

Running head: CONDUCTOR'S GUIDE

Fire in the Snow:

A Conductor's Guide to Mark Camphouse's *To Build A Fire*

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### Abstract

This thesis is a guide to understanding and performing Mark Camphouse's composition, *To Build A Fire*. The thesis includes a biography of Jack London and a literary analysis of London's short story "To Build A Fire," upon which the composition is based. Musical analysis of the Camphouse composition, rehearsal considerations, and performance considerations are also discussed. The literary analysis provides background for the composition and a starting platform for the musical analysis. The musical analysis parallels the composition with the short story. This analysis also provides some technical considerations of the instrumental parts. The rehearsal considerations include a rehearsal plan, discussion of the conductor's preparation, and some rehearsal guidelines. The performance consideration section includes ensemble seating and how to introduce the audience to the work. The conclusion of the thesis states that when the steps used for score study are applied to the Camphouse piece, the information uncovered is valuable to the performance.

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Gunther Schuller (1997) wrote, "Conducting is surely the most demanding, musically all-embracing, and complex of the various disciplines that constitute the field of music performance" (p. 3). Indeed, conducting includes academic research, musical analysis, and rehearsal planning as integral parts of the profession. Due to the complex demands of the conducting profession, this thesis will serve as a guide to Mark Camphouse's composition *To Build A Fire*. Score Preparation, a biography of Jack London, a literary analysis of London's short story "To Build A Fire," a biography of Mark Camphouse, a musical analysis of the composition, rehearsal considerations, and performance considerations will all be covered.

Score Preparation

*Score Study*

Score study is the first step of preparation for the conductor, and may be the most important. Myer Fredman (2006) said that a conductor will study the score "to decide how to interpret it" (p. 25). This decision of interpretation will affect every step after it: decisions about which conducting patterns to use, emphasis of dynamics, and tempi. Though these are the standard steps, every conductor, according to Maiello (1996), has a method of score study that personally works best, just like each instrumentalist has a unique way of playing. These personal methods of conducting manifest themselves in personalized patterns, and even certain gestures.

Some amount of academic research must occur as part of the score study. The conductor should find out information about the composer. This information will aid in

score study. Plondke (1992) said this information should be shared with the ensemble. The information that is shared will help the players understand the context of what they are playing.

In addition, when the score is being studied, some amount of memorization must occur so that the conductor is not continually looking at the score during rehearsals (Plondke, 1992). Battisti and Garofalo (1990) best described the activity of score study and the eventual familiarity with the score:

Score reading is like walking down a path through the woods with an alert, concentrated mind and an observant, perceptive attitude. Each time you do it, you discover something new in the environment. If you do it three, four, or five times every day, eventually you will get to know the path and its environment so well that you will be able to walk through it with your eyes closed, yet see, hear, and smell the surroundings (p. 23).

When studying the score, the process cannot be rushed, but must allow sufficient time so that the conductor can concentrate with a fresh mind and make connections within the work so that the music and connections will be absorbed (Battisti & Garofalo, 1990). Battisti and Garofalo (1990) give several steps to score study: a. score orientation (where an overview of the work is gained), b. score readings (where an overall sound of the piece is developed), c. score analysis (detailed knowledge of compositional components are gained), and d. score interpretation (the goal of the study where a personal interpretation is gained).

During score study, the conductor will take apart the music and put it back together, much like the rehearsal plan. The goal of score study is to understand what is going on in the

music, so that it may be conveyed effectively to the ensemble. After the initial stages of study, the conductor should start practicing how to conduct the piece. This will help the conductor decide which gestures to use and how to conduct certain measures that may have odd divisions of beats or have difficult technical work for the ensemble.

The small movements of conducting and even changes in posture reflect the mood of the music and convey messages to the ensemble without having to use words (Phillips, 1997). Decisions regarding how to conduct specific measures should be made well in advance of rehearsing with the ensemble so that the conductor can become familiar with the motions. Farberman (2001) said, "The simplest part of the conductor's job is beating time, which, in some cases, can be the death of music" (p.3). This means that just beating time and using the proper patterns is not enough. The conducting must be infused with emotion so that the players will play more than just notes. Any gesture that is created must be inspired by the music (Farberman, 2001). With that being said, every gesture must have a specific purpose. If the conductor is making motions just for the sake of making motions, the effectiveness of the conducting is diminished because the gestures are meaningless, and may at times, be confusing to the ensemble.

### *Biographies*

*Jack London.* Jack London was born in San Francisco in 1876. His father was an astrologer and his mother a spiritualist. At the age of 14, he quit school and worked odd jobs. He taught himself how to read. London also went across the country as a hobo on trains. He occasionally ended up in jail because of vagrancy. While he was in jail he met people who were involved in labor protest organizations, spawned in the Panic of 1893. The

people whom London met in jail were some of the initial causes of his lifelong commitments to socialism and the cause for reform. He then attended the University of California at Berkeley but dropped out in 1897. He traveled to the gold mining fields in the Klondike and found settings and plots for several stories, including "To Build A Fire."

At one time in his life, London was the highest paid writer in America. Even so he drained his money with his expensive tastes like alcohol. The drain on his bank account often prompted him to write purely for money. London's health began to fail in his late 30s. In 1916, at the age of 40 years, London died in California. The most likely cause of his death was an accidental overdose of morphine taken because of kidney infections.

