For centuries young people have received music instruction outside the state system of education, in particular learning to play an instrument or to sing. The seeds of music education outside the German school system were therefore sown long before music was introduced as a school subject. Today music education outside the state school system is a field in its own right, with its own goals, tasks, structure and institutions. While music instruction in schools provides what amounts to mandatory general musical education for everyone, there is no such thing as compulsory music education outside the schools: it is fundamentally voluntary and directed at developing musical abilities and skills according to individual interest and integrating them into cultural life.
The range of available offerings outside the German school system is broad and varied. Public music schools are extremely important across the country. In addition, private music schools assert themselves everywhere, as do freelance music teachers who offer private instruction on the open market. Day care centres for pre-school children are also gaining in importance. Moreover, millions of people of all ages are involved in amateur music-making in clubs, associations or churches, which often provide music lessons and support for their young members. Many art schools for young people, including those in the dance and new media sectors, also include a musical component, offering courses, workshops or other projects involving music as part of their interdisciplinary artistic training. Last but not least are music courses offered specifically for adults and families at adult and family education centres.

There is a broad consensus in German society on the value of music education outside the school system, since the importance of its role in personal growth and cultural involvement is basically beyond any doubt. A wealth of teaching materials is available and new ones are continually being developed. They range from sheet music, instrument tutors and instruments constructed in child-friendly sizes, all the way to dedicated television programmes, teaching software and websites. The enormous significance of music education outside the schools can be seen not least of all in the activities of concert houses and orchestras, which are increasingly addressing young audiences. Special incentives are provided by the

The very youngest benefit from the ‘JeKi’ programme: music education in classroom instruction
programmes of the German Music Council (Deutscher Musikrat, or DMR). The council’s nationwide competition ‘Jugend musiziert’ (‘Youth Makes Music’) has been an established feature of the music scene for almost 50 years. The competition is held at the regional, state and national levels, with more than 20,000 young people taking part each year. Also worth mentioning are the national competition ‘Jugend jazzt’ (‘Youth Plays Jazz’) as well as ‘Jugend komponiert’ (‘Youth Composes’), which is held both at the national level and in several German states. Last but not least, the DMR and its member organisations support numerous music ensembles designed to foster young musicians, such as the national and state youth orchestras.

NURSERIES AND DAY CARE CENTRES

Outside the home, children of pre-school age are most likely to encounter music in day care centres or nursery schools. Arts education in general, and music in particular, are anchored in varying degrees in the newest educational plans of Germany’s states. In addition to the dedicated field of music education, music is also considered potentially fruitful in combination with other areas of education, such as language, cognition, sense perception, body movements and emotions. The core aim is to appeal to a child’s senses and emotions as well as fostering creativity and imagination. Pre-school child care centres have a special opportunity to integrate music organically into the child’s everyday life.

Accordingly, music also plays a more or less significant role at vocational colleges, where early education workers are trained, and at institutions of higher learning, which have begun to offer fields of study in this area. All the same, music education often fails to achieve the level of quality the providers would like.

However, the importance of cultural education in early childhood and the many deficiencies in music education in kindergartens has entered public awareness. This is apparent in the state educational plans cited above, in a series of projects, and in appeals and position papers issued by professional associations and political bodies. There has also been an increase in attempts to counter the dearth of musical stimuli in day care centres by means of continuing education projects for child care workers. According to a new survey by the Bertelsmann
Foundation, more than 60 percent of people working in nursery schools consider themselves middling to poorly trained in music education and perceive a correspondingly great need for further training. This is one reason why foundations often become involved in fostering music at child care institutions. Recently some pre-school facilities have established themselves as ‘music kindergartens’. Some are also accompanied with research or concept development projects of the sort that Daniel Barenboim has introduced in his music kindergarten in Berlin.

Above and beyond these models, often a teacher from a public music school will give instruction in a kindergarten. Though this is sometimes rendered impossible by local conditions, a recent survey showed that 70 percent of the public music schools participating in the survey work together in some way with a day care institution.

