

# The Commercialisation of the Contemporary Music Industry - A Study based on the Markets' Prospects and Problems

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## ABSTRACT

"Music has the ability to cure wounds that medicine cannot, to explain what words cannot, and to soothe the souls of all people." It's tough to think what our life would be like if we didn't have music. For the vast majority of people, it is impossible to envisage a world without all of the amazing songs and musical masterpieces. Music is vital to the life of some people. Music is a permanent companion who is with you throughout your life, in both happy and terrible times. As a result, as makers of such works of art, musicians and composers play a significant role in our daily lives. A musician invests his whole heart and soul into his work. Each such invention, from words to song tunes, needs his or her cerebral labour. This paper provides a concept of music industry and its problems. It begins with an outline of the music industry, contemporary music industry, its characteristics and making tradition contemporary. It then provides a comprehensive overview of the colonial rule and commercialization with a focus on the role of radio, media and technology in commercialization. The overall music industry have been analyzed, including Structure of the Indian Music Industry, Size And Growth, India's Digital Revolution By The Numbers In Music industry, Indian Music Industry Analysis: The Streaming Market's Prospects And Problems of contemporary musical industry, local streaming services vs. International heavyweights are asses through graphs further 5 Ways Music Industry Players Can Look at Commercialization will also be discussed.

**Keywords** – contemporary, music, classical, commercialization, music industry, streaming

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In the past twenty years, the music industry has seen huge change. The Internet insurgency has altered the manner in which we make and pay attention to music. It has laid out new power designs and orders, moving impact from enormous record marks to shoppers.

Music is a troublesome business that requires an interesting arrangement of abilities and qualities. Musicians are regularly expected to play out a lot of business-related work while shuffling various different errands. Free musicians bear its full brunt, while marked specialists face a huge number of extra obstacles because of their connection with a name.

The change isn't restricted to the music industry. It has consumed any field in which a purchaser and merchant take part in a deal. Consider a recently opened eatery where locales like TripAdvisor or Yelp! Give clients freshly discovered influence over the endeavor's prosperity or disappointment.

Indian music has a long and whole history — a heritage that traverses ages. The starting points can be followed back around 2,000 years to Vedic times. The investigation of the commitments of these

different races and clans provides us with the image of the advancement of Indian music. The present Indian culture is the aftereffect of the cooperation and intertwining of native and unfamiliar races and societies; and it is the investigation of the commitment of these different races and clans that provides us with the image of the advancement of Indian music. The Negritos, Mongoloids, Dravidians, and Aryans have all added to India's way of life's intricacy.

Indian music is one of the most established most extravagant monophonic modular music customs still alive today, and it has impacted many key music customs (counting western workmanship music) by integrating a portion of its center musical thoughts. It has generated a plenty of instruments and styles that have persevered to the current day. This has additionally supported its extension past the limits of social classes and topographical limits. Smt. Subbalakshmi, Pt. Ravi Shankar, Shri Ali Akbar Khan, Zakir Hussain, and numerous others are universally perceived musicians who have promoted Indian classical music. Craftsmen like Anoushka Shankar, Salil Bhatt, Niladri Kumar, and Meeta Pandit, among the more youthful age, have made fruitful endeavors

involving Indian classical and world music as a piece of creating creativity in the evolving times. Classical music is presently being integrated into different sorts from around the world.

### **ResearchFocus**

This research mainly focuses on the contemporary music industry in which we mainly discuss the growth, its challenges/problems, prospects, 5 Ways Music Industry Players Can Look at Commercialization, Colonial Rule and Commercialization etc. this study investigates the worldwide music industry and its growth towards commercialization.

### **The Music Industry**

There is no linguistic barrier when it comes to music. Every region and every culture is home to distinctive forms of musical expression. India, in the same way as other different nations, has a rich history of musical idea and practice. Each part of Indian life and culture, from birth to death, is essentially blissful, and each service is done joined by singing, recitation, or music. Along these lines, music is an essential piece of day to day existence in India.

Since the beginning of civilization, music has served as one of the fundamental means of artistic expression (Throsby, 2002), and it is also one of the cultural features that are shared by all people around the world. The music industry started to take shape when a variety of people began to engage in the production of songs, which would later be played in a variety of locations including opera houses and concert halls (Leurdijk et al, 2014). The industry underwent a fundamental shift around the tail end of the 19th century as a result of the development and dissemination of more sophisticated recording technology.

It is generally accepted that the Vedic period is where Indian music may be traced back to its roots. The Vedic songs are metrical and are intended to be rehashed with an extensive variety of vocal regulation and stops at different focuses all through the recitation. The Vlmiki Rmyaa devotes much attention to the subject of music. Both Rvaa and Nrada are skilled musicians, but Sarasvata, who is depicted playing the lute, is considered to be the musical deity. Presently the subjects and subjects were, nonetheless, excessively intense for a plastic and unobtrusive craftsmanship like music, and in the long

run music took the action past the ceremonial towards the more extensive worries of life to communicate the delight and the distresses, the mulling expectations and loses hope, and the thousand and one little vanities of the common human existence. (Álvarez, Ricardo, 2017)

The music business in the advanced world is heartlessly determined by business interests, and it is answerable for the age of billions of dollars in income for individuals engaged with it. As indicated by Nielsen (2014), the music industry is contained an enormous number of vital participants, including musicians who form and perform, experts who make and sell (makers, distributors), people who help craftsmen with their vocations (ability mentors, supervisors), and people who broadcast music on outlets, for example, radio broadcasts and TV channels (program chiefs, writers).

The conventional plan of action, which Moyon and Lecocq (2015) characterize as the one that existed before the presence of innovations, viewed the music industry as an oligopoly during the last part of the 1990s. This definition is based on the fact that the music industry was dominated by a small number of companies. This was as a result of the fact that there were only five

record companies that controlled the market. Thus, these record companies were in the focal point, everything being equal, including reaching partners, specifically craftsmen, studios, distributing firms, etc (Hracs, 2012). These music distributing organizations have kept up with their status as "significant names" up until this point. EMI Records, Sony, Vivendi Universal, Time Warner, and Bertelsmann BMG are the organizations that make up this gathering (Graham, 2004). The manner that they carry out their business is by entering into agreements with artists, which are then formalised in the form of contracts. The length of these contracts can range in length depending on the number of albums or songs that are distributed by the label (Cook, 2003). In addition, the tasks of record labels include the production, publication, and promotion of the music of the artists, in addition to the overall development of the artists' careers. Despite this, digitalization has undermined the conventional advantages that recording businesses gave, making labels less important in the manufacturing, distribution, and promotion of music than they previously were (Day, 2010). The Big Five have less of a stranglehold on the music industry as a result of technological

advances in the sector such as music streaming platforms and digital marketing channels. These technological breakthroughs have intervened with the Big Five.

The music industry has been drastically transformed by the introduction of digital technology. The evolution of the industry began with the discovery of radio broadcasting and continued with the production of cassettes, vinyl records, and compact discs (Dolata, 2020). Technological advancements have had an impact on the industry for many decades (Dolata, 2020). (CDs). Then again, as per Wikstrom (2013), quite possibly of the main change in the records of the historical backdrop of music has been occurring during this thousand years in a manner that is proceeding. This is on the grounds that the utilization of music has been moving from physical to virtual configurations. While physical product sales have declined, there has been a discernible and consistent rise in the number of people listening to music on their electronic devices (Richter, 2021). Recent advances in technology have made it possible to communicate with a significantly larger number of people. Streaming audio services are the most

common way for users to acquire high-quality music through the Internet (Lam & Tam, 2001), where it can be obtained immediately by the listener (Zantal-Wiener, 2019). The digitalization of the music industry has been beneficial to artists as well because they are now able to use the newly developed streaming platforms not only as a method for the distribution of their music but also as a promotional tool for their own work (Awbi, 2013). In today's world, social media also plays an important role, as it offers a platform on which musicians are free to promote themselves and communicate directly with their audiences.

## **7 of the Biggest Problems with the Music Industry**

When viewed from the outside, the music industry appears to be a world filled with fame, promises, and glamour, or, to put it another way, a harmonious combination of elements. As you examine something in greater detail, you become aware of the challenges that these musicians confront, despite the glamorous image they project to the outside world. There are a number of aspects that can be detrimental to a musician's career, but the financial aspect is by far the most important.

The following is a rundown of seven of the most significant challenges that the music industry is now facing:

1. The overwhelming majority of artists do not earn a living wage
2. Recording contracts with long-term commitments are increasingly becoming a thing of the past
3. Live Performances
4. Visuals have taken centre stage in the music industry (#Instagram).
5. People have shorter attention spans than ever before
6. In today's music industry, one needs to be able to do a little bit of everything.
7. Monopolies in the Industry and Promotions That Are Paid For

### **Contemporary Music**

The Contemporary Music period is the time after the Modern Music period. It is largely agreed upon that it began in 1945 A.D. and continued till the present day.

To a large extent, uniqueness is the foundation of contemporary music. Artists of the contemporary era began to experiment with dissonance and break "the laws" that music had adhered to for a considerable amount of time.

After the Romantic period, music started to part into many changing types, and thus contemporary music as an expression is utilized to assign the time span, as opposed to style.

There are different sub-classifications of Contemporary music, prominently moderation, a style taking advantage of restricted music components that has been investigated by numerous musicians like Steve Reich, John Adams, and Philip Glass. Neoromanticism, serialism, and postmodernism are a few additional kinds of composing styles.

