



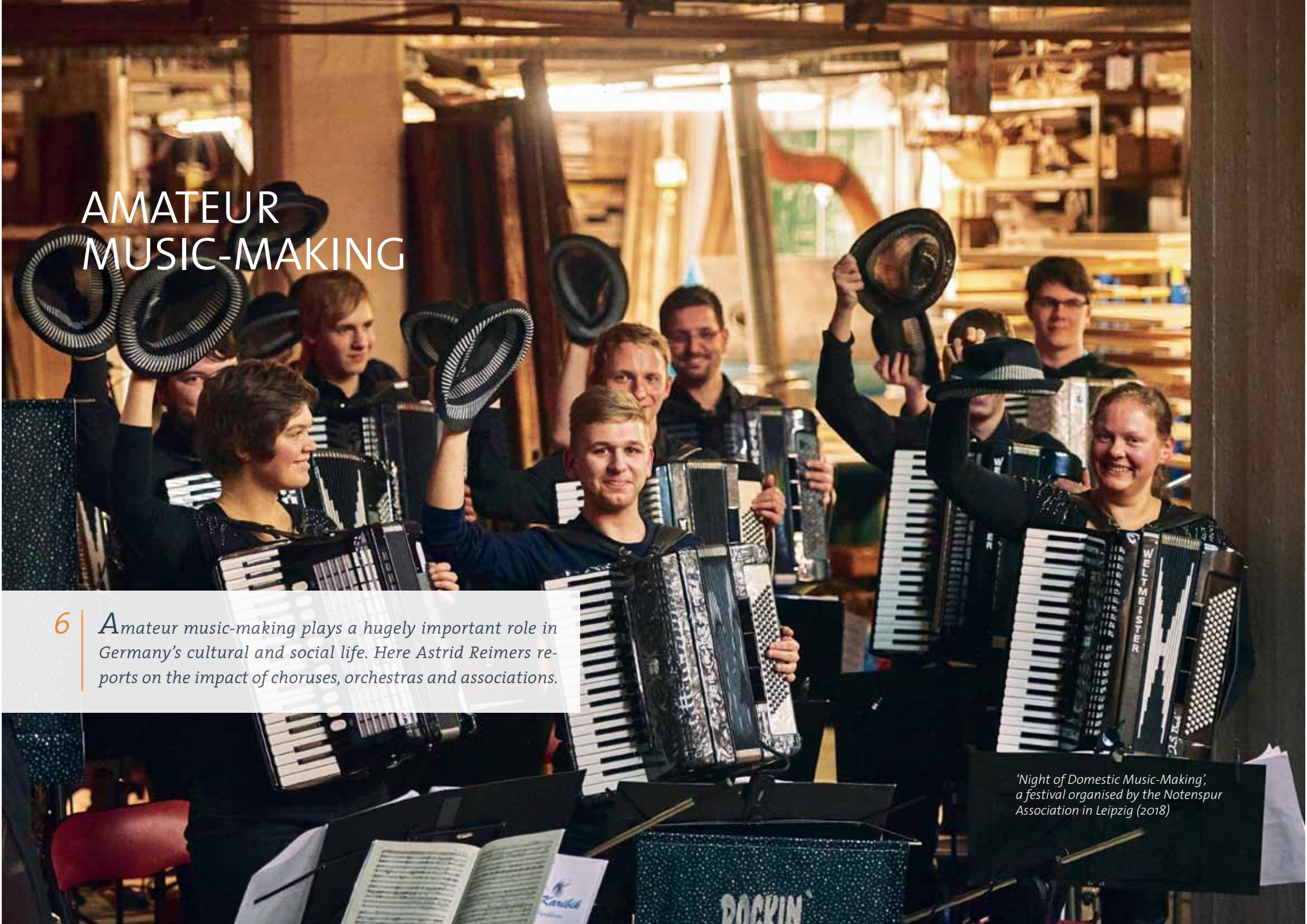
Astrid Reimers

AMATEUR MUSIC-MAKING

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A group of amateur musicians, mostly young adults, are gathered in a workshop or warehouse setting. They are all playing accordions and raising their hats in a celebratory gesture. The background is filled with wooden beams and shelves, suggesting a rustic or industrial environment. The lighting is warm and focused on the group.

AMATEUR MUSIC-MAKING

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Amateur music-making plays a hugely important role in Germany's cultural and social life. Here Astrid Reimers reports on the impact of choruses, orchestras and associations.

*'Night of Domestic Music-Making',
a festival organised by the Notenspur
Association in Leipzig (2018)*

| Astrid Reimers

AMATEUR MUSIC-MAKING

With an estimated 14 million people who make music in their free time,¹ amateur music-making is one of Germany's largest areas of civic engagement, and thus an essential part of civil society. It forms a cultural counterweight to the process of globalisation. In this context, 'culture' means far more than just 'the arts': it is the power of self-determined personal creativity and the liberation of all the human potential residing in the individual. This is why the activities of civil society achieve a variety that compensates for what Ernst Ulrich von Weizsäcker has called the 'monotony of economisation'. This same variety and cultural richness is one of the paramount features of amateur music-making, which in recent years has witnessed a growing proliferation of genres, repertoires and ensembles, whether in choral and orchestral music, or in pop and rock bands.



Private rooms turn into stages during Leipzig's 'Night of Domestic Music-Making'.

The term 'amateur music-making' refers to active, non-professional involvement with music. The borderline areas between the 'recreational' musician and the full-time professional are often blurred, especially in popular music. An amateur rock band that has played for years on small stages, perhaps for nothing more than free drinks, can suddenly begin to receive higher fees and to live from its stage performances and CD sales. Some fields, like the centuries-old cultural legacy of choral music, are sustained almost exclusively by amateur ensembles. Without amateur singers and instrumentalists many people would rarely have a live, immediate experience of music. To give an example: in 2017, regional associations and organisations of amateur musicians registered more than 60,000 musical events and concerts with Germany's performance rights association, GEMA.² The cultural significance of non-professional artistic activities was already noted as early as 1979 by Frankfurt's former cultural commissioner Hilmar Hoffmann: 'One indication of whether a town truly has a broad-based cultural life is the degree of active artistic work carried out by broad sections of its population who do not practise art on a professional basis.'³ Nor is amateur music-making primarily an urban phenomenon: a great many music groups and choruses structure and define cultural and social life in rural areas, too.

