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The Impact of Sound Recording Techniques on Music in Sri Lanka

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Abstract

In modern times, technology plays a vital role in the field of music in many ways. Music can be considered an abstract art, an aesthetic expression of one's emotions, imagination or creativity through a pleasing arrangement of sound. It can be observed that sound recording and reproduction are deeply inter-connected with music, and the field of music has undergone drastic transformation due to the evolution of sound recording techniques. The recent developments in the field of sound recording in Sri Lanka have resulted in transforming the culture and industry of music in the country in both positive and negative ways. This paper discusses the changes and growth in the field of music recording, creation or production, and presentation and also the impact of said technology on the music culture in Sri Lanka.

Keywords: recording technology, Sri Lankan music, gramophone, Digital Audio Workstations, folk music

Impact of Sound Recording Techniques on Music in Sri Lanka

Recording sound or music is a kind of art based on scientific and technological principles. All sound is ephemeral; it disappears within few seconds of its emission. This ephemerality has prompted interested parties to explore the possibility of developing mechanisms to store sounds and reproduce it for different purposes. Accordingly, different and unique technological principles or technologies for sound recording and reproduction have been introduced since the latter part of the 19th Century. The Graphophone that was invented by Alexander Graham Bell (1874) is considered the first ever device for the recording and reproducing sound in the history (Chanan 25). This was followed by several other sound recording and reproducing devices, namely, Phonograph by Thomas Alva Edison (1877), Gramophone by Emile Berliner (1888), Telegraphone or Wire Recorder by Valdemar Poulsen (1898), Magnetic Tape Recording (1928), Magnetic Multi-track Recording (1940), Digital Multi-track (both tape and hard disc based) Recording, and the computer-based Digital Audio Workstations (DAWs). Along with these changes, the media of recording have also changed and developed in order to meet the requirements of these emerging technologies.

As far as the international music industry is concerned, the recording techniques and technology have strongly influenced the different music cultures across the world in numerous ways. This influence has resulted in reshaping the different musical forms and their structural elements according to the technological

innovations and advancements. The relationship between the technological innovations and advancements and the different music cultures operates in both directions: (i) from the center to the periphery, *i.e.* from the place of origin of a technique to the end-user and (ii) from the periphery to the center, *i.e.* from the end-user to the place of origin of the technique. The latter mostly takes the form of modifications of the technique based on the feedback received from the end-user. The countries in the periphery, as opposed to those at the centre of the global music industry, seem to be largely at the receiving end of such innovations and advancements. The countries in the periphery have also faced the consequences of unequal patterns of technological dissemination, usage, and adoption. It could be observed that the life-styles and social values of Asian countries have undergone drastic transformation due to the influence of technological advancements including those in the field of music. The Sri Lankan music field has also felt the impact of such advancements in a significant way since the arrival and adoption of the recording technology.

As far as the culture of music in Sri Lanka is concerned (except folk music) it is clear that "song" has developed and attained a prominent form, as a result of the popularization and increasing dominance of drama and films. Various music-related recording techniques ranging from early mechanical recordings to modern digital multi-track (Digital Audio Workstations) recordings have critically shaped and influenced the form of the Sri Lankan song in identifiable ways. As a result of the early gramophone recording technology, several song patterns and structures that belong to the Indian light music tradition have played a significant role in (re)shaping the Sri Lankan song and its basic structure and context. The structure or format of those songs includes (1) Introduction, (2) Chorus (*sthāyi*), (3) Interlude, (4) Verse, (5) Chorus I (*antarā*), (6) Interlude, (7) Verse II, and (8) Chorus.

Among the bulk of modern techniques that are found today, the early recording technology such as the gramophone technology deserves special attention, as that technology was a major factor behind the establishment of a proper music industry and a strong generation of professional artists in Sri Lanka (Ariyarathne 43). While this was the case, the moderate acoustic quality and the time limitations of the 78 rpm discs (three to three-and-a half minutes) determined the nature of the music compositions in the early days. In this context, the musicians and recording technicians had to either trim or abridge their compositions to fit the time-frame of the early disc material as a solution.

