

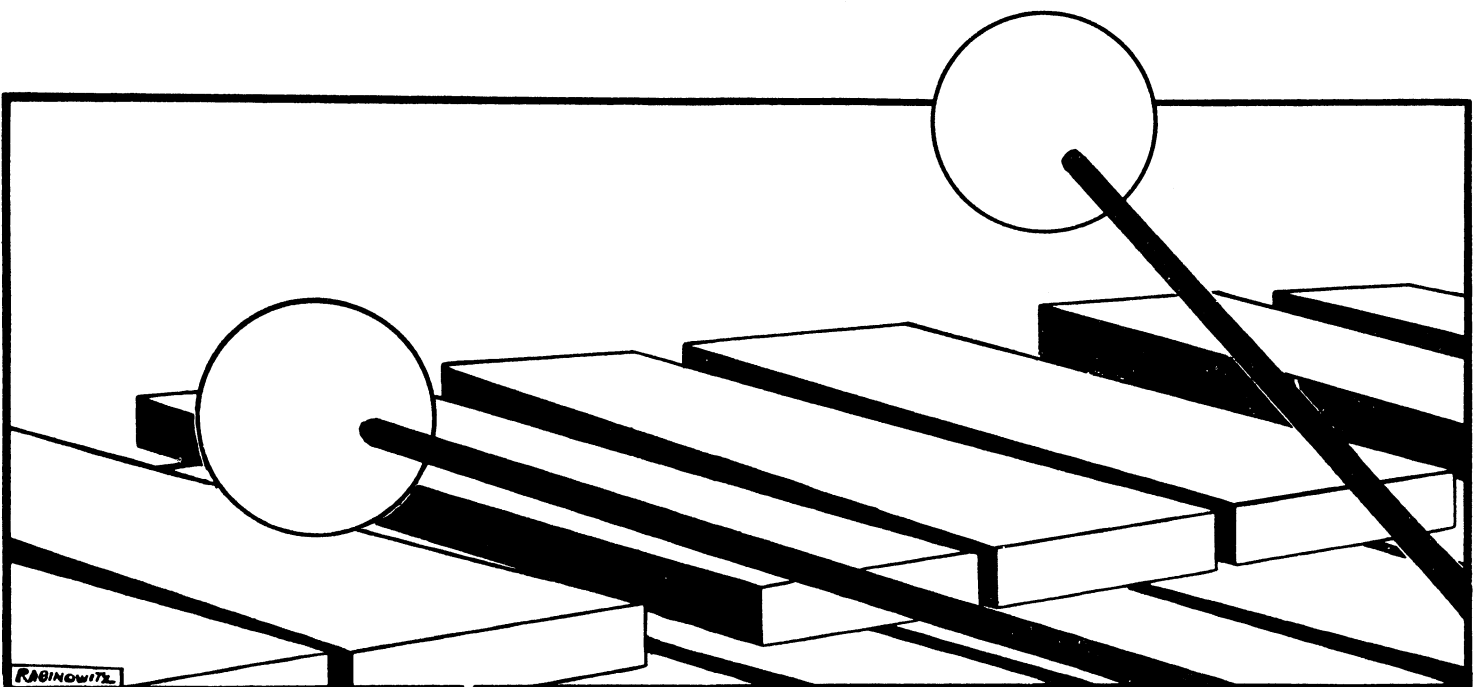
Foreword

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.

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.

THE PUBLISHER



RABINGWITZ

HAB23



FROM THE DESK OF
Walter E. Rosenberger

Dear Mr. Kraus:

After a thorough examination of Books I, II and III of your Modern Mallet Method, I find it the most complete method yet offered to the mallet player either in the classical or popular field.

The theory, harmony and ideas for improvisation make for a most informative series which I find very helpful in my teaching.

You have my unqualified endorsement and congratulations!

Sincerely,

Walter E. Rosenberger

Walter E. Rosenberger
Chairman of Percussion Department,
Mannes College Of Music, N. Y.
Percussionist, N. Y. Philharmonic Symphony Orch.

