

OMS Musical Profile				
Mozart : Piano Sonata K570, Mvt 1 (performed by Mitsuko Uchida)				
Mozart: Piano Concerto K466, Mvt1 (Uchida, Salzburg Camerata)				
For a legend of receptors below, see: <a href="http://www.omsmodel.com/music/main/docs/receptors_short.htm">http://www.omsmodel.com/music/main/docs/receptors_short.htm</a>				
For legend of ratings, see end of this chart				
		<b>Composite score --&gt;&gt;</b>	178	361
		Mozart K570_1	Mozart K466_1	
##	Receptor	Definitions (of what is recognized)		Remarks
<b>1</b>	<b>Mathematical</b>			
	Components	Large or small components of the music	2	2
	Formulas	Augmentation, diminution, inversion, motivic permutations, fibonacci, fractals, etc.	1	2
	Structure		1	2 K570 Very simple structure
	Topological	"Shapes" such as broad, compressed, arc'd, etc	1	2
	Infinite/finite		1	1
	Simple/complex		1	2
	Order/chaos		1	2 K570 Gentle disruptions in development section
<b>2</b>	<b>Philosophical</b>			
	Freely-willed/determined			2
	Personal/impersonal			1
	Ur-elements	Elements that seem to pre-exist human composition	1	1
	Time-aspects	Non-metronomic "pulsation"; stretched or compressed time-scales; stoppage of time		2 K466: Outstanding conducting by Uchida
	Objective/subjective			1
	Ontological Status	Is work perceived as an "act" or as an "object" or ...		1
	Ontological Aspects	Nothingness/actual; illusory aspects		
	Spiritual		2	2 K570 Some people think that anything by Mozart is "spiritual"
	Religious			
	Genesis-Effect			2 K466 makes a strong, distinctive "entrance"
	Termination		1	1
<b>3</b>	<b>Sonic</b>	Perceptual aspects closely related to the sound itself		
	High/low		1	1 Limited range in both works
	Loud/soft		1	2 K570 limited range; K466 broader range, esp. in cadenza

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	Harmonious/dissonant		1	2	K570 Development poses mild dichotomy between harmonious and dissonant; greater range in K466
	Pulse, beat		1	2	K466: Uchida gets several layers of simultaneous pulsations
	Rhythm		1	2	K570 very simple rhythms; K466 strong syncopation effects
	Melody and motive		2	2	
	Contrapuntal	Perceptible contapuntal effects: Contrast, clash, imitation	2	2	K570 Simple but effective; K466 strong contrapuntal passage in cadenza
	Tonality	Tonality and its effects	1	2	
	Richness	Sonic richness/complexity	2	3	K466:Uchida and orchestra outstanding
	Beauty of sound	Is overall sound quality beautiful	2	3	K570 Nice harmonious sound; K466:Uchida and orchestra outstanding
<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	Constrained bliss in both
	Mu-motion	"Emotion-like" reactions that do not qualify as ordinary psychological emotions	2	3	K570 Constrained; K466 much more intense, especially candenza!
	Musical memory	Evokes something we think we have heard before	1	1	
	Historical references		1	1	
	Linguistic		2	3	K466 strongly speech-like
	Narrative		1	3	K570 Sonata form provides a basic "canned" narrative effect
	Dramatic/theatrical		1	2	
	Programmatic/imitative			1	Piano/orchestra "dialogue"
	Physical	Walking, heartbeat, ...	2	3	
	Dance		1	2	
	Poetic		2	3	
	Spatial		2	3	
	Visual/colors	Synaesthetic	1	2	K570 Can convey "color" if played appropriately
	Synaesthetic-other	Smell, taste, touch			
	Lyrics				

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	Sonic effects	Bells, echos, ...	1	1
	Funny sounds	Animal sounds and other odd sounds (e.g. opening gliss in Rhapsody in Blue)		1 "grunts" in Beethoven cadenza - very mildly grotesque
	Oddity		1	1
	Ethnic/exotic			
	DelMo1	Delicious Moments	2	2
	DelMo2	Delicious Moments - dominating		1
	Degrees of perception	Obvious, vague, hidden (most music is indistinct to some degree)	1	2 K570 Mozartian subtlety
	Tension/relaxation	Tension, climax, resolution, etc.		2
	Communication		2	3
	Symbolism			2 K466: "storm", "angst", "fate"(?)
	Play, creativity, imagination		2	2
	Virtuosity		1	2
	Challenge and adventure	Music involves effort, challenge to be understood/appreciated. Listening is a kind of an adventure		2 K466 an intriguing and elusive work - serene but also "troubled"
	Uncertainty		2	2 K570 Sonata form well-executed provides structured uncertainty
	Passion		1	2 Constrained
	Dionysian	Stimulates the celebratory instincts	1	2
	Apollonian	Stimulates the faculties that appreciate order, proportion, etc.	3	3
	Serenity		2	2
	Group experience			2
	Political	e.g. Peter Sellars		2 K466 unconventional and "troubled", but in a conventional format
	Puzzle-solving	Stimulates the faculty that looks for puzzles and likes to solve them (e.g. find connections between motives)	2	2 K570 Transparent Mozartian structure is always interesting
	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"		2 K466: A unique, highly integrated dark/troubled character throughout

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<b>5</b>	<b>Aesthetic</b>			
	Beauty		2	3
	Sublime		2	3 K570 Matter of opinion
	Proportion		3	3
	Individuality	Uniqueness of this particular work	2	3 K466: Strong "persona"
	Personal individuality	The composer's or performer's "voice"	3	3
	Transparency	Structure/function is apparent and clear	3	3
	Universality	Variety/depth of stimulation		2
	Integration	Coordination of various aspects of the work	3	3
<b>6</b>	<b>Musical-critical</b>	Technical aspects primarily of interest re analysis and criticism		
	Compositional technique	Forms, craftsmanship, etc.	3	3
	Form		2	3
	Architecture		2	3
	Deep structure	Schenker, etc.	2	2
	Organization	What are the fundamental organizational principles of the work?	1	3 K570 Not clear what the fundamental organization is?
<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
	Creative	Extraordinary music can create/activate/disclose previously unknown receptors		1
	Life-Changing	Music affects listener's being or life		1
	Reorg/Prophetic	Influencing/suggesting a reorganization/reordering of a portion of reality - e.g. Busoni, Scriabin		1

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<b>8</b>	<b>External</b>	External factors that affect stimulation		
	Popularity	Work is well-known		1
	Familiarity	Similar music is well-known	1	1
	Anti-factor	Against the grain		
<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		