Technological Impact on Sri Lankan Music Genres

Compared to the aforementioned music traditions, the recording capacity of the discs affected some folk genres of Sri Lankan music in a substantial manner when they were recorded on the 78 rpm disc medium. Even though there did not exist any composition-oriented music tradition in the country, except for the typical folk songs (generally with four lines and taking only two to three minutes to render), a significant amount of compositions did exist in the dramatic traditions known as *nāḍagam* and *nūrti*. This was the situation when the recording technologies were brought to Sri Lanka in 1903 for the first time. When recording such compositions, they had to be altered in such a way that they became three to three-and-a-half minutes long. Sometimes, this was achieved by dropping the introduction and interludes. Some early recordings that did not have long introductions and interludes could be recorded on discs without any alterations. The sound quality of such recordings was moderate, and it was difficult to identify the singer in the absence of any mention of his/her name. Some compositions that belonged to certain genres/traditions exceeded the time limit permitted by 78 rpm discs, and to overcome such limitations, some lengthy compositions

were recorded on multiple discs as a series. The recordings of the complete *Maha Piritha* or Buddhist chantings[1] (N9337 to 9342 HMV label [1938] 6 discs) and Buddhist *Jātaka* stories (N13099 to 13100 HMV label) could be cited as cases in point (*Catalogue of His Master's Voice* 17-22).

In some cases, music compositions were created primarily taking into consideration the limitations of the recording technology involved. With the growth and development of Indian cinema, there emerged a pre-composed film Ghazal style, which was different from the improvisational traditional Ghazal style. This trend was also a product of the recording technology available in India in the late 20th Century, as a style in demand in Hindi Cinema. This new Ghazal style consisted of pre-composed tunes without any improvisational elements. Similarly, in 1970, another form of modern Ghazal, which involved the use of western instruments, also emerged. Though *Ghazal* had been introduced to Sri Lanka by a couple of local musicians who had received training in Indian music under Indian musicians, Sri Lanka received the influence of modern Ghazal mainly as a result of the influx of Hindi films and cassette recordings. The new form of Ghazal was appropriated by Sri Lankan musicians for their albums, films, as well as cassette recordings (Alawathukotuwa 200), and examples include "Mage Nāmalī" in the film *Gopalu Hanḍa*, "Mārambarī" sung by Edward Jayakodi, and "Cārudēhē Nurā" sung by Amarasiri Peiris.

The same happened with the *qawwali*, which is a devotional song tradition that belongs to Sufism, in the Indian music tradition, since the production of what is called "film *qawwali*". The Indian film-based commercial *qawwali* was employed with the use of

[1] It is noted here that the early recordings of Buddhist chanting by laymen were also recorded on discs.

many western instruments and fewer improvisations, like in the case of film *ghazals* (Manuel 123-126). The film *qawwali* tradition was used in early Sinhala films and cassette recordings in the Buddhist devotional song tradition and was sung by late Sri Lankan singer Mohideen Beg (Alawathukotuwa 200). Such songs sung by Mohideen Beg include "Buddhaṃ Saraṇaṃ Gacchāmi" (in the film *Aṅgulimāla*), "Budunge Amā Dharmē", and "Game Goḍe Sidādiyē".

Roger Wallis and Kristen Malm, recognize 1970 as the year when music began to be conceptualized as a commercial industry in Sri Lanka (36). According to them, prior to the 1970s, all the recordings had been produced and distributed in the Sri Lankan music market by an Indian branch of the British company called EMI. They had employed recording equipment at the Sri Lanka Broadcasting Corporation (SLBC) to produce their recordings and then distribute the discs throughout the country, towards the end of the 1930s. It had anyway been difficult to deploy larger recording ensembles to record music as the Indian artists had done at that time, for the simple reason that the recording studios in Sri Lanka had limited space. However, larger recording orchestras were deployed for recording music from 1940 to the 1970s. However, all the related music genres were recorded using other media, such as cassettes and CDs, which utilized advanced recording technologies. Long introductions and interludes were added at the musicians' discretion. This situation indicates the extent to which the technological developments in the field of music recording had transformed Sri Lankan music.

Advantages of Magnetic and Multi-Track Recordings

Magnetic recordings also revolutionized the field of music in many ways. It brought about fundamental change in the field of music recording. Those changes included the introduction of the splicing

technology, which made the editing of recordings possible. Thanks to the new technology, it was possible to obtain quality audio fidelities and detailed characteristics of sounds, compared to earlier recordings. The magnetic recording technology provided Sri Lankan musicians with a valuable opportunity to overcome the time restrictions, which earlier technologies had imposed on recordings, and also correct the mistakes that took place during the process of recording. The multi-track recording technology created a range of new possibilities.

