

selected using a wide variety of parameters including many not normally indexed: lithographer, dedicatee, recording engineer, etc.

Second, scholars must begin to concentrate on music as a *business*: we need detailed and accurate studies of individual firms and of the history of the music industry, especially in the nineteenth century. Surviving business records must be properly archived and inventoried, and trade and in-house journals collected and indexed. An enormous amount of work must be done that holds little appeal for traditional musicologists, but the rewards will be great.

A really good popular song has many virtues. It is neither so arcane as to alienate much of the public, nor so conventional as to lack interest. Probably it has what used to be called a 'hook' – a striking idea or combination of ideas that is expressed clearly and energetically, with immediate appeal. And it has staying power; it is sufficiently striking or innovative to remain interesting for many years, and may even set a style for others to follow.

Perhaps books are ruled by similar criteria; if so, *Yesterdays* ought to be a hit. It offers new insights to specialist and layman alike; it is entertaining and lucid; and it opens new avenues to the study of popular music. By most standards, *Yesterdays* deserves to rank high on the charts for some time to come.

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***Kojak, 50 Seconds of Television Music: Towards the Analysis of Affect in Popular Music.* By Philip Tagg. Göteborg: Musikvetenskapliga Institutionen, 1979. (Studies from the Dept of Musicology, Göteborg, 2) 301 pp.**

This monograph, based upon the author's PhD dissertation, attempts to analyse those aspects of what (by a commonplace analogy with language) might be termed the 'meaning' of music which are variously described as 'referential' or 'expressive' – that is, as engendering in the listener specific ideas, emotions or feelings (the 'affect' of the author's subtitle). Dr Tagg, who teaches keyboard harmony and history of music at the University of Göteborg, has taken as his subject-matter the recent popular music of the Western tonal tradition, and as his most extensively worked example the theme-music which accompanies the opening titles of the 'Kojak' television detective-story serial. By so doing, he has made sure of dealing with music that is

mainly concerned with affectual meaning, and has refreshingly avoided the well-trodden areas of 'art' music and 'folk' music. Although it is tempting to believe that it may convey the most refined emotional meanings, 'art' music is typically concerned as well with the more formal, non-referential aspects of musical meaning, which for the purpose at hand would simply confuse the issue. Similarly, the belief that 'folk' music is simpler, more direct or more primitive is simply a kind of musical imperialism. In fact, ethnic musics pose equally difficult problems, made more intractable because the musicologist's intuitions are blunted by the fact that he or she is not a 'native speaker' of the musical 'language' in question (to pursue the analogy between linguistic and musical meaning).

That is not to say that the book ignores these other musical domains. One of the author's principal techniques of analysis is what he calls 'interobjective comparison', the familiar device of demonstrating that other works which share musical features with the work under discussion have the same musical meaning. The variety of material used in these comparisons is enormous, and includes a vast amount of popular music and film music of recent years, as well as an equally impressive range of more highbrow stuff. In particular, several interesting comparisons are made with works by Wagner. Examination of the musical bibliography reveals that Tagg has himself written music for television. His sound grasp of the material makes this side of the book particularly interesting, and it is worth any librarian's attention for the musical references and the bibliography alone. The latter gives access to a vast number of often obscure sources. (The references to the in-house memoranda of the MUZAK corporation are typical of the author's heroic scholarship.)

Another familiar analytic technique for showing that a particular meaning stems from a particular musical device (such as the rhythm or metre, or the harmony of the piece) is to substitute something else, and show that the musical meaning changes. This device is used extensively, with similar verve. There is, for example, a careful analysis of the harmony of the 'Kojak' theme via a series of substitutions of different harmonic and rhythmic frameworks. The substitutions are used to demonstrate the way its particular 'thirdless' harmony (which the author suggests is derived from the modern jazz pioneered by the Miles Davis band and its rock music descendants such as John McLaughlin) gives rise to its affectual meaning. The heart of this purely musical analysis is contained in Chapter 6 of the book, which could stand independently as a musicological essay of a quite orthodox kind, despite its unconventional subject-matter.

However, the author would almost certainly not wish it to be read in

that way. Although the book is avowedly a primarily musicological study, its goals are much grander than has been suggested so far. The chapter of 'musematic analysis' described above is only one of five chapters which constitute the analytic middle section of the book. In the shorter introductory section the domain of enquiry is defined to be the *entire* communicative situation of which the musical theme itself is only one part. This situation includes, for example, the characteristics of the communication channel, and the socio-economic structure in which not only the composer and the listener but the music industry itself are embedded. Another of the analytic chapters discusses the limitations of the medium of television as a noisy and limited channel for music, another examines the symbolism of the visual images that accompany the music, another is concerned with the sociological and mythological elements of the 'Kojak' stories, while the final chapter of analysis attempts to define the relation and interactions of these components in conveying the message. This last chapter pulls out all the stops on the author's wide range of theoretical approaches, which run from hermeneutic subjectivism and semiological analysis to devices derived from transformational grammar. Nevertheless, it does not intend to offer a psychological theory of *why* this music and these images have the effect that they do. (The analysis both of the elements of the title sequence and of their interactions is intentionally too subjective and uncontrolled to provide such an explanation. To mention only the most obvious problem with this kind of analysis, the 'Kojak' series has (the book claims) been seen and heard by 100,000,000 people. It is therefore unclear how much of what informants (or one's own intuitions) tell one about the sequence is actually *there*, as opposed to being understood *post hoc*. If there were a new 'Kojak' theme, which would presumably have the *same* affectual meaning, there would be an opportunity to investigate this question further.) The book is rather an essay which takes such explanations for granted, and shows instead how a sequence like this is actually put together. It is perhaps because of its exploratory character that the final short chapter of conclusions seems to do its author a disservice. (If one looks at the conclusions first, one thinks the book a much duller affair than it really is, for they seem to be the sort of thing that one might have thought of for oneself.) However, the real point of the book is the fine grain of the analysis, and the attempt to say everything that there is to say about fifty seconds of film and mood music.

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