

The most important properties of LBP features are their tolerance against monotonic illumination changes and their computational simplicity. In the original LBP-based facial representation, as shown in Fig. 3, face images are first equally divided into non-overlapping sub-regions to extract the LBP histograms within each sub-region, which are then concatenated into a single, spatially enhanced feature histogram.

Possible criticisms of this method are that dividing the face into a grid of sub-regions is somewhat arbitrary, as sub-regions are not necessarily well aligned with facial features, and that the resulting facial representation suffers from fixed size and position of sub-regions. To address these, in, by shifting and scaling a sub-window over face images, many more sub-regions are obtained. Fig. 2 shows the selected sub-regions for each facial expression [7]. In most of the existing work, LBP histograms are extracted from local facial regions as the region-level description, where the n -bin histogram is utilized as a whole. However, not all bins in the LBP histogram are necessary to contain useful information for facial representation. It is helpful and interesting to have a closer look at the local LBP histogram at the bin level, to identify the discriminative LBP-Histogram (LBPH) bins for better facial representation.

This paper determines the emotional expression state of a person listening to different raga, emotional state such as happiness, sadness, surprise, neutral, fear and disgust, regardless of the identity of the face. In an approach to facial expression recognition from static images using LBP histograms will be computed over non-overlapping blocks for face description. A simple binary tree tournament scheme with pair wise comparison is used for classifying facial expression, such as peace, happiness, cheerful, sad & depressed will be used to classify seven facial expressions: anger, disgust, fear, happiness, sadness, surprise and neutral. We propose a Local Binary Pattern Histogram (LBP) bins for the task of facial expression recognition while listening to Indian classical ragas. Our experiments will illustrate that the selected LBP bins provide a compact and discriminative facial expression representation. The selected LBP bins will be used to obtain the best recognition performance rate on collected database. The local binary pattern (LBP) operator is defined as a gray-scale invariant texture measure, derived from a general definition of texture in a local neighborhood. Due to its discriminative power and computational simplicity, the LBP texture operator has become a popular approach in various applications, including visual inspection, image retrieval, remote sensing, biomedical image analysis, motion analysis, environment modeling, and outdoor scene analysis.

2. Proposed Work

Facial Expression is one of the most powerful, nature, and immediate means for human beings to communicate their emotions and intentions. Due to its potential applications, facial expression recognition has attracted much attention over two decades. Though much progress has been made, recognizing facial expression with a high accuracy remains to be difficult due to the complexity and variety of facial expressions. With this approach we are performing an

experimental study to find out while listening to classical ragas whether emotions are generated and how they get reflected on face. For this purpose to extract facial expression we are using an LBP approach.

A.LBP Approach to Face Analysis

Local Binary Pattern (LBP) features have performed very well in various applications, including texture classification and segmentation, image retrieval and surface inspection [4]. LBP is a simple but very efficient texture operator which labels the pixels of an image by Thresholding the 3*3 neighborhood of each pixel with the value of the center pixel and considers the result as a binary number. Fig. 1 shows an example of LBP calculation. The value of the LBP code of a pixel (x_c, y_c) is given by:

$$LBP_{P,R} = \sum_{p=0}^{P-1} s(g_p - g_c) 2^p$$

Where g_c corresponds to the gray value of the center pixel (X_c, Y_c) , g_p refers to gray values of P equally spaced pixels on a circle of radius R , and s defines a Thresholding function as follows:

$$s(x) = \begin{cases} 1, & \text{if } x \geq 0; \\ 0, & \text{otherwise} \end{cases}$$

The calculation of the LBP codes can be easily done in single scan through the image. The 256-bin histogram of the labels computed over a region can be used as a texture descriptor. The original LBP operator has been extended to consider different neighborhood sizes [2]. For example, the operator $LBP_{4,1}$ uses only 4 neighbors while $LBP_{16,2}$ considers the 16 neighbors on a circle of radius 2. In general, the operator $LBP_{P,R}$ refers to a neighborhood size of P equally spaced pixels on a circle of radius R that form a circularly symmetric neighbor set [3].

