

BEATBOX

JAYANT VERMA
COMPUTER SCIENCE AND
ENGINEERING
BENNETT UNIVERSITY

ARYAN YADAV
COMPUTER SCIENCE AND
ENGINEERING
BENNETT UNIVERSITY

ABSTRACT

Beatboxing is considered by many to be the fifth element of hip-hop culture. It is the art of creating beats, rhythms and melodies using the mouth. It can also involve singing, vocal scratching – the imitation of turntable scratching, the simulation of musical instruments and the replication of sound effects. Since beatboxing is a part of hip-hop culture that received little media attention, there is not much information to be found about this topic. I therefore used the Wikipedia encyclopedia as my main source of information. In this chapter I would like to explain how beatboxing came about, how it became part of the culture of hip-hop and how the art form evolved throughout the years.

[1] INTRODUCTION

Beatboxing, as we know it, has its roots in the early days of modern hip-hop, on street corners in places like Chicago, the Bronx, and Los Angeles, and this is correct. However, vocal percussion, which gives rise to beatboxing, has been a part of the music and urban culture for far longer than most people realize a member of the new school of beatboxing and hip-hop, which dates from about 1998 to present, it is critical that this new school understands its history and how this magnificent subculture came to be. I will endeavor to demonstrate you, the reader, the true (but brief) history of beatboxing through extensive research.

Art of vocal percussion - i.e. making sounds with the mouth; further repeatedly doing the same to produce a beat and diving right into the rhythm of HBB (Human Beatbox).

HBB is a fascinating and testing contextual investigation identified with communication in language innovations. To be sure, documentations proposed for drum sound impersonations regularly depend on the global phonetic letters in order. Also, entertainers produce sounds that are near stop consonants, although they depend on a bigger arrangement of variations. Moreover, entertainers utilize both ingressive and egressive sounds, which is somewhat surprising for standard communication in language advances.

[2] HISTORY OF BEATBOX

It begins with a journey back in time, nearly seven decades, to the age of swing, jazz, and barbershop music. Jazz musicians were among the first performers to utilize their voices, and even their entire vocal chords, to simulate instruments, according to legend. When bebop emerged in the 1930s, it was common to hear jazz and blues vocalists lament, groan, or grunt noises incomprehensible to the human ear as words as a reaction against massive swing ensembles and their lack of spontaneity. Jazz vocalists improvised harmonic and vocal scales over solos or instrumentals, a technique known as

'scatting.' This was the first widespread appearance of what would eventually be known as vocal percussion and beatboxing. Singers would imitate the sounds of the two most prevalent instruments in their song, saxophones and trumpets, by singing made-up phrases like 'doot,' 'wawp,' 'bapadoo,' and many more.

a. The very beginning

Returning to the 1200s and 1300s, we discover the troubadours (poet-musicians) of Southern France. These were wandering French minstrels who would sing alone or with only the accompaniment of a lute, the forerunner of the current acoustic guitar, in the streets. Their music appeared to be an attempt to be unique, with courtly lyrics and religious undertones. By the late 1400s and early 1500s, groups would harmonize to a single voice, much like barbershop. They would alternate short sharp notes, call and respond in the melodies to give their music depth, making it appear like an entire band was playing with them. These French gypsies were the first people to use vocal percussion in recorded history.

Human percussion was temporarily lost when mediaeval became baroque, baroque became classical, classical became romantic. With oratorios and symphonies involving dozens of violins and violas, music shifted toward Bach and Beethoven, and the human voice was used for just one purpose: to sing. Recent classical composers such as Medtner and Rachmaninov, on the other hand, utilized wordless 'vocalized' sounds in their works. Rachmaninov's 1912 piece 'Vocalize' for voice and piano, for example, contains a clear melody that evolves over softly altering wordless vocal harmonies.

b. In INDIA

For ages (if not millennia), North Indian music has employed something called 'vocal bols,' which sound extremely similar to the noises made by percussion instruments like the tabla. Dha, Dhi/Dhin, Ti/Tin, Ra, Ki, Ta, Na, Tin, and Te are the most prevalent bols. The rhythm or tal is created by combining and arranging bols into four-beat patterns known as thekas. "Ta Dhin Dhin Dha," for example. These are still employed by a variety of musicians and bands today, like Alms For Shanti in their tune SuperBol (see what I did there?). Even though it is not a direct descendant of current beatboxing, this parallel will undoubtedly be fused with beatboxing in the future.

c. Via Africa to America

Body noises like clapping and stamping were originally employed in African ceremonial music to keep the beat. Over breathing, or loud in-and-out breathing, was also employed as a two-beat rhythm and to generate a trance-like mood in the performers. "Hup, hup, hup, hup" and "Ch Ka Ch Ch" were also utilized as vocal percussion rhythms. Today, glissandos, bends, and swoops are still used in West African music, as well as giving the voice a purposefully scratchy or buzzy tone.

