

The Writings of Paul Rolland

An annotated bibliography and a biographical sketch.

by Mark Joseph Eisele

Author's Note: Much of the information for this tribute was gathered from interviews with colleagues, associates, and Mrs. Clara Rolland.

Reflections on Paul Rolland

“Get them started right and aim them in the right direction and they will reach the top . . . It is a fallacy to believe that the careful teaching of fundamentals will slow down the pupil . . . Most elements of string playing can be introduced, in embryonic form of course, during the first year of instruction, and refined thereafter . . . One would be quite surprised at what pupils can be started on during the first and second years . . . Music educators should strive to develop players who not only play in tune with a good sound but who also feel comfortable and happy in so doing, and who use well coordinated movements without excessive tension as they play . . . It is of paramount importance to develop a well balanced stance, balanced right and left arms, and a balanced hold . . . Good balance is the key to efficient movements . . . A small child can be taught to play with a beautiful tone and sonority by the use of good balance of the body and by avoiding static tensions in his movements . . . Stressed is freedom of movement; trying to inculcate the pupil with a feeling of kinesthesia, a feeling of lightness, both with the bow and the instrument . . . naturalness, naturalness, naturalness . . .”

—Paul Rolland

Born November 21, 1911, in Budapest, Rolland had a long and distinguished career as a violinist and teacher. A graduate of the Franz Liszt Academy of Music in Budapest, he was solo and first violinist of the Budapest Symphony. He came to the United States in 1938, as a member of the Pro Ideale Quartet, which established itself as the resident quartet at the Westminster Choir College in Princeton, New Jersey. A clash of personalities along with economic problems caused the quartet to disband and later joined the Lener Quartet but then was faced with the decision whether to continue as a performing member of the quartet or to pursue a career as a music educator. He chose the latter.

Prior to settling in Illinois, Rolland was with the Simpson College in Indianola, Iowa and with the State University of Iowa at Iowa City. He became chairman of the University of Illinois School of Music faculty in 1945, and was a frequent speaker at music clinics and conferences.

As a boy, Rolland took watches apart and fixed radios. He was always interested in what made things tick. While teaching violin to private students, he became curious about the causes of certain of their technical problems and how these problems could be corrected. Two teachers of Rolland's, Rados and Waldbauer, were strong influences on him, both as a string student and a future pedagogue. No doubt having had them as teachers contributed to his compulsive ever-probing nature. Rados helped to develop Rolland's playing far enough along that he was accepted into the domain of Imre Waldbauer. Waldbauer was a superb teacher and a superb mind. Rolland had viewed the art of violin playing as a collection of positives and negatives where one is constantly striving to eliminate the negatives and add to the positives. He saw Waldbauer as being supreme at this type of teaching. Waldbauer was looked upon as a great remedial teacher but was known to lecture on one point for hours at a time. Rolland wanted to express in one word what Waldbauer took hours to say. When he himself became a teacher, he set as his prime objective to discover the essential aspects of performance that would enable an individual to play the instrument with ease.

Paul Rolland wanted to teach each student to play with a beautiful tone and with such ease that technique became the tool of good musicianship and not simply an end in itself. To accomplish this, he hoped to awaken in the smallest child, the earliest beginner, and the inner desire for a beautiful sound.

However, his goal was not simply to awaken this desire. The child needed also to be taught what to do with his bow arm, left hand fingers, all of the technical elements that produce a good tone.

The task was not an easy one. In 1940, string education in the United States was at low ebb. At this time, both Rolland and his wife, Clara, left New Jersey to go to Simpson College in Indianola, Iowa. He had few students because he was little known but began to build a string department. It was at this time that he started teaching the violin in classes. Class teaching was no novelty to him. In an interview with Ishaq Arazi, Rolland commented, "One of the weaknesses of our string teaching in America is that our teaching training instructions do not provide enough of the master class type of teaching very common in Europe. I seldom took a lesson by myself and always seemed to be hearing others being taught either before or after my lessons . . . The opportunity to observe a good teacher in action is what helps one to become a good teacher." However, in 1941, few people in the United States spoke of class teaching. One to one teaching (private) was the norm. Rolland went to the public schools and asked to be permitted to work with second, third, and fourth grade students. He was able to persuade both principals and parents and started his violin classes in the schools. Having about 18 children enrolled, he presented a demonstration class after six weeks of study. Rolland had the students performing with an acceptable sound, ' playing little tunes, and moving beautifully.

Rolland had already concluded that it was the physical body and "movement" of the body that were of primary importance in determining how one plays the violin. The principles that he had applied to the young students had again proven this concept. In addition, his understanding of how an individual learns was a great asset to his teaching. However, he still searched for the kind of analytical, pedagogical approach that would explain the kinesthetic problems of playing the violin. "In essence," Mrs. Rolland commented, "Paul had a medication for a 'disease' of violin playing, and one which cured naturally—or rather, and it prevented any illness if a student progressed according to his principles."

