

OMS Ratings			3	171	199	201	202	249	300	293	330	346	376	423	427	680	567	586	
For detailed explanation of each Receptor, see <a href="http://www.omsmodel.com/music/main/docs/receptors_short.htm">http://www.omsmodel.com/music/main/docs/receptors_short.htm</a>																			
	Analysis is of Beethoven "Grosse Fugue" Op. 133, performed by Emerson String Quartet		Nora the Kat	Mozart K570_1	Strauss: Blue Danube Waltz	Berlin: White Christmas	St Louis Blues	Schonberg Op11#2	Cage 4'33"	Stardust	Reich: Drumming	Chin: Fantasy Mecanique	Ravel: Bolero	Brahms Op117 #1	Rachmaninoff P Conc #2	Beethoven Op110	Ustvolskaya Son. #6	Beethoven Op 133	
##	Receptor/Stimulus-Type	Definition																	
<b>1</b>	<b>Mathematical</b>																		
	Components	Large or small components of the music		2	2	1	1	1	1	2	2	2	2	2	2	3	2	3	
	Formulas	Augmentation, diminution, inversion, motivic permutations, etc.		1	1	1	1	1		2	2	2	1	2	2	3	2	3	
	Structure		1	1	2	2	1	2	1	2	3	2	2	2	2	3	3	3	
	Topological	"Shapes" such as broad, compressed, arc'd, etc		1	2	1	1	1		3	1	3	3	2	3	3	3	1	
	Infinite/finite			1	2	1		1	3	2	1	2	2	2	3	3	3	1	
	Simple/complex			1	1	1	1	2	3	3	2	2	2	2	2	3	3	2	Mainly complex, not much "simple"
	Order/chaos							2	3	1	2	2	1	2	2	3	3	3	
<b>2</b>	<b>Philosophical</b>																		
	Freely-willed/determined				1	2	2	1	3	2	1	2	2	2	2	3	3	3	
	Personal/impersonal				2	2	2	1	3	2	2	2	2	1	2	3	3	3	
	Ur-elements	Elements that seem to pre-exist human composition		1	1	2	2	2	3	2	2	1	2	2	2	3	3	1	
	Time-aspects	Non-metronomic "pulsation"; stretched or compressed time-scales; stoppage of time			2	1		1	3	2	1	2	2	2	2	3	3	1	Handling of time is fairly straightforward
	Objective/subjective				1			2		2	1	1	1	2	1	3	2		
	Ontological Status	Is work perceived as an "act" or as an "object" or ...			2	2		2	3	2	1	2	2	2		3	3	2	
	Ontological Aspects	Nothingness/actual; illusory aspects							3	2		1	1	2	1	3	1		
	Spiritual			2	1	1	1	1	1	1	3		1	2	2	3	3		
	Religious					1					2			1			2		
	Genesis-Effect				2			1		1	2	1	2		2	2	2	2	
	Termination			1	1	1		1		1	2		2	1	2	3	2	3	Long termination arc
<b>3</b>	<b>Sonic</b>	Perceptual aspects closely related to the sound itself																	
	High/low			1	2	2	1	2		2	1	2	2	3	3	3	3	2	
	Loud/soft			1	1	1	2	1		1	2	2	2	2	3	3	2	2	Mainly loud
	Harmonious/dissonant			1		1	2	2		2	1	3	1	2	2	3	2	3	