The object of Hoffmann's book *Kultur für alle* (culture for everyone) is currently taking on new meaning in the concept of 'community music', namely, as 'music for everybody', or perhaps 'music-making for everybody'. Originating in the Anglo-American countries, this internationally widespread concept is increasingly taking hold in Germany. It is associated with types of music-making that combine the artistic performance of music with social and socio-political aspirations – with participation, integration and inclusion: everyone has a right and the ability to make music. It overlaps with amateur music-making in that most of the performers are amateurs and the music-making of many amateur groups is fully in line with the ideas of community music. Examples include Jamliner in Hamburg (since 2000) and Jamtruck in Essen (since 2008), mobile rehearsal rooms with recording studio in which young people are allowed to make their own music. Similarly, the many open singing sessions – Berlin's 'Begegnungschor' (get-together chorus) with refugees, Hildesheim's 'Unterwegs-Chor' (on-the-go chorus), Wolfenbüttel's 'Chor der Weltbürger' (citizens-of-the-world chorus) or Cologne's 'Menschensinfonie-orchester' (human symphony orchestra), where homeless people make music – fall at least partly beneath the heading of community music.

In order to draw the attention of the public, the media and politicians to the cultural variety of music-making, especially amateur music-making, the German Music Council initiated the 'Day of Music' in 2009. Every year in June, musical events now take place under this slogan all across the nation.⁴

VOLUNTARY WORK

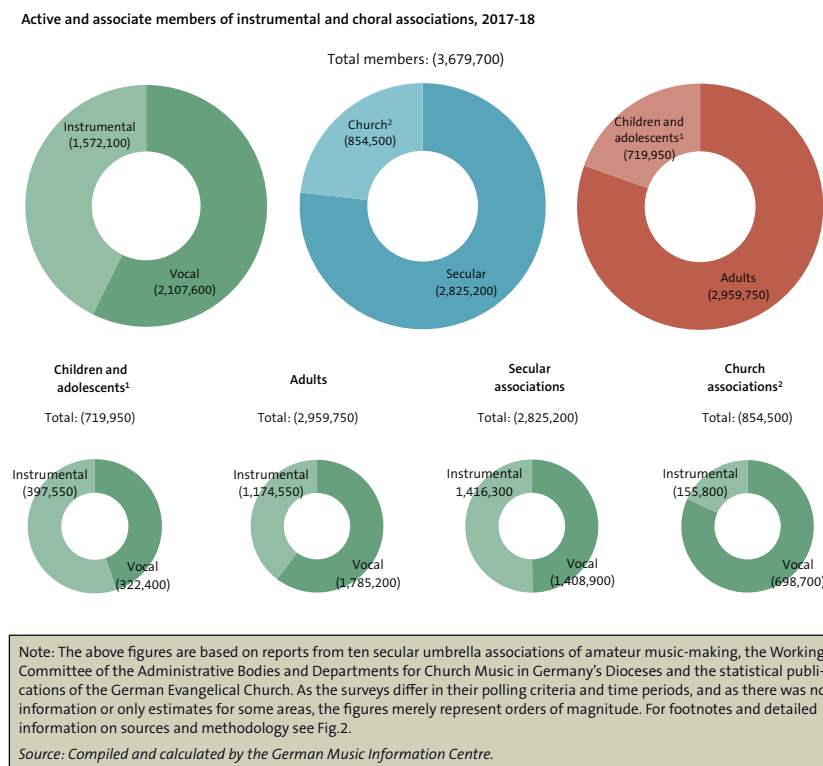
Quite apart from its cultural significance, amateur music-making, being civic engagement in the form of voluntary work, can help bring about a transformation of our 'society of acquisition' into a 'society of activity'. In other words, it can lead to a revaluation of human activity by granting recognition not only to material values but to societal values as well. But this raises a number of questions: can voluntary work impart just as much meaning as paid labour? Can or should voluntary work and civic engagement make up for deficiencies in the public sector? The German Parliament set up investigative commissions into 'The Future of Civic Engagement' (1999-2002) and 'Culture in Germany' (2003-07) in order to illuminate the impact of voluntary work on cultural life and assess the value of amateur music-making. Some of their proposals led to new legislation, including the Non-Profit Organisation Reform of 2007 and the Volunteering Support Act ratified in 2013, which among other things raised blanket tax deductions for training supervisors and voluntary service, expanded the deadline for the use of funds and provided liability relief for volunteer board members.

REGISTERED ASSOCIATIONS

Registered associations promote a culture of recognition and support for civic engagement in Germany's cultural life. According to a poll by the German Music Information Centre, some 3.7 million members are currently organised in Germany's amateur music-making associations, including some 2.9 million active singers or instrumentalists. Of these, some 720,000 are children and adolescents, meaning that roughly a quarter of all active members are young musicians (see Figures 1 and 2).

Registered associations lend support to the work of their member societies. To take an example, the National Union of German Music Associations (BDMV), the umbrella group for wind band and marching band societies, offers organisational

Fig. 1 | Members of amateur music associations
(orchestras, ensembles, choruses)



and administrative support to its roughly 15,000 ensembles and 1.3 million members in event management, tax law, insurance issues and much else. The German Choral Association (DCV), Germany's largest amateur music association with some 1.4 million active and associate members, supports its member organisations in organisational matters. Since 2011 it has also held 'chor.com', a four-day biennial event for the German and European choral scene with a trade fair, workshops and concerts. Some 1,000 participants travelled to the first chor.com in Dortmund, with over 50 exhibitors and roughly 5,000 visitors to over 50 concerts in 12 venues. Since



The Evangelical Brass Service in Germany (Evangelischer Posaundienst in Deutschland) can boast of some 6,000 ensembles and 100,000 members, of whom more than 20,000 came to the Dresden Brass Festival in 2016.



*The concluding church service in the stadium
Opposite page: a serenade on the banks of the Elbe River*

then interest in this event has continued to grow, with 2,200 participants and 80 exhibitors registered in 2017.⁵ Its new permanent site will be Hanover, beginning in 2019.

In order to pursue their demands more successfully in the world of politics and to facilitate cooperation between politics and Germany's associations and societies, the associations have revised and amalgamated their organisational structures into an umbrella group known as the National Union of German Choral and Orchestral Associations (BDCO) from 2005 to 2019, or the National Music Association of Choruses and Orchestras (Bundesmusikverband Chor & Orchester) from 2019. This umbrella group forms the spearhead of many specialist organisations that in turn have thousands of clubs and societies in their memberships. Another step toward consolidation took place in 2012 with the renaming of the Joint Working Group of German Choral Societies (Arbeitsgemeinschaft Deutscher Chorverbände, ADC) into the National Union of German Choral Associations (Bund Deutscher Chorverbände, BDC). This merging of interests is, however, offset by such losses as the withdrawal of eight statewide associations from the DCV at the end of 2017.