*Mark Camphouse.* Mark Camphouse was born in Illinois in 1954. He completed high school a year early and obtained a bachelor of music from Northwestern in 1975 and a Masters of music from Northwestern in 1976. Camphouse studied trumpet, conducting, and composition, but he was mostly self-taught in composition (KJOS Music Company, 2006). When he was 17 years old, the Colorado Philharmonic premiered his *First Symphony* and he composed his first work for band in 1980 (Custer, 2007). He won several awards for his compositions and his works have been performed in many prestigious venues. Camphouse has taught at a number of colleges including 22 years at Radford and currently teaches at George Mason University in northern Virginia (Custer, 2007) and is also an elected member of the American Bandmasters Association (George Mason University, 2008), which is a very prestigious association in the musical discipline.

When he composes, Camphouse works best between 5:00 and 10:00 am. He does not work at home, but in his school office, to delineate his time at home for family. He

composes the old-fashioned way, with a piano, manuscript paper, pencils, and a pot of coffee. He used to add cigarettes to this list but no longer. He has confessed to be a “technological dinosaur” (Camphouse, 2002, p. 82) and does not use any technological devices (i.e. a computer) during the compositional process. When asked about the beginning stages, he said that he “cannot recall beginning any of [his] works with a preconceived mold of the work’s form or structure” (Camphouse, 2002, p. 83). Camphouse asserted that if a work is to be programmatic, “the composer needs to do some homework in order to gain some basic familiarity with its extra-musical aspects” (2002, p. 82). Camphouse also said, “when we combine the power of words with the power of music, we have a very powerful means of communication” (Hillenbrand, 2002, ¶ 4). Camphouse has three steps for composing after research is complete on the extra-musical aspects: rough initial sketches, 3-stave quasi piano score, and finally, a fully orchestrated score in concert pitch (2002). Orchestration is the most laborious and time-consuming part of the creative process for Camphouse (2002). He also believes that “composing and orchestrating effectively for band is far more difficult than composing and orchestrating for symphony orchestra” (Camphouse, 2002, p. 87). This greater difficulty is most likely due to instrumentation and transpositions.

#### *Literary and Musical Analysis*

*Analysis of the short story by Jack London.* Jack London wrote two versions of “To Build A Fire.” The first version was written in 1902 and featured a main character who survived his hike through the Klondike. This main character, named Tom, survived because of his intelligence, resourcefulness, and love of life (Bloom, 2001). This first version was considered by Bloom (2001) as a “didactic essay for boy scouts on why one should not travel

alone in the North” (p. 63). The second version was written in 1908. London expanded the story and removed the name of the main character. London also changed the ending from survival to death. When the second version was published, the revision editor wrote to London asking about specific details in the story relating to their factuality (Gioia & Gwynn, 2002). London wrote back and affirmed that all the information in the story was true, could really happen, and has happened before (Gioia & Gwynn, 2002). The second version of the story was one of London's most anthologized works (Grant, 1997).

“To Build A Fire” is set in the Yukon Territory above the Arctic Circle during the winter (Campbell, 1997). Grant (1997) made note that in this environment “life and death both hinge on one action,” (p. 7) namely, creating fire. There are three main characters in the story: the man, the dog, and nature. The man is not named, other than being called “tenderfoot” (Bloom, 2001, p. 66) and is accustomed to the northern climate. The man is referred to as “not incredibly intelligent” (Bloom, 2001, p. 66), but also not stupid, and he also lacks imagination.

The dog is the only companion that the man has. He relies on the man for food and fire, but his instincts of survival in the cold are much more developed than the man's (Grant, 1997). The dog also serves as a foil to the man (Bloom, 2001), thus eliminating the need for commentary by showing that man's pride and rationality as opposed to the dog's humility and reliance on instinct (Evans & Little, 1997). Evans & Little (1997) also noted that London “alternates between the viewpoint of the dog (associated with instinctive wisdom) and that of the man (associated with a foolish dependence on mere reason” (p. 160-161).

Nature is the external force that acts without emotion. As the source of the cold and snow, nature is personified and it actively defends itself against man by trapping him in the creek, and then attacks him by dumping snow onto his fire (Grant, 1997).

The plot concerns an unnamed man who is travelling in the wild Northern territory with only a dog as his companion. The man is on his way to meet with his friends, which should have taken only a day's journey. He leaves town that morning when an old townsman tells him not to travel alone. The travelling man disregards this piece of advice and sets out on his journey. From the very start of the day the man has to fight the freezing cold temperature, which is  $-75^{\circ}\text{F}$ , or  $107^{\circ}\text{F}$  below freezing. While on the journey, the man has to be cautious about soft ice that could break easily. The man uses the dog as a terrain tester, and once the dog steps through the ice and immediately starts licking its paws to get the ice off. These instincts save the dog's life. Later, the man steps through some soft ice and gets soaked halfway to his knee. At this point the man has to stop and light a fire to warm up and dry off his foot to avoid hypothermia. He builds a fire under a snow-laden tree, which dumps its load of snow on the fire right after the man starts it. The man then moves out into the open to try and light another fire. At this point the man's hands are almost too numb to move, and he burns some of his flesh lighting the fire but barely feels it. The man gets the tinder started but accidentally scatters the fire. He uses all of his matches and runs out of ways to create fire. He looks at the dog and contemplates killing it for heat but realizes he is too cold and numb to handle a knife. The man then decides to run in an attempt to regain circulation, but he soon loses his balance and falls. He then resigns himself to sleep and died.

The dog stays for a few hours after the man falls asleep but eventually realizes that the man died and leaves in search of other humans who could provide food and fire.

There is some debate as to the identity of the protagonist. Some critics believe that the man is the protagonist and some believe that nature is the protagonist. If the man is the protagonist then he takes on somewhat of an Aristotelian character: he had a fatal flaw (his pride) and that caused his downfall (Evans & Little, 1997). He has even been called a “failed Prometheus” (Evans & Little, 1997, p. 162) because of his inability to create fire. If nature is the protagonist then the man receives his just reward when the snow douses his fire twice. In this situation nature is just protecting itself from man by ridding itself of another human. The dog is unharmed in both scenarios because of his close ties to both nature and man. The dog has wild roots and can survive on its own, but because of domestication has begun to rely on men for basic necessities.