African slaves were sent to plantations in Jamaica and the Americas in the 17th century, when African music was mixed with European folk and brass band music to create new musical genres such as jazz and blues.

In the late 1880s, black ensembles (typically quartets) would sing a Capella, meaning they would compose music only with their harmonized voices. They'd hold extended, deep notes, like what we hear in current beatboxing as bass noises. These quartets employed vocal percussion, such as tongue clicks and taking a sharp breath in, to assist their music stay time. Yes, black barbershop singers perfected the inner snare more than a century before Kenny Muhammad. Even though vocal percussion was simply used as a backdrop to this form of music, it undoubtedly set the stage for the upcoming fad of scatting and bass humming in the wave of jazz, blues, and swing music that was just a few years away.

[3] Evolution of Beatbox

Many believe beatboxing to be the fifth pillar of hip-hop culture. It is the art of using the lips to create beats, rhythms, and melodies. It can also include singing, vocal scratching (imitating turntable scratching), musical instrument emulation, and sound effect duplication. Beatboxing is an aspect of hip-hop culture that has gotten minimal media exposure, hence there isn't a lot of information available on the subject. As a result, I relied heavily on the Wikipedia encyclopedia for information. In this chapter, I'll describe how beatboxing came to be, how it became a part of hip-hop culture, and how the art form has changed through time.

a. Beatboxing and the Internet

Humanbeatbox.com, founded in 2002 by UK beatboxer Alex Tew – popularly known as A-Plus – and Gavin Tyte, is the largest beatboxing community on the Internet. The recent renaissance of beatboxing has been fueled in large part by this website. Beatboxers from all over the world have utilized this site, as well as the Internet in general, to link up with one another and organize the first Human Beatbox Convention, which took place in April 2003. Tyte created the first Internet-

based beatboxing instructions as well as the first video beatboxing tutorials, which have assisted tens of thousands of individuals in learning to beatbox.

The community forums on HumanBeatbox.com are the site's main feature, where beatboxers and non-beatboxers alike may share and debate their passion for the art form.

The non-profit International Beatbox Association was founded in 2004 by the beatbox firm www.micism.com. The IBA, as it came to be called, was established to assisting beatboxers in obtaining paid work and, as a result, assisting beatboxing in achieving public legitimacy as a musical art form deserving of compensation. Individuals desiring to book professional beatboxers may now contact them directly through the IBA, without the artists having to make their personal contact information publicly available. Beatboxers may now be reached safely by promoters, agencies, talent scouts, and record companies all around the world.

[4] Contribution of Beatboxing in the Music Industry

Pink Floyd's "Pow R. Toc H." (1967) additionally incorporates vocal percussion which was performed by the gathering's unique lead entertainer, Syd Barrett.

Jazz artists Bobby McFerrin and Al Jarreau were notable for their vocal styles and strategies. That extraordinarily affects the methods beatboxers use today.

Michael Jackson was known to record himself beatboxing on a transcription recording device as a demo and scratch recording to make a few out of his tunes, including "Billie Jean - The Young lady Is Mine" and others.

Gert Fröbe, a German entertainer most broadly known for playing Auric Goldfinger in the James Bond film Goldfinger, "beatboxes" as Colonel Manfred von Holstein (all the while expressing horned and percussive instruments) in Those Grand Men in their Flying Machines, a 1965 English satire film.

