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PHIL KRAUS

Phil Kraus was born in New York City. He started playing Xylophone at the age of eight. His first teacher was Milton Schlesinger. Later he began his percussion studies with Al Broemel and was the recipient of several Philharmonic scholarships. After graduating from The Juilliard School of Music as a scholarship student, he immediately began a professional career which has included radio, television, recordings, transcriptions and film sound tracks. A list of shows he has played includes NBC Spectaculars, Martha Raye, Sid Caesar, Producer's Showcase, Studio One, Omnibus, Camera Three, Jack Gleason, Ed Sullivan, Steve Allen, Perry Como, Rodgers and Hammerstein's "Cinderella" and many others. He has been in demand for recording sessions with Percy Faith, Hugo Winterhalter, Ralph Burns, Marty Gold, Dick Jacobs, Benny Goodman, Mitchel Ayers, Morton Gould, Leonard Bernstein and many other bands and recording stars. His list of students is prodigious.

Phil Kraus has two albums to his credit, *The Percussive Phil Kraus* (CR 3004) and *Conflict* (CR 4004), both recorded for the Golden Crest label.

At present, Phil enjoys the reputation of being known as a "Musician's Musician" and a truly fine teacher.

DOUG ALLAN

Doug Allan was born in Byram, Connecticut and began his musical studies at the age of twelve. He came to New York in order to study drums with Henry Adler. He later studied Xylophone and Vibraphone with Phil Kraus and Timpani with Alan Lepak. Doug was a Navy musician while in the service and a graduate of The Juilliard School of Music where he was a scholarship student.

In addition to private teaching, he has done symphony work with both the New York Philharmonic and the Symphony of the Air (formerly the NBC Symphony Orchestra) under conductors Dimitri Mitropoulos, Sir Thomas Beecham, Charles Munch and Pierre Monteux. Phil has also played in many Broadway shows, as well as television and recordings for RCA, Capitol and Decca Records.

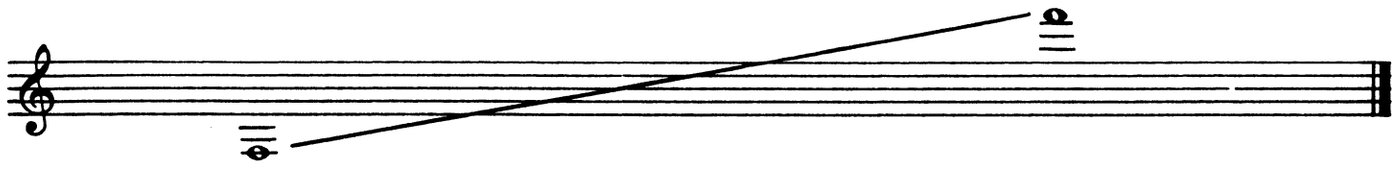
He has written several works for percussion. His latest, "Conflict," a fantasy for six percussion, is the title piece on a recent Golden Crest release (CR4004) conducted by Phil Kraus.

DESCRIPTION AND RANGES OF THE MALLET INSTRUMENTS

All of these mallet instruments are written in the treble clef. However, occasionally the player might find the lower register of the Marimba written in the bass clef.

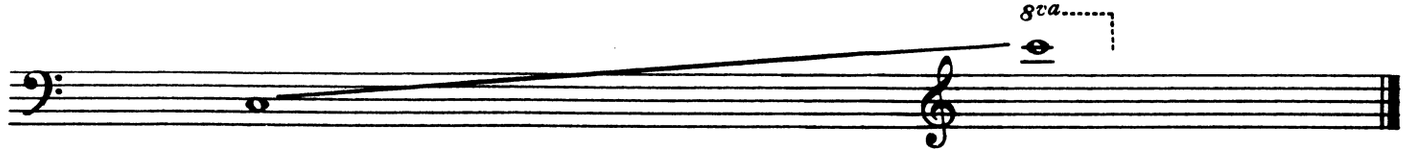
XYLOPHONE

The Xylophone has wooden bars. Resonators may or may not be used to sustain the tone. Without the resonators the instrument produces a dry, hard sound. It is built in two and one half, three, three and one half and four octaves. The two and one half octave instrument is used less than the others. The three octave instrument is written as indicated below and sounds one octave higher than written.



