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Techniques of Characteristics, Components of a Raga Identification System

Maheshwari Kulmethe[1] & M. V. Patil[2]
[1]M.Tech Student, Bharati Vidyapeeth College of Engineering, Pune
[2]Professor, Dept. of Electronics Engineering, Bharati Vidyapeeth Deemed University, Pune

Abstract: *This paper gives a brief survey of several techniques and approaches, which are applied for Raga Identification of Indian classical music. Specifically to the issue of investigating a current music signal using signal processing techniques, machine learning techniques to extract and classify a wide variety of information like tonic frequency, arohana and avaroha patterns, vaadi and samvaadi, pakad and chalan of a raga etc., Raga identification system that might be imperative for various types of application such as, automatic annotation of swaras in the raga, correctness detection system, raga training system to mention a few. In this paper we present various properties of raga and the way how a trained person identifies the raga and the past raga identification techniques.*

Keywords*: Indian classical music, raga, signal processing, machine learning.*

1. Introduction

The Music can be a social movement, yet it can likewise be an exceptionally profound affair. Old Indians were profoundly inspired by the otherworldly force of music, and it is out of this that Indian established music was conceived. Thus, for the individuals who consider it important, established music includes resolute dedication and long lasting responsibility. In any case, the thing about music is that you can consider it as important or as calmly as you prefer. It is a compensating knowledge, regardless of how profound or shallow your inclusion. Indian traditional music (both Carnatic and Hindustani music) is supported for its specialized soundness and especially described structure, which is characterized by two fundamental components Raga, and a particular mood (Taal). The Sanskrit word raga which implies shading or enthusiasm. Thusly raga might be considered as an acoustic strategy for shading the psyche of the audience with a feeling. Raga is prevalently characterized as a predefined blend, improved with backups and elegant consonances of notes inside a technique which has the drive of rousing a stand-out feeling particular from all different delights and distresses and which has something of a supernatural component. A given raga will use between five to twelve tones. From this, one can determine a great many scale sorts. An expert in Indian conventional music can recognize a Raga just by observing the fascinating properties of Raga, for example, tonic recurrence, swaras, arohana, avarohana, vaadi, samvaadi, pakad, chalan, and so on, in the execution, building up a framework of the same has been a testing assignment to analysts. The adaptability that Indian set up music provides for a skilled worker to give his/her own special flavor to a raga makes it tough for a learner to recognize two one of a kind displays of the identical raga. There has been a tremendous progress of Music content analysis [1], musical genre detection [2] and instrument, singer identification [3] etc., in Western Classical Music where it depends on an "equivalent disposition" which means the 12 notes of an octave are similarly separated. Coming to Indian classical music, the comparable has been a testing assignment to scientists because the equal temperament does not work much. The Indian music framework has incredible centrality for the interceding notes between the 12 notes. Certain ragas utilize certain notes that are sharp or level than the western partners. In this paper, we discuss various components of raga by keeping in the mind about Hindustani music in particular and the application of Automatic raga identification system. Advance, we exhibit a short overview of different signal processing techniques and machine learning techniques used by researchers for identifying various components of raga and/or to identifying raga.

2. Material and Methods

Components of Raga and definition of taal

A Swara is an unmistakable tone that is reproducible and satisfying to the ear. There are 5 variations (Komal Re, Komal Ga, Tivra Ma, Komal Dha and Komal Ni) and 7 principle Swaras (Sa, Re, Ga, Ma, Pa, Dha and Ni).

There are a couple of expansive standards that are indicated for each raga. For instance, the presence and absence of certain swaras, which notes can be utilized when ascending, and which can be

utilized when descending, down to the level of smaller scale tones.

