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Trinity Institute of Professional Studies

An ISO 9001:2008 Certified Institution

(Affiliated to Guru Gobind Singh Indraprastha University, Delhi)

Sector-9, Dwarka, New Delhi-110075

Ph: 45636921/22/23/24, Telefax : 45636925

www.tips.edu.in, tips@tips.edu.in



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Comparison of Advertisements: All India Radio and Private Radio Channels.

Manika Srivastava

INTRODUCTION

Broadcasting began in July 1923 with programmes by the Bombay Presidency Radio Club and other radio clubs. According to an agreement of 23 July 1927, the private Indian Broadcasting Company LTD (IBC) was authorized to operate two radio stations; the Bombay station began on 23 July 1927, and the Calcutta station followed on 26 August 1927. However, on 1 March 1930, the company went into liquidation. The government took over the broadcasting facilities, beginning the Indian State Broadcasting Service (ISBS) on 1 April 1930 on an experimental basis for two years, and then permanently in May 1932. On 8 June 1936, the ISBS was renamed All India Radio

On 1 October 1939, the External Service began with a broadcast in Pushtu; it was intended to counter radio propaganda from Germany directed to Afghanistan, Iran and the Arab nations. When India became independent in 1947, the AIR network had only six stations (in Delhi, Bombay, Calcutta, Madras, Lucknow, and Tiruchirappalli); three radio stations at Lahore, Peshawar and Karachi fell in the share of Pakistan. The total number of radio sets at that time was about 275,000 in India. On 3 October 1957, the Vividh Bharati Service was launched, to compete with Radio Ceylon. Television broadcasting began in Delhi in 1959 as part of AIR, but was split off from the radio network as Doordarshan on 1 April 1976. FM broadcasting began on 23 July 1977 in Chennai, and was expanded during the 1990s.

AIR has many services in a number of languages, each serving different regions across India

AIMS & OBJECTIVES

The main aim of this research was to find out how a formal radio channel presents their advertisements in comparison to private radio channels and also which radio channel's advertisements seems more appealing to the audience. The purpose for this research is to study the comparison of advertisements in All India Radio and private radio channels. The basic idea is to study the comparison of how a jingle is created or an advertisement is designed in private radio channels and AIR. The study

was quantitative and descriptive in nature.

To prove there is a significant difference between the advertisements of All India Radio and private radio channels.

Difference on the basis of frequency of its broadcasting on radio channels.

Difference on the basis of content and format of an advertisement

HYPOTHESIS

NULL STATEMENT There is no significant difference among the advertisements of All India Radio channels and private radio channels.

ALTERNATE STATEMENT

There is a significant difference among the advertisements of All India Radio channels and private radio channels.

RESEARCH METHODOLOGY

Methodology may include publication research, Interview, Surveys and other research techniques & could include both present and historical information. Method chosen for the research is a simple method to conduct it easily. This is the systematic, theoretical analysis of the methods applied to the field of study. 'Quantitative Research'

Coding schedule will be a part of Content Analysis. In the coding schedule five advertisements will be taken from both the radio stations that is, five from All India Radio and other from a private radio channel. And then will compare the advertisements on the basis of five factors. From this way after setup all things accordingly in the research and conduct this research properly in a manner Research supposed to get the results as per set in accordance of assumptions in the hypothesis. There is a lot of way to conduct research and collect information. Coding scheduling is a best method for a brief and lot of content analysis situations.

EVOLUTION OF ELECTRONIC DANCE MUSIC

Prashant Arora

INTRODUCTION

Music has been evolving right from the beginning. New music, New artists, New Genres are discovered in every phase of Human Evolution but If we go back into the mid-20th century, we'll find there was no electronic music, back then People played real instruments, sang melodious songs but as the time progressed technologies were developed, the human race evolved and a new music Genre came up as Electronic Dance Music commonly termed as EDM.

EDM is termed as an umbrella under which several other subgenres like house, techno, trance, downtempo, breakfast, bass, hardcore and other genres nurture. Not only the music but we'll be talking about some of the pioneers of electronic music as well, those who took music to another level.