Radio broadcasting initially depended on 78 rpm discs. Nevertheless, the tape recording (tape medium) technology was soon utilized as the standard medium of recording for music and other commercial programmes. All live music programmes, which used large orchestras, were recorded on tape medium. However, since the introduction of Digital Audio Workstations (DAWs), the Sri Lanka Broadcasting Corporation (SLBC) and other regional broadcasting stations have been using such highly sensitive and high quality digital technology to record and preserve their programmes for the last six-to-seven years. According to their production environment structure, there are two types of music programmes: live and post productions. The software that is commonly employed in the recording industry is used for post productions, while software such as Adobe Audition, Cool Edit, etc. are being used for live recordings.

Sound engineers and musicians have attempted to overcome technological restrictions in an admirable way. In such a technologically limited context, Ceylon Broadcasting Corporation (CBC), which later came to be known as Sri Lankan Broadcasting Corporation (SLBC), and some private studios recorded music compositions in a creative manner by applying contemporary techniques. The four-channel recording machine that was available at SLBC, was used by then recording engineers Mr. U.

Ariyawimal and Gunadasa Kapuge to create special effects, such as the Chipmunk effect. This had not been previously available in Sri Lanka. However, this effect was skillfully inserted into the Sinhala song "Punci-hāmu" sung by the eminent singer Victor Rathnayake (Kudaligama 99). This recording, which was done in the 1960s, was one of the first instances in Sri Lankan history where this particular effect was used. Later, the effect was utilized by the music group called The Gypsies for their song "Kurumiṭṭō" (aliens) in a private studio (Sunil Perera). The song "Māliniyē" by Victor Rathnayake could be cited as another example. This song depicts the contradiction between the conscious and subconscious feelings of a man towards a woman. The musician used the normal voice (middle octave) and the base voice of the same singer to suggest the conscious and subconscious feelings respectively. The two voices were recorded and positioned back to back to suggest the contradiction.

Sri Lankan musicians had initially limited themselves to three-to-four-minute song sequences. However, the introduction of the cassette as a commercial storage medium after 1977 transformed the field of music recording drastically. More private studios emerged with the latest technologies, particularly with the required equipment and also the interior arrangements suitable for multi-track recording. Such studios were available mainly in Colombo, the commercial capital of the country. During this time, the SLBC did not have the same advanced technologies, which were available outside. According to the vocalists, it was difficult to find experienced recording technicians and talented musicians for their recordings. As a result, most of the graded artists, especially the vocalists, instinctively turned to the cassette industry to launch their private albums, since the private companies, as opposed to the SLBC, were in a better position to facilitate well-experienced recording engineers and talented instrumentalists. This situation resulted in giving rise to a

commercially established musical culture with cassette-based singers and a number of cassette-music-directors in the country. Among them Rohana Weerasingha and Stanly Peiris deserve special mention (Alawathukotuwa 209).

This technological background has had a substantial impact on the local music industry in numerous ways. The tape-based and hard-disk-based multi-track recording mechanisms came to be popular among musicians mainly owing to their ability to ensure the clarity of recorded sounds. Such mechanisms also made it possible to enhance the ornamental beauty of the sound recordings. They also enabled the musicians and recording engineers to maintain separate tracks of different instruments while preserving the sound quality of the recorded music compositions.

With the advanced features of multi-track recording, the common practice of music recording began to change. Utilizing what the technological developments had afforded them, musicians began to get used to a system where individual tracks could be recorded separately at their convenience. Nevertheless, those musicians who believed that recording music compositions was essentially a collaborative and collective activity were critical of this new practice:

> In the earlier days of recording, musicians got together and made their effort to create an aesthetically and musically enriched final output. By doing so, everyone had an idea about the composition and what was going on in the recording process. But now the situation has changed sometimes from the whole orchestra to solo artist. Therefore, the musicians do not have an idea about the composition. Consequently, this practice has negatively affected the success of current music compositions due to

> the habit of conducting recordings without employing a whole orchestra as in early practices. (Tissasiri Perera)

A vast majority of musicians share this attitude towards multi-track recording technology. Nevertheless, irrespective of such technological advancements, a large number of music recordings to date involve the musicians interacting closely with each other and participating in the performance at the studio at the same time. In a majority of cases, they would resort to the multi-track recording technology only when they faced practical difficulties like space limitations in the studio.

