



Survey Report • March 2021

Amateur Music-making in Germany

Results of a representative
survey of the population of
Germany aged 6 and over

Musical life

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Germany aged 6 and over

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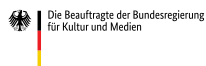
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I Preliminary Remarks

It is widely known that a large proportion of the German population makes music in their free time. However, until now, there has been a lack of valid and reliable data on the actual number of amateur musicians in Germany. The last figures published by the German Music Information Centre (miz) in 2014 were based on estimates compiled and evaluated based on various studies and population surveys. To obtain a more accurate picture, the Music Information Centre, an institution of the German Music Council, commissioned the Allensbach Institute for Public Opinion Research to conduct a survey. The survey aimed to obtain more precise and up-to-date information about the people in Germany who make music in their free time through the extrapolation based on a representational survey of the population: How many people make music regularly? How old are they and how often do they make music? How many of them play instruments and how many sing? In what contexts and in what places are they musically active?

At the same time, the study should clarify how and on what occasions music is made, how often people pursue their musical hobby, at what age they began their musical activity and how they came into closer contact with making music. The explicit aim was to find out how people make music regardless of the coronavirus pandemic. As it was assumed that the restrictions associated with the pandemic could also have led to changes in the frequency of active musical involvement, the survey also aimed to find out to what extent the opportunities to make music have changed as a result of the coronavirus.

The fundamental prerequisite for analysis and particularly extrapolation, enabling information to be provided on the number of music-makers in Germany, was to ensure that the sample was representative of the population. At the same time, it was important to ask the questions in an environment as neutral as possible and thus avoid people particularly interested in music as a subject being over-represented in the sample, as is often the case with monothematic surveys. This led to the questionnaire's inclusion in a multi-topic survey of a representative cross-section of the German population aged 16 and over. To extend the extrapolation to the German population aged 6 and over, parents of children and young people aged between 6 and 15 were asked within this sample whether one or more of their children play music. These parents were then asked in detail about the musical activities of each of the children involved in music.

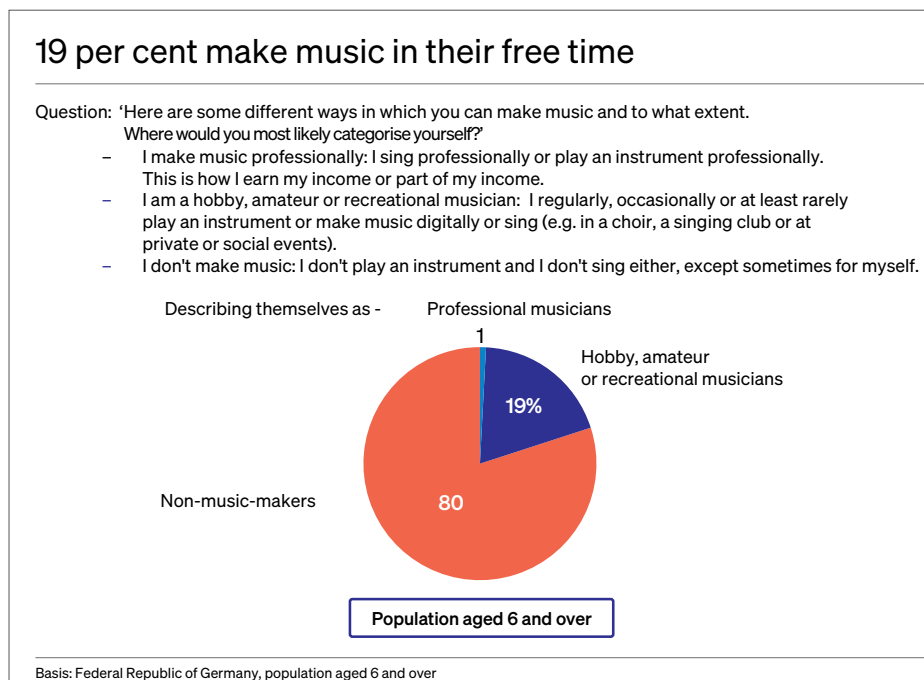
The study is based on 1,208 interviews in total with a representational cross-section of the population aged 16 and over, including 331 parents of children aged between 6 and 15. The parents' survey was used to determine the music-making behaviour of a total of 476 children and young people aged between 6 and 15. As this is a random sample, a confidence range can be specified for each sample result, within which the actual value of the characteristic as a whole lies with a certain probability. With a sample size of $n = 1,208$, the error range for a proportion value of 20 per cent is ± 2.3 per cent.

The interviews were conducted face-to-face between 28 November and 11 December 2020. The most important findings of the study are summarised in this report. The exact survey data, the composition of the sample and the wording of the questions are documented in the appendix.

II Amateur Musicians in Germany

Music is an integral part of everyday life for many people in Germany. An interest in music is expressed by 84 per cent of the population, with 37 per cent showing particularly keen interest.¹ This of course does not mean that everyone interested in music is also personally actively involved: as is to be expected, this group is smaller. However, 19 per cent of the German population aged 6 and over make music in their free time and describe themselves as hobby, amateur or recreational musicians. This includes all people who make music at least occasionally, whether they play a musical instrument, create music digitally or sing in a choir, choral society or at private or social events. 1 per cent of the population aged 6 and over describe themselves as professional musicians. 80 per cent of the population are not actively involved with music at all.

Fig. 1: Musicians in the population

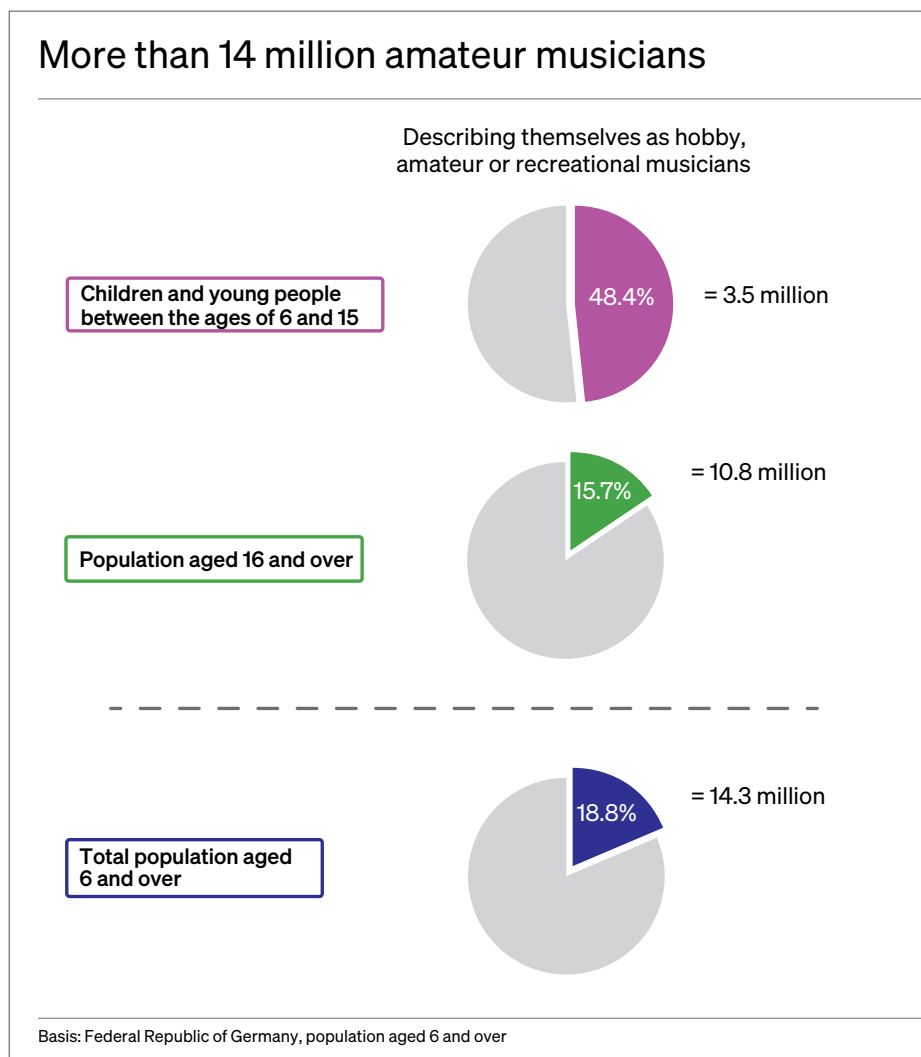


1. See Allensbacher Markt- und Werbeträgeranalyse (AWA) 2020.

In this study, the comparatively small group of people who are professionally working as musicians was not the focus of interest. As professional musicians, i.e. those who earn their income or at least part of their income from making music, are an extremely small group in the population, it is difficult to make an exact extrapolation. Overall, 0.8 per cent of the population aged 16 and over are professional musicians, i.e. those who earn their income or at least part of their income from making music. Extrapolating this proportion to the total population, 600,000 people aged 16 and over would describe themselves as professional musicians. However, the study offers only to a limited extent valid information on the actual number of professional musicians.²

The proportion of children and young people making music in their free time is above average: 48 per cent of children and young people aged 6 to 15 engage in musical activity regularly or at least sporadically in their free time, compared to just under 16 per cent of the population aged 16 and over. Extrapolating these percentages to the total population, there are 3.5 million children and young people in Germany and 10.8 million people aged 16 and over making music. This represents a proportion of 18.8 per cent or 14.3 million amateur or recreational musicians within the population aged 6 and over.

Fig. 2: Number of amateur musicians in Germany



2. With a share of only 0.8 per cent of the population and a sample size of $n = 1,208$, the relative random error is around 50 per cent.

Comparing the current results with past findings from the Allensbach archive, the number of music lovers in Germany appears to have remained relatively stable roughly over the last 20 years. In 2000, 18 per cent of the German population aged 16 and over stated that they played an instrument or sang in a group, choir or club; in 2005, the figure was 17 per cent.³ Due to the different question models on which the earlier and current surveys are based, a conclusive trend comparison is not possible. The tendency, however, indicates that the proportion of those making music in their free time has changed very little over the past 20 years or so.

II.1 Disparities by Age, Social Class and Gender

The detailed analysis of the current survey results shows some serious disparities between the various socio-demographic groups: for instance, music-making is strongly linked to age and social class. While 16 per cent of the population aged 16 and over sing or play an instrument at least rarely, almost one in two children and young people aged 6 to 15 do so. The number of people making music recreationally decreases significantly, especially during the transition from school to vocational or academic training, and a second time during the transition to the labour force. For example, 31 per cent of 16 to 29-year-olds still make music, but only 13 per cent of 30 to 44-year-olds. The data suggests that most of those who are still actively involved with music at the age of 30 continue to do so into old age: the number of people making music after the age of 30 is extremely stable and only changes marginally in the older age groups.