PUBLIC MUSIC SCHOOLS

There is no doubt that public music schools play a key role among the providers of music education outside the state educational system. As non-profit institutions, they perform educational, cultural, socio-political and youth-oriented tasks and have become permanent fixtures in Germany’s educational landscape. Approximately 900 public music schools are currently members of the Association of German Public Music Schools (Verband deutscher Musikschulen, or VdM). Many schools offer instruction at a variety of branch locations, so that we can assume a total of some 4,000 locations in Germany. These are scattered across all the German states, although there are variances in regional distribution. The locations are an average of ten kilometres apart, allowing for near blanket coverage everywhere in the country, including rural regions (see Figure 2.1).

Schools hoping to join the VdM must fulfil numerous quality criteria. This means that, for the state and for parents, membership guarantees a certain level of expertise. Teachers must be trained in music, and school directors must have a degree in music education. The VdM develops curricula, hosts continuing education programmes and congresses, and consults with member schools. A number of the schools have also developed additional quality assurance programmes.
In the past, public music schools have proven themselves open to new subjects and have kept abreast of developments in society. For instance, work with pre-school children in what is called ‘early music education’ (‘Musikalische Früherziehung’) has become a set part of the schools’ offerings. Since the 1990s, the VdM has also devoted more attention to adult beginners and people returning to music after a long absence. Almost 97,000 adults older than 19 are currently receiving instruction at public music schools, i.e. about ten percent of the student total (see Figure 2.3). Demographic changes have also led, in many cases, to a greater focus on music education for seniors. At present 1.2 percent of the VdM’s clientele are above the age of 60.

Since the early 1980s the VdM has also made a concerted effort to develop materials to help integrate children of immigrants into the work at music schools. Most recently the association, faced with population changes, has launched a project called ‘Musikalische Bildung von Anfang an’ (‘Music Education from the Very Beginning’), which deals with, among other things, the concept of intercultural music education and addresses families from differing cultural, linguistic and social backgrounds. More than half of the music schools also offer instruction for the disabled. The VdM runs its own continuing education programme to train music teachers in techniques for teaching the disabled.
Finally, the variety of musical genres taught at music schools has constantly grown. Popular music has long been a regular part of music school curricula. Special courses of studies at the university level offer degrees in teaching popular music. In addition to instruments such as the electric guitar, electric bass, saxophone and keyboards, schools also have ensembles playing rock, pop or jazz music. Schools in rural areas will as a matter of course form ensembles or offer instruction in instruments particular to the region’s folk music. The cultural diversity of German society means that instruments native to the folk traditions of other countries, such as the Turkish baglama, are also making inroads at some music schools.

**Structure**

The work at public music schools is marked not least of all by the structure of what they offer. The VdM has developed a compulsory structural plan, which was last updated in 2009. The plan divides studies into four levels: elementary/basic, lower, middle and advanced.

The elementary/basic level presents fundamental music instruction that can be useful as training in and of itself but
can also form the basis for later specialisation. *Parent-child groups* are designed for children under the age of three or four – in some groups from early infancy – accompanied by an adult. Another form of elementary music-making, *early music education* (‘Musikalische Früherziehung’), is available for children from the age of three or four through six. *Basic music education* (‘Musikalische Grundausbildung’), offers elementary music-making for children of primary school age and is correspondingly more complex. At this level it is also possible for the school to offer a certain focus, such as singing classes or music theatre. In many places there are even *orientation courses* specifically for children of primary school age that give the child an opportunity to try out different instruments one after the other. Co-operative ventures, particularly with day care centres and primary schools, are also gaining in importance (see the section on Co-operative Projects).

What is specific to the elementary/basic level at German music schools is a broad diversity of content: singing is covered by songs and vocal improvisation; the instrumental category is represented by free and structured playing of various instruments, usually small drums or what are called Orff instruments, named after the German composer and music educator Carl Orff. The movement category includes dance, improvisational movement and body percussion. Closely woven together with these categories are experience and awareness, which range from stimulating the senses and listening to highly diverse pieces of music to experiencing instruments that children might later learn to play. There is also a place in this for thinking musically, for instance talking about impressions of music, or discussing structure or forms of notation. Finally, music is linked to other forms of expression, such as theatrical scenes, rhythmic declamation, visualising music through pictures or building instruments.