The Contemporary Era was created during the last quarter of the nineteenth hundred years through a composition pattern called impressionism. Around the year 1870, various painters in France disliked the Romantic period. The impacts of workmanship and writing composed during the mechanical and nuclear age can be heard in the music of the twentieth hundred years. The charming sounding impressionistic music, described by authors like Claude Debussy and Maurice Ravel, led to investigations with twelve tone music, normally connected with the Second Viennese School. A few writers drew motivation from across the world,

similar to Olivier Messiaen, whose methods of restricted interpretation didn't allow customary rhythms, and subsequently his music is some of the time viewed as beyond the Western Classical Music custom.

A regular audience may not respect a kinds of music to be "classical," yet contemporary music by the by incorporates specific sorts of music. A significant number of them are in many cases dependant on the extremely late creation of blended sounds or contemporary scales and harmonies, like jazz or electronic music.

An example of the commercialization of a song and musician can be observed on ads, such as media (TV shows), and clothes stores. A great number of businesses shell out money to acquire the rights to utilize music for an indefinite amount of time. As time goes on and they continue to utilize the song in their advertising, it inevitably becomes another tune that nobody wants to listen to. Overexposure to a song poses a risk to a musician's career when the song is featured in popular culture and the culture's associated ads.

Music artists are put in a difficult position due of the music industry's increasing emphasis on commercialization. Some of them are of the opinion that in order to

"make it" in the music business, they need to compromise their identities and sell themselves to record labels and other industry professionals. But things didn't turn out the way they were intended to. Because of the influence of economic interests, the power dynamic has shifted away from the core of what music actually is and from the core of who the musician really is.

Even if the present era places a premium on commercialization, it is still possible for artists and music that does not cater to the commercial market to achieve widespread recognition and success. A large number of alternative musicians, such as Catfish and the Bottleman, Grouplove, The Naked and Famous, Two Door Cinema Club, and many others, are examples of musicians who have demonstrated an ability to climb above the mainstream society. Even though these musicians are all considered to be part of the Alternative genre, each of them has a distinctive musical style, despite the fact that they may be played on the radio. These bands are able to avoid becoming commercialized despite the fact that commercialization typically results in music that is less diverse since their music displays diversity.

Music has a tendency to lose its authenticity as it becomes more commercialized. This occurs because the musician is overly concerned about the amount of money that will be given to them, which, as a consequence, drives them to place a higher priority on making money rather than producing high-quality music. In exchange, artists no longer have a say in the production of their work because it is now the responsibility of producers and studios to carry out their creative visions.

Commercialization does not have to be inherently negative for anybody or anything, but there is no denying that it comes with a cost. Many musicians enjoy it when their music is used in commercials, sometimes in the hopes of gaining more notoriety and wealth. However, many musicians prefer to keep their music more personal, which helps to create originality and stays loyal to the concept of music. However, commercializing music has led to the greater favour over money than the genuine meaning of music as well as the quality.

### **General characteristics of Contemporary Music**

Since contemporary compositions are so diverse, this is by no means an exhaustive list; furthermore, not all of these qualities may be found in each and every piece of music.

1. There are less lyrical melodies in the music of this period compared to music from earlier periods.
2. Dissonant harmonies.
3. Rhythms that are intricate
4. Percussiveness.
5. A much increased emphasis on the use of wind, brass, and percussion instruments in comparison to prior musical eras.
6. The utilization of artificial and electronic sound sources.

Music has been around for millennia, and it is sensible to expect that each general public that has ever experienced this planet has created music in some structure or another. Then again, the music industry is an exceptionally youthful one. In the fourteenth hundred years, when musicians originally became salaried experts bound to respectable courts, those courts would purchase their administrations to deliver scenes only saved for a restricted crowd. This laid the basis for what is presently



known as the "unrecorded music industry," which alludes to the matter of performing unrecorded music before a group of people. By the sixteenth hundred years, when they were not acting in that frame of mind of an expert, musicians had started to unite as one to shape societies. These organizations requested, in return for charges that were laid out by regulation, a syndication over open exhibitions at functions and celebrations, successfully barring musicians who didn't make money from music (Attali, 1977). As per Tschmuck (2012), the absolute first show theater to be accessible to the overall population was introduced in Venice in 1637, and John Banister played out the absolute first open show in London in 1672. Both of these occasions occurred in the mid seventeenth 100 years. Nonetheless, it was only after the seventeenth century that specialists at last broke liberated from the shackles of the respectability and the congregation and entered the market as free specialists, with Mozart and Haydn, and later on Beethoven, being remarkable occurrences of this pattern.

As far as it matters for its, the "music distributing industry" - the second of the three primary areas that contain the music enterprises today as per Hesmondhalgh

(2002) - would likewise come around during the sixteenth 100 years, when assortments of printed scores, bound for clients in the courts where proficient musicians were utilized, began to show up. Hesmondhalgh characterizes the "music distributing industry" as the second of the three primary areas that include the music enterprises today. In spite of this, music distributing organizations were somewhat little organizations until the eighteenth 100 years, when they developed into modern companies at the center of the music industry and started contacting mass crowds.

The expressions "record industry" and "music industry" are much of the time utilized reciprocally, notwithstanding the way that the "record industry" was the industry area that was shaped last (Graham et al, 2004). This is generally because of the way that the music business as far as we might be concerned during the total of the twentieth century fixated principally on the offer of duplicates of recorded music, which gave the record industry a lot of impact. This training began when Edison designed the phonograph in 1877, and Berliner gave the principal gramophone level circles in 1894 (Library of Congress, 2016). This brought about the already

unbelievable chance of paying attention to music without the should be within the sight of the entertainers, as well as the capacity to efficiently manufacture duplicates from a solitary expert recording. This brought about music being an unmistakable decent, a material item comparable to some other, which prompted the foundation of the record industry. This infant industry grew completely all through the whole of the twentieth hundred years, thriving thanks to an ability oversupply and "the clear readiness of people to participate in creation absent a lot of remuneration" (Keeble and Cavanagh, 2008, p. 166), which prompted shady agreements at times, and setting up a good foundation for itself as an extravagant business in a short measure of time.

All it was right now that music, in its different structures, transformed into a product, a strategy for bringing in cash that could be sold and consumed; at the end of the day, it transformed into an industry, which might be characterized as the efficient utilization of work to create something of significant worth. As per Attali (1977), music and musicians at last turned out to be "either objects of utilization like all the other things, recuperators of disruption, or inane

clamor." Attali mentioned these observable facts on page 8 of his book. It checks out to concentrate on music like some other industry, from a business perspective, considering that it is laid out and working as an industry to all goals and purposes. In place of truth, the act of looking at social items according to a modern viewpoint is in no way, shape or form novel (Hesmondhalgh, 1996 and 2008; Pratt, 1997 and 2007; Bakker, 2012). In such manner, the possibility of the worth chain seems, by all accounts, to be very valuable to endeavor to acquire a comprehension of the jobs those various members in the industry play and the associations that exist between them.

### **Making Tradition Contemporary**

#### **Hindustani and Karnatic Musics**

Traditions in India's classical or art music have been subjected to the greatest research out of all of the country's performance practises. Hindustani music, with its vocal genres of Khyal (Khayal), Dhrupad, and Thumri, as well as associated instrumental music, is popular in numerous regions of northern and central India. These traditions include music from these regions. The vocal and instrumental music of Karnatic heritage, which is popular in southern

India, is also a part of these traditions. The presentation of these practises is distinct; however, they are connected by shared theoretical foundations such as rga (a melodic framework) and tl (a rhythmic framework) and methods such as tn (rapid passages), gamak (a shaking of the note), and ndolan (a type of ornamental oscillation around a note), as well as by the centrality of the melodic line and the interplay among fixed composers and improvisation. These musical traditions, which were historically connected to locations such as temples and royal courts, have emerged over the course of the past century as genres for performances in public venues and recordings that are made available for purchase in the marketplace. The phrase "contemporary practises associated with them" may be used to refer to alterations on the classical concert stage as well as to musical works that merge classical forms with parts of other types of music.

Over the course of the previous century, many fundamental aspects of the Hindustani and Karnatic music genres have remained mostly unchanged. However, the application of such precepts has been impacted by a variety of circumstances, including the expectations of audiences,

interactions between musical genres, the affordances of technology advancements, and the locations of concerts. Changes in rendition techniques (such as timbral textures, structuring of raga performance, and the adoption of atypical instruments) and the introduction of unique formats, such as thematically structured performances and diverse kinds of jugalbandi, are notable examples of such alterations. In traditional performances, jugalbandi is a duet that features harmonious yet competitive interplay between two solo performers (vocalists or instrumentalists) performing the same kind of music. Jugalbandi can be performed by vocalists or instrumentalists. Jasrangi jugalbandi is a Khyal jugalbandi that was established by vocalist Pandit Jasraj. It is a style of jugalbandi that relies on particular modal relationships between certain pairs of rga frameworks. Newer variants include Hindustani–Karnatic jugalbandi and Jasrangi jugalbandi.

In spite of the fact that it has a history dating back several decades, the blending of traditional Indian music with music from other traditions, which is generally referred to as "fusion music," is still considered to be contemporary or recent. At the very least, fusion can be traced back

to the 1960s and 1970s, when Western classical musicians and jazz musicians began collaborating with great musicians from other cultures, such as Ravi Shankar, Zakir Hussain, and L. Subramanian. Classical musicians (vocalists and instrumentalists) frequently collaborate with musicians from other genres in live performances nowadays, either by improvising together or by delivering pieces that mix a variety of different aspects. The likes of Vishwamohan Bhatt, Amjad Ali Khan, and Fazal Qureshi, all of whom are renowned in the world of classical music, continue to take part in fusion initiatives. Recent collaborations have extended to include musical styles as disparate as alternative and progressive rock, flamenco, and ambient music as a result of the quick circulation of sounds and musicians made possible by recent technology advancements.

