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Musician Problem: Internal and External Aspects

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ABSTRACT

Purpose: This paper explores various problems faced by music players in general and the solutions about the problems. **Research methods:** These problems are categorized into two, namely internal and external. Internal problems are related to technical and psychological problems, while external problems are related to communication capacity. **Results and discussion:** Internal problems can be experienced by all music players without considering the kind of their performances (solo or ensemble), external problems specifically only appear in the ensemble. The solution to the technical problems is trying to understand the score from the broadest possible perspective (accommodating at least three things: assumptions about the style of music, the intention of the composer, and the role of the player in interpreting the work) so that the player can construct sound imaginations without being overshadowed by technical constraints. **Implication:** Psychological problems can be mitigated by many things, but the most recommended method is cognitive behavior therapy, where musicians are taught to always bring positive thoughts in any situations.

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INTRODUCTION

Over the past year, I (the author) have tried to extract information about problems experienced by musicians both during the rehearsal process and concerts. Through discussion and information from the literature about performance, I get some answer about problems experienced by musicians. The answer range is

roughly like this: 'I was confused how to interpret the music', 'I always worry when I do concerts', 'I want to play like this, but the position of the finger shift is too difficult', 'I felt that my part was never integrated with my ensemble partner', 'I always tremble when playing in front of a crowd', 'I can't control myself when seen by the audience', and so on (which the answer does not extend too far from what I mentioned).

From the answer that emerged, I mapped the problem as follows: first, problems related to trade-offs between musical idea and technical aspects ('I want to play like this, but the technique is too difficult', 'I was confused how to interpret the music'); second, problems related to psychological aspects ('I always tremble when someone watches me playing instrument'); and third, problems related to communication aspects in ensemble ('I have communication problem with my ensemble partner'). The first and second problem, that is trade-off between musical/technical aspect and psychological or mental problems, I set as individual problems and I identified as an internal problem. The third problem, the communicational aspects between players in the ensemble, I identified as an external problem. The use of 'internal' term is to explain the condition of problems experienced by individuals without the involvement of other individuals in influencing the quality of performance. Meanwhile, I use the term 'external' to describe the conditions between individuals in an ensemble and their influence in the quality of music that they produced. Furthermore, external problems can also be seen from the communication relationship between the player (both solo and ensemble) with the audience. However, this condition is no longer exclusively a problem from the perspective of the player, but rather is a problem in the context of the performance in general. For that reason, I will not discuss this issue (communication between player and audience) in this paper.

In order to find solution to the problems that are mentioned above, I did a literature search on the treatise of music. More specifically, the treatise I covered was study of musical performance that were discussed from the perspective of music psychology (such as in Sumerjana, 2019; <https://doi.org/10.31091/jomsti.v2i1.608>) and music pedagogy. The music

psychology treatise I use to answer the mental problem, while the music pedagogy treatise I use to answer the 'ideal practice' strategy in dealing with the tension between musical content and technical constraints. In addition, I also use literature that examines all aspect about ensemble to answer the third problem.

RESULTS AND DISCUSSION

Internal problems

1. The tension between Musical Ideas and Technical Aspects

a. How do We Interpret the Score?

Music is something imagined, first by the composer, then translated by the player, and finally communicated in sound. Gerald Moore describes the conditions experienced by the player (one of them is his experience) when working on the first two bars of Schubert 'Wandrers Nachtlied D. 768' (Moore, 1962). This musical work is classified as work that is not too difficult, but Moore chose the work as an example because he wants to say that the technique is not as simple as the problem of accurately reproducing scores in performances, but how to translate the score instructions into a living sound. From his description, several points can be captured. First, because of the limited tone, each tone requires a touch of art and very sensitive controls. Secondly, these conditions bring up a sequence of events that lead players to experiment on the piano, then do reflection and self-criticism, and are followed by further experiments. Third, this sequence can run well when the cultivation process runs in a calm mood. But ideal conditions like this are rarely found because conflicts often arise between extra-patient and careful practice on the one hand and the desire to play music as we (players) wish on the other side. Finally, Moore says that practicing and experimenting in repetitive ways can weaken (even eliminate) the enthusiasm, inspiration, and freshness of musical ideas.

