

Creative Music Production

Professional Project Thesis

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# **How Important Are Compositional, Visual And Lyrical Aspects Of Music When Conveying An Emotional Theme?**

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## Abstract

This research project aims to explore how different musical aspects of music can convey an emotional them effectively. An original composition was composed along with a music video, an acoustic version and the lyrics separately. Forty participants took part in a questionnaire survey that was conducted with the different versions being utilised within four questionnaires. The GEMS-9 table was utilised to measure emotional perception within the song. Ratings questions regarding how pleasant and how exciting the music was, were utilised to measure valence and arousal. Emotions such as tenderness, joy, nostalgia, power were perceived in all the different song versions. The results indicated that positive emotions such as tenderness and nostalgia were perceived within the control music version, the acoustic version, the music video version. However, sadness was also one of the most perceived emotions in the lyrics only version. To conclude this research project, music in various forms transcends the complexity of human emotions.

Declaration

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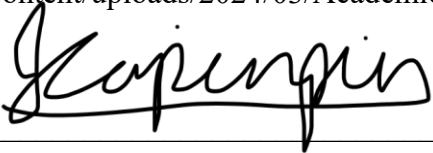
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## Introduction

Every song has a theme and for most people, music is valued because of the emotions that are evoked. This can be a result of the music, the visuals, or the lyrics that evoke these emotions but, how important are compositional, visual and lyrical aspects of music when conveying an emotional theme? For this dissertation, there will be a literature review that covers the fundamental aspects of this project. These aspects will be supported and highlighted by the chosen resources. The methodology for this project will cover the stages of music composition, video production and data gathering. The discussion section will cover the analysed results and the limitations observed within the data gathering stage. Finally, there will be a conclusion that summarises all the results and what they mean in relation to the research question.

## Literature Review

### Hope As a Meaningful Emotion

The word 'hope' is an emotion that can be associated with three main aspects. This involves, "the belief or expectation that the hoped-for future is possible, a desire for that outcome, and a positive feeling." (Edwards et al. 1365). In relation to the research question, the emotional theme for this project is 'hope', and so acknowledging these aspects of 'hope' allows for greater understanding for every stage of this professional project.

The aim of this research article conducted by the authors was to distinguish "whether feeling hopeful uniquely predicted meaning in life, above and beyond agency/pathways, and other general positive emotions." (Edwards et al. 1367). Six studies were conducted under three measures. These were, "Positive Affect", "Hope" and, "Meaning in Life." (Edwards et al. 1367)

The results that were gathered because of these studies allows for a greater comprehension of hope in relation to human emotions. This will also guide the music composition as well as the video production stages of this professional project.

The journal article information was very informative and convincing. The methodology of the studies and measures performed in this study were carefully planned. As a result, they found that hope "contributes to the sense that life is meaningful" and that it is "independent of other positive feelings, and more cognitive aspects of hope." (Edwards et al. 1377). This means that the authors were able to achieve their aim, hence making their methodology successful.

Overall, the source is very reliable. The results of this study will influence all the stages in terms of compositional and visual direction as well as inspiration for data collection in the final stage of the professional project.

### What Does Music Express? Basic Emotions and Beyond

People can express their emotions through music. Therefore, when people listen to that music, they can feel an emotion from it. Musical expression of emotions can be divided into, “multiple layers”, however, the “core layer” involves basic emotions, such as, “happiness, sadness, anger, fear and love.” (Juslin 2). Understanding the potential emotions evoked from music will guide the compositional and visual aspects in relation to the research question.

Juslin refers to sources that prove what emotions music expresses. Basic emotions are expressed because of, “iconic”, “intrinsic”, and “associative” sources. These are sources of coding which is “the specific manner in which the music carries the emotional meaning.” (Juslin 4). This allows Juslin to analyse sources in correspondence with these sources of coding to support the data.

The basic coding associated with the three layers allows for deeper understanding of emotions in relation to the emotional theme of the project. By acknowledging the basic coding, it will influence the pre-production stages of both composition and video production, when preparing content to adhere to the emotional theme of hope.

The information given by Juslin was very persuasive and is supported by numerous sources that talk about basic emotions. As a result, Juslin concluded that the “core” layer of basic emotions can be, “extended, qualified and sometimes even modified by additional layers of expression.” Thus, leading to listeners “perceiving more complex emotions.” (Juslin 11)

This source allows for deeper understanding of human basic emotions as well as the layers of coding that invoke these emotions. Having knowledge of this information, once again, will aid the pre-production stages of music composition and video production when appealing to the theme of hope.

## Emotional Responses to Music: Underlying Mechanisms

The research article, *Emotional responses to music: The need to consider underlying mechanisms*, by Juslin and Västfjäll explains musical emotions and how they are evoked in humans. In relation to the research question, these mechanisms that induce certain emotions are key aspects of information for finding out how to approach production and composition when conveying the emotion, 'hope'.

The authors refer to numerous sources on "whether music really can induce emotions." They then hypothesise a theoretical framework that features "six psychological mechanisms" that may induce emotions. These are "brain stem reflexes", "evaluative conditioning", "emotional contagion", "visual imagery", "episodic memory" and "musical expectancy." (Juslin and Västfjäll 559)

The authors explain each mechanism in detail and how emotions are induced as a result. Visual imagery refers to the process where the listener "conjures up visual images while listening to the music." (Juslin and Västfjäll 566). The idea of imagery when listening to music is one of the core aspects of not only the production stages of the project but also conveying the emotion of hope as part of visuals.

The information given in this article is very convincing, with each underlying mechanism being supported by several sources from other studies. However, the studies that have been conducted gathered data that was "collectively inconsistent", and that "more theoretical and methodological approaches" should be adopted. (Juslin and Västfjäll 574)

While the results of this article were inconsistent, the information on "visual imagery" and "emotional contagion" can be used, along with previous sources, in the pre-production stages of music composition when deciding musical structure. (Juslin and Västfjäll 565 - 566). The video production stages of the project will also be influenced by this information.

### Music Video and Music Perception

The research article by Dasovich-Wilson, Thompson and Saarikallio talks about music videos and the “role of music in film.” (Dasovich-Wilson et al. 1). This directly relates to the visual aspects of the research question as film and video are fundamental parts of the professional project.

The authors refer to sources on musical response and audio-visual response. With this information, they created a framework to gather data by showing participants a music video (MV) before answering a questionnaire about “why participants would watch MVs, how these experiences compared to audio-only listening experiences and the extent to which this multimodal influenced... audio-only listening experiences.” (Dasovich-Wilson et al. 4). With this questionnaire, MV experiences could be explored as a result.

The idea of ‘MVs’ and the information that supports the idea of visual imagery as part of MV experiences are relevant to the visual aspects of film production in the project. This information is vital for the pre-production and production stages when creating the music video to the theme of hope.

