

Fig. 8 Table of musemes in the Kojak theme

### 1. Melodic musemes

All melodic musemes played by horns *a4* doubled by el.gt. + vlc. at same pitch, by 3rd vlins. an octave up\*

**1a. The octave whoop**

**1a1(a)** (b.5-6, 8-9, 17-18)  **1a1(b)** (b.23-26)  **1a2** (b.1) 

**1b. The dotted crotchet figure**

**1b1(a)** (b.6-7, 9-10)  **1b2(a)** (b.18) 

**1b1(b)** (b.12-13, 20-21)  **1b2(b)** (does not occur) 

**1b3** (bass, b.23)  **1b4** (bass, b.2,4,22) 

**1c. The triplet figure**

**1c1(a)** (b.7)  **1c1(b)** (b.10)  **1c1(c)** (b.13) 

**1c2** (bass, b.23,25)  **1c1(d)** (b.19)  **1c1(e)** (b.21) 

### 2. Accompanying musemes

**2a. The offbeat filler**

**2a1(a)** (bass, b.3,5)  **2a1(b)** (bass, b.8,11)  **2a2(a)** (drums, b.3,5)  **2a2(b)** (drums, b.8,11) 

**2b. The moog 'violin' ostinato** (played throughout but inaudible b.15-19)

**2b1**  written as  **2b2**  written as 

**2c. The woodwind stab**

**2c1** (b.6,7,9, 10,18)  **2c2** (b.12,13, 20,21)  **2c3** (b.14,19)  **2c1 as in piano transcription** 

**2d. The 'pop' figure**

**2d1** (trombones, b.14,18-19)  as transcribed for piano  **2d2** (guitar, b.6-13, 18-25) 

**2e. Downbeat emphasis**

**2e1** (trombones, b.6-13, 18-22)  **2e2** (drums, b.2-4, 6-7, 9-10, 12-14, 18-25) **(a)**  **(b)** 

**2e3a** (vlns., b.11) **2e3b** (vlns., b.17) **2e4a** (b.15-18) **2e4b** (b.23-26)

**2e5a** (b.6-8,18) **2e5b** (b.9-11,21) **2e5c** (b.12-14,20)

**2f. Sustained sonorities (strings)**

**2f1** (b.1-11) **2f2** (b.12-18) **2f3** (b.18-24)

**2g. General sonorities**

*Melodic material*  
*General sonorities*  
*Bass material*

• = accents  
 • = non-accents  
 • = inaudible

**3. Contrasting motifs**

**3a** (melody, b.15-17) **3b** (accompaniment, b.15-17) **3c** (bass, b.15-17) **3d** (bass, b.14)

**4. Miscellaneous**

**4a** (bass, b.1) **4b** (timp., dr., b.26-28) **4c** (trb., b.26-28)

**4b** (trombones, timpani, traps) and **4c** (timpani, traps, electric guitars, electric bass, double bass, tuba, piano) are musemes or episodic markers of finality.

Inaudible on the recording used for this analysis were: 2a2, 2d2, 2e2, 3e (see §6.1.4.1, p.167). For other comments on the transcription process, see §5.4.2, p.0118, ff.

As will be apparent to the reader after perusal of the Table of Musemes (fig.8, above), almost all musical material in the Kojak theme is derivable from a limited number of basic ideas, the only exceptions being the first note of the piece in the bass part (the *ab* of m4a and the only minor sixth) and the crescendo plus finality marking of the last chord (m4b, m4c). Each of these musemes occurs only once.

Having defined the musemes of our analysis object, we will now proceed to discuss their meaning one by one, concentrating on the aurally distinguishable ideas and using the techniques of interobjective comparison and hypothetical substitution presented earlier. However, before we do this we should state that the piece has a