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Tuning In: American Narrative Television Music. Ron Rodman. 2010. New York: Oxford University Press. 368pp, figures, musical notation, index. Cloth \$99.00; paper, \$21.95.

BY DURRELL BOWMAN

Music theorist Ron Rodman's *Tuning In: American Narrative Television Music* awkwardly attempts to balance intense theory with useful information. The book has an introduction and nine chapters, beginning with a heavily theoretical one (Chapter 1) that eventually covers a single TV theme from the 1950s. Similarly, each of the other chapters addresses a small amount of music from a specific TV genre or other type of grouping: the early anthology drama (Chapter 2),

early TV advertising (Chapter 3), science fiction (Chapter 4), the western (Chapter 5), "pleasurable" music (Chapter 6), more recent TV advertising (Chapter 7), the police drama (Chapter 8), and modernism vs. postmodernism (Chapter 9).

The book's introduction, "What Were Musicians Saying about Television Music during the First Decade of Broadcasting?" portrays the early history of TV in the 1930s, 1940s, and early 1950s as "radio with images." However, most of this discussion has little to do with the rest of the book's predominant focus on critical theory and on dramatic TV shows of the "mainstream" era from the mid-1950s through the late-1990s, and the oral history suggested by the introduction's subtitle actually makes up only a third of it. Rodman's move to semiotics and Umberto Eco's idea of *ratio difficilis* (i.e., how "original" vs. "derived" something is) seems jarring, but it does foreshadow the rest of the book's (and sometimes music theory's) tendency to move back and forth somewhat uncomfortably between basic information and theoretical formulations.

Chapter 1, "Toward an Associative Theory of Television Music," establishes the book's main gambit of transforming theories by linguists, cognitive scientists, critical theorists, and others into backdrops designed to contextualize Rodman's subsequent discussions. However, do we really need Roman Jakobson's spell-checker-challenging theory of communications (phatic contact, conative function, etc.), Christian Metz's rather obvious "sensory channels" (still and moving images, written language, spoken language, sound effects, and music), or even John Fiske's theory of televi-

sion's encoded social codes to make the point that TV music is part of a system in which a multifaceted text communicates things to a viewer? Rodman's initial discussion of some actual music (the title theme of the 1958-63 western, *The Rifleman*) is not particularly compelling, partly because very few readers would be familiar with the show, partly because his discussion at first mainly provides a watered-down version of Philip Tagg's 1979 exploration of the *Kojak* (1973-78) TV theme, and partly because it devolves into structural/Schenkerian analysis. He concludes that the *Rifleman* theme provides meaning through an expansion of J. Peter Burkholder's model of musical correlation—in this case to existing “heroic” or “cowboy” style elements (from Beethoven, Copland, etc.) into yet more TV theory: a signification network model shown to be inadequate in favour of a hierarchical model. In this type of writing, sociocultural and historical contexts and trends, individuals, styles, and demographics are not excluded, exactly, but they are also quite buried. Given that the vast majority of scholars have never researched or taught TV music, a coherent overview of key players and contexts (i.e., from the 1950s to 1990s) would have been a more useful beginning than immediately diving into literary and communications theory.

“Hello Out There in TV Land’: Musical Agency in the Early Television Anthology Drama” (Chapter 2) is largely based around applying Gérard Genette's narrative literature “spaces” to television and TV music. “Diagesis” and “diegetic” refer to the “story world,” which sometimes includes music happening on screen (i.e., “source” music).

“Intradiegetic” means the “tone or mood of the story,” which can include music not happening on screen (i.e., “underscoring”). “Extradiegetic” refers to things happening entirely outside of the realm of a particular story. Rodman suggests that for TV, extradiegetic space refers to the larger broadcasting context of TV stations, commercials, “bumpers” (brief show-identifiers, not part of an actual episode and often shown between commercials), station breaks, news updates, anthology series identifiers, and so on. The remainder of the chapter concerns how the three televisual spaces of flow (including leitmotifs and setting-evocative music cues) were used by Harry Sosnik in his music for a 1949 Philco production of *Pride and Prejudice* and Nathan van Cleave's music for the 1963 *Twilight Zone* episode, “Steel.”

In Chapter 3, “‘And Now a Word from Our Sponsor’: Musical Structure and Mediation in Early TV Commercials,” Rodman borrows “good musical commercial” elements from industry insider Walt Woodward and music theorist David Huron and then discusses a jazz-influenced cigarette ad from 1952 (with music again by Sosnik), a sports march-like razor jingle from 1963, and a mid-1950s peanut butter testimonial ad using music by Frederic Curzon. He then returns to music theory (Nicholas Cook's work on the structure of music videos) and critical theory (Algirdas Greimas's work on semiotic squares). Chapter 7, “‘And Now Another Word from Our Sponsor’: Strategies of Occultation and Imbuement in Musical Commercials” also covers TV advertising, but from a later era of greater emphasis on demographic and sociological “fits” and “soft-

sell” artistic interest for a widely-marketed product rather than mainly on a uniform genre deemed suitable for a certain product, such as locally or regionally/nationally. Such later ads included Coke’s 1971 use of a pop-song-like jingle (the “Hilltop Song”) that actually became a pop song, Chevrolet’s 1990s’ use of Bob Seger’s working-class-suitable rock song “Like a Rock” for its pickup-truck ads (“lowbrow”), and Infiniti’s 1990s’ use of Euro-American, “New Age,” yuppie-suitable music for its luxury-car ads (“highbrow”).