The last point from Moore's statement raises special problems for musicians. The question then is, how can we form good practice habits without weakening our musical conceptions? If repetition during the practicing process is the heart of a problem that is considered to weaken musical conceptions, we

need to find ways to minimize the effects of repetitions in blunting ideas and the freshness of musical imagination. The first step is to look back on how we started the practicing. The earliest stage is the most crucial stage. The decision we make at this stage not only determines the standard process that will be made afterwards, but also affects how we will interpret and play the work throughout our lives. There are at least three things that can be stated. What assumptions do we make about the style of the work we play? What are the intentions of the composer through his notation? And what is our role as players in relation to the idea of the composer?

Departing from these three awareness, focus on the style, notation, and role of the player, how do we start with the score itself? Some suggest by starting organizing techniques such as scale fingering, bowing, and so on. The problem with his method is that we treat scores as an etude, and not music. Other schools prefer to make initial contact with the score through a comprehensive sight-reading practice. This method also has disadvantages thing. Corrections and modifications will be carried out gradually, and without a fundamental understanding of the work being played, the result will be haphazard.

Then what can we do? First we must construct our view of the work we play. We must be able to develop sound imaginations about the work we read without the shadow of limited technical ability. How this can be done? The answer is to study music scores intensively, by listening (imagining) the sound in our heads without using instruments (Hill, 2002). In this way we can develop our understanding free from all consideration of technical aspects, focus entirely on musical issues that we feel need to be deepened when practicing using instruments. Mental activity like this can be analogous to the way the conductor has prepared before doing the first exercise with the orchestra. Like the conductor, we can approach the 'initial training' with the right foundation: an outline of the conception of the work, understanding of the context, and more importantly is the ability to hear music in all dimensions. In this way too, we can remember music thoroughly. This kind of memory is said to be 'active memory' which arises from an understanding of the logic of the music and not from a

repetitive exercise model. In this way too, we can understand musical content without getting stuck in one practice habit.

b. Contact with the Instrument

If the first stage has been passed, we can start the next stage by practicing musical ideas on the instrument. We can carefully listen to the sound we produce, and compare it with the musical conceptions we have set before. Both of them can be integrated gradually. In this integrated process, there is often a tension between realizing musical ideas with various technical obstacles. This technical obstacle needs special attention. Often players, including me, overcome technical problems just by tracking down the symptoms of the problem without further exploring the cause. Peter Hill (Hill, 2002) exemplifies his experience while studying Mozart Piano Concerto K.488 in A Major. He felt difficult when playing the transition from the main theme to the second theme. His teacher (Cyril Smith), instead of telling him to play the part over and over again, told him to play the part (in semi quaver) in a slow tempo without score using only one finger. What Cyril Smith instructed can be explained through the following proposition: by eliminating 'physical memory' (in this case is the fingering on the piano), we are forced to reconstruct the passage using the ear (aural memory) (Hill, 2002).

More complex technical problems can also be approached by developing principles as Smith did, namely by tracing the root of the problem. The key is through 'indirect practice'. This indirect practice is often do by exaggerating technical problems beyond the supposed demands of the score being played. For example, in the Bach French Suite No. 6 in E Major below, we can improve the balance and coordination between two voices by transposing the left-hand melody two octaves higher and transposing the right hand melody one octave lower as in notation 1. This can help neutralize the dominance of the right hand by listening to the upper voice melody that the left hand should play. It can also be used to practice texture, especially in polyphonic music, by singing the lower voice at a higher register.

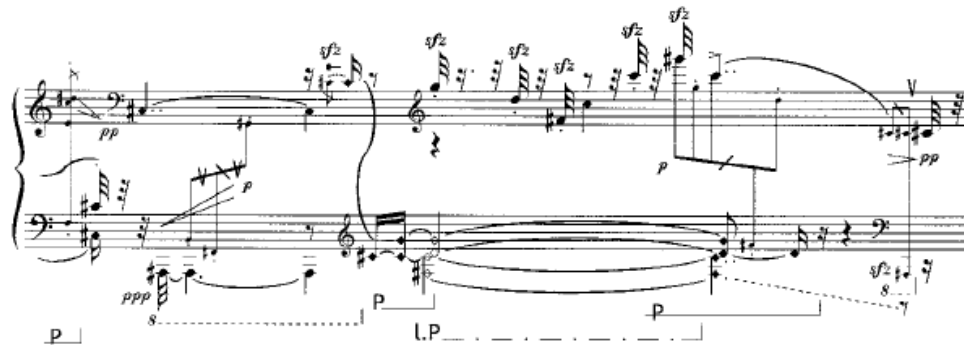


Notation 1. Bach, French Suite No. 6 in E major BWV 817, Bouree, bar 1-12 (the left hand is transposed two octaves higher; the right hand is transposed one octave lower).