After completing the elementary/basic level – or even without previous training – the second level of the structural plan, the lower level, offers children their first instruction in playing an instrument, often in small groups. Instrument tutors specially conceived for group instruction exist for many instruments. Classroom instruction has also become the focus of efforts to improve overall training. Inspired by models from the United States, Germany can now boast of a broad range of workshops and continuing education courses in classroom instruction.
### Students, teachers and financing of VdM music schools

<table>
<thead>
<tr>
<th>Year</th>
<th>Music schools Number</th>
<th>Pupils Number</th>
<th>Teachers Total Number</th>
<th>Half-time or more² %</th>
<th>Total budget in € million</th>
<th>Percentage covered by tuition fees %</th>
</tr>
</thead>
<tbody>
<tr>
<td>2000</td>
<td>980</td>
<td>867,961</td>
<td>34,714</td>
<td>33.2</td>
<td>727</td>
<td>44.2</td>
</tr>
<tr>
<td>2001</td>
<td>968</td>
<td>879,764</td>
<td>34,883</td>
<td>32.6</td>
<td>743</td>
<td>44.0</td>
</tr>
<tr>
<td>2002</td>
<td>966</td>
<td>890,079</td>
<td>34,546</td>
<td>32.7</td>
<td>752</td>
<td>44.0</td>
</tr>
<tr>
<td>2003³</td>
<td>946</td>
<td>859,903</td>
<td>32,779</td>
<td>33.7</td>
<td>752</td>
<td>44.3</td>
</tr>
<tr>
<td>2004</td>
<td>939</td>
<td>888,347</td>
<td>34,926</td>
<td>32.2</td>
<td>791</td>
<td>45.0</td>
</tr>
<tr>
<td>2005</td>
<td>930</td>
<td>893,538</td>
<td>34,878</td>
<td>31.5</td>
<td>788</td>
<td>46.6</td>
</tr>
<tr>
<td>2006</td>
<td>924</td>
<td>903,261</td>
<td>35,107</td>
<td>N/A</td>
<td>791</td>
<td>46.8</td>
</tr>
<tr>
<td>2007</td>
<td>920</td>
<td>901,091</td>
<td>35,521</td>
<td>35.3</td>
<td>794</td>
<td>47.2</td>
</tr>
<tr>
<td>2008</td>
<td>914</td>
<td>930,007</td>
<td>36,049</td>
<td>36.8</td>
<td>784</td>
<td>48.4</td>
</tr>
<tr>
<td>2009</td>
<td>909</td>
<td>957,668</td>
<td>36,597</td>
<td>36.0</td>
<td>825</td>
<td>47.8</td>
</tr>
</tbody>
</table>

¹ As of 1 January of given year. Number of music schools as of 1 January of following year.
² Includes full-time and at least half-time positions.
³ At the time the data were compiled for 2003, music schools in the Berlin state association were not members of the Verband deutscher Musikschulen. The statistical yearbook 2002 lists 12 music schools for Berlin with a total of 37,839 pupils, 1,936 teachers and a total budget of € 33 million.

Source: Compiled by the German Music Information Centre from *Statistisches Jahrbuch der Musikschulen in Deutschland* [Statistical yearbook of music schools in Germany], vols. 2000-2009, ed. Verband deutscher Musikschulen (Bonn, 2001-2010).

For strings, wind instruments and keyboards. In keeping with this development, music schools offer a growing number of classes at state schools. Nonetheless, individual instruction continues to play a role at music schools.

The idea of the plan is for instruction in an instrument to continue through the middle level and the final advanced level. The terms lower, middle and advanced in this case describe various levels of playing. According to the VdM concept, the lower and middle levels should each take about four years to complete.
Nearly half of music schools offer a ‘college preparatory course’ for pupils who want to study music at the university level. This programme offers classes in the pupil’s primary instrument as well as instruction in a second instrument and preparation for the aptitude test in music theory and ear training. An average of one-third to one-half of first-semester music students at university have completed such a course of study in school.