By 1942, Rolland taught with improved principles and ideas that he had developed through his classes. He presented his ideas on how to prevent this "disease" which many string players were battling. The beginning student was the person he focused upon most for the development of proper fundamentals. Rolland had always been a systematic thinker. From the start, he sought to organize his observations into a coherent system that would help realize improvement in string technique. The verification of his principles set in action during the University of Illinois Youth Music Camps evidenced his success to educators in the string pedagogy field. He taught and experimented with these principles for many years before he organized them into the systematic "action studies" illustrated in his *The Teaching of Action in String Playing*.

Rolland was possessed by the desire to improve string pedagogy. Assessing the standards of string education from the elementary through university level, Rolland realized there were certain elements missing. Former colleagues of Paul noted that he believed there had been no real attempt to clarify for students what it was that they had to do physically and intellectually in order to play the violin as it should be played. He analyzed every facet, physical and psychological, of string playing. He had attempted to clarify every phase of string education as much as he possibly could. Mrs. Rolland, reflecting on Paul's work, observed, "Every possible movement in string playing was analyzed. His method cannot be challenged. Different methods do indeed exist, but none more fundamental. If a virtuoso has technical problems, then these problems will be united with his body and reflexes in his own particular way. If this individual is going to teach in this manner, a good number of children could be ruined. Paul never harmed anyone's playing. He helped the person through certain body movements and the knowledge of what those body movements meant physically, in the scientific way of playing the violin. In this way, a person was capable of relearning reflexes in the right way."

The University of Illinois String Research Project films document this approach. The films analyze every phase, every basic movement and principle that underlies a movement. They provide a blueprint for teaching the basic, final, and underlying factors that make correct use of the body in playing the violin, viola, cello, and bass. Rolland established a sequence for basic instruction in technique for teaching the stringed instruments. This sequence is described in *The Teaching of Action in String Playing* and the University of Illinois String Research Project Films. The purpose of these materials was to elevate the level of string teaching. The films and books were a direct result of his curiosity. They were the final organization of his findings and his teachings.

Virginia Farmer, a former student and colleague, pointed out that “Rolland recognized the role of a pedagogue as service for the cause, and not as self-glorification. His view of teaching was one of having the prime responsibility of helping the student. He was a human being who dignified his students and respected them, and they in turn adored him. Never thinking of himself as the central focus, he viewed himself as a person to serve a cause—the raising of the educational level in string teaching—which he fulfilled. Because of his kindness and helpfulness, his students gave him the nickname, ‘Papa Paul.’ He assumed a humanitarian role of a person who was interested in his students beyond his role and responsibilities as an educator.”

Rolland's philosophy of life and teaching was to give himself totally. The Project films give vivid evidence of Rolland's warmth and tenderness. “In the final analysis,” Paul's colleague, Robert Klotman, observed, “many of his individual characteristics as a teacher were developed through his personal philosophy toward his fellow-man.”

According to his friend and associate Thomas Viisniewski, Rolland's “contribution to the field of string pedagogy came from his ability to uplift string education from the bottom to a level where it was not faltering through dark alleys. His ability to study, reason, and understand sensory-motor learning which coordinate arm and body movements and release tension in one's playing attest to this.”

In studying movement in playing, musicianship was always Rolland's goal. He saw that the function of any movement was to make music as alive and as close to the composer's intentions as possible. It was never technique for technique's sake, but technique for the music's sake, so that the music could be expressed correctly. One of his assets was that he organized his ideas in a logical manner. Few could argue with him because he knew every muscle that was in the body and its function. In perspective one can see, according to Mrs. Rolland, “that Paul discovered, analyzed, and systematized the ‘truth’ in string playing for anyone to take and develop to the same level and understanding and to the same point as he himself did. Indeed, this ‘truth’ is relative because each person possesses a different body and individual principles have to be applied to each particular body. If a person has a short little right hand finger, it will affect how the bow has to be held. If a person has a short little left hand finger, it will affect the way the person will play the violin with the left hand because it will alter the movement. However, the basic, principle and purpose of what has to be accomplished are unalterable.” From the principles of Rolland's teachings, lectures, and articles, the basic elements of playing the violin may be derived. Furthermore, from these elements, educators can develop additional principles that will result in new ideas.

Rolland saw that as the literature changed, the required proficiency in performance technique of the violin also changed. Therefore, additional demands were seen to be placed on the performers. Were he alive today, he no doubt would have continued in his development and understanding of new demands. He was a man who was never static. Mrs. Rolland commented, “Paul understood that if you principally know an idea and understand it, then you can put it into words. You can then polish those words and possibly reduce them to 20 words. Thinking it through further could possibly reduce it to 15 words and so forth. Paul would always look for that ‘key’ word to sum up a principle or movement.” The ideas and concepts derived from Rolland's pedagogic expertise are scientific and documented. What is needed now is to have them exposed and further developed. Rolland recognized that there were always new ways of presenting an idea. He would constantly refine the expression of the idea. For Rolland the presentation of a concept was changeable, the concept itself was not.