Often this training model provides us with benefits in the form of aural imagination and harmony understanding that is obtained accidentally. Apart from the benefits gained from indirect practice, this type of exercise model also has side effects. One of them is that practicing music in different ways can shake the certainty in terms of our basic knowledge (aural, intellectual, and musical) about music. Furthermore, indirect practice is also practiced respectively and it is very possible to trap us in one particular exercise habit.

Mental activity by studying music scores intensively, by listening (imagining) the sound without the instruments, will be very relevant when we are dealing with *avant garde* music which often use uncommon technique. As an example, let see the work of *Klavierstück VII* from Stockhausen (notation 2). This work was composed with the idea of combining and separating piano resonances. The sound is produced in two ways. Pianist can release certain strings by pressing the keys gently (indicated by the diamond mark on the score), the harmonic sound that appears is then stopped with a sharp staccato. Alternatively, the attack can be extended as an echo, the string which still vibrate are re-released using a pedal or gently rung with fingers. Learning experimental music like this forces the player to rethink the approach that must be taken in the training process. This can lead players to new awareness related to the potential of instruments that can be raised. If this awareness is applied to conventional

classical works whose technique tend to be reasonable or normal, the player will have benefits because he has a more creative approach in treating conventional works.



Notation 2. Stockhausen, Klavierstück VII, page 1, sistem 2 © 1965 oleh Universal Edition (London) Ltd., London)

c. Rest Phase

It is not appropriate to assume that the training process is read as a linear process from mental activities to technical instruments, from silent to sound. The exercise needs to be interspersed with a rest phase (where the work being trained is forgotten). In this phase, we can reflect: during the exercise process we might reveal our weaknesses in understanding the score, or maybe we can rethink the conception of music that was set in the initial phase when we analyze the score. This is very useful when we are dealing with a challenging repertoire (both from a technical or musical aspect).

I emphasize the mental aspect of the training activities undertaken by musicians because I consider them to be a key factor in answering the problems that have been stated above, besides, these mental aspects are often ignored. This neglect can be caused by many factors. For music students, mental aspects are certainly not given much attention because students tend to follow the teacher's decision. In the formal music education, the neglect of mental aspects is mainly due to curriculum factors that tend to be fragmented (aural, technical skill, and harmony for example, are taught separately and their relevance in performance tends to be rarely explained). Furthermore, a common reason for

ignoring the mental aspect is the excessive legitimacy of the intellectual approach to music.

I conclude that musicians must indeed do practice. However, we need to anticipate the possibility that practice can dull our creative imagination and trap us into repetitive routines. One solution is to try to get as much as possible the reading of the score before we come into contact with the instrument. The main purpose of mental studies is to free our musicality, to ensure that musical aspects (not technical obstacles) are the main goal. Ideally, music is determined not by what we can or cannot do, but rather by what we want and need to do (Hill, 2002).

2. Stage Fright

a. Stage Fright Symptom

The anxiety that arises during a performance is called stage fright. It can be recognized through its symptoms. Specifically, symptoms of stage fright are divided into three, namely physiological, behavioral, and mental symptoms. Physical symptoms are characterized by increased heart rate, palpitations, shortness of breath, dry mouth, sweating, nausea, diarrhea, and dizziness caused by an increase in the performance of the autonomic nervous system. Improvement in the performance of this autonomic nervous system arises because of the fear or trauma of past experiences. Behavioral symptoms are characterized by rigid movements, chills, a sense of shaking, and dead-pan expression. Mental symptoms are subjective experiences related to feelings and negative thoughts about performances. These negative thoughts arise because we are too demanding high estimates of the quality of ourselves. Furthermore, mental symptoms related to negative thoughts are divided into two, namely *catastrophising* and self-handicapping. *Catastrophising* is related to excessive assumptions about something to be feared. For example the phrase 'I'm sure in certain parts of this song, I will make fatal mistakes and this will destroy everything'. But if the fear that is felt can still be accepted by the player and he considers it an unavoidable risk, and therefore is not too worried, then the level of anxiety felt by the player is still at a moderate level (Andrew Steptoe, 1982).

The second variant, namely self-handicapping (Jones & Berglas, 1978), is a mental phenomenon where the player deliberately sets the situation (intentionally not practicing, damaging instrument, etc.) to be used as an excuse for his poor performance. This kind of strategy is destructive because players tend to avoid the situation (avoid problems). This is mainly due to excessive expectations of self-competence. For example, a player who was once great, because he was injured, can no longer play the repertoire as before. If he cannot accept these conditions, then there is a danger that he will experience self-handicapping.

