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**RESEÑAS / REVIEWS**

**Dietrich Helms and Thomas Phleps (ed.): *Speaking in Tongues. Pop lokal global, (Beiträge zur Populärmusikforschung 42)*, Bielefeld: Transcript Verlag, 2015, 215 pp. ISBN: 978-3-8376-3224-8.**

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The book *Speaking in Tongues. Pop lokal global* comprises eleven chapters (eight in English and three in German) by scholars from Austria, Finland, France, Ghana, Germany, Spain and USA, which are written versions of papers presented at the Symposium “Languages of Popular Music. Communicating Regional Musics in a Globalized World” which was organized in Osnabrück in 2014 by the GfPM (Gesellschaft für Populärmusikforschung, German Society for Popular Music Studies). *Speaking in Tongues* is the 42<sup>nd</sup> volume of a series titled *Beiträge zur Populärmusikforschung*, edited by Dietrich Helms and Thomas Phleps for the GfPM and published in the Transcript Verlag. As the previous volumes (e.g. *Sound and the City. Populäre Musik im urbanen Kontext; Thema Nr. 1. Sex und populäre Musik*), volume 42 is topic centred and focuses mostly on issues concerning bilingual songs and the choice of languages in popular music. Dealing with theoretical approaches to popular music under the aspect of memory and value, discussing how identity is negotiated through modes and harmonic progressions, and providing insights into the connections between music, identity and social practice, the book covers a wide spectrum of questions relevant to the field.

“Language not only opens the door to other worlds, it may also exclude some of them (worlds)” (“Sprache öffnet nicht nur Welten, sie schließt auch andere aus.”), as Helms and Phleps explain in their editorial note (p. 7). When language is used to construct regional identities, it may only address a limited audience and in consequence songs using regional languages may not be suitable for the global market. Thus the artist finds him-/herself in the dilemma of choosing between being part of a regional identity-building process and being part of a global music scene and economy. Yet in this situation, it might be the world music sector which offers platforms for the negotiation of multiple identities and multiple language ideologies and which may lead away from cultural centralism, as expressed by Michael Spanu and Johannes Brusila who both are concerned with minorities, i.e. an Occitan speaking minority in France and a Swedish speaking

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minority in Finland (*Alternative Globalization in Southern France: Minority Language as a creative Tool in Occitan Popular Music* by Michael Spanu and *Why Do Songs Have Words in Different Languages? Negotiating Minority Identity Through Language Choice Among Swedish-Speaking Musicians in Finland* by Johannes Brusila).

Christian Diemer's contribution, *Mutterlandpop. Lokale Markierung und Entgrenzung Musikalischer Darbietungen Auf Ukrainischen Feiertagen*, is a report on a work in progress which deals with the localisation of music, with cultural borders and – to a certain extent – with the perceived universalism of music at a variety of festivals in Ukraine before and during the conflict with Russia. It shows how musical genres are used as markers of identity and how they bridge political borders at the same time.

In *German Modern Talking vs. Iranian Modern Talking. Zur Anwendbarkeit Der Korpus-Analyse Als Mittel Des Popmusikverstehens* André Doehring enquires why the once very successful German pop-band Modern Talking is still appreciated in some countries, whilst it is perceived as outdated in Germany itself. Using corpus analysis as tool he explains how Dieter Bohlen's efficiency oriented and economically driven way of producing/composing led to Modern Talking's success in the 1980s.

Bilingual songs are the focal point in Eckhard John's *Zweisprachige Songs. Sprachmuster Transkultureller Inszenierung (Bilingual Songs. Language patterns in Transcultural Presentations)*. Applying a comparative approach he unearths a number of functions of and reasons for composing and using bilingual songs, such as: translating function; function of illustrating symbol; coloristic function; political provocation; mirror of a communication between people who use different languages; part of a transcultural aesthetic concept; or part of a market strategy.

In *"OBIAA PE SE CKO International."* *Negotiating The Local And The Global In Ghanaian Hiplife Music*, Florian Carl elaborates on localization in Ghanaian hiplife music. Starting with international and national predecessors which were influential for the development of hiplife, such as US-American hip-hop and Ghanaian highlife, he shows how hiplife finally became self-referential and what role it plays with reference to the negotiation of identities and the positioning of artists in the market.