In addition to the levels of instruction, the VdM structural plan also includes compulsory ensemble work and complementary subjects. The VdM considers ensemble work in particular to be an indispensable mainstay of public music schools, which also distinguishes them from private instruction. Every music school currently offers an average of 21 ensembles. They also offer a broad spectrum of complementary subjects, such as ear training, music theory, or music and movement. The curriculum is rounded off with projects and special events.

Co-operative Programmes

Co-operation among music schools is largely centred on the elementary/basic level, classroom instruction and various projects in all-day schools. At the elementary/basic level, in addition to co-operative programmes with day care centres and nurseries, models for co-operation with primary schools have particularly opened up new horizons. One particular programme that has led to intense co-operation is ‘Jedem Kind ein Instrument’ (‘An Instrument for Every Child’, or ‘JeKi’ for short). The concept is to make it possible for every primary school student to learn to play the instrument of his or her choice, regardless of the financial means of the parents. The programme was initiated in North Rhine-Westphalia as part of the Ruhr area’s year as European Capital of Culture in 2010 and financed with public and foundation funds. Before the children choose an instrument, however, elementary music-making is offered in every class, allowing them to become familiar with various instruments. Only then does group instruction on the chosen instrument begin on the school premises. Ensemble playing is also compulsory. At present, the programme has been adopted, with regional variations, by various communities and states, and group instruction in primary schools seems to be becoming a new field of activity for both music school and freelance music teachers. Other pro-
grammes besides JeKi that focus on instrument instruction or singing also exist in primary schools.

For classroom instruction, music schools enter co-operative programmes with state schools. As has already happened with day care centres and nursery schools, the role of co-operative ventures between music and state schools will continue to grow, if only because of the increase in the amount of time that students spend in school each day. The secondary school period in Germany has been shortened from nine to eight years, which will also increase the load on pupils and make it more difficult for them to attend a music school outside their normal school hours. But it is above all the recent trend in Germany toward all-day schooling that will result in new organisational forms, tasks and student groups for music schools. Framework agreements between the VdM and the relevant ministries in individual states are aimed at ensuring the quality of elective music courses at all-day schools and establishing VdM member schools as preferred partners in providing them. This kind of co-operation is especially suited for musical ensembles, complementary courses, classes in elementary music teaching and a very wide range of projects.

The Students

Currently more than 950,000 pupils attend public music schools, roughly three-fourths between the ages of six and 18 (see Figure 2.3). Still younger children have come to represent a significant clientele of public music schools, as can be seen in the fact that some 160,000 pupils are pre-school children, including
### Age distribution 2009

- **under 6 years**: Number 121,260 (13.97%), Number 165,237 (18.56%), Number 160,515 (18.07%), Number 162,014 (18.13%), Number 158,719 (17.57%), Number 153,775 (17.07%), Number 153,775 (17.07%), Number 160,764 (17.29%), Number 160,382 (16.75%)
- **6-9 years**: Number 251,735 (29.00%), Number 250,100 (28.10%), Number 248,187 (27.94%), Number 253,703 (28.39%), Number 255,115 (28.24%), Number 255,063 (28.31%), Number 266,156 (28.62%), Number 282,713 (29.52%)
- **10-14 years**: Number 284,968 (32.83%), Number 279,675 (31.42%), Number 278,740 (31.38%), Number 274,499 (30.72%), Number 276,332 (30.59%), Number 277,350 (30.78%), Number 266,156 (30.84%), Number 297,205 (31.03%)
- **15-18 years**: Number 118,898 (13.70%), Number 107,076 (12.03%), Number 112,869 (12.71%), Number 115,185 (12.89%), Number 121,809 (13.49%), Number 122,573 (13.06%), Number 121,465 (13.06%), Number 120,542 (12.59%)
- **19-25 years**: Number 35,150 (4.05%), Number 30,160 (3.39%), Number 29,567 (3.33%), Number 28,787 (3.22%), Number 29,553 (3.27%), Number 29,862 (3.31%), Number 30,626 (3.29%), Number 31,186 (3.26%)
- **26-60 years**: Number 50,562 (5.83%), Number 50,799 (5.71%), Number 50,298 (5.66%), Number 50,661 (5.67%), Number 53,043 (5.87%), Number 53,336 (5.92%), Number 53,420 (5.74%), Number 54,480 (5.69%)
- **older than 60 years**: Number 5,388 (0.62%), Number 7,032 (0.79%), Number 8,171 (0.92%), Number 8,689 (0.97%), Number 8,690 (0.96%), Number 9,132 (1.01%), Number 10,748 (1.16%), Number 11,160 (1.17%)