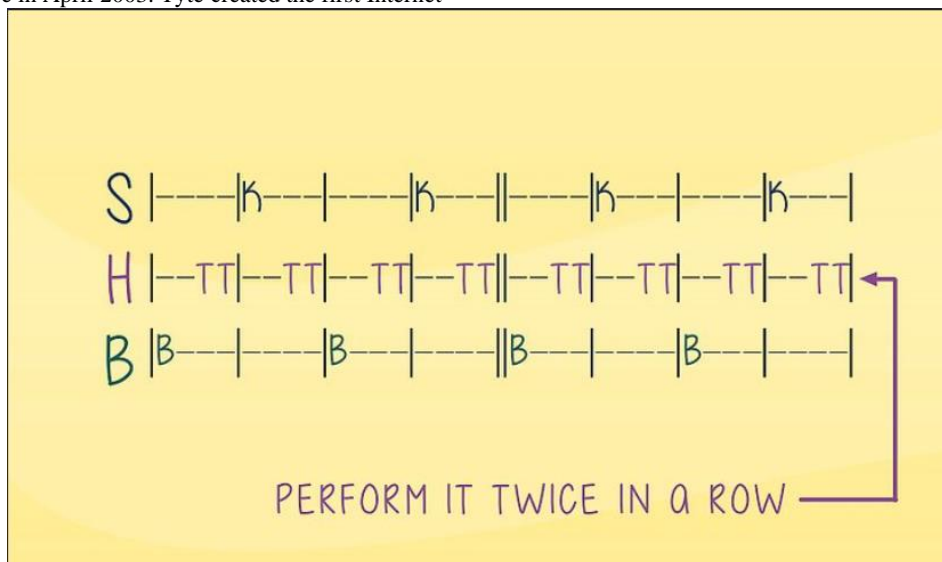


Fig 1: If necessary, the images can be extended both columns

[5] How to Beatbox

Basics of learning beatbox are mainly these three sounds

(b, t, k):

Lip kick (B) - Start by saying the words starting with the letter 'B' itself, 'boom', 'bass', 'boat' and just stop at near consonants. Which means just pronounce the b out of it (boom, b-ass, bo-at). And pretend you're releasing a sound from your mouth obviously. There you go.

Hi-Hat (T) - First you must make the tip of your tongue meet your front teeth, then try saying words like 'tea', 'teeth', 'Tim'. Again, pronounce them as a sound but this time, with a lot of air pressure. And that's how you're going to get a perfect hi-hat sound.

K -snare(K) - Put your tongue against the top of your mouth. Suck in air from using your lungs and snap your tongue away from the side of your mouth to get the "K" sound.

a. Anatomy of Beatboxing

The vocal tract is made up of a system of pumps, valves, airways, and resonance chambers that, when combined, may produce a wide range of sounds using a variety of techniques.

The movement of the vocal organs causes the build-up and subsequent release of intra-oral pressure, which produces all sounds in the mouth. Changes in pressure cause air molecules to vibrate in situ, and the size and structure of the resonance chambers dictate which frequencies the air vibrates most powerfully. The frequency of sounds produced within the mouth can be altered by modifying the shape of the mouth.

There are four major airstream processes upon which sounds are formed, as well as many types of articulation for vocally produced sounds. All these airstream techniques, as well as most potential articulatory strategies, are used in beatboxing. Arguing techniques that are applicable to When the final output of beatboxed sounds is analyzed in relation to their articulation, But it's worth noting that the main distinction between electronic and vocally produced sounds is that vocally produced sounds are purely mechanical, with their properties determined by the position of active articulators in space, as well as the pressure and flow of air through these moving articulators. Electrical sounds, on the other hand, are determined by electronic impulses given to the speaker, which decide the frequencies and timings at which the speakers vibrate, allowing for a great deal of refinement.

[6] Present Beatboxing

Beatboxing and vocal percussion are as popular as ever today. Listening to the Australian charts will reveal Joel Turner's use of beatboxing as the drums for a full album. Since then, Joel has claimed national acclaim, a multimillion-dollar record deal, and mainstream visibility. Beatboxing is now a card-carrying part of the hip-hop culture, thanks to the development of organizations like the Beatbox Alliance, which has considerable corporate support. Rahzel made beatboxing popular in the mainstream in 2000 when he covered the song 'If Your Girl Only Knew' by the now-deceased Aaliyah. Rahzel is recognized with being the first person to master the ability of simultaneously singing and beatboxing, a feat that has since become a mainstay of the beatbox community.

a. Grand Beatbox Battle

GBB (Grand Beatbox Battle) occurs every year around the time of fall of the year. Where people gather, usually beatboxers, from around the globe to battle each other but most importantly to meet. Beatbox community appends a strengthening culture throughout the world and is quite wholesome and people are bonding. The growth of beatbox fandom each year forces the SBX company (hosts GBB) to

hold bigger halls than the preceding year. Even the judges are either are the winners from previous years or the pioneers of beatboxing who upload their music content on social media platforms and have a fanbase.

So, the GBB for vocal performers occurs in two parts.

Day 1 - elimination

Day 2 – battles

The first day is a type of showcase where all the participants show their beatbox style. Hence, beatboxers are ranked and selected based on their performance. Top 16 beatboxers then further compete on the other day of the event i.e., day 2. The charm and encouraging hype of the event sorts a perpetual feel inside a beatbox enthusiast. People hastily shouting on battles, giving competitors the energy, they need to kill off a battle, uff that's the biggest slice of the cake. Nevertheless, respect between the competitors is elfin. The winner is then declared by the host or judges with a drum roll.

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