



# The Great Silence

Joseph C. Phillips Jr.

Youth Orchestra Performance Module with a  
[Teacher Resource Guide](#)

# WHAT IS A **CONTEMPORARY** **COMPOSER?**



Let's begin by defining our terms:

What comes to mind when you hear the word "contemporary?"

Can our knowledge of music help us to figure out its meaning?

*con-tempo-rary*      we know that **tempo** means "time."

Webster's Dictionary says it can be an **adjective** meaning "happening, existing, living, or coming into being during the same period of time," or a **noun** meaning "a person of the same or nearly the same age as another."

# DISCUSSION



What is YOUR definition of a contemporary composer?

Use this space to write your ensemble's definition  
of a contemporary composer:

# WHAT IS A **CONTEMPORARY** **COMPOSER?**

A contemporary composer is someone *living* who is *writing music today*.



Can you name any contemporary composers?

# WHAT IS A **CONTEMPORARY** **COMPOSER?**



One great example is **Joseph C. Phillips Jr.**, our featured composer. We'll be learning a piece of his music, *The Great Silence*.

# WHAT IS A **CONTEMPORARY** **COMPOSER?**

Where are some of the places you're likely to encounter the music of a living composer? Let's hear your ideas, then click to see examples!



In our **COMPOSER'S** words:

*“One guiding factor in all my compositions is a desire to resonate with beauty, mystery, and wonder in order to challenge, enlighten, and refresh.”*

Joseph C. Phillips, Jr.

# THE COMPOSER of

THE GREAT SILENCE is Joseph C. Phillips Jr.



Joseph C. Phillips Jr. is a composer and kindergarten teacher in Brooklyn, New York. His eclectic palette combines sounds from pop, jazz, and contemporary classical, to sounds inspired by science, literature, and nature. Joe calls himself a **'scholar of feeling.'** He is intrigued by things that **evoke feeling and emotion.**



If you were to write a piece of music, what feelings or interests would inspire your composition?



# THE COMPOSER 's other works

Exploring Joseph C. Phillips Jr's music:



In July 2022, Joseph C. Phillips Jr. participated in the Composing in the Wilderness Fellowship in **Denali National Park, Alaska** where he explored composing music inspired by the sounds he heard in nature. While hiking through trail-less terrain, he was especially intrigued by the abundance of bird-song. He imagined conversations between the birds which inspired him to compose his piece “Bushwack.”

# THE IDEA

## Historical Context

Did you know that as recently as the 1970's a Black family couldn't go just *anywhere* on vacation? During the **Jim Crow** era – between the end of the civil war where slavery was abolished, and the end of segregation – Black families were not allowed in many public and private places, and families had to be vigilant about where they were and how they behaved in public to avoid scrutiny or persecution. Because of this Black-owned resorts started popping up across the country, where Black families could relax, rest, and rejuvenate without fear of discrimination.



**Why is knowing the historical context for a piece of music important for its performance? How would you bring this knowledge into the performance?**

# THE IDEA

## Creating music from history:

Joseph C. Phillips Jr.'s piece *The Great Silence* is inspired by the idea of vacation as a space for freedom, belonging, inspiration, and even resistance.

In the piece you are about to play, the composer Joseph C. Phillips Jr. encourages us to think about how our own vacations can be more than just breaks from routine—**they can be radical spaces to center shared humanity and celebrate identity.**



# DISCUSSION



Are there places or spaces where you feel like you belong or where you can be your true self? What do they *sound* like?

# THE IDEA

## behind the composition of THE GREAT SILENCE

Joseph's discovery:

Joseph was inspired after reading an article about Idyllwild - a Black-owned resort where Martin Luther King Jr. spent time with his family during the Civil Rights Movement.

**“Before I had read the article, admittedly I had never thought about the fact that MLK might need a break** – a chance, like anyone else would, to get away from the pressures and stresses of leading people during the Civil Rights era, to reset and **just be ‘Martin’** with his kids and Coretta”.



# THE IDEA

behind the composition of

## THE GREAT SILENCE

Vacation as a radical idea:

*“Not for one moment in fine joy of life, absolute freedom from the desperate cruelty of the color line and for the wooing of **the great silence** which is Peace and deep Contentment”*

– WEB Du Bois



Why do you think Joseph C. Phillips Jr. chose *these* words from *this* quote for the title of his piece?