Criticizing advanced technology from the point of view of traditional practices in itself is problematic. It is undeniable that many musical compositions created using such technology have gained immense popularity. It is remarkable that some of the contemporary compositions, which are largely based on new technological methods and recording techniques, embody high aesthetic quality. At the same time, this technology has enabled those musicians with the ability of playing different instruments to utilize their skills in a maximally productive manner. This was not possible under the earlier technologies and methods. At the same time, musicians use digital technology to capture low-frequency-based highly sensitive and uncommon sounds with unique timbres, particularly those created with instruments—such as *esrāj*, *dilrubā*, and *uḍækki*—that had rarely been utilized in the earlier compositions. The multi-track recording technology—both analog and digital—has also enhanced the technique of vocal harmony. This technique refers to the simultaneous use of two voices. When the recording technology was in its initial stage, two or more separate voices had to be utilized to record vocal harmonies. However, the multi-track recording technology has afforded the option of utilizing the voice of the same artist for vocal harmonies.

Musicians have shown a tendency to re-launch their works, which had originally been recorded on 78 rpm discs and LP media, using the new and advanced features of the developed technologies and media introduced after 1977. This transfer of musical compositions from one technology to another and one medium to another resulted in changing the tempo of the original compositions, orchestration, vocal qualities, and contextual meanings of the music compositions. Such changes have a significant impact on the artistic and ideological values embedded in the recording as a work of art. Even though there are ways to ensure that such creations still share those values embedded in the original compositions, it is doubtful whether the new and improved versions are able to produce the same feelings in the minds of the traditional audience.

New technologies in the field have made it easy for one to modify a previously recorded composition. There is software that enables one to reproduce the same composition with enhanced settings. There are computer-technicians who have specialized in the relevant software packages. Using such technologies, certain agents have reproduced albums by famous past singers, such as the late H.R. Jothipala and the late Milton Perera, in radically different ways but with no change to the original voice of the artist whatsoever. The aesthetic aura of such reproductions is arguably radically different from that of the original compositions. Similarly, there emerged a genre of "nonstop songs" where extracted portions of famous songs by locally and internationally popular artists were put together in the form of a single song which was then put to a fast tempo. Those compilations were/are sung by popular music bands in the country. While some musicians have used such technological innovations in creative ways, some others have used them simply for financial gain without any regard for the aesthetic dimension of the composition.

Such practices have come to define the standards of aesthetic appreciation among the public.

Development of Computerized Music, Digital Audio Workstations, and Other Contemporary Trends

The practice of utilizing computerized forms of music with MIDI and MIDI-equipped sonic tools for composing and synthesizing music has considerably transformed the environment(s) and methodologies associated with the standard practices of music production. The MIDI technology and the computerized sound synthesizing and recording technologies were first introduced to the local context by the eminent musician Diliup Gabadamudalige in the 1980s. He was followed by a generation of young musicians, like Ranga Dasanayake, Ranidu Lankage, Bhatiya Jayakody and Santush Weeraman (commonly known as "Bhatiya and Santhush"), Iraj Weerarathne, and music groups such as Centigradez. The process marks a creative adaptation of the new technology to the field of music composition. One objective behind such experiments has been to introduce certain global trends in the field of music to the local context.

In general, some of the songs by Santush Weeraman and Bhatiya Jayakody could be identified as instances where the latest technological innovations have successfully been adopted for music compositions. The songs "Unmādinī hæṅgunā", "Ran kurahan mala sēmā", and "Sarā sihina rahasē" could be cited as cases in point. A characteristic feature of these creations is that they consist of combinations of acoustic instruments, such as the flutes, the violin, and typical Sri Lankan instruments, like the *horaṇǣwa*, the *uḍækkiya* and the *davula*, with computerized technologies.

It is important to note that most of the young artists tend to depend entirely on computer software without even taking into consideration the creative dimension of music compositions. A common feature of such compositions is the heavy use of electronic instruments and pre-recorded samples. However, in some cases, the use of pre-recorded samples in music compositions does not allow the contextual meaning of the composition to emerge strongly. Even though such technologies add to the composition, they can neither highlight the authentic aesthetic feeling associated with the composition, nor can they attribute to it a sense of dynamism, which is an essential characteristic of a live performance. Even though it is possible to add aesthetic effects to the composition using such technologies, in a majority of cases, the use of technology has resulted in generating harsh feelings in the minds of the listeners, thereby rendering the composition unproductive. Nevertheless, it should be noted that such creations are popular among certain groups of listeners in Sri Lanka.