Even though the anxiety that arises during performance is felt disturbing, but not all of its effects have a negative impact. The survey found a number of players' reactions to the anxiety they experienced: feeling worried, feeling afraid of being judged by others, starting to doubt their own abilities, feeling their memories being disturbed, and feeling the need to deal with anxiety by doing exercise. All of them except the last point, has a negative impact on the quality of music performances (Craske & Craig, 1984). In this case, we need to distinguish the types of anxiety that are beneficial and harmful or more precisely, between reactive, mal-adaptive, and adaptive anxiety. Reactive anxiety arises because of lack of preparation. This anxiety tends to be realistic and can be suppressed by making good preparations. Indeed, anxiety in general is defined as a form of disorder. However, many players sometimes think that the emergence of certain anxiety (read: challenge) actually can give benefits for the quality of the performance. If there are no challenges, players will feel bored and less enthusiastic. If the challenge is too high, the player will also feel a great amount of pressure which will have an impact on the quality of the performance (Jatmika, 2020; <https://jurnal.isi-dps.ac.id/index.php/jomsti/article/view/966>). The relation between anxiety and the quality of the performance is represented by the Yerkes-Dodson law graph as shown in figure 1 (Yerkes & Dodson, 1908). It is obvious that the quality of the performance reaches its maximum scale when the anxiety arousal is in the intermediate level. If the anxiety arousal is too low or too high, the quality of the performance will decrease (as the curvature of the U curve is reversed).

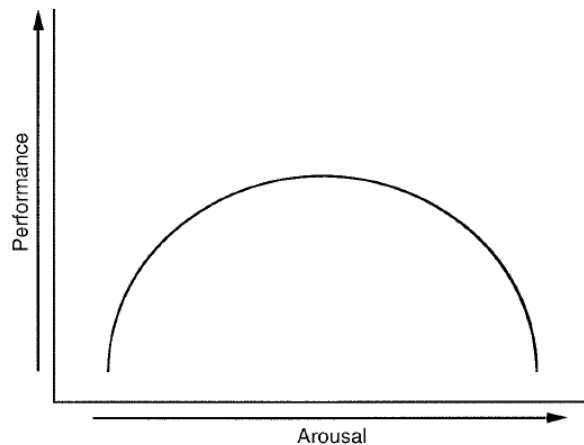


Figure 1. The Yerkes-Dodson function, shows the relationship between anxiety arousal and the quality of the performance.

Step toe (A Step toe, 1983) confirmed Yerkes Dodson's pattern to amateur singers (students) and professionals by asking them to assess the emotional tension and quality of the performances they felt in different situations. In both groups, the quality of the performance was judged to be at the highest peak when emotional stress was at the intermediate level. Fazey dan Hardy (Fazey & Hardy, 1988) goes further by dividing anxiety arousal experienced by musician into two types, namely physical (physiological response to stress) and mental or cognitive (fear of failure and its consequences). Both are related to performance quality factors (performance quality, mental stress, and physical stress) in the three-dimensional model (figure 2). They concluded that when cognitive or mental stress is low, the relationship between emotional stress and the quality of the performance follows the Yerkes-Dodson graph (seen in the shape of the inverted U curve on the back). When the mental stress is high, the flow will follow the catastrophe model. This model arises because daydreams and worries stimulated by mental and physical stress generate negative thought waves that cause the intention of the performance to rise quickly and then collapse (loss of control).

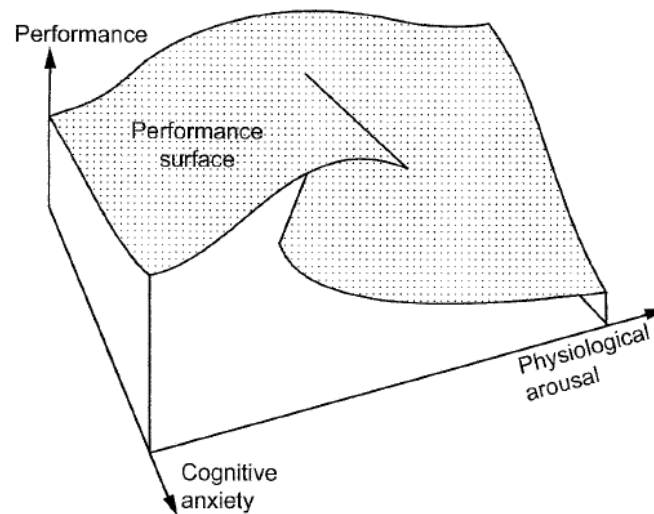


Figure 2. Model catastrophe from the relationship between anxiety arousal (cognitive and physiological) and the quality of the performance © 1996 John Wiley & Sons Limited; reproduced with permission from Lew Hardy, Graham Jones and Daniel Gould, *Understanding Psychological Preparation for Sport: Theory and Practice of Elite Performers* (Chichester: John Wiley & Sons Limited, 1996: 151).

