

popular music and their manifestations in the everyday life of the city (such as the numerous Anglo-American pop music groups operating in small-scale venues in the city's entertainment districts), or various manifestations of popular 'street music' which have proliferated with the Covid-19 pandemic. Yet, among the growing number of efforts to better document, analyse and account for the place of Hong Kong popular music within its local and trans-local settings, *Made in Hong Kong* is an extensive collection of well-researched and valuable essays that, taken both together and individually, make a vital contribution to English-language scholarship in HK popular music studies as well as to East Asian Studies more broadly.

François Mouillot 

Hong Kong Baptist University
fmouillot@hkbu.edu.hk

References

- Chu, Y.W. (朱耀偉) 1998. *Xianggang liuxing geci yanjiu: qishi niandai zhongqi zhi jiushi niandai zhongqi* 《香港流行歌詞研究：七十年代中期至九十年代中期》 [A Study of Hong Kong Popular Lyrics: From the Mid '70s to the Mid '90s] (Hong Kong, Joint Publishing)
- Erni, J.N. 2007. 'Gender and everyday evasions: moving with Cantopop', *Inter-Asia Cultural Studies*, 8/1, March, pp. 86–108
- Fung, A. (馮應謙) 2004. *Xianggang liuxing yinyue wenhua: wenhua yanjiu duben* 《香港流行音樂文化：文化研究讀本》 [Hong Kong Popular Music Culture: A Reader in Cultural Studies] (Hong Kong, Wheatear)
- Witzleben, J.L. 1999. 'Cantopop and Mandapop in pre-postcolonial Hong Kong: identity negotiation in the performances of Anita Mui Yim-Fong', *Popular Music*, 8/2, pp. 241–58
- Wong, J. (黃湛森) 2003. 'Yueyu liuxingqu de fazhan yu xingshuai: xianggang liuxing yinju yanjiu 1949–1997 粵語流行曲的發展與興衰：香港流行音樂研究 1949–1997' [The Rise and Fall of Cantopop: A Study of Hong Kong Popular Music 1949–1997]. PhD dissertation, The University of Hong Kong
- Yang, H.L. and Yu, S.W. (楊漢倫·余少華) 2013. *Yueyu gequ jiedu: tuibian zhong de xianggang shengyin* 《粵語歌曲解讀：蛻變中的香港聲音》 [Interpretation of Cantonese Songs: The Changing Hong Kong Sound] (Hong Kong, Hui Zhi Chu Ban You Xian Gong Si)

***The Lifetime Soundtrack: Music and Autobiographical Memory.* By Lauren Istvandy. Sheffield, UK: Equinox Publishing Ltd, 2019. 156 pp. ISBN: 978-1-78179-629-0**

doi:10.1017/S0261143023000065

Music and memory hold strong connections. If a researcher were to ask you about music-related memories you could probably answer easily. Think back to a favourite song from your childhood (and perhaps the memories this evokes), how you picked the song for your wedding's opening dance, or perhaps what song helped you grieve for a lost loved one. It is precisely such relations, connections and moments that are addressed, scrutinised and discussed in Lauren Istvandy's *The Lifetime Soundtrack*. Istvandy concisely, yet richly, maps musical memories of interviewees and presents therewith an extended discussion of how music and autobiographical memories are intertwined.

In popular music studies, a volume focusing on memory and music is much needed. As Istvandy points out herself, only a small body of work already exists on music and memory, yet this is often buried in studies of cultural memory or

the sociology of music. Nevertheless, if we look at current trends and developments in the music industry (like the marketisation of re-releases), there is a clear focus on how to (re-)engage audiences and thus memories of a musical past. Think of trends like 'heritage rock' concerts, bands like The Rolling Stones or ABBA's avatar performances, or the continuous popularity of decade parties. More so, the revival of Kate Bush's 'Running Up That Hill' in 2022, owing to its inclusion in popular Netflix series *Stranger Things* and consequent circulation on the popular Gen-Z app TikTok, illustrates how musical memories can also cross generations.