# DISCUSSION



How can resting and relaxing become a radical act?

# LET'S PLAY



## Creativity Connection!

Sometimes connecting to a composer's intent is best done by creating our own ideas inspired by the composer's process.





# LET'S PLAY



The following slides provide opportunities to create original music, inspired by *The Great Silence*, through four different processes:

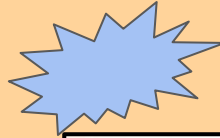
- Deep Listening
- Layered Groove
- Music Modes
- Oak Tree graphic score

# MAKING PERSONAL CONNECTIONS THROUGH **DEEP** **LISTENING**

## Where is *your* Great Silence?

Take a few minutes, with eyes closed or softened, to reflect upon a place of great peace and contentment. Really go there in your mind. What do you hear, or what sound vibrations do you feel in this place of great comfort? Keep listening and feeling until you really sense you are there.

# CONTINUED:



Now, in your mind, slowly turn 180 degrees. What do you hear or feel while turning? While facing the other way? What are the sounds of your place? Can you hear or feel the closest sound? What about the farthest?



Option: Do a short writing reflection on your place and what you heard or felt. Did anything surprise you? Share with a partner or small group.

# CONTINUED:

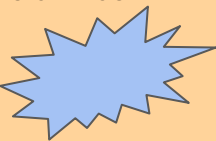
**Choose one sound from your special place;** this might be a bird call, a basketball hitting the pavement, the roar of a river.

**See if you can recreate a similar sound** on your instrument. Use your imagination to experiment!

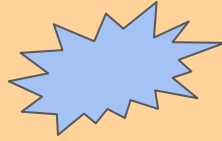
There are no mistakes! But:

**Be intentional, be thoughtful, be sensitive, be inventive.**

After taking a few minutes to find your sound, have the conductor give a downbeat, and on the downbeat play all of your special sounds **softly** at the same time. Let your sounds go a few cycles before you stop. You can do this, but split the room in half instead. Listen out into the space for what others have created, while you are sounding yours!



# CONTINUED:



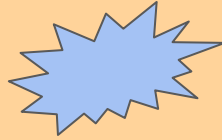
**Take it further:** With your whole ensemble, or in small groups, create a new soundscape from the shared sounds of your special places. This will require ensemble listening, intentionality when contributing, and fearless exploration!

This time, without a conductor, 'feel into' a beginning. Maybe 2-3 people start softly, together and others join gradually. Close your eyes, listen, and let yourself feel inspired to add your sounds where they fit. Let yourself get carried away. Soar, make space for others, listen, and support. Feel free to trade sounds or match another's! Find an ending together. This may mean fading out, or stopping at the same time without a conductor giving you a cut-off. You'll have to listen deeply, and communicate effectively!



More information on Deep Listening and the inspiration for this exercise is in the Teachers Resource Guide.

# **CONTINUED:**



**What did you hear in your Great Silence?**

**What sounds do you imagine Joseph C. Phillips Jr. might have been hearing as he wrote this piece?**

# Turning the **IDEA** into **SOUND**

Connecting The Great Silence to Joseph's musical heritage:

To compose this piece, Joseph C. Phillips Jr. took inspiration from the idyllic, peaceful places where Black families could rest during the Jim Crow era. With such an interest in history, and specifically the history of Black composers, Joe wanted to pay homage to Black composers writing about nature. His piece reconfigures and reimagines short musical ideas by these composers, building on their ideas and adding his own musical voice to these critical conversations.



# Turning **SOUNDS** into **MUSIC**

“Typically when borrowing material, I will use a small **rhythmic, melodic, or intervallic** motif or I will use a certain harmonic progression to use as a part of my own composition. Often, but not always, the original sample is modified or changed within my composition, so that the inspiration is not readily recognized; and generally, I will freely add my own material to the original. I used musical quotes within the The Great Silence that spoke to me in some ways”

- Joseph C. Phillips Jr.



# Turning **SOUNDS** into **MUSIC**

As a composer, Joseph C. Phillips Jr. wanted to blend his musical inspirations with his own unique sensibilities to create his signature style, “mixed music.” This style seamlessly weaves together aspects of minimalism, jazz, popular, and contemporary classical music to create a distinct and individual sound, much like how children inherit and embody traits from each parent yet are their own unique person.



