

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