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## **Finding focus : using external focus of attention for practicing and performing music**

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## CURRICULUM VITAE

**Susan Williams** was born in Canberra, Australia in 1960 and began her musical life singing in choirs and vocal ensembles. She started playing the trumpet as a teenager. After obtaining her bachelor degree at the Canberra School of Music in 1982, Susan went to Sydney where she was a member of the National Training orchestra for several years before travelling to Europe to continue her studies. She obtained her *Uitvoerend Musicus* degree at The Royal Conservatoire of The Hague in 1998 and her love of baroque music led her to go on to specialise in early music.

Susan is now one of the world's most well known specialists on the baroque trumpet and over the last 30 years has performed and recorded with many of Europe's finest early music ensembles as soloist, chamber musician and in orchestral projects. She has also initiated and realised many of her own artistic projects involving natural trumpets. She has taught since 1988 at The Royal Conservatorium of The Hague and since 2004 at the University of the Arts in Bremen

In addition to teaching natural trumpet and leading ensemble projects and workshops Susan has been giving regular courses in practicing and performance preparation for over ten years. Susan is actively involved in curriculum development in the area of training practicing both in The Hague and in Bremen. She teaches in staff development programs in The Netherlands, Belgium and Austria and for the *Netzwerk Musikhochschulen* of Germany. Her research has revolved around the topics of attentional focus and musical imagery.

## APPENDICES

Appendix A	Test Pieces
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## Appendix A Test Pieces

### GROUP A

#### Piece 1

$\text{♩} = 100$

8

15

21

26

*f*

*p*

*f*

*p*

*f*

2

#### Technical challenges:

Difficult entrances

High range

Low range

Large intervals

## [Group A] Piece 2

♩=50  
(Maestoso)

*f*

4

6

*p*

10

*f*

17

*f*

*p*

21

26

30

*f*

35

38

*f*

*p*

*tr*

**Technical challenges**

Fast passages  
High range  
Difficult entrances

## [Group A] Piece 3

$\text{♩} = 92$

*mf*

4

7

**Technical challenges**

Fast passages  
High entrance  
High range

## [Group A] Piece 4

$\text{♩} = 76$

*f-p*

7

14

*p* *f*

21

*tr*

**Technical challenges**

Endurance  
High range

**GROUP B**

## Piece 1

**Lebhaft** ♩ = 90

5

10

15

20

24

28

**Technical challenges**

Difficult intervals

Low range

## [Group B] Piece 2

**Vivace** ♩ = 104

4

7

*p*

11

15

19

22

27

**Technical challenges**

High range  
 Fast passages  
 Difficult entrances  
 Difficult intervals  
 Endurance

## [Group B] Piece 3

$\text{♩} = 94$

The musical score for [Group B] Piece 3 consists of three staves of music in treble clef, common time (C). The tempo is marked as quarter note = 94. The first staff (measures 1-2) features a continuous eighth-note pattern. The second staff (measures 3-5) begins with a triplet of eighth notes, followed by a melodic line with a flat and a repeat sign. The third staff (measures 6-7) starts with a whole rest, followed by a melodic line with a sharp and a repeat sign.

**Technical challenges**

Fast passages  
 Difficult entrance  
 High range

## [Group B] Piece 4

$\text{♩} = 64$

The musical score for [Group B] Piece 4 consists of three staves of music in treble clef, common time (C). The tempo is marked as quarter note = 64. The first staff (measures 1-3) features a melodic line with slurs and a fermata. The second staff (measures 4-6) begins with a repeat sign, followed by a melodic line with slurs and a flat. The third staff (measures 7-8) continues the melodic line with slurs and a fermata.

**Technical challenges**

High range  
 Endurance

## Sight-reading Piece

$\text{♩} = 110$

5

8

13

19

24

27

**Technical challenges**

High range  
 Endurance  
 Difficult intervals  
 Difficult entrances  
 Fast passages

## Appendix B Self-efficacy Scales

### Self-efficacy Scale for Musical Learning

Name:

Date:

In 4 days you will perform these pieces, after practicing them for three 5-minute sessions per day for 3 days. Please indicate how much you agree or disagree with each of the following statements, specifically regarding how you would *learn and prepare* for this performance.

Not at all sure

Completely sure

1. I am confident that I can successfully learn the music for this performance.	1	2	3	4	5	6	7	8	9
2. One of my problems is that I can not get down to practising or rehearsing for this specific performance when I should.	1	2	3	4	5	6	7	8	9
3. If I can't play the music for this performance at first, I will keep practising until I can.	1	2	3	4	5	6	7	8	9
4. When I set important learning goals leading up to this performance, I can rarely achieve them.	1	2	3	4	5	6	7	8	9
5. I can give up preparing for this performance before completing it.	1	2	3	4	5	6	7	8	9
6. When I have something unpleasant to do in preparation for this performance, I can stick to it until I finish it.	1	2	3	4	5	6	7	8	9
7. When I decide to do this performance, I go right to work on the music.	1	2	3	4	5	6	7	8	9
8. When first playing the music for this performance, I soon give up if I am not initially successful.	1	2	3	4	5	6	7	8	9
9. The prospects of failure in this performance can just make me work harder in preparation.	1	2	3	4	5	6	7	8	9
10. I can give up on working towards this performance easily.	1	2	3	4	5	6	7	8	9
11. I am not capable of dealing with most problems that may come up when working towards this performance.	1	2	3	4	5	6	7	8	9

## Self-efficacy Scale for Musical Performing

Name:

Date:

You are about to perform these pieces. Please indicate how much you agree or disagree with each of the following statements, specifically regarding *how you will perform during this activity*.

Not at all sure

Completely sure

1. I am confident that I can give a successful performance.	1	2	3	4	5	6	7	8	9
2. I have set important goals to attain during this performance, but I cannot achieve them.	1	2	3	4	5	6	7	8	9
3. I can avoid difficulties and challenges during the performance itself.	1	2	3	4	5	6	7	8	9
4. If I perceive the events or context surrounding this performance to be too stressful, I cannot even attempt to perform.	1	2	3	4	5	6	7	8	9
5. If something unexpected happens during the performance, I can handle it well.	1	2	3	4	5	6	7	8	9
6. I can avoid this performance if the music looks or sounds too difficult for me.	1	2	3	4	5	6	7	8	9
7. I feel insecure about my playing for this performance.	1	2	3	4	5	6	7	8	9
8. I can give up easily during the performance.	1	2	3	4	5	6	7	8	9
9. I am capable of dealing with problems that might come up during the performance.	1	2	3	4	5	6	7	8	9



**Appendix D Pre-sight-reading/Pre-performance Questionnaire**

## Pre-sight reading/performance form

Name:

Date:

Time:

	extremely low	extremely high
<b>Condition</b>	_____	_____
<b>Energy</b>	_____	_____
<b>Motivation</b>	_____	_____
<b>Confidence</b>	_____	_____

**Is there anything effecting your ability to play well now?**

If so, describe:

Explanation of terms:

- Condition: Embouchure strength
- Energy: Level of physical & energetic feeling
- Motivation: How motivated do you feel to practice?
- Confidence: How confident are you about your ability to play the material?



**Appendix F Practice Style Assessment Form**

Name:

Date:

Piece:

Practice the piece in your usual way. You have 10 minutes to practice this piece.

What did you focus on during this session?

	never	all the time
Hitting the right notes	_____	_____
My embouchure	_____	_____
The sound I am making	_____	_____
My support	_____	_____
The musical phrase	_____	_____
My breathing	_____	_____
The sound I want to make	_____	_____
Relaxing my body (where?)	_____	_____
Avoiding a wrong note(s)	_____	_____
The airstream	_____	_____
The expression of the music	_____	_____
Tongue level	_____	_____
Being relaxed	_____	_____
Rhythm	_____	_____
Intonation	_____	_____
Fingering	_____	_____
Unrelated things (specify)	_____	_____
Certain notes (specify)	_____	_____
Tonality	_____	_____
Musical structure	_____	_____
Tensing certain parts of the body (specify)	_____	_____
Other (specify)	_____	_____

**Appendix G Logbook Session Sheets**

[There were nine session sheets: 3three for each day]

Session sheet      Day 1      Session 1

Name:

Date:

Time:

Before practicing	
<b>Condition</b>	extremely low _____ extremely high
<b>Energy</b>	_____
<b>Motivation</b>	_____
<b>Confidence</b>	_____

Directly afterwards	
<b>Condition</b>	extremely low _____ extremely high
<b>Energy</b>	_____
<b>Motivation</b>	_____
<b>Confidence</b>	_____
Do you feel like continuing? YES / NO	

Comments	
What was your level of engagement?	
	extremely low _____ extremely high
Other relevant comments:	

**Appendix H Explanation, Guidelines and Rules for Using APT****Guidelines for Using the Audiation Practice Tool [APT]****Instructions for practicing with APT:**

**Imagine** the phrase/motif you are about to play with as much detail and nuance as you can evoke (pitch, tone quality, volume, articulation, transition from one note to another...)

**Sing and gesture** the phrase/motif dramatically and with detail

**Play** the phrase

Play **another version(s)** of the phrase

**Repeat the procedure** with a new phrase/motif

**Rules**

- Stop if tired, bored or in pain.
- Avoid analysing and judgement – focus on the imagined sound.
- Avoid mechanical repetition.

Practice the pieces:

- Three days
- Three sessions each day
- Each session is 5 minutes
- A minimum of 30 minutes between each session [you can practice other unrelated repertoire in between (Do what you 'usually' would do)]
- Comments: mention what you did and what you noticed and felt. Also mention anything that may have relevance to your ability to play. (e.g. if you are sick that day or practiced more or less than usual)

## **Appendix I Guidelines and Rules for the Practice Sessions**

### **Guidelines and rules**

Practice the pieces during the next three days using your usual methods and strategies.

- Three days
- Three sessions each day
- Each session is 5 minutes
- A minimum of 30 minutes between each session [you can practice other unrelated repertoire in between (Do what you 'usually' would do)]
- Comments: mention what you did and what you noticed and felt. Also mention anything that may have relevance to your ability to play. (e.g. if you are sick that day or practiced more or less than usual)

Explanation of terms:

- Condition: Embouchure strength
- Energy: Level of physical & energetic feeling
- Motivation: How motivated do you feel to practice?
- Confidence: How confident do you feel about your ability to play/learn the material?
- Engagement: How 'present'/in the moment/interested were you?
- Comments: Anything else that would be relevant to explain your playing ability for that session

## Appendix J Post-performance Questionnaires

### a. Post-performance Questionnaire Control Phase

#### Questionnaire: Performance rating & assessment of piece difficulty

(After 9 practice sessions and for each of the 4 pieces)

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Piece: \_\_\_\_\_

#### (After performance) How would you rate this performance?

Completely unsatisfied \_\_\_\_\_ highly satisfied

#### How would you rate the following aspects for this piece?

No problem \_\_\_\_\_ highly challenging

Technically challenging  
\_\_\_\_\_

Musically challenging  
\_\_\_\_\_

Idiomatic for the trumpet  
\_\_\_\_\_

Enjoyable  
\_\_\_\_\_

#### How do you rate the following specific aspects in difficulty?

No problem \_\_\_\_\_ highly challenging

Large / awkward intervals  
\_\_\_\_\_

Volume (specify loud, soft or both):  
\_\_\_\_\_

Range (specify high, low or both):  
\_\_\_\_\_

Fast passages  
\_\_\_\_\_

Flexibility required  
\_\_\_\_\_

Endurance  
\_\_\_\_\_

Difficult entrances (which ones?):  
\_\_\_\_\_

Other (specify)  
\_\_\_\_\_

#### Was the amount of practice time enough?

Insufficient \_\_\_\_\_ more than enough

### b. Post-performance Questionnaire APT phase

**Questionnaire: Performance rating & assessment of piece difficulty**  
(After 9 practice sessions and for each of the 4 pieces)