**What are some of the cultural, societal, or environmental influences that combine to make YOU uniquely you?**

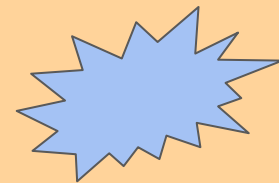
# Turning **SOUNDS** into **MUSIC**

Let's take a look at the rhythmic undercurrents in *The Great Silence*!

Here's what our composer has to say:

“A feature of much of my music is that a number of smaller rhythmic elements, which when layered, form a ‘pad,’ often underneath something else-sometimes a more melodic element, sometimes another rhythm or textural idea, and sometimes the rhythmic pad is the main idea.”

# Turning **SOUNDS** into **MUSIC**



Second violins set the piece in motion with these 16th note patterns, which eventually find their way into other parts!

Violin 2

*mp*

This musical notation shows the first system for Violin 2. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The music starts with a dynamic marking of *mp* (mezzo-piano). The first measure contains a series of 16th notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A. The second measure continues with 16th notes: G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F. The third measure contains 16th notes: E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D. The fourth measure contains 16th notes: C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C. The fifth measure contains 16th notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The sixth measure contains 16th notes: A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A. The seventh measure contains 16th notes: G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G. The eighth measure contains 16th notes: F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F. The ninth measure contains 16th notes: E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E. The tenth measure contains 16th notes: D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D. The eleventh measure contains 16th notes: C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C. The twelfth measure contains 16th notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The thirteenth measure contains 16th notes: A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A. The fourteenth measure contains 16th notes: G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G. The fifteenth measure contains 16th notes: F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F. The sixteenth measure contains 16th notes: E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E. The system ends with a double bar line.

Vln 2

This musical notation shows the second system for Violin 2. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature. The first measure contains a series of 16th notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A. The second measure contains 16th notes: G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F. The third measure contains 16th notes: E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D. The fourth measure contains 16th notes: C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C. The fifth measure contains 16th notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The sixth measure contains 16th notes: A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A. The seventh measure contains 16th notes: G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G. The eighth measure contains 16th notes: F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F. The ninth measure contains 16th notes: E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E. The tenth measure contains 16th notes: D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D. The eleventh measure contains 16th notes: C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C. The twelfth measure contains 16th notes: B-flat, A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat. The thirteenth measure contains 16th notes: A, G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A. The fourteenth measure contains 16th notes: G, F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G. The fifteenth measure contains 16th notes: F, E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F. The sixteenth measure contains 16th notes: E, D, C, B-flat, A, G, F, E, D, C, B-flat, A, G, F, E. The system ends with a double bar line.

# Turning **SOUNDS** into **MUSIC**



Layered Groove

On the slide above you'll find two passages from mm 1-10, Violin 2. Perform them continuously, without stopping. In #6 below you'll assign one line each to groups.

1. Take a minute to clap or vocalize these passages on your own. Make sure to establish a beat and embody it- tap, nod, or just think it- so that you have a sense of where the 16th notes fall.
2. Split the room in half. One half keeps the beat, and the other half claps or vocalizes the 16th note patterns. Switch.  
Now try this with bowing on a Bb or an open string. One half keeps the beat, while the other bows. Start feeling the groove. What part of the bow might you use? What type of articulation? Which 16ths need more weight?
3. Does the beat ever occur on one of your 8th note rests?
4. Try it with half the class chanting or patting a running 16th note ostinato while the other bows the patterns.
5. Do the same process, but split the class into 2-4 groups, each group assigned to one line. **Loop** either the top or bottom passage using a mix of body percussion, chanting, or bowing. Enjoy the multi-textured groove! Listen Deeply! Create your own ideas!

# Turning **SOUNDS** into **MUSIC**

Let's explore some modal, scalar passages in The Great Silence!

Turn to - mm. 146-165

The Mixolydian scale is one of the Greek modes. It's derived by starting on the 5th scale degree of any major scale. For instance, the G mixolydian starts on a 'G,' the 5th degree of a C scale. Play C Major, but start on G! It's like playing all the white keys on a piano in between the 'Gs.' How would that translate to your instrument? With your conductor leading, let's try!

