



| Astrid Reimers

AMATEUR MUSIC-MAKING

With an estimated seven million singers and instrumentalists, amateur music-making is one of Germany's largest areas of civic engagement. Civic engagement is the essential element of civil society, the third institutional pillar of democratic societies alongside the state and the economy. It also forms the cultural counterweight in 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 realisation of all 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 is one of the paramount features of amateur music-making, which in recent years has undergone an enormous proliferation of genres, repertoires and ensembles, whether in choral and orchestral music, or in pop and rock bands.

The term ‘amateur music-making’ refers to active, non-professional involvement in music. ‘Active’ means that music is mastered and performed; ‘non-professional’ implies that the participants do not earn their living primarily by singing or by playing musical instruments. The antithesis between professional and non-professional is merely a simplified construct: we are all familiar with the much sought-after choral tenor who is paid a fee or a remuneration of expenses for singing in a choral concert. Yet, by definition, this tenor is not a professional singer. We need only think of the amateur rock band that has played for years on a small stage, perhaps for nothing more than free drinks, but which suddenly begins to receive higher fees and to live from its stage performances and CD sales. The borders separating the ‘recreational’ musician from the full-time professional are often blurred, especially in popular instrumental music. Even the centuries-old cultural legacy of choral music is sustained almost exclusively by amateur choruses.



The German Brass Band Championship 2010, organised by the North Rhine-Westphalian Folk Music Federation

Without amateur singers and instrumentalists, many people would rarely have a live, immediate experience of major works of music, past or present, for performances in sufficient quantity and quality would be economically unfeasible. To give a small idea of the scale involved, extrapolations from regional polls reveal that Germany's choruses alone present more than 300,000 concerts for some 60 mil-

lion listeners every year.¹ A survey conducted by the National Union of German Music Associations (BDMV)² revealed that the orchestras among its members gave more than 28,000 Christmas and New Year's concerts in 2003 alone.³ The cultural significance of Germany's non-professional artistic activities prompted Hilmar Hoffmann, in his still valuable book *Kultur für alle* ('Culture for everyone'), to remark as early as 1979: '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.'⁴

In order to draw the attention of the public, the media and politicians to the cultural impact of music-making, especially amateur music-making, the German Music Council (Deutscher Musikrat) initiated the 'Day of Music' in 2009. Every year, on the third weekend in June, musical events now take place all across the nation under the slogan 'Day of Music'.

VOLUNTEER WORK

Quite apart from its cultural significance, amateur music-making, being civic engagement in the form of volunteer 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 social values as well. On the path toward the equality of human activities, volunteer work takes on new dimensions. Can volunteer work impart just as much meaning as working for money? Can it lend compensatory enhancement to social prestige? Can or should volunteer work and civic engagement make up for deficiencies in the public sector? These sorts of questions are brought up for debate particularly in times of economic hardship. It was for this reason that the German Parliament set up a commission to study the promotion of civic engagement. The commission's final report contains a large number of conditions and recommendations regarding the promotion of volunteer work, for example, by reforming the tax laws for non-profit organisations and charities or the insurance laws for cases of liability and accident.⁵ The investigative commission created by the German Parliament on the question of 'Culture in Germany' came to similar conclusions in its final report of 2007.⁶