Name: \_\_\_\_\_ Date: \_\_\_\_\_ Piece: \_\_\_\_\_

**(After performance) How would you rate this performance?**

Completely unsatisfied \_\_\_\_\_ highly satisfied

**How would you rate the following aspects for this piece?**

**No problem** \_\_\_\_\_ **highly challenging**

Technically challenging  
\_\_\_\_\_

Musically challenging  
\_\_\_\_\_

Idiomatic for the trumpet  
\_\_\_\_\_

Enjoyable  
\_\_\_\_\_

**How do you rate the following specific aspects in difficulty?**

**No problem** \_\_\_\_\_ **highly challenging**

Large / awkward intervals  
\_\_\_\_\_

Volume (specify loud, soft or both):  
\_\_\_\_\_

Range (specify high, low or both):  
\_\_\_\_\_

Fast passages  
\_\_\_\_\_

Flexibility required  
\_\_\_\_\_

Endurance  
\_\_\_\_\_

Difficult entrances (which ones?):  
\_\_\_\_\_

Other (specify)  
\_\_\_\_\_  
\_\_\_\_\_

**Was the amount of practice time enough?**

Insufficient

more than enough

---

**Comments:**

1. What did you learn and notice about practicing with APT?

2. How did you feel when practicing this way?

**Appendix K Practice Style Data**

<b>PRACTICE STYLE DATA</b>	<b>Participant</b>						
	<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>
<b>Categories</b>							
<b>The body (internal focus) = I</b>							
My embouchure	0	0	0	3,2	0	8,2	2,2
My support	9,7	0	5	2,8	0	0	5
My breathing	7,9	7,8	0	0	0	0	3,4
Relaxing my body	9,8	0	0	0	0	6,2	0
The airstream	2,2	0	6,8	0	0	0	4,4
Tongue level	0	0	0	0	0	7,7	5,1
Being relaxed	8,2	0	0	0	7,4	0	1,2
Fingering	7,2	0	8,8	10	2	5,7	2,2
Tensing certain parts of the body	8,1	0	0	0	0	0	0
<b>Total score for internal focus</b>	<b>53,1</b>	<b>7,8</b>	<b>20,6</b>	<b>16</b>	<b>9,4</b>	<b>27,8</b>	<b>23,5</b>
<b>Separate technical or theoretical aspects = T</b>							
The sound I am making	6,7	0	0	7,8	0	6,8	5,2
Rhythm	9,6	10	0	10	9,3	6,8	9,4
Intonation	0	3,8	8,8	5,1	9	0	3,5
Hitting the right notes	3,6	7,7	7,7	10	9,3	7,3	8,8
Avoiding the wrong note	0	0	0	9,9	7,7	0	9,5
Certain notes	6,5	0	7,3	2,8	0	7,3	8,8
Tonality	0	0	0	0	0	7,6	6
Musical structure	0	0	0	0	0	8,2	6,2
*Trills		6,7				6,3	8
<b>Total score for technical focus</b>	<b>26,4</b>	<b>28,2</b>	<b>23,8</b>	<b>45,6</b>	<b>35,3</b>	<b>50,3</b>	<b>50,4</b>
<b>The result/desired result (external focus) = E</b>							
The musical phrase	7	0	0	0	0	8,4	3,6
The sound I want to make	3,1	0	0	0	8,2	7,7	3,2
The meaning of the music	0	0	0	0	0	8,2	3,8
* Singing	6,8		10				
<b>Total score for external focus</b>	<b>16,9</b>	<b>0</b>	<b>10</b>	<b>0</b>	<b>8,2</b>	<b>24,3</b>	<b>10,6</b>
Unrelated things (distraction or avoidance)		0	0	0	0	0	2,7
<b>Practice profile</b>	<b>ITE</b>	<b>TI</b>	<b>TIE</b>	<b>TI</b>	<b>TIE</b>	<b>TIE</b>	<b>TIE</b>

\* These aspects were added by one or more participants.

## Appendix L Post-APT Phase Questionnaire Answers to “Comments” with

Analysis (The analysis below is colour coded)

a) Word analysis

Post APT phase questionnaire answers to “comments”

ANALYSIS

External focus

APT promotes learning

Engaging, enjoyable, comfortable/depends on mood

Trust/Don't trust gesturing

Willingness to continue using it or developing use

Spare the lips

No immediate results

*1. What did you learn and notice about practicing with APT?*

**Participant 1**

I was actually actively thinking about articulation or direction in the phrasing and the way I really wanted it to sound. It was not only about trying to hit the note. I think sometimes I could have been a bit more dramatic. It helps a bit to be more extraverted in the playing, I think.

**Participant 2**

This APT encourages my sound imagination, which helps with learning the music. I did not feel that dramatic gestures help much, which I suspect is due to the body not being trained/developed to do it.

**Participant 3**

I have strongly noticed that every time you play a certain passage it can sound completely different. There are so many nuances to choose from, so many different characters and nothing will sound twice exactly the same!!! Singing and gesturing is a great way to really get to know what you actually want and get this into your body (internalise). Furthermore the practice sessions were never boring as there was so much diversity (one passage, then another one). I really felt how easy it was to focus and to concentrate and that the practiced passages were more likely to be remembered in the next session. I personally think 5 min 3 times a day would be too short for me. If I could apply this method on my daily practice! (which I will as I really felt a progress in myself and my playing!!!!)

**Participant 4**

Faster result by playing less. Faster understanding about phrasing/musicality.

**Participant 5**

The imagine part is always good, and I should be more aware of that.

**Participant 6**

It is important before practicing to know exactly what I have to do, how, and to work without distractions. To be fit physically and mentally is important with this type of practice. I first need to have a concept and then go into details. [Original: Es ist sehr wichtig vor dem Üben deutlich, genau wissen was muss ich tun, wie will ich es machen, in ruhe arbeiten. Körperlicher und besonders mentale Fitness sind sehr wichtig bei so eine Art der Übens. Erst muss (für mich) die Form (Konzept) gemacht werden, dann die Einzelheiten.]

**Participant 7**

I get into expressing and audiating.

**2. How did you feel when practicing this way?****Participant 1**

When I was really engaged it was fun. It also spares the lips, as you don't always put the trumpet on your lips to play the phrase. I often sing my music/phrase while practicing but that added also another dimension by engaging the body (mainly the hands but also other parts).

**Participant 2**

It felt strange at first, especially with improvising the phrases. However, it felt easy for the brain; it was always active and everything I practise feels fresh even though I am physically tired. I enjoyed this practicing process overall, but was uncomfortable that it did not help with developing endurance and mechanical securities.

**Participant 3**

It was a lot of fun and very enjoyable! Never boring!! And I have learned to loosen up my body and really letting go in all kind of weird movements!

**Participant 4**

Depending on the energy level and confidence: When this was high it felt motivating and effective. When this was low it felt silly/ineffective.

**Participant 5**

In the "sing and gesture" part sometimes a bit strange, but it can be useful sometimes, I think not always in any studie (problems).

**Participant 6**

It depended on whether there was a positive result. When it worked, I was motivated, when not, I was unmotivated. Directly afterwards, I thought about how I could do it differently next time, what goals I should have. [Original: Je nach dem, ob die Übung erfolgreich war, war ich motiviert oder demotiviert. Ich habe aber direkt danach überlegt, nachgedacht, was kann ich beim nächsten mal anders machen, was werde ich tun, welche Ziele habe ich.]

**Participant 7**

Its generally fun, but frustrating that 5 minutes is not enough.

## **Appendix M Practice Instructions for Project Two**

### Individual Preparation

Please prepare for the 'Macht und Musik' Ensemble project in the following way:

Use the APT tool as before, but with no limit to how long or often you practice.

In addition to practicing your own part, practice at least one other part in each piece – choose one that can give you more context about the piece, or that is interesting for you.

**For the next 10 days (27 April-6 May), Please focus on the following:**

What the sound, gesture and meaning of each fragment or phrase is, as well as generally for the piece.

Exactly what you want your part to sound like.

Please log in when and how much practice you did on this repertoire (see sheets below). You can do this on your computer and send it to me afterwards.

*Many thanks for your participation.*

## Appendix N Practice Log Sheets for Project Two

### Practice Log sheet Macht und Musik repertoire

From 27 April – 6 May

Practice the repertoire only using APT:

#### Instructions

- Imagine vividly the fragment you are about to play in it's ideal form
- Sing and gesture the fragment with clarity and detail
- Play it in one or more variations
- Practice your part for each piece *plus* at least one other person's part
- Practice as long or often as you want

**Name:**

**Date:**

**Session time begin:**

**Session time end:**

**Pieces practiced:**

#### Comments:

In this area please write how the session went – your observations. How you practiced, what is engaging, challenging, frustrating, boring. What you are experiencing during the session and how you feel.

**Date:**

**Session time begin:**

**Session time end:**

**Pieces practiced:**

#### Comments:

In this area please write how the session went – your observations. How you practiced, what is engaging, challenging, frustrating, boring. What you are experiencing during the session and how you feel.

**COPY & PASTE THIS PAGE AS OFTEN AS YOU NEED**

## Appendix O Post-performance Survey Questions for Project Two

### Post Performance Survey

Project: 'Macht und Musik' Die Glocke Bremen 10.05.2015

#### Please answer the following:

#### 1. CONCERT RATING

In comparison with other concerts in which you have played natural trumpet in the last year, how would you rate this one?

**Worse than most      Average      Better than most      The best**

#### 2. HOW YOU FELT DIRECTLY BEFORE THE CONCERT

a) How would you compare your level of motivation with other concerts you have performed on natural trumpet in the last year?

b) How would you compare your level of confidence with other concerts you have performed on natural trumpet in the last year?

**Lower      Average      Higher than most      The highest**

#### 3. PERFORMANCE EXPERIENCE

In comparison with other performances you have made on natural trumpet in the last year, how would you rate the following?

- Accuracy
- Nervousness whilst playing
- Ability to play musically
- Enjoyment
- Engagement with the music
- Engagement with the ensemble
- Engagement with the audience

**Worse than most      Average      Better than most      The best**

#### 4. FOCUS

To what extent did you focus on the following during the performance?

- Making a good sound
- Playing accurately
- Playing together with the group
- How you are using your body
- The meaning of the phrase
- Avoiding mistakes
- The meaning of the piece
- What others are thinking of you/your playing

**Less than usual      About the same      More than usual**

## Appendix P Transcripts of Post-project Interview for Project Two

(See separate excel sheet for the coding)

### Interview questions and rationale for each

Q1: *What do you find challenging about performing on the natural trumpet?*

Question 1 was designed to check if the assumptions of the researcher about the difficulties of natural trumpet playing corresponded with the participants' own perceptions.

Q2: *What did you notice in your recent performances (Macht und Musik and performances since then) and how would you prepare for the next ones?*

Question 2 refers to research question 4 ('Using external focus is beneficial to musicians' learning and performance experience'). The answers were analysed using a global coding method.

Q3: *To what extent do you still compare playing natural trumpet with playing modern trumpet whilst you are playing natural trumpet?*

Answers to question 3 revealed to what extent the participant was comfortable with/ 'acclimatised to' playing the natural trumpet as this may affect some of the reactions.

Q4: *How often did you practice the concert material in the ten days preceding the concert and did you use APT?*

Question 4 was a check to see if the participant actually practiced with APT.

Q5: *What did you learn from this project (Macht und Musik)?*

Question 5 refers to research question 4 and the answers were analysed using a global coding method.

Q6: *Do you continue to use APT in any form now in your practice?*

Question 6 refers to research question 5 (*To what extent did the participants continue to use APT after the experimental phase?*) and the answers were analysed using a global coding method.

Q7: *Before you did these two projects, what was your usual strategy for learning a new piece and how did you prepare concerts?*

## Transcripts (See separate excel sheet for the coding)

S= Susan Williams (the researcher)

P1; 2; 3 etc. = Participant 1; 2; 3 etc.

### Participant 1. 18.06.2015

**Q1.** SW: What do you find challenging about performing on the natural trumpet?

Subject 1.: Um, what I find challenging is, I guess is hitting the right note, also, its maybe a wrong way to say it, but just like, playing it musically it makes everything you think goes through the instrument and then you don't think about hitting the right note and then when you think musically it just goes

SW: Is it challenging to be able to do that?

P1: I find, yeah.

SW: So what prevents you from being able to do that?

P1: I think it's not being 100% in, or engaged, it's just like you think "oh I'll play a bit like this, but when you really know or at least try to do what you want and exaggerate it and really be in the music, usually it ends up being easy to tell what you want, usually you get in the music and play the right notes

SW: and be able to know what you want

P1: Yeah.

SW: it's a challenge

P1: maybe, yeah.

SW: and to stay there

P1: To know what you want and to play it or try it.

**Q2.** SW: So what did you notice in your last performances, so we're talking about the Macht und Musik project and you've done an exam since then. What did you notice about those performances, how it was to play and how would you prepare the next ones? What you've noticed in the last ones.

P1: 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 I was exaggerating (laughing)[...] everything but you c 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 I 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 Music by the Schmelzer, I was gone, and then I was "Oh shit, 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.

**Q3.** S.W: Concentration. And so to what extent do you still compare the experience of playing natural trumpet and modern trumpet whilst you're playing the natural trumpet? Are you comparing them any more whilst you're playing, or is it -ah – is it 'normal' on natural trumpet, or do you still compare in some way?

P1: I think I approach it as a different instrument. But I still do compare and I think when I started the baroque trumpet it helped me a lot for my modern [trumpet] and now I think I advanced so much on the baroque, sometimes I think I learnt so much on the baroque I try to do it also on the modern trumpet. So I – it is a bit of a different instrument, but I think I'm not really...

