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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

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.

Detailed description: This is a musical score for a piece titled 'III. Messidor'. The score is divided into three systems, each starting with a double bar line. The first system begins at measure 78 and features a mezzo-piano (*mp*) dynamic. It includes staves for Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), Bass (B. Solo), and Piano (Pno.). 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 piano accompaniment consists of chords and arpeggiated figures in both hands. The vocal parts have various rhythmic values, including quarter, eighth, and half notes, with some rests. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4.

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 image shows a musical score for five staves. The first four staves are labeled 'S. Solo', 'A. Solo', 'T. Solo', and 'B. Solo' respectively. The fifth staff is unlabeled. The music is in a key with one flat (B-flat) and a 12/8 time signature. The score consists of five staves of music. The first four staves are vocal parts, and the fifth staff is a piano accompaniment. The music is written in a single system with a brace on the left side. The first staff (S. Solo) starts with a treble clef and a key signature of one flat. The second staff (A. Solo) starts with a treble clef and a key signature of one flat. The third staff (T. Solo) starts with a treble clef and a key signature of one flat. The fourth staff (B. Solo) starts with a bass clef and a key signature of one flat. The fifth staff starts with a bass clef and a key signature of one flat. The music is written in a single system with a brace on the left side. The first staff (S. Solo) starts with a treble clef and a key signature of one flat. The second staff (A. Solo) starts with a treble clef and a key signature of one flat. The third staff (T. Solo) starts with a treble clef and a key signature of one flat. The fourth staff (B. Solo) starts with a bass clef and a key signature of one flat. The fifth staff starts with a bass clef and a key signature of one flat. The music is written in a single system with a brace on the left side.

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

Detailed description: This system of music covers measures 167 to 170. It features ten staves. Flute 1 (Fl. 1) has a melodic line in measure 167. Flute 2 (Fl. 2) and Clarinet 1 (Cl. 1) have rests in measure 167 but enter in measure 168. Clarinet 2 (Cl. 2) has a rest. Trumpet (Tpt.) and Euphonium (Euph.) play a rhythmic pattern of eighth notes. Trombone Soloist (T. Solo) has a melodic line. Piano (Pno.) has a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Violin 1 (Vln. 1) has a melodic line.

171

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

Detailed description: This system of music covers measures 171 to 174. It features ten staves. Flute 1 (Fl. 1) has a melodic line. Flute 2 (Fl. 2) has a melodic line. Clarinet 1 (Cl. 1) and Clarinet 2 (Cl. 2) have melodic lines. Trumpet (Tpt.) and Euphonium (Euph.) play a rhythmic pattern. Alto Soloist (A. Solo) has a melodic line. Trombone Soloist (T. Solo) has a melodic line. Piano (Pno.) has a complex texture with sixteenth-note patterns in the right hand and chords in the left hand. Violin 1 (Vln. 1) has a melodic line.