Biophily: Five Musical Episodes for the Revolutionary Educator

Edward J. Holmes ’18, Gettysburg College

Follow this and additional works at: http://cupola.gettysburg.edu/student_scholarship

Part of the Composition Commons, and the Music Education Commons

Share feedback about the accessibility of this item.

http://cupola.gettysburg.edu/student_scholarship/325

This is the author's version of the work. This publication appears in Gettysburg College's institutional repository by permission of the copyright owner for personal use, not for redistribution. Cupola permanent link: http://cupola.gettysburg.edu/student_scholarship/325

This open access composition is brought to you by The Cupola: Scholarship at Gettysburg College. It has been accepted for inclusion by an authorized administrator of The Cupola. For more information, please contact cupola@gettysburg.edu.
Biophily: Five Musical Episodes for the Revolutionary Educator

Authors
Edward J. Holmes ’18, Gettysburg College

Keywords
Music, Composition, Education, Ensemble, Revolution

Abstract
“Biophily: Five Musical Episodes for the Revolutionary Educator” is a composition meant to reflect, through music, some of the key concepts and ideas of authors like Paulo Freire, William Ayers, Neil Postman, and Charles Weingartner in their works that we covered in Social Foundations. Each piece aims to deconstruct poor teaching habits and practices, and musically express a better way to go about education.

Comments
This score was written for Dr. Brent Talbot’s course, MUS 149: Social Foundations of Music Education, Spring 2015.

The appendix is also available for download as a separate file.

This composition is available at The Cupola: Scholarship at Gettysburg College: http://cupola.gettysburg.edu/student_scholarship/
Biophily

Five musical episodes for the Revolutionary Educator

Eddie Holmes, '18
The intellectual challenge of teaching involves becoming a student of your students, unlocking the wisdom in the room, and joining together on a journey of discovery and surprise. The ethical demand is to see each student as a 3-dimensional creature, much like yourself, and an unshakable faith in the irreducible and incalculable value of every human being.” (Ayers & Alexander-Tanner, 2010, p. 113.)
Teachers are working to bridge the cultural gaps between themselves and their students, and they are seeking to understand and integrate the prior knowledge and cultural and linguistic heritage of their students into the content and delivery of their classes and ensembles. They know that nothing short of an educational paradigm shift to a culturally inclusive pedagogy will ensure the success of their students in music, the arts, the humanities, the sciences, and the social sciences. (Campbell, 2008, p. 219.)

II. Prarial
"The task of teaching a subject to a child is to make the child perceive objects and relationships the way authorities perceive them. This sounds more like the old education than a new one, especially because it directs the child to see only what some previous perceivers have seen." (Postman & Weingartner, 1969, p. 79.)
IV. Thermidor

"The convert who approaches the people but feels alarm at each step they take, each doubt they express, and each suggestion they offer, and attempts to impose his 'status,' remains nostalgic towards his origins. Conversion to the people requires a profound rebirth. Those who undergo it must take on a new form of existence; they can no longer remain as they were. Only through comradeship with the oppressed can the converts understand their characteristic way of living and behaving, which in diverse moments reflect the structure of domination." (Freire, 1970, p. 81.)
V. Vendémiaire