**G A B C D E F G**

# Turning **SOUNDS** into **MUSIC**

Did you notice the slight tonal difference from a major scale? In the **mixolydian** mode, the patterns of whole steps and half steps create its unique sound: **WWHWWHW**. Maybe you already know that a major scale, aka Ionian mode, follows **WWHWWWH**. One small interval change can make a huge difference! What do we need to add to make it G Major? Click to find out!

Play G Mixolydian ascending, then descending. Do the same with G Major, adding the F#. Think about why a composer might choose a certain mode to create music.

**G      A      B      C      D      E      F#      G**

# Turning **SOUNDS** into **MUSIC**



Now let's build a C Mixolydian scale, the one used in mm. 146-165. There are a few ways to think about it. C is the 5th **scale degree** (or the 5th note) of what major scale? Click for the answer!

You guessed it! F Major

So that means that F Major and C Mixolydian will share the same key signature—one flat: B $\flat$ . When you play C to C, you will play a B $\flat$ , and it will produce the same relative tonality as the G Mixolydian we just played! Click to make it right!

**C**   **D**   **E**   **F**   **G**   **A**   **B**<sup>b</sup>   **C**

# Turning **SOUNDS** into **MUSIC**

Another way is to think about it is to take the **Mixolydian** pattern of whole steps and half steps- **WWHWWHW**-and apply it, in this case, to the **C** scale. Go step by step, starting with **C**. Don't click until you think you have the right answer.

**C**   **D**   **E**   **F**   **G**   **A**   **B<sub>b</sub>**   **C**



# Turning **SOUNDS** into **MUSIC**

Using your new mode identification skills, starting on C, can you identify the new pattern of whole steps and half steps at measure 165? Click to reveal!

Did you get it? HWWWHWW This called Phrygian mode! It's like starting on the 3rd scale degree of a major scale and playing the scale. So, if we are in C Major, you would start on E. The passage at 165 is C phrygian. C is the 3rd scale degree of Ab Major. So it would be like playing an Ab Major scale, but starting on C! Whoa! Why do you think our composer made this choice? Use your imaginations to answer!

# ACTIVITY

## **Making music from nature:**

Let's take that C Mixolydian Scale and see if we can turn it into a nature-inspired scale. For an extra challenge, use C Phrygian!

# ACTIVITY

## A scale of musical elements from nature

As a group, come up with 7 different musical ideas, one for each pitch, inspired by nature that **begin** on each note of that scale. In C mixolydian this could look like a trill as a bird call on C, a sul tasto bowed D to mimic the sound of wind, and an ascending line beginning on E to imagine a sunrise.

**C      D      E      F      G      A      B<sub>b</sub>      C**

Once you decide on each musical element per pitch, see if you can play a whole scale using this nature-inspired creation!

# ACTIVITY

Make a game of it:

Have someone in the group point to a pitch set, like G-Bb-F-C, and repeat it a few times to create an impromptu musical idea, using your nature sounds. At least 3 people should be the leader. Each time will be unique- and that's the idea!

**C      D      E      F      G      A      B<sub>b</sub>      C**

**Do any specific nature scenes come into your mind when you play any collection of musical ideas?**

# LET'S PLAY

## DISCOVERING MUSICAL QUOTATIONS

Turn to rehearsal number 7 in *The Great Silence* (mm 109 -115, 1st vln may play the 2nd part). This passage is a direct quote of Florence Price's *The Oak*. In this section, Joseph wanted "majestic-feeling" moment as it represents the first climax of emotional build-up. **"I thought of it as what it must have felt like being at one of the resorts and how it must have offered a feeling of relief and peace, of not only of being out of the cities and in nature, but to be in a place where one could feel a sense of 'what could be' in a society without prejudice."** Before you play, take a moment to imagine what it would feel like to sit under a majestic oak tree, or to BE an oak! Bring that feeling, very intentionally, into your performance.

The image displays a musical score for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and features a key signature of one flat (B-flat). The music is a direct quote of Florence Price's *The Oak*. The Violin 1 part begins with a melodic line that is mirrored by the Violin 2 and Viola parts. The Violoncello and Contrabass parts provide a harmonic foundation with sustained notes and moving lines. The score is presented in a clean, black-and-white format with a white background and black notation.