### **Oral Vernacular Music**

Another type of music related with tradition has spawned new performance practises: regional vernacular forms known as folk and tribal music. Several of these genres, like the music of Rajasthan's Manganiyar and Langa groups, West Bengal's Baul and Fakir music, Tamil

Nadu's parai drumming, and eastern India's Chhau performance, are now being offered to audiences beyond the local. State support, a rising tourism economy, and inclusive ideology all contribute to this re-contextualization to national and international platforms. This re-contextualization has spawned a slew of initiatives aimed at adapting vernacular forms to broader contexts. Manganiyar musicians provide a clear illustration of such re-contextualization and its consequences on modern musical practises. Members of this hereditary musician group began performing for tourist audiences and touring nationally and internationally for concerts and cultural festivals in the 1970s, with the help of area cultural activists. Even though a sizable portion of the community continues to play in traditional settings, the music has become a staple of folk music festivals across India. It has also been integrated into the World Music genre, attracting audiences and patrons from all over the world. The progressive standardisation and simplifying of repertoire as a result of presenting the music to audiences who are unfamiliar with it has resulted in a perceived loss of diversity in traditional practise. Manganiyar music is also being

incorporated into new types of musical productions. Fusion-style collaborations with Indian composers, Afghan rubab (short-necked lute) players, African percussionists, and British beatboxers can be found at events like the UN Educational, Scientific, and Cultural Organization-supported Rajasthan International Folk Festival and MTV Coke Studio. Manganiyar musicians, along with other Rajasthani folk performers, have inspired internationally popular ensemble productions such as Rhythms of Rajasthan and Manganiyar Seduction. Across the provincial/cosmopolitan divide, similar collaborations and experiments are common in various regional folk and tribal music. Indian Ocean, Raghu Dixit Project, Avial, Swarathma, Bhoomi, Papon, Rewben Mashangwa, and others who blend regional influences with Western instruments and elements (often, rock and jazz/blues) are garnering enormous appeal among urban Indian listeners. These musicians frequently use vernacular sounds as part of a deliberate search for a sound that is both modern and Indian. Experiments like this have spawned new subgenres like fusion rock and Vedic metal. D. Raja, D. Raja, D. Raja, D. Raja, D. Raja,

The breadth of performance styles that link themselves with art music contexts to rock concert settings extends from classical-based fusion to folk and classical-inspired fusion rock. Because of the rhetoric of tradition (and the corollary implications of continuity) in both classical and vernacular music, perceived deviations or deliberate divergences from traditional performance practise elicit reactions ranging from accusations of dilution to approval of attempts to contemporize the traditional.

### **Contemporary Practices**

Other musical practises are influenced by technological, aesthetic, and ideological transformations that are associated with contemporaneity or the avant-garde. These musical forms, which include mainstream commercial genres, youth cultures, and conceptual art music, may all be traced back to global musical advances. (N. Higgins, 2014)

### **Popular Commercial Genres**

Hindi cinema songs, often known as Bollywood music, are by far the most popular type of music in India, but other types of music, such as regional songs and Indipop, are also quite popular. This kind of music also holds a key position in a

variety of live performance methods. Performers in these genres have been fast to absorb popular musical trends and claim newness throughout the course of their histories. This can be attributed to the inherent eclecticism of these genres. Over the course of the last ten years, music has made a rapid transition to digital production techniques and predominantly adopted an aesthetic influenced by electronic dance music. Live DJ shows are one of the most important performance practices that make use of these new tunes. These concerts have now become commonplace among all strata of society across India because to the ease with which technical affordability can be achieved. DJs use a wide range of technologies to play Indian, diasporic Indian (such as Asian Underground and Desi Hip Hop), and other global popular music that is distributed on CDs and the internet. The venues at which they perform can be as simple as a neighbourhood wedding or as exclusive as an exclusive club. The music industry actively seeks out the more popular DJs in order to commission them to develop remixes of current songs as well as older tracks for mediated circulation. Mega-scale live song-and-dance shows involving popular film actors and singers

have become a feature of urban India (as well as diasporic hubs) since the 1990s. This type of live context is concentrated on mediated music, and it is an additional live context that has become a part of urban India.

### **Youth Cultures**

The liberalization of the economy and the media in India during the 1990s led to a progressive strengthening of the country's youth culture as well as the proliferation of musical genres such as rock, hip-hop, and reggae. Even if many genres pursue distinctive paths, the audiences they cater to and the settings in which they are performed are quite similar across the board. The case of rock music and its various subgenres will serve to illustrate this point.

Rock, including fusion rock that makes use of Indian influences, has gained a strong following among young urban audiences in the past decade. In the 1980s, rock was a fringe practice that was represented by rare bands such as Indus Creed and Mohiner Ghoraguli. In the last decade, however, rock has gained this strong following. Rock bands are gathering in mainly English-speaking regions such as Kerala, Mizoram, and Manipur in addition to establishing in

urban areas such as Bangalore, Delhi, Kolkata, and Mumbai. Additionally, rock bands are forming in smaller towns such as Indore and Chandigarh. The terms "fusion rock," "alternative rock," and "progressive rock," "grunge" and "punk" are examples of popular subgenres of rock music that may be found nowadays. Rock culture in India is transitioning from being largely imitative to aspiring to have an original presence and careful songwriting. Sometimes the culture will express an overt concern with its Indian roots, while other times it will emphasize its transnational appeal. This shift comes after decades in which the culture was largely imitative. The expansion of available contexts for consumer behaviour is a significant factor in this increase. In addition to performances on college campuses, the past ten years have seen the establishment of a great number of live music venues, rock music festivals organised by corporate houses and event management companies (for example, Bacardi NH7 Weekender and Bangalore Open Air), as well as more intimate concerts.

Conceptual practices, including Sound Art and Others Additionally, sound-centered conceptual art, which refers to a collection

of current practices that use sound as an expressive medium, has started to make its influence felt in India. The term "electroacoustic music" can refer to a wide variety of subgenres, including sound and multimedia installations, art and science partnerships, field recording-based work, and electroacoustic music. This category brings together a wide range of genres. Conceptually inspired musical practices in India have originated predominantly from commercial and sub-cultural venues, in contrast to the academic and museum/art gallery associations of these forms in Europe and North America. The emergence of this phenomenon may be traced back to significant developments in electronic and media technology. Examples of representative projects include the conversion of meteorological data into musical sound (such as the work of the Bangalore-based artist Yashas Shetty), musical collaborations with revolutionary singers (such as the work of the New Delhi-based artist collective Word Sound Power), and multi-screen video installations (e.g., Raqs Media Collective, New Delhi). Sound artists from India have taken part in events held all around the world that focus on electronic and sound art. Funding organizations in India such as

the India Foundation for Artists and the Charles Wallace Trust, as well as arts collectives in New Delhi such as Khoj, are at the forefront of patronizing conceptual sound art in the country. In recent years, formerly obscure academic institutes like the Center for the Study of Developing Societies in New Delhi and the Srishti School of Design and Technology in Bangalore have begun funding efforts of this kind.

### **Colonial Rule and Commercialization**

The establishment stone for the current period of classical music was set in the eighteenth hundred years, by which time every one of the complexities and subtleties must be classified and taught. The Muslim rulers were dismissed and supplanted by frontier specialists, which harmonized with the death of court musicians. Accordingly, the musicians kept their insight and practice to themselves, just offering it to their close family members.

Music developed into a sort of entertainment that was disapproved of in the public eye. This example continued until the mid-nineteenth hundred years.

Be that as it may, these commercialization patterns were lopsided, since the

development of classical music in the Southern regions took off on account of the Trinity of Carnatic music, which zeroed in on the style and otherworldliness parts of music. Music was seen as a device of breaking liberated from common chains to split away from customary ceremonies and traditionalism. "It's obviously true that nobody gets a feast without commercialization, however what is valid for music is valid for nearly all the other things," as per Pandit Jasraj, who keeps up with that the shortfall of recording organizations and satellite TV stations in prior hundreds of years shouldn't persuade one to think that music had been liberated from cash before.

### **The Role of Radio and Media in Commercialization**

It was towards the finish of the 20th century that the whole idea of music visits, in which craftsmen perform at various places sequentially, appeared. This was on the grounds that specialists felt the dire need to hoard more audience members, and accordingly, they gave their all to open an ever increasing number of divers for public openness in and all over the planet. The appearance of globalization introduced a period of significant change inside the



domain of classical music. This newly globalised environment with its liberalized economy had significant effects on a variety of traditionally practiced cultures, one of which was Indian Music. This shift worked as a catalyst, resulting in a significant increase in the number of musical exchanges. It also resulted in the introduction of new artistic expressions and may have had some effect on the efforts to preserve the classical and traditional aspects of Indian music performances. In addition to this, it expanded the boundaries of the music culture's geographical range. Because of this enormous shift, there are now many intriguing new directions to investigate in order to comprehend the effects that globalization has had on Indian music.