The source material was convincing, and the authors were successful in gathering data from the questionnaire results. They concluded that MVs “can enhance enjoyment of the music when video features elements that give the song more depth.” (Dasovich-Wilson et al. 14) While this was only one aspect of the results, the information gathered was a result of organised and planned methodology, making this source reliable.

Overall, the results of this study can be taken and applied to the professional project. The video elements that may influence the listener’s experience, such as “narrative components or imagery”, can be implemented into the pre-production stages of film production once again. This will influence the narrative of the music video when adhering to the theme of hope.

## History of Music Video

The article, *Music Video*, talks about the history of music videos and what they are. They are productions of “images set to music” (Campbell). Acknowledging this information is essential for the visual aspects of the research question. Understanding this information also aids in the compositional aspects of the question in relation to creating the song according to the music video.

Campbell gives information on the history of music videos in “the late nineteenth century”, the influence of “music television” and the internet in relation to music videos (Campbell). This information is given as compiled research from previous sources gathered by Campbell, in order to form this article.

Campbell talks about the influence “Thriller” by Michael Jackson had on music videos. Because of the popularity that the video gained, many directors started incorporating, “artistic lighting and visual effects.” These features are fundamental aspects to the aesthetic of making a music video, and so, this information is essential for the video post-production stages. (Campbell)

The information provided by Campbell is very informative, with several sources provided to support the data and additional information on artists such as Justin Bieber, Carly Rae Jepsen, BLACKPINK and BTS. (Campbell)

Although this article was informative as a research source, the “new film techniques” that Campbell mentions is an important aspect of the post-production stage of film production, as previously mentioned (Campbell). The information will also be an important aspect of the methodology when writing about this stage of the project.

### Lyrics and their Relationship to Musical Emotions

A research article by Gonalo T. Barradas and Laura S Sakka focuses on the “effects of lyrics on aroused emotions and psychological mechanisms with music.” This is relevant to the lyrical aspect of the research question and the importance of lyrics on emotions.

Barradas and Sakka conducted a study to test the “presence of lyrics in two different countries.” The aim of the study was to test if the emotions induced were different cross-culturally, as a result of the study. (Barradas and Sakka 653)

A sample size of “fifty participants between the ages of 18 and 44” were included in the study with half of the participants being Swedish and the other half being Portuguese. (Barradas and Sakka 654). The use of a sample size to compare lyrics as the main variable, is an essential aspect of this study that is relevant to the current professional project. This will aid in the organisation and design of the data analysis stage.

The authors were providing information that was very convincing with the methodology of the study being supported by previous works. Thus, making the study reliable with the authors being successful in gathering results.

The methodology of this study can be applied to the professional project in terms of gathering participants as well as the “three versions” of lyrics. (Barradas and Sakka 655). While the variables of the project will be different, the design will be similar to the study in the research article.

### Hopelessness Among College Students

A research study conducted by Sonia Elizabeth Prasadam and Elizabeth Thomas, explores the effect of hopeful lyrics on college students that are experiencing hopelessness. The study is focused on the effect of “songs having hopeful lyrics.” (Prasadam and Thomas 21648). Therefore, this source is relevant to the emotional theme of the research question.

The authors’ aim was to, “reduce levels of hopelessness in college students.” (Prasadam and Thomas 21648). The research was carried out by having a “sample” that “consisted of college students” listening to hopeful lyrics in songs. This was done in order to measure levels of hopelessness before and after a four-week period. (Prasadam and Thomas 21648).

The methodology of this study, carried out by the authors, is closely related to the data gathering stage of the professional project. A sample size of college students is being measured, “across the three groups.” These were the “lyrics-only” group, the “music-only” group and the “control group”. Acknowledging the methods and measures used in this study will aid the final stages of the professional project. (Prasadam and Thomas 21650)

The information provided by the authors was very convincing with the methodology being organised with supported measures. “Beck’s Hopelessness Scale” was used for the study, which measured “feelings about the future”, “loss of motivation” and “expectations about the future.” The reliability of the scale was also calculated. (Prasadam and Thomas 21650). Thus, showing the organisation of the methodology, making the source reliable.

Acknowledging the methodology of this study is essential for the professional project. Once again, the methods used, will act as inspiration for the final stages of the project while also influencing the methodology section of the writing.

### Emotions Evoked by the Sound of Music

This research article conducted by Marcel Zentner, Didier Grandjean and Klaus R. Scherer, explores music-induced emotions. They conduct “4 interrelated studies” in order to create a model that measures these emotions. (Zentner et al. 494). In relation to the research question, the emotions, joy and power act as the basic emotions needed to be conveyed in the song. Hence, they set parameters for what emotions are to be conveyed in the theme of hope.

As previously mentioned, the authors’ main objective for these studies was to compile music-induced emotions and how to measure them. To avoid “pitfalls that undermined the acceptance of previous domain-specific models” and contextualise their “findings on musically induced emotions”, four studies were conducted. (Zentner et al. 496). Each study was carried out to find the frequency of emotions induced by music. However, the studies varied between their sample sizes and the contexts in which emotions were felt.

To gather the frequency of each musically induced emotion, the authors gave the participants a “rating booklet” and utilised a “4-point scale.” (Zentner et al. 498). The procedure for this data gathering stage is very relevant to the current research project. It will influence the design of the data gathering stage of the current research project.

The authors eliminated “affect terms with a value of less than 2 in both the felt and perceived rating conditions in all five genres of music” for the first study. (Zentner et al. 498). As a result, “sixty-five affect terms” were removed. Although the results came from one study, they provided convincing information in forming the model for measuring musically induced emotions.

The overall results gathered by the authors allowed for the “GEMS” model to be introduced. (Zentner et al. 513). And so, this model along with nine emotional terms associated with it, will act as the core design for the methodology stage of the research project.

### How Music Influences our Emotions, Feelings and Behaviours

This video by TEDx features Dr. Amy Belfi, assistant professor in the Department of Psychological Science at Missouri S&T. The purpose of the talk was to find out if snap judgements align with what people would decide, “given more time” when listening to music. (TEDx 01:30 – 01:40). Experiments were done to find out this information, and so acknowledging these experiments will aid in how to answer the research question.

The purpose of these experiments was to find out how much time it takes for participants to make aesthetic judgements on the music excerpts provided. This was to inform the general audience whether, the aesthetic judgements made, are correct in everyday life.

The experiments carried out contained participants listening to sixty excerpts of music in the first experiment. (TEDx 02:05 – 02:20). Acknowledging these experiments and methods will influence the design of the data gathering stage of the professional project.

The results of the experiments were plotted and analysed with participants making correct initial aesthetic judgments and sticking with the decisions over time. (TEDx 04:10 – 04:30). This makes the information and experiment design convincing and reliable as data.