**Walter
Rosenberger**

CHAIRMAN OF PERCUSSION DEPARTMENT
MANNES COLLEGE OF MUSIC, NEW YORK
PERCUSSIONIST, N. Y. PHILHARMONIC
SYMPHONY ORCHESTRA



Boston University

CHARLES RIVER CAMPUS • 87 CENTREFRONT AVENUE • BOSTON 63, MASSACHUSETTS

SCHOOL OF FINE AND APPLIED ARTS

Dear Mr. Kraus:

May I congratulate you for your wonderful "MODERN MALLETT METHOD", Books I, II, and III.

There has long been a definite need for material of this type. As you know, today's mallet player must not only know how to read, but he must also have a knowledge of theory and harmony, so as to be able to improvise in a modern manner.

Your three books have done this so thoroughly that I feel proud to recommend this series of books to all mallet players, and will certainly use them in my own teaching schedule.

Again, sincere congratulations:

Charles Smith

Charles Smith

Chairman of Percussion Department,
Boston University
Percussionist, Boston Symphony

**Charles
Smith**

CHAIRMAN OF PERCUSSION DEPARTMENT
BOSTON UNIVERSITY
PERCUSSIONIST, BOSTON SYMPHONY
ORCHESTRA

Founded 1892

ITHACA COLLEGE

ITHACA - NEW YORK

SCHOOL OF MUSIC

Mr. Henry Adler
Henry Adler Inc.
136 West 48th St.

Dear Mr. Adler,

Re: Phil Kraus Mallet Books.

Mr. Kraus' Mallet Methods (Books 1, 2 and 3) are thorough, well organized and, most important, immediately useful. His 4 mallet vib book is a fine example of these virtues.

Very truly yours,

Warren F. Benson

Assoc. Prof. of Music
Percussion and Composition

**Warren
Benson**

ASSOCIATE PROFESSOR OF MUSIC
PERCUSSION AND COMPOSITION
ITHACA COLLEGE
ITHACA, NEW YORK

Joseph Leavitt
3602 Jeffry Street
Silver Spring, Maryland

Dear Mr. Adler,

There is such a wide range of excellent material in the Phil Kraus Mallet Method that I find them extremely useful with a student body that comprises 9 year old beginners and experienced professionals plus most of the grades in between.

Very truly yours,

Joseph Leavitt
Principal Percussionist
National Symphony Orch.
Washington, D.C.
R. C. A. and Westminster
Records

Joseph Leavitt

PRINCIPAL PERCUSSIONIST
NATIONAL SYMPHONY ORCH.
WASHINGTON, D. C.
R. C. A. AND WESTMINSTER
RECORDS

BRAD SPINNEY

Dear Mr. Kraus,

After reviewing your three books I want you to know that your material contained therein fills a need that we have had for many years for a complete mallet method for any stage of advancement.

I am using the three books in my teaching at the university and do not hesitate to recommend them to all teachers and students.

Sincerely,

Brad Spinney
N. Y. University Percussion Dept.
R. C. A. Victor Artist
Columbia Artist
Free Lance - Film Sound Track
T. V. etc.

Brad Spinney

N. Y. UNIVERSITY PERCUSSION DEPT.
R. C. A. VICTOR ARTIST
COLUMBIA ARTIST
FREE LANCE, FILM SOUND TRACK

Clarence R. Fischer
86 Stafford Street
Waterbury, Connecticut

Dear Mr. Adler,

You are to be congratulated. You must know that Mr. Kraus' "Modern Mallet Method" series is needed in every music school and college in the country and of course will be used, as there is no other adequate method.

Finally we have a method we can count on as sensible, sound, basic and up to date. I have great respect for you as a publisher for recognizing this work.

Sincerely,

Clarence R. Fischer

Clarence Fischer

PROMINENT CONNECTICUT TEACHER

EASTMAN SCHOOL OF MUSIC
ROCHESTER, N. Y.

