

RQ 4		How did preparing a project using external focus affect the participants' learning and performance experience?		External focus										10 Experience of/effect on the player					12 Importance of practice elements					9 Strategies and approach				
Participant	Question 2: What did you notice in your recent performances (Macht und Musik and performances since then) and how would you prepare for the next ones?	Themes	Codes applied:	Used APT	Evidence of external focus/audition/moving the listener	More clarity about what one wants (goals)	More awareness of what the music means	Importance of being part of a whole	Belief in effectiveness/improved ease & control	Improved musicality	More intention/concentration/engagement	Enjoyment	More awareness of other player/score	Exaggeration			Variations		Explorative practice		Studying the other parts/score		Anticipation		Developing new strategies		Intention to use and improve the external focus approach in the future	
														1	2	3	1	2	1	2	1	2	1	2	1	2	1	2
				Total per code:	4	2	2	1	1	3	1	4	2	2	1	2	3	1	2	1	2	5	4					
1	Well I really did actually the gesture and the singing with the Altenburg quite a lot in the solo and it helped me a lot I think because I saw I was super, ah, engaged with the music and I was actually singing it for my niece and was exaggerating [laughing]... everything but you can really hear every note and just making [...] like in different ways so she could laugh like and after I was playing, and even when I was playing it went super when in a melodic section and I did really something super exaggerate, but then, after, when I played it, I felt like I knew - it was easier and I was - everything was - I could control it and make it musical and nice I think. Um, Yeah, and so I think I actually should go a bit more in this way and try and make more of what I do sometimes in the practice room and exaggerate - even if it's out of style, and then after, just bring it back to what I think it should sound like. And also maybe, I don't know whether I will do that - I notice that sometimes my concentration goes and that's something I should maybe try to figure out how to... I notice in the project Macht und Musik by the Schmetzer, I was gone, and then I was "Oh, this, like I cannot be gone like this" for the Altenburg and I came back and it was then "okay, lets play" and it's a bit like when I lost it in my exam - towards the Spanish song.			1	1				1	1	1			1	1	1						1	1					
2	As of right now, I think I just have to get used to - well it's not really related directly to my playing, but I think I just have to get used to the act of organizing things - organizing things together, because if they are there, then I have one less thing to worry about, and of course when I am actually playing the thing then there is always things to react to and it's easier to play because the harmonies or the sound is there and yeah because by myself I can always practice and practice, but I'm usually practicing out of context. I think I need to practice more in context.										1											1						
3	To go - because this audition method really worked for me - this dancing and this singing and this, or playing around with the music so really - do this even more extreme in my practice room and also play for and in front of people and to apply this also to the stage.			1					1			1										1	1					
4	They were really, really great because I know for the first time exactly what I was doing, and also what the other people were doing, um, and I also like the - all the time of the rehearsals - they were really intensive, rehearsing on all those pieces to get a better result than the average concert I actually have. So this I would definitely try to do for next time also and um... SW: What in particular helps it to be a better result than usual - what would you say? P: Well - that I studied other parts. Basically all the parts I played through so I had really an idea of what's going on.			1		1			1			1	1								1			1				
5	Concentration. Because you have to really be there with the concentration, otherwise you get lost and you loose contact with the instrument. So focus - I think that's for me a big point: to be aware. SW: And what do you need to focus on? What in your opinion? Where does your focus need to be? P: Sound, and the next note - the next phrase - so that you know what's coming, because otherwise you... because you don't have, um, a hold on your instrument. It's just your muscles so when you lose your concentration and focus, then you lose where you are - with your embouchure - for the next note.											1										1						
6	The most important thing for me, is not to play through before the concert - just to make random practice. It makes, ah, think much more exactly and sicherer. SW: And before, you used to just play through the music - is that what you are saying? P: Yeah.																					1						