Rolland was not only an initiator in the development of new approaches in string playing but also worked diligently to raise the level of string education. In 1948, string education was of low quality, and he saw the need for an organized group to promote the betterment of teaching strings and to help popularize strings so that there would be no waste of string instruction. In addition, he was looking ahead to the symphony orchestras and the danger of not having sufficient string musicians. The American String Teachers Association provided needed support in these areas. Rolland was one of the founders of the American String Teachers Association which had been formed for the express purpose and necessity of solidifying the position of all the strings against the tremendous inroads that non-string instruments were making in the curricula of schools and in general music.

It was well known that Rolland had a genius for organizational development. He felt that the American String Teachers Association must have a forum and public outlet. His solution lay in the

development of a magazine. The year was 1950, and Rolland founded and became the first editor of the *American String Teacher*.

Paul Rolland had many thoughts and ideas about teaching during all of his years and eventually it came to the point when all of these ideas were amassed and refined and polished and given to the world to be used. In a closing comment, Mrs. Rolland stated, "Paul has given his life for the betterment of string teaching."

The following annotated list is organized so that the breadth of Paul Rolland's professional activities and influences will be revealed. The writings selected are divided into three categories: (1) String Pedagogy, (2) String Class Methods and Instruction, and (3) Philosophy of Teaching. Certain characteristics, reflecting his values, affected both his work and his relations with students and his colleagues. He was curious, open-minded, and remarkably generous to others. No doubt, these attitudes led to the development of his teaching methods, and the action studies to which he devoted so much attention. Only a teacher who truly liked and respected his students could have invented all those techniques for free movement and free expression. The compilation provides insight into the nature of Rolland's approach and the essential characteristics of a truly fine teacher.

String Pedagogy

Rolland, P. Performance problems in the interpretation of music of the classic and romantic period. *American String Teacher*, Fall 1958, 8, 3+.

A discussion of performance style. Included is tone production (bowing), rhythm (accents, rubato in the Classic period, tempo), vibrato, form, dynamics, tempo, and Romantic rubato.

Rolland, P. Class teaching? . . . private teaching? *The School Musician*, March 1959, 30, 40-41.

A discussion of class vs. private teaching. European-American procedures are discussed as well as advantages and disadvantages of string class instruction. Topical headings include: The Private Student (advantages of private instruction); Youth Music (an outline of activities contained in the University of Illinois Youth Music Program); and "How to do it?" (suggestions for students and teachers in playing and teaching string instruments).

Applebaum, S. With the artists (interviews with famous players). *Violins*, November-December 1959, 20, 245-249.

An interview with Paul Rolland. A discussion of vibrato. Background discussion includes regularity of the movement, amplitude (extent), and rate (speed). The teaching of beginning movements is included.

Applebaum, S. With the artists (interviews with famous pedagogues). *Violins*, 1960, 21(1), 19-22.

An interview with Paul Rolland. A discussion of vibrato. Proper position (muscle movement), problems, and introductory teaching methods are discussed.

Rolland, P. Violin practice and performance. *International Musician*, December 1962, 61, 24-25+.

Background of Paul Rolland. Some thoughts on intonation: A discussion of P4ths which includes (1) exercises to improve intonation of P4th double stops, and (2) comparison of the P4 harmonically (double stop) where the upper note must be played a little sharper than in melodic playing.

Rolland, P. Bow pressure. *The Instrumentalist*, September 1963, 18, 80+.

An explanation of "types" of bow pressure. (1) bow Pressure consisting of contact of bow and string, (2) player's pressure consisting of pressure applied to the bow, and (3) Pressure sensation consisting of how the bow feels to the fingers and the hand. Negative bow pressure is discussed. The

sensation of pressure is explained as a combination of arm and body movement in drawing the bow. This involves the application of the weights and balance of the body together with those of the instrument and bow. "One may arrive at the place where the instrument plays by itself."

Rolland, P. A filmed demonstration of the teaching of Shinichi Suzuki with American preschool and grade school children and their mothers as subjects. *Journal of Research in Music Education*, 1968, 16(1), 66-67. The Suzuki method described.

Rolland, P. Arm balance - a critical element of efficient bow and vibrato technique. *The Instrumentalist*, January 1970, 24, 55-59.

A discussion showing the virtues of a more spacious approach to string playing. Shows how and why the rotary movements of the upper arm and ensuing arm balance contribute to ease and efficiency in playing. Diagrams and explanations are included.

Epistola, E. V. The teaching of action in string playing, Paul Rolland's first Florida workshop. *American String Teacher*, 1970, 20(3), 27-28.

