

Music computing on sensing emotion in music

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Task: The aim of this research is to find out the purpose of music computing on sensing emotion in music. I would wish to learn about the purpose of music computing on sensing emotion in music for I am able to play the piano and I have trained for 7years.

I would also wish to find out how sensing emotion in music would be able to realize the aims of emotions in the music domain, the impact it has on people's lives, how people communicate through music on a personal level, the meaning of music which may be perceived through acoustical patterns and a repository of such patterns, acquired previously through training and listening. I predict that by the end of this research I will have discovered the purpose of music computing and emotions on music.

Literature Review

It is an ancient and very persuasive idea that music expresses emotions. Apart from the abundant literature to this effect contributed by composers, musicologists and philosophers, there is also firm empirical evidence from psychological research that listeners often concur rather strongly about what type of emotion is expressed in a particular piece (Gabrielsson, A & Lindstorm, E, 2001). It is also a persuasive conviction that music can, at times, actually generate emotion in listeners. The difference between perception and production is correlated to the difference between cognitivism and emotivism projected by philosophers in their study of emotion in music (Gabrielsson, A & Lindstorm, E, 2001). While the emotivists on one hand hold that music elicits genuine emotional responses in listeners, cognitivists on the other hand argue that music merely expresses or represents these emotions. The processes are formalized when music produces emotional effects in the listener that extends beyond the cognitive

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assumption of what the music can be said to express.

Participants

The research participants will include 50 PHD students of the parallel volunteers (20 females, 30 males), their ages will range between 22-24 years and they will all be Caucasians.

Research Design

In particular, I will try to differentiate between the emotional preferences, episodes, and moods, which might all be produced by music. In an attempt to achieve this, I will demonstrate that these diverse types of states, which are induced by music, require the defining distinctiveness of the relevant state to be operationalized and measured.

Procedure

The participants of this research will be recruited by voting. All the interested participants will be required to write down their names on pieces of paper, and then the pieces of paper will be put in a drum and sealed. After sealing, the drum will be rotated to mix up the papers and the rest of the students assembled in a hall to do the voting. A small hole will be created on top of the drum to enable the students to pick the pieces of paper easily. Others will be issued with questionnaires and they will fill in the details according to the participant they wanted to choose. The questionnaire will thus be answered individually by the students.

Conclusion

I believe that different individuals react differently to different types of music. For example when someone is stressed out, a slow song can totally change the moods of the individual to a jovial one or even a fast song that makes one dance can help relieve stress too. The different beats in a song or <https://assignbuster.com/music-computing-on-sensing-emotion-in-music/>

music can also change one's moods. If someone has been through a break up and listens to music that reminds them of their ex lover, this can make the situation worse because it brings back sad memories of the ex. If i am given an opportunity to carry out further research in this field, i believe that i will be able to come up with all the information on how emotion may be sensed in music.

Reference

Gabrielsson, A., & Lindström, E. (2001). The Influence of Musical Structure On Emotional Expression, In P. N. Juslin & J. A. Sloboda (Eds.), Music and emotion: Theory and research. New York: Oxford University Press. (pp. 223-248).