7	I think I'm generally more concentrated than generally before, so it's easier to concentrate on the ensemble or the music - itself, if it's an orchestral piece, and, yeah, I would use a lot more - actually both techniques, so one direction is the strengthening of the trumpet part, by disassembling it and doing a lot of weird things you don't normally do like, ah, variation or, I don't know like when I practice I move sometimes with the instrument, so it's not comfortable, it's not hard, and stuff like that. And in the terms of music, well, imagining the music with you, imagining you're really in the orchestra, knowing what's coming, I mean it sounds like basic, but it's not. I don't think everyone does it always. So SW: And you yourself - you are doing it more than you used to. P?: I'm doing it definitely more than I used to. And but I also think I could do it even more. SW: Can you explain one again what you mean? Do what even more? P?: So - do both. So first learn specifically my part better, by doing playing, by improvising on it, by playing with it, by making it less comfortable than it is. And less used - that I'm not used to it, in one form. So varying rhythm or where I am playing - acoustic. Some day I am in a good room, some day I am in a bad room and you don't know what the acoustic is going to be. And the other art is to sort of incorporate it into the musical texture - so it's an orchestral ensemble piece, then - if its ensemble piece it's even easier, because you'll play through the other parts, then I know what's happening. At every moment I know how am I in relation to the other players. If it's orchestral piece, then with the partitur (score), or something that I really know when I'm playing, what it stands for and SW: ... and a piece where it's trumpet and other instruments, like a kind of solo piece with other... how would you? P?: For me it's the same. I always pretend I'm in the ensemble. I really don't function well when I think I'm playing and somebody's accompanying me. SW: So you are aware of the other parts. P?: Yes. So I'm part of something. SW: Even if it's not trumpet parts. P?: Yeah, yeah. Even cembalo - it doesn't matter. I just think that we are one thing, and I am just a part of it.			1	1	1	1	1			1	1			1	1					1	1		1	1			

Participant	Question 5: What did you learn from this project (Macht und Musik)?	Themes	Learning experience										Benefit of specific elements					How it felt				Assessment of result			Better ensemble playing	Musical clarity/ more sense of what the music is about
			Codes applied:	Learned a lot		Different than normal	How to improve ensemble playing		How to prepare a concert		More musical ideas	Gesturing and variations	Playing fragments	External focus tools	Explorative practice	Practicing the other parts	More comfortable & confident/self-efficacy	Deeper/more intense than usual	Engagement	Played better than usual	Efficiency	Effectiveness				
				Learned a lot	Learned nothing		How to improve ensemble playing	How to prepare a concert	More musical ideas	Practicing the other parts													Engagement	Played better than usual		
			Total per code:	4	1	4	4	4	2	1	1	1	2	2	1	2	1	2	2	5	4	2				
1	Well I think I learned a lot because we played so many numerous pieces in different settings, also I learned a lot of the different parts , which was interesting – after 'when you know one you know everything' what's going on, so maybe I was more aware of the whole thing, and also practicing with the AP7 tool it helped me also to – maybe know a bit more what I wanted, when I was playing after, because I was gesturing it and playing it in another way and also in the week before I practice just in small bits and not playing through the whole piece because I knew I had – at first I didn't have a lot of time, and second, because I thought it was more effective to just look at the pieces I know would need some more... SW: And you also played some of the other parts P1: Yes SW: even though you didn't have much time, you found the time to do that P1: Well I made a point to have at least let say – if I played first I played at least the second, or if I played second, I practiced the first, or... yeah. To see the exchange, or even maybe going between the two, like when they were answering each other I would be like (sing an excerpt) to see a bit like – the exchange	learned a lot. Doing different parts: more aware of the whole Gesturing and variations helped Playing only fragments is effective Efficient		1				1		1			1	1					1		1	1	1			
2	Nothing that I am really consciously aware of actually, um SW: Was there anything different about this project than other projects that you've done? P2: Ah, ju for sure – it was a bit more, in some ways 'open' – maybe open is not the best word to use but we were all open to new, or nothing new, but ideas which helped... SW: So more exploration than usual? P2: Yeah. SW: Rather than just top down P2: just 'tell you what to do' – yeah SW: and do you think that's a good thing? P2: For this group – yes. I think it kind of depends on which group you are dealing with.	[This participant did not prepare the parts as requested](nothing (nonconscious) Noticed there was more coaching & less teaching			1	1	1																			
3	A lot. How to really feel and listen to each other whilst playing. How the instruments connect with each other and also with the timpani and with the lute, and, um, I think a very big thing for me what I've learnt is that playing natural trumpet in this surrounding was so – I felt so comfortable, and so, so, um, confident, that I can really achieve something on this instrument if I keep on working. So that was like an eye opener... before I was sometimes struggling with "will it work out" and "is it really the right thing to do" and now this is what I want to bring on the same level like the modern trumpet. SW: You said "from this surrounding" – what do you mean by that? P3: Playing in this group from this stage.	Learned a lot Awareness of and connection with the group Comfortable Confident Positive effect on self-efficacy Played better than usual		1			1								1					1		1				
