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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

*mp*

S. Solo

A. Solo

T. Solo

B. Solo

*mf*

Tbn.

S. Solo

A. Solo

T. Solo

B. Solo

*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 Flute 2 (Fl. 2) in treble clef. The second staff is for Solo Saxophone (S. Solo) in treble clef. The third staff is for Solo Alto Saxophone (A. Solo) in treble clef. The fourth staff is for Solo Tenor Saxophone (T. Solo) in treble clef. The fifth staff is for Solo Bass Saxophone (B. Solo) in bass clef. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The score begins at measure 43. The Flute 2 part starts with a rest in measure 43 and enters in measure 44 with a melodic line. The Solo Saxophone part features a rhythmic pattern of eighth notes with triplets in measures 43 and 44. The Solo Alto Saxophone part has a melodic line with slurs. The Solo Tenor Saxophone part has a melodic line with slurs. The Solo Bass Saxophone part has a rhythmic pattern of eighth notes with slurs. The dynamic marking 'f' is present at the beginning of the Flute 2 part.

## 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

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'. It consists of three systems of staves. The first system starts at measure 78 and ends at measure 88. It features five staves: S. Solo (Soprano), A. Solo (Alto), T. Solo (Tenor), B. Solo (Bass), and Pno. (Piano). The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The dynamics are marked *mp* (mezzo-piano). The second system starts at measure 90 and ends at measure 101. It features the same five staves. The dynamics are marked *f* (forte) for the Soprano and *mf* (mezzo-forte) for the Alto. The time signature changes to 3/4, then 3/4, and finally 4/4. The third system starts at measure 102 and ends at measure 108. It features the same five staves. The dynamics are not explicitly marked in this system. The time signature is 4/4. The score concludes with a double bar line and repeat signs.

## 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

Vc.

Detailed description: This is a page of musical notation for a vocal quartet and a violin. The page is numbered 139 at the top left and 9 at the top right. It contains five staves. The first four staves are for vocal soloists: Soprano (S. Solo), Alto (A. Solo), Tenor (T. Solo), and Bass (B. Solo). The fifth staff is for the Violin (Vc.). The music is in a key with one flat (B-flat major or D minor) and a 12/8 time signature. The vocal parts feature a mix of quarter notes, eighth notes, and half notes, with some rests. The violin part consists of eighth-note patterns. The piece concludes with a double bar line and repeat dots at the end of each staff.

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 musical notation 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 music is in a key with two flats and a 4/4 time signature. Measure 167 shows active parts for Fl. 1, Cl. 1, Cl. 2, Tpt., and Euph. Measures 168 and 169 are mostly rests for the woodwinds, with activity in the Trombone Solo, Piano, and Euphonium parts. Measure 170 shows a more active woodwind section.

171

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

This system of musical notation 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 music continues in the same key and time signature. Measure 171 shows active parts for Fl. 1, Fl. 2, Cl. 1, Cl. 2, Tpt., Euph., and Vln. 1. Measures 172 and 173 feature a prominent Trombone Solo and active parts for the Piano and Euphonium. Measure 174 concludes the system with sustained notes in the Flute 2, Trombone Solo, and Euphonium parts.