Another factor influencing the inclination towards musical involvement is social class. People from the upper social classes engage in music-making significantly more often than people from the middle and lower social classes.⁴ Remarkably, there are hardly any more hobby musicians in the middle class than in the lower class. While studies on education generally show that the middle and upper classes have very similar behaviour and usually differ significantly from members of the lower class, the dividing lines are different when it comes to music-making: 25 per cent of people with a higher socio-economic status aged 16 and over are recreational and hobby musicians, but only 12 per cent of people from the lower and 14 per cent of people from the middle social classes.

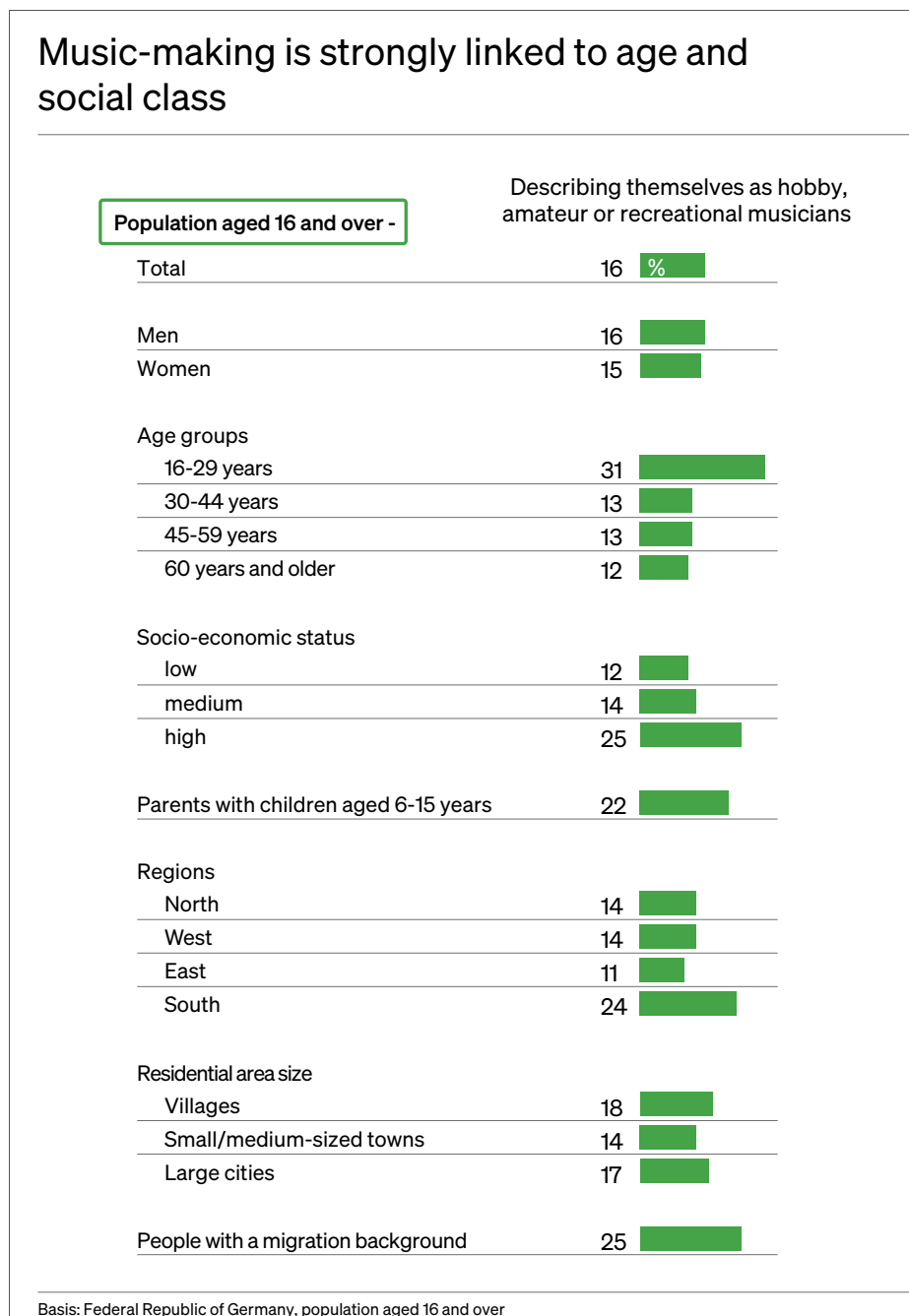
Among children and young people, girls are also much more likely to play music than boys. In adulthood, however, the gender differences disappear almost completely: 16 per cent of men and 15 per cent of women over the age of 16 play an instrument or sing in their free time.

3. See Allensbacher Markt- und Werbeträgeranalyse (AWA) 2000 and 2005.

4. The social strata were formed by the indicators of scholastic and vocational education, the main earner's occupation, income and the interviewer's categorisation. Specifically, points from low to high were awarded for each of the four characteristics, depending on the characteristic's dominance. The selection of the characteristics and the determination of the individual scores are based on the concept of social and economic status in the Allensbacher Markt- und Werbeträgeranalyse (AWA). According to this index, the 25 per cent with the highest social and economic performance belong to the upper social strata (high socio-economic status), the 25 per cent with the lowest performance belong to the lower social strata (low socio-economic status) and the remaining 50 per cent belong to the broad middle class (medium socio-economic status).

The results vary considerably in the different regions of Germany: compared with the national average, whilst people in the southern regions are making music far more frequently, the proportion of amateur musicians in eastern Germany is well below. The proportion of hobby musicians among people with a migrant background is also disproportionately high.

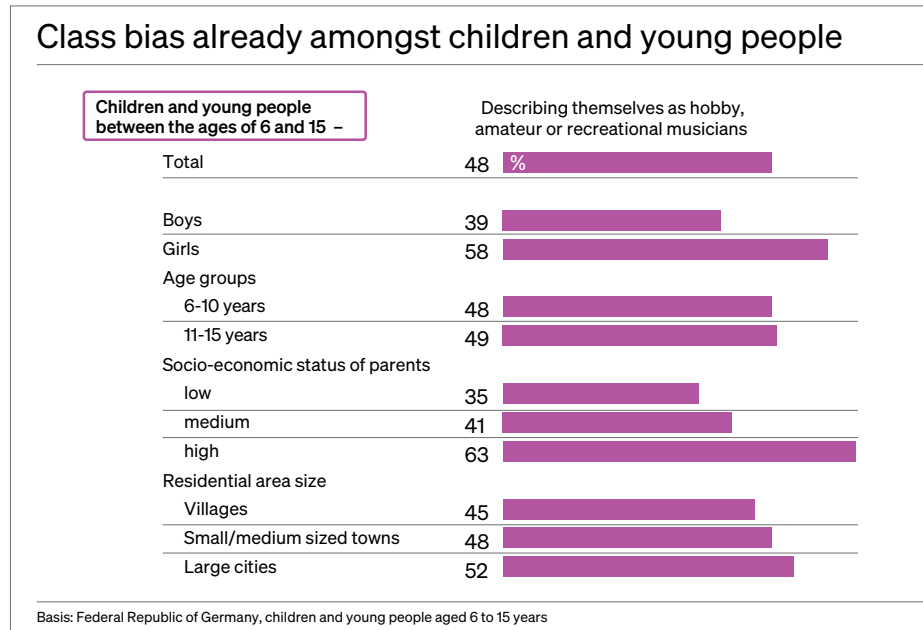
Fig. 3: Amateur musicians from 16 years



The class differences in music-making can already be observed among children and young people, although they are not quite as pronounced as in adulthood. For example, amongst 6 to 15-year-olds, 63 per cent from the upper social classes make music, 41 per cent of children and young people from the middle class and 35 per cent of their age group from the lower social classes.

Among children and young people, girls also participate in music significantly more often than boys: of 6 to 15-year-olds, 58 per cent of the girls make music, but only 39 per cent of their male peers. There are also differences between urban and rural areas, especially in the younger generation, although these tend to disappear with age. Children and young people from large cities actively engage with music more often than those from small and medium-sized towns or rural areas. In the adult population, on the other hand, the differences are much smaller.

Fig. 4: Children and young people who make music

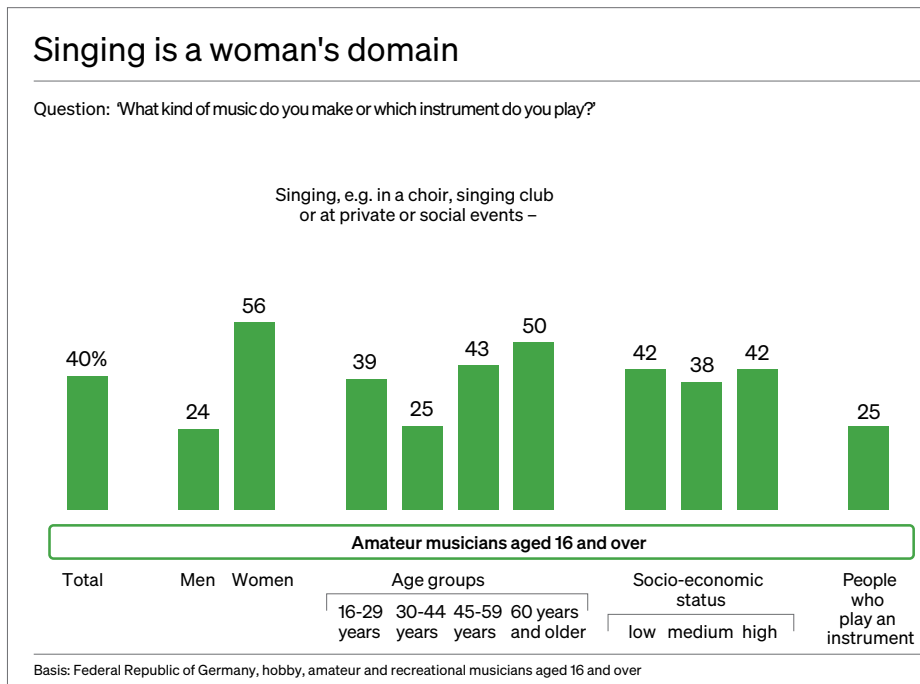


In the adult population, although men and women make music in roughly equal proportions, the genders differ significantly when it comes to the type of music. Singing, for example, is clearly a female domain, while conversely significantly more men than women play an instrument. Among amateur musicians, 56 per cent of all women who make music in their free time sing, compared to only 24 per cent of the men.

In total, 40 per cent of all amateur musicians sing. The proportion is particularly high among the over-60s: In this age group, 50 per cent of amateur musicians sing in a choir, a singing club or at private or social events. Among 45 to 59-year-olds, the figure is 43 per cent, while only 25 per cent of 30 to 44-year-olds sing in their free time. There are hardly any differences between the social classes.