The workshop sessions are outlined: (1) Elementary: Discussion and demonstration of various games and aids for the beginner; (2) Intermediate: Discussion and demonstration of various games and aids for the intermediate string student and also discussion of vibrato and bowings (spiccato, bouncing bows); and (3) Advanced: Only mentioned.

Urbana, Illinois String Research Project, Demonstration in Cincinnati. *American String Teacher*, 1969, 19(1), 25.

A short article reviewing the Project and stating accomplishments of student playing. The goal to be achieved through the Project, was stated as "learning to play the violin without excess tensions and with freedom of movement for the sake of better tone, technique, and musical feeling."

Paul Rolland string workshop at Westcliffe, Colorado to be repeated. *The School Musician*, December 1971, 43, 17.

Brief summary of the workshop. A discussion of teaching materials, the Project, string techniques, and demonstrations.

Rolland, P. Principles of movement in string playing. *The Instrumentalist*, November 1972, 27, 49-51.

Studies presenting a background of sensory and motion experiences that eventually lead to good habits and the correct use of the body in string playing.

Rolland, P. Principles of movement in string playing. *The Instrumentalist*, December 1972, 27, 52-53.

Discussion and drills to develop early vibrato. Discussion and drills to develop harmonics and how harmonics can aid in the development of swift bow strokes, good contact between hair and string, light bow pressure, and light left hand finger contact (shifting).

Rolland, P. Begin in the 3rd position. *The School Musician*, March 1974, 45, 18-19.

Pros and cons of starting in 3rd position. To overcome the disadvantages but to maintain the advantages of proper hand position, utilization of the left hand pizzicato drill is suggested.

Ostrow, I. Suzuki and Rolland - two modern pedagogues. *The Instrumentalist*, May 1977, 31, 78-79.

Discussed are similarities between the approaches of Suzuki and Rolland: correct posture, holding of the violin and bow, and freedom and motion are stressed by both, with techniques to develop all these fundamental concepts.

Rolland, P. A functional grip for string instrument bows. *American String Teacher*, 1955, 5(1), 7.

A discussion by Rolland of the bow grip (how to hold the bow and problems involved). Rolland also discussed the “thumb grip” and the “saddle” which he invented to alleviate problems with the bow grip.

Rolland, P. Report for “the instrumental class of the modern American school.” Urbana: Music Extension, University of Illinois .

A paper on the problems of violin playing and teaching. Discussed are position of the instrument and bow, bowing movements, tone production, tuning and strings, position playing and vibrato.

Potter, L. A., & Rolland, P. An outline of basic pointers for string teachers. Urbana: Music Extension, University of Illinois.

Discussed are playing positions for the instruments; general points pertaining to intonation and tone quality; care of instruments (strings, bridge, pegs, cracks, bow); and basic bowing types.

Rolland, P. String epidemics. Urbana: Music Extension, University of Illinois.

Typical faults in string playing and their correction are discussed.

String Methods and Instruction

Krolick, E., Rolland, P. & Rowell, M. *Prelude to String playing*. New York: Boosey & Hawkes, 1972.

Rolland's method book for violin, viola, cello, and bass.

Rolland, P. *Read and play: note and sight reading supplement to “Prelude to String playing.”* New York: Boosey & Hawkes, 1971.

A note and sight reading supplement to Paul Rolland's *Prelude to String Playing*.

Rolland, P. *The Teaching of Action in String Playing, developmental and remedial techniques for violin and viola*. Urbana: Illinois String Research Associates, 1974.

The book first reviews the psycho-physiological basis of the principles of movement as applied to violin playing by various schools of teaching (section by F. A. Hellebrandt). Rolland then moves directly into the concept adopted by the Project, that of total body action to eliminate static tensions and to allow a real physical involvement with the music. Following a general description of the movements used in playing, the book carefully analyzes and shows how to teach each detail of basic violin technique, with a simplicity that can only be drawn from a truly deep understanding of the subject. It reveals an appreciation for the needs of children that is invaluable to the school or private teacher. Remedial teaching and a suggested curriculum guide for teachers are covered at the end of the main text. It includes the narration for each of the 14 films made during the Project on various aspects of technique. New music was written for the 200-300 children involved, and a guide as to its application is included.

Rolland, P. *Tunes and exercises for the string player*. Urbana: Illinois String Research Associates, 1975.

Included are two beginner's records with coordinated music book along with individual instrument books that may be used as a supplement for a method or a basic text. Materials may be used for teaching by “rote” or “note,” or a combination of both. Contains: (1) Our First Exercises (tuning, finding the right string, locating fingers, slurs, octave game; and (2) Our First Tunes.

Rolland, P. *Action studies: developmental and remedial technique*. Urbana: Illinois String Research Associates, 1974.