CHORUSES

It is perfectly conceivable that choral singing will return to its cult status in the 21st century. In 2004 alone there were three feature films focusing on choral singing. Over the last decade television broadcasters too have acknowledged the growing interest in singing and choral performance with thematic broadcasts, competitions ('The Best Chorus in the West') or hours of broadcasts of choral videos over a three-night period (WDR, 2015). Another form of media attention is choral flashmobs. The most significant of these with more than 50 million clicks on YouTube, took place on 13 November 2010, when musicians sang Handel's 'Hallelujah' Chorus in a Canadian shopping centre. This event found many imitators in Germany.⁶ In short, singing in choruses and open sing-alongs proves to be a popular modern pastime that reflects the great variety of choral singing. Of the number of choruses organised into associations (presently around 55,700), roughly 22,000 are secular ensembles and another 33,700 are attached to church organisations (see Fig. 2). The decline in the number of choruses in choral associations has been counterbalanced since 2000 by a sharp increase particularly in newly founded pop and rock choruses not included in these associations, and thus difficult to capture

in statistics.⁷ Since 2014 choral music in Germany's amateur choruses has been included in the nationwide catalogue of the country's intangible cultural heritage. In addition to traditional forms of singing in a regular chorus, project-related choruses (meaning ad hoc gatherings of singers, usually to perform a specific work) and public sing-alongs (whether in large auditoriums or in pubs or churches) are gaining in importance.⁸ Public sing-alongs are of interest to those who are unable or unwilling to take part in regular choral rehearsals, but who enjoy communal singing under a director. A similar example of these new open forms of choral singing is pub choruses.

The choral landscape is continuing to proliferate. Many choruses have 'specialised' in particular styles, repertoires, age groups or social milieus. Jazz choruses sing arrangements of jazz, pop songs and Tin Pan Alley standards, usually without improvisation and stylistically in the tradition of the Comedian Harmonists. In addition to *a cappella* groups with one voice to a part, along the lines of Die Prinzen and The Wise Guys, a great many larger choruses have been founded. Another development is choruses that combine singing and dancing, in particular senior-citizens choruses or 'show choirs', i.e. choruses that perform pop music, excerpts from musicals and other forms of vocal music combined with dance and stage choreography. Admittedly these latter choruses are not as widespread in Germany as in the United States, but here too they form an important aspect of choral singing. A major role is played by gay and lesbian choruses, whose stage shows and theatrical presentations of a popular choral repertoire have become a model for other choruses. The umbrella organisation of lesbian and gay choruses in Europe, LEGATO, has been in existence since 1997 and could boast of 133 choruses in its membership in 2018, including 48 in Germany. Another singing style from the United States that has kindled sporadic interest in Germany and other European countries is sacred harp singing, which is sung for the benefit of the performers rather than an audience. Owing to the harmonisation of the melodies and the intensity of the singing, the performances sound very raw and archaic. The first German Sacred Harp Convention took place in Hamburg in 2014, giving singers from 11 countries an opportunity to make music together. The fifth convention was held in Cologne in 2018.

Other examples of the proliferation in Germany's choral landscape are its many gospel and barbershop choruses, which have been spreading since the 1990s. One sure indication that this style has taken hold is the gospel festivals founded in the latter half of the 1990s. Germany's first gospel competition took place in 2004. A study conducted by the Sociological Institute of the Evangelical Church in Germany in 2009 discovered some 3,000 gospel choruses with about 100,000 members throughout the country.⁹ At roughly the same time barbershop singing began to spread, whether in chorus or in quartets. Germany's first barbershop groups were founded as far back as the 1980s. For traditional musical reasons ('close harmony'), these choruses exist for men or for women, but rarely for mixed voices.

Women make up 80 per cent of the members of gospel choirs. Even the originally male domain of barbershop singing has a majority of women's choirs and quartets, and sing-alongs reveal far more women than men among their participants. That new men's choruses have been founded at all in recent years is due to the spread of such novel formats as *a cappella* quintets or sextets and gay choruses. There are many theories, still unproven, as to why many men do not like to sing, such as the 'sissy' or 'grumbler' theory. These theories might be bolstered by a poll demonstrating that more men sing than women – namely, while driving alone in their motorcars.¹⁰ The authors of a study from 2012 suspect that girls and women have



Every two years the German and European vocal music scene convenes at *chor.com* for exchanges, advanced training and sing-alongs.

Fig. 2 | Amateur instrumental and vocal music-making by association

Amateur instrumental groups	Orchestras and ensembles		Active members		Children and adolescents ¹				Total membership (active and associate) ²	
					Absolute figures		%			
	2017-18	2015-16	2017-18	2015-16	2017-18	2015-16	17-18	15-16	2017-18	2015-16
Secular associations										
Wind orchestras and marching bands	15,000	15,000	475,000	483,000	270,000	280,000	57	58	1,250,000	1,250,000
National Union of German Music Associations (BDMV)	15,000	15,000	475,000	483,000	270,000	280,000	57	58	1,250,000	1,250,000
Accordion orchestras	3,050	3,200	78,500	80,000	61,500	60,800	78	76	98,000	99,500
German Harmonica Association (DHV)	3,050	3,200	78,500	80,000	61,500	60,800	78	76	98,000	99,500
Mandolin orchestras, zither ensembles	530	550	12,000	12,300	4,350	4,400	36	36	20,100	17,700
Federation of German Mandolin and Guitar Players (BDZ)	480	500	10,500	10,800	4,000	4,100	38	38	18,400	16,000
German Zither Music Federation (DZB)	50	50	1,500	1,500	350	300	23	20	1,700	1,700
Symphony and string orchestras	1,100	1,080	47,700	45,500	22,900	22,000	48	48	48,200	45,300
Federal Association of German Amateur Orchestras (BDLO) ³	820	800	32,200	30,400	(7,400)	(6,900)	(23)	(23)	32,400	30,500
Jeunesses Musicales Germany	280	280	15,500	15,100	15,500	15,100	100	100	15,800	15,500
Total secular associations	19,680	19,830	613,200	620,800	(358,750)	(367,200)	(59)	(59)	1,416,300	1,412,500
Church associations										
Brass groups in the Evangelical Church ⁴	5,870	5,970	89,700	90,900	(30,500)	(27,300)	(34)	(30)	n/a	n/a
Other instrumental groups in the Evangelical Church ⁵	4,680	5,020	37,500	39,900	n/a	n/a	n/a	n/a	n/a	n/a
Instrumental ensembles in the Catholic Church ⁶	2,790	2,840	28,600	27,700	8,300	n/a	29	n/a	n/a	n/a
Total church associations	13,340	13,830	155,800	158,500	(38,800)	(27,300)	(33)	(30)	(155,800)	(158,500)
Total amateur instrumental music	33,020	33,660	769,000	779,300	(397,550)	(394,500)	(54)	(55)	(1,572,100)	(1,571,000)

Note: The figures are based on reports from the associations listed above and from other statistical sources (see footnotes). As the surveys differ in their polling criteria and time periods, and as there was no information or only estimates for some areas, the figures merely represent orders of magnitude. It should also be borne in mind that many vocalists and instrumentalists perform in more than one ensemble. There is no way to calculate the percentage of dual or multiple memberships using the available data. Figures representing estimates are enclosed in parentheses; the same applies to figures that should be regarded as minimum values owing to lack of information and those resulting from the associations' conflicting polling criteria.