Overall, the video was very informative with convincing results. In terms of the experiment results, the control groups listening to different musical excerpts as well as the plotted data graphs are essential in aiding the data analysis stage of the professional project as well as the methodology.

## Methodology

The professional project was divided into three stages. They were the music composition stage, the music video production stage and the data analysis stage. Within the first two stages, there were pre-production, production and post-production stages.

### Song Composition

Firstly, the pre-production stage of the song composition was guided by the song references chosen. Three songs were chosen for key instrument decisions, in terms of timbre and arrangement. The songs chosen were “Chicken Tendies” by Clinton Kane, “Ceilings” by Lizzy McAlpine and “Can I be him” by James Arthur. These songs influenced the decisions made in terms of EQ<sup>1</sup>, audio and instrument effects for instruments such as the strings, drums, piano, guitar, bass and vocals. The song also took inspiration from the song “Send Me On My Way” by Rusted Root because of its upbeat tempo and chord progression.

In the production stage, the instruments previously mentioned, were utilised in the final composition. The main vocal and rhythm guitar were recorded in the studio while the backing vocals were recorded using a home studio set-up. This was done for more flexible audio treatment as the studio booth for recording was acoustically treated. Separate vocals and guitar were recorded together as part of the acoustic version of the song. Several takes were recorded for both instruments and comp<sup>2</sup> notes were done so the comped vocals and guitar could be done in post-production, as seen in *Appendix A*. In terms of the lyrics, the narrative within the lyrical content conveys hope and being strong even during difficult times. Although time may be unpredictable, by holding on to hope, one can persevere. Refer to *Appendix B* for the lyrics.

For the post-production stage, several methods of editing were done. All the instruments were EQ'd and had additional effects such as reverb and delay added to them, in accordance with their respective song references. However, in terms of overall arrangement and instrument placement, the song “Can I be Him” was chosen. It was also chosen as the overall reference in the mastering stage of the composition.

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<sup>1</sup> EQ or Equalisation is a production technique where the volume level of a frequency (or range of frequencies) within a sound can be adjusted. (Armada Music)

<sup>2</sup> A comp or comping is a production technique which lets someone choose between sections of a performance. (FaderPro)

### Music Video Creation

The second key stage of the project was the music video production stage. For pre-production, a storyboard was created containing different shot types and a narrative that conveyed hope in a relationship. Refer to appendix C for the music video storyboard. Shot types like wide shots, long shots, medium long shots, cut-ins, cut-aways were used to help reinforce the narrative in place (Tim Runia 0:00 - 12:47). The location was also chosen in relation to the narrative and how it would be conveyed.

For production, the music video footage was filmed using an iPhone camera. All the footage was filmed in a park corresponding with the narrative. A variety of the shot types, as previously mentioned, captured two individuals in separate areas within the park, reminiscing core memories of their relationship. These memories were also captured as flashback footage in the same setting. The narrative of the music video concludes with the individuals reuniting. This narrative was set to convey the idea of hope, while also conveying other emotions like joy, nostalgia and power to look forward into the future.

In post-production, all of the footage was compiled and put into a timeline and was edited in the video editing software, 'DaVinci'. (DaVinci Resolve – Training | Blackmagic Design). Several measures were completed to make the music video aesthetically pleasing to the audience. Each of the clips were white balanced. This was done to bring up the natural colours captured in the video clips. Once this step was completed, different colour grades were applied to the video clips in accordance with the settings. Some of the video clips were treated separately in relation to the colour grading (DaVinci Resolve – Training | Blackmagic Design). This was done to separate the 'flashback' clips from the other clips which were in the storyboard in the pre-production stage.

### Data Gathering

The final stage of the project is the data gathering and analysis stage. Four groups of participants were surveyed through a questionnaire, where each group listened to a version of the song. These were the music-only group, music and video group, acoustic music group and lyrics-only group. The music-only group acted as the control group while the other groups tested the different aspects in relation to the current research question. The questionnaire utilised the Geneva Emotions Music Scale with nine basic music-induced emotions (GEMS-9) created by Zentner, Grandjean and Scherer. The questionnaire contained eight questions inspired by sources that explore music and

its relation to emotions. One of these questions aimed to measure emotional response using the GEMS-9 model. A table was also included, containing the nine basic music-induced emotions. These were wonder, transcendence, tenderness, nostalgia, peacefulness, joy, power, tension and sadness. Refer to *Figure 1* for the GEMS-9 emotional terms.

<b>Original English</b>
<b>wonder</b>
filled with wonder, dazzled, allured, moved
<b>transcendence</b>
fascinated, overwhelmed, feelings of transcendence and spirituality
<b>power</b>
strong, triumphant, energetic, fiery
<b>tenderness</b>
tender, affectionate, in love, mellowed
<b>nostalgia</b>
nostalgic, dreamy, sentimental,
<b>peacefulness</b>
serene, calm, soothed, relaxed
<b>joyful activation</b>
joyful, amused, animated, bouncy
<b>sadness</b>
sad, sorrowful
<b>tension</b>
tense, agitated, nervous, irritated

*Fig. 1: GEMS-9 emotional terms (Irrgang and Egermann 8)*

Due to the composition of the song, aspects such as chord progression and tempo will influence how pleasant it sounds and as well as how exciting it sounds. And so, two questions were formed to measure valence and arousal. This was because reports of chords as well as high tempo have been associated with both more positively perceived valence and greater arousal experience (Bradley et. al 204-215). The participants rated how linked each emotion was to the given artefact from one to five, where one meant a very weak link, and five meant a very intense link. The questionnaires for each version of the song were created on Microsoft Forms. The hypothesis was that the music-video group would convey emotions such as joy, nostalgia and power effectively because the composition as well as the narrative of the video were trying to convey these emotions. The lyrics-only group and acoustic-music group would experience similar emotional responses to