SW: So you're not really frustrated by the fact that you're not thinking this is less - or harder to play accurate on this than the modern trumpet – you're not aware of that difference anymore?

P1: No

SW: Were you at the beginning?

P1: A bit – yeah. I was actually – like it's hard to hit the right note and maybe to play in tune, although you know, yeah, after a while I guess you get used to it.

**Q4.** SW: Okay. So back to the ten days before the Macht und Musik project where I asked you to use this tool: how often did you practice that repertoire in the ten days before? Every day, several times a day, less than once a day or not at all?

P1: I did about once a day. I was taking parts, of what I knew that was hard for me, and also I, like you said - I also took another part and I looked what is hard in this part and to practice those part more than I thought would be fine.

SW: Did you use the APT tool each time, or ...

P1: Yeah, most of the time I was trying to do it, and sing it and gesture it. Maybe not all the time, but most of the time I was trying to do it.

**Q5.** SW: And what did you learn from doing this project – what did it bring?

P1: Um, well I guess a lot of things, but you mean also with the tool that you gave us, or just the whole project?

SW: Yeah – because it's a contextual project rather than just playing your part. The tool was in a musical context, but even the concert itself was about what the music means rather than about playing “nice music”, if you know what I mean, so what did you experience?

P1: 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 APT 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 needed 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 lets 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 (sings an excerpt) to see a bit like – the exchange

**Q6.** SW: Do you use the APT tool or aspects of it now in your practice? First of all do you use it as a whole thing – like ‘imagine, and then singing and gesturing and then playing variations, and then playing it again? Do you use it now?

P1: I think I've always been using singing – for a long time, since I've started the baroque trumpet actually, but now I think I use it a bit in a different way. I think I should use it a bit more sometimes because I think I just go to my old way of practicing – which was not always effective, but I try to keep using it, yes. Because if I – the way I saw it - playing such an important role, my conception of the Altenburg – I felt – cause after I was just always the same way as I do but I was just making my niece laugh and it was actually every time a different way and after I was like ‘Oh actually it's actually what I was supposed to do actually – so I – then I was like, well – I should... I do it sometimes but...

SW: So you do that occasionally as a whole tool.

P1: Yeah

SW: But if you take each aspect of it: 'imagining the musical fragment vividly in its ideal form': do you do that a lot?

P1: I do, but I should do it more I think.

SW: Do you sing a lot?

P1: This I always do

SW: Every practice session, you do some singing?

P1: Yeah

SW: And gesturing? Do you do that?

P1: This I did less, actually. I did less and I should try more.

SW: So you would do that occasionally?

P1: Yeah

SW: And playing variations of the fragment or the phrase? Do you do that very often?

P1: Yeah I do

SW: Every practice session or every day?

P1: most... every day I would say. Maybe not every time. I try to often make it simpler and also more complicated and also change the way I play it.

**Q7.** SW: Okay. So to finish: Can you describe – before we did the APT tool in this form

... can you describe what your 'usual' way/strategy for improving or learning a new piece used to be? How would you have normally gone about learning a new piece?

S1: Often I would know if I could not hear it or could not sing it, then it would be not useless but would have like you know okay I cannot even hear it so I then cannot really play it. That would also sometimes try to sing it and hear the intervals – that was something that I would try to look. And I would sometimes play slower, and then increase a bit the tempo, which sometimes can work, but not always and um, well I've been also working a lot in the last four years with you – with hearing the intervals and placing like having a few intervals and playing them in random order, so I've applied that a few times also. But often like just the fact that I would hear it and sing it would help quite a lot.

SW: and what was your usual strategy in the past for preparing a concert?

P1: Um... usually I would look at the piece and play it a bit and try to have my own conception and then also listen to it often, and take different ideas from different recordings, then, um, try to not always, um, go through the piece, but, depending on what it is sometimes also like I would, like, prepare a different passage which I knew was harder and then hear the intervals, playing it a bit slower, faster, different ways, and then I would also try before the concert, to run through the whole thing – to feel how it is to play the whole thing.

**Q8.** SW: Okay. Has this changed since the intervention, since we've been using this very clear tool? Of course certain aspects you've already been introduced to or even had yourself, but since this phase – this intervention that we did – has it brought any new perspective on learning, or performance preparation?

P1: 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.

S.W.: Tell me more about when you were practicing in front of your niece.

P1: Last April when I was at my parents' place, the whole family was there including my nephews. When I started practising 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 them as well.

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!

### **Participant 2. 18.06.2015**

**Q1.** SW: I'm coming back to a question I asked at the beginning of this intervention. You've done a few performances recently, with the ensemble and for exams. What do you find challenging about performing on the natural trumpet?

P2: For most of it feels really – the natural trumpet feels really exposed. I am alone mostly–not physically, but sometimes alone in the context, kind of.

SW: and what happens, what can happen from that feeling?

P2: I think so far the worst is that I loose contact with myself, an then of course you can hear it right away on the trumpet. Mostly I can feel it in my right arm – like I don't feel the weight of the trumpet, and I have to support by raising my shoulder – and that's when I know I am out of the ... and that happened a few times.

SW: and is that also something that happens in your mind that's connected with that? So physically that's your experience: is there something mentally that – is the idea of being exposed. Is it the idea of being alone?

P2: I think, subconsciously yes, because if I recall my experiences, then I don't actually think about it. I only notice something physically is happening, then I connect it with what I know.

SW: but you just mentioned that feeling exposed is challenging – feeling exposed feels more challenging than on the modern trumpet?

P2: Yeah.

**Q2.** SW: What did you notice in the last performances and how would you prepare for the next ones?

P2: 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.

SW: Context and more organization.

**Q3.** SW: To what extent do you still compare playing natural trumpet with playing modern trumpet whilst you are playing natural trumpet? Do you compare them at all?

P2: No

SW: So they are separate for you?

P2: In a way it's the same. I just play and its um – I just happen to have this in my hand.

SW: So you're not thinking: "this would be easier on modern trumpet?"

P2: While playing, no, but when you recall, you think...

SW: and when you first played natural trumpet, were you more aware of the differences between them?

P2: I'm not sure if aware is the right thing..

SW: Were you frustrated by the differences?

P2: Maybe not – I just know they are different right now. I approach them like: “this is this and that is that”.

**Q4.** SW: So when you did the preparation for the Bremen project, I asked – sent this thing about using this tool for the ten day beforehand – the APT tool. First of all – how often did you practice this repertoire in those ten days? Did you practice it every day? Did you practice it less than every day?

P2: I think less than every day because I can't remember exactly what happened, but I was running from one project to another project, so I didn't really have ... it was a really ... at first it was a few recordings and then I was mostly running it through my head. Most of the time I think. And also it helped in a way that I played most of them quite some time already, so ...

SW: So how many times do you think you actually practice that music in those ten days before?

P2: You mean actually practicing the licks?

SW: Yeah.

P2: I guess I didn't.

SW: You didn't. You didn't use the APT tool doing it? You only imagined them.

P2: Yep.

SW: And you didn't play any of the other parts?

P2: I was just imagining the whole thing and not zooming in on any specific part.

**Q5.** SW: And what did you learn from doing that particular project? What did you get out of it? What did you notice?

P2: Specifically to my playing, or...?

SW: Yeah – in general.

P2: 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 ja, 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.

**Q6.** SW: So, the audiation tool: we are talking about that you are vividly imagine the musical phrase or fragment in its ideal form, that you sing and gesture it, and you play it in various ways: do you ever do that now?

P2: Um, it's slowly coming in. I mean for my exam preparation, it's – I think only mostly for the baroque trumpet pieces. I mean my modern trumpet I didn't because I didn't really, I mean I didn't really want to.

SW: Would you say you used the tool as a whole tool: often, or occasionally, or every practice session.. Did you use it as a whole thing? I mean I'll ask you about each part & aspect of it.

P2: Um not too much of the last one –improvise and playing different ways – not too much of that. Sometimes I feel like I need to do it. Otherwise, the singing...

SW: So I'll just go through each one. So as a whole tool, not very often.

P2: Not very often, no.

SW: Imagining the phrase in its ideal form before you play it: how often do you do that –occasionally, every day or every practice session?

P2: Closer to every day. Every day.

SW: And singing it. Do you ever sing?

P2: Closer to occasionally.

SW: Occasionally?

P2: Yeah.

SW: And gesturing? Do you ever try that? Anymore?

P2: Gesturing? Not with the hands. I feel – I don't know – I feel it in this area –like down

SW: The lower part of the body – so you try to move the lower part of the body

P2: yeah

SW: Before you play - or whilst playing?

P2: I think both

SW: So you try to think of the musical phrase and then you're moving, and then you play the phrase?

P2: Most of the time, I'm trying to connect it to dance or something like that – that's why I feel more at home using this part of the body.

SW: So you try to connect the music to dance.

P2: Yeah.

SW: Okay. And playing variations – you just said you do that only occasionally

P2: Only occasionally. Most of the time – only for ornaments. I like ... I try mostly to slow things down or adding things, or...

**Q7.** SW: So if we go back to before we did all this stuff on audiation: how was your usual strategy for learning a new piece? How did you go about that?

P2: I think before that, most of the – I think I focus on transiting from one note to another note. Because like – I still do think like that in some ways, like ah, each – you have to reach in some way perfection within each note at that moment before you can go on to the next note and I think I focussed a lot more on that before ...

SW: The transition from one note to another note?

P2: Yeah.

SW: ...affecting a note and then the transition to the next one and affecting that one.

SW: And preparing a concert: How did you use to prepare concerts? Did you have a way of preparing concerts?

P2: Not really I think it was like, I kind of the way I practice is actually a way of preparing for concerts, so I think like if I get that secure, in a way I know that it will be there. Then I'm not so worried about the actual concert.

**Q8.** SW: Okay. And has this changed since we did these interventions? So using these audiation methods – has it brought any new perspective on learning or performing or for performance preparation?

P2: 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.

SW: It helps you connect with the others?

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?

P2: Yep.

### **Participant 3. 18.06.2015**

**Q1.** SW: So, the first question I asked at the beginning of the whole intervention – I'll ask again: What do you find – because you've done a few performances recently on natural trumpet – what do you find challenging about performing on the natural trumpet?

P3: For me, I think it's still that I have to be so much more focussed on what actual sound I want to have and what the pitch is, because the tuning is different to modern trumpet – it's 415... that I really hear the notes before I actually play them.

SW: And what happens if you don't?

P3: Then the note is wrong. So I trust too often on my muscle memory (memory) still on the natural trumpet, and that is something which I would like to improve, and which is still – ja - a bit difficult.

SW: You trust on your muscle memory but you find it lets you down. – that it's not enough.

P3: At important points, ja.

**Q2.** SW: So, What did you notice in your last performances and – thinking about the last performances you did –the exams and the Macht und Musik project, and how would you prepare the next ones, considering what you experienced in the last performances?

P3: To go – because this audiation method really worked for me – this dancing and this singing and this, er, 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.

**Q3.** SW: To what extent since you're playing both natural trumpet and modern trumpet ... whilst you're playing natural trumpet – to what extent do you compare the experience with the modern trumpet, whilst you're playing the natural trumpet? Do you compare them whilst you're playing, or are you in another zone?

P3: I'm in another zone.

SW: and did you – when you first played natural trumpet – were you aware of this comparison? More= Were you comparing more or were you frustrated

P3: No.

SW: You always saw it as a different thing?

P3: yes

**Q4.** SW: So now this preparation for the Macht und Musik project: (for) the ten days before I asked you to use the practice tool. Did you do that? – in the ten days before. First of all – how often did you practice the repertoire? Did you practice it once a day, less than once a day, not at all or several times a day?

P3: Once a day.

SW: Once a day. So you did it one session a day ... and so did you use the APT tool

P3: yep

**Q5.** SW: So what did you learn from doing this project?

P3: 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 its this is what I want to bring on the same level like the modern trumpet.

SW: You said “from this surroundings” – what do you mean by that?

P3: Playing in this group from this stage.

**Q6.** SW: So when you practice now, do you use APT?

P3: Yea.

SW: Do you use it – like the whole tool, with the imagining, the singing and gesturing and playing different versions?

P3: Yea

SW: Do you use it every day?

P3: Yea

SW: Do you use it in every practice session?

P3: Yea

SW: ...and if I take the different parts of the tool, like imagining: do you do that a lot – imagining the phrase vividly in its ideal form?

P3: yea – I imagine it. I still have some problems with really hear and imagine the ultimate sound that I really want. But then I start to play around with it and build a story around it and it makes it for me easier to imagine a situation where this line could be (...)

SW: And singing? Do you do that each time? Are you singing more?

P3: Yea.

SW: And gesturing? Do you still do that?

