

"Music-Field Europe" – German-French Music Entanglements in Transatlantic und Inner-european Exchange Dynamics during the long 1960s

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"Music-Field Europe" aims at satisfying the desideratum of a Franco-German history of popular music against the backdrop of inner-european as well as transatlantic dynamics of exchange during the long 1960s. Special attention is given to the potential effects of transnational genres for sociocultural, political and cultural change and their relevance for processes of liberalisation, pluralisation and democratisation in several european countries. It will be shown that it is possible to re-narrate established histories of the americanisation of post-war popular culture - especially the "americanisation-history" of popular music scenes in the long 1960s - in less deterministic and more differentiated ways if portrayed as a history of europeanisation and of transatlantic entanglement. In spite of the public impression rock 'n' roll made it is worth calling into question general ideas about a balance of these entanglements that would unambiguously turn out in favor of the "new world".

With a view to France, the Federal Republic and the GDR, the Franco-German border area and Luxembourg (as a country at the intersection of neighbourly cultural influences) this project suggests a twofold Franco-German history of popular musical genres by means of historical comparison, transfer and interdependence. On the one hand, the contexts and mechanisms of selective appropriation are to be analysed and - based on disc sales, hit parades and media presence - correlated with the increasing inner-european and Franco-German pop-musical transfers. "Music field Europe" takes its starting point from the assumption that players, phenomena and practices are subject to continuous dynamics and complex circulation: a prime example for this are different styles of music - like rock, beat and pop (which are difficult to delimit exactly), but also chanson, protest songs or "Schlager"-melodies of the long 1960s. On the other hand, it seems necessary to systematically sound out the colorful panoply of transnational musical currents and scenes as to inherent social and political change, thus tackling the repeatedly called-for cultural history of the political by starting from the (pop)-cultural rather than from the political side.