According to Bloom (2001), the theme of the story is the frailty of man or mortality. The short story also highlights man's place in the universe. Throughout the story, there is foreshadowing of a catastrophe. The dark overtones are accomplished through the descriptions of the environment and the repetition of the extreme cold (Bloom, 2001). From the beginning of the story, the end is predictable because nature will remain after man has gone. One critic said that the story's success “depends less on the plot than on the mood and atmosphere” which is conveyed through “repetitive imagery of cold and gloom and whiteness” (Evans & Little, 1997, p. 161).

*Musical analysis of the wind band work by Mark Camphouse.* Schuller (1997) noted that analysis is an “all-encompassing retracing of the steps of composition, yielding the

fullest possible understanding of what went into the piece in the first instance and what therefore needs to be 'realized' in performing it" (p. 62). The analysis that is below is a personal interpretation of the piece and is very literal in regard to how it applies the plot of the short story to the band composition. A master's thesis, by Matthew McCutchen, now a doctoral teaching assistant at Florida State University, includes an analysis of this work provided by the composer. Before analysis was completed, McCutchen was contacted and he agreed to discuss the analysis after the following analysis was written. After the analysis was written, it was sent to McCutchen who agreed with it and gave his version of analysis, which is very close to the following analysis.

Mark Camphouse described *To Build A Fire* as a "quasi-tone poem – a general impression of the Jack London short story" (1991, ¶ 2). The work begins with a hollow, almost empty sound from the first measure to measure 15. The offstage solos of the soprano saxophone and the English horn achieve a hollow sound by their open intervals and thin layering of parts. The alto flute then joins in with another layer of solos. The two offstage solos have a stereo effect: the soprano saxophone is on the right of the stage, and the English horn is on the left. This first section is not conducted until the onstage solos start. This section can be thought of as the sunrise over the snowy landscape of the frozen Klondike in the introduction of the short story.

The next section covers measure 16 through measure 62. First, the horns introduce the man and his motif (Figure 1, Appendix A). The man's motif sounds his strength and fortitude by using a strong dynamic and an upward melodic line. After the man is introduced, the open sounds of nature are reintroduced so that it seems as though the man has

entered into the landscape that was set up in the first section. The man's theme is softened by legato (Figure 2, Appendix A) as well as strengthened by dotted rhythms (Figure 3, Appendix A).

The third section is semi-transitional and includes measure 63 through 107. This may parallel the man stopping for lunch in the short story. The music is soloistic, featuring trumpet, bassoon, and both C and alto flute. The motif of the man is still present, but the openness of the nature theme is more dominant, suggesting that man is taking a rest and letting nature have the spotlight for a while. Near the end of this section, the music seems to foreshadow the demise of the man with written accelerandos and dissonance with slow harmonic motion. The soprano saxophone solo returns followed by a series of frantic 5- and 6-note groupings, possibly showing that nature is growing tired of its intruder.

From measure 108 to 132 the man and his dominance over the landscape return. The man's motif is stated a second time, very closely resembling the first statement (Figure 4, Appendix A). After the man is reintroduced to the scene, the music takes on a rhythmic feel enhanced by an ostinato played by the bass clarinet, bassoon, tenor and baritone saxes, third trombone, euphonium, tuba, piano, timpani, and snare drum (Figure 5, Appendix A). The rhythmic ostinato evokes images of the man walking along in the snow towards his destination.

At measure 133, the man stepped on a thin patch of ice and fell through. From measure 133 to 155 the man attempts to build his first fire. Measures 133 to 137 start the ostinato for the first fire-making attempt. This ostinato features the low reeds and low brass (Figure 6, Appendix A). The 9/8-meter in this section is split up into three groups of duple,

and one group of triple, eighth notes. This semi-unusual grouping of the beats in 9/8-meter evokes a more frantic feeling. This adds to the effect of the man trying to build a fire before he freezes. With the addition of the upper woodwinds playing sixteenth notes in measure 143 and following, the frantic pace is intensified. In measures 154 and 155, the mood seems to indicate that the first fire has gone out because the tree has dumped snow on top of it. This little change amplifies the intensity of the moment with its thirty-second note groupings and syncopated rhythms (Figure 7, Appendix A). These rhythms also lead to the next section.

Measure 156 to 192 the man attempts again at building a fire. This section starts with steady eighth notes with a few sixteenth notes every few measures (Figure 8, Appendix A). The clarinets and trumpets have a melody that floats on top of the eighth notes (Figure 9, Appendix A). A few measures later (measure 170 and following) the piccolo, flutes, oboes, and horns join the clarinets with a melody that sits on top of the eighth notes, this time reminiscent of the man's motif (Figure 10, Appendix A). Measure 176 is when the second fire gets put out. The instrumentation thins and the rhythms slow down. In measure 182 and following, there is a *molto ritardando*, which gives a feeling of the coldness of the weather setting back in and the hopelessness of the man who is no longer able to build a fire for himself. Measures 186 through 192 have crisp sixteenth note rhythms supported by sustained notes, giving the feeling that the man is still trying to figure out a way to survive in the cold (Figure 11, Appendix A).

