

Aspects of Formal and Informal Transmission of Music in the Immigrant Communities from Turkey

The two articles about formal and informal transmission of music from Turkey in the Diaspora by Dorit Klebe and Hande Sağlam show very clearly the differences in the two neighbouring countries Germany and Austria which have to do with politics of course. Whereas in Germany, Dorit Klebe can look back on an ongoing integration process in which she herself is one of the protagonists on behalf of the dominant group as a music pedagogue, the Austrian situation is viewed by a scholar from Turkey living in Austria, with no primary pedagogical ambitions. The viewpoints are obviously very different, and so are the results. Hande Sağlam is very critical about the few and only initial attempts to integrate music from Turkey into the Austrian educational systems, and concentrates on activities by immigrants themselves. While Dorit Klebe has been part of a longstanding process in Germany and appreciates that at least some of the goals have been reached due to her engagement. We thought that it was necessary to present these two somehow contradictory views in order to stimulate discussion and to revisit the ethnomusicological methodological model of integrating 'insider' and 'outsider' views. Dorit Klebe is an insider in many respects, as an expert in Turkish music and as a music pedagogue. However, she is not a member of the communities she studies. Hande Sağlam has longstanding experience of being an immigrant from Turkey in Austrian dominant society and she is an expert in Turkish music. However, as an ethnomusicologist she is not familiar with the music pedagogy system in Austria. These two articles enable the reader to learn not only about facts in two different countries but also about different scholarly approaches that are part of the wide spectrum of ethnomusicology.

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