“Beam Me Up, Scottie!’: Leitmotifs, Musical Topos, and Ascription in the Sci-Fi Drama” (Chapter 4), covers TV’s impetus in the late 1950s and 1960s to compete with movies while still recognizing that the shorter production schedules and running times meant that pre-existing music would sometimes be used in combination with originally-composed music. Rodman analyzes Gerald Fried’s extensive, stylistically diverse, and heavily leitmotivic score for the 1966 *Star Trek* episode, “Shore Leave.” Chapter 5, “‘Go for Your Guns’: Narrative Syntax and Musical Functions in the TV Western,” then returns to theory, covering ideas from Vladimir Propp, Seymour Chatman, Tzvetan Todorov, and Roland Barthes on narrative structures, and Eero Tarasti and others on music and narrative. The chapter returns several times to the *Star Trek* episode discussed in Chapter 4 before covering Herschel Burke Gilbert’s score for a 1959 episode of *The Rifleman*, “Outlaw’s Inheritance,” with the music drawn entirely from Gilbert’s efficient, pre-recorded library of cues made for the series.

In “Tube of Pleasure, Tube of Bliss:

Television Music as (Not So) Drastic Experience” (Chapter 6), Rodman initially examines competing philosophical theories about pleasure (plaisir), bliss (jouissance), “gnostic” vs. “drastic” experiences of music, and geno-songs vs. pheno-songs (Barthes, Julia Kristeva, John Fiske, Carolyn Abbate, etc.), and discusses Perry Como and Andy Williams as different versions of TV mitigating against geno-songs and Lawrence Welk more successfully espousing “restrained bliss.” He also covers African-American and women performers (Nat “King” Cole and Dinah Shore), variety and rock ‘n’ roll TV shows of the 1950s, ‘60s, and ‘70s (*American Bandstand*, *The Monkees*, etc.), and mini-musical episodes of selected TV shows (*I Love Lucy*, etc.).

In Chapter 8, “‘Just the Facts Ma’am’: Musical Style Change and Markedness in the Police Drama,” Rodman usefully uses the idea of innovation vs. assimilation to cover the complex stylistic history of music for police-related TV shows. Such music includes the military style of *Dragnet* in the 1950s-60s, rock-influenced big band styles (*Hawaii Five-0* in the 1960s-70s), contrasting easy listening vs. mainstream rock in the 1980s (*Hill Street Blues* vs. *Miami Vice*), and a pop-rock/New Age hybrid style in the 1990s-2000s (e.g., *NYPD Blue*). Chapter 9, “‘The Truth is Out There’: Music in Modern/Postmodern Television,” borrows some of Michel Chion’s ideas about relativized speech in avant-garde films to explore the music of several TV shows of the 1990s and 2000s that set themselves apart as innovative: *Frasier*, *Seinfeld*, *Cop Rock*, *Northern Exposure*, *The X-Files*, and *Twin Peaks*.

The book ends abruptly and its chap-

ters function more as stand-alone essays than as an integrated book. By comparison, books that contextualize and interpret TV music from within a specific genre (or even from within a specific TV show), such as Daniel Goldmark's *Tunes for 'Toons: Music and the Hollywood Cartoon* (University of California Press, 2005), are more coherent. Most scholars will probably find Rodman's substantial secondary emphasis on structural analysis (Schenkerian, etc.) rather misdirected. Thus, *Tuning In: American Narrative Television Music* will be useful mainly for music theorists with an interest in semiotics and critical theory. ❀

Sporting Sounds: Relationships between Sport and Music. Edited by Anthony Bateman and John Bale. 2009. London and New York: Routledge. xiii, 274pp, photographs, musical examples, figures, tables, bibliography, index. Cloth, \$163.00; paper, \$49.95.

BY LESLIE HALL

British scholars John Bale and Anthony Bateman compiled this book after recognizing that no substantial text has dealt with the numerous ways that music and sport interrelate. Most of the fourteen chapters in this book originated as papers for a 2006 conference. The research perspectives vary widely: sport in historical or cultural studies (Bateman, Hill, MacLean), psychology and sport psychology (Bishop, Karageorghis, Loizou and Terry), sport studies (Bale, McGuinness), athletics (Segrave), sociology (Eichberg, Porsfelt), figure

skating (Forberg, Garbato, Harman), literature (Westall), Irish Studies (Cronin), musicology (Schwab) and piano performance (Welsh). Harman and Bateman are also musicians.

The first three chapters deal mainly with psychological aspects of sports and music and are aimed at athletes and coaches. In Chapter 1, "The Psychological, Psychophysical and Ergogenic Effects of Music in Sport," co-authors Karageorghis and Terry advise athletes, for example, how to find the tempos of their favourite music and they provide a list of music selections to aid performance. The second chapter, "Video, Priming and Music" by Loizou and Karageorghis concludes that athletes feel more competent and less tense in response to a tripartite combination of motivational priming (e.g., hearing the word "faster"), sport videos, and music. "Managing Pre-Competitive Emotions with Music" by Bishop and Karageorghis suggests how athletes can optimize their pre-performance emotions based on an "Affect Grid" of emotional states. Athletes can analyze their current emotional state according to the grid and decide which type of music will benefit them. Although these three chapters are useful to athletes and coaches, ethnographers would no doubt prefer more attention to ethnicity, cultural background, cultural biases, and gender (for a Canadian perspective on sports and gender, see Young and White 2007).

"Music and Figure Skating," by Harman, Garbato and Forberg, presents a brief historical overview of figure skating competitions, discusses the revised judging system after the pairs' Gold medal controversy at the 2002 Winter