

## **INHALT**

### **Editorial**

7

**Why do Songs have Words in Different Languages?  
Negotiating Minority Identity through Language  
Choice among Swedish-Speaking Musicians  
in Finland**

Johannes Brusila

9

**»Obiaa pɛ sɛ ɔkɔ international.«  
Negotiating the Local and the Global  
in Ghanaian Hiplife Music**

Florian Carl

33

**Alternative Globalization in Southern France:  
Minority Language as a Creative Tool in Occitan  
Popular Music**

Michael Spanu

45

**Mutterlandpop.  
Lokale Markierung und Entgrenzung musikalischer  
Darbietungen auf ukrainischen Feiertagen**

Christian Diemer

63

**When Balkan became Popular: The Role of Cultural  
Intermediaries in Communicating Regional Musics**

Andreas Gebesmair

89

**World Music, Value, and Memory**

Timothy D. Taylor

103

**German Modern Talking vs. Iranian Modern Talking.**

**Zur Anwendbarkeit der Korpus-Analyse**

**als Mittel des Popmusikverstehens**

André Doehring

119

**Negotiating Andalusian Identity in Rock Andaluz  
Harmony. Musical Modes, ›Expressive Isomorphism‹  
and Meaning in Post-Franco Spain**

Diego García Peinazo

141

**Zweisprachige Songs.**

**Sprachmuster transkultureller Inszenierungen**

Eckhard John

157

**Style and Society – Istanbul's Music Scene  
in the 1960s and 1970s: Musical Hybridism,  
the *Gazino*, and Social Tolerance**

Cornelia Lund and Holger Lund

177

**Ethnic Club Cultures: Postmigrant Leisure  
Socialities and Music in Urban Europe**

Kira Kosnick

199

**Zu den Autoren**

213