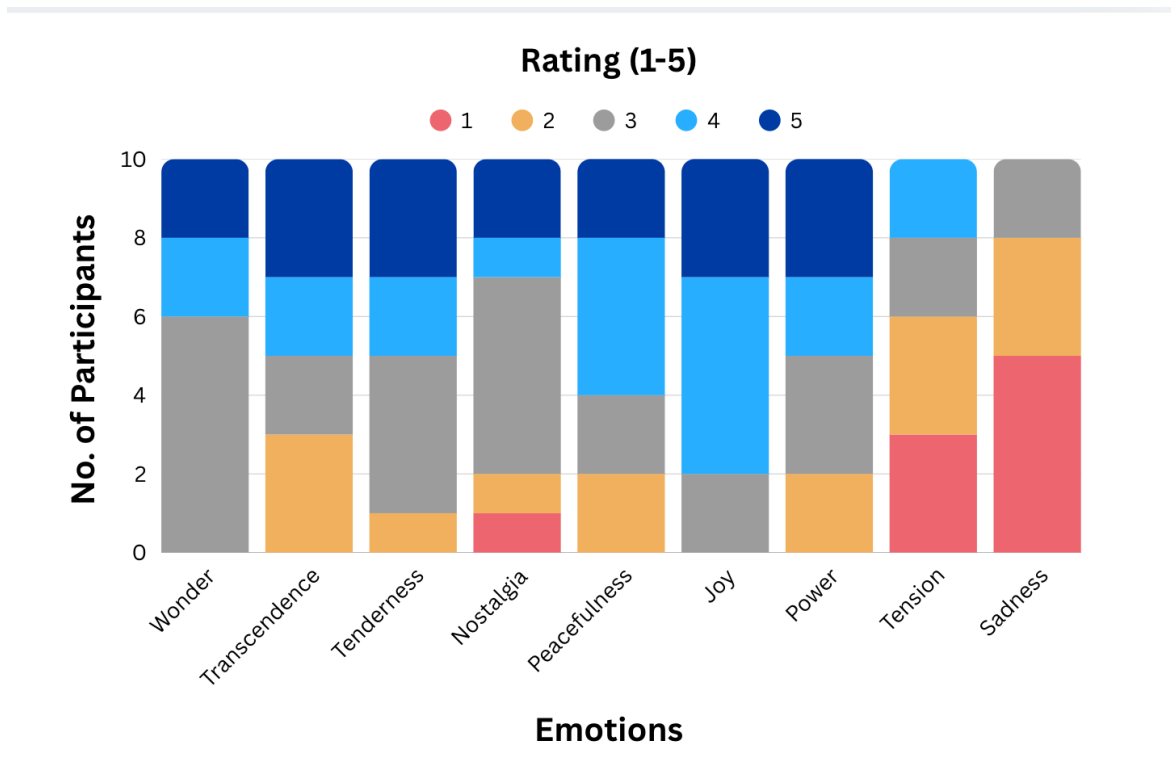
joy and power but not to the same extent as the music-video group. The song itself will have high ratings for positive valence and strong arousal that correspond with these emotions. Hence, music paired with a music video would convey an emotional theme effectively.

## Data Analysis

Data was collected after three days to allow time for participants to answer the questionnaires. Since the questionnaire utilised the GEMS-9 emotional terms, the frequency of responses to each of the emotional terms needed to be analysed. Overall, 40 people took part in the surveys. The ages of participants ranged from 18 to 65 and all the participants in all the questionnaire surveys perceived emotions in music, making their responses eligible for data collection.

### Control Group

The music-only group (Group B) was the control group in this survey. The emotion most associated to the music was joy with 30% of participants rating 5, 50% rating 4 and 20% rating 3. The second most associated emotion was peacefulness with 20% rating 5, 40% rating 4 and 20% rating 3. The third emotion perceived was the most was tenderness with 30% rating 5, 20% rating 4 and 40% rating 3. The least associated emotion was sadness with 50% rating 1 and 30% rating 2. Refer to *Figure 2.1* for GEMS-9 results.



*Fig. 2.1: Control Music Group (B) GEMS-9 Results*

For valence, 80% of people found the song very pleasant with 40% rating 5 and 40% rating 4 while the remaining 20% of people rated 3. This makes this version highly positively valenced. For arousal, 10% rated 5 for excitement while 40% rated 4. the remaining 30% and 20% rated 3 and 2 respectively, resulting in a neutral arousal experience. Refer to *Figure 2.2* for valence and arousal results.

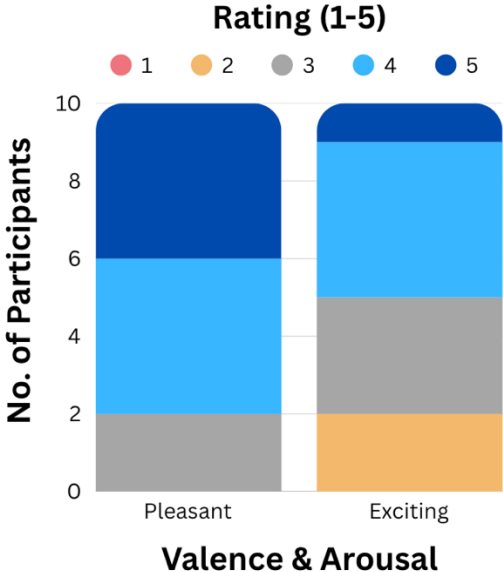


Fig. 2.2: Group (B) Valence and Arousal Results

Visual Group

The music video group (Group A) was the visual variable of the project. The emotion most associated with the video was tenderness. 60% of participants rated 5, 30% rated 4 and 10% rated 3. Nostalgia and transcendence had similar ratings. However, 20% rated 5 for nostalgia while only 10% rated 5 for transcendence. This makes nostalgia being the emotion more associated with the video compared to transcendence. The weakest linked emotion was tension with 30% rating 1 and 20% rating 2. Refer to *Figure 3.1* for GEMS-9 results.

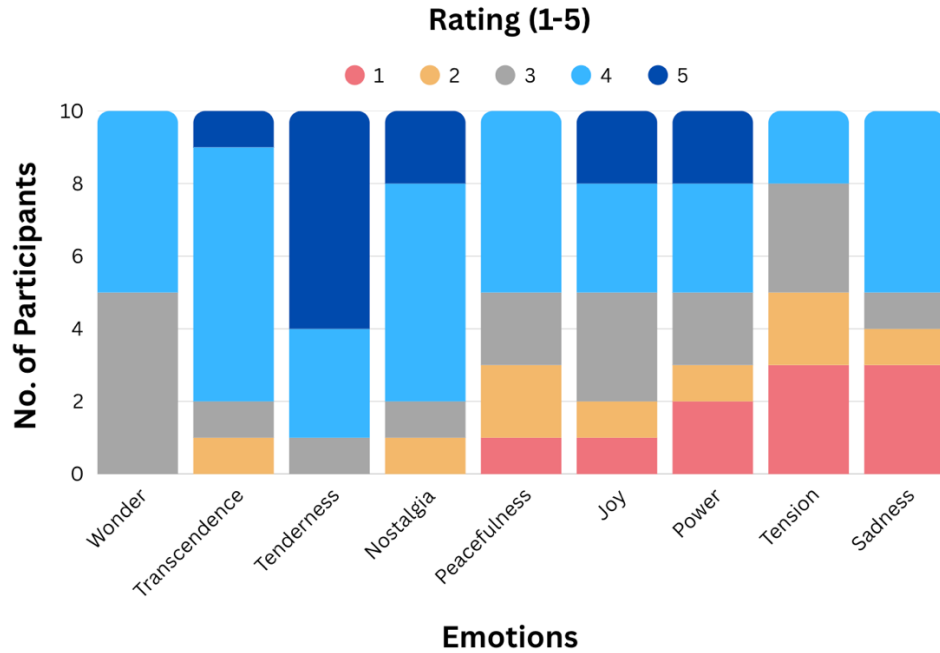


Fig. 3.1: Music Video Group (A) GEMS-9 Results

The music video was highly positively valenced with 50% and 40% of people rating 5 and 4 respectively while the remaining 10% rated 2. These people also had a strong arousal experience with 10% rating 5 and 60% rating 4. The other 30% rated 3. Refer to *Figure 3.2* for valence and arousal results.

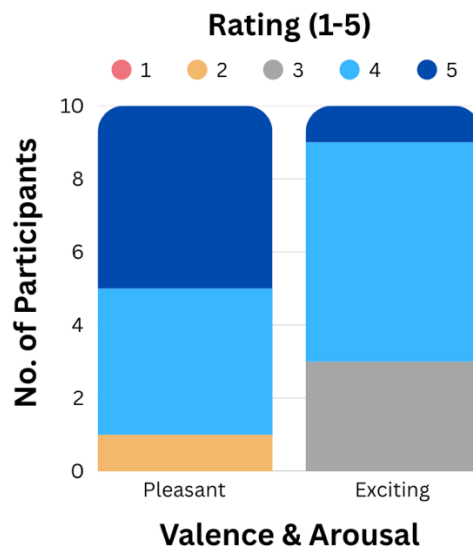
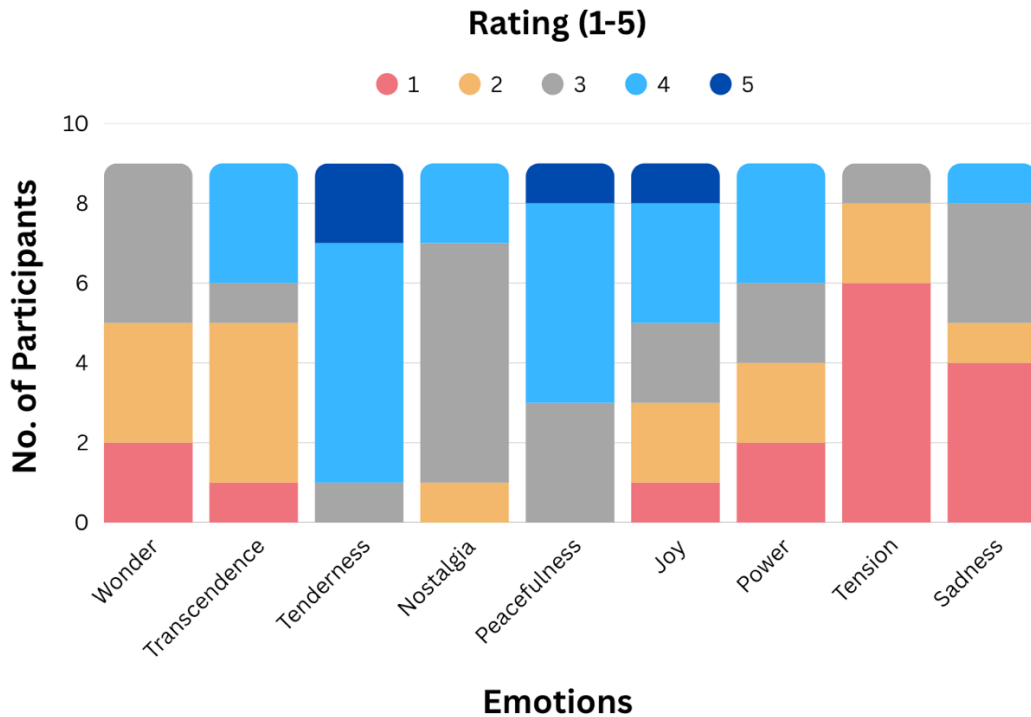


Fig. 3.2: Music Video Group (A) Valence and Arousal Results

### Composition Group

The acoustic music group (Group C) was the compositional variable of the project. Tenderness was the most linked emotion to this version of the song. 22.2% rated 5, 66.7% rated 4 and 11.1% rated 3. Peacefulness was the next most associated emotion, with 11.5% of participants rating 5, 55.6% rating 4 and 22.2% rating 3. Joy was the third most associated emotion in this version. 11.1% rated 5, 22.2% rated 4 and 22.2% rated 3. Tension was the weakest emotion perceived with 66.7% rating 1 and 22.2% rating 2. Refer to *Figure 4.1* for GEMS-9 results.



*Fig. 4.1: Acoustic Music Group (C) GEMS-9 Results*

The participants of this group found the acoustic version very pleasant to listen to, with 44.4% and 55.6% rating 4 and 5 respectively. This makes it highly positively valenced. However, for arousal, the results in the ratings for excitement varied. 44.4% rated 4, 22.2% rated 2 and 3 respectively and the remaining 11.1% rated 1. Refer to *Figure 4.2* for valence and arousal results.

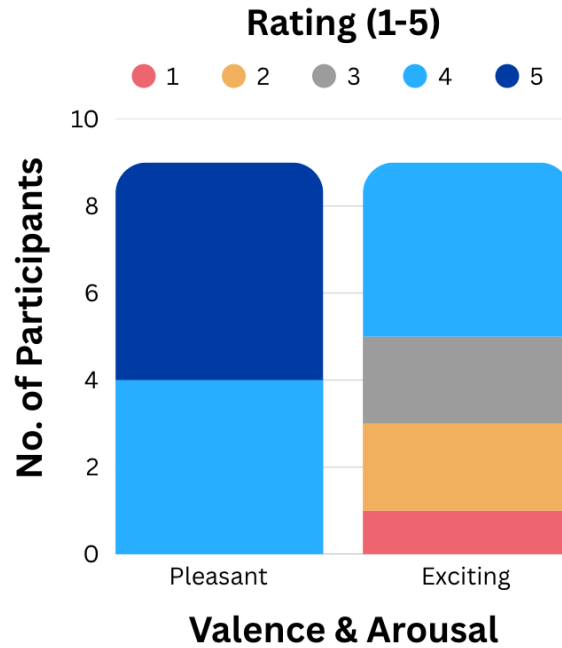


Fig. 4.2: Acoustic Music Group (C) Valence and Arousal Results

### Lyric Group

Finally, the lyrics-only group (Group D) was the lyrical variable. Sadness was the most linked emotion to the lyrics. 36.4% of participants rated 5, 18.2% rated 4 and 27.3% rated 3. Power was the second most perceived emotion with 27.3% rating 5, 36.4% rating 4 and 9.1% rating 3. The third most linked emotion was tenderness. 9.1% rated 5, 36.4% rated 4 and 36.4% rated 3. Finally, the weakest emotion perceived was joy with 18.2% rating 1 and 18.2% rating 2. Refer to *Figure 5.1* for GEMS-9 results.

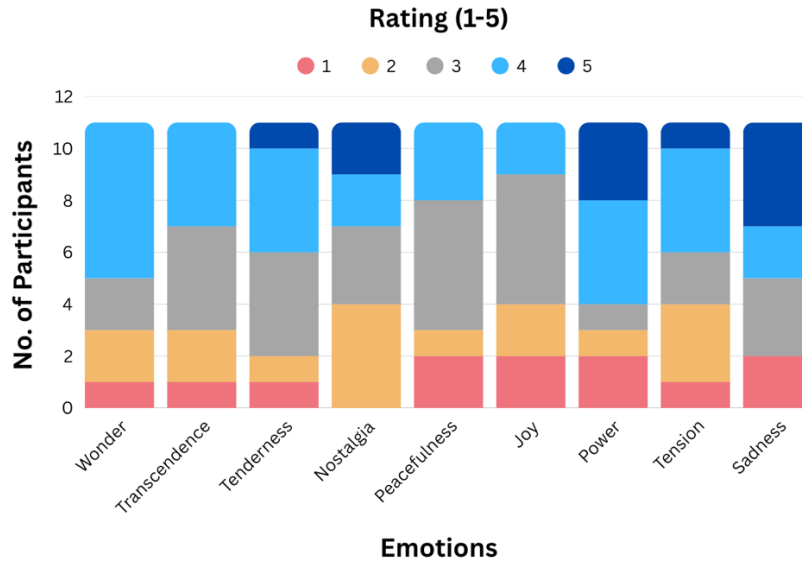


Fig. 5.1: Lyrics Only Group (D) GEMS-9 Results

The lyrics of this song were highly positively valenced with 36.4% rating 5 and 54.5% rating 4. The remaining 9.1% rated 3 resulting in a pleasant experience for the participants. For arousal, only 9.1% rated 5 for very exciting and 45.5% rated 4. 18.2% rated 3 and the other 27.3 % rated 2. Overall, this means the lyrics were very stimulating for the participants. Refer to *Figure 5.2* for valence and arousal results.

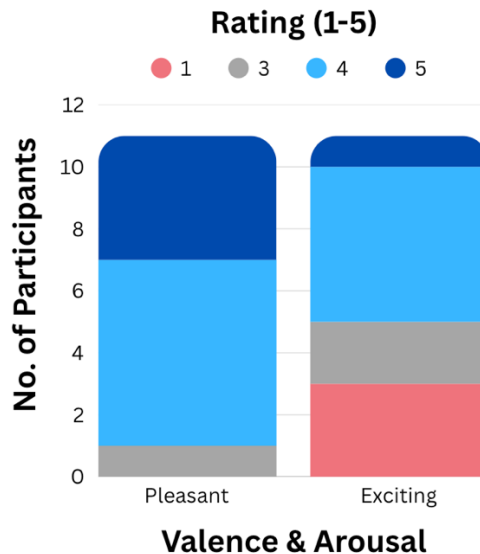


Fig. 5.2: Lyrics Only Group (D) Valence and Arousal Results

## Discussion

The purpose of the project was to test an audience's perception of emotions within a song and its versions. In relation to the hypothesis, the results displayed significant evidence of the hypothesised emotions such as joy, nostalgia and power being perceived in each of the song versions.

### Results Discussion

For the control group, the initial intent for the song was to convey the theme of hope through the hypothesised emotions as previously mentioned. However, according to the results, joy was the only hypothesised emotion that was strongly linked to the song. With the full composition of the song being heard, the song itself successfully conveys this emotion with peacefulness and tenderness being perceived. This could be because of several factors including chord progression, tempo or mood within the narrative of the song. However, since the song was highly positively valenced with many participants being stimulated, it supports Bradley's reports of chord progression and high tempo being associated to positive valence and greater arousal experience (Bradley et. al pp. 204-215). Although, the reasons behind the responses are unknown, this source highlights a potential factor to the participants' responses.

The music video results in comparison to the control group showed that tenderness was the most perceived emotion, followed by nostalgia and transcendence. Some additional comments on the video highlighted the positivity of the song itself with the content of the video being very emotional. While the song itself tries to convey the hypothesised emotions as previously mentioned, the narrative conveys emotions that are fundamentally different. Juslin and Västfjäll highlight visual imagery as one of the psychological mechanisms of emotions (Juslin and Västfjäll 559). Hence, the results of tenderness and nostalgia being perceived, further supports the authors' reports on visual imagery as it is being portrayed in the music video narrative. The video had high positive valence with many participants being very stimulated as a result. Due to this, Dasovich-Wilson's reports on music videos adding to the enjoyment of the music were highly supported (Dasovich-Wilson et al. 4).

The acoustic version of the song had results with the same emotions being perceived as in the fully composed version. However, tenderness was the most perceived while peacefulness and joy

followed. The participants in this group found the music very pleasant to listen to but the results also showed that they had a similar arousal experience compared to the fully composed track. This showed that the music itself, despite the lack of instruments, was still successful in conveying the same emotions as the control version. This could be due to the chord progression and tempo along with the lyrics. Hence, supporting Bradley's reports further, in terms of valence and arousal. Although the hypothesised emotions, joy, nostalgia and power, were not as strongly linked to the music, the control music and acoustic music still produced the same results as each other. Since tenderness, nostalgia and joy are associated with positive emotions, they can also be associated with hope. This information is supported by Edwards' research on hope having three main aspects. One of which is hope being a "positive feeling" (Edwards et al. 1365). Hence, making the theme of hope evident in these versions of the song.

Finally, the lyrics group produced contrasting results compared to the control music and to the other versions of the song. Sadness was the most perceived emotion with power and tenderness being second and third most perceived emotions respectively. Participants found that the lyrical content carried emotional weight in the narrative that was being portrayed in the lyrics. This would have had an influence on responses made. It would have also influenced the responses on how pleasant the lyrics were as well as how stimulating they were. The participants had the chance to read the lyrics in depth and while the lyrics were trying to convey hope, power was the only emotion among the hypothesised emotions that was strongly linked.

Overall, the results of each survey differed from the initial hypothesis. While hope was not explicitly mentioned by the participants, the data resulted in a few positive emotions from the GEMS-9 model being associated with the artefacts. Zentner's model design was beneficial in collecting the responses. Although a "ratings booklet" was not utilised, the 5-point scale utilised in the current research project allowed for sufficient analysis of the frequency of musically induced emotions (Zentner et al. 498). The use of different survey groups proved useful in distinguishing data results. Prasad and Thomas's approach to surveying groups within their study was beneficial in the current project. While the song did have hopeful lyrics, there was not enough data to measure the participants', "feelings about the future", "loss of motivation" and "expectations about the future." (Prasad and Thomas 21648). In relation to the length of the song, this factor had a major influence on the emotional perception over the duration of the song. Hence, reinforcing

Dr Belfi's research on the change of emotional response to music "given more time." (TEDx 01:30 – 01:40).