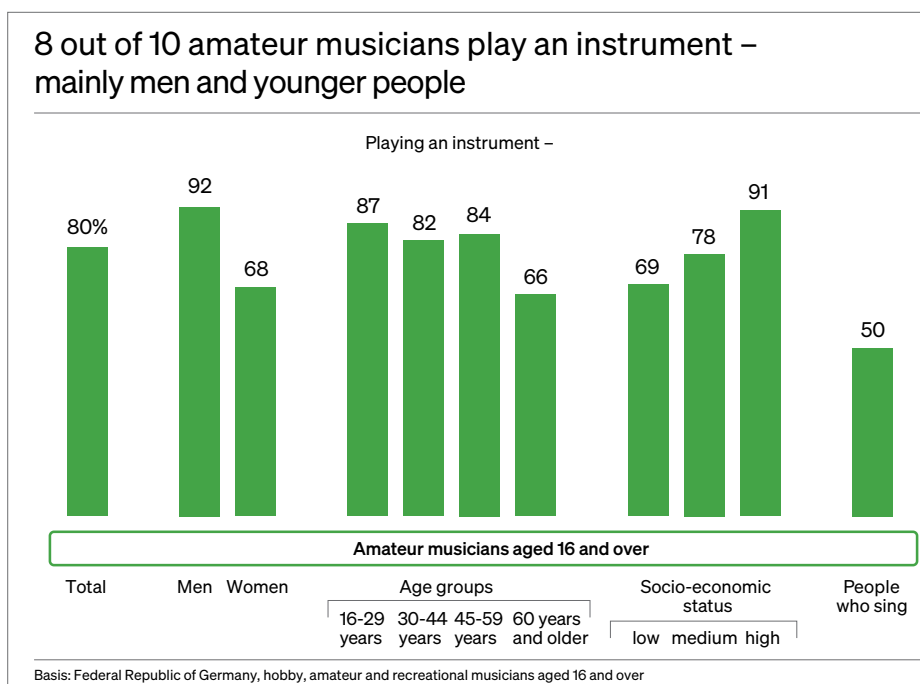
Still, one in four of those who play an instrument also belongs to a choir or singing society or sings at private or social events.

Fig. 5: Singing



On the other hand, half of those who sing in their free time also play an instrument. Overall, 80 per cent of all amateur musicians play an instrument – 92 per cent of the men and 68 per cent of the women. Of those making music recreationally in each of the younger and middle age groups, more than 80 per cent play an instrument; of those aged 60 and over, two out of three. In contrast to singing, social class certainly influences whether someone plays an instrument or not: a comparatively low 69 per cent of amateur musicians from the lower class play an instrument, 78 per cent of those from the middle class and 91 per cent of those from the upper class.

Fig. 6: Playing an instrument

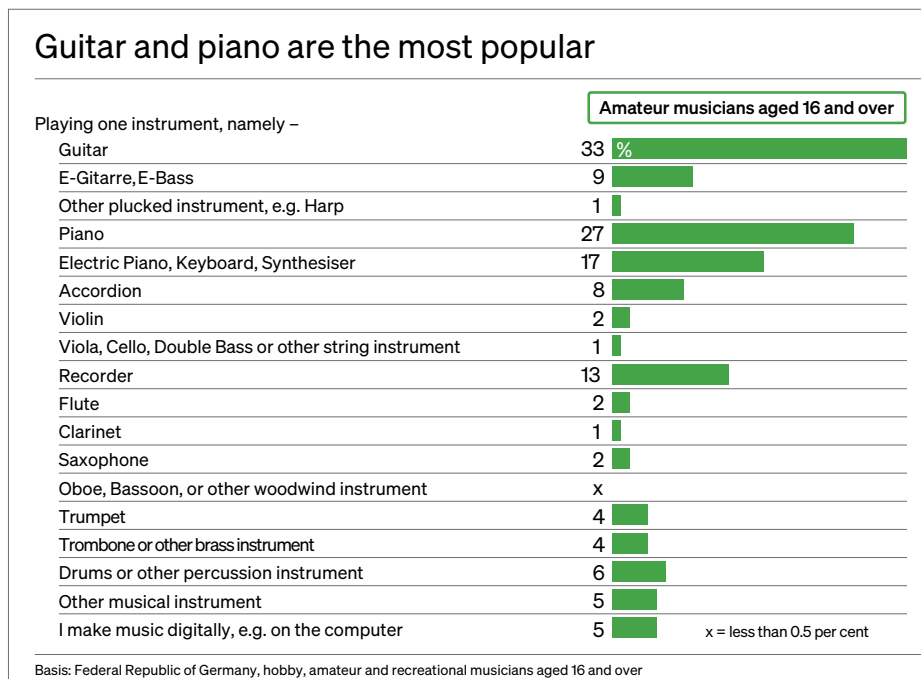


II.2 Instrument Choice and Preferences by Gender and Age

Guitar and piano head the list of most popular instruments: 33 per cent of amateur musicians aged 16 and over play guitar and 27 per cent the piano. Other keyboards and plucked instruments are also popular. For example, 17 per cent play an electronic instrument such as an electric piano, keyboard or synthesiser and 9 per cent play an electric guitar or an electric bass.

Among the woodwind instruments, the recorder is by far the most widespread: 13 per cent of amateur musicians play the recorder, 2 per cent each play the flute or saxophone and 1 per cent play the clarinet. A percussion instrument, be it a drum kit, a drum or another comparable instrument, is played by 6 per cent of amateur musicians. String instruments, on the other hand, tend to be played by fewer amateur musicians.

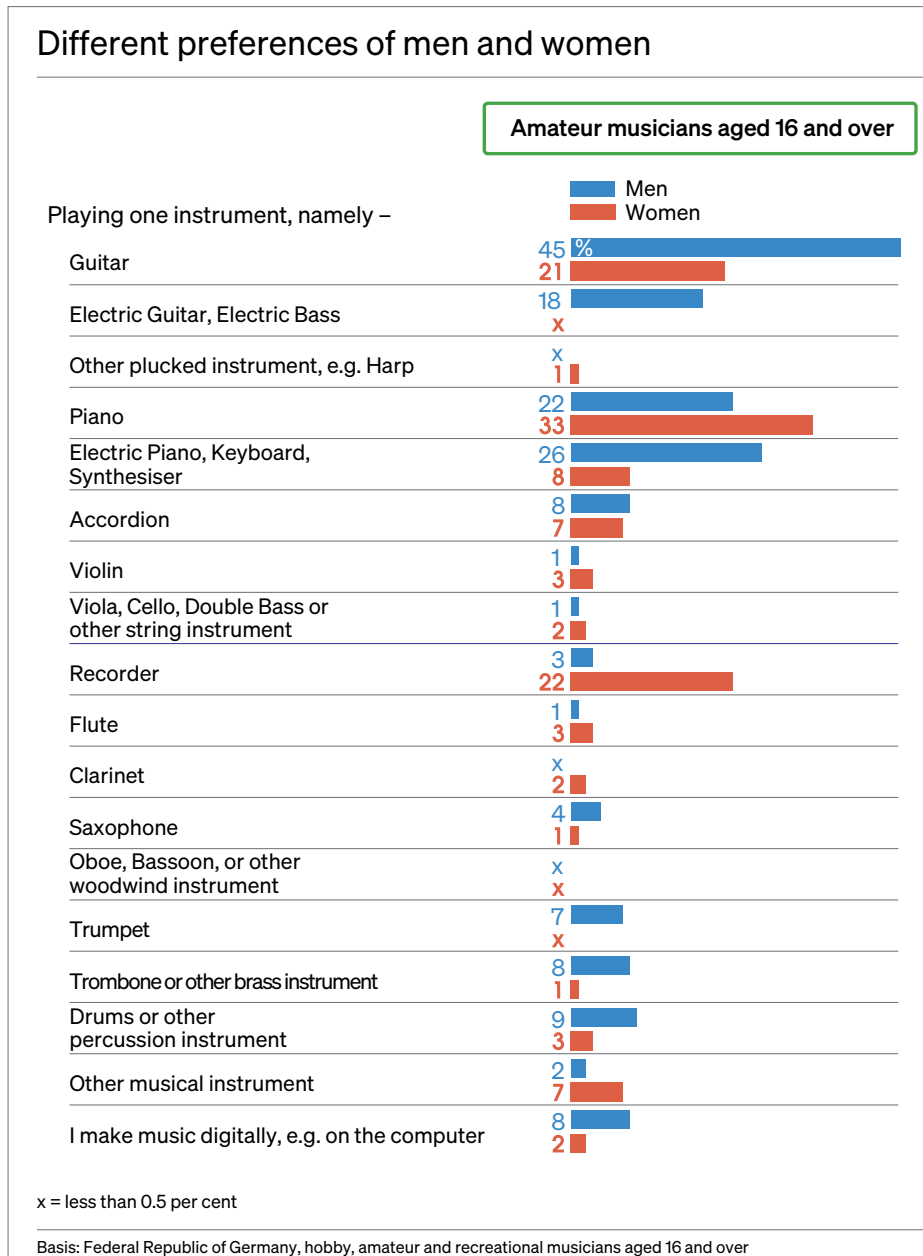
Fig. 7: Choice of instrument



The detailed analysis shows that, in part, men and women have very different instrumental preferences: Men have a much stronger inclination than women towards all electronic musical instruments. For example, 18 per cent of male amateur musicians play an electric guitar or an electric bass, while the female proportion is less than 0.5 per cent. Electronic keyboard instruments such as keyboards or synthesisers are played by 26 per cent of the men, but only 8 per cent of the women. Digital music is played by 8 per cent of all amateur musicians aged 16 and over, only 2 per cent of whom are women. Yet guitar, brass instruments and saxophone are also played significantly more often by men than by women.