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	Pulse, beat			1	2	2	2	2		2	3	2	2	3	2	3	3	3	
	Rhythm			1	1	1	2	2		1	3	2	2	2	2	3	2	4	
	Melody and motive			2	3	3	3	2		3	1	2	3	2	4	3	2	2	
	Contrapuntal	Perceptible contapuntal effects: Contrast, clash, imitation		2			1	1		2	1	1	2	3	2	3	1	4	
	Tonality	Tonality and its effects		1	1	2		1		1		2	2	3	3	3	1	3	
	Richness	Sonice richness/complexity		2	3	2	2	2		3	2	3	3	3	3	3	3	3	
	Beauty of sound	Is overall sound quality beautiful		2	3	3	2		2	3	2	3	3	3	3	4	3	3	Non-beautiful
<b>4</b>	<b>HR</b>	Resonances with human experiences which are somewhat external to musical experience itself																	
	Actual emotion	True psychological reactions to music - i.e. "This music makes me angry"		2		2		2		1	1	1			1	1	2	3	Unease, mild panic, worry
	Mu-motion	"Emotion-like" reactions that do not qualify as ordinary psychological emotions		2	2	3	2	2		3	2	1	2	3	4	3	3	2	
	Musical memory	Evokes something we think we have heard before		1	1	3	2	1		2	2	2	2	2	2	3	2	3	Extremely non-familiar
	Historical references			1	1	2	2			2	2	1	1	1	2	3	2	2	Some references to historic forms
	Linguistic			2	2	2	2	2		3	2	1	2	3	2	2	1	3	
	Narrative			1		2		1		2	2	1	3	3	2	3	2	2	Some narrative structure, but not "clear"
	Dramatic/theatrical					2	1	2		1	3	2	3	3	2	3	3	3	
	Programmatic/imitative				1					2	1	1	2	3	1	1		1	
	Physical	Walking, heartbeat, ...		2	2	2	2	2	1	2	3	3	2	3	2	3	2	3	
	Dance			1	3	1	2	1	1	2	3	3	2	2	2	3	1	2	
	Poetic			2	2	2	2	1	1	3	2	3	2	2	2	3	3	3	
	Spatial			2	2	2	2	2		3	2	3	3	3	3	3	3	2	
	Visual/colors	Synaesthetic		1	2		2	2		2	1	2	2	2	3	3	3	1	
	Synaesthetic-other	Smell, taste, touch										1					1		
	Lyrics					3	2			2				3					
	Sonic effects	Bells, echos, ...		1	2	2	1			2	2	2	2	2	2	3	2	1	Rasp's
	Funny sounds	Animal sounds and other odd sounds (e.g. opening gliss in Rhapsody in Blue)					1	2	3		2	2		1		1	3	3	Many strange sounds!

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	Oddity		1	1				2	3		2	2	1	1	2	3	2	3	
	Ethnic/exotic						2	1			2	2		1	2	1			
	DelMo1	Delicious Moments		2	2	2	2	1		3	1	1	2	2	3	3	2	3	Deliciously unpleasant
	DelMo2	Delicious Moments - dominating			1	1	1			1			1		2			2	Persistent/obsessive consistent unpleasantness
	Degrees of perception	Obvious, vague, hidden (most music is indistinct to some degree)		1		2		2	2	1	1	2	1	3	2	3	2	2	
	Tension/relaxation	Tension, climax, resolution, etc.			2	1	2	1	2	1	2	2	2	2	3	4	3	3	
	Communication			2	3	3	3	2		3	3	3	3	3	3	3	3	3	
	Symbolism					2	1	2	3	1	1	2	1	2	1	2	2	2	
	Play, creativity, imagination			2	2	2	2	3	3	3	2	3	3	3	2	3	2	4	
	Virtuosity		1				2		1	1	2	2	1		3	3	3	3	
	Challenge and adventure	Music involves effort, challenge to be understood/appreciated. Listening is a kind of an adventure			1		1	3	4	1	3	3	4	3	3	3	3	3	
	Uncertainty			2							1	2	2		1	2	2	3	
	Passion			1	1		3	2			3	2	2	3	3	2	3	3	
	Dionysian	Stimulates the celebratory instincts		1	2	2	3		2	3	3	3	3	2	3	3	3	1	
	Apollonian	Stimulates the faculties that appreciate order, proportion, etc.		3	2	2	2	2	2	2	2	2	3	3	2	3	3	2	
	Serenity				2	2	1		2	2	2	2	2	2	3	3	2	1	
	Group experience				2	2	3	3	3	2	3	3	3	3	2	2	3	2	
	Political	e.g. Peter Sellars			1	1	2	3	4	1	2	2		1	1	2	3	3	
	Puzzle-solving	Stimulates the faculty that looks for puzzles and likes to solve them (e.g. find connections between motives)		2				2				2	2	1	2	2	3	2	
	Extraordinary stimulation	Music stimulates a non-musical perceptor that is rarely stimulated by music. I.e., we hear a piece which "says" to us "Hurry UP"			1		2	3		1	2	2		3	2	3	4	4	
<b>5</b>	<b>Aesthetic</b>																		
	Beauty			2	2	2	2	3	3	2	2	2	3	3	3	4	3	3	
	Sublime			2	1		1	3	3	2	2	1	2	3	3	4	3	2	

