

OMS Musical Profile				
Jessie Hill: Ohh Poo Pah Doo				
For legend of ratings, see end of this chart				
		<b>Composite score --&gt;&gt;</b>	136	
			Ooh Poo Pah Doo	
##	Receptor	Definitions (of what is recognized)		Remarks
<b>1</b>	<b>Mathematical</b>			
	Components	Large or small components of the music	1	
	Formulas	Augmentation, diminution, inversion, motivic permutations, etc.	1	
	Structure		1	Very simple structure
	Topological	"Shapes" such as broad, compressed, arc'd, etc		
	Infinite/finite			
	Simple/complex		1	
	Order/chaos		1	Loose and "crazy" - to a degree
<b>2</b>	<b>Philosophical</b>			
	Freely-willed/determined		1	Willful
	Personal/impersonal		1	Very personal
	Ur-elements	Elements that seem to pre-exist human composition	1	Introduction
	Time-aspects	Non-metronomic "pulsation"; stretched or compressed time-scales; stoppage of time		Introduction
	Objective/subjective			
	Ontological Status	Is work perceived as an "act" or as an "object" or ...		
	Ontological Aspects	Nothingness/actual; illusory aspects		
	Spiritual			
	Religious			
	Genesis-Effect		2	
	Termination		1	
<b>3</b>	<b>Sonic</b>	Perceptual aspects closely related to the sound itself		
	High/low		1	
	Loud/soft			Not much differentiation
	Harmonious/dissonant		2	Raucous at times, elsewhere sweetly harmonious
	Pulse, beat		2	

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	Rhythm		2	
	Melody and motive		2	
	Contrapuntal	Perceptible contapuntal effects: Contrast, clash, imitation	2	Contrapuntal rhythm is excellent
	Tonality	Tonality and its effects	1	Simple but effective
	Richness	Sonice richness/complexity	2	
	Beauty of sound	Is overall sound quality beautiful	1	Intentionally not-pretty; but sweet in places
<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"		Party music
	Mu-motion	"Emotion-like" reactions that do not qualify as ordinary psychological emotions		
	Musical memory	Evokes something we think we have heard before	1	Many familiar elements
	Historical references		1	New Orleans R&B and related
	Linguistic		2	
	Narrative			
	Dramatic/theatrical			
	Programmatic/imitative		1	
	Physical	Walking, heartbeat, ...	2	
	Dance		2	
	Poetic			
	Spatial			
	Visual/colors	Synaesthetic		
	Synaesthetic-other	Smell, taste, touch		
	Lyrics		2	Lyrics intentionally playful, vague, unsophisticated, fun
	Sonic effects	Bells, echos, ...	2	
	Funny sounds	Animal sounds and other odd sounds (e.g. opening gliss in Rhapsody in Blue)	3	
	Oddity		2	
	Ethnic/exotic		2	

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<b>##</b>	<b>Receptor</b>	<b>Definitions (of what is recognized)</b>	<b>Remarks</b>
	DelMo1	Delicious Moments	2
	DelMo2	Delicious Moments - dominating	
	Degrees of perception	Obvious, vague, hidden (most music is indistinct to some degree)	2 Broad spectrum: Transparent, vivid, ... vague, incoherent
	Tension/relaxation	Tension, climax, resolution, etc.	
	Communication		1
	Symbolism		1
	Play, creativity, imagination		2
	Virtuosity		1
	Challenge and adventure	Music involves effort, challenge to be understood/appreciated. Listening is a kind of an adventure	
	Uncertainty		1 What do these lyrics mean?
	Passion		2
	Dionysian	Stimulates the celebratory instincts	3 Terrific party music
	Apollonian	Stimulates the faculties that appreciate order, proportion, etc.	1 Elegant, transparent construction - but simple
	Serenity		
	Group experience		2 Party music
	Political	e.g. Peter Sellars	1 Anti-serious
	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"	1
<b>5</b>	<b>Aesthetic</b>		
	Beauty		
	Sublime		
	Proportion		1 Pleasing
	Individuality	Uniqueness of this particular work	3 Ooh Poo Pah Doo!
	Personal individuality	The composer's or performer's "voice"	1
	Transparency	Structure/function is apparent and clear	2

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	Universality	Variety/depth of stimulation		
	Integration	Coordination of various aspects of the work	1	
<b>6</b>	<b>Musical-critical</b>	Technical aspects primarily of interest re analysis and criticism		
	Compositional technique	Forms, craftsmanship, etc.	1	Compositional goals are modest and well-achieved
	Form		1	Compositional goals are modest and well-achieved
	Architecture			
	Deep structure	Schenker, etc.		
	Organization	What are the fundamental organizational principles of the work?		
<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		
	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		
<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		
<b>9</b>	<b>Wild Cards</b>			
	WildCard1			
	WildCard2			

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	WildCard3		
	WildCard4		
	WildCard5		
		<b>Ratings Legend</b>	
		Negligible stimulation	
	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	