Action studies are contained on a classroom wall chart. The chart contains 22 large posters on heavy cardboard. A photographic summary of the principles and exercises of the University of Illinois String Research Project are illustrated. Action Studies also are available in a student's book. It contains 22 pages of the wall chart in reduced size plus 12 additional pages of Rhythm Studies for sight-reading and bowing exercises. This book may be used in conjunction with any method for the development of good positions and good motion techniques.

Rolland, P. *Basic principles of violin playing; a report prepared for the MENC committee on string instruction in the schools*. Washington, D.C., MENC, 1959.

The pamphlet deals with teaching violin fundamentals, along with intermediate and advanced level techniques for instruction in the schools.

Rolland, P. *Graded list of studies and pieces for violin*. Urbana: Music Extension, University of Illinois. A graded list of studies and pieces for the violin.

Rolland, P. *First bowings*. Urbana: Music Extension, University of Illinois. Elementary bowing patterns for the study of fundamental bowings.

Rolland, P. *The teaching of the viola*. Urbana: Music Extension, University of Illinois. A list of studies, solos, and collections for the viola.

Rolland, P. (Producer). *Young violinists in action*. Urbana: Illinois String Research Associates, 1974. (Film) Children of the Urbana-Champaign Project class perform a program of new compositions by Stanley Fletcher, Alan Shulman, Halsey Stevens and Richard Wernick as a final report after two and a half years of study. Explanations are by the Project Director, Paul Rolland. The film illustrates the main principles of the Project and documents the achievement of Project students. It is recommended for teachers and pupils and is also effective for recruiting and parent demonstrations. Duration: 23 minutes.

Rolland, P. (Producer). *Principles of movement in string playing*. Urbana: Illinois String Research Associates, 1974. (Film) The principles of free and efficient motion are discussed and demonstrated by Paul Rolland, grade school, high school and college students. Similarities of motion pattern in string playing and in sports are analyzed and demonstrated. Duration: 21 minutes.

Rolland, P. (Producer). *Rhythm training*. Urbana: Illinois String Research Associates, 1974. (Film) Kindergarten and grade school students demonstrate how the fundamentals of rhythm can be taught without the instrument and how the same principles can be incorporated into string teaching. Duration: 11 minutes.

Rolland, P. (Producer). *Establishing the violin hold*. Urbana: Illinois String Research Associates, 1974. (Film) Grade school children demonstrate the basic motions leading to a proper violin hold. Left hand pizzicato, early shifting movements and games are used to establish correct position to give an immediate concept of left arm placement in the low, middle and high positions of the fingerboard and to avoid stiffness that results when the beginner is limited to the first position. Correct and incorrect forms are demonstrated. Duration: Part 1 - 8 minutes; Part 2-8 minutes.

Rolland, P. (Producer). *Holding the violin bow and violin playing at the middle of the bow*. Urbana: Illinois String Research Associates, 1974. (Film)

Grade school children demonstrate actions used for the establishment of a correct bow hold. Short strokes at the middle of the bow, tone beginnings and releases, and string crossing motions are explained and demonstrated. Duration: Part 1-8 minutes; Part 2-8 minutes.

Rolland, P. (Producer). *Principles of left hand finger action*. Urbana: Illinois String Research Associates, 1974. (Film)

Principles of left hand placement and finger action are explained and demonstrated by artists and students. Concert and recording artists Robert Gerle, Leonard Sorkin, and Paul Rolland demonstrate the principles of left hand balance, angle, elevation, and thumb placement in a variety of action shots. Suitable for both young and mature audiences. Duration: 14 minutes.

Rolland, P. (Producer). *Establishing left hand and finger placement*. Urbana: Illinois String Research Associates, 1974. (Film)

From the start, the student is made aware of the octave relationship of the open string and third finger (cello 0-4). The "Octave Game" and pieces based on the 0-3 finger pattern encourage good left hand position and intonation. Duration: 10 minutes.

Rolland, P. (Producer). *Extending the bow stroke*. Urbana: Illinois String Research Associates, 1974. (Film)

In Part 1, grade school students demonstrate the playing of short strokes at the tip and at the frog. Bow transfers are practiced under teaching supervision. In Part 2, grade school, high school and college students demonstrate the playing of long bow strokes in groups and individually. Freedom of movement, flexibility and total body action are emphasized, demonstrated and explained. Part of the Vivaldi G Major Concerto is performed by a college group. Duration: Part 1-9 minutes; Part 2-11 minutes.

Rolland, P. (Producer). *Developing finger movement and basic shifting movements*. Urbana: Illinois String Research Associates, 1974. (Film)

The correct placement and action of fingers are demonstrated by grade school and junior high school students. Vertical and horizontal finger action and finger movement across the string are demonstrated and explained. Grade school and junior high school students demonstrate basic shifting movements. The left hand is kept supple from the beginning by the use of shifting movements between the low, middle and high positions. Simple and compound shifts are demonstrated and explained. Duration: Part 1-10 minutes; Part 2-8 minutes.