¹ The figures on children and adolescents must be viewed with caution for the following reasons: a) The information from the associations differ in their division into age groups. Some include children, adolescents and young adults up to the age of 27, as per the cutoff age in Germany's Youth Plan (*Bundesjugendplan*), whereas others use a lower cutoff age of up to 18 years. b) Some associations provide no information on children and adolescents, which need not imply that there are no children or adolescents among their active members. The total figures for children and adolescents in the various categories should therefore be regarded as minimum values. c) In some cases the figures for children and adolescents are estimates (see footnotes 3, 4 and 5).

² As the amateur church organisations differ in structure from secular associations, it is not possible to provide information on their associate membership. The total membership in the various categories of amateur church music was thus calculated by taking the number of active members as a minimum value.

³ The figures for children and adolescents are based on an estimate from the Federal Association of German Amateur Orchestras.

Amateur vocal groups	Choruses		Active members		Children and adolescents ¹				Total membership (active and associate) ²	
					Absolute figures		%			
	2017-18	2015-16	2017-18	2015-16	2017-18	2015-16	17-18	15-16	2017-18	2015-16
Secular associations										
German Choral Association (DCV) ⁷	21,260	22,700	(1,358,000)	(1,357,100)	(150,800)	(156,000)	11	11	(1,358,000)	(1,357,100)
Association of German Concert Choirs (VDKC)	550	530	30,600	29,300	3,000	4,400	10	15	37,000	35,500
Working Group for Young People's Music (AMJ)	190	210	11,400	12,100	6,600	7,000	58	58	12,900	13,500
International Music Work Group (IAM)	n/a	n/a	1,300	1,300	800	800	62	62	1,000	1,300
Total secular associations	(22,000)	(23,440)	(1,401,300)	(1,399,800)	(161,200)	(168,200)	12	12	(1,408,900)	(1,407,400)
Church associations										
Choirs in the Evangelical Church ⁴ , incl. Choral Association of the Evangelical Church in Germany (CEK)	20,140	20,840	370,600	391,800	(86,600)	(96,000)	(23)	(25)	n/a	n/a
Choirs in the Catholic Church ⁶ , incl. General Cecilian Society and Pueri Cantores	13,530	14,760	328,100	357,100	74,600	85,800	23	24	n/a	n/a
Total church associations	33,670	35,600	698,700	748,900	(161,200)	(181,800)	(23)	(24)	(698,700)	(748,900)
Total amateur vocal music	(55,670)	(59,040)	(2,100,000)	(2,148,700)	(322,400)	(350,000)	(15)	(16)	(2,107,600)	(2,156,300)
Grand total amateur instrumental and vocal music	(88,690)	(92,700)	(2,869,000)	(2,928,000)	(719,950)	(744,500)	(25)	(26)	(3,679,700)	(3,727,300)

⁴ Information taken from *Evangelische Kirche in Deutschland: Die Äußerungen des kirchlichen Lebens*, ed. Evangelische Kirche in Deutschland (EKD) (Hanover, 2017) (data from 2015) and (Hanover, 2015) (data from 2013). Unlike earlier editions of these statistics, the figures for brass ensembles are no longer taken from information supplied by the Evangelical Brass Service in Germany (Evangelischer Posaunenchor in Deutschland, or EPiD), except in the case of the EPiD's estimates regarding children and adolescents, which were used for calculating the absolute numbers for this age group. The numbers of brass ensembles and members found in the statistics of the EKD are lower than those provided by the EPiD, since the latter include all brass choirs and associations active in Germany, including those that do not belong to the EKD. In March 2018 the EPiD listed 6,000 ensembles with more than 100,000 active members, including nearly 30,000 children and adolescents. Moreover, nearly 10,000 associate members are involved in the EPiD.

⁵ Information taken from *Evangelische Kirche in Deutschland: Die Äußerungen des kirchlichen Lebens*, ed. Evangelische Kirche in Deutschland (Hanover, 2017) (data from 2015) and (Hanover, 2015) (data from 2013). The survey lists choruses and instrumental ensembles for children and adolescents as a single figure rather than separating them into choral and instrumental groups. As it is safe to assume that most of the ensembles are choruses, the above chart assigns the information on ensembles for children and adolescents entirely to the choruses. The figures on Evangelical church choirs in the statistics of the EKD are lower than those provided by the Choral Association of the Evangelical Church in Germany (CEK), which also includes singing societies active throughout Germany as well as Austrian member associations. There also exist gospel choruses that view themselves as belonging to Evangelical congregations but are often independently organised and thus may not be included in the EKD's statistics. Most recently the EKD's Sociological Institute listed some 3,000 gospel choruses in 2009; see Petra-Angela Ahrens: *BeGeisterung durch Gospelsingen: Erste bundesweite Befragung von Gospelchören*, ed. Sozialwissenschaftliches Institut der EKD (Hanover, 2009).

⁶ Information from the Working Committee of the Administrative Bodies and Departments for Church Music in Germany's Dioceses (data from 2017 and 2015). The percentage of instrumental groups for children and adolescents and further groups was indicated for the first time in 2017.

⁷ Information from the German Choral Association (DCV) refers to the year 2017 and thus does not take into account the fact that eight statewide choral associations and singing societies left the DCV on 31 December 2017. It should also be noted that owing to alterations in its polling procedures, the DCV has made no distinction between active and associate members since 2013-14. The figures also include children and teachers who sing regularly in kindergartens and daycare centres with FELIX and CARUSOS certification, which have municipal, private or church sponsorship. These survey criteria, which are internal to the association concerned, affect the listed number of active members – a fact that must likewise be taken into account when interpreting the figures.