Figure 4.1

» Amateur orchestras, ensembles, choruses and performers, 2009-10

Area	Orchestras, choruses, ensembles	Active instrumentalists and/or singers	No. of children and young adults ¹		Total no. of members (active and associate)
			Absolute figures	%	
Total number of amateur instrumentalists	39,100	839,300	NIA	NIA	1,751,600
Total secular	23,580	650,300	428,400	66	1,562,600
Wind orchestras and marching bands	18,440	499,800	322,600	65	1,374,000
National Union of German Music Associations (BDMV)	18,210	492,000	320,000	65	1,362,000
German National Association of Marching Bands (DBV)	230	7,800	2,600	33	12,000 ⁵
Accordion orchestras	3,500	100,000	80,000	80	125,000
German Harmonica Society (DHV) ²	3,500	100,000	80,000	80	125,000
Mandolin orchestras, zither ensembles	720	14,300	6,800	48	27,000
Federation of German Mandolin and Guitar Players (BDZ) ²	650	12,500	6,000	48	25,000
German Zither Music Association (DZB)	70	1,800	800	44	2,000
Symphonies and string orchestras	920	36,200	19,00	52	36,600
Federal Association of German Amateur Orchestras (BDLO)	680	23,000	5,800	25	23,100
Working Group of Jeunesses Musicales Youth Orchestras	240	13,200	13,200	100	13,500
Total sacred	15,520	189,000	NIA	NIA	189,000
Brass and Youth Groups of Regional Evangelical Churches ²	6,070	110,000	33,000	30	110,000
Other instrumental groups in the Evangelical Church ³	7,050	55,200	NIA	NIA	55,200
Instrumental ensembles in the Catholic Church ⁴	2,400	23,800	NIA	NIA	23,800
Total number of amateur vocalists	55,440	1,434,000	NIA	NIA	2,327,100
Total secular	22,020	677,800	108,400	16	1,570,900
German Choral Association (DCV) ⁶	21,340	637,700	93,800	15	1,528,500
Association of German Concert Choirs (VDKC)	440	24,200	3,600	15	24,200 ⁵
Youth Music Work Group (AMU)	240	14,400	10,000	69	16,700
International Association of Music (IAM)	NIA	1,500	1,000	67	1,500
Total sacred	33,420	756,200	NIA	NIA	756,200
General Cecilian Society (ACV)	15,740	393,800	100,800	26	393,800 ⁵
including: German Choral Society Pueri Cantores	400	16,100	16,100	100	16,100
Association of Evangelical Church Choirs (VeK) ²	9,910	248,600	69,600	28	248,600
Other Evangelical church choirs ³	7,770	113,800	NIA	NIA	113,800
Public music schools ⁷	28,080	957,700	892,000	93	957,700
Private music lessons ⁸	NIA	380,000	371,600	98	380,000
Adult education centres ⁹ (courses with instrumental and vocal ensemble work)	NIA	87,800	14,700	17	87,800
Rock, pop, jazz and folk groups ¹⁰	50,000	500,000	250,000	50	500,000
General education system ¹¹	NIA	821,100	821,100	100	821,100
Total number of amateur musicians	172,620	5,019,900	NIA	NIA	6,825,300

¹ Children, adolescents and young adults generally up to the age of 25, in keeping with the cutoff age in Germany's Youth Plan (Bundesjugendplan), in some cases up to the age of 21 or 27 depending on the internal cutoff ages of the associations concerned.

² Owing to a lack of new surveys, these figures are based on estimates or earlier data.

³ Information taken from Evangelical Church statistics in 'Gemeindeleben und Veranstaltungen' (as of 2007); see <http://www.ekd.de/statistik/gemeindeleben.html> (accessed on 25 October 2010).

⁴ Information from the Working Committee of the Administrative Bodies and Departments for Church Music in Germany's Dioceses.

⁵ Associate members omitted or incomplete.

⁶ Temporary data owing to a system conversion in the data collection process.

⁷ *VdM-Jahresbericht 2009* [Annual report 2009], ed. Verband deutscher Musikschulen (Bonn, 2010).

⁸ Estimates and projections are based on information from registered associations. According to conservative estimates from the German Musicians' Association (DTKV), some 180,000 music students receive instruction from the association's members. The National Association of German Private Music Schools (bdpm) has approx. 100,000 pupils among its member schools. No information is available for other private pupils, but estimates place their number at no fewer than 100,000.

⁹ *Volkshochschulstatistik Arbeitsjahr 2008* [Adult education centre statistics for working year 2008], ed. Deutsches Institut für Erwachsenenbildung (Frankfurt am Main, 2009).

¹⁰ Estimates and projections based on information from registered associations.

¹¹ Projections based on communications from the ministries of culture in Baden-Württemberg, Bavaria, Hesse, Rhineland-Palatinate, Saxony-Anhalt and Thuringia. In these states, the percentage of pupils in voluntary extracurricular choruses, orchestras and ensembles lay between 5 and 14 percent, with an average of 9 percent. Projections for the entire Federal Republic (9 million pupils in 35,000 schools in the general education system) were based on a 9 percent average.

Note: It should be borne in mind that many instrumentalists and singers play not just in one but in several ensembles. Given the available data, it is impossible to calculate the percentage of double and multiple memberships, which bears witness to an especially deep commitment among amateur musicians. On the other hand, there are many orchestras, ensembles, choruses and solo musicians outside the associations and areas depicted here, about whose numbers nothing is known.