As far as Sri Lankan artistic songs are concerned, instrumentalists usually add special nuances and playing patterns to them in a manner that they enhance the lyrical meaning of those songs. This practice was commonly utilized for music compositions by the late musician Wijerathna Ranatunga who was one of the renowned Tabla players in Sri Lanka. In certain songs, music techniques like counterpoint, which belong to the western music tradition, have also been complemented by the Tabla. The song "Bōmaluwe mal suvandaka pæṭalī" by Sanath Nandasiri could be cited as a case in point. The song describes the thoughts of a junior Buddhist monk who is still in his childhood and lives in a monastery. He is reflecting upon his life prior to entering the order of Sangha with a sense of nostalgia. To create the contextual environment, the Tabla is played in a manner that resembles the typical playing style of *Hēvisi*, which is commonly used as part of certain Buddhist rituals in Sri Lanka. However, due to the

application of pre-recorded samplers, this trend is not to be observed within the context of contemporary modern music compositions. Modern musicians do not employ such innovative approaches in their work, as many of them resort to use pre-recorded samplers. The introduction of computer-based Digital Audio Workstations has further popularized this trend.

There is no doubt that certain technologically competent musicians utilize the samplers and synthetic instruments (MIDI compatible) in a manner that enhances the quality of the composition. Nevertheless, in most cases, it becomes clear that the majority of the musicians who use computer-based technologies for music composition always limit themselves to a few selected technological equipment:

> My studio system consists of an 88 Key Yamaha KX-88 MIDI Master Keyboard and a computer system powered by an Athlon K-7 600 Mhz processor with 256 MB system RAM, Hard disk capacity of 40 GB a powerful graphic card and a Sound card with analog and Digital Ins and Outs…. Most of the sounds that I use for my musical creations are from sound samples that I have purchased or created myself. (Gabadamudalige 152)

It is important to use technology in a manner that enhances the creativity of the artist to ensure the aesthetic quality of the composition. In a majority of cases, total reliance on technology has negatively affected the creative capacities of the artists.

The Emergence of "Remixing"

The remixing of existing songs using digital technology could be identified as another trend that has influenced Sri Lankan music. The remixed versions of some selected old-time favorites and

popular songs emerged as a genre in Sri Lankan music, especially as an outcome of the experiments done by a number of young musicians. This new tradition differs from the other traditions across the world in many respects. In the kind of remixing that is done in certain music traditions in certain countries, the sonic texture of music is augmented or amplified by applying bass and additional beats according to the suitability of music textures of different genres (Tankel 34-46). Even though Sri Lankan musicians have also followed this practice, they in general have shown a tendency to extract the melody and sections of the lyrics of a given song and then compose new lyrics that fit that melody. They have also shown a tendency to embed their own voices in the rap style in the compositions. The songs "Mīdum sēlen pāvī" and "Maṭa ālōke gena dēvi" could be cited as examples. The original version of the former is modeled on the song "Sāwan kā Māhinā", which is from the Hindi film *Milan*. In its initial part, the original song features a young woman who is asked to sing a stretch of a song by a teacher. However, in the remixed version, that section of the song has been replaced with the voice of the local singer (Bhathiya Jayakody). The rest of the song comprises the same melody with new lyrics and rap-styled singing. The latter is the remixed version of a Sri Lankan film song (from the film *Ayyayi Malliyi* screened in 1957) which was originally sung by the South Indian songstress Jikki. The famous Sri Lankan songstress Lata Walpola sang it at a later point. Additional drum beats have been added to the remixed version(s). One could argue that the creators of these new songs have tried to maintain a sense of continuity with their earlier versions and that modern recording techniques have enabled them to do that successfully.