Source: Compiled and calculated by the German Music Information Centre.



'Weißer Holunder': a historical Cologne pub where an open sing-along takes place every week

a greater affinity for choral singing than boys and men because they tend to join choirs at a younger age.¹¹

What has been proved statistically is the connection between singing in childhood and choral membership in adulthood. For this reason the choral associations have, for some years, seized the initiative to attract young singers. Between 2000 and 2014 the BDC awarded the 'FELIX' quality certification to more than 5,000 kindergartens with daily singing sessions in clearly structured forms appropriate for children. It was awarded in conjunction with the General Cecilian Society and the Choral Association of Evangelical Churches in Germany. A follow-up project, 'The CARUSOS! A voice for every child' (since 2015), has added a choral aspect to the FELIX programme.

In various German states a large number of projects have been instituted to promote singing by children and adolescents. Among them are 'Primacanta – a voice for every child' (since 2008), 'Toni singt' (since 2004), 'Klasse! Wir singen' (Singing with class, since 2007) and 'Vokalhelden' (vocal heroes, since 2013). One special singing programme for day-care centres is 'Canto elementar', founded by Karl Adamek in 2001, in which older people sing together with children.

ORCHESTRAS AND INSTRUMENTAL ENSEMBLES

If variety and proliferation into specialist ensembles are becoming increasingly evident among choruses, they have always been typical of amateur instrumental groups. Symphonic wind orchestras, marching bands, Martinshorn ensembles, trumpet corps, tambour corps, hunting horn ensembles, brass bands, accordion and bandoneon orchestras, recorder consorts, mandolin orchestras, zither ensembles, symphony orchestras, chamber orchestras, string quartets, early music ensembles, *batucada* groups, percussion ensembles and much more: all found their way as 'Amateur Instrumental Music-Making' into the catalogue of Germany's nationwide intangible cultural heritage in 2016, two years after choral music. The wealth of instrumental combinations and repertoire available to those who want to play music – and those who want to hear it – is a distinctive feature of volunteer music-making. More recently the repertoires have come to include 'crossovers', i.e. combinations of contrasting styles. The repertoire for zither music has, for example, expanded to include jazz, popular music and even contemporary art music, employing the full gamut of sounds and noises that the zither is capable of producing. Guitar recitals, as we learn from a 2005 study by Helmut Richter, reveal an increasing trend toward Spanish and South American repertoire.¹² This trend is, of course, attributable to the influence of pop, rock and world music, as is the increase of heavily rhythmic music in the wind band repertoire. The most comprehensive survey of the current repertoire of wind bands and marching bands, including those from abroad, is probably found at the German Music Festival, held by the BDMV every six years, for example in Chemnitz (2013). At that time some 350 orchestras with roughly 15,000 musicians took part and experienced concerts, competitions, lectures, a trade fair and much more. The entrance of Germany's National Union into the World Association of Marching Show Bands (WAMSB) in 2012 strengthened the 'music in motion' movement (i.e. performances in choreographed formations) within the BDMV and a march and show competition was incorporated in the German Music Festival for the first time in 2013. The sixth festival took place in Osnabrück in 2019.

At present roughly 1.6 million people are members of instrumental clubs. The number of clubs has declined slightly while the total number of members has remained constant (see Fig. 2). Losses in wind bands, accordion bands and plucked instrument ensembles contrast with positive developments in the symphony and string

orchestras. The declining membership figures and demographic developments in Germany are offset by new offerings specifically for elderly amateur musicians. The National Union of German Orchestral Associations (BDO) already mounted a large four-day event at the national level in 2013, entitled 'German Orchestral Meeting 60+'. On the other hand, young people must continue to receive special attention and maximum support. The BDO's 'Kids live music' programme (2008) thus follows the adage 'Music education for children already starts before instrument lessons'. It seeks to achieve a marked improvement in musical education for children by bringing together caregivers from various walks of society and musical life. The Federal Ministry of Education and Research ran a programme from 2013 to 2017 under the motto 'Culture makes you strong' that promoted extra-curricular cultural education for disadvantaged children and adolescents with up to €230 million in funding. This programme was extended for another five years beginning in 2018, emphasising collaborations with local educational alliances. Among the chosen partners of the programme are not only the BDO but the Association of German Music Schools and the National Association of Popular Music, thereby incorporating orchestras and instrumental ensembles in the programme.

Another existing programme for instrumental music is 'JeKi', an acronym for 'Jedem Kind ein Instrument' (an instrument for every child). It was launched in Bochum as a citywide initiative in 2003 and expanded to the entire urban area of the Ruhr as part of the RUHR.2010 European Cultural Capital festivities. The programme gives primary school children an opportunity to learn an instrument of their choice, whether violin or flute, trombone or horn, mandolin or *bağlama*, with the help of partners from outside the school system. The follow-up project, launched in 2015 under the name of 'JeKits' (instruments, dancing and singing for every child), covers all the municipalities in North Rhine-Westphalia, where it now reaches every third child at primary school level. Despite difficulties and open questions (e.g. regarding its continuation at the secondary school level and the co-ordination between music schools and elementary schools), other German states have instituted similar programmes. In the meantime 'JeKi' and 'JeKits' have also drawn attention abroad. A study presented by the Bertelsmann Foundation

Germany's amateur music associations regularly organise large nationwide events that bring together hundreds of amateurs.



*Opposite page, top: an open sing-along at the Days of Choral and Orchestral Music, 2017
Bottom right: Federal President Frank-Walter Steinmeier awarding the festival's Zelter Medallion, 2018
Middle and bottom left: scenes from the '6oplus' German Music Convention*

in 2017 showed that efforts along these lines are successful: if only 19 per cent of 17-year-olds in Germany actively made music in 2005, the figure had already risen to some 30 per cent by 2015.¹³ A similar impression is conveyed by the educational report of 2016: far more music was played and sung in families with children under the age of six in 2013-14 than was the case five years earlier (see Fig. 3).

TRAINING AND FURTHER EDUCATION

Germany's music associations attach special importance to the training of amateur musicians (especially among the young) and to the training and continuing education of their leaders. Almost every state in Germany has established well-equipped state music academies in co-operation with state music councils and the amateur music associations attached to them. These academies are used for concerts and continuing education, and may also provide rehearsal space for choruses and orchestras.