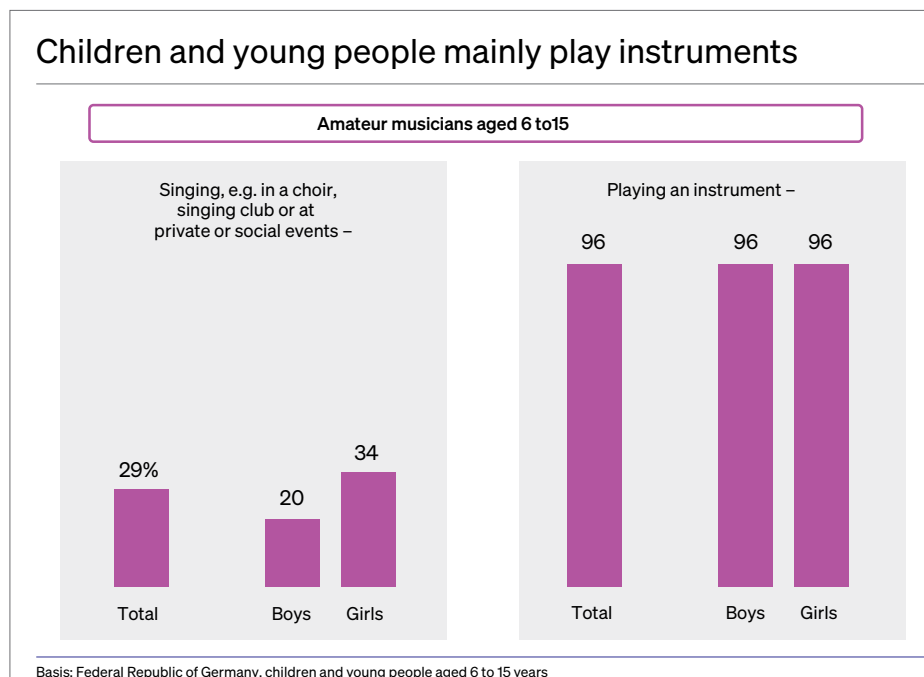
Conversely, recorder and piano are instruments played significantly more often by women than by men. For example, 33 per cent of women aged 16 and over who make music in their free time play the piano regularly or occasionally, compared to only 22 per cent of the men. Amongst amateur musicians 22 per cent of the women play the recorder but only 3 per cent of men. The flute, clarinet, violin and violin are also among the musical instruments that are more popular with women than with men.

Fig. 8: Choice of instrument according to gender



Almost all children and young people aged 6 to 15 who make music play an instrument (96 per cent). 29 per cent of children and young people who are involved in music sing, e.g. in a choir or a choral society. As with adults, there are more girls than boys among the younger generation: 34 per cent of girls aged between 6 and 15 make music at least occasionally, but only 20 per cent of their male counterparts sing. Conversely, just as many girls as boys play an instrument: 96 per cent respectively among amateur and recreational musicians aged 6 to 15.

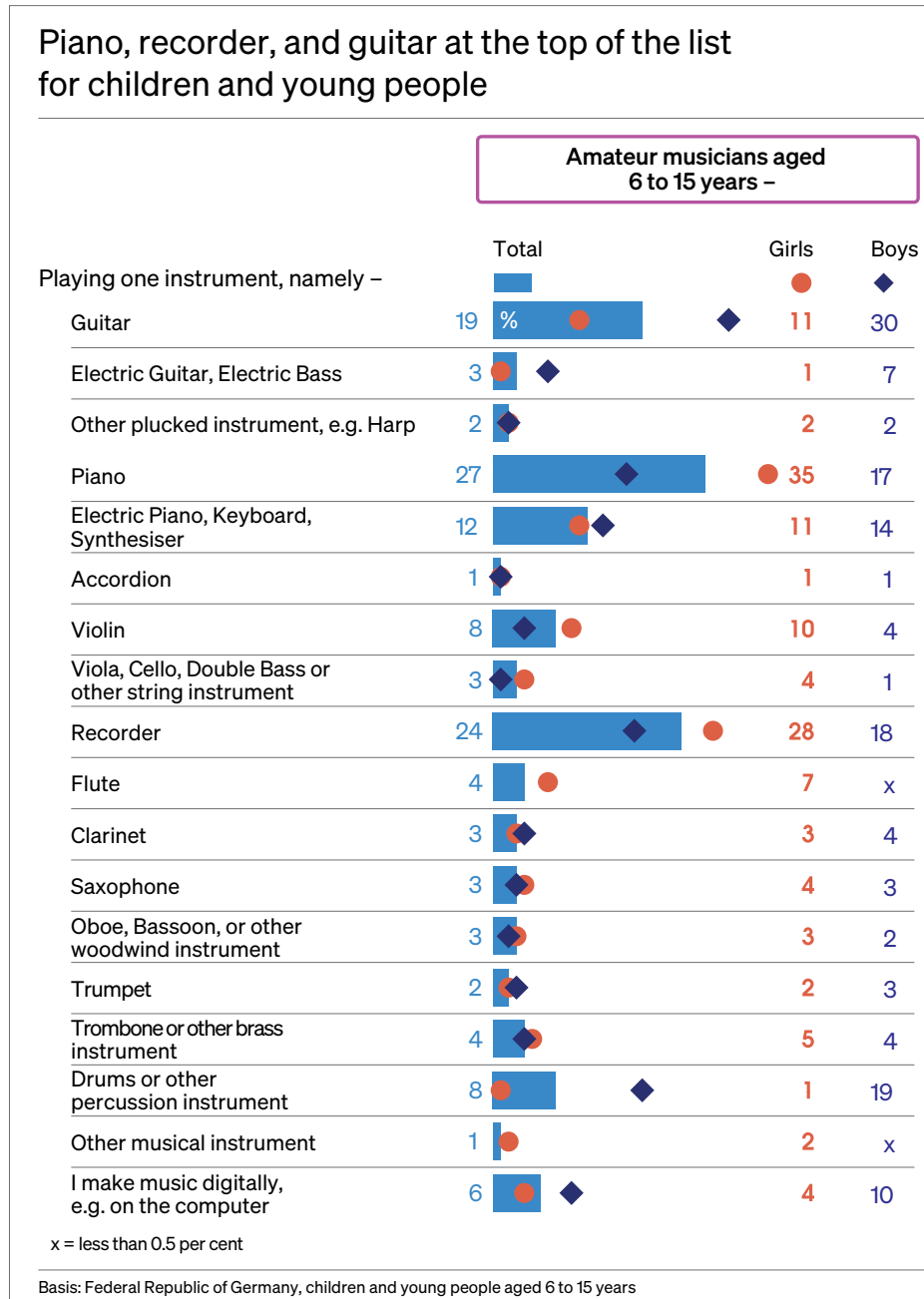
Fig. 9: Singing or an instrument: children and young people



Children and young people are particularly likely to play the piano, recorder, or guitar. Of the 6 to 15-year-olds who make music recreationally, 27 per cent play the piano, 24 per cent the recorder and 19 per cent the guitar. A further 12 per cent of this age group play an electric piano or keyboard and 8 per cent each play the violin or drums. As many as 6 per cent play music digitally, e.g. on a computer. In addition to the recorder, other woodwind instruments are also popular among the younger generation.

As with adults, there are also some gender-specific differences in instrument choice among musically active children and young people. Guitars as well as electric guitars, percussion instruments and digital music are much more popular with boys. Conversely, girls are much more likely than boys to favour the piano, recorder, violin, or the flute.

Fig. 10: Instrument choice by children and young people

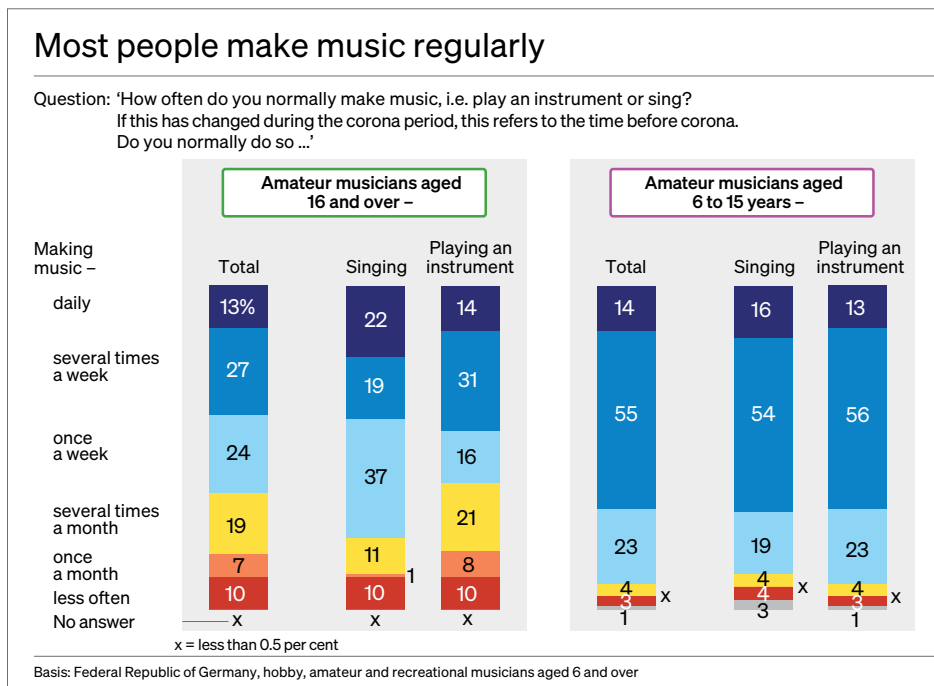


III Frequency, Places and Forms of Amateur Music-making

The vast majority of recreational and amateur musicians play or sing regularly: four out of ten amateur musicians aged 16 and over are actively involved with music several times a week, 13 per cent of them even daily. A further 24 per cent usually make music once a week. This means that around two-thirds of amateur musicians aged 16 and over pursue their hobby at least once each week. Those who sing tend to engage in their hobby more regularly than those who play an instrument: More than three-quarters of all amateur musicians aged 16 and over who sing do so at least once a week. Among those who play an instrument, the figure is slightly lower at 61 per cent; 45 per cent of them play an instrument daily or several times each week.

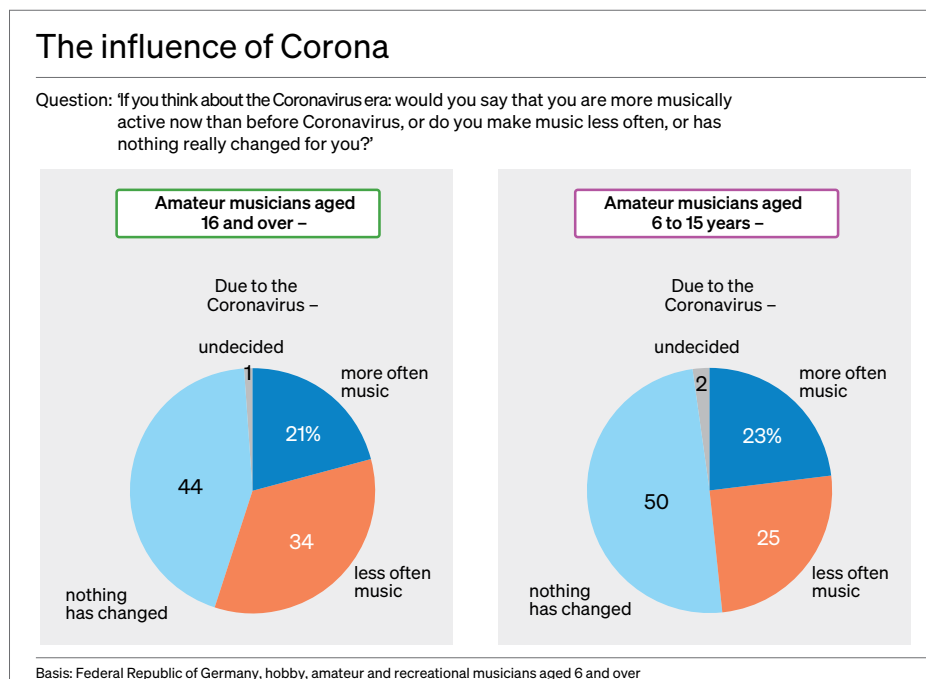
Children and young people pursue their hobby more often than adults. 69 per cent of 6 to 15-year-olds who make music as a hobby do so daily or several times a week, and a further 23 per cent do so at least once a week. In the younger generation, the differences between those who sing and those who play an instrument are more marginal.