Rolland, P. (Producer). *Bouncing the bow and martele and staccato*. Urbana: Illinois String Research Associates, 1974. (Film)

Grade school and junior high school students demonstrate how spiccato playing is first introduced and how to avoid stiffness in playing bouncing bows. In the second part, grade school and junior high school students demonstrate how to attack and release the string in martele and staccato strokes. Duration: Part 1 - 7 minutes; Part 2-8 minutes.

Rolland, P. (Producer). *Developing flexibility*. Urbana: Illinois String Research Associates, 1974. (Film)

Grade school and junior high school students demonstrate exercises for the development of flexible bowing and "follow-through" motions between bow strokes and after releases. Duration: 10 minutes.

Rolland, P. (Producer). *First steps in vibrato teaching*. Urbana: Illinois String Research Associates, 1974. (Film)

The vibrato movement is demonstrated and explained in Part 1. In Part 2, students of various age levels demonstrate techniques of vibrato instruction. The vibrato motion is analyzed and exercises for its development are presented. Duration: Part 1 - 6 minutes; Part 2-13 minutes.

Rolland, P. (Producer). *Sustained and detaché bowing*. Urbana: Illinois String Research Associates, 1974. (Film)

Part 1 demonstrates how slow bow strokes and a firm tone can be developed. The actual vibrations of the string in slow motion are shown in one scene. The development of bow pressure and correct bow distribution is demonstrated. In Part 2, the all-important detaché bowing and its variants are explained and demonstrated. The performers are of all age levels. Duration: Part 1-8 minutes; Part 2-11 minutes.

Rolland, P. (Producer). *Remedial teaching*. Urbana: Illinois String Research Associates, 1974. (Film)

A group of junior high school students from the University of Illinois Summer Youth Music Camp are shown before and after eight days of instruction. Principles of violin fundamentals and remedial instruction are demonstrated and explained. Particularly suitable for junior high school pupils. Duration: 21 minutes.

Philosophy of Teaching

Rolland, P. The Seventh Army Symphony Orchestra. *Music Educators Journal*, 1961, 47(3), 53-54+.

A review of the Seventh Army Symphony Orchestra. Its significance for public relations and for the individual is stressed. A need for support is emphasized. The article concludes with the statement, "make the orchestra a strong cultural ambassador and a showcase of American musical culture abroad."

Rolland, P. Violin competition in Israel. *American String Teacher*, 1961, 11(3), 30-31.

A review of Israel's music system (music and higher education), the city, and the competition. Teachers in Israel are mentioned and commented upon.

Rolland, P. Youth concert behind the iron curtain. *American String Teacher*, 1961, 11(2), 1-2.

A review of a concert by the Budapest City School Music Organization. Discussed is the organization of the music school (elementary through the Liszt Academy) and comments on the Musical High School for the superior musical talents.

Rolland, P. Strings in Turkey. *American String Teacher*, 1961, 11(4), 27-28.

A review of the State Conservatory and State Symphony at Ankara. An explanation of the organization and curriculum of the school along with comments on problems such as lack of rooms, poor equipment, lack of rhythmic discipline, and a full follow-up of technical problems in shaping compositions is discussed. The musical future of graduates is looked at. Most find jobs with state orchestras, the state opera, etc. There is also a commentary on the poor conditions of music education in Istanbul.

Rolland, P. Strings in Vienna. *American String Teacher*, 1962, 12(2), 27-30.

The background of musical opportunities in Vienna is discussed. Orchestras and operas provide work for large numbers of musicians. The status of a music teacher is not favorable. The Academy of Music is discussed in a review of teachers. There is informality in both conduct and curriculum in the Academy. There is no class standing and the teacher decides what is taught. Teachers carry a large load. There is little instructional time for students. The early professional employment of students presents problems. Standards are discussed. There are few solo careers. Most students enter orchestras. Music training in the public schools consists of vocal with few instrumental programs.

Other places to study instrumental music are the Academy and Conservatory. Amateur chamber groups are seen to be poor. Concerts are many with top guest artists performing.

Rolland, P. The training of *The Instrumentalist*. *Music Educators Journal*, 1962, 48(4), 59-60.

Comments on the training of *The Instrumentalist*. Conservatories are first discussed, followed by state colleges that are seen to mingle music students with students of all the arts. The performer is said to associate with the music teacher in state colleges that provides for a good environment for both. Summer music camps are then discussed as a further aspect of musical training. A reflection of Rolland's study abroad presents a different perspective on the types of musical training available. The rise of musical competitions is then discussed, raising questions as to the direction and necessity of these types of activities. In conclusion, the background of a musical culture and a sympathetic environment are mentioned as the greatest allies of the music teacher. Also mentioned is the growing increase in music appreciation and less move toward musical performance as a career. The most dedicated teachers are defined as those willing to give time to their students above and beyond the call of duty. This devotion is supported by good musicianship, and a basically sound approach to instrumental playing and teaching. A look toward the teaching of musical styles and techniques points in four directions: Teachers should: (1) learn from dance and sports the correct use of their bodies in the teaching of music; (2) understand better the psychology of teaching (habits of learning and understanding students better); (3) utilize electronic equipment which will aid in their teaching; and (4) utilize language reading in the elementary schools to help improve music reading.

