

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

Olympics (for a Canadian perspective, see Hall 2009), and provides descriptions of selected skating performances over the past twenty years. The authors primarily direct their discussion to skaters. A table summarizes music selections used in world and Olympic gold medal programmes from 1988 to 2008 but unfortunately it contains several numerical errors.

Chapter 5, “The Energy of Festivity: Atmosphere, Intonation and Self-Orchestration in Danish Popular Sports,” by Eichberg, discusses *folkelig* (popular) sports, which typically begin with songs sung by thousands of participants. National sporting organizations publish their own songbooks. The songs’ themes range the gamut from the seasons to protest songs against the Nazi occupation of Denmark, and stylistically include folk ballads, children’s songs and pop and rock songs. Overall, this chapter provides a rich context for music in Danish popular sports and demonstrates that a vibrant sporting and music culture need not depend on “achievement sport” or professional athletes.

Chapter 6, “Music as Sport History” (Segrave), focuses on the eighteenth century libretto of *L’Olympiade* by Metastasio, demonstrating how the text inspired more than fifty operas as well as Pierre de Coubertin’s revival of the Olympic Games in the late nineteenth century. Chapters 7 (Schwab) and 8 (Bateman) are musicological in approach, analyzing compositions that reference sports, such as Debussy’s *Jeux* and Satie’s *Sports et Divertissements*. Chapter 9, “War, Remembrance and Sport” (Hill), traces the history of “Abide With Me,” the Victorian hymn sung at England’s Football

Association Cup since 1927. Originally sung by thousands of spectators as a collective expression of grief following the First World War, it was later displaced in the 1950s and 1960s by other more local chants. However, a public outcry against a proposal that it be officially omitted resulted in its reinstatement and continuation to the present time.

Chapter 10, “Friday Night and the Gates are Low” (McGuinness), surveys impromptu and planned uses of popular music (e.g., Queen’s “We Are the Champions”) at various sporting events including football, soccer, snowboarding and surfing. McGuinness laments the recent loss of spontaneity at stadiums due to increased supervision and control. Chapter 11, “Supporter Rock in Sweden” (Porsfelt), addresses issues such as the commercialization and commodification of sports and the “supporter lifestyle,” and focuses on three football clubs, each associated with a rock band. Some of the club songs describe “symbolic acts of violence” and portray shared traits of the “supporter lifestyle,” such as love for the club, solidarity, masculinity and alcohol consumption. The concept of masculinity depicted in the texts could be examined in greater depth, especially in light of the violence that may occur after sports teams lose.

Chapter 12, “Music, Locality and the Gaelic Athletic Association in Ireland” (Cronin), documents the founding and structure of the Gaelic Athletic Association (GAA), formed in 1884 to resist the spread of so-called “British” sports across Ireland. Because GAA games are strictly for amateurs who can play only for their parish and/or county, the players are strongly connected to the places

for which they play, unlike professional athletes who often have no particular allegiance to their teams' locales. Each of Ireland's 32 counties has its own team song and many of the 3,000 parish clubs also have their own songs. The majority of the county song texts relate to place, rather than sport, and may be based on long-standing airs.

Chapter 13, "Cricket, Calypso, the Caribbean and their Heroes" (Westall), draws connections between British slavery, racism and cricket. The promotion of cricket in the British media today often uses well-known calypso songs. However, calypso texts often focus ironically on the male hero, whose virility, dominance, strength and skill may be revealed as a "mask of masculinity," thus offering a multi-layered approach to gender, and a contrast to the masculinity described in Chapters 11 and 14. In Chapter 14, "Bouts of Kiwi Loyalty," MacLean discusses the "hard man concept," a concept of masculinity associated with an "idealised pioneer" who was strong, worked at hard physical labour, had little use for intellectual skills, and who existed in a culture of "mateship." The author focuses on the song "GEATOK" ("Give 'em a Taste of Kiwi"), the theme for televised rugby which features hard-edged guitar, repetitive rhythms, a driving beat, and "hard man" masculinity in the texts. As with Chapter 11, the concepts of masculinity bear further analysis. MacLean quotes Gruneau and Whitson, who suggest that supporters of losing sports teams riot to reassert their masculinity after it has been compromised by their team's loss (possibly a thesis for the Vancouver 2011 Stanley Cup riots).

Overall, this book provides multiple

perspectives on some of the relationships between music and sport. Some problems for musicologists and ethnomusicologists include statements of the obvious and lack of attention to issues such as gender, concepts of masculinity, violence, ethnicity, and age. While this book may not be ethnographically-oriented enough for many readers of this journal, Chapters 5, 9, 11, 12 and 13 provide interesting, multidimensional case studies. This book demonstrates the many directions from which the intersection of music and sport can be explored, and it fills an important scholarly void given that sports scholars rarely attend to music and music scholars rarely attend to sports.

REFERENCES

- Hall, Leslie. 2009. "Synchronized Skating in Canada: Historical and Ethnographic Perspectives." *MUSICULTURES* 36:83-109.
- Young, Kevin and Philip White. 2007. *Sport and Gender in Canada*. Oxford: Oxford University Press.

Canuck Rock: A History of Canadian Popular Music. Ryan Edwardson. 2009. Toronto: University of Toronto Press. 336pp, illustrations, bibliography, index. Cloth, \$60.00; paper, \$27.95.

BY GILLIAN TURNBULL

The context for Ryan Edwardson's history of Canadian rock is an unforgiving one. In the last two years, several new popular music histories have been