

A COMPARATIVE STUDY ON HIP HOP AND TRADITIONAL MUSIC IN INDIA

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Abstract:

Music in India has terribly ancient roots. Indian classical music is taken into account to be one among the oldest musical traditions in the world however compared to Western music terribly little work has been wiped out the areas of genre recognition, classification, automatic tagging, comparative studies etc. In this work, we tend to investigate the structural variations between Indian and Western music forms and compares the two kinds of music in terms of harmony, rhythm, microtones, timbre and different spectral options. To capture the temporal and static structure of the photograph, we form a set of world and native frame-wise options for 5-genres of each music kind. we tend. Due to technology advances the dimensions of digital music collections have exaggerated creating it tough to navigate such collections. Music content is incredibly usually delineate by its to then apply Ad boost classification and GMM based mostly Hidden mathematician Models for four kinds of feature sets and observe that Indian Music performs higher as compared to Western Music. We've achieved a best accuracy of ninety eight.0% and 77.5% for Indian and Western musical genres severally. Our comparative analysis indicates that options that job well with one type of music may not essentially perform well with the opposite kind. The results obtained on Indian Music Genres square measure higher than the previous progressive.

Keywords: Music, ancient roots, Indian classical music, Western musical, microtones, rhythm

Introduction

Due to technology advances the dimensions of digital music collections have exaggerated creating it tough to navigate such collections. Music content is incredibly usually delineate by its genre , although the definition of genre might dissent primarily based on culture, musicians and different factors. right smart analysis has been done on western music for genre classification and content analysis . Although, Indian music, particularly music genre, is considered to be one in every of the oldest musical traditions in the world, not a lot of machine analytical work has been wiped out this space. Indian music may be divided into two broad classes classical and common. music genre has 2 main variants Hindustani classical current largely in north and central Republic of India and Carnatic classical prevalent mostly within the south of Republic of India. Every selection has parenthetically Hindustani music has Dhrupad, Kayla, Tarana as classical genres and Thumri, Dadra, Tappa, Bhajan as semi-classical genres - amongst others. Popular music has multiple folks genres supported region, film music and adhunik or trendy music that is influenced by multiple Indian and western genres. At the bottom of classical and semi-classical Indian music is a raga(s) that is delineated as a mood or sentiment expressed by a microtonal scale type . A raga can be sung in several Indian genres like Dhrupad, Khayal, Thumri etc with its corresponding microtonal scale based mostly on a natural harmonic series. standard Indian music, on the other hand, isn't essentially supported ragas and might have tonal components that may dissent from the historically accepted classical norms. the majority Indian music relies on melody - single notes vie in a very given order. Western music has sturdy harmonic content i.e. a bunch of notes called chords vie at the same time. not like Indian tonal system, the Western phonological system is split into twelve equal intervals. every Indian genre has its own well-defined structure that makes it totally different from alternative sorts of mussiess the aim of the study is To study about Traditional culture and music in India and to study about hip hop culture and music in India

Hypothesis

Null

There is no significant impact on traditional culture

Alternative

There is significant impact on traditional culture

Review of Literature

Hip hop has been described as one of the most far reaching cultural movement in past three decades the movement were traditional culture started to diminish(Li) the framing of values among Indians is based on their culture but after 2002 the survey proves (Oh et al.) the influence of hip hop is heavy communication is verbally started to dominate . hip hop culture was preferred as fashion rather than music fashion plays an important role in dominating society (Peele)traditional culture was dominating were as hip hop culture was not practiced in india later it dominated indians (Evenson) thee global popularity of hip hop music has influenced the people more (Santagata) there are many ways to approach Rap music traditional has its only one way to define (Hodge) in the recent year there is a controversy stating hip hop culture had been growing dominantly (Stephens and Few) Hip hop through decades from streets ow through media support it had been nominated (Grammy, 2018) hip hop is far better than traditional culture (Bennett)listeners are the widespread popularity among youth in all different languages in this way media has influenced everything (Hentges) genre of music has its own language and also messages or ideas (Watkins) music has dominated its listeners in different ways which tradition could not achieve (Monteyne) rap music has long had a reputation of being a foe of music and does not make violence (Branch)India is a country where people are more than one religion and culture living together (Codrington)from the time of immemorial people are calling their culture as human culture (White and White) the recent survey has proved that integration with traditional and American culture promotes the listeners (Brown and Wade)popular attitudes makes people to make music in different genres in this way hip hop also one Traditional is the largest ethnic minority in India represent the greatest proportion of refugees (Mishra; Narayan and Manuel)over the past three decades there have several changes in culture and music (Vidyarthi and Rai)

Evolution of Traditional culture and Music

Cultures evolve. In one sense, this is often a truism; in alternative senses, it asserts one or another disputed, speculative, unofficial theory of culture. take into account a cultural inventory

of some culture at some time--say 1900AD(Rihtman-Augustin). It ought to embody all the languages, practices, ceremonies, edifices, methods, tools, myths, music, art, then forth, that compose that culture. Over time, that inventory changes. Today, 100 years later, some things can have disappeared, some increased, some united, some modified, and lots of new parts can seem for the primary time. A verbatim record of this ever-changing inventory through history wouldn't be science; it might be an information base(Samanta). That's the truism: cultures evolve over time. Everyone agrees that. Currently let's communicate the disputed question: however area unit we tend to clarify the patterns to be found in this information base area unit there any smart theories or models of cultural evolution(Djumaev) One chance is that the sole patterns to be found in cultural evolution defy scientific rationalization. They are, some would possibly need to mention, narrative patterns, not scientific patterns. There's clearly one thing to the current, however it will not do because it stands, for several scientific patterns are historical patterns, and therefore area unit disclosed and explained in narratives--of types. Cosmology, geology, and biology area unit all historical sciences. the nice life scientist If he's right--if each thing is that the means it's as a result of it got that way--then every science should be, in part, a historical science. However not all history--all telling of events in temporal sequence-- is narrative, some would possibly need to mention. Human history is exclusive in this the patterns it exhibits need a unique kind of understanding: hermeneutical understanding or Verstehen, or--you will calculate the Germans to possess innumerable words for claims like this--Geisteswissenschaft (approximately: religious science). i feel this too is partially right; there's a selected kind of understanding that's accustomed be of narratives regarding human agents. it's conjointly true that the mark of an honest story is that its episodes unfold not because the foreseen consequences of general laws and initial conditions, however in delightfully shocking ways that. These vital facts don't show, however, that cultural evolution escapes the clutches of science and should be self-addressed in another realm of inquiry. Quite the contrary; the humanistic comprehension of narratives and also the scientific rationalization of life processes, for all their variations of fashion and stress, have a similar logical backbone. we will see this by examining the special kind of understanding we tend to use once following--and creating--good narratives. Mediocre narratives area unit either a pointless series of episodes in temporal order--just "one damn issue once another"--or else therefore totally predictable on be boring. Between randomness and routine lie the nice stories, whose shocking moments be on reflection, within the framework

provided by the expected moments. the attitude from that we will perceive these narratives is what I even have known as the intentional stance: the strategy of analysing the flux of events into agents and their (rational) actions and reactions. Such agents--people, during this case--do things for reasons, and might be predicted--up to a point--by cataloguing their reasons, their beliefs and needs, and conniving what, given those reasons, the foremost rational course of action for every agent would be. Generally the foremost rational course is flat obvious, therefore whereas the We have on previous occasions commented upon the character of national ancient festivals within the Caribbean and therefore the means they answer the cultural environments within which they exist. a number of them evolved as creations out of those same cultural landscapes and were formed by factors of social history, whereas others were factory-made in additional recent times as monuments or celebrations of necessary national political events. Others have their origins in faith or exist as all-out spiritual festivals with characteristics that build them necessary and impactful at a national level. 20091025creightonSome of those festivals within the Caribbean exist in different countries or were brought into the region from elsewhere however they need become national events as a result of they're a part of the culture within the Caribbean societies. they need been celebrated here long enough to possess earned the standing of traditions. they'll be referred to as national not solely thanks to their recognition (many of them square measure national holidays) however thanks to their impact and integration. These square measure seen within the means they influence and are influenced by native culture. This is the case with the big ancient spiritual festivals resembling Christmas and Diwali. Each of those have affected themselves upon the popular culture and have terribly wide reaching that attracts the eye and participation of the national population. This participation isn't spiritual and doesn't go to this point on participate within the sacred rituals and spiritual beliefs of the important devotees. however the spiritual celebrations embody terribly giant public exhibitions which are a magnet for the interest and a focus of the general public. just in case of Diwali this is often done through the competition of lights that is very spectacular. it's a sacred Hindu ritual however it expresses itself in grand public exhibitions. India has 29 states with different culture and civilizations and one of the most populated countries in the world. The Indian culture, often labeled as an amalgamation of several various cultures, spans across the [Indian subcontinent and](#) has been influenced and shaped by a history that is several thousand years old.¹ Throughout the history of India, Indian culture has been heavily influenced by [Dharmic](#) religions. They have been credited

with shaping much of Indian [philosophy](#), [literature](#), [architecture](#), [art](#) and [music](#). [Greater India](#) was the historical extent of Indian culture beyond the [Indian subcontinent](#). This particularly concerns the spread of [Hinduism](#), [Buddhism](#), [architecture](#), [administration](#) and [writing system](#) from India to other parts of [Asia](#) through the [Silk Road](#) by the travellers and maritime traders during the early centuries of the [Common Era](#). To the west, [Greater India](#) overlaps with [Greater Persia](#) in the [Hindu Kush](#) and [Pamir Mountains](#). Over the centuries, there has been significant fusion of cultures between [Buddhists](#), [Hindus](#), [Muslims](#), [Jains](#), [Sikhs](#) and various tribal populations in India

Evolution of Hip Hop Culture and Music

The Hip-Hop and Cultural Studies Collective was conceived in the summer of 1999 by R. Scott Heath and Shawan M. Wade, graduate students at the University of Michigan at Ann Arbor. It was imagined initially as a central space, run by an organization Hip-Hop and Cultural Studies Collective was conceived in the summer of 1999 by R. Scott Heath and Shawan M. Wade, graduate students at the University of Michigan at Ann Arbor. It was imagined initially as a central space, run by an organization of individuals to advance the study of hip-hop culture. At a subsequent meeting the concept was actualized through the formation of the first Executive Committee consisting of the founders and three other charter members Millery Polyné, Angie Colette Beatty, and Geoff K. Ward. This group determined the mission of the Collective: to collect and synthesize hip-hop scholarship and cultural production, to document the development of this social movement, to promote and diversify the study of hip hop in the academy and to provide community access to comprehensive and valuable information about hip hop nation of individuals to advance the study of hip-hop culture. At a subsequent meeting the concept was actualized through the formation of the first Executive Committee consisting of the founders and three other charter members Millery Polyné, Angie Colette Beatty, and Geoff K. Ward. This group determined the mission of the Collective: to collect and synthesize hip-hop scholarship and cultural production, to document the development of this social movement, to promote and diversify the study of hip hop in the academy and to provide community access to comprehensive and valuable information about hip hop. The Bronx hip hop scene emerged within the mid-1970s from neighbourhood block parties thrown by the Black Spades, associate degree African yank cluster that has been delineate as being a gang, a club, and a music cluster. Hip hop