P3: Yea.

SW: You actually enjoy it?

P3: Yea

SW: That's nice... And playing variations. Do you play variations?

P3: I try to – especially when there are big jumps. I try to fill it out, or go in – when it's possible – in thirds up, or try to make some ornaments around it so that I try but this is something

SW: Do you play it in different moods?

P3: Yea! That's what I am doing.

**Q7.** SW: If you think about before you did this intervention and this way of practicing, what used to be your usual strategy for learning a new piece? – or improving a new piece? What did you used to do?

P3: Repeating. Playing it through... and it was not that interesting and motivating – so I – it was a: I have a new piece, I look at the notes, and I didn't use singing, and I used imagination with the story-telling that I applied, but not in this... - so it was more stubborn.

SW: And what was your strategy for preparing a concert? For a concert coming up – how would you prepare it?

P3: Play the piece at least two times in a row – that I'm able to play – that I know that my brain knows that I can do it. And, um, hoping for the best.

**Q8.** SW: (Laughs) ... and has this changed since the intervention and working on these things? So has using this tool brought new perspective on learning and performance preparation?

P3: Absolutely. Absolutely. So I'm much more focussed 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. Yea.

#### **Participant 4. 18.06.2015**

**Q1.** SW: So I'm going to ask, once again what you find challenging about performing on the natural trumpet. You've done a few performances recently: the ... in various concerts. What do you think is challenging about performing on natural trumpet?

P4: Er, mostly still trusting my solfege and getting actually the right pitch, but also very much, um, really trying to be aware of what the others do while I'm playing, so I, er, become really more like an ensemble member instead of playing my own thing.

SW: And what are the technical difficulties on the natural trumpet for you at this moment? – or physical ... what's hard?

P4: Range – although it has improved a lot.

SW: Are you talking about high range or low range?

P4: High range. Ja! And low range – the very low range, yeah. Um... duration...um and, well two months ago still the fingering, but that's improved.

**Q2.** SW: If you think about the last performances you were in: what did you notice about them and how would you prepare the next ones? Considering how... how did they go for you?

P4: 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 is

P4: Well – that I studied other parts. Basically all the parts I played through so I had really an idea of what's going on.

SW: Okay, so you would do that again next time.

P4: Yep.

**Q3.** SW: To what extent do you compare – when you're playing the natural trumpet, do you compare it still with playing the modern trumpet? To what extent do you compare the experience of playing natural trumpet and modern trumpet whilst you're playing the natural trumpet? Are you thinking of the comparison whilst you're playing?

P4: No.

SW: Did you used to?

P4: Yea

SW: So that's become less?

P4: Yea, definitely

SW: Okay. Since when?

P4: Since, I think, February this year. March maybe.

**Q4.** SW: Okay. So, if we go back to this preparation the ten days before the Macht and Musik project and when I asked you to use the APT tool. So how much or often did you practice the repertoire for this concert in the ten days before? Not at all, less than one a day, once a day or several time a day? In the ten days before.

P4: Um, ja on average definitely each day, but sometimes, like in the beginning when I was feeling very fit – more times a day, like two or three times, and near the actual rehearsals, er, I may have skipped a day, I think. Or once.

SW: you mentioned you were ill, or ..

P4: Yea just before our week in Bremen, I wasn't feeling that well.

SW: And did you use this audiation tool? Did you use it not at all when you were practicing it, each time, less than once a day, did you use it each time or sometimes or every time?

P4: I did use it quite a lot; not always as excessive, like maybe I was sometimes just singing in my head what I wanted to do and what the alternatives were and other places really making the gestures and singing but this, yeah – both of these things I did quite frequently.

SW: So every day did you do that or

P4: Yes

**Q5.** SW: What did you learn from doing this project?

P4: 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.

**Q6.** SW: So, if we think of the APT tool, which is imagining and then singing and gesturing and then playing in another way – do you use this tool or aspects of it in your practice now?

P4: Yep.

SW: First of all do you use the whole tool – like these aspects? All one after another when exploring a phrase or a fragment? Do you use the whole tool sometimes?

P4: Um, when I really first start a piece then in the first ten minutes I'm trying to figure out what the notes are, how it feels, and then, when I have a bit clear what I need to do technically, then I start to use the APT tool.

SW: So would you say you use it occasionally, or every day or in every practice session? When you use the whole tool.

P4: It depends a bit where I am in the phase of rehearsing the piece. When I'm still struggling with learning the fingering, for example, then I guess I don't do it at all, or very rarely. But when I know the notes and really try to focus about the music, then I'll do it always.

SW: So you will use it with each piece at some stage.

P4: Yes.

SW: And so if we break it up into different aspects – into just imagining the musical fragment or phrase vividly in its ideal form – that part of the tool: do you use that a lot?

P4: Yeah

SW: Singing?

P4: Yeah, also

SW: Would you say every day, occasionally or each practice session?

P4: Yeah, every time I'm practicing.

SW: Also the imagining, do you do that as much?

P4: Yeah

SW: And gesturing. How often do you do that?

P4: I would say maybe less, but still, every practice session.

SW: And playing a variation of the fragment or the phrase? Do you do that very often?

P4: Yeah, definitely in each piece, but not for all the phrases.

**Q7.** SW: Yeah, so then to finish: before we did this intervention, what was your... if you could just describe your usual strategy for improving or learning a new piece. What did you used to do to learn a new piece or to improve something?

P4: I usually, even though I knew it was not really effective – I just played the whole piece through, and through, and through, and through. Then also I never prepared so well that I felt confident on stage. And Bremen was maybe the first time that I actually felt quite confident.

SW: Okay, So your strategy for improving or learning a new piece was to play it over. Your strategy for preparing a concert – was it any different? How did you prepare a concert?

P4: Yeah, the same way.

SW: SO you played the pieces through a few times...

P4: - even though I always took, I guess um.... I never really pushed myself hard to really get the phrase that was always going wrong really right, and just sort of beforehand accept that okay that will also go wrong in the concert, so ...

**Q8.** SW: And this is a little bit the same question as beforehand but to sum up: so is this usual – how you used to prepare changed since we did this intervention? So, has using APT brought and new perspective on learning and performance preparation? Could you describe it? If it has, what?

P4: Yeah, ah...

SW: you've said some things already, but just once again this question.

P4: 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.

SW: When you say 'to get it right' how do you know it's right?

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.

### **Participant 5. 18.06.2015**

**Q1.** SW: I'm asking you a question that I asked right at the beginning, but since you've been playing a few different performances, again: What do you find challenging about performing on the natural trumpet?

P5: (laughs) Ahhh ... to make a proper work, to make a good sound, good intonation, to make good intervals, er,

**Q2.** SW: So what did you notice in your last performances, and what/ how does it make you think to prepare for future ones?

P5: Concentration. Because you have to really be there with the concentration, otherwise you get lost and you lose the 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?

P5: 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.

**Q3.** SW: And to what extent do you compare the experience of playing natural trumpet to how it is to play the modern trumpet whilst you’re playing the natural trumpet? Are you any more aware of the difference? Are you still comparing, or are you not comparing anymore?

P5: No.

SW: You don’t anymore:

P5: No.

SW: at first did you – when you first played it did you notice any difference?

P5: It looks like on modern trumpet you are, have more securities on the instrument but you don’t have on the natural trumpet.

SW: But you’re not thinking about that anymore – comparing it

P5: No.

**Q4.** SW: And now for the preparation for this Macht and Musik project using the APT tool. So this was: imagining vividly the phrase, singing and gesturing the phrase and then playing different variations of the phrase and also plying other people’s parts. Did you – in the ten days before the concert, did you practice this repertoire not at all, once a day, less than once a day or several times a day?

P5: Er... almost every day.

SW: Almost every day.

P5: Yeah.

SW: More than once a day?

P5: No.

SW: So about once a day. And did you use this APT tool when you did that?

P5: Yes, not all, but, yeah.

SW: - every time, each session, or less than each session?

P5: when it’s not every session then it’s less than one.

SW: So did you use it in each session?

P5: No.

SW: So you didn’t play every day this tool?

P5: No

SW: since you only played one session a day.

P5: Yes. And that has to do with time. Sometimes I had not time to do that.

SW: So you thought it would save time to just play rather than do the gesturing and singing?

P5: Yeah.

**Q5.** SW: What did you learn from doing this project – so this project in general: how we prepared for it, what we did, how it went ... what did you learn about that/ from that?

P5: In what way... do you mean?

SW: Was it different in any way than preparing other projects ... for you?

P5: 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.

**Q6.** SW: So going back to the APT tool – do you use this tool or aspects of it in your practice now?

P5: Yeah.

SW: DO you use the whole tool: like in this order or do you use particular ... do you use the whole tool at all, or occasionally, every day or every practice session? The whole tool.

P5: I think almost every practice hours I use it. Yeah.

SW: and so I'll break it into the parts: Imagining vividly of the fragment in its ideal form – do you do that occasionally, every day or all the time?

P5: All the time.

SW: Singing the fragment or the phrase – how often do you do that?

P5: Ah sometimes.

SW: Occasionally?

P5: Yeah.

SW: not every day?

P5: No

SW: You don't sing every day. And gesturing the fragment or the phrase – do you do that?

P5: I use it, but also not always.

SW: Occasionally

P5: Yeah.

SW: Playing a variation of the fragment or the phrase: do you do that very often?

P5: Not that often.

SW: Occasionally.

**Q7.** SW: Okay, just to finish, um, could you describe – so before this intervention where we were talking about the gesturing and the singing and this way of thinking – what was your usual strategy for improving or learning a new piece – before we did this kind of thing? How did you normally learn a new piece? ...or improving a piece?

P5: I'd play it through, then take bits out of it. Play it slowly, um, sometimes singing, sometimes gesturing, but not um,

SW: So you used to do this yourself?

P5: Yeah, but not that much that I do now. I would be (am) more aware of it.

SW: And how did you use to prepare a concert/performance?

P5: In what way?

SW: Yeah, not just practicing pieces, but what did you do to actually prepare a performance?

P5: Also mentally and er, do balance between practicing and rest, so not to overdo things. Yeah, find balance – that's very important I think. Focus. Concentration.

SW: So there are things you were already very aware of

P5: Yeah. And also when I practice, in the last stage, I imagine that I'm already in a concert and at the concert I try to get a feeling that I'm in a practice room, and be with the other musicians – so just be in the music and not feeling “Oh I have to perform and I have to um – how do you say it – that you have to do a – er – just play music not

SW: Just get it right

P5: Yeah, not like a judge, not that you are for the courts or something, but you just enjoy the music.

SW: So you've been aware of that for some time – approaching things like that.

P5: Yeah.

**Q8.** SW: So has anything of this/your – how you've approached things changed since doing this intervention, which is focussing on the external focus and on the music and gesture of the music: so has using this tool brought any new perspective on learning or preparing a performance?

P5: Yeah, I use it 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.

SW: And how do you notice that?

P5: That sometimes you have, er, in a shorter time, you get more results.

### **Participant 6. 09.07.2015**

**Q1.** SW: What I asked, right at the beginning of the study – I'll ask it again. What do you find challenging about performing on natural trumpet?

P6: Er, to be confident ... to be sure, to be relaxed, to be concentrated, and to have fun.

SW: and what kinds of things are difficult when playing in a concert, or what kinds of music are difficult?

P6: To be relaxed. To be confident and relaxed. And concentrated. In the mean (same?) time.

**Q2.** SW: What did you notice in the last performances that you did, and how would you prepare the next ones? It's about how you prepare concerts. What did you notice, also in the Macht und Musik concert and the ones that you've done in the last months, and what have you/how would you prepare the next concerts?

P6: 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?

P6: Yeah.

**Q3.** SW: You play both modern and natural trumpet. So do you compare, when you are playing natural trumpet – to what extent do you compare the experience of playing natural trumpet to playing modern trumpet when you are playing natural trumpet? Do you ever think about 'this is different from the modern trumpet'?

P6: I don't make a difference between the two instruments. Actually. But after modern trumpet it's quite difficult to ... to get this length of the instrument.

SW: So you notice that.

P6: Yeah.

SW: And when you first played natural trumpet, was that more? Was that more obvious that they are different?

P6: No. Actually not.

SW: okay.

**Q4.** SW: Now going back to the project, if you remember – the Macht und Musik project. You were using, I asked you to use this APT tool to prepare the pieces. How much – this was the ten days before, I said use this tool – how much or often did you practice the repertoire at all in those ten days? Not at all, less than once a day, once a day several times a day?

P6: Ah, it was different just because I've got also another concert in the period. Er, I believe that it were two days or three days er when I used to practice two times a day.

SW: and the other days?

P6: The other days, once. And sometimes I didn't practice the repertoire at all, just because I am on the road.

