

OMS Musical Profile						
Schoenberg Op.11#2 [Sch], Brahms Op.117#1 [Brah]						
For legend of ratings, see end of this chart						
		<b>Composite score --&gt;&gt;</b>	258	423		
			Schoenberg Op11#2	Brahms Op117#1		
##	Receptor	Definitions (of what is recognized)	Sch	Brah	Remarks	
<b>1</b>	<b>Mathematical</b>					
	Components	Large or small components of the music	1	2	Componentry is more visible in [Brah]	
	Formulas	Augmentation, diminution, inversion, motivic permutations, etc.	1	2	Formulas more visible in [Brah]	
	Structure		2	2	Fairly conventional structure in both	
	Topological	"Shapes" such as broad, compressed, arc'd, etc	1	2		
	Infinite/finite		1	2		
	Simple/complex		2	2		
	Order/chaos		2	2		
<b>2</b>	<b>Philosophical</b>					
	Freely-willed/determined		1	2		
	Personal/impersonal		1	1		
	Ur-elements	Elements that seem to pre-exist human composition	2	2		
	Time-aspects	Non-metronomic "pulsation"; stretched or compressed time-scales; stoppage of time	1	2		
	Objective/subjective		2	2		
	Ontological Status	Is work perceived as an "act" or as an "object" or ...	2	2		
	Ontological Aspects	Nothingness/actual; illusory aspects		2		
	Spiritual		1	2		
	Religious			1		
	Genesis-Effect		1			
	Termination		1	1		
<b>3</b>	<b>Sonic</b>	Perceptual aspects closely related to the sound itself				
	High/low		2	3	[Brah] High/Low effects evident and artful	
	Loud/soft		1	2		
	Harmonious/dissonant		2	2		
	Pulse, beat		2	3	[Brah] Several pulses and pulse-scales in parallel	

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	Rhythm		2	2	
	Melody and motive		2	2	[Sch] Base ostinatio is very effective
	Contrapuntal	Perceptible contapuntal effects: Contrast, clash, imitation	1	3	[Brah] Effects are modest but artful and effective
	Tonality	Tonality and its effects	1	3	
	Richness	Sonice richness/complexity	2	3	
	Beauty of sound	Is overall sound quality beautiful		3	[Sch] Busoni's arrangement has some beauty of sound; not so in Sch original
<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		[Sch] People can get upset over Sch
	Mu-motion	"Emotion-like" reactions that do not qualify as ordinary psychological emotions	2	3	[Sch] Maybe 3? Not a straightforward issue
	Musical memory	Evokes something we think we have heard before	1	2	[Brah] Old Scottish song
	Historical references			1	
	Linguistic		2	3	
	Narrative		1	3	
	Dramatic/theatrical		2	3	[Sch] awkward
	Programmatic/imitative			3	[Brah] Lullaby; child sleeping
	Physical	Walking, heartbeat, ...	2	3	
	Dance		1	2	
	Poetic		1	2	
	Spatial		2	3	
	Visual/colors	Synaesthetic	2	2	
	Synaesthetic-other	Smell, taste, touch			
	Lyrics			3	[Brah] Brahms quotes a poem
	Sonic effects	Bells, echos, ...		2	[Brah] Bells, swaying, echoes
	Funny sounds	Animal sounds and other odd sounds (e.g. opening gliss in Rhapsody in Blue)	2	1	
	Oddity		2	1	

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	Ethnic/exotic		1	1	
	DelMo1	Delicious Moments	1	2	
	DelMo2	Delicious Moments - dominating			
	Degrees of perception	Obvious, vague, hidden (most music is indistinct to some degree)	2	3	[Brah] Middle section very indistinct
	Tension/relaxation	Tension, climax, resolution, etc.	1	2	
	Communication		2	3	
	Symbolism		2	2	
	Play, creativity, imagination		3	3	
	Virtuosity				
	Challenge and adventure	Music involves effort, challenge to be understood/appreciated. Listening is a kind of an adventure	3	3	
	Uncertainty				
	Passion		2	3	
	Dionysian	Stimulates the celebratory instincts		2	
	Apollonian	Stimulates the faculties that appreciate order, proportion, etc.	2	3	[Sch] Not as fully realized as [Brah]
	Serenity			2	
	Group experience		3	3	
	Political	e.g. Peter Sellars	3	1	[Sch] Upsets political norms re expectations of composer, listener
	Puzzle-solving	Stimulates the faculty that looks for puzzles and likes to solve them (e.g. find connections between motives)	2	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"	3	3	
<b>5</b>	<b>Aesthetic</b>				
	Beauty		3	3	[Sch] Not "beautiful", but evokes a reaction
	Sublime		3	3	[Sch] Evokes a strong reaction re our sensibilities for the "sublime"
	Proportion		1	3	

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	Individuality	Uniqueness of this particular work	3	3	
	Personal individuality	The composer's or performer's "voice"	3	3	
	Transparency	Structure/function is apparent and clear	1	3	
	Universality	Variety/depth of stimulation	1	2	
	Integration	Coordination of various aspects of the work	2	3	
<b>6</b>	<b>Musical-critical</b>	Technical aspects primarily of interest re analysis and criticism			
	Compositional technique	Forms, craftsmanship, etc.	2	3	
	Form		2	2	
	Architecture		2	2	
	Deep structure	Schenker, etc.	2	2	
	Organization	What are the fundamental organizational principles of the work?	2	2	Neither work is highly stimulating in this respect
<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	2	2	
	Creative	Extraordinary music can create/activate/disclose previously unknown receptors	2	2	
	Life-Changing	Music affects listener's being or life			
	Reorg/Prophetic	Influencing/suggesting a reorganization/reordering of a portion of reality - e.g. Busoni, Scriabin	2		[Sch] Good try, but not too successful?
<b>8</b>	<b>External</b>	External factors that affect stimulation			
	Popularity	Work is well-known			
	Familiarity	Similar music is well-known		1	
	Anti-factor	Against the grain	1		

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<b>9</b>	<b>Wild Cards</b>				
	WildCard1				
	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			