**Total**: Number 867,961, Number 890,079, Number 888,347, Number 893,538, Number 903,261, Number 901,091, Number 930,007, Number 957,668

Source: Compiled by the German Music Information Centre from *Statistisches Jahrbuch der Musikschulen in Deutschland* [Statistical yearbook of music schools in Germany], vols. 2000-2009, ed. Verband deutscher Musikschulen (Bonn, 2001-2010).
roughly 30,000 toddlers less than four years old and 130,000 children from four to six. This means that public music schools reach an average of almost ten percent of four- to six-year olds in Germany. About 10,000 children use the opportunity to become familiar with an instrument in music orientation classes.

The most frequently taught instruments in public music schools in 2009 were, in descending order: piano, guitar, recorder, violin, percussion, flute, keyboards and clarinet (see Figure 2.4). The electric bass and electric guitar became increasingly popular between 2000 and 2009, with the number of students more or less doubling. These figures point to a growth in interest in popular music. By contrast, the number of students learning the accordion or keyboard dropped about one-third each in that time, and recorder more than one-fourth. There has been a growth in interest in all orchestra instruments.

At this point, close to 17,000 children participate through music schools in wind instrument classes at state schools, and almost 6,000 in string instrument classes. Classroom instruction on other instruments accounts for another 36,000 students. The trend to increased participation in classroom instruction is evident in the fact that the number of participants doubled between 2007 and 2009.

Approximately every fourth instrumental or vocal student in the VdM music schools plays in an ensemble.

The Teachers

Slightly more than 36,000 specialised teachers teach at Germany’s public music schools (see Figure 2.2). About ten percent of those are employed full-time and another 26 percent at least half-time. This means that the great majority of almost two-thirds of the teachers have only limited employment. Despite the fact that, according to the VdM, all staff music teachers must have an advanced degree, the way in which they are categorised under labour agreements means that their salaries are significantly lower than those of primary school teachers. Staff music teachers carry a workload of thirty 45-minute classes per week, whereby in many places teaching hours that would fall within school holidays are added to
### Student distribution by discipline at VdM music schools