SW: Okay, how many days did you not practice it at all?

P6: I don't know – it was May.

**Q5.** SW: SO what did you learn – doing this project ... what did you learn from doing this project?

P6: Mm. Difficult to say.

SW: What was different about this project from other similar projects?

P6: It were really long days!

SW: ... the way we did it

P6: Yeah, ah, it was a really good way. We used time. It was good planned. 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.

**Q6.** SW: Okay, so when you think about this APT tool that you've been using – imagining, singing, gesturing, playing variations: do you use it in your practice now? As a whole thing?

P6: No. As a whole thing, no.

SW: Okay. Do you use – I'll list the different aspects. Imagining the fragment vividly before you play it.

P6: Yes.

SW: Do you use that occasionally, every day or every practice session?

P6: Ah, when I have difficulties. When I miss the note or have some difficult stuff – I play it, I sing it – I sing it before ...

SW: No I'm talking about imagining first.

P6: Imagining, okay.

SW: Do you use this imagining every practice session? Or every day or..

P6: No - to be honest, not.

SW: Occasionally?

P6: Occasionally

SW: Singing the fragment? Do you do that occasionally, every day, or every practice

P6: Every day, and actually every practice session.

SW: Gesturing – do you every use your body to gesture a fragment?

P6: Sometimes, not always.

SW: So, occasionally

P6: Occasionally

SW: And playing a variation of the fragment or the phrase – do you ever do that?

P6: Er, Not so often

SW: Never, or occasionally

P6: Yeah. Occasionally

**Q7.** SW: Can you describe - before we did all of this ... interventions – what was your usual way of improving a piece? Before all of this – what did you used to do?

P6: To play again, again, again and again. Sometimes using your advices (laughs) ... but actually there... Deutsche calls that 'Verhaltungsmuster'.

SW: Okay, that was your Verhaltensmuster. And how did you used to prepare a concert?

P6: Ja, for the concert I actually – I start a piece, and for the concert, I try to play it through once a day, just to get endurance, to get idea of pace, but now I realise that that doesn't work always.

**Q8.** SW: Okay, so that's my last question: How has this changed since the intervention and has using these kinds of ideas – this APT tool – has it brought you any new perspective? On learning, on performance, and what? What new perspectives.

P6: Um, it makes not so much, er, 'Sinn'

SW: Makes not so much sense?

P6: 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.

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?

P6: Ja, motorische Wahrnehmung. Muscles. So you are, in the meantime your body recalling this information just because ... mein Empfindung.

### **Participant 7. 25.06.2015**

**Q1.** SW: So first I'm going to ask something that I asked before, but I'm asking it to see what you think about this question now: what do you find challenging about performing on the natural trumpet?

P7: It's very on the edge always. So anything you're feeling – if you're feeling worse, than usual or ... so it all reflects on the performance itself. SO basically it's a very high instrument – you are high all the time. You play high all the time, and, yeah, so any deviation from normal you feel it, I think. Yeah.

S: Thank you.

**Q2.** SW: What did you notice, in your last performances – so we are talking about the ensemble project in Bremen (Macht und Musik) and performances you've done since then on natural trumpet? What did you notice about those performances and how would you prepare the next ones?

P7: In general, or ...

SW: In general.

P7: 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, its not fixed, 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.

P7: 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?

P7: 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 if it's an orchestral ensemble piece, then – if its ensemble piece it's even easier, because you/I 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, 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?

P7: 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.

P7: Yes. So I'm part of something.

SW: Even if it's not trumpet parts.

P7: Yeah, yeah. Even cembalo – it doesn't matter. I just think that we are one thing, and I am just a part of it.

**Q3.** SW: To what extent you still compare the experience of playing natural trumpet and modern trumpet whilst you are playing natural trumpet? Are you aware of the difference anymore, or do you play them as separate instruments?

P7: I don't compare at all. I see them as different instruments. However, I compare – I would apply some things I do on natural trumpet to the modern trumpet. But not ...

SW: And did you used to, when you first played natural trumpet? Were you very aware of the difference? Or bothered by the difference at first?

P7: ah, I think I sort of, from the beginning I saw natural trumpet with more in direction horn or something, so I felt it was a different instrument, but I was very aware of that. I mean in the beginning especially than now. In the beginning I could not combine very well – modern and baroque, and switching around was for me really problematic.

**Q4.** SW: So, getting to the preparation for the Macht und Musik project in Bremen: Did you prepare for it using the APT tool?

P7: Yes I did actually. All the preparation I did was more APT tool than just

SW: And did you prepare, did you practice it once a day, less than once a day, several times a day or not at all?

P7: I played it/I practiced it every time I did practice.

SW: But how often did you practice then – in the ten days before

P7: In the ten days I did not practice regularly, because I had my modern trumpet exam and I was sick. So if I divide like ten days maybe ... if I press it together then maybe I don't know ... four days or something.

SW: So you practiced it about four times, four days.

P7: Not four times, but four days. Yeah, I think if I combine it – it was strange over this period, because in the beginning I practiced, and then in the middle I didn't play any trumpet at all, and then closer to the end I played again.

**Q5.** SW: Okay. And what did you learn from doing this project? Just anything.

P7: Hmm. I think that it was really clear that using such tools, or even seeing the music as more of eight trumpet parts – when its 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.

**Q6.** SW: Do you use this tool – APT tool – or aspects of it in your practice now?

P7: I do.

SW: Do you ever use the whole tool – like the imagining, and then the singing and gesturing and then playing variations? Do you, er, do you use the whole tool ... at all?

P7: I do. I would use it in a more, but I think on average I do use it every day.

SW: Every day.

P7: or every time I practice at least.

SW: Every practice session – at some time in the practice session?

P7: Yes.

SW: Um, so if I take just parts of this tool: how much would you say you use ‘imagining the musical fragment that you are about to play, vividly in its ideal form’? Are you aware of doing that?

P7: Mmm ... I am, but I think in the moment I’m doing more things with singing and hands than this, but I always – well not always – but what I often try to imagine is the beginning of the phrase before I play.

SW: And singing the fragment and phrase – that you do ... more. You do this each practice session, or every day?

P7: Yes

SW: Each practice session

P7: Yes.

SW: Same for gesturing?

P7: Yes

SW: And playing variations?

P7: Yes

SW: Every practice session?

P7: Sometimes when I’m very tired mentally, then I sometimes just play through stuff – but that’s rarely. So normally I do all of this every practice session.

**Q7.** SW: Can you describe your usual strategy/practice strategy before we did this kind of intervention? How you used to, er, improve or learn a new piece. What did you do before?

P7: Mm... I did sing, but I think I did – I sang more to get acquainted with the text. And I did play through: I think I did some variations but maybe only with rhythm or some like that. Maybe selecting the (?) or main note in each group, but that would be about that. And then play through, play fragments through, getting fragments together, yeah.

SW: And what was your ... how did you used to prepare a concert?

P7: Well, in the beginning I used to just prepare pieces and closer to the concert, play everything through, every day, and then work on bits that didn’t work. Pretty much.

**Q8.** SW: Has – what you just described about how you learnt a piece and prepared a concert – has it changed since doing this intervention – since doing/since using this tool ... meaning has APT brought any ne perspective on learning or performance preparation?

P7: 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. Couse 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.

SW: Can you describe what you mean by deeper dimension?

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.

SW: And how does that result in your ability to actually play?

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.

SW: It's easier – it feels more comfortable.

P7: Yeah, because you've done/because I've done all the possible – well not all the possible – many possible variations.

SW: Does it bring security?

P7: Yes

**Appendix Q Coding for the Post-project Interview**

See separate excel file document.

## Appendix R Post-project Questionnaire for Project Three

### Comments/Insights/reflections On the Biber Immersion Project

Tick the sessions you attended:

Lecture: Music as a Language	Lecture: Affects	Movement sessions
Rehearsals	Gesturing and singing	Improvisation

What was striking/touching/memorable?

What did I notice?

How is this project different to other KC projects I have participated in?

What did I learn & what will I take with me after the project?

Suggestions that may help a project like this work more effectively:

#### After the concert:

How did I experience this concert?

... and how did this experience differ from other similar chamber music concerts I have played recently (in the last 6 months or so).

## Appendix S Transcripts of the Answers to the Post-project Three Questionnaire

### Participant Feedback: Biber Immersion Project

8 Students (out of 15)

#### What was striking/touching/memorable about this project?

#### What did I notice, and how was this project different from other KC projects?

Student 1

*The approach to understand the music by experimenting (with) different fields as movement, improvisation and going deeply into theoretical understanding of the music with the presentation by Florencia.*

Student 2

*For me was an incredible changing of mind, something that involved you from every kind and point of view. The movement class was particularly amazing and I think should be necessary to be aware of how much important is the balance of our body, because only with this kind of wealth and sensitivity we can create a better connection between body and mind.*

Student 3

*The rehearsal approach was the musical aspect, most different from other KC projects. The use of gestures and singing was great to try, and certainly opened up clearer and new musical ideas to us*

Student 4 (Student 4 only attended rehearsals and concert)

*The atmosphere during the rehearsals, quite relaxed but efficient. We could feel that it wasn't a project led by the school. Maybe because of the ration (amount of time) of the teachers, which we don't have always necessarily.*

Student 5

*I really like how the rehearsals were conducted, it was focussed more on the swing and musical gestures of the group, and I felt it helped us to play together quicker than working on intonation or timing. The movement sessions helped to let go of some stress.*

Student 6

*Striking: how working through gesturing made such a difference to the sound and interaction amongst the musicians.*

*Memorable: the music (so beautiful), the movement sessions, the improvisation sessions. The general atmosphere – it was very enjoyable, to be in the process.*

Student 7

*I enjoyed that the focus was less on 'fixing' things into an acceptable performance/eliminating mistakes. The music had a chance to grow more organically*

Student 8

- 1) *The connection between movement sessions and the immediate result in our playing.*
- 2) *It was an amazing concert because the connection between musicians was higher than usual.*
- 3) *It was fantastic to play next to Rachael and Susan. Bring professionals and students together is an excellent way of learning.*

#### What did I learn & what will I take with me after the project?

Student 1

*I have learnt that music can be translated to many things; physical feeling is one of them, and it make (me) feel very secure to have a sound in my head and also a physical sensation before playing*

Student 2

*I'm sure that I've learnt so much from this project – above all about relaxing during rehearsals and performances and be (as) much natural as possible – that means to be with body, mind and soul, in what you are playing. So this project has taught me how to govern my feelings and how to not waste them in a negative way, but using them in order to communicate.*

Student 3

*Aside from the above mentioned rehearsal techniques, the movement classes were great for connecting with the body, and thinking about interacting with others in a new and personal way.*

Student 4 (Student 4 only attended rehearsals and concert)

*For me, the main discovery was this music that I didn't have the chance to perform before.*

Student 5

*I learnt some rehearsal techniques, which I will definitely introduce into my future practice. Also the ideas on affects opened up more rhetoric possibilities and I am interested to read up on them further.*

Student 6

*I learned how important it is to listen and being in the process, bar by bar, note by note. The intention behind/in the music, and how to bring them out. Gesturing.*

Student 7

*The gesturing and singing worked much better than I would have thought, and I will try to use this in my own playing*

Student 8

*It was a very beautiful experience – the way of listening, very attentive, the inner contact (also learnt in the movement lessons), and the leading – working together: these are the things I'll take mainly.*

**After the concert: How did I experience this concert and how did this experience differ from other chamber music concerts I have played in recently?**

Student 1

*I have enjoyed the concert. It was for me a very real experience. Everything we did, I felt it in a very strong way. The difference with other concerts is that, for the first time, I was focussed on connecting with people, ensemble and audience, rather than creating something or thinking about technical things. I really felt music as a communication tool, as a language.*

Student 2

*At the beginning of the concert, I was a little bit scared because it was the last 'chance' to do my best after such a huge rehearsal schedule, but after about ten minutes I realised that the most important thing was to enjoy the playing together as well as possible and to give something special to the audience, and actually was a very pleasant concert*

*This experience was definitely different from other chamber music concerts: one, because we were focussed on the feeling to play with a lot of people by using all our energy and synchronise them, without too much thinking but simply feel it in the most primordial way, for example through images.*

Student 3

*The concert went surprisingly well to me, especially considering many scary moments in the dress rehearsal. The energy was inspiring, and it was clear everyone was very focussed and had clear ideas about the music.*

*I think the musicians had a deep understanding of the musical affects, and were committed to playing with more physical movement and gesture than usual.*

Student 4 (Student 4 only attended rehearsals and concert)

*I felt a good energy amongst the players. A real desire to play together.*

Student 5

*I enjoyed the flow of the concert and the programme. I was aware of everything, including the sense of space in the church.*

*The sense of 'togetherness' is stronger than recent music concerts. There was a distinct group identity.*