At the national level, four institutions offer a wide-ranging programme for fully professional, semi-professional and volunteers in music and other fields of culture: the Trossingen National Academy for the Education of Young Musicians (Bundesakademie für musikalische Jugendbildung); the Academy of Arts Education of the

Fig. 3 | Musical activities in families with children beneath the age of 6

	Activities (in %)											
	Play music together						Sing together					
	Daily or several times per week		One or two times per week		Several times per month, rarely or never		Daily or several times per week		One or two times per week		Several times per month, rarely or never	
	2014	2009	2014	2009	2014	2009	2014	2009	2014	2009	2014	2009
Age of children												
Younger than 3	34.5	31.2	22.0	18.9	43.6	50.0	77.2	77.3	13.9	10.3	9.0	12.4
3 to 5		17.9		17.9		64.2		59.5		22.0		18.6
Sex												
Male	32.9	23.9	22.4	18.0	44.7	58.2	73.7	63.9	15.9	17.2	10.5	18.8
Female	36.1	25.0	21.6	18.8	42.4	56.1	80.9	72.8	11.8	15.1	7.4	12.1
Parents' highest educational level¹												
Low	38.1	25.9	19.0	17.2	42.9	56.8	65.6	53.1	14.6	17.4	19.8	29.5
Medium	36.1	20.1	19.4	15.2	44.5	64.7	76.1	62.8	15.4	19.0	8.5	18.2
High	33.7	25.9	22.9	19.7	43.3	54.5	78.2	71.8	13.3	15.1	8.5	13.2
Migration background												
No migration background	33.8	22.1	21.7	18.9	44.5	59.0	78.5	69.6	13.1	16.6	8.4	13.8
2 nd generation, one parent with migration background	38.2	29.2	20.9	17.3	40.9	53.6	74.9	64.8	14.7	14.4	10.4	20.8
1 st and 2 nd generation, both parents with migration background	35.1	33.2	25.0	15.9	39.9	50.9	70.3	57.5	18.3	18.4	11.5	24.0

Note: These figures are based on the survey *Growing up in Germany* (*Aufwachsen in Deutschland: Alltagswelten, AID:A*), a publication of the German Youth Institute (DJI) on life courses and developmental trajectories of children, youth and young adults in Germany and the circumstances of adults and families. The study was conducted in two waves allowing time-series comparison. In both waves the figures on musical activities with children beneath the age of 6 are based on nearly 5,000 cases surveyed by means of standardised telephone interviews with legal guardians (preferably the mother) or their partners.

¹ Low = no school leaving certificate or leaving certificate after 9 years; Medium = mid-level leaving certificate; High = higher education entrance qualification.

Source: Compiled by the German Music Information Centre from *Bildung in Deutschland 2016: Ein indikatorengestützter Bericht mit einer Analyse zu Bildung und Migration*, ed. Autorengruppe Bildungsberichterstattung (Bielefeld, 2016), *Bildung in Deutschland 2012: Ein indikatorengestützter Bericht mit einer Analyse zur kulturellen Bildung im Lebenslauf*, ed. Autorengruppe Bildungsberichterstattung (Bielefeld, 2012), and additional information from the German Youth Institute (DJI).



'Experiencing community through music': this training programme at the State Music Academy of North Rhine-Westphalia seeks to contribute to the social integration of refugees and migrants.

German Government and the State of North Rhine-Westphalia (Akademie der Kulturellen Bildung des Bundes und des Landes NRW); the Wolfenbüttel National Academy for Cultural Education (Bundesakademie für kulturelle Bildung); and the Rheinsberg Music Academy. If the Rheinsberg Academy has specialised in contemporary art music, the National Academy in Trossingen, with its music education library, is an institution specifically designed for amateur music-making. It has a large collection of up-to-date teaching and performance material which is made



Germany's state and national music academies offer a wide range of continuing education courses for amateur musicians.



A seminar (left) and an extra-occupational course (right) at Trossingen National Academy for the Education of Young Musicians. Opposite page: a choral rehearsal at the Baden-Württemberg State Academy for Young Musicians in Ochsenhausen

accessible via repertoire catalogues indexed according to suitability, quality and level of difficulty. Moreover, like the state academies and the associations' own seminar houses, the national academies are devoted to promoting exchanges of information and professional consultation, to exploring and testing new methods of instruction, and to distributing new performance and teaching literature. Since 2018 the Trossingen Academy also has a continuing education programme, called 'Club Pilots', in which the directors of musical associations and choruses receive support in administration and management.

Besides these institutional facilities, it is above all the associations themselves that give special attention to the training of young musicians. Great importance is attached to the education of their teaching staff, as most of their trainers, section leaders and even conductors work on a volunteer or semi-professional basis. For these people the associations carry out special training and continuing education programmes whose contents, subject areas and examinations are set down in general guidelines. Seminars, courses, work projects and congresses round off the programmes, some of which are carried out in co-operation with the national and state music academies.



An overview of continuing education programmes, courses, workshops and congresses currently offered by Germany's music academies and associations can be found on the information portal of the German Music Information Centre under 'Continuing and further education'. Every year the Centre lists more than 2,000 events throughout Germany at kurse.miz.org.

SUPRA-REGIONAL SUBSIDISATION

Public subsidisation of amateur music-making takes place at various government levels. The federal government mainly subsidises facilities and projects of national importance. These include, for example, the German Music Council, which mounts the German Choir Competition (Deutscher Chorwettbewerb, or DCW) and the German Orchestra Competition (Deutscher Orchesterwettbewerb, or DOW) alternating in two-year cycles. They also include the major umbrella organisations for amateur music-making: the National Union of German Choral Associations (BDC) and the National Union of German Orchestral Associations (BDO). The federal government is involved in guiding the Marktoberdorf International Chamber Choir Competition and the annual festivals of choral and orchestral music during which the Zelter Medal and the Pro Musica Medal are presented by the Federal President to clubs that can look back on at least 100 years of activity. Some 2,000 orchestras and instrumental ensembles and a good 11,400 choruses had been honoured in this way by 2018. Moreover, the federal government strengthens volunteer workers

through such regulatory legislation as blanket tax deductions for training supervisors and volunteer workers. The Federal Government Commissioner for Culture and the Media is currently underwriting the construction of the German Choral Centre in Berlin, scheduled for completion in autumn 2019, with more than €2 million. Finally the Goethe Institute, an intermediary organisation of the Foreign Office for Germany's cultural policies abroad, subsidises guest performances and exchange projects in foreign countries for German choruses, orchestras and ensembles.



