

# Influencing Perceived Musical Emotions: The Importance of Performative and Structural Aspects in a Rule System

Steven R. Livingstone

School of Information  
Technology and Electrical  
Engineering, The University  
of Queensland and  
The Australasian CRC for  
Interaction Design  
[srl@itee.uq.edu.au](mailto:srl@itee.uq.edu.au)

Ralf Muhlberger

School of Information  
Technology and Electrical  
Engineering, The University  
of Queensland  
[ralf@itee.uq.edu.au](mailto:ralf@itee.uq.edu.au)

Andrew R. Brown

Creative Industries Faculty:  
Music & Sound, Queensland  
University of Technology and  
The Australasian CRC for  
Interaction Design  
[a.brown@qut.edu.au](mailto:a.brown@qut.edu.au)

## 1. Abstract

The affective quality of music as richly communicative, abstract medium has a long and respected history. With the continuing beat of technological progress, the availability of music reproduction and processing tools makes it a ripe candidate for affective computing applications. In this paper we examine our rule-based system for influencing the perceived emotions of music. The creation of music is typically a dualistic process, composed of both structural (score-based) and performative aspects. Highlighting the similitude in the expressions of emotions in speech and music performance, we extend previous research to incorporate structural rules, with marked success. Extensions to the rule system to incorporate both performative and structural components are later discussed, including the development of phrase expression and rubato, chord asynchrony, melody dynamics, performative originality, ADSR envelope shaping in note decay, and “humanising” functions.