$LBP_{P,R}$ produces 2^P different output values, corresponding to the 2^P different binary patterns that can be formed by the P pixels in the neighbor set. It has been shown that certain bins contain more information than others. Therefore, it is possible to use only a subset of the 2^P local binary patterns to describe the textured images. Fundamental pattern (called also "uniform" patterns) as those with a small number of bit-wise transitions from 0 to 1 and vice versa. For example, 00000000 and 11111111 contain 0 transitions while 00000110 and 01111000 contain 2 transitions and so on. Accumulating the patterns which have more than 2 transitions into a single bin yields an LBP descriptor, denoted $LBP_{P,R}^{u_2}$, with less than 2^P bins. For example, the number of labels for a neighborhood of 8 pixels is 256 for standard LBP and 59 for $LBP_{8,1}^{u_2}$. For the 16-neighborhood the numbers are 65536 and 243, respectively.

B. Database

One of the most important aspects of developing any new recognition or detection system is the choice of the database that will be used for testing the new system. However, building such a 'common' database that can satisfy the various requirements of the problem domain and become a standard for future research is a difficult and challenging task. With respect to face recognition, this problem is close

to being solved with the development of the student’s face database which has become a standard for testing face recognition systems. When compared to face recognition, face expression recognition poses a very unique challenge in terms of building a standardized database. This challenge is due to the fact that expressions can be posed or spontaneous. Thus, with the shifting focus

sequences came from 4 subjects, with one to five emotions per subject. The positions of the two eyes and Mouth in the frame of each sequence were bounded and then these positions were used to determine the facial area for the whole sequence. The whole sequence was used to extract the proposed LBP features.. The LBP based approach was shown to be robust with respect to changes in illumination and errors in face alignment. Table I shows recognition rate(%) for classical raag by subject.Following figures shows images with their respective histogram and emotional expression.

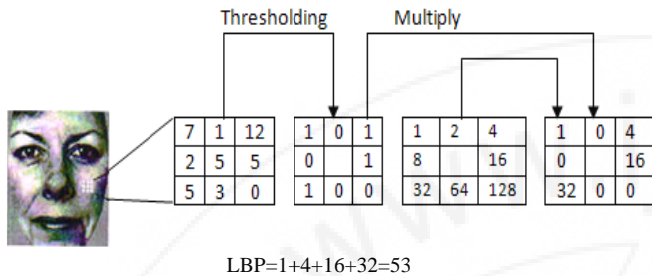


Figure 1: Example of an LBP calculation

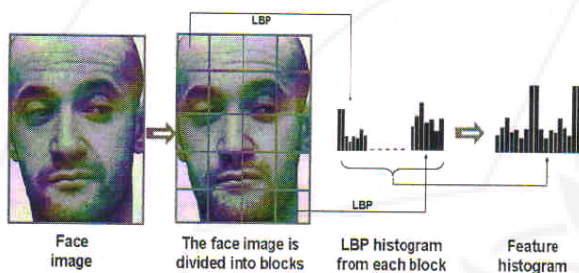


Figure 2: Examples of an LBP based facial representation

of the research community from posed to spontaneous expression recognition, a standardized training and testing database is required that contains images and video sequences (at different resolutions) of people displaying spontaneous expressions under different conditions (lighting conditions, occlusions, head rotations, etc) The facial expressions of were recorded by a camera. The subjects were then asked about the true emotions that they had felt while listening to different raga. Their replies were documented on the listener response sheet against the recordings of the facial expressions.