Furthermore, this was trailed by the danger of collection patterns, in which specialists offered the privileges to record and create their music to music delivering organizations, who then, at that point, began to deal with the musical undertakings of classical musicians. This prompted a decrease in the prevalence of classical music. The advancement of the most current discographic lets out of various musicians has arrived at levels not seen previously. Whether it was the

turbulent voice of Nusrat Fateh Ali Khan that deciphered the entrancing reiterations of Pakistan's "qawwali," the down home's music is known as "qawwali" (Sufi reflection music). While the music they made was as yet their own, their picture off-stage was dealt with by these musical ventures as they looked to accumulate more space in individuals' brains. In doing as such, they neglected to focus on the way that they were themselves taking part in the demonstration of bringing down the quality, standard, and devotionality of Indian classical music. During this time of expanded commercialization, the radio and record marks turned out to be firmly entwined. Keeping in mind the preferences of the audience, the venerable and preeminent radio broadcasting authority in India, known as All India Radio, promoted and advertised certain artists to a much greater extent than others. Radio in India is transforming from a government monopoly into a highly commercialized broadcasting service as part of the country's ongoing digitalization effort.

## **The Role of Technology in Commercialization and Commodification of Music**

These dangers are only getting worse as we move into the 21st century because they now have the added momentum of technological progress behind them, which allows them to become even more sinister. Combining elements of Western instrumentation with Indian classical music results in the development of a fresh musical fabric. The meaning of classical music has been brought down to that of a simple item. Various perfectionists are of the assessment that music has been popularized all through the ages, however that the effects of this pattern are at their clearest and unmistakable now, because of the multiplication of innovative progressions. (Pt Jasraj, Nav, 2011).

There have been a number of pioneering efforts made to sell classical music in a manner that is as unpretentious as the sale of any other product. One of these is the idea behind taking lessons online. The concept of a gurukul, in which a student would reside with the teacher for the purpose of attempting to absorb the very essence of the teacher's wealth of musical knowledge as well as their life philosophies, has been rendered obsolete

by the proliferation of online music instruction, which can be found on websites like Amazon and eBay, among others.

Despite the fact that there are varieties of this sort of web-based classical music, there are likewise more unrefined strategies that individuals use, like selling gradated music examples. This changes classical music from an unadulterated artistic work into simply a tradable ware or an item. For instance, the notable entertainer Shankar Mahadevan runs his own internet based music institute. At this academy, students can purchase music lessons from instructors and learn them at their own pace online. Afterwards, they are evaluated based on how much they have retained from the courses. This kind of education at a distance has been harshly criticized by a number of purists because they believe that it can be considered a worthy alternative for face to face training, and that it also contributes to the erosion of classical music's origins.

In addition to this, modern technology has rendered the traditional experience of attending a performance obsolete. There was a time when everyone longed to hear Ustad Bismillah Khan perform. Play in an open amphitheatre so that the audience can

completely immerse themselves in the immensity of his music and the divine spirit that it radiated. However, this practice is becoming less common as podcasts of live concerts become increasingly popular. People are able to enjoy the concert experience without having to leave the comfort of their homes because tickets may be purchased online. Understudies of music are continuously being denied of significant abilities, including encounters of the hazardous environment made in front of an audience, the fellowship among musicians, and how specialists measure crowd reaction to choose what to convey straightaway. This

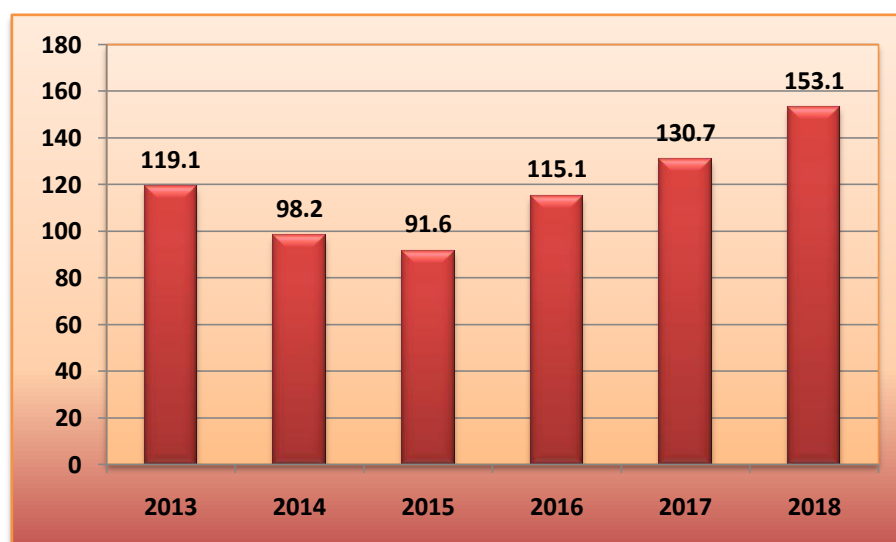
is a pattern that has been happening for quite a while.

### **Indian Music Industry Analysis**

One of the most popular subjects of discussion in the industry right now is the Indian market. Following the price war that ensued after the announcement that Spotify and Youtube Music would be entering the local market, which we have already noted, India is likely to become the most important battleground for the global streaming sector in the years to come. The local market is going to draw an increasing amount of interest in the future, so let's get started. The following is a rundown of all you need to know about the music market in India.

**Figure 1**

**Revenues from the recording industry in India during 2013-2018, expressed in million US dollars**



Source: Deloitte, IFPI

## **Structure of the Indian Music Industry**

Many music business professionals are beginning to focus their attention on India as the music industry's next big frontier due to the country's predominantly young and quickly expanding population (which presently stands at 1.3 billion). Starting from the start of the most recent couple of years, the income of the Indian music industry has been on a brilliant rising, for the most part determined by the development of the country's web populace. In any case, India's tremendous entertainment world actually assumes an outsized part in the music area, with reports demonstrating that soundtracks for Bollywood films acquire 80% of the nation's complete music income. This is due to a variety of factors, each of which will be discussed in greater depth later on; nevertheless, for the time being, let's begin with a few brief facts to highlight the structure of the market and ensure that everyone is on the same page. To begin, we will analyze the revenue generated by the sector, which is comprised of three primary core businesses: recording, live performance, and publishing.

### **1. Live Industry**

Estimating live revenue is, as is customary, the most challenging aspect of the overall market size estimating process. Because of the fragmented nature of the live business, it can be difficult to find quotes that are both thorough and accurate.

- The entire revenues of the live business can be estimated to be around \$280 million by drawing on the information released throughout the Indian Music Convention, the data provided by PwC, and talks held within the industry.
- According to estimates provided by PwC, the sale of tickets accounted for thirty percent of all live revenues. The other sixty percent was made up of various revenue streams including brand sponsorships, private events, merchandise sales, and so on.

### **2. Recording Industry**

- According to some estimates, almost eighty percent of all music consumption can be linked to cinema music.
- As per the International Federation of the Phonographic Industry (IFPI), the music industry produced \$153.1 million in every 2018, which is an increment of 17.1 percent from 2017.

- In 2018, streaming income expanded by 22.3%, with streaming representing 69% of all recording incomes.

### 3. Publishing Industry

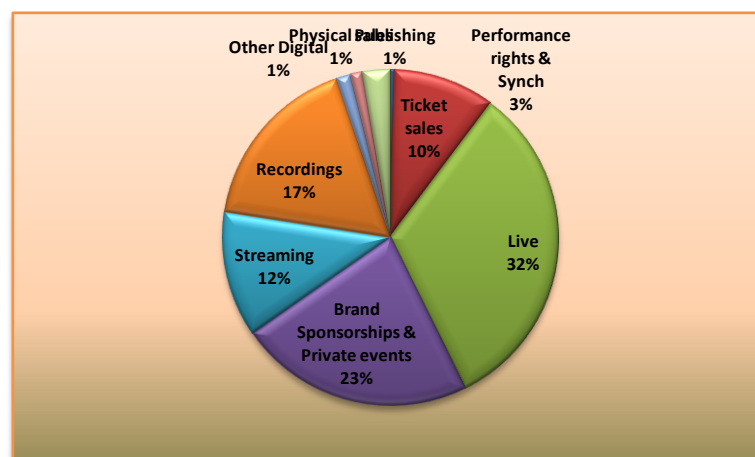
- The publishing industry in India is still in its infancy; the Music Copyright Act of India allocated copyrights to film producers rather than the actual songwriters until 2012. This practise continued until 2012.
- Even if the required changes have been made, the publication pipeline is still in a very primitive state, and the vast majority of artists do not receive any royalties.
- Songwriter and composer royalties accounted for less than one percent of the

entire revenue generated by the industry, which was equal to four million dollars.

When we add up the profits from the three primary sub-industries, we arrive at a total for the size of the Indian music business that we estimate to be \$443 million.

Despite the fact that the country is now ranked 15th in the IFPI rankings for 2018, local music professionals have set their sights on moving the market into the top 10 by the year 2022. That being the case, the market will need to not only continue expanding at its current rate but also consistently quicken its pace of expansion over the next few years. But what will be the driving force behind this expansion?