Dear Mr. Kraus,

I like your books very much and have recommended them to all my students. They cover a wide field of musical theory and technical material so vital to every mallet player.

I am sure your fine books will receive the recognition and approval they deserve, throughout the musical world.

Sincerely:

Bill Street

William Street

Percussion Dept.
Eastman School of Music
Rochester, New York

William Street

PERCUSSION DEPARTMENT
EASTMAN SCHOOL OF MUSIC
ROCHESTER, NEW YORK

INDIANA UNIVERSITY

School of Music

Dear Phil,

Accept my congratulations on your excellent volumes of mallet instruction. It surely filled a need in an area of the art of percussion instruction which unfortunately remained void for a very long time.

I have used your method in my private teaching at Hofstra College, Aspen Music School and now am using it at Indiana University.

Your high level of performance has always won my respect and admiration, and it gives me great pleasure to find the same high level of achievement in your mallet methods.

Sincerely yours,

George Gaber

George Gaber
Associate Professor of Music

George Gaber

ASSOCIATE PROFESSOR OF MUSIC
INDIANA UNIVERSITY
SCHOOL OF MUSIC

JULIUS HARTT COLLEGE OF MUSIC

Dear Mr. Kraus:

After reviewing your series of three books entitled "MODERN MALLETT METHOD", I can only say Congratulations for the finest musical achievement in this field of percussion.

I will use the three books in both the College and in my private teaching and will recommend the method to all teachers and students who are in need of a thorough and stimulating course in mallet playing.

Sincerely

Alexander Lepak

Alexander Lepak

Chairman of Percussion
Department
Julius Hartt College
of Music
Principal Percussionist
Hartford Symphony

Alexander Lepak

CHAIRMAN OF PERCUSSION
DEPARTMENT
JULIUS HARTT COLLEGE
OF MUSIC
PRINCIPAL PERCUSSIONIST
with the
HARTFORD SYMPHONY

CITY OF LONG BEACH, NEW YORK

Dear Mr. Kraus:

Your three volumes of MODERN MALLETT METHOD will undoubtedly become the standard text for all musicians who desire a concise and comprehensive knowledge of mallet instruments, whether their need may be in the classical or in the jazz field.

You have my unqualified endorsement.

Cordially:

Glenn E. Brown

Supervisor of Music
City of Long Beach
Long Beach, N. Y.

Featured Marimbist
Xavier Cugat Orch.