Student 6

*The concert was pure joy for me. I could enjoy a lot because I felt it was not about a result but about the whole process. The whole week working hard with my colleagues and experiencing, through movement, gesture, improvisation, new ways of musicking. To sum up, the concert was a reflection on what happened that week. At the end, that is what concerts reflect, somehow, but this time it was more clear than ever. I hope that next year there will be a similar immersion project! Thank you very much!*

Student 7

*I felt very present in each moment in this concert, and it did also seem to go by very quickly. Particularly after the first piece went well, the whole concert took on its own momentum, and it was easy to be within the sound and focus on sound and contact with the other players. With most concerts it feels like there is a list of things to remember 'do this, don't do this'. Without this in this concert I think it was possible to stay closer in touch with the music.*

Student 8

*I think the connection between musicians, the authenticity and the aliveness and “on the spot” of the concert were very much remarkable.*

### **Suggestions that may help a project like this to work more effectively**

Student 1

*It would be great to work most of the time without the instruments, to really have in the body and the mind all we want to do before translating it into playing.*

Student 2

*To extend the project, in order to have enough time to accumulate all the information without hurry.*

Student 3

*For me, two things would have helped the project a lot.: one, Planning more in advance, to ensure everyone is available for everything, and two, to find people fully committed to the ideas behind the project (or, at least committed to trying them). This would make it more immersive, and more connected to the final product.*

Student 4 (Student 4 only attended rehearsals and concert)

*I would say the only thing, which ‘bothered’ me was that sometimes some musicians weren’t willing to participate to the way of rehearsing, for example the gesture/singing exercise. I found it really interesting but I would say that there is no need to oblige people who find that too embarrassing ... I just felt some tensions around that exercise which weren’t needed with the short amount of time that we had to rehearse.*

Student 5

*I feel that the movement sessions are best scheduled before a break (right before lunch) or first thing in the morning. A break is essential for my body to feel what is different, and to get it into a more appropriate condition for playing the instrument.*

Student 6

*Being more specific with the schedule from the first day. The first day was a bit messy and that could discourage the participants, though afterwards things went well. I think it has to do with doing less, but more specific stuff.*

Student 7

*It would have been nicer for the sense of the whole group if more people had made every session but of course this is difficult to control.*

Student 8

*Maybe a little better organisation (sometimes I had to wait 1’30 minutes to play 15 minutes) with the people needed in each piece. But it was fantastic and it didn’t feel as a “school project” but as chamber music.*



## TEXT for the narrator (English in blue and German in black)

### *TEXT: The Trumpet: from signals to ceremonies to Art Music*

The trumpet: Instrument of heavenly and earthly power and illumination. From antiquity used for signalling, for the hunt, for making announcements; for rousing soldiers in battle and frightening the enemy. What a noble instrument. And now – in our illustrious times every regiment has trumpeters and every court. And the most important show their power by the size and virtuosity of their trumpet ensembles. But our noble instrument is not just for ceremony and for war – it is now truly an art instrument, and this is no better illustrated than here in Germany – where the best trumpeters are trained and exported to all the great courts of Europe. But the first melodious sounds were heard in Italy. The great virtuoso Girolamo Fantini: trumpeter am Hof des Grosherzogs der Toscana, Ferdinand II von Medici played for the pope himself. His playing was said to be so fine that is not only could rouse Mars but charm Venus... And of course that great moment in February 1607 at the opening of Monteverdi's opera L'Orfeo a fanfare was performed to celebrate the birthday of Franchesco IV Gonzaga. The astonishment on the faces of that audience to hear how melodious the trumpet can be!

### *TEXT: Die Trompete: von Signalen zu Zeremonien zur Kunstmusik*

Die Trompete: Instrument der himmlischen und Irdischen Macht und Glanz. Im Altertum benutzte man sie für Signale; für die Jagd, für Ansagen; um Soldaten in der Schlacht zu Dirigieren und um den Feind einzuschüchtern. Was für ein nobles Instrument! Und jetzt – in unseren glorreichen Zeiten, hat jedes wichtige Regiment und jeder Hof sein eigenes Trompetenensemble und die mächtigsten würden ihre Macht mit der Größe und Virtuosität Ihres Ensembles zeigen. Aber unser nobles Instrument wird nicht mehr nur für Krieg und Zeremonien benutzt – heute zu Tage ist es ein wahres Kunstinstrument, und dies kann man nirgendwo besser sehen als in Deutschland, wo die besten Trompeter trainiert und in alle großen Höfe Europas exportiert werden. Doch die ersten melodischen Trompetentöne erklangen in Italien. Der Größte Virtuose Girolamo Fantini: Trompeter am Hof des Grosherzogs der Toscana, Ferdinand II von Medici, spielte für den Papst höchst persönlich. Es wird gesagt, dass seine Musik währe so gut das sie nicht nur Mars aufjagen, sondern auch Venus verzaubern konnte. Und der große Moment der Geschichte der Trompete war die Premiere der Oper L'Orfeo von Monteverdi im Februar 1607. Eine Fanfare wurde gespielt um den Geburtstag von Franchesco IV Gonzaga zu feiern. Stellt euch die Überraschung auf dem Gesichtern der Zuhörer vor als sie hörten wie Künstlerisch die Trompete sein kann.

### *TEXT: The Life of a Trumpeter Part 1: Ausbildung*

I come from a military family, but not a rich one. My father was a musketeer in the guard of Bishop Karl. I went to a strict Jesuit school and learnt Greek, Latin, rhetoric and music. I had a proper music education – I learned to play violin and organ. But since I was a small boy I only wanted to play the trumpet. The trumpeters at the regiment where my father served played ceremonial music for the important visitors and events and were the most honoured and respected of musician (status). With wonderful uniforms!

Not many boys could get a decent sound out of this thing. And even fewer could play the high notes. Only when you can play the high tones, is it possible to play a melody and be a kunsttrompeter.

***TEXT: Das Leben eines Trompeters: Ausbildung***

Ich komme ursprünglich aus einer Militärs Familie. Aber keiner reichen. Mein Vater war als Musketier im Regime von Bischof Karl I tätig.

Ich bin in eine streng christlichen Schule gegangen und hatte täglich Griechisch, Latein, Rhetorik und Musik. Die musikalische Ausbildung dort war vorbildlich und ich fand es spannend Geige und Orgel zu lernen. Mein Herz aber hat sich schon seit frühesten Kindheit der Trompete verschrieben.

Die Trompeter im Regime meines Vaters trugen wunderbare Uniformen und spielten meist an Eröffnungszeremonien wenn hoher Besuch an stand. Ich bewunderte sie aus tiefstem Herzen!! Sie waren die höchst angesehensten und respektiertesten Musiker! Nicht zu guter letzt weil nicht viele Jungen oder Männer Probleme hatten überhaupt einen Ton aus diesem Instrument herausbekommen!!! Wenn ihnen das dann doch geglückt ist, waren noch weniger mit der Gabe gesegnet hohe Passagen zu spielen! Nur, wer diese hohen, melodischen Passagen zu spielen vermochte, dem war es gestattet sich Kunsttrompeter zu nennen und bei diesen pompösen Veranstaltungen mitzuwirken!!

***TEXT: How to play the trumpet: Demonstration***

Gottfried! – show us. (demo) Now – how do we get a lower tone, or a higher one?? To play lower, the air needs to go slower (demo). To play higher, it needs to go faster (demo). How do we strike just the right one that we need to play music?? That's our secret!

***TEXT: Wie Mann Trompete spielt***

Gottfried! Zeig uns wie das geht!!! Aber, wie bekommt man einen tieferen Ton? Oder ein höhereren? Wenn man tiefere Töne spielen will, muss die Luft langsamer durch das Instrument strömen. Im Gegensatz dazu, wenn man die imposanten hohen Passagen spielen möchte muss die Luft schneller sein! So schön so gut! Aber wie trifft man dann die richtigen Töne?? hm, Das bleibt unser (kleines) Geheimnis!!!

***TEXT: Introducing Versailles:***

I think the worst job for a trumpet player would have been to play in Le Grand Ecurie – the consort of the great Sun King at Versailles in France. It is said that the Sun King would chop off the hand of anyone who displeases him! Imagine playing a wrong note for the entrance of Louis XIV!

***TEXT: Einleitung Versailles***

Aus meiner tiefsten Überzeugung kann ich mit Gewissheit sagen dass diejenigen Trompeter, die Luis XIV dienen, die Ärmsten unserer Sorte sind!!! Es ist schon traurig, dass der Sonnenkönig jedem die Hand abschlägt, der ihm zu wieder ist. Stell dir doch mal vor, du spielst EINE Flasche Note beim Einzug von Luis XIV...

***TEXT: Life at Versailles***

Versailles. Every court in Europe wishes to copy this most extravagant of palaces. The aristocracy were all forced to live there, and so Louis controlled them! How tedious they found it to be trapped outside Paris in this spectacular prison. It was most important that they are entertained. And what entertainment! Operas, festivities, dancing, banquets. Always the King himself at the centre. He was very impressive, and a great dancer. His composers and musicians were renowned. Versailles was the

only place in France where you would hear a trumpet – it being the royal instrument and was

That magnificent Te Deum by the great Charpentier was said to have been written to thank God for France's victory at the battle of Steinkirk. A decisive battle in the nine-year's war. France was victorious over the allied armies of England, Holland and Germany. But many thousands died. Viva la France.

***TEXT: Das Leben in Versailles***

Versailles! Jedes Königshaus in Europa möchte so extravagant und angesehen sein! Alle Aristokraten wurden gezwungen dort zu leben, damit Luis sie kontrollieren und ihnen auf die Finger schauen konnte! Es war unglaublich langweilig in diesem goldenen Käfig gefangen zu sein, fernab von dem pulsierenden Leben in Paris. Da ist es nicht verwunderlich, dass die größte Herausforderung darin Bestand den Hof zu unterhalten! Und ich kann Ihnen sagen! Was für eine Unterhaltung!! Opernbälle, Festival, Tanzabende, Banquets- und natürlich war immer Louis der Mittelpunkt des Geschehens. Natürlich, er war ja auch eine imposante Persönlichkeit UND ein herausragender Tänzer! Ohne Zweifel!! Die Komponisten die für ihn schrieben und die Musiker, die für ihn spielen durften waren die wohl berühmtesten und angesehensten überhaupt!

Ich vermag es gar nicht zu sagen, aber Versailles war der einzige Ort in ganz Frankreich wo man überhaupt Trompeter hören konnte! Es ist nun einmal DAS königlich Instrument schlecht hin und Charpentier's Te Deum, so sagt man wurde extra komponiert um Gott für den Triumph im Krieg von Steinkirk zu danken!! Ein Gefecht, was 9 Jahre andauerte und vielen Menschen das Leben kostete!! Am Ende war es Frankreich die über England, Deutschland und Holland siegten! Lang Lebe Frankreich! VIVA la FRANCE!!

***TEXT: Kremsier***

I've heard tell that one of the finest trumpet consorts ever was in the court of he Prince Bishop of Kremsier in Bohemia. For two reasons, I think. This prince Bishop was a great music lover and collected the music oft he best composers oft he Austro-Hungarian empire. The great Biber was Capellmeister there for a time. The other reason is that he hired the very best trumpeters. Not just one or two could play the high notes – you just heard: all 8 of them did!

***TEXT: Kremsier***

Es ist bekannt, das eins der besten Trompetenconsorts alle Zeiten im Schloß Kremsier des Prinz-Bischofs Karl von Lichtenstein gespielt wurde. Ich denke dies aus zwei Gründen. Er war ein großer Musikliebhaber und sammelte die Musik der besten Komponisten des Österreich-Ungarnischen Reiches. Der Große Komponist Biber war dort Kapellmeister. Sein Nachfolger war der Trompetenvirtuos Pavel Vejvanowsky. Der andere Grund ist dass er die besten Trompeter einstellte. Nicht nur ein oder zwei konnten die hohen Töne spielen, sondern, wie Ihr alle gerade gehört habt – alle acht!!

***TEXT: The Life of a Trumpeter Part 2: Der Kameradschaft und der Feldtrompeter***  
My privileged life of a court trumpeter came at a high cost. After my musical education I could have become a Stadtpfeifer but to be a proper trumpeter, I had to join the Guild/Kameradschaft. First I was apprenticed to a Feldtrompeter member of the Kameradschaft. I had to learn military signals, pass my exam and then go on

campaign for 7 long years. Now I have a position in court and can once again enjoy my more musical skills. I am now in the service of King Leopold himself. Some years ago I took part in his most spectacular wedding.

