

OMS Ratings																			
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##	Receptor/Stimulus-Type	Definition																	
			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	Chiu: Fantasy Mecanique	Ravel: Bolero	Brahms Op117 #1	Rachmaninoff P Conc #2	Beethoven Op110	Brahms: Sapphische Ode	Strawberry Fields	Notes (Strawberry Fields)
1	Mathematical																		
	Components	Large or small components of the music		2	2	1	1	1	1	2	2	2	2	2	2	3	2		2
	Formulas	Augmentation, diminution, inversion, motivic permutations, etc.		1	1	1	1	1		2	2	2	1	2	2	3	1		1
	Structure		1	1	2	2	1	2	1	2	3	2	2	2	2	3	2		1
	Topological	"Shapes" such as broad, compressed, arc'd, etc		1	2	1	1	1		3	1	3	3	2	3	3	1		2
	Infinite/finite			1	2	1		1	3	2	1	2	2	2	3	3	1		2
	Simple/complex			1	1	1	1	2	3	3	2	2	2	2	2	3	2		2
	Order/chaos							2	3	1	2	2	1	2	2	3	1		2
2	Philosophical																		
	Freely-willed/determined				1	2	2	1	3	2	1	2	2	2	2	3	1		2
	Personal/impersonal				2	2	2	1	3	2	2	2	2	1	2	3	3		2
	Ur-elements	Elements that seem to pre-exist human composition		1	1	2	2	2	3	2	2	1	2	2	2	3	2		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	2		2
	Objective/subjective				1			2		2	1	1	1	2	1	3	1		2
	Ontological Status	Is work perceived as an "act" or as an "object" or ...			2	2		2	3	2	1	2	2	2		3	2		1
	Ontological Aspects	Nothingness/actual; illusory aspects							3	2		1	1	2	1	3	1		2
	Spiritual			2	1	1	1	1	1	1	3		1	2	2	3	2		1
	Religious					1					2			1			2		
	Genesis-Effect				2			1		1	2	1	2		2	2	1		3
	Termination			1	1	1		1		1	2		2	1	2	3	2		3
3	Sonic	Perceptual aspects closely related to the sound itself																	
	High/low			1	2	2	1	2		2	1	2	2	3	3	3	2		1
	Loud/soft			1	1	1	2	1		1	2	2	2	2	3	3	2		1

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	Harmonious/dissonant			1		1	2	2		2	1	3	1	2	2	3	2	1	
	Pulse, beat			1	2	2	2	2		2	3	2	2	3	2	3	1	2	
	Rhythm			1	1	1	2	2		1	3	2	2	2	2	3	1	2	
	Melody and motive			2	3	3	3	2		3	1	2	3	2	4	3	3	3	
	Contrapuntal	Perceptible contapuntal effects: Contrast, clash, imitation		2			1	1		2	1	1	2	3	2	3	1	2	
	Tonality	Tonality and its effects		1	1	2		1		1		2	2	3	3	3	3	2	
	Richness	Sonice richness/complexity		2	3	2	2	2		3	2	3	3	3	3	3	3	3	Timbre, orchestration, grainy+rich+clear+obscure
	Beauty of sound	Is overall sound quality beautiful		2	3	3	2		2	3	2	3	3	3	3	4	3	2	
4	HR	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	3	2	Personal, rebellious, radical, nostalgic
	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	1	
	Musical memory	Evokes something we think we have heard before		1	1	3	2	1		2	2	2	2	2	2	3	2	2	
	Historical references			1	1	2	2			2	2	1	1	1	2	3	2	1	British/frumpy
	Linguistic			2	2	2	2	2		3	2	1	2	3	2	2	3	2	
	Narrative			1		2		1		2	2	1	3	3	2	3	3	2	
	Dramatic/theatrical					2	1	2		1	3	2	3	3	2	3	2	1	
	Programmatic/imitative				1					2	1	1	2	3	1	1	3	2	
	Physical	Walking, heartbeat, ...		2	2	2	2	2	1	2	3	3	2	3	2	3	2	2	Feels very natural physically
	Dance			1	3	1	2	1	1	2	3	3	2	2	2	3	2	2	
	Poetic			2	2	2	2	1	1	3	2	3	2	2	2	3	3	2	
	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	2	2	
	Synaesthetic-other	Smell, taste, touch										1					1	1	
	Lyrics					3	2			2				3			3	2	
	Sonic effects	Bells, echos, ...		1	2	2	1			2	2	2	2	2	2	3	2	3	