Ex – Jonny Cage (1939) Rob Hunter (1972), Donna Summer (1977), Laser (1981), Frankie Knuckles (1987), Nightcrawlers (1992), DAFT PUNK (1997), Benny Benassi (2003), Tiesto (2004), David Guetta (2004), Diplo (2005), Deadmau5 (2007), Laurent Wolf (2008), Swedish House Mafia (2010), Afrojack (2010), Avicii (2011), Skrillex (2012), Tiesto (2012), Dimitri Vegas and Like Mike (2013), Martin Garrix (2013), Armin Van Burren (2014), Calvin Harris (2014), Alan Walker (2014), DJ Snake (2015), Steve Aoki (2015), Major Lazer (2015), Jauz (2015), Marshmallow (2016), J Balvin (2017)

OBJECTIVE OF THE STUDY

The study aims to find the level of awareness amongst members of Electronic music making societies/ DJ artists.

To understand the contemporary culture of music production.

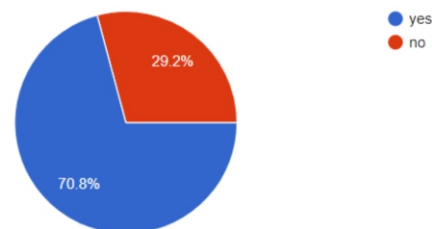
To overview the gradual changes in music and evolution of new genre of music.

METHOD

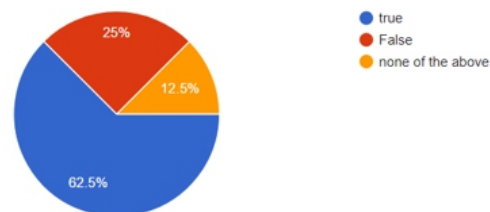
A set of questionnaire was designed and circulated in the form of google forms among the DJ's and Members of music-making societies

DATA ANALYSIS.

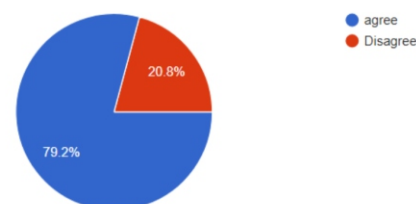
1. Is electronic music 'real' music?



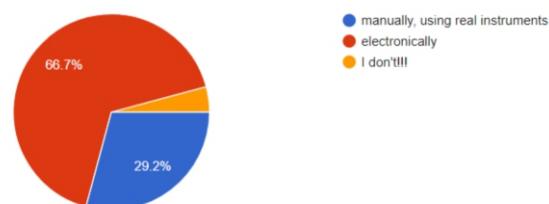
2. Is it possible to invent huge music genres like pop, jazz, rock, dance and electronic, or has the evolution on that scale stopped and moved onto inventing countless sub-genres?



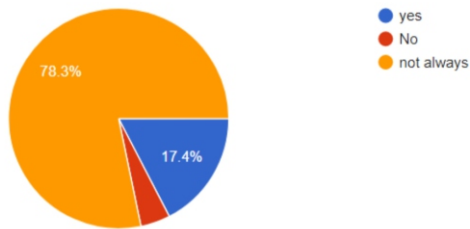
3. There are studies that show the adverse effects of electronic music on a children's brains.



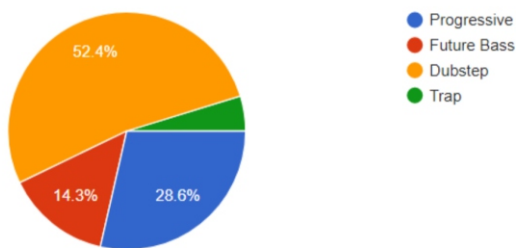
4. How do you create electronic music?



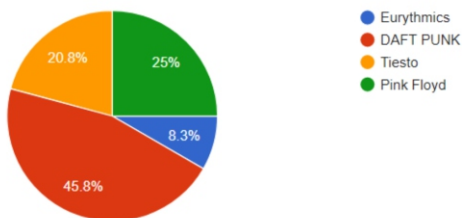
5. Are the sub-genres really different when it comes down to the composition of the song?