Ragas have suggested home notes (griha swara), prevalent (vaadi), subdominant (samvaadi) and clamorous (vivaadi) notes, landing and resting notes (nyaasa) et cetera. This fragment deals with the raga related parts.

a. Scale – Tonic Frequency: Not at all like the case in Western music, the melodic notes utilized as a part of Indian music are not at institutionalized frequencies. One may pick the entire frequency of settlement as the recommendation, and this frequency would once go about as the tonic or base of references for the raga to be presented.

b. Arohana – Avarohana: Raga contains a get-together of swaras or notes. Dependent upon the social event of notes or swara mix, arohana and avrohana, raga shapes its novel identity. Arohana is a subset of the social affair of raga notes that are arranged in climbing progression. Avrohana is subset a social affair of raga notes that are sorted out in the sliding gathering.

c. Vaadi – Samvaadi – Anuvadi – Vivadi: Vaadi is the most conspicuous note of the raga which gets emphasized in the raga and utilized all the time. Samvaadi is the second most vital note of the raga, it is utilized lesser than Vaadi, however, more than alternate notes of the raga. The notes other than vaadi, samvaadi are called anuvadi notes. Vivadi is the note which is absent in the raga. Yet at the same time, a vivadi swar is utilized as a part of raga by capable artists such that it upgrades the magnificence of the raga. This is done once in a while.

d. Jaati: Jaati gives the quantity of notes in Arohana and additionally the Avrohana of the raga. Raga is arranged depend on the quantity of swaras in the arohana and avrohana. Surtar is 4 swaras, Audhav is 5 swaras, Shadhav is 6 swaras and Sampoorna is each one of the 7 swaras.

e. Pakad – Chalan: A little gathering of notes, which portray the exceptional elements of the raga. In Hindustani music, pakad is reliably acknowledged melodic expression (or set of expressions) thought to typify the pith of a specific raga. The pakad contains the melodic topic of the raga, on tuning into the pakad a man who knows the raga is normally ready to distinguish it.

The chalan can be considered as an extension of the pakad. Chalan literally means movement. There might be Ragas without a pakad for which there are chalans. The chalan exhibits the melodic framework of a Raga. A Raga's chalan demonstrates to one the trademark methods for utilizing groups of notes or bunches of expressions in the improvement of a Raga. A Raga may have the same or comparative notes, orchestrated similarly in the arohana and avarohana, however, the chalan can indicate how diverse bunches of notes are conveyed in each Raga in an unexpected way.

f. Gamaka: Gamakas alludes to ornamentation utilized as a part of the execution of Indian music. Indian music doesn't have a settled recurrence for a swara (note) and can have diverse varieties (developments) around a note, not at all like Western music. The varieties are called as Gamakas and can occur in different structures. For instance, it could be a snappy faltering around a note or a direct move beginning with one note then onto the following. For each raga, just a specific sort of Gamakas (varieties) is permitted around a swara providing an imperative insight for recognizable proof.

g. Thaat: Thaat framework was developed by Vishnu Narayan Bhatkhande. It is the arrangement of order for the ragas in various gatherings. Every one of the few conventional ragas depends on, or is a variety of, ten essential thaats, or structures. Bilawal, Kalyan, Khamaj, Bhairav, Poorvi, Marwa, Kafi, Asavari, Bhairavi, and Todi are the ten thaats . In the event that one by one means or another figured out how to pick a raga at unpredictable, it should be possible to find that it relies on upon both of these thaats. For instance, Darbari Kanada ragas rely on upon the Asavari thaat, Shree and Puriya Dhanashri on the Poorvi thaat, Malkauns on the Bhairavi thaat.

h. Taal: Taal implies a settled time cycle, which is set for a particular piece and worked from groupings of beats. They have cycles of a portrayed number of beats and rarely change inside a song. Also, they have specific sections, which in blends can offer rising to the grouping to exist, allowing various associations to have particular rhythms.

3. Applications

1. Automatic Song Composition: A raga Identification System can be extended / modified to automatic song composition system for light music like film songs, bhakti sangeet, etc.,

2. Music Emotion Recognition system: Many issues for music feeling acknowledgment have been tended to by various disciplines, for example, physiology, brain research, psychological science and musicology. Concentrate on perceiving music feelings in view of subjective human feelings and acoustic music flag elements and present a smart music feeling acknowledgment framework.

3. Automatic Tagging / Annotation: Programmed content labeling of unorganized digital music is vital to produce metadata for accessible information and in this way encourage the formation of effectively open databases.

4. Music Recommendation System: Ragas are connected with sentiments, time, and times of the year in the Indian structure. For inquiries in perspective of such criteria, an honest to goodness proposition system can settle on fitting choices using Raga recognizing verification as a base.