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	Funny sounds	Animal sounds and other odd sounds (e.g. opening gliss in Rhapsody in Blue)					1	2	3		2	2		1		1	1		3
	Oddity		1	1				2	3		2	2	1	1	2	3	2		2
	Ethnic/exotic						2	1			2	2		1	2	1	2		1
	DelMo1	Delicious Moments		2	2	2	2	1		3	1	1	2	2	3	3	3		3
	DelMo2	Delicious Moments - dominating			1	1	1			1			1		2		2		2
	Degrees of perception	Obvious, vague, hidden (most music is indistinct to some degree)		1		2		2	2	1	1	2	1	3	2	3	3		2
	Tension/relaxation	Tension, climax, resolution, etc.			2	1	2	1	2	1	2	2	2	2	3	4	3		1
	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		3
	Virtuosity		1				2		1	1	2	2	1		3	3	2		1
	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	2		2
	Uncertainty			2							1	2	2		1	2	2		2
	Passion			1	1		3	2			3	2	2	3	3	2	3		1
	Dionysian	Stimulates the celebratory instincts		1	2	2	3		2	3	3	3	3	2	3	3	2		3
	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	3		2
	Group experience				2	2	3	3	3	2	3	3	3	3	2	2	2		3
	Political	e.g. Peter Sellars			1	1	2	3	4	1	2	2		1	1	2			2
	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	1	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			2
5	Aesthetic																		
	Beauty			2	2	2	2	3	3	2	2	2	3	3	3	4	3		2

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	Sublime			2	1		1	3	3	2	2	1	2	3	3	4	3		
	Proportion			3	2	1	1	1	1	2	2	1	3	3	2	4	3		1
	Individuality	Uniqueness of this particular work		2	2	2	2	3	3	2	2	3	3	3	3	4	3		3
	Personal individuality	The composer's or performer's "voice"		3	2	2	1	3	3	3	3	3	3	3	3	4	2		2
	Transparency	Structure/function is apparent and clear		3	2	2	3	1	2	1	3	2	3	3	2	3	2		2
	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	3		2
6	Musical-critical	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		2
	Form			2	2	1	1	2		2	2	2	2	2	2	3	3		2
	Architecture			2	1		1	2		2	2	2	3	2	2	3	3		2
	Deep structure	Schenker, etc.		2	1			2	3	1	2	2	1	2	2	3	2		1
	Organization	What are the fundamental organizational principles of the work?		1	1	2	1	2		2	3	2	4	2	2	3	2		2
7	Meta	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			2
	Creative	Extraordinary music can create/activate/disclose previously unknown receptors					1	2	3		1	2	3	2	1	2			1
	Life-Changing	Music affects listener's being or life			1	1	1		3	1	1		1		2		1		1
	Reorg/Prophetic	Influencing/suggesting a reorganization/reordering of a portion of reality - e.g. Busoni, Scriabin						2	3							4			1
8	External	External factors that affect stimulation																	
	Popularity	Work is well-known			1	1	1		1	1			2		2				2

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	Familiarity	Similar music is well-known		1	1	1	1		1	1			2	1	2	1				
	Anti-factor	Against the grain						1	1										1	
9	Wild Cards																			
	WildCard1																3	3	Free/loose	
	WildCard2																			
	WildCard3								3											
	WildCard4										3									
	WildCard5											3								
		Ratings Legend																		
		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																		