**Figure 2**  
**Revenue Generated by Each Source within the Indian Music Industry in 2018**



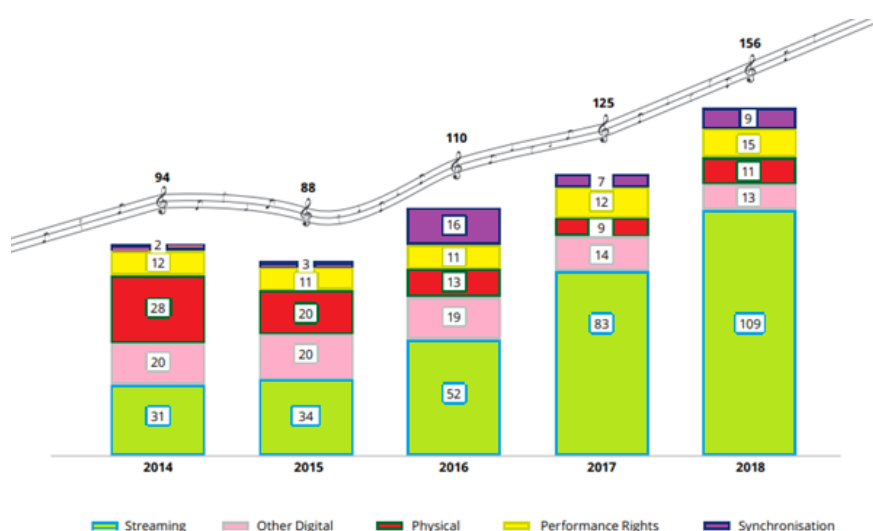
Sources: IFPI, PwC, VISION 2022, IPRS

### Indian Recorded Music Industry: Size And Growth

In 2018, the value of the Indian recorded music industry was estimated to be INR 1,068 crore, which is equivalent to 156 million USD. In the previous year, the market expanded by 24.5 percent. The sector has evolved to keep up with the

latest technological developments, and in 2018, revenue from streaming services amounted for 70 percent of the overall revenue generated by the industry. The following figure illustrates the size of the industry, its rate of growth, as well as the development of revenue broken down by source.

**Figure 3**  
**Size and growth of the industry, as well as the evolution of income by source**



Take note that all of the USD figures presented above were computed using the exchange rate of 1 USD = 68.43 INR. IFPI's Global Music Report from 2019 was used as the source.

"Despite the fact that the recorded music industry has been through both the best and the roughest of times over the course of the past two decades, we have managed to pull through and produce some truly incredible singles along the way. An industry that has been struggling for such a long time is now

beginning to see some signs of improvement today. The music industry is experiencing resurgence in its ability to generate revenue, and at the same time, an increasing number of newcomers are breaking into it. At this point in time, this industry requires support from both the

established establishment and viewers, as well as backing from established leaders inside the business. This is without a doubt our opportunity to make the Indian music industry prosperous and one of the top 10 music markets on a worldwide scale.”

### **Indian Music Industry Stats: India's Digital Revolution By The Numbers**

In 2018, India moved up to the fifth spot on the list of the world's largest economies based on their current GDP. With a compound annual growth rate (CAGR) of 7% from now until 2023, it is the economy that is expanding at the fastest rate among the top 10. This nearly unprecedented economic expansion is being propelled by the country's population of 1.35 billion people, which is continuing to rise. It is anticipated that India will surpass China in total residents and become the most populous country in the world by the year 2027. In addition to this, the population is exceptionally young: the census taken in 2011 revealed that more than 52 percent of India's total population was under the age of 25.

The Indian music industry is set to benefit from several positive trends, including the country's near-record economic growth and its young population (young people being

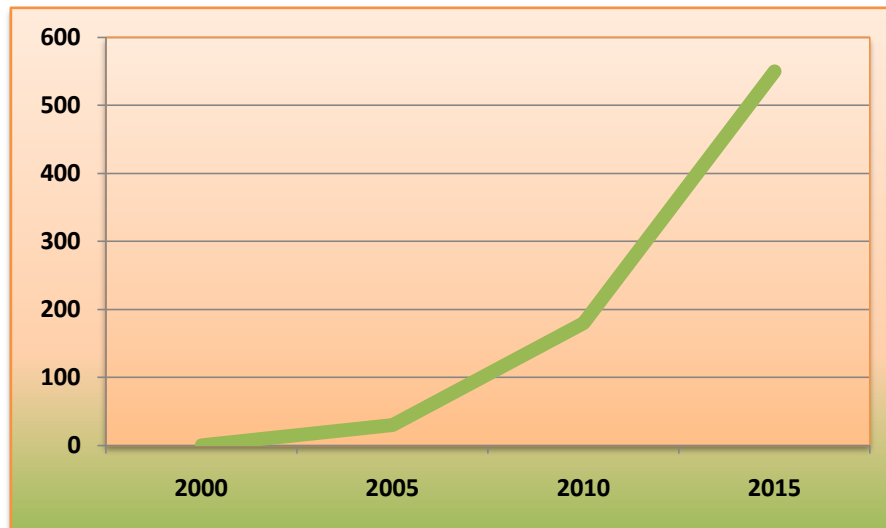
the primary demographic for the music industry). But there is one development in India that stands out above all others in terms of its significance to the music industry, and that is the rapid digitalization taking place in the country.

In the year 2016, the Indian market saw the introduction of a brand new 4G telecom service by the name of Reliance Jio. Its mission statement was to "deliver broadband for every Indian," which was a reflection of the Digital India project that the government had introduced earlier that year. Jio entered the market with a strategy that was exceedingly aggressive, which started a pricing war among the local telecom companies. This was done so that Jio could accomplish its goal.

In just another two years, in 2018, India surpassed all other nations to become the nation with the most affordable mobile internet. According to Cable, the cost of one gigabyte (GB) of mobile data has dropped to about \$0.26 in India. In contrast, the average cost of one GB of mobile data in the United States is \$12.37, which is 47.5 times higher. From 2015 to 2018, the number of people in the country who have access to the internet increased by more than 60 percent, reaching 566 million.

**Figure 4**

**Millions of individuals used the internet in India between 2000 and 2018**



Source: The World Bank, ICUBE

### **The Streaming Market's Prospects and Problems of Contemporary Music Industry**

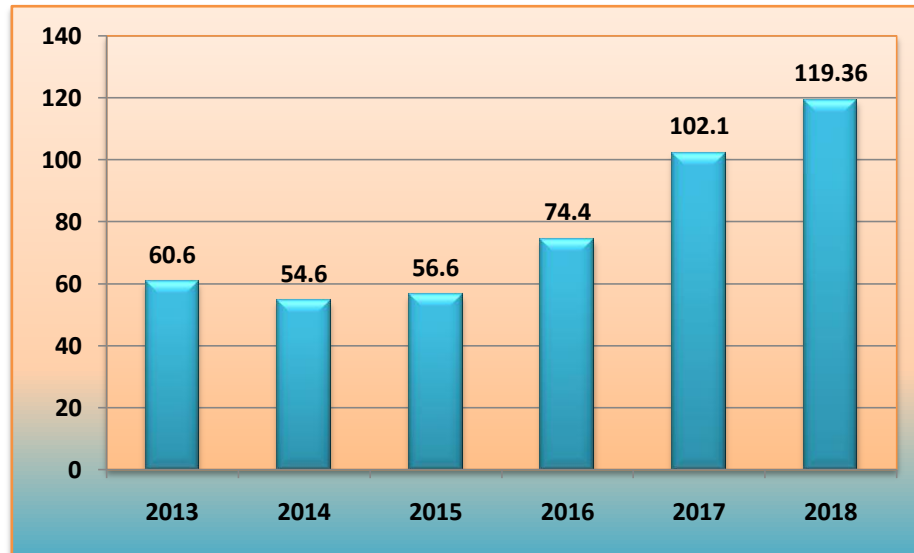
The dramatic increase in the number of people using the internet has made the Indian market an ideal environment for the proliferation of streaming services. The two major companies, Gaana and Saavn (now known as JioSaavn since the 2018 merger), debuted their offerings to the market on the cusp of the 2010s; nevertheless, the first boom in terms of streaming user-base followed around 2015-2016. This occurred around the same time.

Between 2015 and 2018, there was a 210 percent increase in digital revenue, which had been largely unchanging up until that moment. The transition to the new paradigm of music distribution has been initiated by the widespread adoption of local streaming services, which have broken through to the mainstream. There were reportedly 150 million customers of streaming services in India as of December 2018, according to reports. On the other hand, this might only be the beginning.



**Figure 5**

**In India, digital music sales totaled \$US million from 2013 to 2018**



Source: Deloitte, IFPI

Both Gaana and JioSaavn, according to claims made by their respective companies, have reached the milestone of 100 million customers as of April 2019. In addition, many who are well-versed in the business expect that the number of users of streaming services will reach 500 million within the next couple of years, and they may not be that far from the truth.

#### **Addressable Streaming Market Continues to Expand**

To begin, although the revolution in telecommunications has made it possible for businesses to operate online, the process of widespread internet adoption is not yet complete. While web infiltration

rates all through created markets normal more than 80%, the current "566 million web clients" in any case address only south of 40% of the country's whole populace. There is no reason for the current trend toward digitalization to slow down, given that the country's telecom infrastructure has reached even the most remote corners of the country, that data plans are inexpensive, and that the government is supporting this effort. And if the current trend continues, India will shortly arrive at the level representing a penetration of 80 percent. This would imply that during the next few years, the addressable audience of streaming will double to 1,100 million, perhaps creating

the single largest audience for streaming anywhere in the world.

### **Streaming Alternatives**

Nielsen reports that 94 percent of people who shop online in India listen to music, and 71 percent of those people think that music plays an essential (or very important) role in their life. Notwithstanding, if so, why did the client base for music streaming just make up 26% of the country's web-based populace in 2018? The contention being made is that streaming administrations are only one of the numerous utilization channels that are available to the Indian shopper, and they are not generally the most engaging of these channels.

YouTube has emerged as the most popular alternative to traditional music streaming services. The video-streaming heavyweight has become an extremely important component of the entertainment landscape across the country. It is estimated that more than 80 percent of the people who use the internet in India have access to YouTube, and that 245 million Indians utilize the service on a monthly basis.