Glenn Brown

SUPERVISOR OF MUSIC
CITY OF LONG BEACH
LONG BEACH, NEW YORK

FEATURED MARIMBIST
with
XAVIER CUGAT ORCHESTRA

TABLE OF CONTENTS

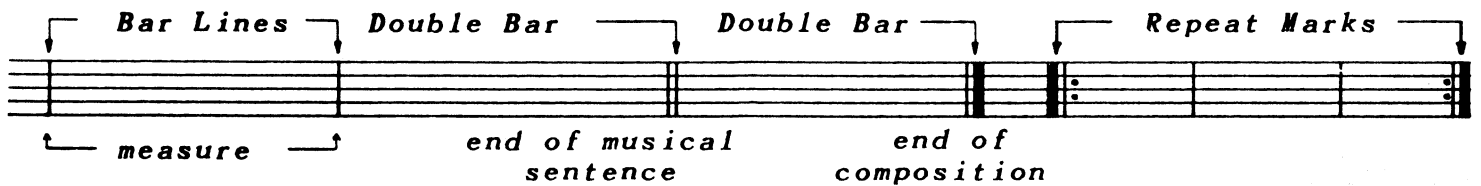
	Pg.
Half-title.	1
Foreword.	2
Table of Contents.	3
Phil Kraus, Biography and Photograph.	4
Doug Allan, Biography and Photograph.	5
Rudiments of Music.	6
Description and Ranges of Mallet Instruments.	9
Keyboard.	10
Technique.	11
The Roll.	14
LESSON I____Major Scales(Sharp), Cycle of Fifths, Exercises on Sharp Scales.	15
LESSON II____Major Scales(Flat), Cycle of Fourths, Exercises on Flat Scales.	18
LESSON III____All Major Scales Two Octaves, Scale Form #1, Roll Exercise (Sixteenths).	21
LESSON IV____Scale Form #2, Roll Exercise(Triplets), Intervals(Melodic and Harmonic).	23
LESSON V____Scale Form #3, Five Stroke Roll, Exercise on Intervals(Major Third).	25
LESSON VI____Scale Form #4, Exercise on Major Thirds(Harmonic & Melodic), 7 Stroke Roll.	27
LESSON VII____Scale Form #5, Exercise on Minor Thirds(Harmonic), 9 Stroke Roll, Major Triad (One Octave).	30
LESSON VIII____Scale Form #6, Minor Thirds(Melodic), Major Triad(Two Octaves), Major Triad (Combination Exercise).	33
LESSON IX____Scale Form #6, Perfect Fourths(Harmonic), Double Note Rolls, Inversions Major Triad #1.	35
LESSON X____Explanation of Minor Scales(Natural-Harmonic), Long Rolls, Harmonic Minor Scales, Perfect Fourths-Melodic and Rolls, Inversions Major Triad #2.	38
LESSON XI____Minor Scales-Two Octaves, Five Stroke Roll, Perfect Fifths(Harmonic), Minor Triad.	43
LESSON XII____Scale Form #1, 7 Stroke Roll, Perfect Fifths(Melodic), Minor Triads (Combina- tion Exercise).	45
LESSON XIII____Scale Form #2, 9 Stroke Roll, Augmented Fourths or Diminished Fifths(Harmon- ic), Inversions Minor Triad #1.	47
LESSON XIV____Scale Form #3, Long Roll Sixteenths, Augmented Fourths or Diminished Fifths (Melodic), Inversions Minor Triad #2.	49
LESSON XV____Scale Form #4, Major Triads Ascending Chromatically, Augmented Fifths or Minor Sixths(Harmonic), Augmented Triads, One-Two Octaves.	50
LESSON XVI____Scale Form #5, Major Triads Descending Chromatically, Augmented Fifths or Minor Sixths(Melodic), Augmented Triads(Combination Exercise), Inversion #1.	54
LESSON XVII____Scale Form #6, Major Triads Ascending and Descending #1-#2, Major Sixths (Harmonic), Inversions Augmented Triad #2.	56
LESSON XVIII____Scale Form #6, Minor Triads Chromatically Ascending, Major Sixths(Melodic), Diminished Triad and Diminished Seventh, One-Two Octaves.	59
LESSON XIX____Melodic Minor Scales, Minor Triads Chromatically Descending, Augmented Sixths or Minor Sevenths(Harmonic), Diminished Seventh(Combination Exercise)	61
LESSON XX____Melodic Minor Scales Two Octaves, Minor Triads Chromatically Ascending and Descending #1-#2, Augmented Sixths or Minor Sevenths(Melodic), Inversions Diminished Sevenths #1-#2.	66
LESSON XXI____Scale Form #1, Augmented Triads Chromatically Ascending, Major Sevenths (Harmonic), Dominant Seventh Chord One - Two Octaves.	69
LESSON XXII____Scale Form #2, Augmented Triads Chromatically Descending, Major Sevenths (Melodic), Dominant Seventh(Combination Exercise), Inversion #1	71
LESSON XXIII____Scale Form #3, Augmented Triads Chromatically Ascending and Descending #1- #2, Octaves(Harmonic), Inversions Dominant Seventh #2, Progression Dominant Seventh to Tonic.	73
LESSON XXIV____Scale Form #4, Diminished Seventh Chromatically Ascending, Octaves(Melodic), Minor Seventh Chord, One and Two Octaves, Progression Tonic to Dominant Seventh.	77
LESSON XXV____Scale Form #5, Diminished Seventh Chromatically Descending, Major Seconds (Melodic), Minor Seventh(Combination Exercise), Inversion Minor Seventh #1, Progression Dominant Seventh to Dominant Seventh.	80
LESSON XXVI____Scale Form #6, Diminished Seventh Chord Ascending & Descending Chromatic- ally #1, Minor Seconds (Melodic), Inversion Minor Sevenths #2, Progression Minor Seventh to Dominant Seventh to Tonic.	83
LESSON XXVII____Scale Form #6, Diminished Seventh Chromatically Descending and Ascending #2, Perfect Primes, Progression Minor Seventh to Dominant Seventh to Tonic.	86