### Limitations

The methodology of the current research project was successful in providing artefacts that test the different aspects of music within the research question. Sufficient data on perceived emotions in music was also collected. However, there were some factors that may have affected the quality of the participants' responses.

Firstly, the music video was not filmed using professional equipment. Therefore, this would have had an influence on the responses in relation to the participants' enjoyment of the music. While Campbell's research was relevant to the current project, additional "artistic lighting and visual effects" would have altered the responses within the music video questionnaire. (Campbell).

Secondly, the data collected was quantitative data. Hence, data regarding the participants' reasoning behind their responses was not accounted for. The emotional theme of hope was not explicitly stated by any of the participants, and so potential reasons were considered based on correlations between the music and the emotions that were commonly associated with them. Questions that allow the participants to state why they chose the emotions would have been beneficial for collecting more accurate results.

Thirdly, for hope itself, having the participants guess the theme would have presented data on whether the different aspects of music convey the theme effectively or not. This potential data would be closely related to the research question, and it would also indicate what additional emotions would be associated with hope as an emotion.

Finally, the sample size for each survey group was small. While the data was sufficient for analysis, a larger group of participants for each group would also result in more accurate data. Due to the nature of the survey, having a larger sample size would also result in an excessive amount of data to be analysed by a single person.

## Conclusion

The current research project aimed to answer the question, “How important are compositional, visual and lyrical aspects of music when conveying an emotional theme?” To conclude this project, the results as well as the discussion section need to be considered.

The different aspects of music were tested in different groups of participants that answered the questionnaire surveys. The composed song along with the acoustic version, lyrics and music video aided in providing interesting and unexpected results. Overall, the studies conducted by all the researchers mentioned in the literature review section aided in the methodology design. Each song version that was utilised was produced to a semi-professional standard. Having pre-production, production and post-production stages for each aspect of the methodology was beneficial for the narrative of the song. Decisions on how to convey the narrative as well as the emotions to the audience proved successful as a result. The measures utilised in the current data collection proved successful in displaying the participants perceived emotions, allowing for correlations between the control music and the different versions to be determined. However, potential results regarding their reasons for their responses were not included due to the potential issue of excessive data analysis.

Acknowledgement of these limitations allows for better experiment design for future studies. If the current research project were to be conducted again in the future, a few factors regarding the methodology as well as the data gathering would need to be altered. The song composition and all the versions could be professionally produced, and the music video could be professionally filmed. Hence, potentially resulting in different responses regarding the emotions being perceived in these versions. As previously mentioned, the questions utilised in the survey forms provided sufficient data however, questions regarding the respondents' reasons for their answers would provide more accurate results.

Overall, the emotional theme of hope was not explicitly stated by any of the participants. However, the intended emotions behind the song such as joy, nostalgia and power were perceived differently within each of the different versions. To conclude this research project and answer the research question, an emotional theme, along with emotions associated with it, can be conveyed in all the different aspects of music. Whether it is the song's composition, the visual media or the lyrical content, all these aspects are important when conveying an emotional theme, so long as there is

effort put into the emotional depth of a song's narrative, the sound or the imagery that is associated with it. Therefore, music in various forms transcends the complexity of human emotions.

# Appendices

VOX + GTR JAYCEE'S SONG - ACOUSTIC

T1	<del>✓</del> Not Much Signal x
T2	x - Not Much Signal Again i
T3	✓ - Messed up some lyrics but good
T4	✓✓ - Better than Last. Messed up some lyrics
T5	✓✓ - Good. Messed up lyrics. Better Than Last. Lyrics: - Out of Breath
T6	✓✓✓ - Best one so far. Some chords wrong, but very good overall i
T7	✓✓✓ - Missed some lyrics still good - very good after V3
T8	✓✓✓ - Good. Missed some lyrics. Still very good before CH1
T9	✓✓✓ - Very good V1 + PRE + CH1. PRE2 Meh. Everything is very good
T10	x - apparently we did this

\* T21 - Full Song Take

JAYCEE'S SONG MAIN VOX

	V1	V2	Pre CH	CH1	V3	Pre CH	CH2	Bridge	CH3	OUTRO CH3
T10	✓✓	✓✓	✓	✓✓	✓	✓	✓	✓	✓	✓
T11	✓	✓	✓✓	✓ x (shh look)						
T12	✓	✓	✓	✓						
T13	✓	✓	✓✓	✓						
T14	✓✓	✓✓	✓✓	x ✓						
T15					✓✓	✓✓	✓✓			
T16					✓✓	✓✓	x ✓			
T17					✓✓	✓✓	x ✓			
T18								✓✓	✓✓	✓✓
T19								✓✓	✓✓	✓✓
T20								✓	✓✓	✓✓

JAYCEE'S SONG AC GTR

	INTRO	V1 + V2	Pre CH	CH1	INTRO	V3	Pre CH	CH2	Bridge	CH3
T10	✓✓	✓✓	x wings	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓
T11	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓
T12	✓✓	✓✓	✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓
T13	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓	✓✓

Appendix A: Acoustic and full composition comp notes for guitar and vocals

## LYRICS

I'm falling  
Somewhere nobody knows until I say  
Something people won't understand  
The way that I'll be feeling  
Like a candle in the dark that won't be lit  
But I'll get up again

I'm breaking  
No words can describe the way that I feel  
Like shattered glass on the pavement, it feels real  
My emotions all in the dirt but not for long  
Cuz I'll get up again

Maybe I'll keep on searching for the hope that's behind my despair  
But I don't know how long it'll take but time moves fast so I don't care

Make a wish upon a star, but knowing that your voice just won't be heard  
And if the light seems very far, move it along don't turn back  
It's only the courage we lack  
But it's just the thing we need  
To move from all of the weight that's on our backs and then you'll be free  
See what waits for you in time, and see the joys and the pleasures just unfold  
Even the times that make you cry are part of the journey road  
The process may just be slow But don't you lose hope  
Cuz life has much to show in all the colours

I'm crying  
I'm lost in my head and I can't find my way  
The path I'm on looks darker yet I stay  
Cuz something tells me something good awaits me  
So I'll wipe the tears away  
Maybe time is not in my favour  
But this pain will not last for long and maybe  
I'm in desperate need of a saviour  
Just hang on and just be strong






Make a wish upon a star, but knowing that your voice just won't be heard  
And if the light seems very far, move it along don't turn back  
It's only the courage we lack  
But it's just the thing we need  
To move from all of the weight that's on our backs and then you'll be free  
See what waits for you in time, and see the joys and the pleasures just unfold  
Even the times that make you cry are part of the journey road






The process may just be slow  
But don't you lose hope  
Cuz life has much to show in all the colours






I can wait I can wait  
For life to pick me back up again  
I can wait I can wait  
For hope to blossom as I stand  
I can wait I can wait  
Even if time takes so long  
I can wait I can wait  
Hmmm