The relevance of video-synced music content in the country is the driving force behind the success of the platform as a

channel for the consumption of music in the country. Indian consumers are accustomed to consuming audio that is synchronized to video content and integrated into the larger cinematic story. This habit was formed over the course of a century-long heritage of film music. You have undoubtedly heard of T-Series by this point. T-Series is an Indian record label and film production company. It also owns the YouTube channel with the most subscribers of any channel in the world.

YouTube is a visual platform that is both free and simple to use. Despite this, it is not a complete replacement for streaming services because music is a sort of material that is consumed away from a screen and on the move, and video platforms are not designed to accommodate this.

### **Pirate Services**

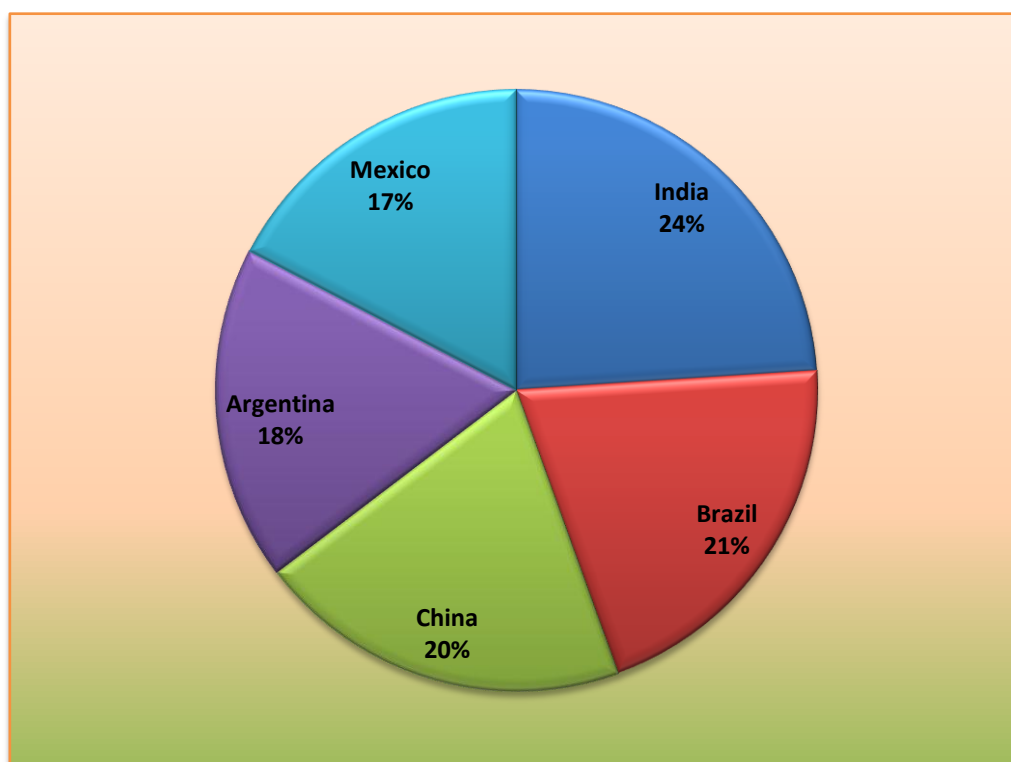
When it comes to offline use, the most significant competition that streaming services face comes from illegal providers. At the moment, India holds the title of being the country with the highest rate of piracy anywhere in the world. As per the latest studies, 76% of web clients have owned up to utilizing privateer administrations inside the beyond 90 days. The unlicensed channels that permit their

clients to change over YouTube joins into mp3 documents are by a long shot the most famous unlicensed channels. From that point onward, the MP3 documents can be

"side stacked" onto the Android-worked gadgets (which represent in excess of 90% of all PDAs in India) using outer SD cards in a basic and clear way.

**Figure 6**

**% of internet users who used pirate services at least once in the previous three months, per nation, 2018**



Source: Digital Music Study 2018

The projected amount of money lost by the recording industry due to piracy ranges anywhere from \$130 million to \$260 million, depending on the source. Even according to the most conservative estimates, piracy is responsible for the loss of almost eighty percent of all profits

generated from recordings. This is despite the fact that the impact of piracy is notoriously difficult to evaluate. Unlicensed consumption is without a doubt one of the primary obstacles that must be overcome before India's streaming ecosystem can be established.

On the other hand, there is a silver lining to the cloud cast by the problem of piracy: in the long term, the legitimate alternatives are inevitably going to win out. There is still a significant issue with piracy in today's society; however, it is not nearly as severe as it was five years ago, when it was reported that 98 percent of all digital music consumption was done without a licence. It is inevitable that unlicensed listening will become legal, ad-supported listening, which will provide even another boost to recording industry revenue thanks to the assistance of the government and the marketing budgets of all streaming services that are already available on the market.

In this regard, the current scenario on the Indian market is similar of the piracy-heavy China that existed prior to the year 2015 — and the transition to the licenced streaming music turned the Chinese market into the market with the most rapidly expanding music industry in the world.

In a nutshell, the Indian market is in an excellent position to expand the number of streaming users in the years to come due to its favourable positioning. However, as the Chinese market has taught us, music piracy has yet another long-term bad effect: it spreads the idea that music should be free, which creates a significant barrier for the

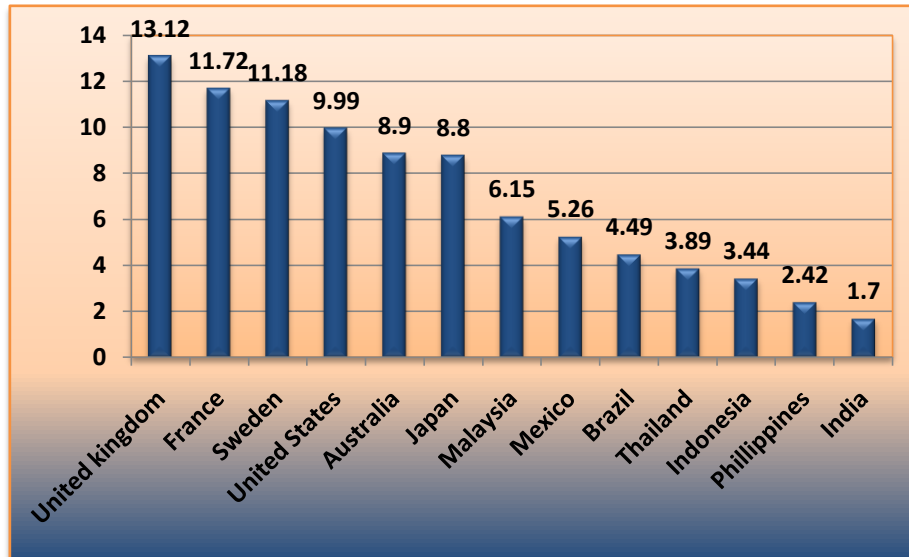
growth of a music economy based on subscriptions.

### **The problem of Monetization**

Although it is likely that "pirates" may one day become consumers of ad-supported streaming services, the transition from "pirates" to paying customers remains a significant obstacle for the local business. The price sensitivity of the Indian consumer in general is another issue that plays a role in that predicament. Consumers in India are said to be value-conscious because they always consider the value/price proposition when making purchases. If, however, you have not paid for the music for the past ten years, what justifies your decision to do so now?

The prevalence of video material, the popularity of YouTube, and the history of rampant piracy are all elements that make the transition to paid streaming exceedingly challenging, despite the fact that subscriptions can be purchased for very little money. For instance, the monthly cost of Apple Music in India has recently been reduced to just \$1.43, and student subscriptions are now available for just \$0.71.

**Figure 7**  
**Price of Spotify Premium in Selected Markets, in US Dollars**



Source: Music Business Worldwide

However, the conversion rate is still very low despite the fact that the prices have been reduced. To continue drawing comparisons with China, it is believed that the average subscription rate in China is at a record-low of just 3 percent. If we take a look at India, we can see that barely one percent of all those who utilise streaming services pay directly for premium memberships.

This presents a significant challenge for the business sector. In keeping with the freemium business model, the consumption of content that is sponsored by advertisements is intended to serve primarily as an advertisement for the premium service. Any sustainable

ecosystem needs to rely on premium subscriptions — or figure out new avenues to monetize the user base of free services, like Tencent Music did. Premium subscriptions are the only way to ensure long-term viability.

Currently, bundled telecom deals are the most effective method that has been developed to generate revenue from streaming services. The idea is straightforward: in addition to the mobile data plan, the premium subscription is provided as a "free" bonus to the customer. That is effective on not one but two levels. First and foremost, it makes it possible to bring in new paying consumers into the ecosystem of streaming media by offering

them a service on the basis that it "feels like free." Second, because access to the premium content increases a user's overall data consumption, streaming subscriptions work well in conjunction with telecommunications services.

Moreover, coincidentally two of the main three neighborhood streaming administrations, JioSaavn and Wynk Music, are possessed by (or have converged with) individual broadcast communications organizations Reliance Industries and Airtel. Regardless of the way that the streaming help market is still in its earliest stages, packaged offers produce a monetary model that is unquestionably somewhat reasonable. According to recent reports, there are now an additional 14 percent of users who are "bundled," in addition to the 1 percent of direct premium subscribers. The 15 percent of "paying consumers" contribute to 55 percent of the total revenue generated by streaming services.