Fig. 11: Frequency of amateur music-making



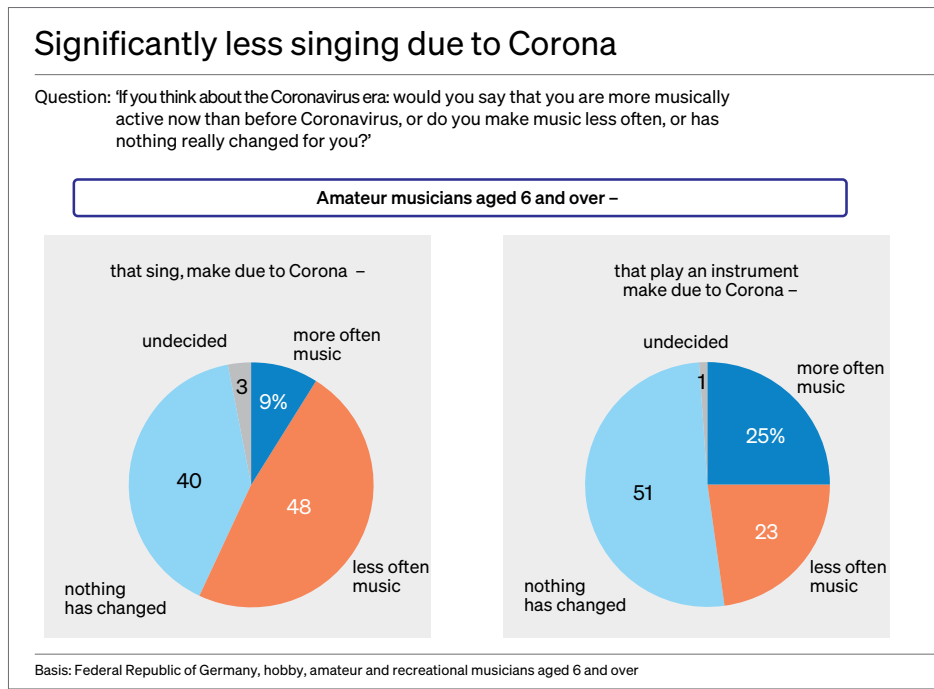
The questionnaire deliberately focussed on how often amateur musicians make music despite the coronavirus pandemic, as, for a considerable proportion of them, coronavirus has changed their opportunities to do this: 34 per cent of amateur musicians aged 16 and over cite the virus as the reason for them being less frequently involved with music than before. However, 21 per cent also found more time to make music during the pandemic. Among children and young people, the coronavirus is slightly less significant than among adults. However, almost half of 6 to 15-year-old amateur musicians also report changes: A quarter are currently less musically active than before the coronavirus, while almost the same number are currently finding more opportunities to make music.

Fig. 12: Influence of the pandemic on amateur music-making



Particularly hard hit by the coronavirus crisis are all those who sing: Of all amateur musicians aged 6 and above who sing in their free time, 48 per cent are currently less likely to pursue their hobby than before the crisis. Of those who play an instrument, only 23 per cent report this and, at 25 per cent, approximately the same number claim that they actually engage in music-making more often than before coronavirus. This is mainly attributable to singers belonging far more frequently to a fixed group, such as a choir or singing club, while instrumentalists are far more likely to play on their own or at home. For example, 84 per cent of all amateur musicians who play an instrument report that they also do this at home, compared with only 71 per cent of those who sing.

Fig. 13: Influence of the pandemic on singing and playing instruments



III.1 Music-making opportunities and areas

Overall, eight out of ten amateur musicians aged 6 and above are (also) – beyond fixed, organised structures – active at home or at private or social events with family or friends. As many as 26 per cent are choir members, 20 per cent also perform at concerts or other occasions, and almost as many make music in church. School choirs and music clubs are important for younger children: 36 per cent of 6 to 15-year-old amateur musicians are members of a school choir or music club. As expected, far more younger people attend music school than older people: 33 per cent of amateur musicians aged 6 to 15 attend a music school, compared to only 3 per cent of amateur musicians over the age of 16.

Fig. 14: Places where amateur music is played

Music is mainly played at home

Question: 'What about you? Where or on what occasions do you make music?
What would you mention from this list?'

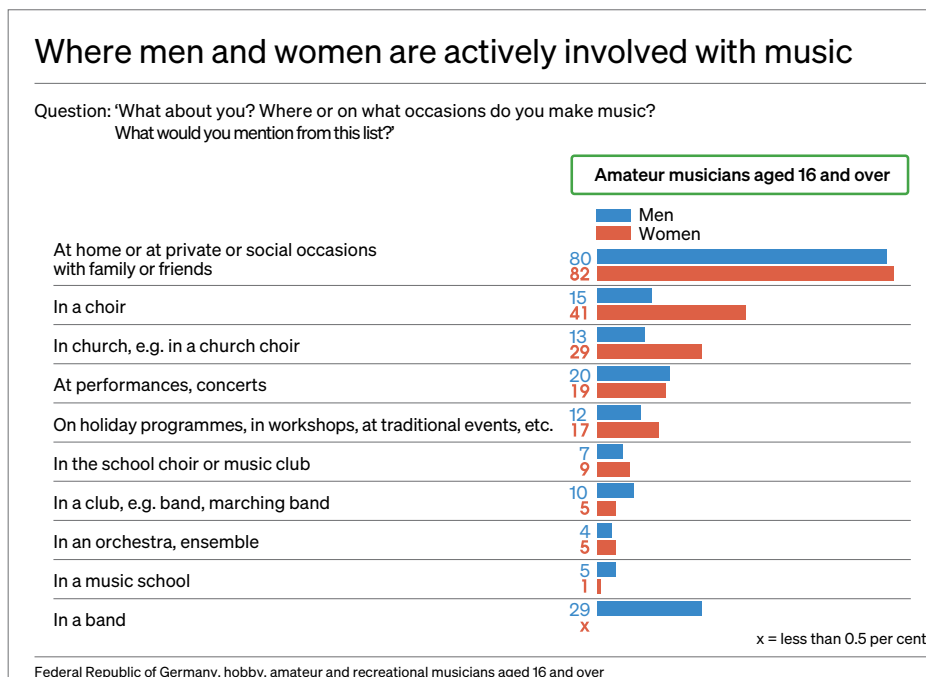
Amateur musicians aged 6 and over –

| | Total | aged 6 to 15 | aged 16 and over |
|--|-------|--------------|------------------|
| | % | % | % |
| At home or at private or social occasions with family or friends | 80 | 75 | 81 |
| In a choir | 26 | 19 | 28 |
| At performances, concerts | 20 | 23 | 20 |
| In church, e.g. in a church choir | 19 | 13 | 21 |
| In the school choir or music club | 15 | 36 | 8 |
| On holiday programmes, in workshops, at traditional events, etc. | 14 | 12 | 14 |
| In a band | 13 | 7 | 14 |
| In a music school | 10 | 33 | 3 |
| In a club, e.g. band, marching band | 8 | 9 | 8 |
| In an orchestra, ensemble | 6 | 10 | 4 |

Basis: Federal Republic of Germany, hobby, amateur and recreational musicians aged 6 and over

The occasions on which men and women make music sometimes differ considerably. For example, by far the most frequent setting for music-making by both men and women is in private. Otherwise, however, women participate far more often in choirs or church, while men are significantly more often to be heard in bands or clubs, e.g. brass-or-marching bands.

Fig. 15: Places where amateur music is played, classified by sex



These differences are primarily because, as shown, women sing more often than average, while men play an instrument disproportionately often. The occasions and places where men and women make music also differ accordingly. But there are also some clear differences in the biographical paths to music. While women are far more likely than average to have found their way to music through organised activities - such as choirs, orchestras, school or youth centres - men are much likelier to have come into closer contact with music-making through someone in their family or circle of friends or via an autodidactic approach.

Overall, most amateur musicians found their way to music through school, a choir, private lessons or through family or friends. 36 per cent of all amateur musicians aged 6 and over first came into closer contact with music-making at school, 32 per cent through a choir, an orchestra or a music club, 31 per cent learnt to make music from someone in their family or circle of friends. While 30 per cent acquired their knowledge from private teachers, 17 per cent had their first contact through a municipal music school and 13 per cent via a private music school. Just under one in five taught themselves to play music with the help of books or by experimenting on their own.

Children and young people have mainly learnt to make music at school, at music school or from a private teacher. Adults are much more likely to have learnt from someone in the family or have often taught themselves with the help of books, videos or apps. At the same time, school, a choir or a private teacher were the first intermediaries of music-making for many amateur musicians aged 16 and above.

