# SENTIMENT ANALYSIS IMPROVING MUSIC BY EMOTIONS

## ABSTACT

Our aims at being a sound system that takes account of Real-time decision-making contingencies within video games. By Via For an earlier version of our paper , we present many changes Device design consisting of an associated Emotion Controller Interactive texts predesigned. The key changes to the program are the user's ability to enter custom text into dialog manager and automatic labeling of the text utilizing an application of real time emotion, by using real time sentiment analysis and the information base strengthens We assume that while there is a shortage of Validation due to its early stage of development, can be a efficient method for real-time generation of adaptive music, suitable for Interactive online gameplay activities.

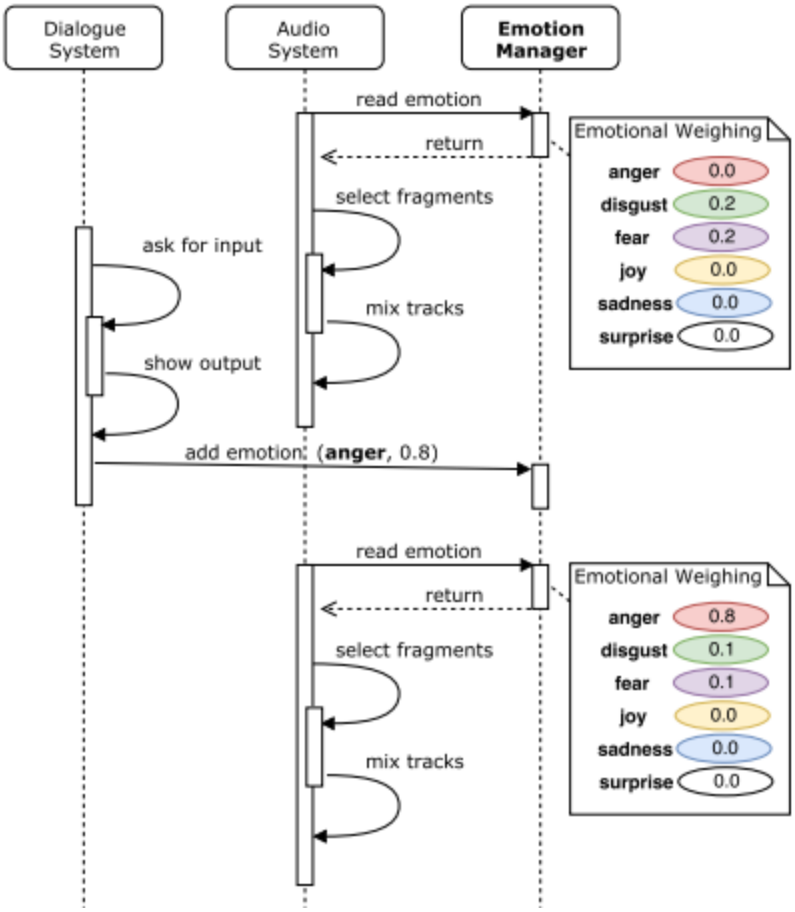
## INTRODUCTION

For retrieval activities Huge text corpora, such as the opinions of thousands of people on social media, are few situations in which this area of natural language processing is involved. Used for generating short text inputs in real time answers. Our aim to present a revision of a previously designed audio system architecture to which we added the ability to input text, as well as a real-time sentiment analyzer

## SOFTWARE SENTIMENT ARCHITECTURE

Sentiment architecture works as an interactive experience in which there is narrative content in the form of text.

1) For the design of our system, we take into account three main components: a dialogue system, an audio system and an emotion manager.
2) At the beginning of the experience, a text with narrative content is shown in a text box. The user can then use a text field to input a response, which will produce an output consisting of the next sentence of the narrative.
3) The input is then processed by a sentiment analyzer, which provides several values. The three values with more weight are then normalized and stored by the Emotion Manager.
4) The Audio System reads those values from the Emotion Manager, and selects a maximum of three music fragments, which start playing through the game engine after a simple mix process. All music fragments are previously designed by a human, tagged with an emotion and stored in a database.




## FUTURE WORK:

An audio device like the one that we are introducing here has more scope in our view to construct fully functional soundtracks for immersive environments rather than absolutely Material procedural. As all fragments in the audio archive have to be generated by an Person, they should sound trustworthy and reasonable, while retaining ample versatility to match a range of responses from the player.
On the one hand, we intend to collect information about the kind of emotions that users feel while playi ng our game. tool like the Self-Assessment Manikin Test (SAM)