

OMS Musical Profile			
Cage 4'33"			
For legend of ratings, see end of this chart			
		<b>Composite score --&gt;&gt;</b>	309
			Cage 4'33"
##	Receptor	Definitions (of what is recognized)	Remarks
<b>1</b>	<b>Mathematical</b>		
	Components	Large or small components of the music	1 3 sections
	Formulas	Augmentation, diminution, inversion, motivic permutations, etc.	
	Structure		1 Very simple structure
	Topological	"Shapes" such as broad, compressed, arc'd, etc	
	Infinite/finite		3 Stimulation by means of violated expectations
	Simple/complex		3 Stimulation by means of violated expectations
	Order/chaos		3 Stimulation by means of violated expectations
<b>2</b>	<b>Philosophical</b>		
	Freely-willed/determined		3 Stimulation by means of violated expectations
	Personal/impersonal		3 Stimulation by means of violated expectations
	Ur-elements	Elements that seem to pre-exist human composition	3 Stimulation by means of violated expectations
	Time-aspects	Non-metronomic "pulsation"; stretched or compressed time-scales; stoppage of time	3 Stimulation by means of violated expectations
	Objective/subjective		
	Ontological Status	Is work perceived as an "act" or as an "object" or ...	3 Stimulation by means of violated expectations
	Ontological Aspects	Nothingness/actual; illusory aspects	3 Stimulation by means of violated expectations
	Spiritual		1
	Religious		
	Genesis-Effect		
	Termination		
<b>3</b>	<b>Sonic</b>	Perceptual aspects closely related to the sound itself	
	High/low		
	Loud/soft		
	Harmonious/dissonant		
	Pulse, beat		

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	Rhythm			
	Melody and motive			
	Contrapuntal	Perceptible contapuntal effects: Contrast, clash, imitation		
	Tonality	Tonality and its effects		
	Richness	Sonice richness/complexity		
	Beauty of sound	Is overall sound quality beautiful	2	2 kinds of slinec which interplay - absence of all sound, absence of performed sound
<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"		This work evokes emotional reactions
	Mu-motion	"Emotion-like" reactions that do not qualify as ordinary psychological emotions		Difficult to resolve
	Musical memory	Evokes something we think we have heard before		
	Historical references			
	Linguistic			
	Narrative			
	Dramatic/theatrical			
	Programmatic/imitative			
	Physical	Walking, heartbeat, ...	1	
	Dance		1	Perhaps a modern-dance aspect
	Poetic		1	
	Spatial			
	Visual/colors	Synaesthetic		
	Synaesthetic-other	Smell, taste, touch		
	Lyrics			
	Sonic effects	Bells, echos, ...		
	Funny sounds	Animal sounds and other odd sounds (e.g. opening gliss in Rhapsody in Blue)	3	There are likely to be ambient sounds which are perceived as funny
	Oddity		3	

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	Ethnic/exotic		
	DelMo1	Delicious Moments	
	DelMo2	Delicious Moments - dominating	
	Degrees of perception	Obvious, vague, hidden (most music is indistinct to some degree)	2
	Tension/relaxation	Tension, climax, resolution, etc.	2
	Communication		An elusive but real aspect of Cage
	Symbolism		3
	Play, creativity, imagination		3
	Virtuosity		1 Anti-virtuosity
	Challenge and adventure	Music involves effort, challenge to be understood/appreciated. Listening is a kind of an adventure	4
	Uncertainty		
	Passion		
	Dionysian	Stimulates the celebratory instincts	2 A powerful group experience
	Apollonian	Stimulates the faculties that appreciate order, proportion, etc.	2
	Serenity		2
	Group experience		3
	Political	e.g. Peter Sellars	4 A celebrated political work
	Puzzle-solving	Stimulates the faculty that looks for puzzles and likes to solve them (e.g. find connections between motives)	
	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"	(I'm not sure)
<b>5</b>	<b>Aesthetic</b>		
	Beauty		3 A compelling "total" experience - even though no "source"
	Sublime		3 A compelling "total" experience - even though no "source"
	Proportion		1
	Individuality	Uniqueness of this particular work	3
	Personal individuality	The composer's or performer's "voice"	3

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	Transparency	Structure/function is apparent and clear	2 Ingenious
	Universality	Variety/depth of stimulation	2 Suprisingly broad in its effects
	Integration	Coordination of various aspects of the work	3 An ingenious work, seems trivial but it is not
<b>6</b>	<b>Musical-critical</b>	Technical aspects primarily of interest re analysis and criticism	
	Compositional technique	Forms, craftsmanship, etc.	
	Form		
	Architecture		
	Deep structure	Schenker, etc.	3
	Organization	What are the fundamental organizational principles of the work?	3 Tightly integrated, "deep". One aspect: A group meditative experience
<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	3
	Creative	Extraordinary music can create/activate/disclose previously unknown receptors	3
	Life-Changing	Music affects listener's being or life	3
	Reorg/Prophetic	Influencing/suggesting a reorganization/reordering of a portion of reality - e.g. Busoni, Scriabin	3
<b>8</b>	<b>External</b>	External factors that affect stimulation	
	Popularity	Work is well-known	1
	Familiarity	Similar music is well-known	1
	Anti-factor	Against the grain	1
<b>9</b>	<b>Wild Cards</b>		
	WildCard1		3

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	WildCard2		
	WildCard3		
	WildCard4		
	WildCard5		
		<b>Ratings Legend</b>	
		Negligible stimulation	
	1	Noticeable stimulation	
	2	Strong stimulation	
		Creative stimulation: Rich, containing novel or highly-structured elements; strongly stimulates other	
	3	receptors	
	4	Superlative; almost in a class by itself	