Istvandy maps musically motivated autobiographical memories and their relationship to everyday life in richly illustrated and theoretically concise yet dense chapters. She builds on one-to-one interviews that were semi-structured, with 28 young and older adults aged 18–82, of various cultural backgrounds yet all residing in Australia (particularly the region of south-east Queensland, the second-largest state of the country), and offers an insight into how music links to place, family, friendships or relationships, and events in one's lifetime. To structure these topics, Chapter 1 introduces the theoretical framework with the original concept of 'lifetime soundtrack'. Although the chapter expands Istvandy's understanding of the 'autobiographical music memory', driven by the sociology of music, there are few connections to previous work on music and ageing or fan studies, which would have strengthened the discussion. Chapter 2 is devoted to the start of one's lifetime soundtrack: childhood, adolescence and young adulthood. Here, the home and bedroom spaces play a pivotal role in music discovery as the interviewees sketch in their narratives, often linking music discovery and early appreciation of music to parents, caregivers or older family members. More so, this bridges neatly to Chapter 3, which focuses on the emotional investment of music through the notion of affect: complex relationships are unpacked here, from the role of other family members who reminisce about their youth to loss and interactions within families. One very touching interview involves a divorced mother who used to play Shirley Bassey in her home repeatedly, which led to a lifelong appreciation of the singer by her daughters (p. 33).

Chapters 4 and 5 take a small step away from the very personal by discussing, respectively, the technological developments that help store and archive music memories (sometimes also challenging real-life situations *vs.* those ways in which we remember them), and a more embodied or 'work' perspective on these issues. Chapter 5 in particular focuses on the 12 participants in the research who are musically trained as professional or amateur music-makers. This reveals some negative aspects of music memories, which Istvandy succeeds in capturing through telling quotes from her participants. For example, interviewee Ryan, who learned to play the saxophone as a child and was forced to listen to John Coltrane (whose music he found too complex at the time), still associates this sax player with negative emotions today (p. 100). There is also James, who does not enjoy playing covers anymore and whose resentment signals the emotional labour of repetition involved in playing music professionally (p. 105). Contrary to the rather positive music memories in the previous chapters, Chapter 5 interestingly reflects on these more challenging and complex feelings tied to autobiographical memories of music, which is a nuanced and refreshing perspective on the function of music memories in everyday life. Chapter 6, as the last of the empirical discussions, reveals the impact of ageing on music consumption by discussing the ageing body and mind, the development of one's musical taste (e.g. music being a popular pastime in youth, or why a certain

song was picked for a wedding) and how this might inform future decisions (like what music to play at a funeral). In her concluding chapter, Istvandy makes a plea for more work connecting music and memory, particularly ‘in a time of increasing availability of music’, in which there has been a surge in ‘the ability to use soundtracks more reflexively than ever’ (p. 140). Additionally, the author claims that *The Lifetime Soundtrack* offers a conceptualisation of, and a vehicle for, researching musical memories in everyday life beyond anecdotal snippets.

The strength of this book lies in its rich presentation and discussion of the interview fragments: the participants’ narratives are presented abundantly and offer strong illustrations of the notion of ‘the lifetime soundtrack’. Although it is sometimes distracting to read through lengthy interviews, they do shore up Istvandy’s arguments and observations. The quotes offer clear and lively illustrations of the theory. Even if the conclusions drawn from these personal memories seem self-evident sometimes, this is because the testimonies are often surprisingly universal and relatable to one’s own music memories. This makes this book highly accessible and enjoyable to read, including for an audience outside of academia.

Simone Driessen 

Erasmus University Rotterdam, Netherlands
driessen@eschcc.eur.nl

***Sounding Dissent: Rebel Songs, Resistance, and Irish Republicanism.* By Stephen R. Millar. Ann Arbor, MI: University of Michigan Press, 2020. 264 pp. ISBN 978-0-472-13194-5**

doi:10.1017/S0261143023000077

In October 2022, a social media storm ensued following the Republic of Ireland women’s football team’s win to qualify for the 2023 World Cup. Video footage emerged of the team singing the chorus of The Wolfe Tones’ ‘Celtic Symphony’, showing the women dancing and singing the lyrics ‘Ooh ah up the RA’ (repeated six times) as they celebrated. The offending lyrics in question – written by the band’s Brian Warfield in 1987 to commemorate the centennial of the Celtic Football Club – allegedly refer to graffiti around Glasgow but are taken by many as vocalising support for the Irish Republican Army. Thus the team’s historic win was somewhat overshadowed by the overwhelmingly negative media responses leading to a formal apology from Football Association of Ireland, and later, a EUR 20,000 fine from UEFA for violating ‘the basic rules of decent conduct’. Yet contrary to the team’s remorse, the general public response to the incident appeared to tell a different story. The song swiftly re-entered the charts both in Ireland and the UK, reaching the number 1 and 2 spots, respectively. This incident highlights the ongoing tensions accompanying contemporary performances of Irish rebel music that have not – and may never truly – dissipate. And with a photograph of the song’s composer Warfield (and his banjo) on the cover, this controversy further illustrates – quite fittingly – the very real anxieties and continuing tensions surrounding Irish rebel songs today that Stephen Millar examines in his book *Sounding Dissent*: