soundcloud: A case study", Workpaper for UPB Bucharest 2014
- [4] Mohamad Maroof Diddiqui, (MISECE) Department of Electronics and Communication Engineering, Integral University, Lucknow, India, (2011