# LEARN ABOUT COMPOSER

## FLORENCE PRICE

Florence Price made history as the first Black woman to have a symphony performed by a major orchestra. Her orchestral piece, "The Oak," mixes Black American musical traditions and classical conventions exploring the struggle between darkness and light. Price's music is characterized by rich orchestration and a blend of classical and folk elements, creating profound narratives of strength and endurance. Her innovative voice significantly contributed to American classical music.



**Why do you think Joseph C. Phillips Jr. used musical quotations from The Oak in The Great Silence?**

# LET'S PLAY

## Applying what we've explored

Turn back to rehearsal number 7, and now try playing this section while intentionally expressing ***your special place***. 1st violins can play the 2nd violin part, if needed. Using your imagination, and technique, see if you can *connect across the generations* by bringing your ideas together with those of Price and Phillips Jr.

The image displays a musical score for five instruments: Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is written in 4/4 time and consists of six measures. The Violin 1 part is in treble clef and features a melodic line with various ornaments and a final fermata. The Violin 2 part is also in treble clef and follows a similar melodic pattern. The Viola part is in alto clef and provides harmonic support with a steady eighth-note accompaniment. The Violoncello part is in bass clef and mirrors the Viola's accompaniment. The Contrabass part is in bass clef and plays a simple, sustained bass line. The score includes dynamic markings such as *mf* and *fz*, and various articulation marks like slurs and accents.

# PUTTING IT TOGETHER

## Making connections:

Think back to the first Deep Listening activity we did - where you imagined your own **great silence** - the place where you feel a sense of peace and belonging. **Where was that place for you? What did you hear?**

Then think back to subsequent activities, where we focused on the rhythmic and tonal elements, and musical quotations that bring *The Great Silence* to life.

**How might you connect all these to create an emotionally vibrant performance each time you play *The Great Silence*? How might you use Deep Listening, your embodiment of rhythmic undercurrents, new tonalities, and imagination to create the “*beauty, mystery, and wonder*” to “*challenge, enlighten, and refresh*” audiences and players alike?**



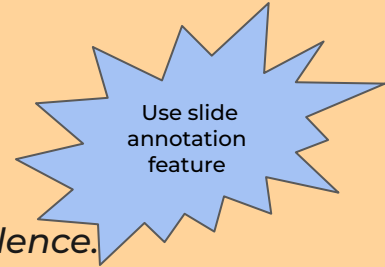
# PUTTING IT TOGETHER

Remember, Joseph C. Phillips Jr. calls himself a *'scholar of feeling.'* He is intrigued by things that evoke feeling and emotion.

**Using our skills and imagination-** the power of small group collaboration to bring out the best in an ensemble!

- Play through a portion of the piece. Have one designated member of each section sit out, and instead mark the score when the parts “evoke feeling and emotion,” and take time to discuss why and how to bring this out using playing techniques and emotional intention (connect to your own special place).
- Try this again, with the same, or different, portion of the piece and another designated section member. Notice and appreciate the different perspectives.

# PUTTING IT TOGETHER



- On the next slide you will see a graphic of an oak tree.
- We are going to create our own piece in C mixolydian inspired by *The Great Silence*.
- On each branch write short instructions inspired by *the piece* (ex. 16th note pulse on C, soaring 3 note phrases, wind sounds, bird calls, the “oak tree theme,” etc).
- At least one branch should say: “choose and repeat 2-4 consecutive measures from your part.” They should work in C mixolydian. Take time to do this before you start.
- When each branch has instructions for the performers, you are ready to begin.
- Before the piece begins each musician picks any branch to start on.
- The piece begins with three deep breaths together as you imagine your Great Silence.
- The conductor counts off and the 16th note pulse begins the piece. Someone should always be playing this part.
- Take your time to come in. It should build slowly.
- When it feels right, add your branch. Stick to it for a while. Figure out how it fits in.
- After a while, switch to another branch, or stop playing and listen for a bit.
- Repeat. See if you can slowly build the piece into something truly moving.
- Listen Deeply. Make space for others. Blend, support, soar.
- After a while find a way to end your piece together.