"With the advent or hegemony of capitalism", as Timothy D. Taylor states in *World Music, Value, And Memory*, "music became a commodity. And with commodification came the creation of a new form of value, what Marx famously called <exchange-value>" (p. 103). Yet there are, as he continues, several other forms of value, such as the ethic value, which we know from Anthropology. This sort of value is defined through the meaning which people give to music; it doesn't necessarily lead to an exchange or economic value, but is primarily non-economic. In modern society value can be created through the action of an artist, but, as Taylor convincingly demonstrates by the means of examples from his research on Irish music, value can also be generated through practical experience, i.e. through the participation in music sessions and the experience of community and sociality through music. Those experiences may lead to narratives and therefore memories which circulate and can be rewritten.

A special case of crossover success is described in the chapter written by Andreas Gebesmair. In *When Balkan Became Popular: The Role of Cultural Intermediaries In Communicating Regional Musics* he explores when and for what reason Balkan music became popular in Austria. He argues that the tremendous boom of Balkan music in the first decade of the 21<sup>st</sup> century was prepared by two dynamics in the field of cultural production. The first is the increased number of students from South Eastern and Eastern Europe who came to study at Austrian universities and

turned Austrian universities into hot spots for Balkan music. As second driving force he mentions new cultural intermediaries who were able to establish efficient networks, to promote Balkan music and who were able to communicate “regional musics to listeners in majority markets” (p. 100).

*Negotiating Andalusian Identity in Rock Andaluz Harmony. Musical Modes, >Expressive Isomorphism< And Meaning In Post-Franco Spain* by Diego García Peinazo examines how cultural identity is negotiated through specific regional and global meanings of modal harmonies. During the totalitarian regime of General Franco Andalusian music, and flamenco in particular, could - due to its standardized musical stereotypes, such as the Phrygian, i.e. Andalusian cadence - be politically instrumentalized; flamenco could, at the same time, stand symbolically for Andalusia, but also for Franco’s regime and for Spain. Harmonic structures, as Peinazo states, may be analysed as semantic units, and in the case of Andalusian music they involve values of identity. They even can lead to or be used in the construction of national uniqueness, a process – to use Motti Regev’s words – called “expressive isomorphism”. If exogenous forms of expression are included and become integral components of national uniqueness, the result is aesthetic cosmopolitanism. This happened, for instance, when Andalusian rock started utilizing Aeolian harmonic progressions, which are typical for Anglophone rock music, instead of Phrygians. Thus harmony, as Peinazo concludes, offers a space for the negotiation of Andalusian identity.

Cornelia and Holger Lund’s aim, as formulated in *Style and Society – Istanbul’s Music Scene In The 1960s and 1970s: Musical Hybridism, The Gazino, and Social Tolerance*, could be described as tracing back the roots of Turkish pop logic – also called logic of multitude by them - which lead to musical hybrids, such as Anatolian Rock, Arabesk and Belly Dance. Both authors regard the phenomenon of hybrids in Turkey as being caused by, on the one hand, the Kemalistic hybrid-friendly music politics and, on the other hand, by collectively shared musical fundamentals (in form of Anatolian folk music), political fundamentals and spaces, specifically the Gazino, which provided space for different kinds of musics. Besides that they refer to nationalistic cosmopolitanism which fostered stylistic combinations between East and West, and the commercially driven programming in Gazinos. The latter, in particular, created an audience exceptionally tolerant towards different kinds of music.

The last chapter, *Ethnic Club Cultures: Postmigrant Leisure Socialities And Music In Urban Europe* by Kira Kosnick, is a summary of a research project financed by the European Research Council. It does not specifically deal with music or language, but with leisure practices and nightlife socialities in Western Europe’s metropolitan centres. In this context music of minorities is defined as expressive channel and resource for identity construction, and club scenes in Berlin, London and Paris specifically cater for these minorities. Most striking were the differences between the club scenes in London and Paris. Music or specific DJs were not an important point of attraction in London, but much attention was paid to elements of class distinction, whereas in Paris dancing Zouk (a musical genre representing the French Caribbean) in a proper way was important to be accepted by the black diaspora. Zouk, in those clubs, was used to celebrate and to construct diasporic belonging.

Describing cultural theory and giving insights into case studies and works in progress in a variety of countries and regions, *Speaking In Tongues* is a very informative reader for those who want to know more about popular music, language and modern society.

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**Cita recomendada**

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