culture has unfolded to each urban and community communities throughout the US and after the planet. These components were custom-made and developed significantly, significantly because the art forms unfolded to new continents and unified with native designs within the Nineties and resultant decades. When the movement continues to expand globally and explore myriad designs and art forms, as well as hip hop theatre and hip hop film, the four foundational components give coherence and a robust foundation for hip hop culture. Hip hop is at the same time a replacement and recent phenomenon; the importance of sampling tracks, beats and basslines from recent records to the kind implies that abundant of the culture has turned round the plan of change classic recordings, attitudes, and experiences for contemporary audiences. Sampling older culture and reusing it during a new context or a replacement format is named "flipping" in hip hop culture. Hip hop music follows within the footsteps of earlier African-American-rooted musical genres love blues, jazz, rag-time, funk, and ballroom to become one in every of the foremost practiced genres worldwide. It's the language of urban environments and therefore the youth round the world. In line with KRS-One, "Hip hop is that the solely place wherever you see theologise King Boy's 'I Have A Dream Speech' in real life". He additionally notes that hip hop is on the far side one thing as race, gender or position, it belongs to the planet. In 1990, additionally whereas operating with the gathering Snap!, Ronald "Bee-Stinger" Savage a former member of the Zulu Nation is attributable for carving the term "Six components of the Hip Hop Movement" by being impressed by Public Enemy's recordings. The "Six components Of the Hip Hop Movement" are: Consciousness Awareness, Civil Rights Awareness, policy Awareness, Justice, Political Awareness, Community Awareness in music. Ronald Savage is thought because the Son of The Hip Hop Movement. DJ Jazzy Jeff, United Nations agency is additionally a record producer, manipulating a record turntable in European nation in 2005.

In the Seventies, Associate in Nursing underground urban movement called "hip hop" began to develop within the Bronx, the big apple town. It targeted on emceeing (or MCing) over "breakbeats", house parties and neighbourhood block party events, control outdoors. Hip hop music has been a strong medium for complainant the impact of legal establishments on minorities, significantly police and prisons. traditionally, hip hop arose out of the ruins of a post-industrial and ravaged South Bronx, as a sort of expression of urban Black and Latino youth, whom the general public and political discourse had written off as marginalized communities. Jamaican-born DJ general "Kool Herc" Campbell pioneered the utilization of Ding percussion

"breaks" in hip hop music. starting at Herc's target a high-rise lodging at 1520 Sedgwick Avenue, the movement later unfold across the whole borough. Herc created the blueprint for hip hop music and culture by building upon the Jamaican tradition of impromptu cooking, a spoken sort

Discussion

The of bragging poetry and speech over music. On August eleven, 1973 DJ Kool Herc was the DJ at his sister's back-to-school party. He extended the beat of a record by exploitation 2 record players, analytic the percussion "breaks" by employing a mixer to change between the 2 records. Herc's experiments with creating music with record players became what we tend to currently recognize as breaking or "scratching". A second key musical part in hip hop music is emceeing (also known as MCing or rapping). Emceeing is that the cadent spoken delivery of rhymes and punning, delivered initially while not accompaniment and later done over a beat. This spoken vogue was influenced by the African Yankee type of "capping", a performance wherever men tried to outdo one another in originality of their language and tried to achieve the favor of the listeners. the essential parts of hip hop—boasting raps, rival "posses" (groups), uptown "throw-downs", and political and social commentary—were all long gift in African yankee music. MCing and rapping performers touched back and forth between the predominance of cooking songs filled with a mixture of boast, 'slackness' and sexual implication and a a lot of topical, political, socially acutely aware vogue. The role of the MC originally was as a Master of Ceremonies for a DJ dance event. The MC would introduce the DJ and take a look at to pump up the audience. The MC spoke between the DJ's songs, urging everybody to induce up and dance. MCs would conjointly tell jokes and use their energetic language and enthusiasm to rev up the gang. Eventually, this introducing role developed into longer sessions of spoken, cadent punning, and rapping, that became rapping

Conclusion

This work can be extended in various ways: forming a 'golden-set' of features that are genre-specific like rhyme in Ghazal, beats in Folk Punjabi etc.; recognition of patterns like taal in Indian music and chords in Western music; expansion of classes in terms of genres and subgenres so that we can work with more classes in both datasets (GTZAN has 10-genres);

studying music forms of other cultures for example Chinese and Japanese and comparing them with Indian and Western genres.

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