4	The amazing range of possibilities you have, and SW: have for what? P4: for playing a specific phrase that you not just use the first idea that comes in your head, but explore the others and maybe see what's best. And also – really how to prepare for a concert... for a higher quality than I'm used to.	A sense of more possibility More musical ideas, more exploration More deliberate & effective preparation Played better than usual		1		1		1				1								1		1				
5	Not my own preparation, but the preparation in Bremen, it was different because you were a few days together with the whole group, and actually more time to rehearse than normally we do for a concert.	Deeper and more intensive than usual				1		1								1										
6	Yeah, ah, it was a really good way. We used time. It was good planned. Difficult is to change – we've got two concerts, and acoustic was totally different and actually it was quite short time to prepare – to prepare this project with so many people – different people. It was difficult to get the same sound, and ah, to be a group. SW: And to what extent did that work? Did it feel like a group in the end? P6: Yeah. By last concert, yes. Not always, but most of the time.	Positive Efficient use of time Improved ensemble					1	1												1		1	1			
7	I think that it was really clear that using such tools, or even seeing the music as more of eight trumpet parts – when it's done by everyone who's playing – it makes a huge difference. So I think everyone was going beyond, um, playing normal notes. Sort of. So in the end we, I think we did have mostly common idea – not only about how it should sound like musically, purely, but like what it is for, what is the music about, what does it stand for. SW: And how would you describe the group experience? How was it to work in that particular group – was that something you normally experience or was it different in some way? P7: I think it was different – with so many trumpeters. It was totally engaging – for everyone. For me at least, but I think for everyone it was more like, about the music than normally.	Using the E.F. tools was very effective: more musical, better ensemble playing; more sense of what the music is about Total engagement for all Different than normal More about the music		1		1	1	1	1			1		1			1				1	1	1			

Participant	Question 8: What has changed since we did these interventions? Have they brought any new perspectives on learning or performing or on performance preparation?	Themes	Changes in behaviour				8 Improvements				26 Insights				8								
			Codes applied:	More focus on the music	More exaggeration	More use of APT	Less concerned with minor errors Able to stay in the music	Practice is more exploratory	Positive change	Better result	Quicker result	Gesturing helps communication	Less distraction	Motor movements feel more secure		Playing is easier / more comfortable	I am learning better	More confidence	More awareness / focus on the process	More enjoyable	Deeper experience during playing	is more important than internal or technical	More connection with the audience
			Total per code:	3	1	1	1	2	7	2	3	2	1	3	2	4	2	1	2	2	1	2	
1	<p>It did change a bit. I think maybe I'm a bit maybe sometimes introverted and I think if I try and practice extra full all those things then after, when I play I can also – although I might not go as far – in maybe a better conceptual way. Yeah and say it and not just play the notes, and try to kind of play the music.</p> <p>SW: Tell me more about when you were practicing in front of your niece.</p> <p>P1: Last April when I was at my parents' place, the whole family was there including my nephews. When I started practicing trumpet or cornetto they would run and come to see and listen. They could sometimes stay quite calm or move to the music for a good 30 min. At first I would do simple melody as a warm up and try to react to themes well.</p> <p>At one point, I needed to practice specific pieces. When I normally do so, I often sing some passage. I noticed that my niece found it really funny when I was singing some excerpts from the pieces. I would sometimes change the melody a bit but at one point I started to sing the excerpt or the whole pieces but in an extreme way; I would never play like this in real. Sometimes I would sing very lyrical with a bit of vibrato, change of dynamics and rubato/tempo change. I would also move my hands around according to the effect I was singing. I could move my hands slowly in a steady motion when I was singing it lyrical. I did also some mimics with my face especially in more active passage and moving mainly my upper body. I felt a bit like an opera singer or actor trying to exaggerate everything with gesture and music so it could be understood better. It was making her laugh even more! (and it was fun for me too). At the end I guess it was a really efficient practice session as I mastered the movement even better after doing all those things!</p>	<p>Focusing more on the music and on exaggeration</p> <p>Experimented with using gesturing and variations and acting in an extreme way and found it had strong benefits to how he felt, the reaction from the listener and the result.</p> <p>Enjoyable</p>	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1