b. Causal factor

Then what is the cause of this anxiety? There are three factors that cause anxiety, namely person (individual), task, and situation. First, Individuals have a substantial difference in responding to the autonomic nervous system that arises as a result of internal stimulation or critical judgment of others. Research says that musicians tend to have higher anxiety than most populations, and orchestra musicians tend to be more prone to anxiety than other performance artist such as singers, dancers, or actors (Marchant-Haycox & Wilson, 1992). In particular, anxiety in performances is related to certain types of mental illness, especially neuroticism and social phobia (Ossetin, 1988). The second cause is task. The more difficult the task, the more likely anxiety will arises. With increasing levels of skill and mastery of tasks, heavier tasks will be needed to bring about an equivalent level of anxiety. Third, then how the influence of the situation on the level of anxiety? Le Blanc (LeBlanc et al., 1997) noted an increase in anxiety for high school students when playing the band in front of many people. Abel and Larkin (Abel & Larkin, 1990) reported an increase in heart rate, blood pressure,

and self-anxiety reports when music students played in front of a jury. Interestingly, male students showed increased blood pressure (physical symptoms), and female students showed increased anxiety (mental symptoms).

The relationships between the three (individuals, tasks, and situations) interact reciprocally: the effect of one factor depends on other factors. Cox dan Kenardy (Cox & Kenardy, 1993) demonstrating the relationship between individual characters and situations. Players with social phobia have a higher anxiety than those who do not have social phobia in the context of a solo performance, but the difference in anxiety levels between the two (between players who have social phobia and those who don't) is not too high in the context of the ensemble performance. The relationship between tasks and situations can be seen in the studies conducted by Hamann and Sobaje (Hamann & Sobaje, 1983). Improvement the quality of performances in stress situation (when judges make judgments, for example) over the normal conditions (when players play without being judged) rises significantly in professional players (players with years of experience and high skill levels). Thus, anxiety (read: challenge) will affect the improvement of the quality of the performance only on professional players who have the ability to task mastery well.

c. Healing Technique

How can anxiety be minimized? Elizabeth Valentine in her writing (E. Valentine, 2002) explain three models of healing methods, namely: (1) through physical techniques (relaxation, biofeedback, alcohol, beta-blockers), (2) a combination of physical and psychological techniques (Alexander technique), and (3) psychological techniques (systematic desensitization, cognitive behavior, and timing anxiety).

c.1. Physical Technique

First, relaxation. Relaxation can be achieved through 'breathing processing technique' or through the 'progressive relaxation technique' developed by Jacobson, one of which is by exercising tension and relaxation in certain muscle

(Andrew Steptoe, 1989). Relaxation exercises have proven to be effective in reducing the heart rate and anxiety which often reported by musicians when they want to do a concert (Grishman, 1990). Second, biofeedback. It used to provide information about muscle stress to help exercise to be more relaxed. For example, violin players are trained to reduce unnecessary left hand tension by attaching electrodes connected to the hand muscle to control hand movements. This electrode is connected to a machine that will sound if the muscle tension in the left hand is too high (LeVine & Irvine, 1984). The problem with biofeedback is that, due to the large size of the device, it cannot be carried on stage. Third, alcohol is also said to reduce anxiety. Twenty-two percent of orchestra players in London consume alcohol to reduce anxiety and twelve percent feel the effects of sedatives after drinking it. The problem is that alcohol works by destroying function and judgment, so players feel confident that the quality of the performance will improve after consuming alcohol. In addition, long-term use has a negative effect on health and makes the user experience dependence. Fourth, beta-blocker. It is a kind of drugs that are also widely consumed by music players because it effectively eliminates anxiety. The most advantage is the elimination of tremors in the string players. However, many reported that users tend to have poor rhythm control, monotonous dynamics, and concentration problems. Furthermore, its use must be under the supervision of a specialist.