Mein privilegiertes Leben als Hoftrompeter kam nicht ohne Kosten. Nach meiner musikalischen Ausbildung hätte ich Stadtpfeifer werden können aber um ein richtiger Trompeter zu werden musste ich der Kameradschaft beitreten. Erst wurde ich Lehrling zum Feldtrompeter Mitglied der Kameradschaft. Ich musste viele militärische Signale lernen, meine Prüfung bestehen und dann für sieben lange Jahre auf Kampagne gehen. Jetzt habe ich eine Position auf dem Hof und kann mich wieder meine musikalischen Fähigkeiten vergnügen. Meine erste Stelle habe Ich für keinem anderen als König Leopold gespielt. Vor ein paar Jahren nahm ich an einer seiner spektakulärsten Hochzeiten teil.

***TEXT: Pferdeballet***

1673 wurde anlässlich der Hochzeit von Leopold I. mit der spanischen Infantin Margarita, ein gigantische Fest gefeiert. Neben aufwendigen Darstellungen mit mythologischen Inhalten wurde dieses, in diesem Umfang nie wieder gesehenes Pferdeballett aufgeführt. 1700 Teilnehmer und 600 Pferde probten über ein Jahr lang. Der Kaiser ritt selbst einen der Springer, d.h. er führte Schulen über der Erde aus. Die Musik, die u.a. von Johann Heinrich Schmelzer komponiert worden war, wurde von 100 Instrumentalisten (Zinken, Posaunen, Trompeten, Oboen, Fagotte und Streicher) von verschiedenen Positionen simultan und im Echo ausgeführt.

***TEXT: The Life of a Trumpeter Part 3: Hoftrompeter***

I am glad now I joined the Kameradschaft. One of my old friends from school – a fine trumpeter and stadtpfeifer – ran into some trouble. Some members of the Kameradschaft came to his door and knocked out his teeth so he couldn't play anymore! They are very jealous of the Stadtpfeifer and call them ungelernten! I know this is not right. The great Gottfried Reiche – trumpeter in Leipzig under Johann Sebastian Bach – he is a Stadtpfeifer, and so highly regarded that when the king died and there was no music for a year (all musicians had to leave and find employment elsewhere) – they paid him to stay in Leipzig until music was allowed again! That is how valuable a good trumpeter is!

***TEXT: Das Leben eines Trompeters Teil 3: Hoftrompeter***

Jetzt bin ich froh dass ich der Kameradschaft beigetreten bin. Ein alter Schulfreund von mir – ein exzellenter Stadtpfeifer-trompeter – fiel in eine Katastrophe. Ein Paar Trompeter der Kameradschaft besuchten sein Haus und schlugen Ihm die Zähne aus, damit er nicht mehr spielen konnte. Die Kameradschaft ist mag es nicht das Leute von Außerhalb die Trompete spielen. Sie nennen Sie ‚ungelehrt‘. Ich weiß dass es nicht stimmt. Der berühmte Gottfried Reiche – Trompeter in Leipzig unter Johann Sebastian Bach – ist ein Stadtpfeifer, und so hoch angesehen das als der König starb und es für ein Jahr keine Musik gab, er bezahlt wurde um dort zu bleiben obwohl alle Andern wegzogen um anderswo Arbeit zu finden, bis Musik wieder erlaubt wurde! Da sieht man wie wertvoll ein gute Trompeter ist.

***TEXT: Dresden***

Now I serve King Frederick the Great of Saxony. He has tried to outshine the Sun King of France with his Zwinger Palace. Such decadence and grandeur I have not seen in my long years of travel. And to match it – he has a trumpet consort of unparalleled magnificence and refinement.

Jetzt diene ich König Friedrich August der Starke...

***TEXT: What happened in London***

Did you hear about what happened in London?!

Hardly anything went according to plan. The sky was darkened by smoke, the stage became an inferno and its architect spent the night in jail. Händel's suite of six movements – originally written for trumpets, horns, oboes, bassoons, timpani and percussion – was meant to celebrate the signed Treaty of Aken in the spring of 1749. This treaty marked the end of the war with Spain.

Nearly 12.000 spectators came to witness what was only a rehearsal on the 21th of April in Vauxhall Pleasure Gardens in London. Commissioned by George II, Händel wrote his orchestral suite which would be accompanied by a fireworks show. The premiere on the 27th of April started at 18.00 while it was still light outside. The fireworks show that was supposed to happen an hour later became a disaster. The whole stage was lit in flames and some visitors were struck by rogue firecrackers. An eyewitness said: "The rockets succeeded mighty well... but the wheels and all that was to compose the principal part were pitiful and ill conducted... the illumination was mean, and lighted so slowly that scarcely anybody had patience to wait the finishing."

Hast du gehört was in London passiert ist? Fast gar nichts lief nach Plan. Der Himmel war verdeckt durch Rauch; die Bühne wurde zum Inferno und dessen Architekt verbrachte die Nacht im Gefängnis. Händel's 6 sätzig Suite für Trompeten, Hörner, Oboen, Fagotten und Schlagzeug war geschrieben um das Friedensabkommen nach dem Krieg gegen Spanien zu feiern. Zur Begleitung war ein Großes Feuerwerk geplant aber alles lief falsch. Sogar ein paar Zuschauer wurden von unkontrollierten Feuerwerk getroffen! The King was not amused!

***TEXT: end of the Golden Age of the Trumpet***

Now I am turning 35, an accomplished and respected Feldtrompeter. I have travelled the World, seen many wonders, the splendor of all the famous courts. However, my spirits are low, I see our noble Art of the Trumpet playing declining. The young trumpeters nowadays are not eager to follow the path of a richtiger Feldtrompeter preferring a safe life of a Stadtpfeiffer to the noble Trumpet Art. Trumpet Masters are training more Trompeterjungen than they can properly train. Even my own sons decided to take places as Stadtpfeiffer, when they were offered.

(original text from Altenburg, 1795):

To finish in good style - here is a piece by the great Altenburg – trumpeter, author of 'Versuch einer Anleitung zur heroisch-musikalischen Trompeter- und Paukerkunst', showing what our glorious instrument is capable of.

***TEXT: Das ende des goldenen Zeitalters***

Mit nun [35] Jahren bin ich ein respektierter Hoftrompeter, der, wie ich sagen muss, viel erreicht hat in seinem Leben! Ich habe die halbe Welt, viele Königshäuser und einige Wunder gesehen! Wie auch immer! Das Leben als Trompeter wird mit Sicherheit nicht einfacher und ich wage zu behaupten dass unser eins eines Tages gänzlich verschwunden sein wird!! Die nachfolgende junge Generation wird immer aufmüpfiger! Sie hält sich nicht mehr an das Reglement und den Weg eines Feldtrompeters! Immer mehr bevorzugen den sicheren und einfacheren Weg und

werden Stadtpfeifer, was unserem noblen Gewerbe nicht zu gute kommt! Meister ihres Instruments Unterrichten mehr und mehr junge Sprösslinge, vergessen dabei aber, dass die Anzahl der Arbeitsplätze nicht mit Ihnen wächst!! Sogar meine eigenen Söhne bevorzugen nicht in die Fußstapfen Ihres Vaters zu treten! Sie wollen, wenn sie ein Angebot bekommen auch lieber als Stadtpfeifer ihr Geld verdienen!

[Historischer Text aus Altenburg, 1795]

"Nun ist aber unser Kunst jetziger Zeit in großer Gefahr / nicht allein deß großen Defekts und mangels / dadurch unverständige Leute unser Stand dermaßen verkleinert und in Verachtung gesetzt wird / [...] sondern auch [...] in dem außer unvollkommener Unterrichtung und Bereifung / so viel Stümpler und Hümppler in allen Städten und Dörfern sich finden / und [...] wie Mausekoth munter Pfeffer zu unsern Konsorten begeben / das ein ehrlicher und erfahrener Trompeter seine Kunst fast möchte schweren tragen.“

Zum Schluss hören Sie nun ein Stück von dem hochgeschätzten Herrn Altenburg, der Autor des ‚Versuch einer Anleitung zur Heroisch- musikalischen Trompeter- und Paukerkunst‘ der Sie auf eine Reise mitnimmt und sie einlädt den wunderbaren und königlichen Klängen unseres einzigartigen Instruments zu lauschen!



*This concert is dedicated to Nikolaus Harnoncourt*

*Thanks to our guest coaches and lecturers Fajo Jansen, Florencia  
Góme and Valentina Villaseñor  
for making this week inspiring, rich and rewarding,  
and to the Nieuwe Badkapel*



## The Biber Immersion Project

Tonight's presentation is the culmination of an innovative pedagogical project at The Royal Conservatory in Den Haag. During the five-day preparation period, the musicians took part in dance and movement sessions designed to explore rhetorical gesture, emotion and affect in baroque music. Lectures on affect and on the baroque court of Kroměříž were also included, as well as improvisation sessions. The concept behind this approach is that music-making needs to be developed in a holistic way, involving body, mind and emotion. This approach is one that has been used and taught by the two coaches of this project – Susan Williams and Rachael Beesley over the last decade. Motion, emotion, movement and moving an audience are concepts that were familiar to the 17<sup>th</sup> century musician.

In today's technical age, there is a tendency for musicians to focus their attention on the (intricate) movements needed for playing or on the technical details of the music, as well as on avoiding errors/wrong notes. There is increasing evidence from scientific research that challenges this approach, suggesting that both learning and performing music is best facilitated by a musical rather than a technical focus. The workshop sessions for this project used information and concepts from both the 17<sup>th</sup> and 21<sup>st</sup> centuries to explore the rhetoric, gesture and expression in and through Biber's sonatas.

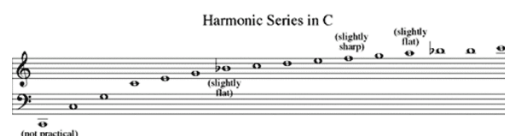
*'... New methods – or methods similar to those used over two hundred years ago – must be used to train musicians. Rather than teaching music as a language, our academies drill only techniques of performance. This focus is, however, merely the lifeless skeleton of technocracy.'* (Nicholas Harnoncourt)

The Biber Immersion Project is a synthesis of a 17<sup>th</sup> century approach to music-making, knowledge from modern science and innovative pedagogy.

## Biber and the *Sonatae tam aris quam aulis servientes*

Paul Hindemith described Biber as 'the most remarkable composer before Bach' and Leopold Mozart instructed his son Wolfgang Amadeus to study Biber's works. Like Bach, Biber wrote idiomatic and virtuosic trumpet music. These two composers had access to virtuosic trumpet players and wrote some of the most technically and musically challenging trumpet music of the time. Pavel Vejvanovský, trumpeter at the Moravian town of Kroměříž where Biber worked and later himself Kapelmeister, was well known for his brilliant playing and ability to play enharmonic notes. Sonata X is a beautiful example of how Biber takes advantage of this by including several tones not in the harmonic series of the instrument. The sonata is in G minor – a very unusual key for trumpet music.

The natural trumpet can only play the natural harmonic series. Each note is produced by an exact form and speed of air. The 'vent holes' on trumpets used by many players today help compensate for the intonation problems of the 11<sup>th</sup> and 13<sup>th</sup> harmonics.



Biber was himself a virtuoso on the violin and this is evident in his compositions. The string parts although idiomatic, require technical and musical virtuosity. Biber's compositions are often inspired from traditional folk music and invite a spontaneous, evocative and energetic approach. During Biber's time at Kroměříž, this wealthy palace held a superb collection of art, an extensive library including many musical manuscripts and housed an impressive band of 36 musicians.

The *Sonatae tam aris quam aulis servientes* (ca. 1676) – 'instrumental movements that can be used for the altar as well as at court' – are a set of pieces written to be played either in a sacred or secular context. In this way, Biber tried to bypass the ban on the sonata da camera in the church at the time in order to make his music accessible and commercial.

### **Susan Williams**

Susan Williams is one of the world's most well known specialists in baroque trumpet and has been performing and recording with many of Europe's finest early music ensembles since the 1990s, as soloist, chamber musician and in orchestras.

She teaches at The Royal Conservatorium of The Hague (since 1989) and the University of the Arts in Bremen (since 2004), as well as giving yearly workshops in various other institutions. In addition to teaching natural trumpet and leading ensemble projects and workshops, Susan is involved in research in the field of performance science. She is giving courses in practicing and performance preparation in both institutions.

Susan is currently undergoing a doctoral study at Leiden University and in the docARTES program. Her research is inquiring into what kind of attentional focus (both in the practice room and on stage) enhances skill acquisition and optimal performance.



### **Rachael Beesley**

Rachael Beesley - Internationally renowned violinist, university lecturer & teacher at the The Royal Conservatoire, The Hague, NL, Melbourne and Sydney Conservatories, Monash University and distinguished Artist-in-Resident at ANU School of Music, Australia. Graduate from the VCA University of Melbourne - BA in Music (1989), Grad Dip of Arts in Music (1991) and from The Royal Conservatoire, The Hague, NL - Master of Music (1999).