However, when it comes to the music industry as a whole, bundles are unable to deliver nearly enough value to make streaming a sustainable revenue source for artists (although others would argue that streaming is not even a sustainable revenue stream in the United States). The most

affordable data plan offered by Jio Reliance costs just 149 rupees (which is equivalent to approximately \$2.1) each month. However, it is unclear what portion of this purchase will go toward the artist's earnings (or at the very least, the music streams service's content pool).

Bundled subscriptions are more of a short-term answer in this respect; they are a stepping stone on the route to the subscription-based streaming economy. However, over the course of time, the streaming market will be forced to transition toward direct subscriptions, and the manner in which it evolves will be contingent on the nature of the industry's competitive landscape.

### **Local Streaming Services Vs. International Heavyweights**

The market in India is the primary focus of competition in the international streaming market. As was indicated in our article on the Mechanics of Streaming, developed markets such as the United States are currently experiencing a slowdown in terms of growth. As a result, worldwide services have shifted their focus to the emerging market as the primary source of new consumers.

Both Spotify and YouTube Music entered the market in India earlier this year, less than a month apart, and the reason for this is probably clear to you at this point. India is the single most significant market expansion opportunity for the streaming industry due to the country's massive potential streaming audience of over one billion people. Except maybe for China, where we have a sneaking suspicion that services like Spotify, YouTube, and others like them won't fly with the local authorities.

The global streaming services are confronted with heavy competition from local services such as JioSaavn, Gaana, and Wynk Music, all of which count close to 100 million registered customers between them. That's a good head start, but given that we're talking about a market with a billion users, it's anyone's guess how it will be segmented in the next five years given the size of the industry. There is value to be found in each of the available streaming options.

Amazon Music and Apple Music are just a part of a larger service ecosystem. Spotify has its discovery and playlist features, as well as the brand of a global leader. YouTube Music can leverage the 250 million YouTube audiences in India.

Amazon Music and Apple Music are just a part of the larger ecosystem. Check out our article on "Mechanics of Streaming" if you are interested in learning more about streaming services, since it contains a comprehensive classification of streaming brands along with descriptions of where each one fits in the market.

However, the most important concern is whether or not worldwide streaming services will be able to capture the context of indigenous Indian music, which is quite dissimilar to the western canon. In 2018, just twenty percent of total music consumption in the country was accounted for by international performers. Even though it is anticipated that this percentage will increase in the years to come, the local catalogue will be the most important factor in determining success in India. And in the case of Indian music, when someone refers to the "local catalogue," they are referring to one thing specifically: soundtracks to motion pictures.

### **Bollywood and Film Music**

In a typical Indian movie, there will be between four and six songs that have been composed especially for the film's plot and recorded at the time it was made. Assuming the United States delivers

around 600 motion pictures consistently, India creates more like 2,000, and that implies that roughly 10,000 unique tunes are produced every year to satisfy the needs of the entertainment world. Nearly, the United States produces around 600 motion pictures each year. (Banaji, Shakuntala. 2006)The standard method of movie sync licencing is not at all comparable to the Indian system for handling film music. The steps involved in the procedure are as follows. A movie director and screenwriters will decide where the song should be placed in the script, and as a result, the story that goes along with it will be established. After that, a music director and a lyricist (also known as "literati") will develop and compose an original piece of music that is appropriate for the environment and the progression of the plot. After that, a professional backup singer will enter the studio to record a song so that actors in the film can lip-synch to it while they are performing. Since the 1930s, this has been the standard method for creating the score for a motion picture, and not much has changed in this respect.

Consider the fact that, before to the 1990s, there was virtually no such thing as non-film music, with the exception of music performed by traditional folk musicians, if

you want to comprehend the function of cinema music (which were rarely commercial). The widespread availability of vinyl led to the development of the recording industry, which initially operated as a subsidiary of the film industry. It was the secondary market for film music, which at the time was still composed as an integral element of the picture and not as an independent product.

This resulted in a pattern of consuming music through films that has lasted for the past 60 years, and this is one of the primary aspects that contributes to the formation of the tastes of Indian consumers. Assuming you ask an Indian, "What are the five best melodies?," assuming that they shut their eyes, they will imagine the entertainers that played those tunes as opposed to the authors and playback specialists, as Tarsame Mittal of TM Talent Management put it on the Midem Bollywood board this year.

Traditionally, Indian consumers think of music in terms of its relationship to video material and the narrative of movies (or at least narratives that resemble movies). The significance of this fact cannot be overstated with regard to the Indian market. However, before we get into it,



there are a few misconceptions about it that we need to clear up.



Asha Bhosle is without a doubt one of the most well-known playback singers in history. Over the course of her career spanning more than 60 years, she has recorded over 12,000 songs for more than a thousand Bollywood films.

### **Bollywood vs. Regional Music**

First and foremost, the Indian film business is much more than merely the Bollywood film industry. Bollywood is "the subset of the Indian film business located in Mumbai and making movies in Hindi," according to the most accurate definition of the term. At the same time, the Constitution of India officially recognizes 22 different local languages (with Hindi being the most widespread one), and more or less every one of them has its own film sub-industry, with Tamil and Telugu being the largest ones. Hindi is the most widespread local language in India.

The fact that the term "Bollywood" is frequently used to refer to the motion picture business in India can lead to a great deal of misunderstanding. For instance, a study conducted by KPMG in India found that Bollywood music accounted for fifty percent of all consumption in the nation. The remaining 20 percent was allocated to the international repertory, while the remaining 30 percent was allocated to music from specific regions. When the current percentage of independent artists in Bollywood soundtracks is compared to the one from a couple of years ago, which was 80 percent, it is simple to draw the conclusion that Bollywood soundtracks are making way for an independent artist-centric music paradigm.

To put it simply, it is not the situation at all. It's only that the growth of digital infrastructure put the rural music consumer on the map, which created demand for regional music content, but soundtracks still make for roughly 80 percent of all recording income in India (literally all music in languages other than Hindi). Despite this, the majority of that regional repertory is still composed of music from films (which is not Bollywood music).

### **The Sound of Indian Film**

Second, you have to realize that Bollywood music, often known as film music, is not a particular type of music. It is first and foremost an alternative method of music production that is based on the film industry and may be utilized for the production of any and all types of music. When it comes to western markets, the top four film music firms in India—Saregama, T-Series, Sony Music India, and Zee Music Company—play a role that is analogous to that of the big labels in the United States and other western countries.

That is to say, if something is starting to become relatively popular and loved by the customers in India, then sooner or later, that song will be used in the movies that are being produced in India. If you thought that Indian cinema music is all about traditional clothes and high-pitched vocals, then you should listen to the lead song of "Gully Boy," which is the fourth highest grossing Bollywood film of 2019:

The 2017 film Gully Boy, which was only obliquely based on the lives of the Mumbai rappers DIVINE and Naezy, was a significant factor in bringing the nascent Indian hip-hop culture into the mainstream of the country. A brief fact is as follows: The first showing of Gully Boy took place

in February of this year. After only another half a year, DIVINE, who had already established themselves as a household brand in the nation, were the first artist to be signed to the freshly established Mass Appeal India label. This case sheds light on the hierarchy that exists within the Indian music industry.

### **The Importance of Soundtracks and the Role of Non-Movie Music Plays**

A few articles about the Indian market depict the free and "Bollywood" music areas as ill-disposed. That is somewhat exact; given the significance that Bollywood plays today (and will probably play from now on), an enormous part of the industry is focused on melodies instead of craftsmen. The musician who wrote the song (even if properly recognized) typically takes a back seat to the song itself, the actors who lip-synched to it, the graphics, and how it fits within the movie.

But, ask you, is it really that different from the increasingly playlist-focused Western streaming environment? The artist is sometimes reduced to merely a name in the credits when it comes to playlists, but the additional audiences are definitely worth it. The truth is that, as the internet world has

grown, Bollywood has evolved into a tool for artists to promote themselves.

People didn't always know the names of the playback singers back in the day. At the touch of a button, the performer's pages are now available on JioSaavn. The digital ecosystem has established itself, and social media has provided a platform for musicians to expand their following outside Bollywood. As a result, for the first time since the pre-piracy era of the 1990s, the non-film music sector is on the rise once more.

While the internet world has enabled non-film artists to tell their stories outside of Bollywood, cinema remains the only medium through which the country's 1.3 billion people may be reached. Because of the unrivalled scope of marketing expenditure that comes with a Bollywood agreement, the film remains the preferred destination for any budding Indian talent. You'll get an offer from Bollywood as soon as you ignite curiosity and become slightly successful in the non-film sphere — and artists rarely say no.

In any case, you should remember that film music is generally contracted. Music chiefs and entertainers are as yet thought of "work for enlist," and the soundtrack is eventually claimed by the film creation firm. The

privileges will then, at that point, be bought from the film organization by one of the large four film music names, who will deliver it across every single computerized stage.

Regardless of whether the playback artists lose all privileges to the melody, they will much of the time go to the studio for nothing. Individuals dealing with the soundtrack had the option to get seen thanks to the web climate, and the craftsman can treat a soundtrack include as though it were a music video. Envision the limited time potential: your clasp will be a critical piece of the film, seen by a great many individuals, and the entertainer hotshot will be lip-synchronizing to the melody with your name on it.

Dealing with a renowned film soundtrack makes a craftsman's name famous, and there are about 1,000 different ways of adapting that, from live gigs to business sponsorships to delivering non-film music.