c.2. Combined Physical and Psychological Techniques

Stress is often treated with techniques that combine physical relaxation with mental therapy which usually adopted from 'eastern traditions' such as yoga, tai chi, or 'inner game' (Green et al., 1993). In this category, one of the most widely used treatment models is the 'Alexander technique'. This technique is widely used to balance the function of every part of the body and reduce unnecessary stress. In one of the researches (Nielsen, 1994), it is reported that this technique has the same effectiveness as beta-blockers in reducing the blood pressure of orchestra players. Another study (E. R. Valentine et al., 1995) also said that music students who were treated using this technique experienced an increase in musical and technical quality, stability of heart rate, and positive attitude in

responding to the atmosphere of the concert. However, the benefits from this method are only suitable for dealing with stress on a relatively low or medium level.

c.3. Psychological Techniques

First, *systematic desensitisation*. With this technique, individuals are taught to remain calm and relaxed when they are confronted with the stimuli they fear. In a research (Appel, 1976), it is said that the use of systematic desensitization during live performance has proven to be more effective in reducing anxiety than other techniques such as mastering material through score analysis. Furthermore, other research also says that this technique can reduce technical errors and verbal responses. Second, cognitive behavior therapy. With this technique, individuals are taught to always think positive. Research says that this technique is the most effective technique used in the context of the performance. But unfortunately, most players tend to choose physical techniques such as relaxation and drugs. The next technique is stress inoculation. In this technique, individuals accept but at the same time re-assess anxiety symptoms and change them to something positive. Lastly, timing of anxiety. In this technique, individuals are taught to regulate the atmosphere of tension and bring up the atmosphere of tension before he performs. Research shows that professional players tend to experience a peak of tension before a concert, while music students on average experience a peak of tension during a performance (Salmon et al., 1989).

External Problem

External problems related to musical communication skills (aural and visual) exclusively appear in the ensemble format. This communication ability is very important to maximize the quality of ensemble. More specifically, this musical communication ability is needed to negotiate musical ideas possessed by each individual in the ensemble, so that they will develop reciprocal relationships (take and give). Thus, the interrelationships between individuals in an ensemble are to do negotiation.

1. The Communication Model (Aural and Visual Signals)

Information is communicated between members of the ensemble in aural and visual signals. Signals are constantly generated through sound, eye contact, gestures, and movements. This is aimed to communicate ideas related to musical expression and interpretation. In essence, aural communication (listening to each other) is more important than visual communication (seeing each other) because in principle we hear music, not see it (Clayton, 1985).

a. Aural Communication

Ensemble members need to listen to each other for coordination purposes. This is to ensure that each individual can play together. More specifically, each musician listens for nuances of sound expressions that arise from other players such as timing fluctuations, dynamic gradations, changes in articulation, timbre, and intonation. Consequently, each individual concentrates on two things: controlling the sound he produces while focusing on the sounds produced by other ensemble members. The ability of players in terms of anticipation and reaction has an important role in this aural communication needs. Through both, players can predict and respond to sound signals from other musicians and at the same time contribute by giving their sound signals. For example, if one ensemble member starts playing crescendo, the other members can adjust the sound volume level so that the intensity of the dynamic is in line or vice versa, playing softer to accentuate the crescendo sound. Furthermore, ensemble members can predict the physical actions of other members by observing aural aspects. For example, when the intensity of the oboe sounds starts to decrease, other members in the woodwind ensemble can speed up the tempo to end the phrase so that the oboe player doesn't run out of breath.

b. Visual Communication

Ensemble members also communicate the idea of expression through body language, which is the visual aspect. Jane Davidson observes that the physical expression of the structure of music provides a means of understanding in

sharing musical intentions (Hargreaves & North, 1997). For example, a string quartet player might not make a 'wild' move on a slow musical passage; rather, they will tend to make gentle swings according to the strains of sound being played. Sound coordination can be assisted through visual signal planning. But, excessive planning can eliminate aspects of spontaneity in a performance. Interestingly, members of the Guarneri String Quartet state that the physical movements they carry out are fully absorbed at the subconscious level over a period of time, so they don't think too much (prepare) for the visual signals that appear in a performance: *'There's certain body language that each of us has when he plays. You get to know that about your colleagues and react accordingly. Over the years a great deal of it becomes intuitive'* (Blum, 1987).

Research shows that visual feedback significantly contributes to the accuracy and freedom of expression in a performance. The conductor, whose communication model is fully visual, can help improve timing coordination in orchestra. The orchestra players constantly monitor the conductor's baton movements to learn to anticipate and react to their movements. However, it should also be noted that the movement of the baton is only one visual aspect that a conductor can bring up. Simon Rattle's baton movements on the podium, for example, are absorbed into the overall body movements that he performs including changing gestures, changing postures, and different facial expressions. All of these movements convey information about the mood and character of music. In this case, the conductor conveys something far more complex than merely giving a beat signal via a baton swing, just as a string quartet player projects the idea of interpretation by looking at the physical movements of other ensemble members.

