

PRINCIPLES OF MOVEMENT IN PAUL ROLLAND'S APPROACH

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Balance

Balanced objects move with less effort. Balance should be achieved in:

- Stance and posture
- Support of the instrument
- Bow hold
- Bow weight and pressure on the string
- Left arm weight
- Left hand position and finger placement

Motion

Immobility promotes tension. Movement promotes:

- Balance and
- Relaxation
- Flexibility
- Ease of playing
- All motions should be natural and rhythmic

Body movement

Bilateral motion:

- Body weight shifts from side to side
- Moves in the opposite direction of the bow

Unilateral motion:

- Body weight shifts from side to side
- Moves in the same direction of the bow

Bow arm movements

Sequential motions

- Used in slow, legato bow strokes
- Large parts of the body initiate the motion and the smaller parts follow
- First the body weight moves, then the upper arm, the forearm, the wrist, the fingers, the bow

Balanced motions

- Used in fast, repetitious bow strokes (detaché, sautillé)
- One action or impulse produces two notes
- The second note results from a “rebound” after the first stroke
- As the hand goes down, the upper arm balances by going very slightly up; as the hand goes up, the upper arm balances by going slightly down

Ballistic motions

- Used in fast, free martelé bow strokes
- An initial impulse or thrust if
- Followed by a passive relaxed movement of the bow

String Crossings

- Motions should be continuous and round
- Following the curve of the bridge
- In fast, repetitious string crossings, a “balanced motion” is used
- The upper arm moves slightly in the opposite direction of the hand’s circular motions

Left hand motions

Sequential motions in shifts

- The movement of the arm anticipates the motion of the hand and finger
- The arm leads, the fingers follow

Balanced motion in vibrato

- The hand and arm weight are balanced on the string
- The hand rebounds with each vibrato impulse

Other principles

Anticipatory motions

- Break the inertia of the body at rest with an anticipatory motion
- Used in bow strokes, shifts

Follow through

- Don’t abruptly stop the motion of a body part in motion
- Used primarily in bow strokes and releases