# The Great Silence-Inspired Soundscape, created by YOU!

Use slide annotation feature

16th Note Pulse on C



repeat 2-4 consecutive measures from your part

Thank you for taking this musical  
journey with Joseph C. Phillips Jr. and  
*The Great Silence!*

There's even more to explore in the  
resource section below!



# JIM CROW LAWS

Jim Crow laws were a collection of state and local statutes that legalized racial segregation. Named after a Black Minstrel Show character, the laws—which existed for about 100 years, from the post-Civil War era until 1968—were meant to marginalize African Americans by denying them the right to vote, hold jobs, get an education or other opportunities. Those who attempted to defy Jim Crow laws often faced arrest, fines, jail sentences, violence and death.

Click on  
these  
videos to  
learn  
more!



**For a broader summary, check out this overview from The Smithsonian Museum**

<https://americanexperience.si.edu/wp-content/uploads/2014/07/The-Jim-Crow-South.pdf>

# BLACK BEACHES AND AMUSEMENT PARKS

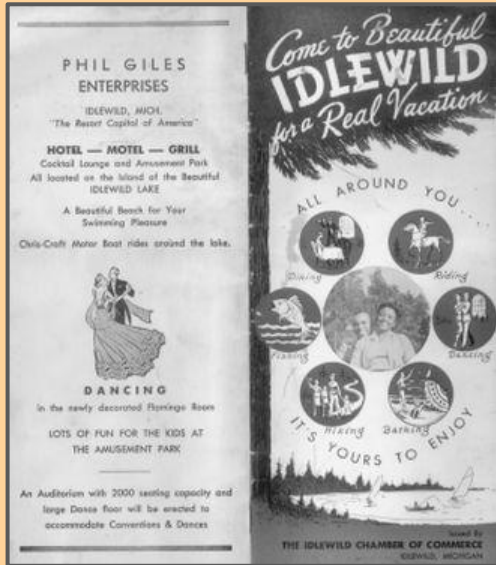


Coney Island

**Collection of the Smithsonian  
National Museum of African  
American History and Culture**

*“Leisure time represented a chance for rest and freedom from white racism. Arising from the era of Jim Crow laws and discrimination, Black-owned recreational spaces provided havens where Black people felt welcomed and secure, free from the threat of humiliation or violence.”*

# IDLEWILD , MICHIGAN



"Come to Idlewood" brochure, ca. 1955  
Courtesy Ronald Stephens Collection

One of the leading African American resorts in the era of Jim Crow segregation. White land developers marketed Idlewild as an all-Negro resort town in Lake County, Michigan, about 300 miles northwest of Chicago, Illinois and 250 miles north of Detroit, through the Idlewild Resort Company. Although founded in 1912, resort property sales lagged until Dr. Daniel Hale Williams, the leading black surgeon at the time, became the first famous property owner in 1915. Williams retired at Idlewild and died there in 1931. His presence attracted colleagues and associates from Chicago, and eventually prominent black doctors from other Midwestern cities began purchasing property there.

***"This is where Black people could come and not have to worry about not being served or not being allowed to use the hotel or the motel or the facilities."***

Maxine Martin, longtime Idlewild resident

# HISTORY OVERVIEW

**“When you suddenly find your tongue twisted...as you seek to explain to your six-year-old daughter why she can’t go to the public amusement park...then you will understand why we find it difficult to wait.”**

Martin Luther King, Jr.

Letter from Birmingham Jail (1963)