5. Correctness Detection System / Music Tutoring: Raga recognizing evidence system can be changed to a drilling or exactness distinguishing proof structure as well. While finishing this for an intricate expert melodic execution might be troublesome, yet using it as cleaner and less demanding instrumental variations of a Raga may give positive results. Faults like skirting some swaras or a particular rule are not taken and perceived by tutoring system.

6. Raga Generation: Using several standards, Indian built up music allows a performer to change the sections of Ragas as showed by his inventiveness to make his own specific modified execution of that Raga. Human Raga shows initiated generative models can be used to consolidate new Raga presentations and made a novel or altered by implanting controlled anomaly or assortments.

7. A Facility of Artist / Instrument change: The notations of the same raga performed by one artist (instrument) can be converted to another artist (instrument).

4. Methodologies of Raga identification system

A specialist in the Indian traditional music searches for trademark phrases like tonic frequency, Arohana-Avroha, Pakad-Chalan and so forth to touch base at a decision about the raga. This very much characterized way of raga recognizable proof utilizing the above properties has persuaded inquires about to conceptualize computational models for them. In this area, we introduce a review of past frameworks which managed raga distinguishing proof utilizing the above properties. We talk about the diverse methodologies, usage and results.

a. Tonic Identification: One of the fundamental fragments in Indian built up music is the tonic frequency (base pitch). The tonic is picked by the entertainer which fills in as the establishment of the melodic tonal connections all through the execution. Thusly, all going with instruments are tuned with a connection to the tonic picked by the lead entertainer. While considering the Automatic raga ID arrangement of Indian traditional music, it gets to be distinctly obvious that distinguishing the tonic is an urgent initial step.

Xavier Serra, Justin Salamon, and Sankalp Gulati [4] proposed a method for tonic unmistakable evidence in Indian established music because of a multi-pitch examination of the music flag. In the initial step of the strategy, sinusoidal parts (spectral peaks) from the music flag are extricated. In the second step isolated unearthly spectral peaks are used to enlist a wonderful quality limit that is a multi-pitch time-recurrence depiction of pitch striking nature after some time. The peaks of the striking nature work speak to the pitches of the voice and other dominating instruments display in the recording at each point in time. In the third step by processing a histogram of the pitch values for the whole concentrate, regularly rehashed pitches are acquired all through the selection. The chose pitches are utilized to build a pitch histogram.

At long last main 10 peaks of the pitch histogram (one of which speaks to the pitch of the tonic) are taken and utilizing Weka instrument choice tree is built to distinguish tonic frequency. 364 extracts of Indian traditional music including both Hindustani (38%) and Carnatic (62%) music are taken. The passages were removed from 231 one of a kind exhibitions by 36 unique specialists, including both male (80%) and female (20%) vocalists. Each passage is 3 minutes in length and removed from either the starting, center or end of the full recording. Execution of 98% is accomplished for Hindustani music (98%), and for Carnatic music, 90% is accomplished. Group delay functions have been broadly examined in the context of speech processing, for both formant and pitch estimation.

Hema A Murthy and Ashwin Bellur [5] have demonstrated a novel use of gathering postpone work to identify the tonic recurrence in Carnatic music. Group delay functions are used to process pitch histograms to help precise tonic recognizable proof in their work. In order to do so, the pitch histograms are first characterized as the squared magnitude response of a system. Some interesting properties of the group delay function of this magnitude response have then been illustrated and exploited to identify the tonic pitch. The proposed method tested by on a large database of 344 Carnatic music excerpts. Excerpts are of 3-minute duration and the pitch was extracted using Yin with a hop size of 0.01s and then, the pitch histogram was computed. Two methods were attempted to identify the tonic using histograms and GD histograms.