Fig. 16: Ways to access music

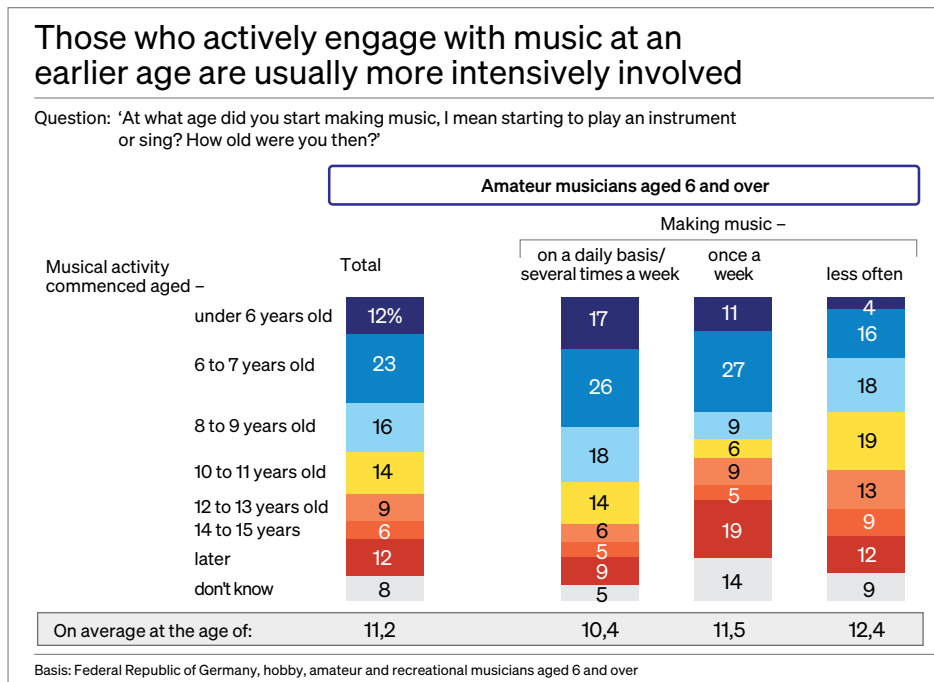
| Where did you come into closer contact with music-making? | | | |
|--|---|--------------|------------------|
| Question: 'It can vary greatly as to how or where you came into closer contact with making music, e.g. beginning to learn an instrument or regularly sing. What was it like for you? How or where did you come into closer contact with music-making?' | | | |
| | Amateur musicians aged 6 and over – | | |
| | total | aged 6 to 15 | aged 16 and over |
| | % | % | % |
| At school | 36 | 35 | 37 |
| In a choir, orchestra or music club | 32 | 18 | 37 |
| Someone in my family or circle of friends taught me | 31 | 5 | 39 |
| With a private teacher | 30 | 32 | 29 |
| Taught myself with the help of books or by trial and error | 19 | 3 | 24 |
| At a municipal music school | 17 | 33 | 12 |
| In cultural or youth centres, at church camps, etc. | 15 | 8 | 18 |
| In a private music school | 13 | 13 | 13 |
| As part of my training/studies | 11 | - | 8 |
| I taught myself with the help of videos, apps, etc. | 8 | x | 10 |
| At the adult education centre | 3 | 3 | 2 |
| | x = less than 0.5 per cent - = no data collected | | |
| Basis: Federal Republic of Germany, hobby, amateur and recreational musicians aged 6 and over | | | |

III.2 Starting age, intensity and stability of musical behaviour

On average, amateur musicians commence their musical activity at the age of 11. As many as 12 per cent of them began at the very young age of under 6. Just under a quarter started at the age of 6 to 7 and a further 30 per cent at the age of 8 to 11. Just a small proportion of all amateur musicians (12 per cent) only started making music after the age of 15. By contrast, 8 per cent can no longer say exactly at what age they started actively engaging with music.

The detailed analysis shows a close correlation between the age at which musical activity begins and its intensity. Amateur musicians who play music daily or several times a week started on average when they were around 10 years old, while those who play music about once each week say they began at an average age of 11.5 years. On average, amateur musicians who sing or play an instrument less than once a week only took up music at around 12 years of age.

Fig. 17: Influence of the starting age on the intensity of music-making



The last finding clearly shows the influence that an early starting age has on the intensity of music-making. It can be assumed that those who engage in music more intensively are less likely to stop than those who only pursue their hobby sporadically. To prevent people from giving up making music, one could examine how children and young people can be familiarised with it as early as possible.

Secondly, we should consider how we can prevent a comparatively large number of young people from stopping making music during the transitional phases from school to university or vocational training and later on, when they enter employment.

Last but not least, the current study shows that active involvement in music is still strongly linked to social class. Here too, consideration should be given to how more young people from the middle and lower social classes can find access to music-making. In comparison with musicians from the higher social classes, people from the lower social classes often only discover music-making later, on average at the age of 14 to 15. In this respect, the challenge is to bring young people from lower social classes into contact with musical activity as early as possible.

Fig. 18: Access to music according to social class

| Very disparate access routes to music in the various social classes | | | |
|--|--|----------|-------|
| Question: 'It can differ greatly as to how or where you came into closer contact with making music, e.g. learning an instrument or starting regular singing. What was it like for you? How or where did you come into closer contact with making music?' | | | |
| | Amateur musicians aged 6 and over with socio-economic status – | | |
| | high % | middle % | low % |
| In school | 40 | 37 | 29 |
| In the choir, orchestra or music club | 24 | 37 | 39 |
| Someone in the family or a friend has taught me | 26 | 32 | 37 |
| With a private teacher | 44 | 20 | 20 |
| Taught myself with the help of books or by trial and error | 25 | 17 | 11 |
| At a municipal music school | 16 | 23 | 10 |
| In cultural or youth centres, at church camps, etc. | 13 | 12 | 23 |
| In a private music school | 18 | 14 | 5 |
| As part of my training/studies | 12 | 13 | 9 |
| I taught myself with the help of videos, apps, etc. | 10 | 8 | 3 |
| At the adult education centre | 4 | 2 | 1 |

Basis: Federal Republic of Germany, hobby, amateur and recreational musicians aged 6 and over

The different access routes to music can be taken into account for this goal: Amateur musicians from the lower social classes are more likely than average to have come into closer contact with music through cultural and youth centres or via choirs or music clubs. At the same time, the family environment and school play an important role for them. However, for amateur musicians from the lower social classes, school is less often the trigger for making music than in the middle or upper classes. For amateur musicians from the middle class, choirs and singing societies, family members and friends as well as municipal music schools play an important role alongside school. Amateur musicians from the upper classes come into closer contact with music far more often than average through private teachers. In addition to school being the central starting point for musical activity, the proportion of amateur musicians from the upper social classes who have taught themselves to make music with the help of books or by experimenting is also particularly high.

Fig. 19: Overview of amateur musicians in the population:
Proportions and absolute numbers

Overview of amateur musicians in the population: proportions and absolute numbers

| | Percentage share | Mio. |
|---|------------------|------|
| Population aged 6 and over | | |
| Total | 18.8 | 14.3 |
| ● Singing | 7.1 | 5.4 |
| ● Playing an instrument | 15.8 | 12.1 |
| ----- | | |
| Population aged 16 and over | | |
| Total | 15.7 | 10.8 |
| ● Singing | 6.3 | 4.4 |
| ● Playing an instrument | 12.5 | 8.7 |
| ● Men | 15.9 | 5.3 |
| ● Women | 15.5 | 5.5 |
| Children and young people aged 6 to 15 | | |
| Total | 48.4 | 3.5 |
| ● Singing | 13.8 | 1.0 |
| ● Playing an instrument | 46.6 | 3.4 |
| ● Boys | 38.8 | 1.4 |
| ● Girls | 58.4 | 2.1 |

Basis: Federal Republic of Germany, population aged 6 and over

IV List of Illustrations

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V Appendix

V.1 Research data

| Group of people surveyed (population) | German resident population aged 6 and over in the Federal Republic of Germany with special consideration of persons from East Germany as well as children aged 6 to 15 (incl.) and their parents. | | | | | | | | | | | | | | | | | | | | | | | | | | | |
|---|---|-----------------------|------------|--|----------|-------|---|---|-------------------------------|-------|----|----|-------------------------------|-----|----|----|-----------------|-------|-----|-----|-------------------------------|-----|----|----|--------------------|-----|----|----|
| Subsamples | The overall sample is made up of three sub-samples: a) Main sample: 1022 respondents aged 16 and over, including 145 parents of 6 to15-year-old children b) Supplementary sample of parents: A further 186 parents of 6 to 15-year-old children c) Supplementary sample of children: 476 children aged 6 to 15 years. | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Selection method | Quota procedure The interviewers are given quotas that dictate how many people they have to interview and according to which characteristics they are to be selected. Eastern Germany was given slightly more consideration than its share of the population, otherwise, the guidelines are based on the proportional distribution of the population. a) Main sample: The survey assignments or quotas were distributed to federal states and administrative districts and within these regional units to large, medium-sized and small towns as well as rural communities. The quotas were further distributed to men and women according to different age groups, labour force participation and occupational status. b) Supplementary sample of parents: The survey assignments or quotas were distributed to federal states and administrative districts and within these regional units to large, medium-sized and small towns as well as rural communities. The quotas were further distributed to mothers and fathers with children aged 6 to 15. c) Supplementary sample of children: The 331 parents of 6 to15-year-old children surveyed in sub-samples a) and b) were asked for additional information on their children in this age group. This resulted in data on 476 6 to15-year-old children. | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Number of respondents / composition of the sample | The survey design necessitates a composition of the sample that differs from the structure of the population. When reporting summarised results, these deviations are eliminated by weighting. The following table illustrates the disproportionate design of the sample and the proportioning effect of weighting. <table border="1" data-bbox="475 1167 1066 1458"> <thead> <tr> <th rowspan="2">Composition of sample</th> <th colspan="2">unweighted</th> <th>weighted</th> </tr> <tr> <th>cases</th> <th>%</th> <th>%</th> </tr> </thead> <tbody> <tr> <td>West Germany with West Berlin</td> <td>1,317</td> <td>78</td> <td>81</td> </tr> <tr> <td>East Germany with East Berlin</td> <td>367</td> <td>22</td> <td>19</td> </tr> <tr> <td>Total includes:</td> <td>1,684</td> <td>100</td> <td>100</td> </tr> <tr> <td>Parents of children aged 6-15</td> <td>331</td> <td>20</td> <td>11</td> </tr> <tr> <td>Children aged 6-15</td> <td>476</td> <td>28</td> <td>10</td> </tr> </tbody> </table> | Composition of sample | unweighted | | weighted | cases | % | % | West Germany with West Berlin | 1,317 | 78 | 81 | East Germany with East Berlin | 367 | 22 | 19 | Total includes: | 1,684 | 100 | 100 | Parents of children aged 6-15 | 331 | 20 | 11 | Children aged 6-15 | 476 | 28 | 10 |
| Composition of sample | unweighted | | weighted | | | | | | | | | | | | | | | | | | | | | | | | | |
| | cases | % | % | | | | | | | | | | | | | | | | | | | | | | | | | |
| West Germany with West Berlin | 1,317 | 78 | 81 | | | | | | | | | | | | | | | | | | | | | | | | | |
| East Germany with East Berlin | 367 | 22 | 19 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Total includes: | 1,684 | 100 | 100 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Parents of children aged 6-15 | 331 | 20 | 11 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Children aged 6-15 | 476 | 28 | 10 | | | | | | | | | | | | | | | | | | | | | | | | | |
| Weighting | In order to eliminate the disproportionate effects caused by the sample design and to harmonise the results with structural data from official statistics, a factorial weighting was applied to the results. As the following comparison shows, the weighted sample is representative of the German population aged 6 and over. | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Type of Interview | Oral and in person (Face-to-Face) | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Participating Interviewers | a) Main sample: 320 interviewers b) Supplementary sample of parents: 100 interviewers The data on the children was obtained from the parents surveyed in sub-samples a) and b). | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| Survey Timespan | November 28 th to December 11 th 2020 | | | | | | | | | | | | | | | | | | | | | | | | | | | |
| IfD-archive no. of survey | 11028/8247 | | | | | | | | | | | | | | | | | | | | | | | | | | | |