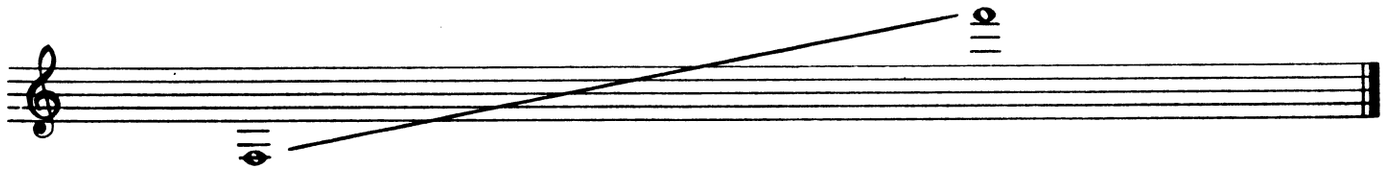
MARIMBA

The Marimba has wooden bars and resonators are used. It produces a full, warm sound. It is built in two and one half, three, four and sometimes five octaves. The four octave instrument is probably more common than the others and sounds as written. For ease of reading, it is usually written one octave above where it sounds. The player will therefore transpose down one octave. Its range is written below.



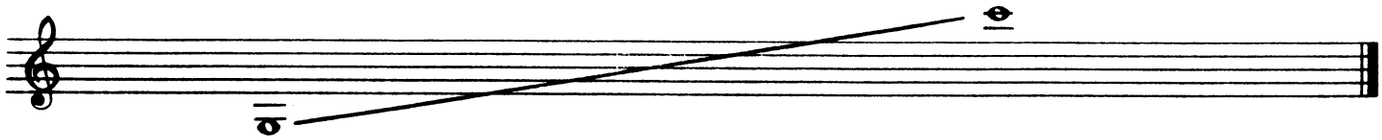
VIBRAPHONE

The Vibraphone has metal bars, a sustaining pedal (similar to that of the Piano) and resonators with metal discs attached to two rods and placed under each bar. A motor is used to turn these discs rapidly, to produce a vibrato effect. The instrument may be played with or without the motor. It is built in two and one half and three octaves. The The three octave instrument is most common and its range is written at the top of the following page, sounding where it is written.