2. The Role of Individuals in Ensembles

In 1996, Mitch Waterman investigated the types of emotional responses experienced by ensemble players. He interviewed duo piano players and cello-piano players. He observed that each player had a different emotional response to music and this led him to the conclusion that *'performers do not agree about*

emotionally loaded events within a shared performance' (Waterman, 1996). So, players tend to disagree with the assumption that the relationship between players in a performing ensemble should ideally include emotional content. This indicates that individuals in the ensemble group do not need to experience the same thing when playing together; instead, they still maintain each other's identity. Then what happens to the individual when playing in the ensemble?

Elaine Goodman tried to answer it with an experimental test. She compared the third movement of Chopin's Cello Sonata in G minor Op. 65 which is played in two versions. The first version is played in a piano solo, and the second version is in the cello-piano duo. Previously, pianist and cellist had never practiced together. They practice separately without prior aural or visual communication agreements. What Goodman observed was the expression feature, that is the timing and dynamics aspects.

Through the timing aspect, Goodman discovered a few facts (figure 3). First, it appears that the overall tempo is played slower in the duo cello-piano compared to the solo piano. This shows that the pianist was immediately influenced by the cellist sound, and he negotiated his tempo to match with the cellist. However, the fluctuations in the fast/slow tempo tend to be the same (between the solo and duo version). In this case, the trend of the pianist tempo treatment when playing solo is maintained when playing duo (pianist keep her identity). Furthermore, the degree of rubato tends to be more flexible in the solo version compared to duo version. It seems that freedom to play rubato is more limited in the ensemble format. Goodman found temporal fluctuations rather extreme, especially in the first six bars. In solo version, pianist slow down the tempo at the end of bar two, while in the duo version, the tempo is slowed earlier from bar one to bar two, especially near the end of bar two (the point where the cello appears playing the main melody). This slowing down was concluded by Goodman as a form of gradual adaptation of pianist to the tempo of the cello as the main melody player (cellist take her identity).

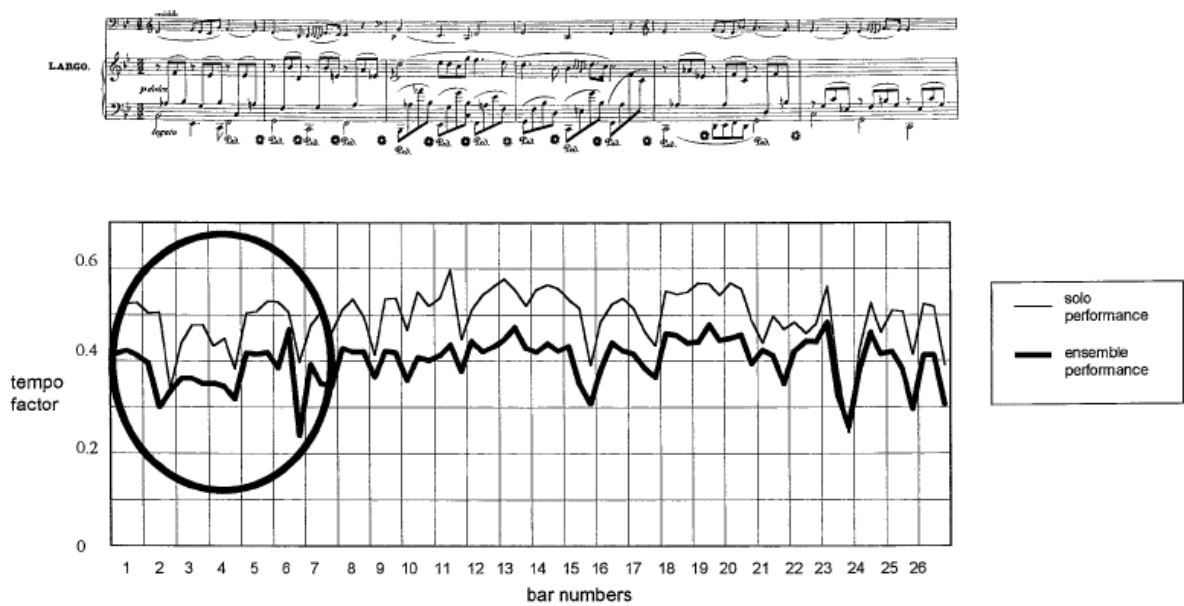


Figure 3. Timing fluctuations in solo piano and duo cello-piano of Chopin's Cello Sonata Op. 65, iii, bar 1-26; the score that appears at the top is extraction from the bar 1-6 of the first edition, (Leipzig: Breitkopf & Hartel, 1846) to clarify the timing fluctuation conditions in the circle.