Rachael is a versatile violinist and musician who has devoted her life to performing, teaching, and researching in the fields of Historically Informed Performance Practice and Practising in Flow. Rachael is guest concertmaster & director with the crème of European and Australian orchestras with numerous festival, radio and television appearances, is recording artist on over 50 CD recordings and is listed in the Who's Who of Australian Women.



**Program****Sonatae tam aris quam aulis servientes**

Sonata a otto in C

Sonata a sei in G minor

Duet

Sonata a cinque in C

Duet

Sonata a cinque in F

Duet

Sonata a cinque in C

Duet

Sonata a cinque in B ♭

Duet

Sonata a cinque in G minor

Duet

Sonata a cinque in A

Sonata a otto in C

**Musicians****Trumpet:** Nadine Baer, Patrice Boleau, Sóley Björk Einarsdóttir, Danny Teong, Susan Williams**Violin:** Rachael Beesley, Caitriona O'Mahony, Paula Perez Romero, May Robertson, Christine Verdon, Nathalie Verdon**Viola da Gamba:** Evan Buttar, Garance Boizot, Alon Portal, Alessia Travaglini**Organ:** Valentina Villaseñor **Harpichord:** Talia Franco,**Archlute:** Punto Bawono **Violone:** Zhou Feng

## Appendix V Schedule for the “Biber Immersion Project”

### BIBER Immersion Project: Schedule

When	What	Where	Sonata number
<b>Sunday 3 April</b>			
10.30	Lecture & Intro	Studio 3:[Organ & Harpsichord]	TUTTI
11.30	Play through	Studio 3	I-XII
13.15-14.00	Pause		
14.00-15.00	Movement	Ballet studio	TUTTI
15.00-15.45	Rehearse/Improv	Studio 3	I-XII
15.45-17.30	Rehearse	Studio 3	I, VII, XII
<b>Monday 4 April</b>			
10.00-11.00	Lecture: Florencia	SON 14 [Organ]	TUTTI
11.00-13.00	Rehearse	SON 14 [Organ]	IV, X, VI
		Strings in SON 14	all trumpet pieces + Talia
11.00-13.00	Rehearse	Trumpets in M504	
13.00-14.00	Pause		
14.00-15.00	Improv	TUTTI in SON 14	
15.00-17.00	Rehearse	Strings in SON 14	II,III, VIII
17.00-18.00	Lecture: Petr	SON 14	TUTTI
18.00-20.00	optional time	SON 14	
<b>Tuesday 5 April</b>			
	<b>10.00-17.00</b>	SON 03 [Organ & Harpsichord]	
10.00-11.00	Movement	Ballet Studio	
11.00-12.45	Rehearse	SON 03	I, XII
12.45-14.00	Pause		
14.00-15.00	Improv	SON 03	TUTTI
15.00-16.30	Rehearse	SON 03	IX, XI
18.00-20.00	Rehearse	SON 03	II, VI, V
20.00-21.00	optional time	SON 03	
<b>Wednesday 6 April</b>			
	<b>10.00-17.00</b>	<b>Nieuwe Badkapel</b>	
10.00-11.00	Movement		TUTTI
11.00-13.00	Rehearse		IV, X, III, V
13.00-14.00	Pause		
14.00	Improv		
15.00-17.00	Rehearse		VII, XI, IX, VIII
<b>Thursday 7 April</b>			
	<b>10.00-17.00</b>	<b>Nieuwe Badkapel</b>	
10.00-11.00	Movement		TUTTI
11.00-12.00	Lecture: Rachael		TUTTI
12.00-14.00	General rehearsal		TUTTI
16.00-18.00	Reserve		TUTTI
<b>20.00</b>	<b>CONCERT</b>	<b>Nieuwe Badkapel</b>	
<b>Lecture topics</b>			
Sunday	Susan Williams	Music as a Language	
Monday: 10.00	Florencia Gomez	Passions and Affects	
Wednesday	Rachael Beesley	Biber and the violin	

## **Appendix W Teacher Training Document**

### **Motor learning for musicians**

**Theory and practice**

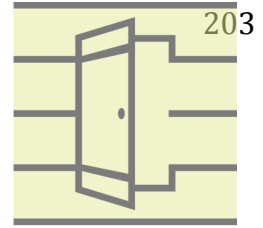
**Royal Conservatorium The Hague 06.03.2018**

**Susan Williams**

The staff of the Royal Conservatoire, The Hague, who did the staff development program in 2018 were presented with current motor learning theories including *The Theory of Implicit Motor Learning* (Rich Masters), *The OPTIMAL Theory of Motor Learning* (Wulf and Lewthwaite) and *Flow Theory* (Mihaly Csikszentmihalyi).

Break out groups were formed to discuss elements of the theory and asked, "What would this theoretical concept mean for your teaching?" "Do you recognise it?" and "What would be applications in your lessons?"

The insights listed in implications & applications on the following pages are a result of the group brainstorming and discussions.



# IMPLICIT MOTOR LEARNING

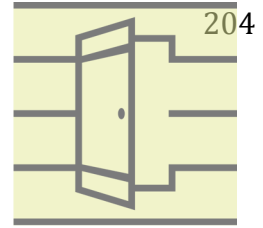
Motor learning is best learned implicitly – without too much verbal instruction: a procedural (learning through doing) process rather than a declarative (learning through conscious understanding) one.

Cognitive load theory: The brain has limited capacity. One can focus intensely for around 20 minutes at a time. Too much verbal information at once, too much sensory input, unexpected occurrences or multitasking can result in cognitive overload. Practicing (and learning in general) could be more a matter of managing cognitive load than what methods or strategies are being used.

## Implications & applications

- Learning through modelling: the teacher plays for or with the student
- Trusting the process rather than looking for immediate results
- Encourage exploration and free music- making: 'perfection' is not the goal
- Check if the task is too complex or stressful and find strategies to be in the task
- Avoid verbal and technical instructions
- Look for musical and expressive terms & concepts rather than technical ones
- Encourage students to experiment, improvise and play variations
- Look for ways to be in the senses: touch, hearing, sight and develop rich imagination
- Learn to accept mistakes
- Learn to let go of needing to intellectually understand or control everything

**Instead of asking, "How does it work?" a musician needs to ask, "What do I need to do in order for it to work?"**



# AUTONOMY

The student should have choices. Rather than passively receive instructions, a student needs to develop a sense of agency. Even small or incidental choices have a positive effect on learning. Important to autonomy is students develop self-regulation and intrinsic motivation.

Self-regulation: the ability to set goals, make strategies and reflect on the outcomes.

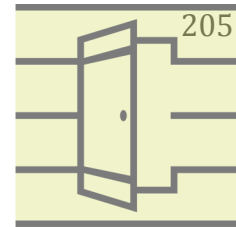
Intrinsic motivation: playing music becomes its own reward.

## Implications & applications

### Ideas on how we can promote autonomy in our students:

- Ask questions
- Limit feedback and let the student lead the feedback
- Encourage students look for their own musical ideas: “how do you want that to sound?”
- Check what the student wants to learn
- Let the student choose repertoire
- Help the student feel ownership of their process and not just focus on the result (or grade)
- Help the student understand why they are learning a particular skill or piece of repertoire
- Ask the student how they practice
- Encourage the student to make recordings and judge themselves
- Wait for a question or insight before giving a quick fix – ask a leading question
- Remind the student s/he is playing for her/him self

**Students need to develop agency by realising that they are responsible for their own process and that they have choices. Many individuals want or need some external rules and structure and extrinsic motivation. Self-regulation and self-reflection can be learned.**



# ENHANCED EXPECTANCIES

A musician's own beliefs and expectancies should be positive in order to learn or perform well. Developing an open mindset and high self-efficacy plays a part, as does success with challenge and positive feedback.

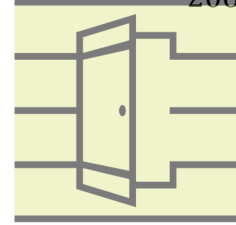
- Open Mindset beliefs: belief in effort vs. talent; enjoying challenge; experiencing mistakes as information
- Closed Mindset beliefs: capacities are fixed; stay in the comfort zone; mistakes are bad; "if I can't do it, I'm not talented"
- Self-efficacy: a person's belief about their ability to learn

## Implications & applications

**In order to support the student in their belief that they can learn, we can give the following messages in lessons:**

- Point out when something works / goes well
- Build your expertise by choosing challenging but do-able goals
- Learn to enjoy challenge
- The process is the goal
- Give yourself the space to learn
- Find ways to enhance quality learning, listening, imagining and performing
- Find a balance between building self-confidence and finding room for expressive experimentation
- Don't think 'problems' but 'possibilities'
- Mistakes are part of the game – and provide valuable information
- Learn about your own struggle and development through peer learning – by recognising yourself in the other
- Success = a good learning moment
- Confidence comes from recognising your development and is fed by opening your fantasy

**The role of the teacher is to help the student choose challenging but achievable goals and to recognise when they are met, leading to an accumulation of 'mastery experiences' resulting in self-confidence and motivation.**



# EXTERNAL FOCUS

Instructions and feedback need to focus attention on the desired *effect* of the movements rather than on steering, controlling or analysing the individual movements of the body. This involves focusing on the intended goal (i.e. the desired sound or musical intentions) rather than on how. Using external focus allows the intended goal to inform the motor control system to find or refine the movements needed to attain the goal.

Audiation – a form of external focus – involves approaching the music as if it is language. It involves being able to hear music before it is physically present (anticipatory auditory imagery) and having a sense of what it is portraying.

Important to external focus is vividness, detail and clarity.

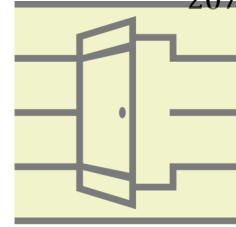
## Implications & applications

**Teaching students to explore repertoire and skill development is a non-verbal, non-technical way:**

- Connect sound and language (communicating meaning & expression)
- Encourage students to practice musical intention: e.g. “What do I want to sound like / say?” “What do I want the listener to feel?”
- Find ways to develop the ability to develop imagination that is vivid, and has complexity and nuance
- Use metaphors and analogies
- Make narratives or invent scenarios or subtexts
- Think of words to go with a phrase to make it more meaningful
- Gesture and sing the music to ‘feel’ its meaning
- Practice variations – vary the entire character of a phrase
- Dancers: focus on fluency, phrasing and expression. Imagine images and metaphors, explore the space and dance ‘musically’ – even when there is no sound present

**Encourage students to practice by getting to know more clearly what they want to say, what the audience should feel, what effect they want to make and what emotions are embedded in the music. Notice how clarifying musical intention effects technique.**

# FLOW



Being in 'flow' is total engagement/immersion in a task: "... being completely involved in an activity for its own sake. The ego falls away. Time flies. Every action, movement and thought follows inevitably from the previous one. Your whole being is involved, and you're using your skills to the utmost."

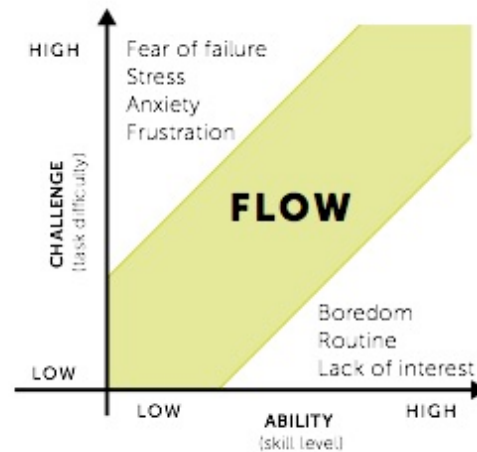
## Prerequisites to Flow are:

- Clarity of goals and immediate feedback
- Concentration on a limited field
- Balance of skill and challenge

## Balancing skills and challenge

When in flow, challenge and skills are balanced.

Challenge refers to the *perceived* challenge: it is possible to lower the challenge by lowering one's goal or expectations



## Implications & applications

### Ways and keys to promoting flow in the student and in the lesson:

- Find ways to be totally involved and engaged whilst playing
- Concentrate on sensory awareness
- Look for effortlessness and enjoyment
- Have a clear goal
- Look for flow in teaching
- Find mutual goals when teaching
- Have a moment in the lesson to integrate everything
- Be in the music
- Ask the student about their experiences of flow
- Ask the student interpretive questions
- Find the right expectation to fit the goal
- Mutual inspiration
- Don't think too much
- Develop confidence
- Don't be afraid (of the teacher)

**Flow is the ultimate goal. Excellent playing and success are side effects.**

**Appendix X *Quality Practice: a Musician's Guide***

See separate pdf file