### **Brand Sponsorships and Live Performances**

So, starting with the live business, let's take a deeper look at those alternate revenue streams. The first thing to understand is that, despite the fact that GDP per capita has increased by 450 percent in the last 20

years, the live market has yet to reach the point where concerts can profit solely from ticket sales. Only 30% of live income is produced by direct ticket sales, according to our data and industry talks, and even that may be an exaggeration. According to some industry estimates, ticket sales could account for as little as 10% of total revenue - and here's why.

First and foremost, it all boils down to the Indian consumer's purchasing power and the market's price sensitivity. To make the offer more interesting, promoters must lower pricing and engage in "buy four tickets, get one free" type deals, reducing the total income produced. Whether it's solitary performances by local bands or large festivals that rely on lowering major international restrictions (which is costly in terms of logistics), the amount of money that customers are willing to spend on tickets rarely covers the price of putting on a show.

That situation is beginning to improve as the tickets market matures and client spending increases, but for the time being, the live entertainment sector must rely on sponsorships and brand money to survive. Live events, thankfully, have a lot to offer marketers looking to link themselves with creative ideals and reach out to younger

concertgoers. To put it in context, the local beer brand Bira intended to put on 50 hip-hop gigs around the country in 2019 — and that's just the events that the brand is directly organizing, as live sponsorships can come in a variety of forms.

In a vicious spiral, relying on sponsorships results in a second important factor undermining ticket sales. In the past, India's live industry has been impacted by the country's VIP culture, which states that anybody involved in the production of a live show — from licence officials to media and sponsors — expects to receive all of the tickets they require for free.

Finally, a significant number of tickets are given to "important people," making the individuals who really go out and buy the tickets feel like second-class citizens. The revenue loss is only a minor portion of the VIP problem; the main issue is that it makes purchasing tickets an embarrassment. As a result, the majority of the time, paying clients is only a "added benefit," a secondary market of the live entertainment sector.

Frequently, a show can go without ticket sales entirely. A free entry college festival that relies on sponsorship deals, or, on the other hand, a closed-off private event like a wedding, a corporate concert, and so on,

will frequently host the show. In any situation, ticket sales are non-existent, and this is how a large portion of live concerts operate.

**Figure 8**  
**Electric Daisy Carnival India**



### **International Music Opportunities**

Furthermore, foreign artists — not just triple-A stars like Ed Sheeran and Justin Bieber, who have been playing India for quite a long time — have a rising an open door in the nearby market. Obviously, the market actually deals with issues, for example, its distance, absence of expenditure power, VIP culture, etc. Regardless of this, there has as of late been a rush of effective shows in level 1 Indian urban communities.

At the end of the day, it all boils down to market digitization. Consider this: India's internet population increased by more than

100 million in 2018. 52 percent of the attendees are under the age of 25.

As a result of these people going online and logging into streaming services, they're discovering new foreign acts and new music, and the local music market is becoming more accessible to international performers. EDM musicians were the first to go on successful Indian tours, as is customary, and by this time, the Indian audience had seen all of the world's top-100 DJs.

However, the local industry is seeing an increase in mid-range artists, particularly those who have "laid the seeds" previously. Lauv's Mumbai gig in 2019 was sold out, following his travel to India as an opening act for Ed Sheeran's tour in 2017. Jacob Collier's show in Mumbai sold out in less than 24 hours, prompting producers to add a second night to meet demand. Cigarettes after Sex performed two back-to-back acts at the Royal Opera House just a month ago. Those are, of course, exceptional occurrences, but they are the first symptoms of a new period in the history of the Indian market, in which independent international musicians can effectively tour the country, according to industry conversations. For the time being, it's only in Mumbai but it'll only be a matter of time

(and economic expansion) before additional trip destinations emerge.

The tremendous potential of the Indian market has already been recognized by streaming services throughout the world. Perhaps it's time for artists and music industry professionals to follow suit – those who get in early may be able to secure a prime spot in the 1.3 billion-person market.

### **5 Ways Music Industry Players Can Look At Commercialization**

Even in the past ten to fifteen years, the world has seen a significant number of shifts that have ushered in the 21st century. Because the convergence of digital and technological advances has caused such devastation in people's lives, it is imperative that individuals remain flexible and open to new information at all times. However, there is some good news associated with this novel kind of life. At the very least in terms of geography and actual interaction, we are now physically closer to one another than we have ever been, and we are also more easily able to converse with one another. The communication that takes place through music is one form of expression that has been enormously bolstered as a result of

this recent upsurge. People are listening to and sharing music more than ever before because to the proliferation of social media platforms. Some examples of these platforms include YouTube, Facebook, and Twitter, as well as several music streaming applications.

Despite the fact that the world has gone digital, I believe that in order for the music sector to continue expanding, the players in the music industry should consider commercialization in the following five ways:

**App:** Despite the fact that there is a no. of streaming administrations all over the planet dealing with membership and promoting models, the most troublesome test is to keep up with the costs related in obtaining on the off chance that you will see standard substance and improvement. Streaming services are becoming increasingly popular around the world. The most important thing is to determine who your target is, what category they fall into, and what unmet needs you believe you can solve with your product or service. When you're working on developing a high-quality product, targeting a certain market segment can at times be more fruitful.

**Promotional Service:** An opportunity to bring the artist's work to a wider audience is high on the priority list for any creative person. The key to a successful profession is popularity since it directly correlates to earnings. Putting together an impressive promotions organization that can truly show results is what will cause a turnaround in the music industry. The possibility of establishing oneself as the central hub for artist cultivation inside the industry presents an opportunity.

**Venue:** India is teeming with creative individuals, and the country also produces a significant amount of music every year. Most of settings put such a high need on food and refreshment that they are reluctant to put resources into the diversion that really conveys the experience vital for the scene to form into an objective. The expense of leasing non-food and refreshment offices that are intended to have occasions for an enormous scope is restrictively costly for anybody to achieve on a reliable premise. The need of great importance is for players in the food and refreshment space who either comprehend the music space also or get individuals who comprehend music according to the perspective of the purchaser experience.

This is essential to make it workable for a scene to make a music experience while as yet keeping a productive business.

**Studios as Music Producers:** This is something that is gaining traction, and there needs to be more of it so that it can continue to grow. Reality shows have been the primary venue for showcasing talent for a considerable amount of time, but where does one go from there? Regardless of the way that they all wind up playing exhibitions and raking in boatloads of cash, any more could they at any point keep on performing cover melodies? For a craftsman to be viewed as a genuine musician and have a vocation as one, the individual in question necessities to have content that is his or hers, and it should be unique. Studios, in their ability as music makers, can turn into the go-to solution for guaranteeing both the quality and amount of a craftsman's work. It is crucial to guarantee that there are players who can give the required infrastructural support to make it feasible for ability to have the option to make a profession around music. This is on the grounds that autonomous music conveyance is picking up speed, and guaranteeing that this is fundamental.

**Merchandise:** Although the extent to which this is dependent on the notoriety of the artist and is a model that has been very successful elsewhere, it is relatively unexplored in the context of India. An organization that is able to leverage merchandising as a powerful marketing technique to increase an artist's appeal is urgently required at this time. Fans are more likely to show interest in a developing artist if the product they sell is one-of-a-kind and exclusive, whereas for a popular artist, any merchandise would do. Fans have always played a very significant part in the rise to fame of an artist, and the time has come to recognize them as the unsung heroes behind the success of an artist's career.

Streaming, publishing, downloads, live performances, and media are just few of the many ways that the music industry continues to generate revenue in today's modern world. The most important thing for one to realize is that, despite the fact that the average person believes that listening to music for free is their inalienable right, there will be no music available to listen to if people are unable to find alternative ways to make money off of it. It is necessary for there to be a market for art if it is to survive. And every artist

needs to come to terms with the fact that in order to keep his art alive, he needs to think about it from a business perspective as well.

### **Conclusion**

The music business is a challenging industry that calls for an unusually diverse set of abilities and attributes to succeed in. It is difficult for independent musicians to maintain a career due to industry monopolies and paid promotions that violate ethical standards.

It's a cruel game of chance, and some singers use unethical promotion practices in order to jump ahead of the competition. Monopolies in certain industries contradict the concept of a free market and make life even more challenging for artists working independently.

The major record companies' unscrupulous business methods in the music industry create a barrier to entry that makes it exceptionally difficult for new artists to break into the industry. A modern musician needs to be able to polish their skill while also serving as a producer, manager, and salesperson. This can be a difficult balancing act. The end result is that many people are unable to perform any of the tasks to a satisfactory level.



There is no shadow of a doubt that in recent years, music from India has had a significant impact across the globe all over the world. It is now used in a wide variety of music words used in other countries and has become an essential component of many types of music. Because of the significant efforts made by our musicians, Indian music is becoming more popular around the world at such a massive scale. Our artists are responsible for introducing people to the diverse musical traditions that are associated with Indian music. Our very own musical culture has also benefited from this exchange by becoming more diverse. We hope that this kind of musical collaboration will continue in the years to come.

Indeed, in the modern era, the beautiful art of performing classical music is becoming extinct. And while though commercialization and corporatization can't really be called "evil" or "destructive," there's still a pressing need to get more people interested in fine art, and that can't be disregarded. Similarly, when we thoroughly analyze the improvements in the field of classical music to those in the entertainment world, one can obviously separate between the goals behind both of these endeavors. Though one was

popularized to make it more open thus as to instill the young into maintaining its magnificence and heritage, the other was marketed basically for bringing in cash. As a result, the actions taken by classical musicians to ensure the genre's position in history are not, and should not be understood to be, examples of commercialization in the conventional sense.

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