Rolland, P. Strings in Yugoslavia. *American String Teacher*. 1963, 13(3), 30-31.

The Yugoslav School in Zagreb is discussed. Background, teachers, teaching materials, and standards are reviewed. Music teaching consists of state supported schools. There is little private teaching. Pupils' playing is said to be excellent. Ljubljana was visited. Reports are given on pupils playing along with specific teachers being mentioned. Operas are mentioned. Strings in Belgrade are then discussed. Elementary students performances are said to be excellent in technique and tone. In closing, competitions are discussed. These consisted of elementary through international events.

Rolland, P. P.S. Philadelphia. *American String Teacher*, 1964, 14(2), 5-6.

A report on the ASTA National Convention in Philadelphia. In reporting on the Suzuki presentation, the purpose of music making was said to be the creation of beauty, not just an "activity" or "everybody-play-regardless-how." A reflection of youth, college, and professional orchestras in the United States followed - "we do have values in our music education and these we must keep up!" A question asked was, "What about our individual performer?" Do we develop their playing according to their individual potential or merely integrate them socially? It is viewed that music should be the primary goal of music teaching. Music teaching is said to have one real justification - that of creating beauty. Development of the individual is stressed. A report by a three-member panel (Keller, Applebaum, Pernecky) is then mentioned. Pernecky mentioned that students must observe master teachers in action as well as do some teaching on their own if they are to become successful. Rolland then interviewed Lincer who commented on the Suzuki approach. A question of human individuality was raised. Rolland viewed that we must adjust Suzuki's approach to the American scene. We don't want to give up our orchestra, and do want to continue our sight-reading with pupils, along with giving equal footing to the cello, viola, and bass.

Rolland, P. Rx for strings by Suzuki, Keller, Applebaum, and Pernecky. *The School Musician*, August-September 1964, 36, 14+.

A review of the Philadelphia convention. Suzuki's ideas are mentioned followed by a discussion of the ear. Keller suggested that the musical quality of a performer comes from an emphatic listening attitude, and from appealing to the children's imagination in matters of tone quality, dynamics, phrasing, and intonation. Applebaum suggested a need for a sensible systematic approach and

graded materials. Pernecky suggested students observe master teachers in action and teach on their own. A comparison of European (master class) and American (private, 1 on 1) teaching is discussed. The string approach in the U.S. is seen to present two problems. First, in class teaching, not enough individual attention is given to each student, and second, in private teaching, the lesson is seen to be too private.

Rolland, P. Public music schools: a new pattern for American music instruction. *Music Educators Journal*, 1965, 52(2), 91.

An article proposing that a cooperative effort be made by the NEA, MENC, ASTA, the Association of Settlement Schools, and the National Symphony Orchestra League to bring about a new pattern in music instruction-the Public Music School. The dual program of the unique Public School Music with an orchestra and band program unparalleled in any other country, supported with Public Music School's where the talented youth could be further developed, would bring about a new high in music education, strengthening individual performance in addition to an already fine orchestra and band program.

Rolland, P. Public music schools: a new pattern for American music instruction. *National Music Council Bulletin*, 1966, 26(3), 8-9.

Same article as previous with some additions. A discussion of Fine Arts Academies. A summary of the need of extending current educational opportunities in the field of music and the other fine arts as well.

Rolland, P. Development and trial of a two-year program in string instruction. *Council for Research in Music Education Bulletin*, Fall 1966, (8), 36-43.

The purpose of the Project was first discussed. The need for developing proper body movement served as the background. The problem viewed was the decline in string playing. The Project began as an attempt to maintain the level of student playing in-group instruction. Needed was the perception of the whole during the act of playing and to acquire the kinesthetic sensation necessary for performing the various motion patterns. The Project applied Rolland's action studies as basis for teaching physical movements as an integral part of the string curriculum in the early stages in connection with selected musical materials. Objectives are then discussed. Related research consisted of past books explaining the importance of body movement. Procedures of the Project are discussed.

Rolland, P. How it began . . . *American String Teacher*, 1966, 26(3), 8-9.

Recollection of Rolland's early childhood. A great joy of early musical experiences made him a devout believer in an early start for musical instruction and in providing a home atmosphere in which musical talent can grow.

Rolland, P. Visit to a gypsy school. *American String Teacher*, 1967, 17(1), 25-26.