The idea of re-mixing has come under a lot of criticism in the Sri Lankan context. Many who criticise this practice subscribe to conventional norms and values, which define the field of Sri Lankan music. They fail to recognize possible ways in which this

technology could be used in meaningful and productive ways. The following statement captures the dominant attitude towards re-mixing:

> Re-mixing is not suitable for our music culture. It distorts and destroys the aesthetic appeal of original music compositions. By misusing modern recording technology and techniques in such a way, new artists are damaging the aesthetically enriched music compositions. I do not listen to such distorted songs and also, I do not buy music albums of such artists. These people are ruining our Sri Lankan music. ("Trithaal")

The lack of a strong critical tradition in the country and the age-old practice of criticizing music based on conventional understandings with regard to art, such as the *Rasa* theory, has also led to such misconceptions in relation to musical entertainments. The weak level of sensitivity and poor knowledge of the international trends of music have resulted in making those who are in the field take a narrow-minded approach to new musical realities.

The Impact of Recording Techniques on Sri Lankan Folk Music

Folk musical traditions consist of the original musical tunes that belong to specific communities and specific sound cultures. Even though there is a limited range of melodic diversity in the context of Sri Lankan music, its music forms have unique features. The rendering styles of the vocal and playing patterns of the instruments vary depending on the contexts in which these styles are performed, and this is true regarding both singing and drumming traditions. The diverse recording technologies that are available today have paved the way for conserving such traditions

as traditions of cultural and historical importance. Those technologies have also been influential in (re)shaping the traditional styles. As far as the traditional performance practices are concerned, the patterns of performance have adjusted themselves according to technological limitations, or sometimes, the needs of new creations.

As part of such changes, a new tradition of drumming has developed in the field of music in Sri Lanka. This tradition of drumming is compatible with technology-based performances. As far as the local drums are concerned, their physical structure and shapes, the typical manner in which they are played, and the different playing styles are the main factors that define their individual cultural identities. The main types of drums, such as the *gæṭa beraya*, the *davula*, and the low-country drum are cylindrical in shape, and both sides of them have to be vibrated by the drummer using either palms or a stick for the proper tones and nuances to be generated. The *gæṭa beraya* and the low-country drum are played with the palms of both hands, whereas the *davula* is played with one palm and a stick held in the other hand. But in ritualistic performances, both palms of the player are used to play the *davula*. Vibrating one face of the drum also affects the other face, and the vibration of the other (opposite) face makes the expected syllable complete. (This principle is not limited to Sri Lankan drums; it could also be found in other drum cultures in which double-faced drums are used.) Capturing such sensitive drum nuances is of critical importance in recording a composition that uses said drums, and it is difficult to do so without having a proper knowledge of the subject of the recording. Even though there are ways to capture the unique nuances of the drum sounds using certain microphone techniques, the natural playing style that is traditionally associated with such drums has increasingly been replaced with soft playing styles primarily taking into consideration certain limitations of the studios and the

technologies involved. The new playing style is now commonly employed in the field.

Not only instrumental sounds but also voice styles have undergone significant transformation due to the kinds of technology that are being used for recording purposes. The frequency level of vocal rendition in the folk music tradition in Sri Lanka is relatively high compared to that of the other traditions. Nevertheless, when these forms are recorded for the purpose of conservation, resource persons are advised to render them at a lower frequency. The same situation could be observed when recording folk songs on cassettes and CDs as creative music compositions. This state of affairs has resulted in transforming the entire folk music tradition according to the dictates of the recording technology. Various radio music programmes play a vital role in both reshaping/redefining folk music traditions in significant ways and disseminating the new musical forms among the public. However, these mass media-based music disseminations have had a significant impact on regional music traditions. The transformation that the traditional musical forms of the Adivasi community of Sri Lanka have undergone could be cited as an example. The dissemination of cassette music has also generated similar consequences. This practice was condemned by the late Mr. W.B. Makuloluwa, (cited by Willas and Malm 269) who was one of the leading musicians in Sri Lanka:

> My fear is that in another 10 or 15 years' time, with all the cassettes that find their way into the remotest village and with none of their own music available, people will get conditioned to this cheap kind of music. Then they will lose their own culture . . . I'm not being sentimental. If this disappears, then the whole world culture will lose one little aspect. However, small a nation we are, we still have our own way of singing, accompanying, intonating, making

movements and so on. We can make a small but distinctive contribution to world culture.

Conclusion

An analysis of the evolution of the sound recording techniques and technologies shows that the technological advancements in the field of music have transformed the field in drastic ways. Those advancements particularly in the area of sound recording have had a significant influence on the various music genres, which has brought about significant change not only in the ways of creating music but also in the ways of consuming it. In short, such advancements have redefined the entertainment industry in a profound manner.

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