The next section is the man's last attempt to get out of the cold, and spans measure 193 to 224. In measures 193 and 194, an idea comes to the man: he must start running to get the blood flowing to his wet leg and foot which are now freezing and going numb. The

mixture of meters that combines duple, and triple, eighth note patterns gives an uneven feeling (Figure 12, Appendix A), which can show how a man with a frozen foot would run. The music has a *rallentando* during measure 203 to 206, which follows the man slowing down from exhaustion and not being able to run properly (Figure 13, Appendix A). When measure 207 is reached, the man falls to the snow and lies in it, resting for a while. The music reflects this by having only a few players, and most of them are soloists: clarinet, bassoon, flute, and, alto sax (Figure 14, Appendix A). The man is still mentally active as illustrated by the sextuplets in measure 210 and measure 212 (Figure 15, Appendix A). Throughout this section, the harmonic rhythm is slowing, reflecting the slowing of the man's life force. Measure 222 to 224 are the last effort of the man's mind to hold on to life, signified by the steadily decreasing note values, which lead to the removal of the man from the music.

The last section, measure 225 to 271, represents the Klondike that has rid itself of the man who intruded upon it. The man has died, and nature is reasserting itself, musically, reminiscing to the beginning of the piece by returning to the open and hollow sounds. Measure 228 contains the last quick rhythms, which show that the dog has sensed the death of the man and left him. In measure 231, the solos from the beginning return in reverse order, starting onstage and moving off-stage. The alto flute starts, followed by clarinet, then the soprano saxophone and English horn from off-stage. At measure 254, the hollow sounds are layered with upper winds and piano, giving a crystalline sound that reflects the look of the snow on the landscape. The piece ends quietly with open intervals and fades out with an oboe holding a sustained tone.

*Orchestration analysis of the wind band work by Mark Camphouse.* The ranges of the instrumental parts make use of the majority of the ranges of all the instruments. Many of the parts have dissonance between the first, second, and third divisions of the parts. The piece contains a number of solos, and each instrument has a solo at least once in the piece. A description of the instrumental parts follows.

The flutes and piccolos use their whole range, minus a few notes on the low end of the register. The piccolo part involves a heavy use of the high range. The flutes have some dissonance between the first and second parts, but mostly, they are written a fifth away from each other. Both the first and the second flute parts have divisi sections, necessitating at least four players. The second flute has the alto flute part written in it, requiring one second flute player to also play alto flute. The flute and piccolo parts are full of technical passages and complicated rhythms.

The oboe doubles the flute lines for the majority of the piece. An English horn part is written in the oboe part, so at least two players are necessary. The English horn solos are off-stage both times and neither solo is conducted. Since the oboe parts follow the flute lines, they interact with a lot of the technical parts that the flutes have, as well as the complicated rhythms.

The Bb soprano clarinet has three independent parts, and each of these three parts has a divisi section, necessitating at least six players. The clarinets have a number of chords that are spelled out through the three parts, which must be in tune to sound correct. The three parts, which are largely independent, also encounter a number of dissonance between the

first, second and third parts. Also, one of the biggest problems that the clarinet section will have is tuning the high unison parts.

The bass clarinet often plays the same lines as the low reeds and low brass. The bass clarinet part also has some low trills. Throughout the piece, the bass clarinet has many sustained tones, which should be played so that they are in tune and have dynamic shape.

The bassoon part is written for two players, having a lot of unison and fifths between the two parts, but not much dissonance. The bassoon parts, like the bass clarinet parts, contain a number of sustained tones, which must be played with careful intonation and dynamic shaping so that they have direction. In measure 209 the bassoonist will encounter the tenor clef (Figure 16, Appendix A).

The contrabassoon part follows the bass parts. Like the bass clarinet and bassoon parts, it has a lot of sustained tones. Since the contrabassoon is not commonly used, it may be difficult to find the instrument or someone who is able to play it. The part doubles other instruments, so it is not necessary, but adds a certain timbre and fullness to the ensemble.

The alto saxophone part utilizes the whole range of the instrument. At times, the altos follow the upper woodwinds, and at times they follow the lower voices. There are two alto saxophone parts, and they are dissonant with each other at some points in the piece. Because of their transposition, they often encounter a lot of accidentals.

The tenor saxophone part is written for two players, one of who plays the soprano saxophone part off-stage. The soprano solos have one measure where the notes are in the upper extreme of the instrument, which requires skill. The tenor saxophone parts mirror a lot of the lower voices in the ensemble.

The baritone saxophone part is like the bass clarinet part, which contains low trills. On the baritone saxophone, these can often sound very crass, so finesse is needed for these parts to sound smooth. The baritone sax also plays a lot of long, low tones that are not loud. Since they are low but soft, care must be taken to keep the intonation and tone quality while playing at the correct dynamic.

The horn parts require at least four extremely accomplished players. The range of the parts includes the extreme high range of the register, and the high parts require agility. The horns are grouped in two ways: 1/3 and 2/4 (Figure 17, Appendix A), but also 1/2 and 3/4 (Figure 18, Appendix A). Double tonguing and also flutter tonguing are utilized in the horn parts. They also play stopped and muted. Some dissonance is present between the parts throughout the piece.

The trumpet parts also require at least four players with a good command of their high register. Some dissonance between the parts as well as double and flutter tonguing are required. There are a few spots containing a lot of accidentals. The trumpet players will also need straight and whisper mutes.

The trombone parts require at least three players, but two-to-a-part is most common requiring six players. There are parts that require a straight mute and flutter tonguing. Dissonance is present between the parts, but not excessive. The third trombone part does not go nearly as high as the first two parts, which make it more suitable for a bass trombone player.

The euphonium part covers the whole range of the instrument and requires at least two players. There is need for double tonguing and there is a short solo in the beginning.

The euphonium parts typically follow the tuba and trombone parts in rhythm, pitch and voicing.

The tuba part employs a lot of low range playing and contains a small solo at the beginning. There is a trill and also a divisi part, which will mean at least two tubists are needed. The tubists also play a lot of sustained tones that are low and soft, requiring control, breath support and endurance.

One person on an electronic keyboard could play both the piano and harp part. The only sections that would present a problem would be from measure 209 through 231 and measures 265 to 271, where both are written to play at the same time. One player could accomplish this by having a small keyboard mounted on top of the main keyboard, so that both voices could be played at the same time.

The percussion parts are more complex than the other instrumental parts. Six timpani are required for the piece. If six timpani are not available, it could be played with five but not as easily because the timpanist would have to change the pitches on the drums more than necessary. The timpani make use of normal felt mallets as well as wooden mallets. A small timpani solo is in the piece as well (Figure 19, Appendix A). In the timpani part, the first time a note is encountered, a number indicates on what drum it should be played. When a tuning change is required on a drum, the music indicates the drum that should be changed and the pitches involved in the change.

The percussion 1-4 parts require at least five people to reasonably cover all the parts. Pitched percussion instruments include xylophone, glockenspiel, vibraphone (with and without motor activated), crotales, tubular bells, and marimba. The non-pitched instruments

are snare drum, tenor drum, bell tree, suspended cymbal, triangle, tam-tam (also known as a gong), tom-toms, crash cymbals, wind chimes, bongos, bass drum, tambourine, and anvil. Several of the instruments overlap between the parts, which means that one instrument may be on each of the four parts. This also means that multiple players may play the same instrument. Some of the keyboard parts require technical skill and agility. There are a few places in the music where changes between instruments on a part happen very quickly so the instruments should be placed in such a manner to make that switch easier. A seating chart is included in Appendix C that provides a possible percussion set up.

### Rehearsal Concerns

Before the piece can be performed, there are many steps that must occur: score study and conducting practice, rehearsal plan formulation, and rehearsal considerations. These steps are necessary to familiarize the conductor with the piece. Completion of these steps will aid the conductor in conducting, and in presenting the piece to the ensemble and the audience.

### *Rehearsal Considerations*

Janzen (1985) said “learning best takes place within a controlled atmosphere” and without a controlled atmosphere, things “happen by chance, rather than by design” (p. 70). For the ensemble to learn what the conductor teaches, the ensemble must be focused, and the lesson must be directed with a plan so that there is an environment conducive to learning.

The elements of good ensemble sound that must be emphasized during rehearsal are a. blend within instrument families, b. balance between sections, c. tone quality, and d. intonation (Janzen, 1985). During the rehearsal, the conductor must be able to identify the

problems, decide whether or not to stop the ensemble to fix them, decide how to explain the problem, propose and apply a solution, analyze the failure or reinforce the success, and then continue to listen for recurrence of the problems while responding to other problems (Janzen, 1985).

Even while fixing problems, the conductor must take care not to become verbose. Erdmann (2001) stated “if you find yourself talking longer than 30 seconds to explain something, you, as a director, are doing something wrong” (p. 6). When the conductor talks, the ensemble is not playing, negating the goal of rehearsal. Del Borgo (2003) said that if the conductor must correct something, he or she should try to do it while the ensemble is playing by saying it while they continue to play. Plondke said, “many corrections and musical instructions can be done with gestures instead of with words” (1992, p. 1). This statement is the foundation of conducting: getting the musicians to do what the conductor wants without saying but by gesturing. Students will learn more by playing than by listening (Del Borgo, 2003), and they will have more fun in rehearsal because they are playing, which is what they came to accomplish.

### *Rehearsal Plan*

A rehearsal plan in Appendix B is based on 30 rehearsals in a setting where this is not the only piece that needs to be rehearsed. The plan is set up to allow plenty of time for other activities in each rehearsal. If the work were performed in a high school where the band met every day, this piece would be performed after six weeks with this rehearsal plan, if it is followed strictly. In a college where the band meets three times a week, the plan would take ten weeks. The plan is in list form in Appendix B. The basic format of the rehearsal

schedule is based on the “hourglass rehearsal plan” which starts with big sections, slowly breaks the piece apart into small sections, puts the small sections back together, and ends with big sections.

The first five rehearsals would be to establish an overview of the work so that the players will be exposed to it and start to get the idea of the piece. The first two rehearsals would both be purely sight-reading of the piece. The sight-reading will introduce the ensemble to the piece and give the players a general impression of the work. Before the first reading, a recording of the piece would be played so that the players would have an idea of what they are going to play. During the sight-reading there would be a few stops, but the goal would just be to read through as much as possible without stopping. After the first two readings the next three rehearsals would be to play the piece in thirds. These three rehearsals would not go very in-depth but would be a little more focused than the full sight-read. Playing the piece in thirds would still serve as a general overview of the piece, but would allow the ensemble to focus on more details.

The next four rehearsals would focus on smaller sections of the music from measures 1 to 27 and also measures 225 through 271 to work on the solos and entrances of the different instruments. These rehearsals would also focus on technical passages that are difficult for the players. The last rehearsal in this group of four would be to play all the sections together to emphasize continuity between sections.

In rehearsals 10 through 12, the focus would be on measures 28 through 62. These rehearsals would work out the technical passages, clean entrances, and transitions between small sections. These rehearsals would also work on making the style smooth in the andante

sections and contrasting that with the other sections. The last rehearsal in this section would review all the things covered and work on continuity between the phrases. This would also be an opportune moment to go back and revisit those things learned in the first grouping of rehearsals.

The next four rehearsals cover measures 63 through 115. The focus of this group of rehearsals would be the solos (trumpet and bassoon), emphasis of legato style in contrast to other sections, the technical passages, entrances, and octave tuning. Rehearsing the solos must be done in such a way that the rest of the ensemble does not grow bored, but stays active. This could be achieved by asking for the ensemble's thoughts about what they are hearing, or by having them silently play through their own parts. To emphasize the legato style, the ensemble could be told to think of the difference between chunky peanut butter and cool whip. The ensemble could then play the excerpt in both of those styles to help the ensemble recognize the change. The technical passages should be rehearsed to make sure that the ensemble knows that they need to practice, and also to employ what they have already practice in regards to that passage. Entrances must be rehearsed so that they are all clean and precise. This section has places where the octaves must be tuned. At the end of this group of rehearsals, it is suggested that not only this group of measures be put together for flow, but also the other sections already rehearsed should be included to reinforce the previous rehearsals.

In the seventeenth through twenty first rehearsals, measures 116 through 176 would be the focus, and more specifically, the transitions between meters, steadiness of the ostinato, smooth transitions between sections, clean technical passages, bringing out the counter-

melodies, and the floating melodies on top of the ostinati. The ostinati in this section must be even and steady when they are played. If the ostinati are not in sync with the conductor or are not played together, the ensemble will have a hard time staying at the correct tempo. This section also requires smooth transitions so that the different phrases in the music are connected, not disjointed. The technical passages in this section must be cleaned like the other passages in the piece. The cleanliness of these passages is vital so that it provides a distinct melodic idea and not just a blur of notes. When counter-melodies are present, they must be emphasized so that they can be heard equally with the main melodies. When a melody floats on top of an ostinato it should sit lightly on top, and not be forced upon the music. After these goals are accomplished, the conductor should review the whole section for fluency and also incorporate the previous sections so that the transition between this section and the last is smooth.

Rehearsals 22 through 24 would cover 176 through 224. These rehearsals would focus on transitions, ritardandos, crisp sixteenth notes, smooth meter changes, and accents. The transition work would be similar to the other transition work rehearsed. The goal would be to make each transition smooth. The emphasis of the ritardandos and rallentandos is on smooth deceleration. These sections of deceleration should also be rehearsed so that the ensemble knows how it will happen each time it is played. The crispness of the sixteenth notes should be emphasized because of the contrast they provide to the sustained tones that are being held at the same time. These sixteenth notes should also be rehearsed so that they are played with rhythmic accuracy. There are meter changes in this section that must happen smoothly and in the correct tempo so that the music will retain its flow. This section also

contains accents, which must be emphasized so that the mood of the piece can be clearly portrayed. After these sections are rehearsed, they should be put together and the whole section played at one time. The conductor may also elect to play this small section in the context of a larger section so that all of the other rehearsals have been effective.

The last five rehearsals are almost a mirror of the first five. The twenty-fifth rehearsal would be a playing of the whole piece, stopping as little as possible so that the smaller sections that have been rehearsed can be put back together in context. The next few rehearsals would play the piece in thirds so that anything that still needed a little work could be accomplished. The last two rehearsals would both include playing the whole piece so that the ensemble can be used to playing without stops in preparation for the concert.

#### Performance Considerations

When performing the work *To Build A Fire*, several considerations must be made: percussion set-up, ensemble seating, and how to introduce the piece to the audience before the performance. These considerations should occur before the work is rehearsed. The set-up for percussion is vital so that the percussionists are organized. This is also true of ensemble seating. The audience will also appreciate a well thought out introduction for the concert.

#### *Ensemble Seating*

The set-up of percussion instruments is vital, as previously stated, so that the players can get to their instruments in a reasonable amount of time to make playing their parts possible. The ensemble seating is also important so that the sound that comes from the band has a good blend of sound. A seating chart has been created and is included in Appendix C.

This seating chart is a suggestion and a starting place for an ensemble. The set-up of percussion is based on experience in previous ensembles and changed slightly so that the percussionists could get to certain instruments sooner.

*Introduction to the Audience*

When introducing the audience to the piece, care must be taken so that the introduction is not too long. A simple introduction consisting of a short synopsis of the Jack London work and the style of the piece as quasi-tone poem would be appropriate. The conductor should also share with the audience that applause should not occur until the conductor's hands are lowered. This is important because the soft and cadenza-like quality of the ending may encourage premature applause.

Conclusion

This thesis has provided a biography of Jack London, a literary analysis of "To Build A Fire," a biography of Mark Camphouse, a musical analysis of *To Build A Fire*, rehearsal considerations for the composition, and performance considerations. All of these steps are necessary to perform any work, but more specifically the Camphouse work with accuracy and musicality.

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Appendix A – Musical Excerpts

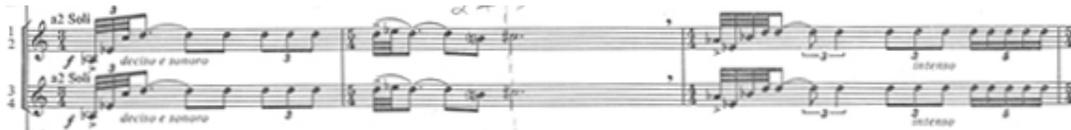


Figure 1. Measures 16-18. Horn Motif 1 that introduces the man.



Figure 2. Measures 46-49. Legato man motif.



Figure 3. Measures 52-54. Dotted rhythm of the man's motif.