The German Choir Competition (Deutscher Chorwettbewerb), Freiburg, 2018

One of the major funding tools available to Germany's federal states is institutional support for associations prepared to use subsidy for training and continuing education programmes, consultation for amateur ensembles, music competitions and similar projects. Other than this, amateur music-making is subsidised in different ways from one state to the next. For example, some states give special attention to performances of regional composers by amateur ensembles, and to outstanding projects mounted by amateur music societies, such as co-operative projects among various ensembles or the exploration of new concert formats. Other states offer so-called 'trainer grants' (Übungsleiterzuschüsse), which have now grown to become an important funding tool. In some cases, and under varying conditions, the states also award grants for sheet music acquisition, choral-symphonic concerts, international contacts or the purchase of instruments. Additional funding

is set aside from gaming revenues and made available for amateur music-making in the public budgets.

Municipalities and regional districts generally provide blanket subsidies, for example by lending financial support to clubs and associations. But they also help finance concert performances or make rehearsal and concert space available free of charge.



ALL-DAY SCHOOLS AND CO-OPERATIVE EDUCATIONAL PROJECTS

One social development of importance to amateur music-making is the effort to establish and expand all-day schools, which increasingly integrate extra-curricular activities into day-to-day school life. This affects all those institutions, such as public music schools as well as ensembles and choruses, that maintain afternoon programmes for children and adolescents. In the 2016-17 school year roughly two-thirds (67.5 per cent) of all general education schools had all-day offerings, though the percentage varied sharply from one state to the next. But an even larger percentage of schools work in the 'open form', in which children take part in the offerings on a voluntary basis. In this light, only 42.5 per cent of pupils made use of the offerings of all-day schools in 2016-17.¹⁴ In 2012 Germany's Catholic and Evangelical choral associations appealed to the Conference of the Ministers of Education

and Cultural Affairs to grant more leeway to music and cultural education when converting schools to all-day operations, and to ensure continuous music instruction at all grade levels.¹⁵ For those clubs that cooperate with schools the all-day school is a great opportunity to appeal to young people whom they would otherwise be unable to reach. However, the figures in the Fourth Report on Education reveal that pupils are slightly less active in music than in the visual arts – in fact, even less at all-day schools than at half-day schools, owing to the more varied course offerings. That said, pupils from socially disadvantaged families benefit more from the musical offerings of all-day schools than from those of half-day schools.¹⁶ Hence the findings of the Fourth Report on Education: ‘Particularly in its mandatory form, the all-day school can help to compensate for social discrepancies with its additional offerings. This also applies to offerings in the field of cultural and musical education.’¹⁷ Yet Germany’s choral and instrumental associations and public music schools fear that afternoon lessons will supplant musical activities outside the school system, and see the demand for their own offerings imperilled. As late as 2012 greater weight was attached to the non-organised youth scenes, clubs and music schools than to general education schools as far as the musical activities of young people were concerned.¹⁸ This situation will presumably change with the further expansion of all-day schools. To counteract this effect, and surely to gain trained staff, several states have concluded framework agreements for music and all-day schools that will give music clubs and public music schools favourable opportunities to enter co-operative arrangements with the schools – to the benefit of all the institutions involved, and especially the pupils.

MIGRANT POPULATIONS

The broadest spectrum of musical styles in Germany’s amateur music landscape is without question to be found in its migrant populations, if only because of the diversity of ethnic groups represented. In traditional music, ensembles are by definition tied to a particular ethnic group, country or region. In more recent popular music, amateur bands consisting of musicians of different nationalities or ethnic backgrounds devote themselves to a particular pop genre, such as hip-hop, while others allow the music and styles of their countries of origin to enter their repertoire. Yet it is difficult to survey all the associations and clubs that offer musical and cultural activities. The reasons for this have to do with their low degree of networking and the different ways in which migrants structure their civic self-organisation.

Often their musical activities are organised in a centre or club whose tasks are broadly conceived to include (in addition to culture) educational programmes, language courses, homework supervision, information services, social and legal consultation, religious support, and sports and recreational activities of every sort.

Owing to the history of immigration in Germany, at first it was primarily workers’ clubs and free welfare societies that served as vehicles for ‘official’ social work among migrants and that sponsored cultural clubs where musical ensembles and folk music groups could meet. In the case of Germany’s largest ethnic group, the Turkish minority, once the solicitation of guest workers had ceased and the migrants were joined by their families, it was primarily mosque congregations, now organised into societies, that took charge of their religious and cultural needs and recreational programmes. The best-known (and in recent years sharply criticised) umbrella organisation, the Turkish Islamic Union for Religious Affairs (DITIB), currently includes nearly 900 local congregations spread across the entire country. Their cultural programmes include many folk dance and music courses (chorus, *saz*, flute, violin) as well as various ensembles and choruses.

The associations rightly attach great importance to an inter-cultural perspective. They thereby respond to the latest demographic trends, which are likewise reflected in music and culture. A nationwide poll conducted in 2015 by the Working Group for Young People’s Music among the directors of children’s and youth choruses came to the conclusion that, of 173 choruses, a good 70 per cent (121 ensembles) had children and adolescents from migrant communities among their members. Indeed, the latter were even more heavily represented proportionately in these choruses than in the overall population.¹⁹ The inclusion of children and adolescents from migrant families in children’s and youth choruses presents the opportunity, and also the task, of taking into account the music and songs of various countries in the interest of integrative acculturation.

In 2006 the German Music Council, in its Second Berlin Appeal, called for ‘strengthening cultural identity’ and ‘enabling intercultural dialogue’, thereby making interculturality its centre of focus. Years later, in 2013, the Day of Music bore the motto ‘Cultural diversity live!’ The BDO and the BDC held forums in 2008 and 2010 on the subject of ‘Integration through Music’, and since 2015 the Turkish lute, the *bağlama*, has been included among the standard instruments of the nationwide

youth competition 'Jugend musiziert' (Youth Makes Music). The MIZ registers many activities along these lines at integration.miz.org.

AMATEUR POP AND ROCK VS. THE MAINSTREAM

While many radio broadcasters tend toward mainstream music in their popular music programmes, for several years amateur rock and pop musicians have been displaying an increasingly heterogeneous array of styles. No genuinely new styles have emerged since the days of the techno-boom and hip-hop. Instead, a very wide range of styles has expanded into a vast number of co-existing sub-genres. This development is acknowledged and supported by the music associations. For example, the jury of PopCamp, a grant project for popular music sponsored by the German Music Council, chooses its participants according to the principle 'variety instead of mainstream'. The bedrock of this line of development is amateur music-making. Most of the musicians in popular music are amateurs.²⁰ The few that are able to work on a professional basis have generally started as amateurs. Many bands vacillate between professional, semi-professional and amateur status. How-

FACTS & FIGURES



How many people sing in choruses or play music in their free time? Where can continuing education courses be found, and what are the goals of Germany's amateur music associations?