# HISTORIC AMERICAN

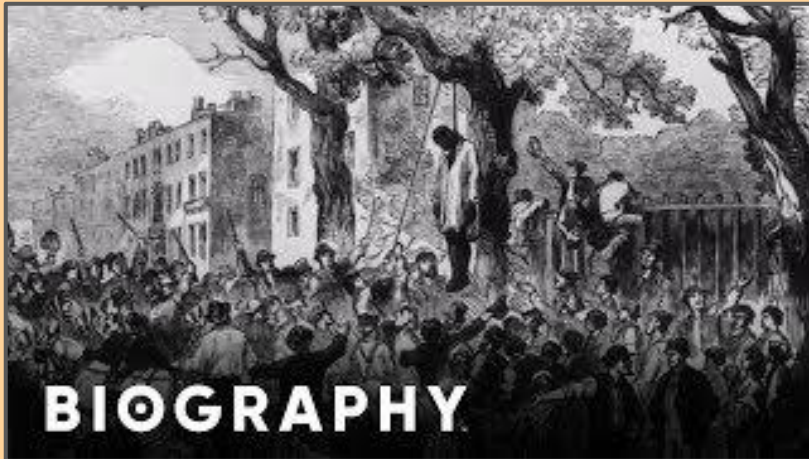
# BEACH

American Beach, akin to other Black-owned beaches, gained prominence through features in Black newspapers and publications like *Color*, *Ebony*, and *Jet* magazines, as well as inclusion in the Negro Motorist Green Book travel guide. Its reputation spread through radio broadcasts, billboards, and word of mouth. Notably, presidents and professors from Historically Black Colleges and Universities frequented the beach for vacations.

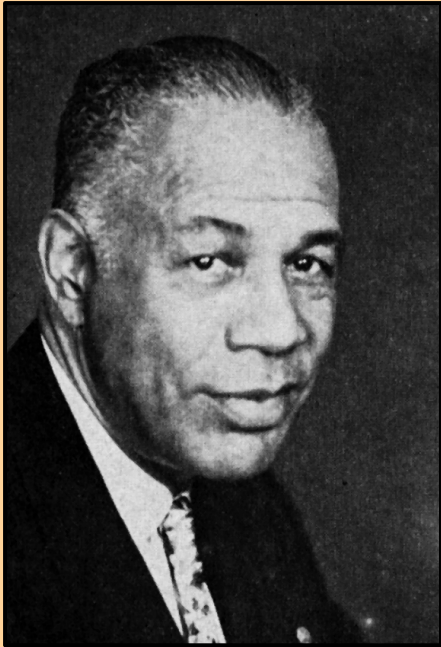


# JOURNALIST, ACTIVIST & LEADER

Learn about the inspirational work of journalist and activist  
**Ida B. Wells-Barnett!**

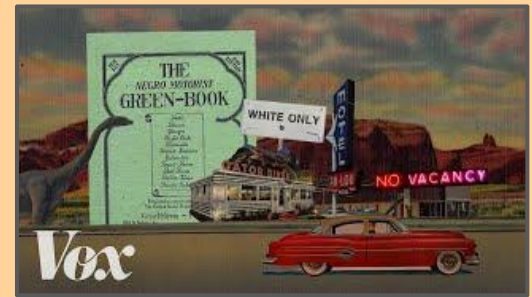


# VICTOR HUGO GREEN & THE TRAVELERS GUIDE



Born in 1892, Victor was a Black American postal worker from Harlem, New York. In 1936, Green launched the Green Book travel guide aimed at Black American motorists, providing crucial information about safe havens for black people.

Want to know  
more? Watch this  
video!

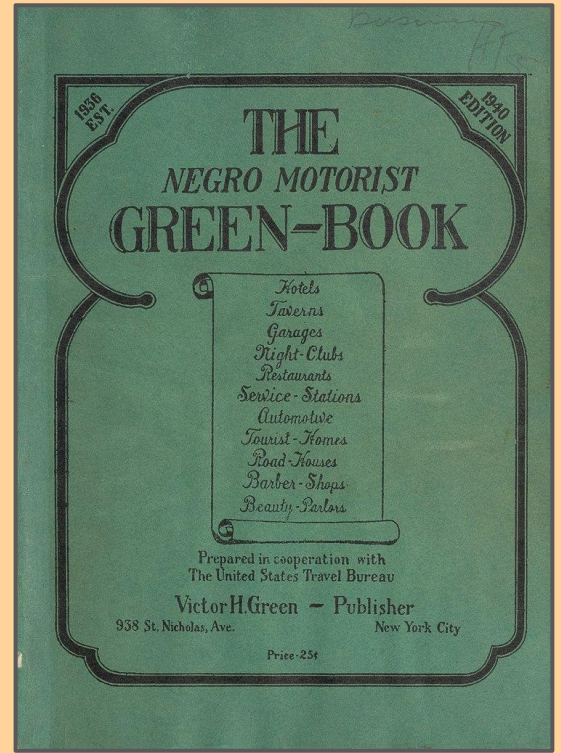


# THE GREEN BOOK

## A Guide for African American Travelers

This manual for the traveler features hotels, restaurants, beauty salons, parks, beaches, nightclubs, gas stations, and even private homes where black travelers would be welcome.