ORCHESTRA BELLS

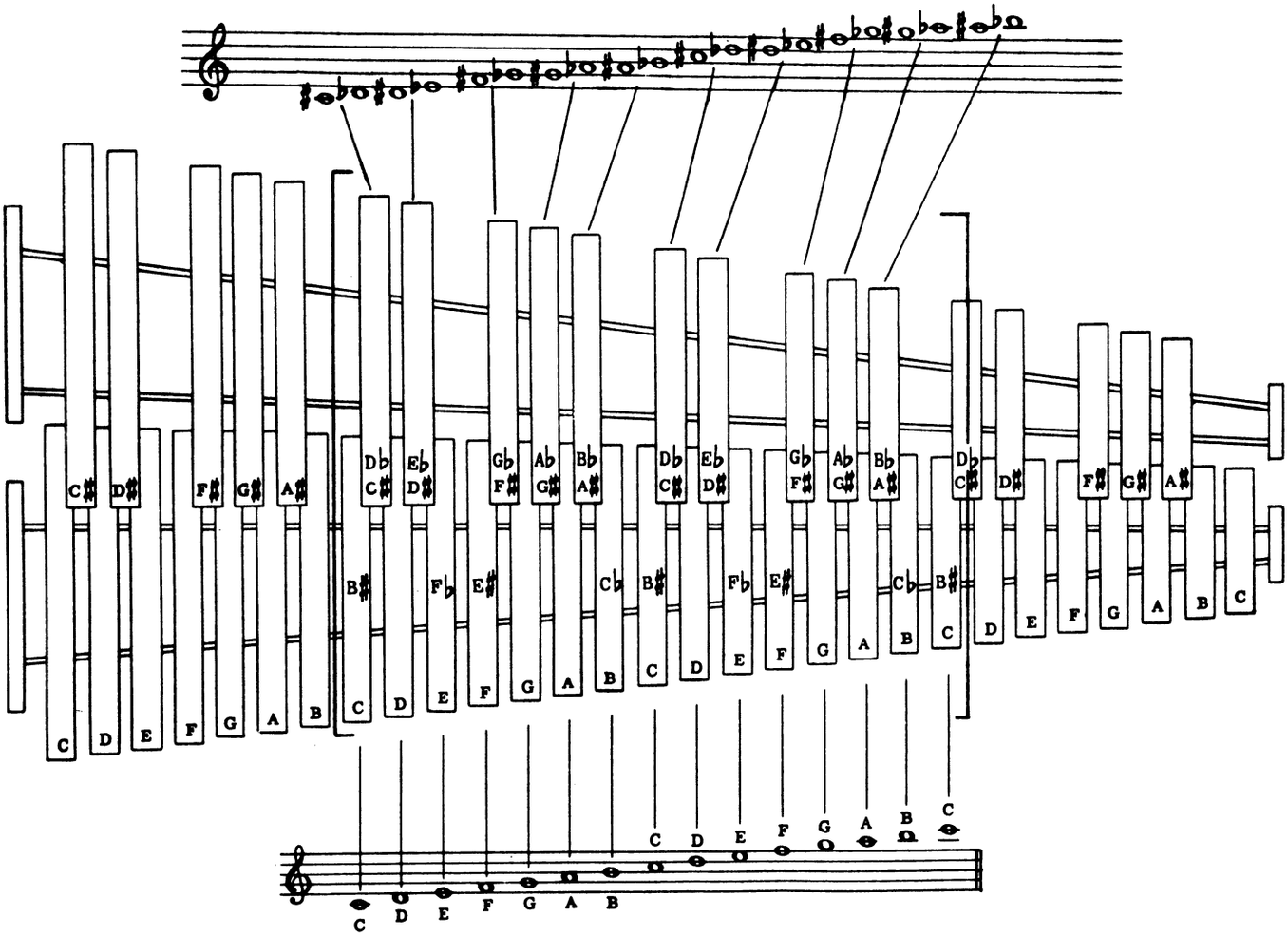
The Orchestra Bells or Glockenspiel has metal bars and usually no resonators are used. Occasionally, you will find some models with resonators. They are placed parallel to the bars. The Orchestra Bells are built in two and one half octaves and sound two octaves higher than written. Its range is written below.



There may be exceptions or variations to these instruments. However, those listed so far are in common use today.

KEYBOARD OF A FOUR-OCTAVE MARIMBA

(Keyboard of the Marimba is basically the same as a piano)



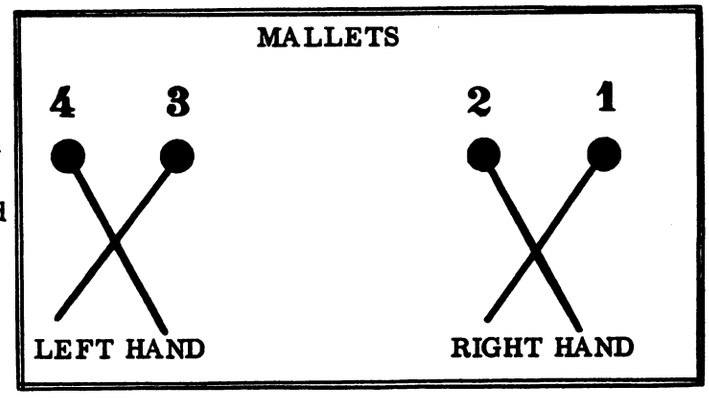
TECHNIQUE

Position of Four Mallets:

One mallet is held between the thumb and forefinger at the first joint of the forefinger. A second mallet is held between the forefinger and the middle finger. The shaft of the second mallet should be beneath the one held by the thumb and forefinger. The ring finger and the little finger should be curled firmly around both mallets. All mallets are subject to shifting and sliding in order to accommodate to small and large chord positions.

Identification of Mallets:

For purposes of identification, we will call the mallets by number. In the right hand the outer mallet is #1, the inner mallet is #2. In the left hand the inner mallet is #3 and the outer mallet is #4.