Table 1 shows the comparison Results of performance of Histograms and GD histograms on employing tallest peak and template matching methods to identify tonic pitch value

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Table 1. Histogram & GD histogram

Method	Histogram	GD Histogram
Tallest Peak	72.67%	83.85%
Template Matching	84.01%	90.70%

Gulati, S., J. Salamon, and X. Serra [6] have proposed a procedure which partitions the errand of tonic pitch recognizing evidence under two stages such as tonic pitch-class identification and tonic octave estimation. For the instrumental exhibitions, just tonic pitch-class identification stage is utilized, where concerning the vocal exhibitions both tonic

pitch-class identification and tonic octave estimation stages are connected. A multi-pitch depiction of the sound flag is used to enlist the pitch histograms. Also, it is used to distinguish the tonic pitch-class. Octave in which the tonic of the start performer deceptions is in like manner evaluated. While the possibility of the tonic octave is unmistakably described for the vocal specialists and that stage is only for the vocal music presentations. The way toward assessing tonic octave is separated into three stages to be specific, prevalent tune extraction, song histogram calculation lastly octave estimation utilizing the developed histogram. The center database utilized as a part of this work is included 352 full-length sound melodies, containing the pair of vocal (237) and instrumental (115) melodic pieces. The execution of proposed strategy in which an exactness of 92.96% for tonic pitch-class ID is accomplished and with the grouping based approach the precision of (96.62%) is gotten for tonic octave distinguishing proof.

H. Kawahara and A.de Cheveigné [7] proposed a technique for fundamental recurrence estimator for discourse and music in light of autocorrelation computation. It has been just casually assessed on music, yet there are motivations to expect that it is fitting for that task. In their proposed work, the great autocorrelation calculation is displayed to start with, its error components are investigated, and afterward, a progression of enhancements are acquainted with lessening mistake rates.

b. Note Transcription – Arohana - Avroha Pattern Matching: Note Transcription of music has portrayed the exhibition of tuning into a touch of music. Also, it records the melodic documentations for the sounds that constitute the piece. Many attempts are invented against the Note Transcription of music.

S.Shetty and K.Achary [8] proposed a framework in which initial stride is Note interpretation. It is associated with given sound record to create the game plan of notes. Also, it is used to play the tune. The significant recurrence of each piece is figured using the Auto relationship Method. In the second step highlights related to Arohana-Avarohana are isolated. Finally, Arohana and Avarohana components are given to Artificial Neural Network (ANN). The component separation is expert for 90 tunes from 50 ragas. The yield such as the components from 60 songs is used to set up the framework. The remaining components of 30 tunes are used for verification reason. 95% of results are refined.

T.V. Geetha and Rajeswari Sridhar [9] have proposed Raga Identification of Carnatic Music framework. In which polyphonic music signal is investigated by applying signal partition calculation to separate instrument and vocal, then the vocal signal is sectioned utilizing proposed segmentation algorithm which contains an assurance of onset and balance took after by a two-level segmentation process. Taking the fragment, utilizing proposed vocalist recognizable proof calculation basic frequency is distinguished of the artist. At last other frequency, segments are recognized into swara succession (arohana-avarohana) in light of this arrangement raga is distinguished by applying string matching algorithm to contrast the recognized swara design and the raga database.

Anssi Kalpuri [10] proposed a structure for modified interpretation of Western music. In this, signal planning techniques are displayed. Also, it clarifies various parts of the general rub. Guideline highlight is prepared to find the various pitches of synchronous melodic sounds.

Krishnaswamy A [11], has portrayed that Pitch Tracking technique is significant for Note Transcription of South Indian (Carnatic) Classical Music. The delayed consequences of applying pitch trackers to a trial of South Indian set up (Carnatic) music was presented by him. Also, he investigated that the diverse melodic notes used and their emphasis and endeavored particular pitch taking after procedures and viewed their execution in Carnatic music examination.

c. Statistical Models: Automatic chord detection is one of the vital issues in music investigation with numerous conceivable applications, for example, music data recovery, music recognizable proof and programmed music translation. Endeavors are made for chord acknowledgment [12] which is an HMM-based technique for distinguishing the chord succession from melodic acoustic signs utilizing percussion-smothered, Fourier-changed chroma and delta-chroma highlights.

Sahasrabuddhe et al. [13] [14]. In their work, on traditional music Ragas have been shown as constrained automata which were fabricated using information grouped in standard messages. To make new cases of the Raga this approach was used. It was indeed, amend and were vague from structures made by individuals.