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

REGISTERED ASSOCIATIONS

The registered associations in Germany's cultural life promote a culture of recognition and support for civic engagement. A total of four million musicians are currently organised in Germany's associations of amateur instrumental and vocal music-making, including some 2.3 million as active singers or instrumentalists (see Figure 4.1). With at least 740,000 children and young adults, roughly a third of all active musicians is made up of members of the younger generation. To facilitate volunteer work among its 18,000 member orchestras, for example, the National Union of German Music Associations (BDMV) set up a legal aid service in 2004. This service deals with legal topics of relevance to associations, such as charter and labour law, procedural questions and social security law. The German Choral Association (DCV), whose 640,000 singers make it the largest of its kind in Germany, likewise supports its member societies in these matters. In 2011 it will also launch a new project called "chor.com" – a congress for the German and European choral scene with workshops, festival, trade fair and symposium.

Figure 4.2

» Organisational structures of amateur vocal and instrumental associations	
National Union of German Choral and Orchestral Associations (BDCO)	
Joint Working Group of German Choral Societies (ADC)	National Union of German Orchestral Associations (BDO)
German Choral Association (DCV)	Federal Association of German Amateur Orchestras (BDLO)
Association of German Concert Choirs (VDKC)	National Union of German Music Associations (BDMV)
Youth Music Work Group (AMJ)	Confederation of German Wind Bands Associations (BDB)
International Association of Music (IAM)	Federation of Music Associations in Saarland (BSM)
General Cecilian Society for Germany (ACV)	German Gymnastics Federation (DTB) - Music and Marching Band Chapter
Association of Evangelical Church Choirs in Germany (VeK)	German National Association of Marching Bands, Fanfare Ensembles and Horn Orchestras (DBV)
	German Harmonica Society (DHV)
	German Association of Accordion Teachers (DALV)
	Federation of German Mandolin and Guitar Players (BDZ)
	Saar Federation of Plucked String Orchestras and Folk Music (BZVS)
	German Zither Music Association (DZB)

In order to press 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. Since 2005 the Joint Working Group of German Choral Societies (ADC) and the National Union of German Orchestral Associations (BDO) have joined forces in an umbrella organisation known as the National Union of German Choral and Orchestral Associations (BDCO). This umbrella organisation forms the spearhead of many special associations which number thousands of clubs and societies among their members (see Figure 4.2).

CHORUSES

The reason why existing choruses have become members of choral associations is surely to advance the interests of their membership and to avail themselves of the various and constantly expanding services that associations have to offer. If the number of choruses organised into associations (presently around 55,000) declined between 2004 and 2008, it again began to increase in 2009-10. Estimates of the number of vocal ensembles not organised in associations are somewhat prob-

lematical. Only the roughest of estimates are possible, and they are more akin to thought experiments. The most recent poll on music and leisure, conducted by the Allensbach Institute for Public Opinion Research, revealed that 4.5 million people aged 14 years and older sang in a chorus, club or other group.⁷ Assuming an average of 26 members per group, as is the case for organised choruses, we obtain a figure of 115,000 unorganised choruses in addition to those organised in associations.

The year 2004 seems to have been something special. No fewer than three motion pictures focusing on choral singing appeared in the world's cinemas. Two of them, *Les choristes* ('The Chorus') and *Så som i himmelen* ('As in Heaven'), even went on to become cult hits. In this sense, choral singing proves to be a highly up-to-date and popular affair, as is reflected in the many different forms in which it can take place. The 55,000 choruses organised in registered associations include 22,000 secular ensembles, most of which are found in the German Choral Association (DCV). There are mixed choirs, men's choirs, women's choirs, children's choirs and youth choirs. Some 33,000 belong to Germany's two major churches, namely, the General Cecilian Society (ACV) on the Catholic side and the Association of Evangelical Church Choirs (VeK) or the Evangelical Church in Germany (EKD) on the Protestant side. True, there is a trend toward smaller sizes, from an average of 27 members in 2005 to 26 in 2010. But the number of choruses is growing, implying that 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* choruses with one voice to a part, along the lines of Die Prinzen and The Wise Guys, a great many larger choruses have been founded. One new trend in choral singing, though not yet as popular in Germany as in the United States, are 'show choirs', i.e. choruses that perform pop music, excerpts from musicals and other forms of vocal music. Here an important role is played by gay men's choruses and lesbian women's choruses, whose stage shows and theatrical presentations of a popular choral repertoire serve as models for other choruses.

