

OMS Analysis of Ustvolskaya Piano Sonata #6

How it works: An OMS analysis rates a piece of music in about 90 categories. These categories represent ways in which a piece of music (actually a specific performance) stimulates a listener. Of course, music stimulates a listener in a multitude of ways; these OMS categories represent primary modes of stimulation. Together, they are believed to provide a good profile of the way in which a piece of music stimulates a listener.

For each category, we assign a number from 1 – 4:

- 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

If a category has no rating, this signifies negligible stimulation.

From the individual numbers we calculate a composite Rating for the piece (the sum of the squares of the individual numbers). This represents a measurement of the total stimulation of the piece, which is an important index of the quality and significance of a piece. For additional detail on how OMS was designed and how it works, visit www.omsmodel.com/music/main/docs/toc.htm .

To provide more meaningful analysis of Sonata#6, we analyze it side-by-side with some well-known works, classical and popular.

The specific performance of Sonata#6 for this analysis was by Marino Formenti, Los Angeles, April 13 2009.

OMS Ratings			3	171	199	201	202	258	300	301	330	346	376	423	427	680	567	
##	Receptor/Stimulus-Type	Definition																
					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	Ustvol'skaya Son. #6	Notes (Ustvol'skaya Sonata#6)
1	Mathematical																	
	Components	Large or small components of the music		2	2	1	1	1	1	2	2	2	2	2	2	3	2	
	Formulas	Augmentation, diminution, inversion, motivic permutations, etc.		1	1	1	1	1		2	2	2	1	2	2	3	2	
	Structure		1	1	2	2	1	2	1	2	3	2	2	2	2	3	3	
	Topological	"Shapes" such as broad, compressed, arc'd, etc		1	2	1	1	1		3	1	3	3	2	3	3	3	
	Infinite/finite			1	2	1		1	3	2	1	2	2	2	3	3	3	
	Simple/complex			1	1	1	1	2	3	3	2	2	2	2	2	3	3	
	Order/chaos							2	3	1	2	2	1	2	2	3	3	
2	Philosophical																	
	Freely-willed/determined				1	2	2	1	3	2	1	2	2	2	2	3	3	
	Personal/impersonal				2	2	2	1	3	2	2	2	2	1	2	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	
	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	
	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	
	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	
	Termination			1	1	1		1		1	2		2	1	2	3	2	
3	Sonic	Perceptual aspects closely related to the sound itself																
	High/low			1	2	2	1	2		2	1	2	2	3	3	3	3	
	Loud/soft			1	1	1	2	1		1	2	2	2	2	3	3	2	
	Harmonious/dissonant			1		1	2	2		2	1	3	1	2	2	3	2	

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	Pulse, beat			1	2	2	2	2		2	3	2	2	3	2	3	3	
	Rhythm			1	1	1	2	2		1	3	2	2	2	2	3	2	
	Melody and motive			2	3	3	3	2		3	1	2	3	2	4	3	2	
	Contrapuntal	Perceptible contrapuntal effects: Contrast, clash, imitation		2			1	1		2	1	1	2	3	2	3	1	
	Tonality	Tonality and its effects		1	1	2		1		1		2	2	3	3	3	1	
	Richness	Sonice richness/complexity		2	3	2	2	2		3	2	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	A high degree of non-beauty
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	2		
	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	
	Musical memory	Evokes something we think we have heard before		1	1	3	2	1		2	2	2	2	2	2	3	2	
	Historical references			1	1	2	2			2	2	1	1	1	2	3	2	
	Linguistic			2	2	2	2	2		3	2	1	2	3	2	2	1	
	Narrative			1		2		1		2	2	1	3	3	2	3	2	
	Dramatic/theatrical					2	1	2		1	3	2	3	3	2	3	3	
	Programmatic/imitative				1					2	1	1	2	3	1	1		
	Physical	Walking, heartbeat, ...		2	2	2	2	2	1	2	3	3	2	3	2	3	2	
	Dance			1	3	1	2	1	1	2	3	3	2	2	2	3	1	
	Poetic			2	2	2	2	1	1	3	2	3	2	2	2	3	3	
	Spatial			2	2	2	2	2		3	2	3	3	3	3	3	3	
	Visual/colors	Synaesthetic		1	2		2	2		2	1	2	2	2	3	3	3	
	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	
	Funny sounds	Animal sounds and other odd sounds (e.g. opening gliss in Rhapsody in Blue)					1	2	3		2	2		1		1	3	

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	Oddity		1	1				2	3		2	2	1	1	2	3	2	
	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	
	DelMo2	Delicious Moments - dominating			1	1	1			1			1		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	2	
	Tension/relaxation	Tension, climax, resolution, etc.			2	1	2	1	2	1	2	2	2	2	3	4	3	
	Communication			2	3	3	3	2		3	3	3	3	3	3	3	3	
	Symbolism					2	1	2	3	1	1	2	1	2	1	2	2	
	Play, creativity, imagination			2	2	2	2	3	3	3	2	3	3	3	2	3	2	
	Virtuosity		1				2		1	1	2	2	1		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	
	Uncertainty			2							1	2	2		1	2	2	
	Passion			1	1		3	2			3	2	2	3	3	2	3	
	Dionysian	Stimulates the celebratory instincts		1	2	2	3		2	3	3	3	3	2	3	3	3	
	Apollonian	Stimulates the faculties that appreciate order, proportion, etc.		3	2	2	2	2	2	2	2	2	3	3	2	3	3	
	Serenity				2	2	1		2	2	2	2	2	2	3	3	2	
	Group experience				2	2	3	3	3	2	3	3	3	3	2	2	3	
	Political	e.g. Peter Sellars			1	1	2	3	4	1	2	2		1	1	2	3	"The Last Piano Sonata"; "all previous music is obsolete"
	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 Engages the nervous system in a new way!
5	Aesthetic																	
	Beauty			2	2	2	2	3	3	2	2	2	3	3	3	4	3	
	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	

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																		Notes (Ustvol'skaya Sonata#6)
	Individuality	Uniqueness of this particular work		2	2	2	2	3	3	2	2	3	3	3	3	4	3	
	Personal individuality	The composer's or performer's "voice"		3	2	2	1	3	3	3	3	3	3	3	3	4	4	
	Transparency	Structure/function is apparent and clear		3	2	2	3	1	2	1	3	2	3	3	2	3	3	
	Universality	Variety/depth of stimulation			1		1	1	2	1	1	2	2	2	3	4	2	
	Integration	Coordination of various aspects of the work		3	2	1	2	2	3	2	2	3	3	3	2	3	4	7 minutes melded into one Mega-Stimulus!
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	
	Form			2	2	1	1	2		2	2	2	2	2	2	3	2	
	Architecture			2	1		1	2		2	2	2	3	2	2	3	2	
	Deep structure	Schenker, etc.		2	1			2	3	1	2	2	1	2	2	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	
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	3
	Creative	Extraordinary music can create/activate/disclose previously unknown receptors						1	2	3		1	2	3	2	1	2	3
	Life-Changing	Music affects listener's being or life			1	1	1		3	1	1		1		2		3	
	Reorg/Prophetic	Influencing/suggesting a reorganization/reordering of a portion of reality - e.g. Busoni, Scriabin						2	3							4	4	
8	External	External factors that affect stimulation																In 20-30 years, this work will be well-known, then there will be External Factors
	Popularity	Work is well-known			1	1	1		1	1			2		2			
	Familiarity	Similar music is well-known		1	1	1	1		1	1			2	1	2	1		

