

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 pε se 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