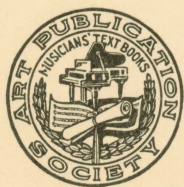
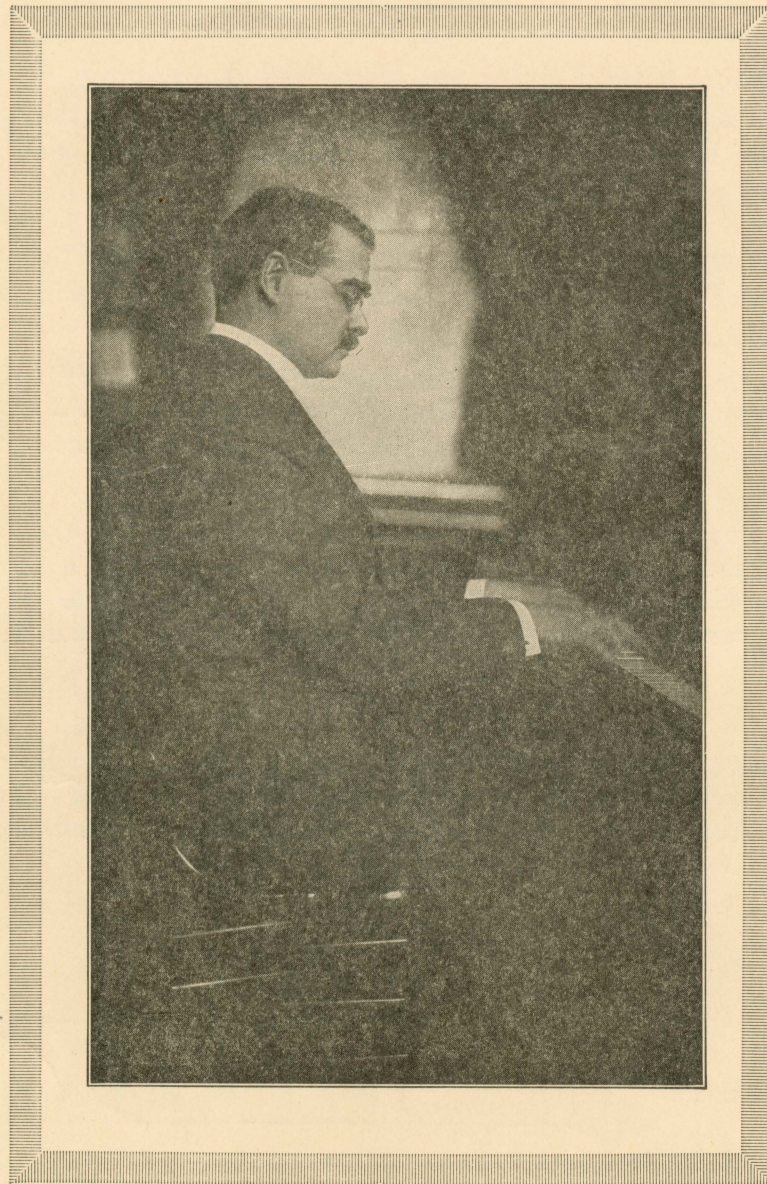


JACK - IN - THE - BOX

By

ERNEST R. KROEGER



St. Louis

London

Price 25 Cents

FINGERING, PHRASING, AND THE STORY

By the COMPOSER

BIOGRAPHICAL SKETCH, AND INSTRUCTIVE ANNOTATIONS
ON THE SUBJECT MATTER, FORM AND STRUCTURE,
AND METHOD OF STUDY

By LEWIS G. THOMAS

PRINTED IN U. S. A.

No. 118

PROGRESSIVE SERIES COMPOSITIONS

Catalog No. 118

JACK-IN-THE-BOX

Biographical Sketch—Ernest R. Kroeger

Born in St. Louis, Missouri, August 10, 1862

Died in St. Louis, Missouri, April 7, 1934

ERNEST R. KROEGER'S musical ability was discovered during early childhood, and he began studying music at the age of five. His instructors were his father, Egmont Froehlich, Waldemar Malmene, and Charles Kunkel, in piano; W. Malmene, W. Goldner, and P. G. Anton, in harmony; E. Spiering, in violin; and L. Mayer, in instrumentation.

From the age of twenty-three Mr. Kroeger was constantly before the public as composer, pianist, organist, teacher, conductor, editor, lecturer, and writer upon musical topics. He took a leading part in almost all of the musical undertakings in St. Louis, and in those of many other cities as well. For several years his piano recitals were prominent among the season's musical attractions. At these recitals he played more than eight hundred compositions from memory. At the time of his death Mr. Kroeger was director of the Kroeger School of Music, of St. Louis.

Subject Matter: Two notes in the left-hand part, descriptive of Jack-in-the-Box suddenly jumping up. These two notes are followed, in every case, by a group of rapidly played eighth-notes. The whole Composition is in the five-finger position. The problem is to place the hand quickly over the correct five-finger groups, and to acquire a clear mental picture of each group before it is played.

The Story: See merry Jack jump up! With a grin on his painted face he greets the children as he pops his head above the top of the box. Down he goes again, only to spring up once more. With peals of laughter the children welcome him. His energetic springs arouse their enthusiasm. A cheerful fellow is Jack-in-the-Box!