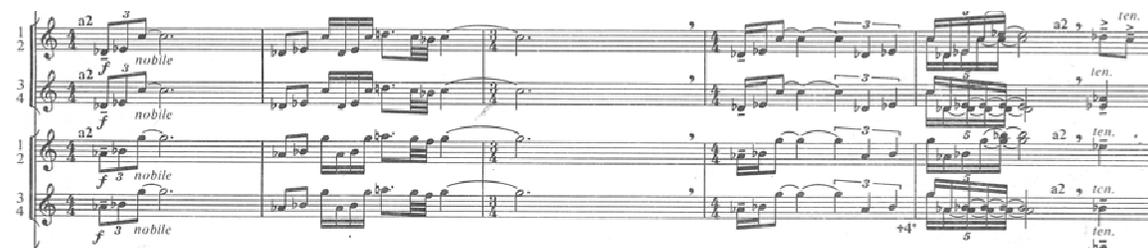


Figure 4. Measures 108-112. Horn motif, second time with trumpets.

Figure 5 shows a musical score for measures 116-120. It consists of four staves. The top two staves are for vocal parts: the first is labeled 'Sve' and the second 'others'. Both are marked *ff* *pesante e insistendo*. The bottom two staves are for piano accompaniment, also marked *ff* *pesante e insistendo*. The score features a 4/4 and 7/8 ostinato pattern. A tempo marking 'sempre Sve' with a downward arrow is at the bottom left.

Figure 5. Measures 116-120. 4/4 and 7/8 ostinato.

Figure 6 shows a musical score for measures 138-140. It consists of three staves. The top two staves are for vocal parts, marked *ff* with accents. The bottom staff is for piano accompaniment, also marked *ff*. The score features a 9/8 ostinato pattern. The word 'simile' is written above the vocal staves and below the piano staff.

Figure 6. Measures 138-140. 9/8 ostinato.

Figure 7 shows a musical score for measures 154-155. It consists of three staves. The top two staves are for vocal parts, marked *ff* and 'Sve'. The bottom staff is for piano accompaniment, also marked *ff*. The score features thirty-second notes and syncopation. The word 'simile' is written below the piano staff.

Figure 7. Measures 154-155. Thirty-second notes and syncopation.

Figure 8 shows a musical score for measures 156-162. It consists of three staves. The top two staves are for vocal parts, marked *f* and 'div.'. The bottom staff is for piano accompaniment, also marked *f*. The score features sixteenth notes scattered through eighth notes.

Figure 8. Measures 156-162. Sixteenth notes scattered through eighth notes.

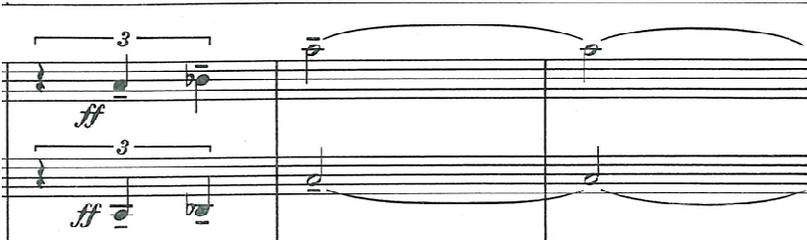


Figure 9. Measures 160-162. The first floating melody on top of the eighth notes.

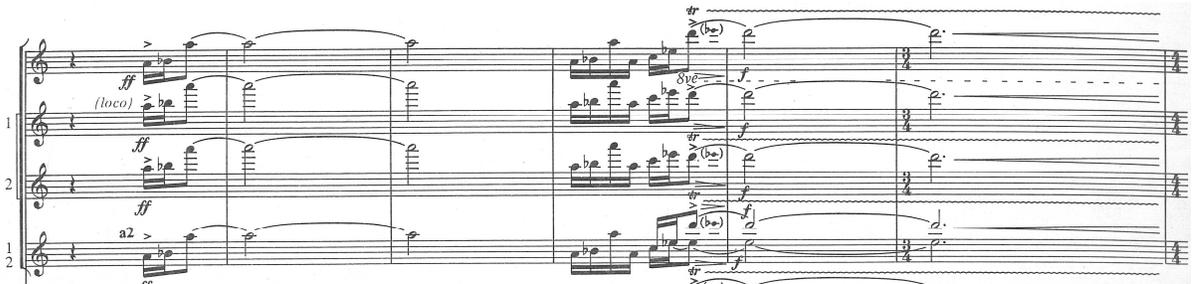


Figure 10. Measures 170-175. The second floating melody.



Figure 11. Measures 186-190. Crisp sixteenth notes.

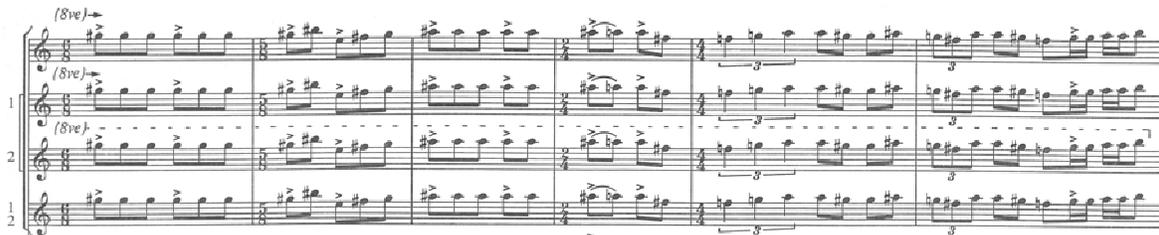


Figure 12. Measures 197-202. Uneven mixed meters that simulate a man running with a frozen foot.

The image shows a musical score for measures 203-206. It features two staves. The top staff is marked 'rall.' and '(8ve)'. The bottom staff is marked '(8ve)', '2 pl. loco', and '1 pl.'. A tempo marking '(♩ = 144)' is present at the end of the first staff. The music consists of a series of eighth notes that gradually slow down over the four measures.

Figure 13. Measures 203-206. Rallentando over four measures that shows the man slowing.

