

makes use of an ancient church mode, the **Phrygian mode**, that had been in use in the Middle Ages (approximately 800–1400) before the common-practice harmony of today was adopted. A Phrygian scale can be generated by playing the white keys of a piano from E to E, which produces a whole- and half-step pattern of **H–W–W–W–H–W–W**. In Milhaud’s case, he starts the Phrygian pattern on the pitch “C.” The half step between the first and second notes is particularly distinctive, and it is first heard in the piano’s right hand, moving from C to D \flat .

This third section also brings back the fugue subject (with polytonal layers of D major against C major). It also adds more instruments plus a *crescendo* to produce an increasingly busy heterophonic texture. However, a sudden *pianissimo* and a downward scale in the high woodwinds announce the imminent arrival of Tableau II (and the end of Listening Guide 10).

Listening Guide 10: *La création du monde*, Overture and Tableau I (1922–23) – Darius Milhaud

Timeline	Form	Musical Features
0:03	Overture	“Floating” Theme 1 (saxophone) above oscillating parallel thirds; polytonality of D major and D minor; <i>modéré tempo</i> (moderato)
0:22		“Ostinato” Theme 2 (trumpets—eighth notes in parallel thirds)
0:27		Theme 1 (saxophone)
0:42		Theme 2, extended (trumpets)
0:48		Theme 1 (saxophone)
0:54		Theme 2, extended even further (trumpets)
1:02		<i>Ritardando</i>
1:08		<i>Moderato tempo</i> resumes; Theme 1 (saxophone), now in A minor
1:20		Occasional glissandos in trombone
1:29		<i>Crescendo</i>
1:42		Theme 2 rhythm in timpani; return to D major/D minor polytonality
1:48		Descending half-notes scale; <i>diminuendo</i> & <i>ritardando</i>
2:02		Theme 2, paraphrased (clarinets); F minor
2:27		Fanfare motif in trumpets & trombones
2:44		Theme 1 (saxophone); Theme 2 (flute, piano, cello); now in F minor/D major
2:52		<i>Ritardando</i>
2:56		<i>Moderato tempo</i> resumes; now in E-flat major (moving to D minor)
3:05		Theme 2 motif (piano left hand, cello, string bass); D minor/D major
3:36		<i>Ritardando</i> , ending with <i>fermata</i>
3:58	Tableau I A	Four-measure polyrhythmic ostinato patterns with hemiola rhythm
4:01		Fugue subject (5 measures) in string bass; D blues (mixes minor and major modes)
4:10		Fugue subject in trombone (E blues); countersubject in string bass
4:18		Fugue subject in saxophone (A blues); countersubject in trombone
4:26		Fugue subject in trumpet (D blues over C major); countersubject in saxophone