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Biophily: Five Musical Episodes for the Revolutionary Educator

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Biophily: Five Musical Episodes for the Revolutionary Educator

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.

Keywords

Music, Composition, Education, Ensemble, Revolution

Disciplines

Composition | Music | Music 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.

Biophily

Five musical episodes for the
Revolutionary Educator

Eddie Holmes, '18

I. Germinal

Soprano Solo

Alto Solo

Tenor Solo

S. Solo

A. Solo

T. Solo

B. Solo

6

mp

S. Solo

A. Solo

T. Solo

B. Solo

11

mf

Tbn.

S. Solo

A. Solo

T. Solo

B. Solo

14

ff

"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.)

17

Tbn. *f*

S. Solo *p*

B. Solo *p*

27

Fl. 2 *mf*

Tbn.

S. Solo

A. Solo *p*

T. Solo *mf* *p*

B. Solo

35

Fl. 2

S. Solo

A. Solo

T. Solo

B. Solo

43

Fl. 2

S. Solo

A. Solo

T. Solo

B. Solo

The musical score consists of five staves. The top staff is for Fl. 2, starting with a treble clef, a key signature of three sharps (F#, C#, G#), and a 4/4 time signature. It begins with a forte (f) dynamic. The second staff is for S. Solo, also in treble clef, featuring a series of triplet eighth notes. The third staff is for A. Solo, in treble clef, with a melodic line. The fourth staff is for T. Solo, in treble clef, with a melodic line. The fifth staff is for B. Solo, in bass clef, with a melodic line. The score includes various musical notations such as triplets, slurs, and dynamic markings.

II. Prarial

"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.)

49

Tpt. *mp*

T. Solo *mp*

B. Solo *mf*

56

Tpt. *mp*

S. Solo *f*

A. Solo

T. Solo

B. Solo

62

Bari. Sax.

S. Solo

A. Solo

T. Solo

B. Solo

68 *mf*

Bari. Sax.

S. Solo

A. Solo

T. Solo

B. Solo

73

Bari. Sax.

S. Solo

A. Solo

T. Solo

B. Solo

III. Messidor

"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.)

78 *mp*

S. Solo

A. Solo

T. Solo

B. Solo

Pno.

90 *f* *mf*

S. Solo

A. Solo

T. Solo

B. Solo

Pno.

102

S. Solo

A. Solo

T. Solo

B. Solo

Pno.

The musical score is presented in a system of five staves. The top four staves are labeled S. Solo, A. Solo, T. Solo, and B. Solo, representing the vocal parts. The fifth staff is labeled Pno. and represents the piano accompaniment. The score is divided into three systems by double bar lines with repeat signs. The first system starts at measure 78 with a mezzo-piano (*mp*) dynamic. The second system starts at measure 90 and includes dynamic markings for *f* (forte) and *mf* (mezzo-forte). The third system starts at measure 102. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The score concludes with a double bar line and repeat signs at the end of each system.

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. 61.)

112

S. Solo

A. Solo

T. Solo

B. Solo

122

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

132

S. Solo

A. Solo

T. Solo

B. Solo

Vc.

139

S. Solo

A. Solo

T. Solo

B. Solo

The musical score consists of five staves. The first four staves are labeled S. Solo, A. Solo, T. Solo, and B. Solo, respectively. The fifth staff is unlabeled. All staves are in a key signature of one flat (Bb) and a time signature of 12/8. The S. Solo staff begins with a treble clef and a '7' above the first note. The A. Solo staff begins with a treble clef and a '7' above the first note. The T. Solo staff begins with a treble clef and an '8' below the first note. The B. Solo staff begins with a bass clef and a '7' above the first note. The fifth staff begins with a bass clef. The score contains five measures of music, ending with a double bar line and repeat dots.

Vc.

V. Vendémiaire

144

Fl. 1

Fl. 2

Cl. 2

Tpt.

Euph.



149

Fl. 1

Fl. 2

Cl. 2

Tpt.

Euph.

Pno.

Pno.

Vln. 1

153

Fl. 1
Fl. 2
Cl. 1
Cl. 2
A. Solo
T. Solo
Pno.
Pno.
Vln. 1

158

Fl. 2
Euph.
Pno.
Pno.

164

Cl. 1
Cl. 2
Tpt.
Pno.

167

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tpt.
Euph.
T. Solo
Pno.
Pno.
Vln. 1

This system of music covers measures 167 to 170. It features ten staves: Flute 1, Flute 2, Clarinet 1, Clarinet 2, Trumpet, Euphonium, Trombone Solo, Piano (treble and bass clefs), and Violin 1. The key signature is two flats (B-flat and E-flat). The music includes various rhythmic patterns, including eighth and sixteenth notes, and rests. The piano part features a complex texture with sixteenth-note runs in the right hand and block chords in the left hand.

171

Fl. 1
Fl. 2
Cl. 1
Cl. 2
Tpt.
Euph.
A. Solo
T. Solo
Pno.
Pno.
Vln. 1

This system of music covers measures 171 to 174. It features ten staves: Flute 1, Flute 2, Clarinet 1, Clarinet 2, Trumpet, Euphonium, Alto Solo, Trombone Solo, Piano (treble and bass clefs), and Violin 1. The key signature remains two flats. The music continues with complex rhythmic patterns and includes long, sustained notes in the Flute 2, Euphonium, Trombone Solo, and Violin 1 parts. The piano part continues with intricate textures, including sixteenth-note runs and sustained chords.