The image shows a musical score for measures 207-209. It features four staves. The top staff is marked 'SOLO-1 pl.' and 'mp scherzando ma funereo'. The second staff is marked 'div. 2 pl. p'. The third staff is marked '1 SOLO-1 pl.' and 'mp scherzando ma funereo'. The bottom staff is marked '1 pl. P'. The music includes various dynamics such as 'mp', 'f', and 'p', and includes markings like 'espr.' and 'div.'. There are also some rhythmic markings like '3' and '>'.

Figure 14. Measures 207-209. Multiple solo entrances.

The image shows a musical score for measures 210-213. It features two staves. The top staff has markings '(Ped.)', 'mp', and '6' (indicating sextuplets). The bottom staff has markings 'p', 'Lv.', and '6'. The music includes dynamics like 'mp', 'p', and 'Piano', and includes a marking 'mp dark-quasi organ'.

Figure 15. Measures 210-213. Sextuplets that show the man is still alive.

The image shows a musical score for measures 208-209. It features two staves. The top staff is marked 'espr.' and 'f'. The bottom staff is marked '3' and 'mp'. The music includes dynamics like 'f' and 'mp', and includes a marking '(>)'.

Figure 16. Measures 208-209. Tenor clef in the Bassoon part.

The image shows a musical score for measures 28-30. It features four staves. The top staff is marked 'f' and 'sotto 3 u. sosti.'. The second staff is marked '3'. The third staff is marked '3'. The bottom staff is marked '6'. The music includes dynamics like 'f' and 'sotto 3 u. sosti.'.

Figure 17. Measures 28-30. Horns grouped 1/3 and 2/4.



Figure 18. Measures 46-50. Horns grouped 1/2 and 3/4.

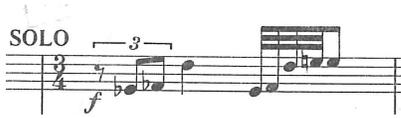


Figure 19. Measure 110. Timpani solo.

Appendix B – Rehearsal Plan

<b>Rehearsal #</b>	<b>Measure #</b>	<b>Objective</b>
1	1-271	Sight Read
2	1-271	Sight Read
3	1-90	Rehearse first third of piece
4	91-185	Rehearse second third of piece
5	186-271	Rehearse last third of piece
6	1-15 225-271	1-15: solos 225-271: solos and entrances
7	16-27	16-24: horns euphonium, percussion and low winds entrances 25-27: sixteenth-note patterns, Snare Drum and Tenor Drum rhythm played evenly
8	207-225	Clarinet/bassoon solo entrances; 6tuplets even and legato 220: solos (bassoon, marimba and piano) 222: written accel. together
9	225-271	Rehearse this 5 <sup>th</sup> of the piece for continuity between sections
10	28-41	-Sixteenth-note passages in the woodwinds (clean it, get it close to tempo) -low reeds/bass rhythms (go between wind runs) -32: eight notes to triplets to sextuplets even and timed -34: big sound with crescendo -36: Bass clarinet, bassoon, tuba brought out -39: euphonium/bass clarinet brought out
11	42-62	-andante sostenuto (make it flow) -bring out the bass clarinet, tenor sax, and euphonium lines in 43&45 -52: oboe, clarinet 3, alto and tenor sax, horn 3,4, trumpet, piano rhythm -55/6: bass clarinet, bassoon, saxes, horns, trombones, euphonium, and tuba rhythms
12	1-62	Rehearse this 5 <sup>th</sup> of the piece for continuity between sections
13	63-83	-trumpet solo with bassoon -68: horn and vibes -69+: solos (entrances) -76: legato (work on style) -77: clarinet 3, horn, euphonium, harp, vibes -78: horns -81: thirty-second notes entrances

		-83: euphonium part
14	84-104	-12lets in flute, vibes and 6lets in glockenspiel -90: accel together -91: needs to be together -93: flute, glockenspiel, vibes tuning -95: alto saxophone -100: soprano saxophone -102: alto sax timing
15	105-115	-107: entrances, 6lets -108: horns -110: timpani -112: oboe, clarinet, alto sax entrances -114: timing of accel. with percussion -115: 6lets (accuracy)
16	63-115	Rehearse this 5 <sup>th</sup> of the piece for continuity between sections
17	116-137	-4/4 to 7/8 smoothly -ostinato (consistent in tempo and sound) -126: triplet timing -132/3: transition -133/7: timing
18	133-148	-133/7: timing -ostinato (tempo and sound consistency) -143: sixteenth note timing in 7/8 -145: alto sax, trumpet and clarinet 1
19	149-155	-sixteenth-note passages -154/5: thirty-second note passages, rhythms
20	156-175	-steady eighth notes with sixteenths even -clarinet and flute on top of eighth notes -168/9: sixteenth notes -170: flute, clarinet, oboe on top of eighth notes
21	116-176	Rehearse this 5 <sup>th</sup> of the piece for continuity between sections
22	176-194	-180/4: sixteenth notes to triplet transition -182: ritard evenly -186: crisp sixteenth notes, Snare Drum with brushes also crisp and timed correctly between winds
23	195-206	-meter switches even with consistent eighth note -accents performed correctly -203: rallentando evenly
24	177-224	Rehearse this 5 <sup>th</sup> of the piece for continuity between sections
25	1-271	Run the entire piece

26	1-90	Rehearse this third to make sure everything taught is being utilized
27	91-185	Rehearse this section so that all aspects taught are utilized
28	186-271	Rehearse this section to make sure that all things practiced are still happening
29	1-271	Run piece (if possible, without stopping)
30	1-271	Run piece without stopping (dress rehearsal)

Appendix C – Seating Chart