COMPOSITION
of the group of people surveyed in the 12028/8247 survey (German residential population aged 6 and over)
compared with the figures from official statistics

| | Survey December 2020 % | Official Statistic (*) % |
|---|------------------------------|--------------------------------|
| <u>Regional Distribution</u> | | |
| North Germany (Schleswig-Holstein, Hamburg, Lower Saxony, Bremen) | 17 | 17 |
| North Rhine-Westphalia | 21 | 21 |
| Southwest Germany (Hesse, Rhineland-Palatinate, Saarland) | 13 | 13 |
| Baden-Württemberg | 13 | 13 |
| Bavaria | 16 | 16 |
| Berlin | 4 | 4 |
| Northeast Germany (Brandenburg, Mecklenburg-Vorpommern, Saxony-Anhalt) | 8 | 8 |
| Saxony and Thuringia | 8 | 8 |
| | 100 | 100 |
| <u>Residential area size</u> | | |
| under 5,000 inhabitants | 16 | 16 |
| 5,000 to under 20,000 inhabitants | 27 | 27 |
| 20,000 to under 100,000 inhabitants | 28 | 28 |
| 100,000 and more inhabitants | 29 | 29 |
| | 100 | 100 |
| <u>Gender</u> | | |
| Men | 49 | 49 |
| Women | 51 | 51 |
| | 100 | 100 |
| <u>Age</u> | | |
| 6-15 years | 10 | 10 |
| 16-29 years | 15 | 15 |
| 30-44 years | 18 | 18 |
| 45-59 years | 25 | 25 |
| 60 years and older | 32 | 32 |
| | 100 | 100 |
| <u>Occupational groups (**)</u> | | |
| Blue-collar workers | 11 | 11 |
| White-collar workers | 38 | 37 |
| Civil servants | 3 | 3 |
| Self-employed and freelancers | 5 | 5 |
| Persons not in gainful employment | 43 | 44 |
| | 100 | 100 |
| <u>Marital status</u> | | |
| Married | 45 | 45 |
| Single | 39 | 39 |
| Widowed | 7 | 7 |
| Divorced/separated | 9 | 9 |
| | 100 | 100 |

(*) Original and estimated values (for the German residential population aged 6 and over) based on data from official statistics. Basis: Microcensus 2019

(**) for employed and unemployed persons (classification of unemployed persons according to last professional position)

V.2 Questionnaire

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Auszug aus der
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Dezember 2020

INTERVIEWER: Fragen wörtlich vorlesen. Bitte die Buchstaben oder Zahlen neben zutreffenden Antworten einkreisen. Wenn keine Antworten vorgegeben sind, auf den punktierten Linien Antworten im Wortlaut eintragen. Alle Ergebnisse dieser Umfrage dienen dazu, die Meinung der Bevölkerung zu erforschen und besser bekanntzumachen.

Nach einigen Einleitungsfragen zu anderen Themen:

1. INTERVIEWER überreicht **rosa** Liste 1 !

"Zum Thema Musizieren:

Hier sind einmal verschiedene Möglichkeiten aufgeschrieben, wie und in welchem Umfang man Musik machen kann. Lesen Sie sich das bitte einmal durch und sagen mir bitte, was davon auf Sie zutrifft. Wo würden Sie sich am ehesten einordnen?"

(Nur eine Angabe möglich! – Genanntes einkreisen!)

(1) MACHE BERUFLICH MUSIK 1
(2) HOBBY-, AMATEUR-, FREIZEIT-
MUSIKER 2
(3) MUSIZIERE NICHT 3**

** Gleich übergehen zu Frage 7 !

2. INTERVIEWER überreicht **weiße** Liste 2 !

"Welche Art von Musik machen Sie bzw. welches Instrument spielen Sie?"
(Alles Genannte einkreisen!)

/ 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 /
/ 11 / 12 / 13 / 14 / 15 / 16 / 17 / 18 / 19 /

KEINE ANGABE 0

3. a) "Wie oft machen Sie normalerweise Musik, also dass Sie ein Instrument spielen oder singen? Falls sich das in der Corona-Zeit geändert haben sollte, ist hier die Zeit vor Corona gemeint. Machen Sie das normalerweise ...

"täglich" 1
"mehrmals wöchentlich" 2
"einmal wöchentlich" 3
"mehrmals monatlich" 4
"einmal monatlich" 5
"seltener" 6
UNENTSCHIEDEN 7

- b) "Und wenn Sie einmal an die Corona-Zeit denken: Würden Sie sagen, Sie machen jetzt häufiger Musik als vor Corona, oder machen Sie seltener Musik, oder hat sich da bei Ihnen eigentlich nichts geändert?"

HÄUFIGER MUSIK 1
SELTENER MUSIK 2
NICHTS GEÄNDERT 3
UNENTSCHIEDEN 4

4. INTERVIEWER überreicht **blaue** Liste 3 !

"Es kann ja ganz unterschiedlich sein, wie bzw. wo man in engeren Kontakt mit dem Musizieren gekommen ist, z.B. ein Instrument erlernt oder regelmäßig zu singen begonnen hat. Wie war das bei Ihnen: Wie bzw. wo sind Sie in engeren Kontakt mit dem Musizieren gekommen?"
(Alles Genannte einkreisen!)

/ 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 /
/ 11 /

KEINE ANGABE 0

5. "In welchem Alter haben Sie angefangen, Musik zu machen, ich meine, dass Sie angefangen haben, ein Instrument zu spielen oder zu singen? Wie alt waren Sie da ungefähr?"

CA. JAHRE ALT
WEISS NICHT MEHR X

6. INTERVIEWER überreicht **gelbe** Liste 4 !

"Wie ist das bei Ihnen: Wo bzw. bei welchen Gelegenheiten machen Sie Musik?
Was von dieser Liste würden Sie nennen?" (Alles Genannte einkreisen!)

/ 1 / 2 / 3 / 4 / 5 / 6 / 7 / 8 / 9 / 10 /

KEINE ANGABE..... Y

7. a) "Haben Sie Kinder zwischen 6 und 15 Jahren?"

JA..... 1

NEIN 2**

** Gleich übergehen zum nächsten Fragenkomplex!

b) "Und können Sie mir noch für jedes dieser Kinder zwischen 6 und 15 Jahren sagen, wie alt es ist und ob es sich um einen Jungen oder ein Mädchen handelt? Bitte beginnen Sie mit dem ältesten Kind."
(INTERVIEWER: Bitte jeweils das Alter eintragen und Zutreffendes einkreisen!)

| | | | |
|------------------------------------|-------------------|--------------|----------------|
| 1. KIND: (= ältestes Kind) | ALTER:..... Jahre | JUNGE..... 1 | MÄDCHEN..... 2 |
| 2. KIND: (= zweitältestes Kind) | ALTER:..... Jahre | JUNGE..... 1 | MÄDCHEN..... 2 |
| 3. KIND: | ALTER:..... Jahre | JUNGE..... 1 | MÄDCHEN..... 2 |
| 4. KIND: | ALTER:..... Jahre | JUNGE..... 1 | MÄDCHEN..... 2 |

8. a) "Wenn Sie jetzt einmal nur an Ihre Kinder zwischen 6 und 15 Jahren denken: Sind darunter ein oder mehrere Kinder, die Musik machen, also ein Instrument spielen oder singen, z.B. in einem Chor, in der Musikschule oder in einer Musik-AG, oder digital Musik machen, z.B. am Computer?"

JA, EINS 1

JA, MEHRERE 2

NEIN 3**

** Gleich übergehen zum nächsten Fragenkomplex!

b) INTERVIEWER Bitte für jedes Kind zwischen 6 und 15 Jahren, das Musik macht, ein Ausfüllblatt vom Ende des Fragebogens überreichen!

"Für eine Studie möchten wir gerne mehr darüber erfahren, wie Kinder und Jugendliche in Deutschland musizieren. Können Sie bitte für jedes Ihrer Kinder zwischen 6 und 15 Jahren, das Musik macht, die Fragen auf diesem Ausfüllblatt beantworten."

INTERVIEWER: Dem/der Befragten so viel Zeit wie nötig zum Ausfüllen des/der Ausfüllbogen(s) lassen.
Bitte nehmen Sie den/die ausgefüllten Bogen danach wieder an sich und senden ihn/sie zusammen mit dem Haupt-Fragebogen an uns zurück.

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Dezember 2020

ZU FB-NR.
FB-NR

Bitte beantworten Sie folgende Fragen für jedes Ihrer Kinder zwischen 6 und 15 Jahren,
das ein Instrument spielt oder singt.

3. KIND:

- a) *Alter des Kindes:* JAHRE
-
- b) *Geschlecht:* Männlich 1
Weiblich 2
-
- c) *Wie oft macht dieses Kind Musik?* Täglich 1
Mehrmals wöchentlich 2
Einmal wöchentlich 3
Mehrmals monatlich 4
Einmal monatlich 5
Seltener 6
-
- d) *Macht dieses Kind in der Corona-Zeit häufiger Musik als vor Corona, oder seltener oder hat sich da nichts geändert?* Häufiger 1
Seltener 2
Nichts geändert 3
-
- e) *Welche Art von Musik macht dieses Kind? (Mehreres kann angegeben werden!)*
- Es singt (z.B. im Chor, in der Musikschule, in einer AG oder ähnliches)..... 1
- Es spielt ein Instrument, und zwar:*
- Gitarre..... 2
E-Gitarre (elektrische Gitarre), E-Bass..... 3
Anderes Zupfinstrument, z.B. Harfe 4
Klavier 5
Elektrisches Klavier, Keyboard, Synthesizer..... 6
Akkordeon 7
Violine, Geige..... 8
Viola, Violoncello, Kontrabass oder anderes Streichinstrument 9
Blockflöte..... 0
Querflöte 1
Klarinette 2
Saxophon 3
Oboe, Fagott oder anderes Holzblasinstrument 4
Trompete 5
Posaune oder anderes Blechblasinstrument..... 6
Schlagzeug, Drums oder anderes Schlaginstrument 7
Anderes Musikinstrument 8
- Es macht digital Musik, z.B. am Computer 9

f) *Wie bzw. wo hat dieses Kind das Instrument bzw. das Singen gelernt?
(Mehreres kann angegeben werden!)*

- In einer städtischen Musikschule 1
 In einer privaten Musikschule..... 2
 Bei einem Privatlehrer..... 3
 In der Schule 4
 In der Volkshochschule..... 5
 Im Chor, Orchester bzw. Musikverein 6
 In Kultur- oder Jugendzentren, bei Kirchenfreizeiten usw..... 7
 Hat dem Kind jemand aus der Familie oder dem Freundeskreis beigebracht 8
 Hat es sich mithilfe von Büchern oder durch Ausprobieren selbst beigebracht 9
 Hat es sich mithilfe von Videos, Apps usw. selbst beigebracht 0

g) *In welchem Alter hat dieses Kind angefangen,
Musik zu machen, also dass es angefangen
hat, ein Instrument zu spielen oder zu singen?
Wie alt war es da ungefähr?*

..... JAHRE ALT
 WEISS NICHT MEHR..... X

h) *Wo, bei welchen Gelegenheiten macht dieses Kind Musik?
(Mehreres kann angegeben werden!)*

- Im Chor 1
 Im Orchester, Ensemble 2
 In einer Band 3
 In der Musikschule 4
 Im Schulchor bzw. der Musik-AG 5
 Im Verein, z.B. Kapelle,
 Spielmannszug 6
 In der Kirche, z.B. im Kirchenchor 7
 Zuhause oder bei privaten oder
 geselligen Anlässen im Familien-
 oder Freundeskreis 8
 Bei Freizeiten, Workshops,
 Brauchtumsveranstaltungen usw. 9
 Bei Auftritten, Konzerten 0

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Bitte beantworten Sie folgende Fragen für jedes Ihrer Kinder zwischen 6 und 15 Jahren,
das ein Instrument spielt oder singt.