The original publication focused on New York City, but eventually spread nationwide, and later editions even had international listings.



# THE GREEN BOOK

Later editions of the Green Book contained an introduction with this optimistic passage:

*“There will be a day sometime in the near future when this guide will not have to be published. That is when we as a race will have equal opportunities and privileges in the United States. It will be a great day for us to suspend this publication for then we can go wherever we please and without embarrassment. But until that time comes we shall continue to publish this information for your convenience each year.”*

The 1966 edition was the last to be published after the Civil Rights Act of 1964 outlawed racial discrimination in public accommodations.

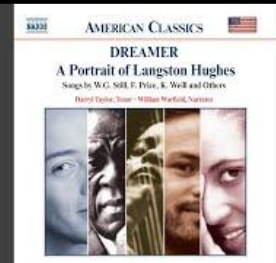
# BLACK COMPOSERS

Who also inspired *The Great Silence*

## Margaret Bonds (1913–1972)

She became the first Black woman to perform as a soloist with the Chicago Symphony Orchestra. Bonds was a tireless promoter of other Black artists. She sponsored concerts and curated exhibitions featuring the works of Black composers and poets. She also founded The Margaret Bonds Chamber Music Society, which was dedicated to establishing a canon of art music by Black composers.

**The Negro Speaks of Rivers** features a poem by Langston Hughes. The poem considers the African American experiences alongside the ancient, share memories of African People, tracing their connections to rivers in both continents.



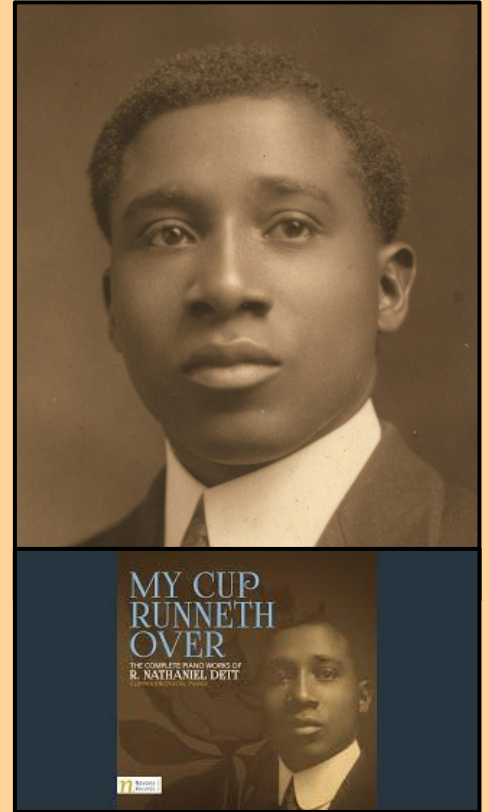
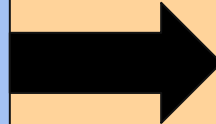
# BLACK COMPOSERS

Who also inspired *The Great Silence*

## R. Nathaniel Dett (1882–1943)

His ancestors were among the slaves who escaped to the North, and settled in Drummondville, Ontario in a town founded by former slaves. Dett was the director of the Music Department at Hampton University in 1926, and was the first black person to hold that job.

In **Magnolia Suite** he uses his knowledge of spirituals and created a fusion with western art music. This piece was inspired and named for the beautiful Magnolia trees that were abundant around Hampton University.



# MORE MUSIC BY JOSEPH C. PHILLIPS JR.



Music emerging from thoughts of time and space!

"The Long Now" is inspired by the **10,000 Year Clock**, a clock that ticks only once a year, with the cuckoo coming out once a millennium! Talk about perspective! The clock reminded Joseph of the awe-inspiring ancient astronomical clocks, like Stonehenge, that might symbolize hope and wonder for future generations.



# THE IMPORTANCE OF LEISURE TIME

The activities that we do shape our well-being and are able to improve our lives.

Check out this  
Ted Talk and reflect  
on this topic.



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# CREDITS

This educational module is produced by the American Composers Orchestra on behalf of and in coordination with EarShot Publishing.

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