<table>
<thead>
<tr>
<th>Discipline</th>
<th>2000(^2) Number</th>
<th>2000(^2) %</th>
<th>2009(^2) Number</th>
<th>2009(^2) %</th>
<th>Difference from 2000 to 2009 %</th>
</tr>
</thead>
<tbody>
<tr>
<td>Violin</td>
<td>48,678</td>
<td>7.84</td>
<td>56,619</td>
<td>8.10</td>
<td>16.31</td>
</tr>
<tr>
<td>Viola</td>
<td>2,024</td>
<td>0.33</td>
<td>2,592</td>
<td>0.37</td>
<td>28.06</td>
</tr>
<tr>
<td>Cello</td>
<td>12,396</td>
<td>2.00</td>
<td>16,687</td>
<td>2.39</td>
<td>34.62</td>
</tr>
<tr>
<td>Double bass</td>
<td>1,320</td>
<td>0.21</td>
<td>2,259</td>
<td>0.32</td>
<td>71.14</td>
</tr>
<tr>
<td>Other string instruments</td>
<td>428</td>
<td>0.07</td>
<td>477</td>
<td>0.07</td>
<td>11.45</td>
</tr>
<tr>
<td>Recorder</td>
<td>86,223</td>
<td>13.88</td>
<td>62,427</td>
<td>8.94</td>
<td>-27.60</td>
</tr>
<tr>
<td>Flute</td>
<td>35,982</td>
<td>5.79</td>
<td>38,989</td>
<td>5.58</td>
<td>8.36</td>
</tr>
<tr>
<td>Oboe</td>
<td>2,865</td>
<td>0.46</td>
<td>3,446</td>
<td>0.49</td>
<td>20.28</td>
</tr>
<tr>
<td>Bassoon</td>
<td>1,405</td>
<td>0.23</td>
<td>2,018</td>
<td>0.29</td>
<td>43.63</td>
</tr>
<tr>
<td>Clarinet</td>
<td>22,905</td>
<td>3.69</td>
<td>25,288</td>
<td>3.62</td>
<td>10.40</td>
</tr>
<tr>
<td>Saxophone</td>
<td>17,756</td>
<td>2.86</td>
<td>21,652</td>
<td>3.10</td>
<td>21.94</td>
</tr>
<tr>
<td>Other woodwind instruments</td>
<td>435</td>
<td>0.07</td>
<td>482</td>
<td>0.07</td>
<td>10.80</td>
</tr>
<tr>
<td>Horn</td>
<td>3,393</td>
<td>0.55</td>
<td>4,646</td>
<td>0.66</td>
<td>36.93</td>
</tr>
<tr>
<td>Trumpet</td>
<td>20,962</td>
<td>3.37</td>
<td>22,660</td>
<td>3.24</td>
<td>8.10</td>
</tr>
<tr>
<td>Trombone</td>
<td>4,531</td>
<td>0.73</td>
<td>6,420</td>
<td>0.92</td>
<td>41.69</td>
</tr>
<tr>
<td>Tenor horn</td>
<td>1,805</td>
<td>0.29</td>
<td>2,242</td>
<td>0.32</td>
<td>24.21</td>
</tr>
<tr>
<td>Other brass instruments</td>
<td>1,376</td>
<td>0.21</td>
<td>2,256</td>
<td>0.37</td>
<td>65.76</td>
</tr>
<tr>
<td>Piano</td>
<td>136,863</td>
<td>22.03</td>
<td>130,972</td>
<td>18.75</td>
<td>-4.30</td>
</tr>
<tr>
<td>Accordion</td>
<td>17,263</td>
<td>2.78</td>
<td>11,326</td>
<td>1.62</td>
<td>-34.39</td>
</tr>
<tr>
<td>Keyboards and electric organ</td>
<td>44,111</td>
<td>7.10</td>
<td>30,382</td>
<td>4.35</td>
<td>-31.12</td>
</tr>
<tr>
<td>Other keyboard instruments</td>
<td>2,440</td>
<td>0.40</td>
<td>1,313</td>
<td>0.19</td>
<td>-46.19</td>
</tr>
<tr>
<td>Guitar</td>
<td>92,066</td>
<td>14.82</td>
<td>97,935</td>
<td>14.02</td>
<td>6.37</td>
</tr>
<tr>
<td>Electric guitar</td>
<td>7,390</td>
<td>1.19</td>
<td>15,457</td>
<td>2.21</td>
<td>109.16</td>
</tr>
<tr>
<td>Electric bass</td>
<td>1,893</td>
<td>0.30</td>
<td>3,855</td>
<td>0.55</td>
<td>103.65</td>
</tr>
<tr>
<td>Other plucked instruments</td>
<td>4,245</td>
<td>0.68</td>
<td>4,560</td>
<td>0.65</td>
<td>7.42</td>
</tr>
<tr>
<td>Drums and other percussion</td>
<td>26,383</td>
<td>4.25</td>
<td>40,833</td>
<td>5.84</td>
<td>54.77</td>
</tr>
<tr>
<td>Singing and other vocal disciplines</td>
<td>17,626</td>
<td>2.84</td>
<td>21,463</td>
<td>3.07</td>
<td>21.77</td>
</tr>
<tr>
<td>Instrumental round-a-bout</td>
<td>-</td>
<td>-</td>
<td>10,231</td>
<td>1.46</td>
<td>-</td>
</tr>
<tr>
<td>Group performance with winds</td>
<td>-</td>
<td>-</td>
<td>16,783</td>
<td>2.40</td>
<td>-</td>
</tr>
<tr>
<td>Group performance with strings</td>
<td>-</td>
<td>-</td>
<td>5,822</td>
<td>0.83</td>
<td>-</td>
</tr>
<tr>
<td>Other instruments</td>
<td>6,487</td>
<td>1.04</td>
<td>36,257</td>
<td>5.19</td>
<td>458.92</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td>621,251</td>
<td>100.00</td>
<td>698,649</td>
<td>100.00</td>
<td>12.46</td>
</tr>
</tbody>
</table>

1. Includes students only in instrumental and vocal courses but not in elementary/basic courses, ensemble playing or supplementary subjects.
2. As of 1 January of given year.