2. KIND:

- a) *Alter des Kindes:* JAHRE
-
- b) *Geschlecht:* Männlich 1
Weiblich 2
-
- c) *Wie oft macht dieses Kind Musik?* Täglich 1
Mehrmals wöchentlich 2
Einmal wöchentlich 3
Mehrmals monatlich 4
Einmal monatlich 5
Seltener 6
-
- d) *Macht dieses Kind in der Corona-Zeit häufiger Musik als vor Corona, oder seltener oder hat sich da nichts geändert?* Häufiger 1
Seltener 2
Nichts geändert 3
-
- e) *Welche Art von Musik macht dieses Kind? (Mehreres kann angegeben werden!)*
- Es singt (z.B. im Chor, in der Musikschule, in einer AG oder ähnliches)..... 1
- Es spielt ein Instrument, und zwar:*
- Gitarre..... 2
E-Gitarre (elektrische Gitarre), E-Bass..... 3
Anderes Zupfinstrument, z.B. Harfe 4
Klavier 5
Elektrisches Klavier, Keyboard, Synthesizer..... 6
Akkordeon..... 7
Violine, Geige..... 8
Viola, Violoncello, Kontrabass oder anderes Streichinstrument 9
Blockflöte..... 0
Querflöte 1
Klarinette 2
Saxophon 3
Oboe, Fagott oder anderes Holzblasinstrument 4
Trompete 5
Posaune oder anderes Blechblasinstrument..... 6
Schlagzeug, Drums oder anderes Schlaginstrument 7
Anderes Musikinstrument 8
-
- Es macht digital Musik, z.B. am Computer 9

- f) *Wie bzw. wo hat dieses Kind das Instrument bzw. das Singen gelernt?
(Mehreres kann angegeben werden!)*
- In einer städtischen Musikschule 1
 In einer privaten Musikschule..... 2
 Bei einem Privatlehrer..... 3
 In der Schule 4
 In der Volkshochschule 5
 Im Chor, Orchester bzw. Musikverein 6
 In Kultur- oder Jugendzentren, bei Kirchenfreizeiten usw..... 7
 Hat dem Kind jemand aus der Familie oder dem Freundeskreis beigebracht 8
 Hat es sich mithilfe von Büchern oder durch Ausprobieren selbst beigebracht 9
 Hat es sich mithilfe von Videos, Apps usw. selbst beigebracht 0
-
- g) *In welchem Alter hat dieses Kind angefangen,
Musik zu machen, also dass es angefangen
hat, ein Instrument zu spielen oder zu singen?
Wie alt war es da ungefähr?*
- JAHRE ALT
 WEISS NICHT MEHR X
-
- h) *Wo, bei welchen Gelegenheiten macht dieses Kind Musik?
(Mehreres kann angegeben werden!)*
- Im Chor 1
 Im Orchester, Ensemble 2
 In einer Band 3
 In der Musikschule 4
 Im Schulchor bzw. der Musik-AG 5
 Im Verein, z.B. Kapelle,
 Spielmannszug 6
 In der Kirche, z.B. im Kirchenchor 7
 Zuhause oder bei privaten oder
 geselligen Anlässen im Familien-
 oder Freundeskreis 8
 Bei Freizeiten, Workshops,
 Brauchtumsveranstaltungen usw. 9
 Bei Auftritten, Konzerten 0
-

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Bitte beantworten Sie folgende Fragen für jedes Ihrer Kinder zwischen 6 und 15 Jahren,
das ein Instrument spielt oder singt.

1. KIND:

- a) *Alter des Kindes:* JAHRE
-
- b) *Geschlecht:* Männlich 1
Weiblich 2
-
- c) *Wie oft macht dieses Kind Musik?* Täglich 1
Mehrmals wöchentlich 2
Einmal wöchentlich 3
Mehrmals monatlich 4
Einmal monatlich 5
Seltener 6
-
- d) *Macht dieses Kind in der Corona-Zeit häufiger Musik als vor Corona, oder seltener oder hat sich da nichts geändert?* Häufiger 1
Seltener 2
Nichts geändert 3
-
- e) *Welche Art von Musik macht dieses Kind? (Mehreres kann angegeben werden!)*
- Es singt (z.B. im Chor, in der Musikschule, in einer AG oder ähnliches)..... 1
- Es spielt ein Instrument, und zwar:*
- Gitarre..... 2
E-Gitarre (elektrische Gitarre), E-Bass..... 3
Anderes Zupfinstrument, z.B. Harfe 4
Klavier 5
Elektrisches Klavier, Keyboard, Synthesizer..... 6
Akkordeon..... 7
Violine, Geige..... 8
Viola, Violoncello, Kontrabass oder anderes Streichinstrument 9
Blockflöte..... 0
Querflöte 1
Klarinette 2
Saxophon 3
Oboe, Fagott oder anderes Holzblasinstrument 4
Trompete 5
Posaune oder anderes Blechblasinstrument..... 6
Schlagzeug, Drums oder anderes Schlaginstrument 7
Anderes Musikinstrument 8
-
- Es macht digital Musik, z.B. am Computer 9

- f) *Wie bzw. wo hat dieses Kind das Instrument bzw. das Singen gelernt?
(Mehreres kann angegeben werden!)*
- In einer städtischen Musikschule 1
 In einer privaten Musikschule..... 2
 Bei einem Privatlehrer..... 3
 In der Schule 4
 In der Volkshochschule 5
 Im Chor, Orchester bzw. Musikverein 6
 In Kultur- oder Jugendzentren, bei Kirchenfreizeiten usw..... 7
 Hat dem Kind jemand aus der Familie oder dem Freundeskreis beigebracht 8
 Hat es sich mithilfe von Büchern oder durch Ausprobieren selbst beigebracht 9
 Hat es sich mithilfe von Videos, Apps usw. selbst beigebracht 0
-
- g) *In welchem Alter hat dieses Kind angefangen,
Musik zu machen, also dass es angefangen
hat, ein Instrument zu spielen oder zu singen?
Wie alt war es da ungefähr?*
- JAHRE ALT
 WEISS NICHT MEHR..... X
-
- h) *Wo, bei welchen Gelegenheiten macht dieses Kind Musik?
(Mehreres kann angegeben werden!)*
- Im Chor 1
 Im Orchester, Ensemble 2
 In einer Band 3
 In der Musikschule 4
 Im Schulchor bzw. der Musik-AG 5
 Im Verein, z.B. Kapelle,
 Spielmannszug 6
 In der Kirche, z.B. im Kirchenchor 7
 Zuhause oder bei privaten oder
 geselligen Anlässen im Familien-
 oder Freundeskreis 8
 Bei Freizeiten, Workshops,
 Brauchtumsveranstaltungen usw. 9
 Bei Auftritten, Konzerten 0
-

Zu Frage 1

12028

LISTE 1

- (1) **Ich mache beruflich Musik**
Ich singe professionell bzw. spiele professionell ein Instrument. Damit verdiene ich mein Einkommen bzw. einen Teil meines Einkommens

- (2) **Ich bin Hobby-, Amateur- oder Freizeit-Musiker**
Es kommt regelmäßig, gelegentlich oder zumindest selten vor, dass ich
 - ein Instrument spiele bzw. digital Musik mache oder
 - singe (z.B. in einem Chor, einem Gesangsverein oder auch bei privaten oder geselligen Anlässen)

- (3) **Ich musiziere nicht**
Ich spiele kein Instrument und singe auch nicht, höchstens mal für mich

LISTE 2

- (1) Ich singe, z.B. in einem Chor, Gesangsverein oder auch bei privaten oder geselligen Anlässen

Ich spiele ein Instrument, und zwar:

- (2) Gitarre
- (3) E-Gitarre (elektrische Gitarre), E-Bass
- (4) Anderes Zupfinstrument, z.B. Harfe
- (5) Klavier
- (6) Elektrisches Klavier, Keyboard, Synthesizer
- (7) Akkordeon
- (8) Violine, Geige
- (9) Viola, Violoncello, Kontrabass oder anderes Streichinstrument
- (10) Blockflöte
- (11) Querflöte
- (12) Klarinette
- (13) Saxophon
- (14) Oboe, Fagott oder anderes Holzblasinstrument
- (15) Trompete
- (16) Posaune oder anderes Blechblasinstrument
- (17) Schlagzeug, Drums oder anderes Schlaginstrument
- (18) Anderes Musikinstrument
- (19) Ich mache digital Musik, z.B. am Computer

Zu Frage 4

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LISTE 3

- (1) In einer städtischen Musikschule
- (2) In einer privaten Musikschule
- (3) Bei einem Privatlehrer
- (4) In der Schule
- (5) In der Volkshochschule
- (6) Im Chor, Orchester bzw. Musikverein
- (7) In Kultur- oder Jugendzentren,
bei Kirchenfreizeiten usw.
- (8) Im Rahmen der Ausbildung/des Studiums
- (9) Hat mir jemand aus der Familie oder
dem Freundeskreis beigebracht
- (10) Habe ich mir mithilfe von Büchern oder
durch Ausprobieren selbst beigebracht
- (11) Habe ich mir mithilfe von Videos, Apps
usw. selbst beigebracht

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LISTE 4

Wo, bei welchen Gelegenheiten machen Sie Musik?

- (1) Im Chor
- (2) Im Orchester, Ensemble
- (3) In einer Band
- (4) In der Musikschule
- (5) Im Schulchor bzw. der Musik-AG
- (6) Im Verein, z.B. Kapelle, Spielmannszug
- (7) In der Kirche, z.B. im Kirchenchor
- (8) Zuhause oder bei privaten oder geselligen Anlässen im Familien- oder Freundeskreis
- (9) Bei Freizeiten, Workshops, Brauchtumsveranstaltungen usw.
- (10) Bei Auftritten, Konzerten

Note

This version of the report was expanded on 16 September 2022 to include an explanation of the extrapolation of the proportion of professional musicians in the population (page 5, including footnote 2).

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