Playing:

All playing is done with the wrists only. The arms are used only to move the mallets sidewise - never up and down.

"Up" Position:

The hands should be two or three inches above the keyboard. Now pick up the mallets with the wrists only as far back as possible. Do not raise the arms. The mallets should be pointing upward at a 45-degree angle. We will call this the "Up" position.

"Downup" Stroke:

Now the technique can be explained by one simple word - "Downup". From the "Up" position bring the mallets down on the bars and back again in one quick movement - say "Downup" quietly. This is a simple explanation of the required technique.

Striking the Bars:

The naturals should be struck in the center of the bar, the accidentals on the tips of the bars. Care must be taken not to strike the bars at the point at which they are strung. You will find that the result will be a much thinner sound as compared to that produced in the center of the bars.

Spreading the Mallets:

The mallets are spread by bringing the thumb to the inside of mallets #2 and #3 (inner mallets). The forefinger straightens out, forcing mallets #1 and #4 (outer mallets) outward. The ring finger and little finger remain curled firmly around the mallet ends. The position of the chord will determine the spread of the mallet in each hand.

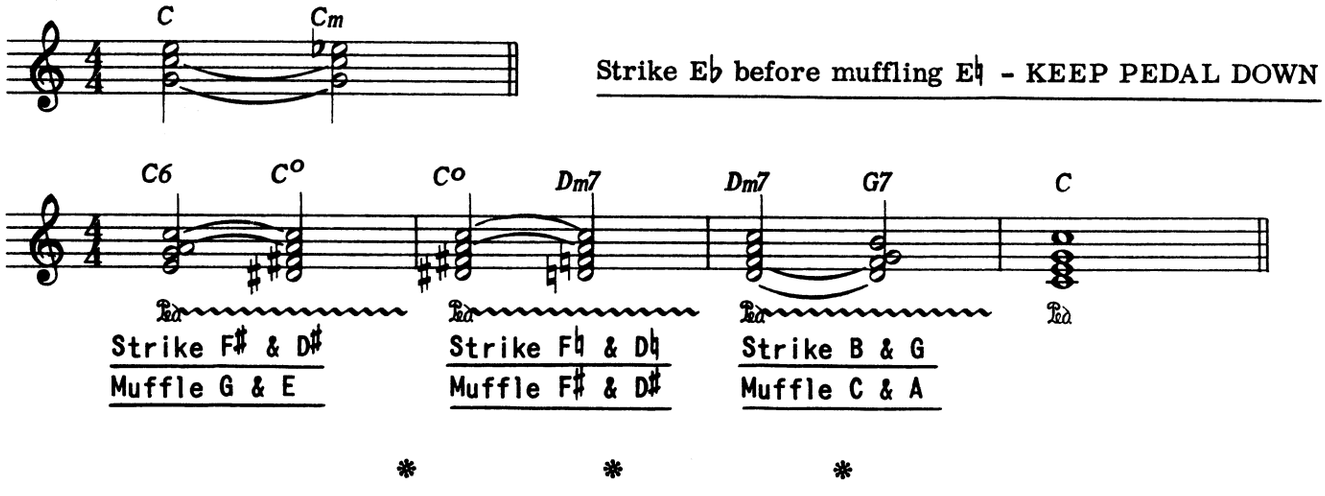
Pedaling:

On the vibraphone the sustaining pedal is used to sustain the duration of the tone or chord. As the mallet strikes the bar the pedal is depressed. The pedal is released and depressed again for the next chord change. The pedal may remain down for arpeggios or for the same chord in different inversions. A "Haze" effect can be made by depressing the pedal while playing a whole-tone or chromatic scale.

Muffling:

Besides using the pedal to dampen a tone or chord, the fingers or the the mallets may be used to muffle or dampen individual tones or chords. Example: Play any major scale with one mallet with pedal depressed throughout. After striking the second note of the scale, dampen the first with the other hand or mallet (strike third, dampen second, etc.). Muffling more than one tone is best accomplished by using the mallets for muffling. The student will encounter further examples in the book.