Answers can be found at the German Music Information Centre's portal on 'Amateur Music-Making'. It includes:

- » Associations and societies at the state and national levels
- » Orchestras, ensembles and choruses for young people
- » Continuing education facilities for youths and adults
- » Competitions and awards
- » Statistics and studies



Cologne's 'Edelweiss Pirates' Festival honours the memory of teenage non-conformists in Nazi Germany, presenting new versions of standard resistance songs and international music.

ever, the dream of earning a living by making music is very widespread, and no small number of bands collapse under the pressure to do so. More money and time is invested in this 'hobby' than elsewhere in the amateur music scene. The rental of costly rehearsal space, the purchase of expensive equipment and three rehearsals per week are nothing unusual.

The trend toward stylistic expansion and proliferation in rock and pop music resembles the phenomenon described above for choral music. It is above all the internet and its new technologies, replacing conventional channels of distribution, that have enlarged the range of possibilities for the dissemination and reception of music. They also favour the formation of niches and the emergence of small-scale networks of performers and recipients. Rather than the giant conglomerates of the entertainment industry, it is now, to quote Martin Büsser, 'the niches that have long dominated the market'.²¹ These new developments are essentially based on non-commercial activities and would be unthinkable without amateur music-making, which offers a unique space for individuality, originality and creativity.

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- ¹ See the German Music Information Centre's account 'Laienmusizieren in Zahlen – Ergebnisse bundesweiter Studien und Bevölkerungsumfragen' (2014), online at <http://www.miz.org/intern/uploads/statistik130.pdf> (accessed on 7 September 2018).
- ² See the GEMA's report on the Day of Music 2018 at https://www.gema.de/fileadmin/user_upload/News_Daten/2018/daten/PM_GEMA_60.000_Vereine_musizieren.pdf (accessed on 27 August 2018).
- ³ Hilmar Hoffmann, *Kultur für alle. Perspektiven und Modelle* (Frankfurt, 1979), p. 241.
- ⁴ Further information at <http://www.tag-der-musik.de> (accessed on 6 September 2018).
- ⁵ See the German Choral Association's information at <https://www.deutscher-chorverband.de/projekte/> (accessed on 28 August 2018).
- ⁶ See <http://www.youtube.com/watch?v=SXh7JR9oKVE> (accessed on 31 May 2018). Flashmobs in Nuremberg and Hamburg, for example, each received more than 9 million clicks: <https://www.youtube.com/watch?v=a23945btYw> and <https://www.youtube.com/watch?v=4WILvbfXKh8> (accessed on 28 August 2018).
- ⁷ One indication of this is provided by the map of amateur music activities in Cologne with the title 'Hör Köln – Listen to Cologne!', compiled in 2018 at the Institute for European Ethnomusicology of Cologne University. For 31 May 2018 it listed 63 choruses founded in Cologne after 2000, of which only 13 appear as members of the NRW Choral Association. See <http://www.hf.uni-koeln.de/39595> (accessed on 27 August 2018).
- ⁸ The growing importance of project choruses is discussed in Gunter Kreutz and Peter Brünger, 'Musikalische und soziale Bedingungen des Singens: Eine Studie unter deutschsprachigen Chorsängern', *Musicae Scientiae* 16/2 (2012), pp. 168–84, online at http://www.miz.org/dokumente/2012_Kreutz_Bruenger_Musicae_Scientiae_Studie_Chorsingen.pdf (accessed on 31 May 2018). On open sing-alongs see Astrid Reimers, 'Vom Offenen Singen zum Rudelsingen', in *Musikpädagogik und Musikkulturen* (Munich, 2013), pp. 347–70, online at <http://hf.uni-koeln.de/34467> (accessed on 31 May 2018).
- ⁹ Petra-Angela Ahrens, *BeGeisterung durch Gospelsingen: Erste bundesweite Befragung v. Gospelchören*, ed. Sozialwissenschaftliches Institut der EKD (Hanover, 2009), online at http://www.miz.org/downloads/dokumente/729/2009_Gospelstudie_EKD.pdf (accessed on 27 August 2018).
- ¹⁰ See 'AutoScout24-Umfrage zeigt: Singen liegt im Trend', online at <https://www.presseportal.de/pm/13984/765164> (accessed on 6 September 2018).
- ¹¹ Kreutz and Brünger, 'Bedingungen des Singens' (see note 8), p. 183.
- ¹² Helmut Richter, 'Die Gitarre im Solokonzert – Eine Analyse aktueller Konzertprogramme', *Concertino* 1 (2005), pp. 26–28.
- ¹³ Andreas Lehmann-Wermser and Valerie Krupp-Schleußner, *Jugend und Musik: Eine Studie zu den musikalischen Aktivitäten Jugendlicher in Deutschland: Abschlussbericht* (Gütersloh, 2017), p. 10.
- ¹⁴ See The Standing Conference of the Ministers of Education and Cultural Affairs of the *Länder* in the Federal Republic of Germany, *Allgemeinbildende Schulen in Ganztagsform in den Ländern in der Bundesrepublik Deutschland. Statistik 2012 bis 2016* (Berlin, 2018), pp. 9 and 12.
- ¹⁵ See the Uetersen Declaration at <https://choere-evangelisch.de/ueber-uns-arbeit/dokumente-und-downloads> (accessed on 31 May 2018).
- ¹⁶ See Autorengruppe Bildungsberichterstattung, *Bildung in Deutschland 2012. Ein indikatorengestützter Bericht mit einer Analyse zur kulturellen Bildung im Lebenslauf* (Bielefeld, 2012), p. 166, online at <https://www.bildungsbericht.de/de/bildungsberichte-seit-2006/bildungsbericht-2012/bildung-in-deutschland-2012> (accessed on 6 November 2018). The fifth through seventh reports on education from the years 2014, 2016 and 2018 provide no figures on this subject.
- ¹⁷ *Ibid.*, p. 7.
- ¹⁸ *Ibid.*, p. 197.
- ¹⁹ Karl Ermert, *Chormusik und Migrationsgesellschaft* (Wolfenbüttel, 2016), p. 31, online at http://www.miz.org/downloads/dokumente/792/2016_amj_Tagungsband_Chormusik_und_Migrationsgesellschaft.pdf (accessed on 6 November 2018).
- ²⁰ See Peter Wicke's essay 'Popular Music' in the present volume.
- ²¹ Martin Büsser, 'Die Zukunft der Popmusik', *MusikForum* 2 (2005), pp. 44–45, quote on p. 45.

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