Other examples of the proliferation in Germany's choral landscape include its many gospel and barbershop choruses. Gospel choruses have been spreading once again since the 1990s. One sure indication that this style has taken hold are

the gospel festivals founded in the latter half of the 1990s. Germany's first nationwide gospel competition took place in 2004. At roughly the same time barbershop singing, whether in a chorus or in a quartet, began to spread. 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. Surprisingly, although barbershop singing used to be a male domain, women's choruses and quartets now predominate. The association for these choruses, 'BinG!' (Barbershop in Germany), has nearly twice as many women's as men's groups among the 58 choruses in its membership.

Although statistical proof is lacking, it is likely that the proliferation of the choral landscape is primarily an urban phenomenon. Evidence for this assumption can be found in the BinG! membership list. Most of its barbershop groups are located in Germany's larger cities, whose richer cultural offerings are reflected in their many different forms of amateur music-making. Parenthetically, one reason for this proliferation is the multitude of new men's choruses: it is well known that the number of traditional men's choruses has been dwindling for years, but new men's choruses in the form of a *cappella* quintets or sextets, barbershop choruses or gay men's choruses are rising up in their stead.



Munich's 'via nova' chorus at the German Choral Competition

Of the 1.4 million people singing in Germany's organised amateur choruses today, at least one in five is less than 27 years old. The choral associations have taken many steps to maintain or improve these figures and to win over young

people to their ranks. One special event along these lines was the ‘Singen bewegt’ (‘Singing Moves’) campaign of 2005, marking the tenth anniversary of the German Youth Choral Association (Deutsche Chorjugend, or DCJ) as an independent association. To attract media attention to the power of choral music for young people, some 15,000 choristers sang the same songs at the same time in 200 concerts and events across the nation, thereby marking the first ‘Day of Young Voices’. Especially worthy of mention is the ‘Felix’ award sponsored by the German Choral Association (DCV): proceeding on the belief that musical talent should be promoted as early as possible, every year since 2000 the DCV has awarded its seal of commendation, the ‘Felix’, to kindergartens with daily high-quality singing lessons of a nature appropriate to children.

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, chamber orchestras, string quartets, early music ensembles, *batucada* groups, percussion ensembles and much more: the diversity of instrumental combinations and musical repertoires available to those who want to play music – and those who want to hear it – is a distinctive feature of volunteer music-making.

Instrumental music-making among amateurs proliferates further as the ensembles change their repertoires and incorporate new styles and genres. Over roughly the last 20 years, many wind bands have progressed steadily from commercial folk music to swing arrangements to symphonic wind music and broadened their repertoires to include a great variety of styles. More recently their repertoires have come to include ‘crossovers’, i.e. combinations of contrasting styles. The repertoire for zither music has likewise 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 music.⁸



At the German Orchestral Competition: the Bochumer Zitherorchester

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.

Unlike choruses, the trend observable from the beginning of the new century among instrumental clubs and ensembles – namely, that their number has remained virtually constant while their membership has expanded – continues in 2010. Both the percentage and the absolute number of young people playing in ensembles have grown as a result of the youth work cultivated in the clubs, ensembles and associations concerned. To choose an example, in 2004 the Young Wind Players of Baden-Württemberg (BJBW), the youth organisation of the Baden-Württemberg Wind Music Association (BVBW), launched an image campaign with a youth music festival to convince young people that wind music has a modern repertoire and to add zest to the instruction available in organised wind bands. In the same year the image campaign was adopted by the National Union of German Music Associations (BDMV) as an official youth campaign within their own ‘zukunftsmusik’ (‘music of the future’) project. Similarly, individual clubs, ensembles and orchestras have become aware of the importance of promoting young musi-

cians and are approaching the task with great commitment. Wind bands looking for a new conductor stress the importance of experience in youth work in their job descriptions, even if, as often happens, the training of young wind players is often taken over by their own members or by teachers at public music schools. The clubs are concerned with more than simply improving their members' technical skills or ensuring their own continued existence; their object is to appeal to young people, to 'take them off the streets' and to integrate them into larger social contexts.

TRAINING AND CONTINUING 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 'state music academies' in co-operation with state music councils and the amateur music associations attached to them. These academies, usually housed in beautiful historic buildings or in specially equipped new facilities, are set aside 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 volunteer multipliers in music and other fields of culture: the Trossingen Federal Academy for the Education of Young Musicians (Bundesakademie für musikalische Jugendbildung), the Remscheid Academy for Cultural and Media Education (Akademie für musische Bildung und Medienerziehung), the Wolfenbüttel Federal Academy for Cultural Education (Bundesakademie für kulturelle Bildung) and the Rheinsberg Music Academy, which was elevated to academy status at the state and national levels to mark the tenth anniversary of its foundation in 2001. If the Rheinsberg Academy has focused its special tasks on contemporary art music, the Federal Academy in Trossingen, with its music education library, provides an institution specifically designed for amateur music-making. It has a large collection of up-to-date teaching and performance material which is made bibliographically accessible in repertoire catalogues referenced by suitability, quality and level of difficulty. Moreover, the national and state academies, as well as the associations' own conference centres, are devoted to promoting exchanges of information and professional consulta-

tion, to exploring and testing new methods of instruction, and to distributing new performance and teaching literature.