EXAMPLE FOR MUFFLING:



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The purpose of this method is to provide a course of progressive lessons for the teacher and student which will combine a knowledge of technique and study of theory and harmony. This course is laid out in a progressive lesson form so that it will be easy to keep pace with each phase of the method.

The author has successfully developed this method over a period of years and has produced many of today's outstanding players such as Don Elliott, Joe Venuto, Doug Allan, Don Lamond, George Devens, Alvin Stoller and many others.

Book III may be started while the pupil is working out of Book II. This should be done at the teacher's discretion.

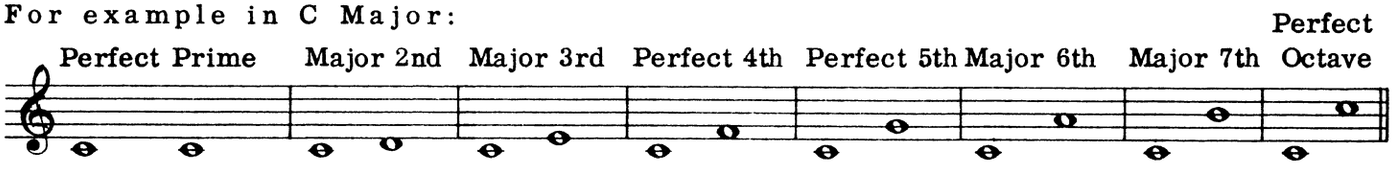
We feel we have in this method the most modern and progressive course of study designed to equip the mallet player for today's requirements.

LESSON I

(A) INTERVALS:

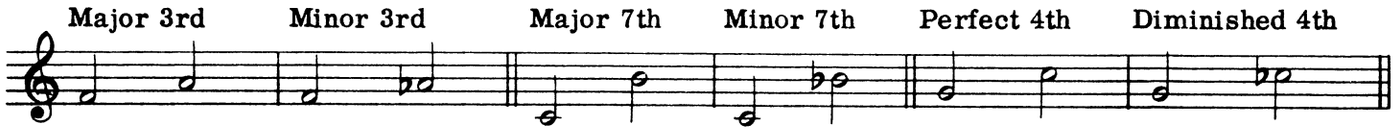
An interval is the difference in pitch between any two tones. The lower note of the interval is the root, since it is the note from which the size of the interval is measured. If the top note of the interval is in the key of the lower note, the interval is said to be diatonic. Therefore, each major scale or key has its own set of diatonic intervals.

For example in C Major:

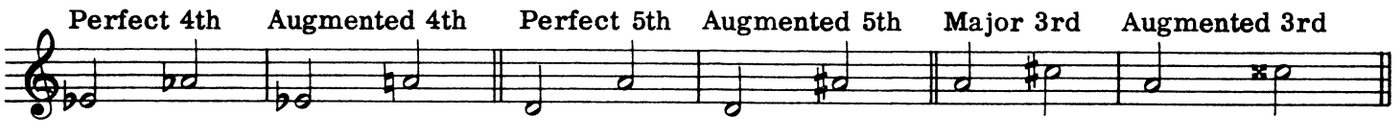


Note that there are four perfect and four major intervals. The student can see that the interval is measured and named according to the number of scale steps between the upper tone and the root.

These diatonic intervals can be made smaller or larger by one half tone. This is done by raising or lowering the upper tone of the interval and therefore placing the upper tone out of key of the lower tone which makes the interval chromatic. If the major interval is made smaller by a half tone, it becomes minor. The perfect interval, when made smaller by a half tone, becomes diminished.



Both major and perfect intervals when raised by a half tone become augmented.



THE INVERSION OF INTERVALS:

All of these intervals can be inverted. When an interval is inverted, the root is raised one octave, making the original upper tone the new root, and changing the size of the interval. This procedure can be reversed by lowering the upper tone of the original interval one octave, thereby making the original upper tone the new root. In either case the size of the interval automatically is changed. An easy method of finding the size of the new interval is by using a key number which is nine. Subtract the size of the original interval from the key number to find the size of the inverted interval. When these intervals are inverted, the major interval will become minor, the minor interval will become major, the augmented interval will become diminished, and the diminished interval will become augmented. The perfect interval remains perfect.