How gypsy children are taught (imitation) is discussed. A school was established to teach them in their traditional art of playing. The development of schools is discussed. Children do poorly in public schools. These special schools that put musically talented gypsy children together provide them with academic training and music training. A review of rehearsals and rehearsal technique of the conductor demonstrates that the students can play from notes but continue the training in the traditional style of the gypsies by imitation and learning by ear. Elementary students learn through folk tunes rather than studies or exercises. They learn through imitation. The educational system provides schooling and experience for a special type of people. It provides the right type of program for children who have talent in one field and weakness in another.

Farish, M. K. A plan for developing performance materials in the contemporary idiom for the early stages of string instruction. *Council for Research in Music Education Bulletin*, Spring 1968, (13), 13.

The development of a plan for adding contemporary music to the repertory of elementary string students. Paul Rolland's University of Illinois String Research Project aided in this plan.

Wassell, A. W. An interview with Paul Rolland. *American String Teacher*, 1968, 18(2), 14-16.

A brief biography of Rolland; discussion of *The Teaching of Action in String Playing*; discussion of his travels, teachers, influences; discussion of teacher training; drills and games to be used in teaching strings; discussions of Tunes for the String Player (materials); problems seen with teaching and the American student.

Arazi, I. Pied piper of Urbana. *American String Teacher*, 1969, 19(3), 12-17. -

A visit with Paul Rolland by Ishaq Arazi. Discussed are Rolland's background, the Research Project, and Rolland's philosophy on teaching.

Arazi, I. A look at Paul Rolland's University of Illinois string project. *International Musician*, December 1971, 70, 6+.

Background of the Project is discussed. A review of Project concerts (Cincinnati, Chicago, White House), along with views of Paul Rolland on string instruction string.

Rolland, P. How to achieve more in string instrument study. *The School Musician*, March 1973, 44, 10+.

Helpful hints on how to achieve improvement in string playing is discussed. "Talent is not always the reason why some individuals achieve more-it is often attitude and working habits." Also discussed are: (1) Good attitude toward study and progress; (2) Good working habits; (3) Repetition and review; and (4) What to practice.

Smith, G. J. Rolland talks about Suzuki. *The Instrumentalist*, March 1973, 27, 82-85.

A comparison of Suzuki's approach with that of Rolland's (background and influences). Origin and discussion of the Project, as well as Rolland's background in teaching.

Pugh, K. Paul Rolland discusses teacher training. *American String Teacher*, 1974, 24(4), 37-39.

Recommendations by Rolland concerning the training of performance-oriented string teachers. An outline of developing a string pedagogy course including content and materials. A discussion of Rolland's early training focusing on "master class" instruction.

Rolland, P. The Zagreb violin school. *American String Teacher*, 1974, 24(4), 30. 2

A discussion of the Zagreb Violin School, noted artists, and pedagogues.

Nelson, S. M. Churchill fellowship 1976. *Music Teacher and Piano Student*, December 1976, 55, 11.

A summary of Paul Rolland's research program by Sheila Nelson (Fellowship grantee) with a list of materials produced by the Project. Nelson states, "the underlying message of Rolland's teaching is that groups are not only economic good sense and fun for the participants, they can actually be used to raise standards instead of lowering them." This was one aim of the Project.

Development and trial of a two-year program of string instruction. Washington: U.S. Dept. of H.E.W., Office of Education, Bureau of Research, 1971.

A final report of the University of Illinois String Research Project. Background of the Project, accomplishments of the Project (publications, films), and goals of the Project. The central issue of the Project was the hypothesis that movement training, designed to free the student from excessive tensions can be introduced within an organized plan of string instruction, and that such a plan, in the long run will result in faster learning and better playing in all facets of instruction.

Recommendations resulting from the Project: (1) Teacher training institutions hold the key to the future of string instruction in the schools, and (2) Programmed teaching materials and the use of audio-visual aids point to a new era of efficient instruction of string instruments. Includes bibliographies and curriculum guides.

Rolland, P. (Producer). A filmed demonstration of the teaching of Shinichi Suzuki with American preschool and grade school children and their mothers as subjects. Bureau of H.E.W., 1965. (Film)

Basic principles of the Suzuki method as well as an introduction to Suzuki's teaching of fundamentals are discussed. The film is directed to the string teacher or one who is interested in becoming a teacher of the Suzuki technique. Its value is as a motivating force for the promotion of string teaching.

Fischbach, G. F. *A comprehensive performance project in violin literature and an essay consisting of a comparative study of the teaching methods of Samuel Applebaum and Paul Rolland* (Doctoral dissertation. University of Iowa, 1972). *Dissertation Abstracts International*, 1972, 4U14 dm.

A comparative study of the teaching methods of Applebaum and Rolland along with a letter from Rolland discussing the Suzuki influence in the Project. Rolland's background and aims of the Project are also discussed.