Besides these institutional facilities, it is above all the associations themselves that give special attention to the education 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 guidelines. Seminars, courses, work projects and congresses round off the programmes, some of which are carried out in co-operation with national and state 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 home page of the German Music Information Centre (Deutsches Musikinformationszentrum, or MIZ) at www.miz.org. Every year the Centre lists more than 2,000 events throughout the whole of Germany.

SUPRA-REGIONAL SUBSIDISATION

Public subsidisation of amateur music-making takes place at various government levels and is of paramount importance for Germany's musical life. The federal government mainly subsidises facilities and projects of national importance. These include, for example, the German Music Council, which mounts the German Choral Competition (Deutscher Chorwettbewerb, or DCW) and the German Orchestral Competition (Deutscher Orchesterwettbewerb, or DOW), alternating in two-year cycles. They also include the major umbrella organisations for amateur music-making: the Joint Working Group of German Choral Societies (ADC) and the National Union of German Orchestral Associations (BDO). The federal government is also involved in the funding of the Marktoberdorf International Chamber Choir Competition and the annual festivals of choral and orchestral music during which the Zelter Medals and the Pro Musica Medals are presented by the President of Germany to clubs that can look back on at least 100 years of activity. Under certain circumstances the Goethe Institute, an intermediary organisation of the Foreign

Office for Germany's cultural policies abroad, will subsidise guest performances and exchange projects in foreign countries for German choruses, orchestras and ensembles.

One of the major funding tools available to Germany's federal states is institutional support for associations prepared to use the subsidies 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. Among these are performances of contemporary composers, co-operative projects among various ensembles and the exploration of new forms of concert. 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 from the public purse.



The Federal Government Commissioner for Culture and the Media, Bernd Neumann (right), awarding the Zelter Medal for meritorious achievement in the cultivation of choral music

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

With regard to young musicians, 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 of children and adolescents in their 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. The all-day school can work to the disadvantage of those clubs that cannot or prefer not to benefit from this development, for it may cost them young members. Those capable of working together with schools will find it a great opportunity to address young people who cannot be reached in any other way. The federally funded 'Investment Programme the Future: Education and Childcare' invested a total of € 4 billion in all-day schools between 2003 and 2009. True, owing to Germany's federal system, the programme was applied in widely varying ways from one state to the next. But since the money could not be used to subsidise personnel, all states were in agreement that educational and childcare vehicles outside the school system were called upon to co-operate with the schools and to help design their all-day curricula. This applied and still applies especially to vehicles of music education. Many states have therefore concluded framework agreements regarding co-operation between their state music councils, public music schools and ministries of culture. Several examples of such co-operation were developed in the framework agreement for the 'youth leader' programme signed by the state of Baden-Württemberg and a great many clubs and associations in 2006. A study conducted at Bremen University examined the structure and utilisation of expanded musical and cultural education offerings at all-day schools in Brandenburg, Lower Saxony and Rhineland-Palatinate.⁹ The study confirms that these offerings are highly appreciated and viewed in a positive light by school directors, pupils and parents.

Another interesting funding programme for instrumental music is ‚JeKi‘, an abbreviation for ‚Jedem Kind ein Instrument‘ (‚An Instrument for Every Child‘). It was launched in Bochum as a city-wide initiative and expanded to the entire urban area of the Ruhr as part of the RUHR.2010 European Cultural Capital festivities. It is intended to be offered in the whole state of North Rhine-Westphalia beginning with the 2011-12 school year. Here all primary school children are given an opportunity to learn an instrument of their choice, whether it be a violin, flute, trombone, horn, mandolin or *baglama*. The programme is supported by public music schools at the municipal level, and its sponsoring entity is a non-profit foundation (see the article ‘Music Education Outside the State School System’ by Michael Dartsch). The great success of this project has prompted other federal states to establish similar programmes.