Source: Compiled by the German Music Information Centre from *Statistisches Jahrbuch der Musikschulen in Deutschland* [Statistical yearbook of music schools in Germany], vols. 2000-2009, ed. Verband deutscher Musikschulen (Bonn, 2001-2010).
the remaining work weeks. The rest of their paid working hours are made up of
related activities such as lesson preparation, rehearsals, parent contact and special
events.

Under the VdM’s guidelines, most teachers and directors at music schools are
supposed to be officially employed by the school’s financing entity and paid in ac-
cordance with current collective wage bargaining agreements for public servants.
In 2002 a good third of music school teachers were not paid according to these
agreements. In the meantime the figure has crossed the 50 percent mark, and in
some states it is as high as 80 percent. These figures include teachers paid ac-
cording to the school’s own wage scale as well as those working on a freelance basis.

**Financing**

In legal terms, the operation of facilities for music education outside the state
school system is a voluntary disbursement from the public sector. The largest por-
tion of public financing is provided by municipalities or local authorities, while
the portion borne by state governments varies widely from state to state, ranging
from one percent to nearly 20 percent. A few states have legally binding guide-
lines for the accreditation and funding of music schools, so that state funding is
linked to VdM criteria. Public funding accounts for roughly two-thirds of total mu-
sic school financing in the former East German states, while in the former West
German states it ranges from one-third to two-thirds, with 50 percent being the
most common level. On average, each pupil is subsidised by approximately ten
euros per week of instruction.

About two-thirds of VdM member schools are operated by governments at the
municipal level. One-third is operated by associations but still receive substantial
public funding. However, due to the current financial pinch, municipal govern-
ments in a few places have recently had to cease subsidising their music schools
or even to close them down entirely.
The overall budget for VdM music schools in 2009 was about €825 million. About half the costs were covered by tuition fees (see Figure 2.2). These, in turn, vary widely and range from about €20 per month for classes at the elementary/basic level to as much as €65 for 45 minutes of individual instruction per week. As a rule, discounts are offered for the less affluent.

PRIVATE MUSIC SCHOOLS

In addition to publicly funded music schools, Germany also has a wide range of private music schools. These include both large companies and franchise operations, some of which train their own teachers or use their own teaching materials. Many music shops also offer instruction on various instruments. Finally, there are private music teachers who run relatively small schools at their own initiative, usually with a single teaching space and sometimes focused on a specific genre – for instance popular music – or a specific instrument. Since private music schools must be economically viable to survive, they must take in more money than they spend. This is in principle true even when small subsidies are provided by the local government, perhaps because it does not operate its own music school. Teachers at private music schools are, as a rule, freelancers.

The German Association of Private Music Schools (Bundesverband Deutscher Privatmusikschulen, or bdpm) was founded in 1997. All its member schools have agreed upon certain standards. The first criterion for full membership is that a school must not have, or be linked to, any purpose outside of teaching, for instance selling instruments. Other criteria concern contractual agreements, teaching space, involvement in public musical life and teacher qualifications. There are state groups or associations of the bdpm in almost all the German states, with a current total of 280 schools and 45 supporting members.

FREELANCE MUSIC TEACHERS

Freelance music teachers have always been a crucial mainstay of music education outside Germany’s state school system. The very fact that a great proportion of the winners of the ‘Jugend musiziert’ competition are taught by private music teachers bears witness to their high qualifications. They teach all levels, from be-
Freelance music teachers often put together a career mosaic from various elements like private lessons, fee-based teaching at music schools and concert appearances in various genres. If they can prove that the bulk of their income comes from freelance work in music, they may also apply for admission to Germany’s social insurance programme for artists (Künstlersozialkasse, or KSK). The KSK pays half of a member’s social welfare contributions, an amount normally paid by the employer in Germany (see also the article ‘Music Industry’ by Michael Söndermann). Since private music teaching does not necessarily require formal qualifications, many freelance music teachers join the German Musicians’ Association (Deutscher Tonkünstlerverband, or DTKV). Membership requires proof of professional work in the music field and, as such, provides a seal of commendation.