6. What electronic music genres became big in 2011?

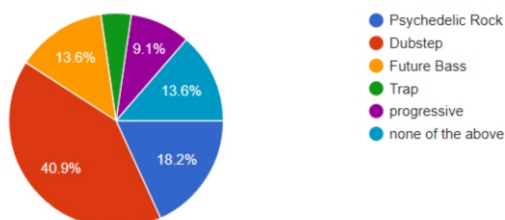


7. Whom do you think is the revolutionary pillar when we talk about the evolution of electronic dance music as a whole?



8. Which sub-genre is going to take over in the coming period of time?

22 responses



Analysis and Discussion

Music Trends keeps on evolving as quickly and dramatically as electronic music. Within the span of a few short years, genres are born, rise to the top, and slide back into oblivion. The increasing pace can be ascribed to a number of factors: global communication methods, social media, rapidly advancing production capabilities and ruthless marketing campaigns. Before 2011, very few people had any idea what "trap" or trapstep" were, and now, well, that Katy Perry/Juicy J track has 1.1 billion views on YouTube. But chances are, in a couple years, no one but the original fans will remember what trap music sounds like.

With most of the DJ's voting for Dubstep & Future classic as the future sound, I'd like to throw some light on how it all began.

Dubstep was the first bass music genre to make it big in the United States, but at the time of its inception (South London circa 1999).

It was surrounded by thriving low-end cultures. London has always been ahead of the electronic music curve, with perhaps the only American answer being the psychedelic/beat music scene coming out of LA. Thus, early dubstep producers like Horsepower and Zed Bias found inspiration in a number of related scenes, scenes that shared a common ancestor in the Jamaican sound system community (hence the "dub" in dubstep). Drawing on the already popular bass "riddims" of jungle, the sharp textures of grime and the syncopated rhythms of 2-step, pioneers crafted an atmospheric sound that favored dark, subtle tracks and tribal energy.

Starting in 2001, a prominent club night, Forward>>, began hosting top acts on a weekly basis. At first, it wouldn't have been entirely correct to classify the "Forward Sound" as dubstep "" the night was an experimental space where producers played with many variations of the garage genre, blurring lines and creating new spaces along the way. The Forward Sound also reached beyond the club night, with a slot on the influential pirate radio station Rinse FM introducing listeners throughout London to the sound. Artists that regularly played at Forward in the early days included Hatcha, Oris Jay, and DJ Slimzee.

As the years passed, new artists showed up and added to the vibe, each bringing in their own unique backgrounds. Plastician (or Plasticman in his early days) brought his expertise with grime into the mix, while Skream and Benga, influenced by genres associated with the rave movement, ramped up the bass. While artists certainly retained their individuality, the genre as a whole had solidified into something identifiable as dubstep within a few short years, and by 2003, it was reaching a huge audience thanks to BBC Radio 1 DJ John Peel. That same year, another club night, Filthy Dub, joined the scene, and shortly after, Plastician's label, DMZ Records, stormed onto the global stage.

CONCLUSION

Disco led dance culture into the clubs, where technological advancements allowed sound to become louder and clearer. Technology also gave DJs more control over the record decks and gave the ability to create drum beats. As new genres emerged, they were carried over to other music scenes and influenced the cultures abroad. When British youth started to use it while listening to acid house, techno, house, UK garage, or UK hardcore, it made them feel like they were a part of this much bigger experience. The way that raves were forced into illegality because no venues could remain open after 2 am was just sad. Then legislation changed, and licensing laws became more relaxed, and in time legal raves were allowed, granted they ended much earlier.

This has changed yet again in recent years. Not only have rave or, as they preferred to be called now, electronic promoters been able to allow artists to perform at massive venues. but some places have even allowed them to run as late as 4am.

If we merge each & every aspect of this research from the use of Telharmonium to synthesizers, from Pink Floyd to daft punk and then the dubstep era, we'd notice significance change in the music genre that has been trending from time to time. The truth is the music cannot be predicted for long as technology keeps on changing and advancing, making things to do a lot easier than usually they were. Bringing features and technologies one once dreamt of in the 90's, music culture is astonishing and yet, unsurprising given the previous cycles that dance music has gone through. The future of electronic dance music culture remains uncertain.