3. Experimental Results

During the training, each subject was asked to listen to the classical raag i.e Raag Khamaj and Raag Darbari ,the musical segments used were Man mohan shyam rasiya,a thumri based on raag Khamaj and vilambit khayal based on raag darbari and the Five expression classes were captured with the help of camera and tested.A simple binary tree tournament scheme with pairwise comparisons is used for classifying expressions. While listening to classical raag each subject recognized the emotion felt in the specific raag and thus the result achieved was 100% . The database contains 80 images in which 4 persons are expressing three or four times the five expressions. Experiments on the Students database which consists of 4 college students with age ranging from 20-23 years showed very good results. In the experiments, out of 4, 3 sequences from the student’s dataset were selected for basic emotional expression recognition tests. The selection criterion was that a sequence to be labeled is one of the five basic emotions. The



Figure 3: Image of Peace with its Histogram

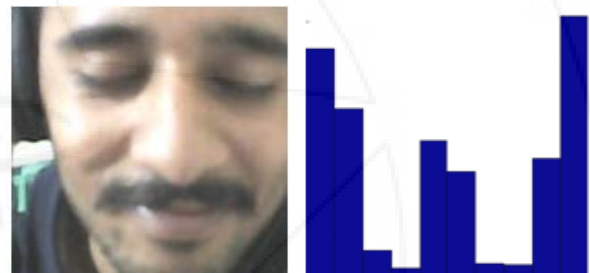


Figure 4: Image of Happiness with its Histogram



Figure 5: Image of cheerful with its Histogram



Figure 6: Image of Depressed with its Histogram



Figure 7: Image of Sad with its Histogram

- [8] Parag Chordia and Alex Rae, "Understanding Emotion in Raag: An Empirical Study of Listener Responses", Georgia institute of Tech, Department of Music, Atlanta.
- [9] Beat Fasel, "Robust Face Analysis using Convolutional Neural Networks", 1051-465V02 \$17.00 Q 2002 IEEE.

Table 1: Recognition Rate (%) For Classical Raag By Subjects

RAAG	Recognition Rate(%)				
	Positive Valence			Negative Valence	
	Peace	Happy	Cheerful	Sad	Depressed
KHAMAJ	100%	100%	100%	---	---
DARBARI	---	---	---	100%	100%

4. Conclusion

We have reported the result of the empirical study of listener's emotional reactions to classical Raag. We have established that classical raag music evokes different feelings and emotions. Classical raag Khamaj evokes emotion like peace, happiness, joy, where as raag Darbari evokes emotion like sad and depression. The LBP based facial representation outperformed for facial image analysis was used for several face related tasks. The approach includes work on emotional facial expression recognition while listening to Indian classical ragas.

References

- [1] Dongcheng shi, Fengguang Shi, Changchun University of Technology Changchun, China, "A Face Analysis and Description Algorithm Based on Depth-Information", 978-1-42244-6943-7/10/\$26.00, 2010 IEEE.
- [2] Kwang HoAn and Myung Jin chung, Senior Member, IEEE. "Cognitive Face Analysis System for Future Interactive TV", 0098 3063/09/\$20.00 2009 IEEE.
- [3] Abdenvour Hadid, "The Local Binary Pattern Approach and its Application to Face Analysis", 978-1-4244-3322-3/08/\$25.00, 2008 IEEE.
- [4] Jo chang-yeon, "Face Detection using LBP feature", December 12, 2008.
- [5] Vinay Kumar Bettadapura, Columbia University, "Face Expression Recognition and Analysis: The State of the Art".
- [6] Alicja Wiczorkowska¹, Ashoke kumar Datta², Ranjan Sengupta², Nityananda Dey² and Bhaswati mukherji³, "On Search for Emotion in Hindustani Vocal Music",¹ Multimedia Department, Polosh- Japanese Institute of Information Technology, Warsaw, Poland,²Scientific, Research academy, Kolkata, India,³Center for Development of Advanced Computing, Kolkata, India.
- [7] Caifeng Shan and Tommaso Gritti, Philips Research, High Tech Campus 36, Eindhoven 5656 AE, The Netherlands, caifeng.shan, tommaso.gritti@philips.com, "Learning Discriminative LBP-Histogram Bins for Facial Expression Recognition".