"Tansen" by Pandey [15] enlarged the likelihood of swara gathering and they worked with Hidden Markov Model on swara progression. Hill peak heuristic and note duration heuristic are the two procedures where swara progressions were evacuated. To improve the HMM-based results they used two separate pakad coordinating calculations. For pakad conspicuous verification the main computation used sub-string coordinating and for numbering occasions on n-grams of frequencies in the pakad relied on the second estimation. Tansen could perform with an exactness of 87% on a dataset of two ragas.

M.S. Sinith, K. Rajeev [16] proposed a plan for the acknowledgment predefined melodic examples in a monophonic situation with regards to south Indian

traditional music. Flute instrument is utilized for the entire analysis. The acknowledgment conspire comprises of three phases. In the essential stage, beat the accompanying stage, beginning of every pitch is perceived and the length is discovered. The melodic piece is inspected and then assigned a term appropriated as the window width. In the second stage, a fundamental recurrence is created from cloud melodic case. By using the pitch estimations of South Indian music each removed vital recurrence is quantized and in the third stage, the yield against the second stage is accustomed a pre-arranged Hidden Markov Models (one for each melodic illustration). For raga distinguishing proof framework from an extensive number of sorts of transistor melodic example experienced in various instrumental style, six cases are chosen. A few melodic clips from these six examples are tried for acknowledgment and an acknowledgment rate of 100% has been gotten.

HMM model is additionally utilized by P.V.G.D.Prasad Reddy et al [17] to produce programmed raga distinguishing proof framework. 92% accuracy is proficient for perceived ragas of the readied set where precision of around 70% is expert for various ragas from further sets.

d. Pitch-class Profiles and Machine Learning: A.Rae and P.Chordia [18] determined Pitch-class dissemination was processed by basically taking histograms of the pitch tracks. In addition, to choose the Pitch-class Dyad (PCDDs) (two individual units) the note onslaughts were used to divide the pitch tracks into notes. Then, every note was allotted a pitch-class name transport from Harmonic Pitch – Class Profiles and used these flows for the request using SVMs. They fulfilled with the correctness of 78% for PCDs and 97% for PCDDs. The dataset they had used contained 17 ragas played by the single craftsman.

Parag Chordia [19] described one hundred thirty pieces of 60 seconds each, from 13 ragas. Part vector was the Harmonic pitch class profile for every segment. Perfect results were gotten using a K-NN classifier. The count proceeded in two phases, the period of the tone profiles, and request using a direct k-nearest neighbor estimation.

Harith Pandya, Vijay Kumar, C V Jawahar [20] have utilized the method to recognize raga in Indian Carnatic music by joining two parts in a multi-class SVM system. Every bit gets the resemblances of a raga in light of Pitch-class profiles and n-gram histogram of notes. To survey the methodology, a dataset including 4 ragas, specifically, Kalyanavasantham, Nattakurinji, Ranjani, and Bilhari is made. Every stable report is of sort instrumental like flute and is around 20-minute traverse from CD recordings. The full-length recordings are isolated into 1 minute sound fastens. Each catch is 44.1 KHz inspected, stereo-channel and m4a encoded. A precision of 97.3% is refined.

e. Thaat Identification: Each raga has a place with its parent class, called thaat. Thaats constantly have 7 pitches which are the explanation behind the sorting out and requesting ragas of Hindustani Classical Music. In the event that one by one means or another happened by picking a raga at discretionary, it should be possible to find that it relies on upon both of these thaats.

M. Bhattacharyya and Debashis De [21] have proposed a calculation to distinguish thaat. In their proposed calculation the melody which is taken under analysis is monophony as instruments run with the tune later, the note extraction will be a troublesome task. In the estimation, a group is used called test_note[] where each one of the notes that are used as a piece of test raag is secured. Also, check_ndex[] is used to exhibit the position of all ten thaats in another group. The exactness of the count depends on three factors, initially on the correct note extraction of the example song, other the tune which has been sung by the vocalist and lastly a number of notes used as a piece of the raga.

5. Conclusion

In this paper we briefly reviewed the various raga related properties and applications. Various techniques and approaches which are applied for extracting characteristics/ components of Raga and Raga Identification System of Indian classical music were discussed. This review would be helpful to researchers to focus on the various issues of automatic raga identification system. We propose SVM classifier for classification as SVM gives better accuracy.

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