2	<p>Yes. I have to say that the most obvious improvement that I have noticed is when I play things in context with the ensemble, it's like – I feel like at least the gesturing part of the lower part of the body it really helps me like – especially if I have to lead a certain entrance or something like that. It makes it – I don't know how it feels but it seems like it's almost always clear for them.</p> <p>SW: It helps you connect with the others?</p> <p>P2: Yeah. And then they feel it too so I think that's SW: so do you feel it has something to do with that your physical gesture has something to do with the gesture of the music?</p> <p>P2: Yep.</p>	<p>Gesturing (lower body movement) helps to connect with the ensemble</p>						1					1										
3	<p>Absolutely. Absolutely. So I'm much more focused on the process than this goal orientation and um I'm very much busy with meditating and trying to find my little bubble, where I do not get the external, er, interference, and it's much more fun, and the results are quicker, and even after, when I, for example when I used it for Heldenleben – that's maybe not an example for baroque trumpet – I used it for Heldenleben, and I practiced it in one session and then the next day – it was still there. You know, I really internalised it and that was such a great thing – to experience that...and sometimes in the night I have that then the mental practice is still going on, so I feel my fingers are not moving, but I feel the fingers are going through the piece and I hear it and I never had that before. Yes.</p>	<p>Strong effect. More focus on the process than reaching goals. Less distracted. More enjoyable. Quicker results. Strong retention and feeling that 'the body knows it'. New experience of being able to learn well.</p>						1		1		1	1	1	1	1	1	1	1	1	1	1	
4	<p>Well yes, it has definitely changed a lot because how I use this tool, and I really try to understand the musical phrase and really want to get it right, if it's only because of the tool I don't know, because in the lessons we do it quite a lot in this way I think, so I think also.</p> <p>SW: When you say 'to get it right' how do you know it's right?</p> <p>P4: Well that I'm for feeling for myself very clearly that I've, er, looking after a 'research' of these few notes, that I feel confident enough to say them on stage. And before that, I was just really like playing music without making any contact with the audience, or just, how to explain ... I didn't believe in it, so to say.</p>	<p>More focus on understanding the music.</p> <p>Going deeper into experience of playing a fragment. More confidence. More connection to the audience</p>	1					1							1	1				1		1	
5	<p>Yeah, I use it (APT) more than before, and I knew that it helped, but er, I found out that it - I have to do it more because I really feel that it helps me more.</p> <p>SW: And how do you notice that?</p> <p>P5: That sometimes you have, er, in a shorter time, you get more results.</p>	<p>Uses APT more. Realises it really helps. Better results quicker.</p>						1	1	1					1								
6	<p>Yeah, it makes not so much sense to play it through – just because, er, before the concert actually you already know the piece. You can play it. But, um, sometimes, er, there is small accidents which are difficult and which, they don't allow you to play this good, and you will be – suddenly you will be stressed, and when you play it, er, as random practice, small things – you are sure and you are just, yeah, you don't think about that. You are thinking about that, but you are not concentrated on this small stuff.</p> <p>SW: And was does this experience of singing and gesturing and getting/playing the variations, what can that bring? Not that it's just random, but that you are actually doing these things. What does that bring to a fragment or a phrase?</p> <p>P6: Ja, motorische Wahrnehmung. Muscles. So you are, in the meantime your body recalling this information just because ... mein Empfindung.</p>	<p>Not as concerned about small accidents during performance - more able to 'stay in the music' the body is more 'sure' (muscle memory)</p>	1			1		1				1											
7	<p>I think it's become more 'more dimensional'. Definitely, and I also recognise that at a certain point, ah, it's more important for me, at least, the gesture or the content of the music is more important than just, ah, playing the passage. Cause there is physical thing to meet, but, yeah – just playing through does not bring much new. I think when you keep repeating things, at some point the resource of that is over and all those tools – they give much more – much deeper – dimension to that.</p> <p>SW: Can you describe what you mean by deeper dimension?</p> <p>P7: Well, it's not just playing the notes. It goes deeper and as I said with variations, it also includes the gesture or singing with gesture or imagining the music, or anything like that. It's also variation.</p> <p>SW: And how does that result in your ability to actually play?</p> <p>P7: Then I'm much more comfortable when it comes back to the real thing, I think, because in this way I've done it in many, many, ways and different settings something that's not comfortable and that's different from the original thing, then you explore it in all those ways, and then the thing itself is easier.</p> <p>SW: It's easier – it feels more comfortable.</p> <p>P7: Yeah, because you've done/because I've done all the possible – well not all the possible – many possible variations.</p> <p>SW: Does it bring security?</p> <p>P7: Yes</p>	<p>Deeper experience of playing. Gesture and content of the music is more important than the notes or the physical focus. Explorational. Playing is easier, more comfortable & secure.</p>					1	1				1	1						1		1		