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	Proportion			3	2	1	1	1	1	2	2	1	3	3	2	4	3	2	
	Individuality	Uniqueness of this particular work		2	2	2	2	3	3	2	2	3	3	3	3	4	3	4	
	Personal individuality	The composer's or performer's "voice"		3	2	2	1	3	3	3	3	3	3	3	3	4	4	3	
	Transparency	Structure/function is apparent and clear		3	2	2	3	1	2	1	3	2	3	3	2	3	3	4	Extremely transparent
	Universality	Variety/depth of stimulation			1		1	1	2	1	1	2	2	2	3	4	2	2	
	Integration	Coordination of various aspects of the work		3	2	1	2	2	3	2	2	3	3	3	2	3	4	3	Seems both disjointed and integrated
<b>6</b>	<b>Musical-critical</b>	Technical aspects primarily of interest re analysis and criticism																	
	Compositional technique	Forms, craftsmanship, etc.		3	2	1	1	2		2	3	3	2	3	3	3	3	3	
	Form			2	2	1	1	2		2	2	2	2	2	2	3	2	3	
	Architecture			2	1		1	2		2	2	2	3	2	2	3	2	3	
	Deep structure	Schenker, etc.		2	1			2	3	1	2	2	1	2	2	3	3	3	
	Organization	What are the fundamental organizational principles of the work?		1	1	2	1	2		2	3	2	4	2	2	3	3	3	
<b>7</b>	<b>Meta</b>	Deep aspects of music that transcend other categories																	
	Reflection	Since music stimulates our receptors, it thereby communicates information about ourselves - eg about our intellectual/perceptual structure and capabilities						1	2	3		1	1	1	2	2	2	3	3
	Creative	Extraordinary music can create/activate/disclose previously unknown receptors						1	2	3		1	2	3	2	1	2	3	3
	Life-Changing	Music affects listener's being or life			1	1	1		3	1	1		1		2		3	3	
	Reorg/Prophetic	Influencing/suggesting a reorganization/reordering of a portion of reality - e.g. Busoni, Scriabin						2	3							4	4		
<b>8</b>	<b>External</b>	External factors that affect stimulation																	
	Popularity	Work is well-known			1	1	1		1	1			2		2			2	
	Familiarity	Similar music is well-known		1	1	1	1		1	1			2	1	2	1			

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<b>##</b>	<b>Receptor/Stimulus-Type</b>	<b>Definition</b>																	
	Anti-factor	Against the grain																	
<b>9</b>	<b>Wild Cards</b>																		
	WildCard1																4	3	Manic-Psychotic-Genius
	WildCard2																2	4	Alarm
	WildCard3																3	3	Persistence
	WildCard4																		
	WildCard5																		
		<b>Ratings Legend</b>																	
		Negligible stimulation																	
	1	Noticeable stimulation																	
	2	Strong stimulation																	
	3	Creative stimulation: Rich, containing novel or highly-structured elements; strongly stimulates other receptors																	
	4	Superlative; almost in a class by itself																	