Freelance music teachers often live in precarious financial circumstances. Most of them earn far less than their staff colleagues.
AMATEUR MUSIC-MAKING

The millions of amateur musicians in Germany are a cornerstone of the country’s musical life. They are organised into a wide variety of associations and groups. Among them are at least 740,000 children, teenagers and young adults. If we add the young people playing music at music schools, with private teachers, at adult education centres or in pop music groups, the number of young amateur musicians outside the state school system tops three million (see Figure 4.1 in the article ‘Amateur Music-Making’ by Astrid Reimers).

Choirs and amateur music associations are institutions central to social integration and cultural activities, especially in rural areas. Across Germany there are more than 22,000 secular amateur choirs and just as many instrumental ensembles. Numerous music associations independently organise and run instruction for their own young people. Special courses exist that can lead to a license as a trainer at various levels. Amateur music associations often enter into co-operative training arrangements with federal and state music academies, which offer a broad spectrum of courses spread across the country.

Those interested in musical activities and developing their musical skills and abilities can also find a variety of possibilities in church congregations. Directing
choirs and ensembles has been the responsibility of church musicians since time immemorial and forms an essential part of their education and training. There are more than 33,000 church choirs in the country, including numerous children’s and youth choirs, all of which are essential to church worship and parish life. Often there are also open singing circles for seniors and, finally, church instrumental ensembles. The brass choirs associated with the Lutheran church enjoy a particularly rich tradition. Altogether, almost one million people in Germany sing or play music in church ensembles, most of them in choirs.

ADULT EDUCATION AND FAMILY EDUCATION CENTRES

Apart from music schools, Germany’s state-subsidised adult education centres (Volkshochschulen) are also a community provider of music instruction in many places. These centres are mandated to provide courses of all kinds for adults. Rather than offering fields of study in the manner of a university, they provide various personalised forms of continuing education. For instance, one can learn a language, get an introduction into certain areas of computer use or make up part of a missing school degree or leaving certificate. People book the instruction, including in music, as a course for one semester or a preset number of lessons. The teachers are not officially employed but paid on a pro rata basis.

In terms of music performance, the centres offer such things as group music-making and instrument lessons. The number of performance courses on offer has remained constant for years and amounts to about 11,000 or 12,000 annually. On average, the courses cover 20 academic hours and have about seven participants each. Approximately 2,000 music theory courses, usually for slightly larger groups, are also offered by adult education centres.

Finally, inter-generational opportunities in particular, such as parent-child groups, can be found at family education centres. These are basically similar to the adult education centres, are often run and/or funded by churches, associations or local governments and generally offer courses of limited duration. The courses cover a variety of subjects: health, parenting, life crisis management, continuing education for social workers, but also fields of creativity. For instance, depending
on the centre, one might find courses in dancing, guitar or groups for elementary music performance. Thus, music plays a role in many institutions as an opportunity to develop an individual’s creative potential and enrich family life.

**CONCLUSION**

Germany has a wide range of opportunities for all age groups in music education outside its state school system, from parent-child groups working with children as young as infants, to pre-school and school-age instruction and programmes aimed specifically at adults or seniors. Private providers are complemented by public institutions. Particularly in rural areas, the duties of music education outside the schools often fall to amateur music associations. Public music schools, with their established standards, are nonetheless widespread throughout all the German states. In summary, people in Germany have access to a wide-ranging network of options for musical activities and for developing their individual skills and abilities.
Music Education Outside the State School System


3 All figures are taken from the statistics of the VdM; see Statistisches Jahrbuch der Musikschulen in Deutschland 2009 [Statistical yearbook of music schools in Germany, 2009], ed. Verband deutscher Musikschulen (Bonn, 2010). In some cases we have adjusted these figures for consistency with the national figures published in the Statistisches Jahrbuch für die Bundesrepublik Deutschland [Statistical yearbook for the German Federal Republic].

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