

Review

João Sardinha and Ricardo Campos, eds. *Transglobal Sounds: Music, Youth and Migration*. New York: Bloomsbury. ISBN 978-1-5013-1196-3 (hbk). 237 pp.

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Transglobal Sounds brings together ten contributions which discuss the intersections of music, youth and migration in several cultural settings and from various disciplinary perspectives. The value of this edited volume depends on what the reader hopes to find: a concise and systematic integration of existing literature or an inspirational sample of individual (case) studies?

Sardinha and Campos have edited a very timely book as migration and immigrant integration have (again) reached the top of the local, national and European political agenda, due to recent waves of Syrian refugees and North African immigrants as well as diasporic tensions with, for example, Turkey. Moreover, as the authors rightly point out there has been very little research on the complex relationship between music and migration (see also Baily and Collyer 2006; Martiniello 2015), with a few exceptions (for example, Toynbee and Dueck 2011). In terms of its main theme, *Transglobal Sounds* makes an urgent contribution to the largely empty research field of music and migration.

The book covers its main themes in four parts, each containing two or three contributions. These are: (1) Music, mobilities and processes of being; (2) Hybridism and aesthetic creativity; (3) Identity politics and negotiations; and (4) Connecting sounds and ancestral homelands. As these section titles suggest, the book aims to cover a lot of ground in terms of academic disciplines, conceptual and methodological approaches, and cultural and national settings. As a reader, you are provided a diverse and inspirational sample of individual (case) studies. For example in Part 1, Paula Guerra and Pedro Quintela describe how punk musicians from Coimbra (Portugal) in general—and the band The Parkinsons in particular—migrated to London for economic and musical reasons. Antti-Ville Kärjä discusses how the Ourvision Singing Contest in Finland—which focuses on singers with a recent immigrant background—struggles with issues of inclusion and economic viability. In Part 3, Emily Joy Rothchild examines how members of the

Hamburg HipHop Academy negotiate the German national identity—language in particular—through their dance theatre production *DISTORTION* in *post-multi-kulti* Germany. In the final part, Pinar Güran Aydin discusses how music functions as a memory mechanism for second- and third-generation Turkish immigrants in Berlin, and the role played by music schools, türkü bars and the home environment.

However, as a sample of individual studies, this edited volume can be critiqued in two, admittedly contradictory, ways. First, the book focuses primarily on the production of music by migrants. Yet, as Rothchild notes in her contribution, '(s)ocial integration ... ought to be double-sided', that is, migrants adopting majority cultural practices as well as majorities becoming more open to migrant expressions (158). Even though the authors do not claim to cover the complete field of music, youth and migration, majority consumption practices in relation to issues of whiteness and white privilege would have been an interesting dimension to add to this edited volume. Secondly, while the editors did a great job in trying to group the individual contributions together in four parts, the book lacks some coherence, which the rather broad section titles also indicate. This is further complicated by the fact that—depending on their disciplinary background—each author structures their contribution differently, putting the emphasis on migration (Gavazzo, Pereira and Estevens on Bolivian immigrants in Buenos Aires and Bilbao), music (Höfs on Afro-mandinga performances, Fushiki on Nanyin) or the cultural setting (Gudmundsson and Thoroddsen on Iceland). While this does mean that the reader learns a lot about specific cases and different theoretical positions (the work of Paul Gilroy seems a common denominator), it makes it difficult to summarize what a current research agenda on this theme should look like.

In short, however, *Transglobal Sounds* is an inspirational volume that provides a highly diverse sample of cutting-edge research on music, youth and migration.

References

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