THE RUDIMENTS OF MUSIC

THE STAFF:- Music is written on a staff which consists of five parallel lines and their spaces. Short auxiliary lines may be added above or below the staff in order to extend the compass of the staff. These lines are called Leger Lines and the spaces which fall between these Leger Lines are called Leger Spaces.



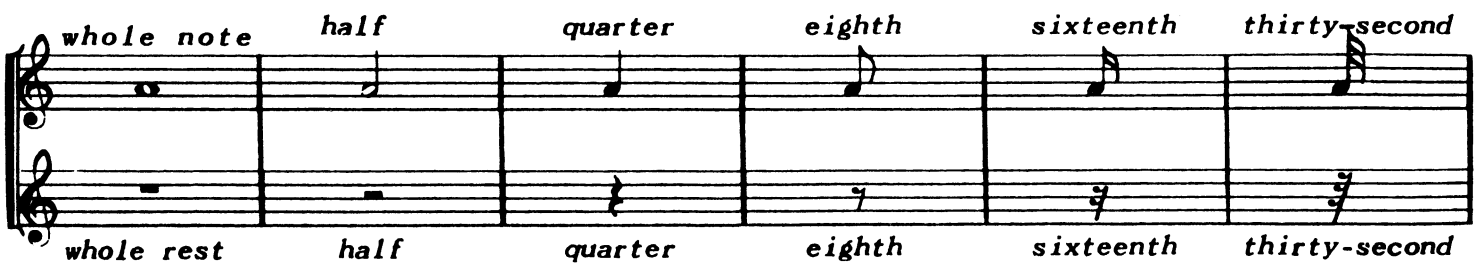
BAR LINES and REPEAT MARKS:- A vertical line drawn through the staff is called a Bar Line. The strong beat or down beat always falls on the beat immediately following a Bar Line. The space between these Bar Lines is called a Measure. When two light vertical lines are drawn through the staff it is called a Double Bar and this indicates the completion of a musical phrase or sentence. The end of a musical composition is also indicated by a double bar consisting of one light and one heavy line. Dotted Double Bars are called Repeat Marks and these indicate that the measures between are to be repeated.



At the end of a musical sentence, there sometimes occurs one or more endings. These endings might contain any number of measures. After repeating the phrase or sentence, the second ending is substituted for the first.



NOTATION and VALUE OF NOTES:- The duration of rhythmical sound is indicated by notes. There are six different types of notes in common use today. Each note has its' equivalent rest which represents silence.



LESSON IV

(A) Review all of the two octave major scales.

(B) FORM II

This exercise is to be played in all major scales starting first with the right and then the left hand, and using the "Downup" technique. Play in the Cycle of Fifths and in the Cycle of Fourths. Count 1 and a, 2 and a, 3 and a, 4 and a.

1 7 1 2 1 2 3 2 3 4 3 4 5 4 5 6 5 6 7 6 7 1 7 1
 R L R L R L R L R L R L R L R L
 L R L R L R L R L R L R L R L R

2 3 2 1 2 1 7 1 7 6 7 6 5 6 5 4 5 4 3 4 3 2 3 2 1

(C) THE LONG ROLL IN TRIPLETS:

This exercise is to be played in all major scales starting first with the right and then the left hand, and using the "Downup" technique. Play in the Cycle of Fifths and in the Cycle of Fourths. Count 1 and a, 2 and a, 3 and a, 4 and a.

R L R L R L R L R L R L R L R
 L R L R L R L R L R L R L R L