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, the musical ensembles are by definition tied to a particular ethnic group, country or region. In more recent popular music, many amateur bands consisting of musicians of different nationalities or ethnic backgrounds are devoted to a particular pop genre, such as hip-hop, while others allow the musics and styles of their countries of origin to enter their repertoire. That said, 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, social and legal consultation, religious support, and sports and recreational activities of every sort. A revealing glance into their structures can be found on ‘MSO Online’ (www.mso-online.de), a portal presenting information on the migrant populations’ self-organisations and programme offerings in the state of North Rhine-Westphalia.

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 umbrella organisation, the Turkish Islamic Union for Religious Affairs (DITIB), currently includes nearly 900 clubs 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.



Even the baglama is permitted at some regional-level 'Jugend musiziert' competitions

In recent years the civic engagement of Germany's migrant population has gained importance among researchers and politicians. In 2005 the Centre of Turkish Studies, at the request of the Federal Ministry of Family Affairs, Senior Citizens, Women and Youth, presented initial representative figures on voluntary civic engagement among the Turkish minority. It revealed that nearly two-thirds of the persons polled were active in clubs, associations and initiatives. No less remarkable is the fact that 50 percent of Turkish migrants are interested in (further) voluntary participation – with concomitantly great potential for amateur music-making.

Whatever the case, it is not only the grass roots of local clubs that have taken initial steps toward integration: movement has entered Germany's registered associations as well. In 2004, at the music festival of the North Rhine-Westphalian chapter of the Federation of German Mandolin and Guitar Players (BDZ), Turkish *baglama* ensembles from North Rhine-Westphalia took part for the first time alongside mandolin orchestras and guitar ensembles. Further, the *baglama* was permitted for the first time in regional 'Jugend musiziert' ('Youth Makes Music') competitions in Berlin (2002) and Duisburg (2005). In 2005 the German Music Council mounted a conference on the topic 'How much cultural dialogue do we want?' in which, among other things, the role of amateur music-making in cultural integration and in opportunities for inter-cultural dialogue were discussed. The National Union of German Orchestral Associations (BDO) and the Joint Working Group of German Choral Societies (ADC) organised forums on the subject of 'Integration through Music' in 2008 and 2010.

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 musical 'movement' has 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-styles. The basis for this line of development is amateur music-making. Various studies have estimated that 85 to 90 percent of the musicians involved are amateurs (see the article 'Popular Music' by Peter Wicke). 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. However, the dream of earning one's 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 is otherwise customary 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 recalls 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 music's dissemination and reception. 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 as a whole'.¹⁰ These new developments are essentially based on non-commercial activities and would be unthinkable without amateur music-making, which offers a unique space for the cultivation of individuality, originality and creativity.

- ¹ See the response to the parliamentary question on the state of mainstream culture in Germany, *Bundestagsdrucksache* 15/4140 (Berlin, 2004), p. 30.
- ² Bundesvereinigung Deutscher Musikverbände. A list of German names and acronyms for the musical associations mentioned here and below can be found at the end of this publication.
- ³ BDMV press release of 23 December 2003.
- ⁴ Hilmar Hoffmann: *Kultur für alle* (Frankfurt, 1979), p. 241.
- ⁵ Final report of the Parliamentary Investigative Commission 'Zukunft des Bürgerschaftlichen Engagements', *Bundestagsdrucksache* 14/8900 (Berlin, 2002).
- ⁶ Final report of the Parliamentary Investigative Commission 'Kultur in Deutschland', *Bundestagsdrucksache* 16/7000 (Berlin, 2007).
- ⁷ See Thomas Petersen: *Trends im Freizeitverhalten* [Trends in leisure activities], AWA presentation in Munich, 12 July 2005, transparency 19, available at <http://www.awa-online.de> (accessed on 22 June 2010).
- ⁸ Helmut Richter: 'Die Gitarre im Solokonzert: Eine Analyse aktueller Konzertprogramme' [The guitar in solo recitals: an analysis of current concert programmes], *Concertino* 1 (2005), pp. 26 ff.
- ⁹ Andreas Lehmann-Wermser et al.: *„Musisch-kulturelle Bildung an Ganztagschulen. Empirische Befunde, Chancen und Perspektiven.“* [Musical and cultural education at all-day schools: empirical findings, opportunities and perspectives] (Weinheim, 2010).
- ¹⁰ Martin Büsser: 'Die Zukunft der Popmusik' [The future of pop music], *MusikForum* 2 (2005), pp. 44-5, quote on p. 45.

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