Through the dynamic aspect (figure 4), Goodman also found that pianists tend to play softer in ensembles. Something quite interesting appears in the bars 21-23. In these bars, pianist play harder in ensembles than in solo version. The passage in these bars is the climax passage marked by changes in texture. In solo version, this changes in texture is responded by pianists by playing more softly, contrast to the duo version. It seems that in the duo version, pianists try to support the emergence of a climax in which the melody is played by the cello (in this case, pianist gives response to cellist).

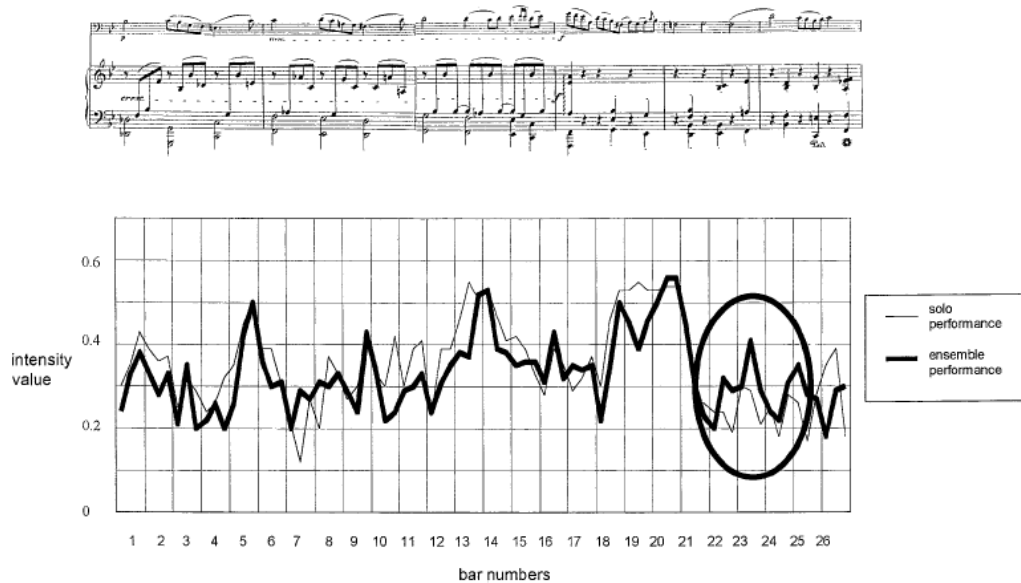


Figure 4. Dynamic fluctuations in solo piano and duo cello-piano of Chopin's Cello Sonata Op. 65, iii, birama 1-26; the score that appears at the top is extraction from the bar 18-23 of the first edition, (Leipzig: Breitkopf & Hartel, 1846) to clarify the dynamic fluctuation conditions in the circle.

The realization of individuals in playing music can be influenced in different ways through interaction with other players. In this case the expression feature can be attenuated, enhanced, or raised on the same level. In the example above, the expression aspect of the solo version is attenuated in the context of duo cello-piano version, and when some of the timing fluctuations and dynamic change, some others still appear in the same level. This shows that musicians need not lose their own musical ideas when playing in ensemble: the role of individuals is to negotiate (take and give) (Goodman, 2002).

CONCLUSION

Problem related to the trade-offs between musical ideas and technical obstacles which many players feels when working on repertoires can be minimized through efforts to read scores from various perspectives before coming into contact with instruments. In this way, we can instill confidence in our minds that music is determined not by 'what we can or cannot do', but by 'what we want and need to do'. Problems related to mental aspects are best overcome by long-term therapy using cognitive behavioral therapy techniques. Positive thinking is the key. We cannot eliminate anxiety. The most effective way to deal with it is to consider it

as a natural phenomenon and turn it into a positive thing. In addition, anxiety, at a certain level, is also needed to improve the quality of the performance as shown by the Yerkes-Dodson graph. Finally, communication problems between players in ensembles can be minimized through the use of expression features in the form of aural and visual signals. Both are used as a medium of communication in the need to negotiate musical ideas from each ensemble performer.

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