Make a wish upon a star, but knowing that your voice just won't be heard  
And if the light seems very far, move it along don't turn back  
It's only the courage we lack  
But it's just the thing we need  
To move from all of the weight that's on our backs and then you'll be free






All my life, I've waited long to see the joys and the pleasures just unfold  
All of the times where I was strong were part of my journey road  
Even though it felt so slow  
I never lost hope cuz  
Life gave me the time and I recovered






All the Colours - Storyboard		
	Wide Shot	<ul style="list-style-type: none"> <li>Title</li> <li>Me sitting on bench near road path.</li> </ul>
	Long Shot	<ul style="list-style-type: none"> <li>Me sitting on bench looking down looking at my HP.</li> </ul>
	Long Shot	<ul style="list-style-type: none"> <li>Me gets up and walks down path.</li> <li>Side shot</li> </ul>
	Cut-in	<ul style="list-style-type: none"> <li>Body shot of me and Anna running.</li> <li>Slow mo flashback footage</li> </ul>
	Medium Long Shot	<ul style="list-style-type: none"> <li>Me with a more upset look.</li> <li>Still walking</li> </ul>



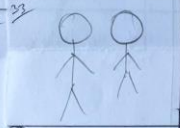


	Wide Shot	<ul style="list-style-type: none"> <li>Anna in Party Glor coffee.</li> <li>Spacing out</li> </ul>
	Long Shot	<ul style="list-style-type: none"> <li>Anna goes on her phone to distract herself.</li> </ul>
	Cut-in	<ul style="list-style-type: none"> <li>Another cut-in of our bodies running in a field - slow mo.</li> <li>Flashback</li> </ul>
	Medium Long Shot	<ul style="list-style-type: none"> <li>Anna begins to go out of cafe.</li> </ul>
	Cut-away	<ul style="list-style-type: none"> <li>Cut-away of table as she leaves.</li> </ul>






	Medium Long Shot	<ul style="list-style-type: none"> <li>Anna leaving cafe to the garden/area from site.</li> </ul>
	Medium Long Shot	<ul style="list-style-type: none"> <li>Tom return to me walking down wood path.</li> </ul>
	Two Shot	<ul style="list-style-type: none"> <li>His holding hands looking happy in field.</li> <li>Flashback - slow mo</li> </ul>
	Two Shot Medium Close-up	<ul style="list-style-type: none"> <li>We looking at each other looking hands looking happy.</li> <li>Flashback - slow mo</li> </ul>
	Over the shoulder - Cut-away	<ul style="list-style-type: none"> <li>Anna walking flashback footage as she's walking.</li> </ul>



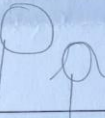







	Long Shot	<ul style="list-style-type: none"> <li>Anna walking on phone on bench - side shot</li> </ul>
	Two Shot - Medium Long Shot	<ul style="list-style-type: none"> <li>We watching on a phone looking happy and laughing.</li> <li>Flashback - slow mo</li> </ul>
	Medium Long Shot	<ul style="list-style-type: none"> <li>Anna on her phone walking on a path.</li> </ul>
	Cut-away	<ul style="list-style-type: none"> <li>Anna's phone placed down on bench.</li> </ul>
	Medium Close up	<ul style="list-style-type: none"> <li>We both look up and space out.</li> </ul>


	Wide Shot	<ul style="list-style-type: none"> <li>• Measuring down a path</li> <li>• Flashback - square shot</li> </ul>
	Wide Shot	<ul style="list-style-type: none"> <li>• Me walking on bridge in Marlay.</li> </ul>
	Medium Long Shot	<ul style="list-style-type: none"> <li>• Me looking over bridge near Lake.</li> </ul>
	Pre-Over Medium Close up	<ul style="list-style-type: none"> <li>• Me beginning to walk away from bridge</li> </ul>
	Medium Close up	<ul style="list-style-type: none"> <li>• Cara gets a knock and turns her head behind her</li> </ul>

	Chorus Two-Shot - Medium Close up	<ul style="list-style-type: none"> <li>• Me on road path with looking happy</li> </ul>
	Medium Close up	<ul style="list-style-type: none"> <li>• Me begins to start running</li> </ul>
	Cut-in	<ul style="list-style-type: none"> <li>• Cut-in to Cara's phone on flashback footage.</li> </ul>
	Medium Close up	<ul style="list-style-type: none"> <li>• Cara looking at phone</li> <li>• looking up before running</li> </ul>
	Long Shot	<ul style="list-style-type: none"> <li>• Turns around and starts to run down path</li> </ul>

	Long Shot	<ul style="list-style-type: none"> <li>• Me running down path</li> </ul>
	Medium Long Shot	<ul style="list-style-type: none"> <li>• Me looks around and stops to look for Cara looks tired</li> </ul>
	Two-Shot - Long Shot	<ul style="list-style-type: none"> <li>• Us smiling at each other</li> <li>• Flashback</li> </ul>
	Bridge Close-up	<ul style="list-style-type: none"> <li>• Me looking around and running again</li> </ul>
	Close-up	<ul style="list-style-type: none"> <li>• Cara stops and looks down and looks slightly upset</li> </ul>

	Medium Close up	<ul style="list-style-type: none"> <li>• Us holding hands</li> <li>• Flashback shot</li> </ul>
	Medium Close up	<ul style="list-style-type: none"> <li>• Me running again</li> </ul>
	Chorus Long Shot	<ul style="list-style-type: none"> <li>• I stop and look up looking tired</li> </ul>
	Medium Close up	<ul style="list-style-type: none"> <li>• I look down looking upset</li> </ul>
	Over the shoulder - Medium Close up	<ul style="list-style-type: none"> <li>• Cara comes into frame as camera pans slightly</li> </ul>

41		Medium Close-up	• We run to each other and hug.
42		Long Shot	• We stop hugging and hold hands. • Flashback.
43		Medium Close-up	• We speaking to her, reassuring her.
44		Medium Close-up	• Ciara listens and begins to smile.
45		Close-up	• We almost kiss.
46		Intro Medium Close-up	• Flashback footage
47		Medium Close-up	• Flashback footage
48		Long Shot	• Flashback footage
49		Cut-in	• We holding hands • Flashback
50		Cut-in	• We holding hands. - present

		Cut-away	• Bench that I cut on in the title screen.
52			
53			
54			
55			

Appendix C: Music Video Storyboard

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Extras:

Control Music Group (B) Survey:

[All The Colours: GROUP B – Fill out form](#)

Music Video Group (A) Survey:

[All The Colours: GROUP A – Fill out form](#)

Acoustic Music Group (C) Survey:

[All The Colours: GROUP C – Fill out form](#)

Lyrics Only Group (D) Survey:

[All The Colours: GROUP D – Fill out form](#)