Form and Structure:

Part I (8 meas.)	1st Section meas. 1-4	2d Section meas. 5-8
Part II (8 meas.)	1st Section meas. 9-12	2d Section meas. 13-16
Part III (8 meas.)	1st Section meas. 17-20	2d Section meas. 21-24

JACK-IN-THE-BOX

Method of Study: Each group of eighth-notes (R. H.) should be studied separately, first slowly and then faster and faster until the correct *tempo* is reached. Particular notice should be taken that in meas. 1-8 and 17-24 these eighth-note groups start on the lowest note, and in meas. 9-16 on the highest. The bass notes are played *forte* throughout, very smoothly, and with a strong accent on the upper note—which should be very short. Care should be taken to raise the hands off the keys at the end of each group of notes, whether in the right hand or the left.

When the groups of eighth-notes have been studied separately and thoroughly mastered, the Composition should be studied in Sections; four measures form a Section. It is highly desirable for the pupil not only to be able to *play* each Section perfectly from the printed music before adding the next Section to it, but also to *memorize* the Sections separately. He will thus learn to carry in his mind a clear picture of each Section. After each Section has been mastered, the Composition should be studied (played and memorized) in Parts; a Part here consists of eight measures.

The technical problems may be mastered in the Preliminary Exercises, and will then prove quite easy when met with in the Composition. On this account the Preliminary Exercises should be carefully studied before an attempt is made to play the Composition.

Glossary

<i>vivo</i>	pronounced	vě'-vō	(lively)
<i>f</i> (<i>forte</i>)	"	fôr'-tā	(loud)
<i>mf</i> (<i>mezzo forte</i>)	"	měd'-zō fôr'-tā	(moderately loud)

PRELIMINARY EXERCISES

1. Play slowly at first, then increase the speed. This does not mean to start an Exercise slowly and get faster before you get to the end, but that the tempo should be slow for the first few times, and a new (and quicker) tempo set for the next few.
2. Keep the fingers in the correct five-finger position and let the wrists be free— not stiff.
3. Practice the hands separately before playing them together.

Count 1, 2, 3, 4, etc.

Count 4, 1, 2, 3, etc.

Jack-In-The-Box

Vivo ($\text{♩} = 132$)

ERNEST R. KROEGER

Musical notation for measures 1-4. Treble clef, 4/4 time. Measure 1: f (5), mf (1). Measure 2: mf (1, 2, 3, 4, 5, 3), f (2), mf (3, 4). Measure 3: f (5), mf (1). Measure 4: mf (1, 2, 3, 4, 5, 3), f (4).

$d = 2$ beats

Musical notation for measures 5-9. Measure 5: f (5), mf (1). Measure 6: mf (1, 2, 3, 4, 5, 3). Measure 7: f (5), mf (1). Measure 8: mf (1, 2, 3, 4, 5, 3), f (2). Measure 9: f (5), mf (4).

Musical notation for measures 10-14. Measure 10: f (3, 2, 1, 3, 5). Measure 11: f (5, 4, 3, 2, 1, 3, 5), mf (5). Measure 12: mf (5, 4, 3, 2, 1, 3, 5). Measure 13: f (5), mf (4). Measure 14: mf (3, 2, 1, 3, 5).

Musical notation for measures 15-19. Measure 15: f (5, 4, 3, 2, 1, 3, 5), mf (2). Measure 16: mf (5, 4, 3, 2, 1, 3, 5). Measure 17: f (5), mf (1). Measure 18: mf (1, 2, 3, 4, 5, 3). Measure 19: f (5), mf (1, 2).

Musical notation for measures 20-24. Measure 20: mf (3, 4, 5, 3, 1). Measure 21: f (1), mf (1, 2). Measure 22: mf (3, 4, 5, 3, 1). Measure 23: f (1), mf (1, 2). Measure 24: mf (3, 4, 5, 3, 2).

Recitation Questions on "Jack-in-the-Box"

1. Give a few facts in connection with the life and work of the Composer.

Ans.

2. What is the idea or story of this Composition?

Ans.

3. How many Parts may the Composition be divided into, and how many measures are there in each Part?

Ans.

4. How many Sections form a Part, and how many measures are there in each Section?

Ans.

5. State how the groups of eighth-notes should be studied.

Ans.

6. How can the Composition best be memorized?

Ans.

7. Why is it important to practice the Preliminary Exercises?

Ans.

8. What do the following mean: *vivo*, *f*, *mf*?

Ans.

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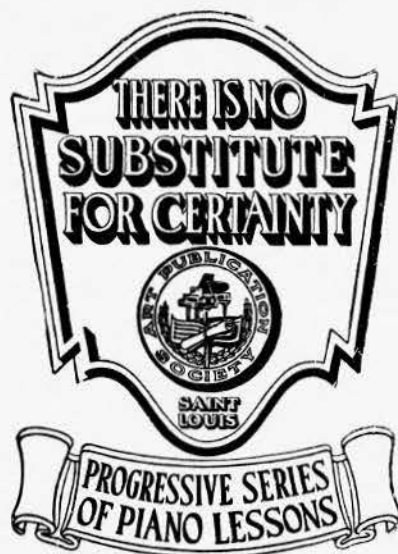
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