Duke Ellington (1899-1974) Black and Tan Fantasy (1927)

Darius Milhaud (1892-1974) La création du monde (1923)

William Grant Still (1895-1978) Afro-American Symphony (1930)

Darius Milhaud(The Creation of the World):

French Composer, inspired by the NewYork Harlem Hellfighter band.

Use of saxophone, squeezing ouot the juice of dreams, trumpet, clarinet, tr,ombone

European musician s soo n go t int o th e ac t b y forming thei r ow n jaz z ensembles,

Composers and artists often conflated contemporary African-American culture with stereotypical images of primitive Africa. ---Primitivism

JAZZ AND "THE PRIMITIVE"

Yet the ultimate effect of *The Creation of the World* was to perpetuate Primitivist myths and flatten out any sense of the dancers ' individuality or humanity.

After a short introduction, a four-voice fugue based on a syncopated, bluesy theme is played first by a solo double bass, then by trombone, saxophone, and trumpet. Milhaud creates a polymetric effect similar to his technique of polytonality by superimposing the melody in four beats per measure on top of an accompaniment played by piano and percussion in triple meter (Ex. 6.4). The fugal passage ends up sounding something like an improvisatory Dixieland band, and this is precisely the point, as is clear from Milhaud's description o f a performance by Jean Wiener and the banjo and saxophone player Vance Lowry: "Without any transition these two would pass from fashionable ragtime and fox-trots to the most celebrated works of Bach. Besides syncopated music calls for a rhythm as inexorably regular as that of Bach himself."

Like Primitivism and Exoticism before the war, I'art negre was shaped by racial stereotypes and pervasive ideas of cultura l evolutio n tha t place d European s a t the culminatio n o f huma n development and "primitives," governed by primal forces and sexuality

Grant Still: The Afro-American Symphony:

He studied the violin and oboe and become a composer  
The lone African-American compose r represented i n American Composers on American Music

Still implies a Primitivist distinction between the "natural and deep-rooted feeling for music, for melody, harmony, and rhythm" he associated with African-American blues and jazz, and the more "intellectual" conventions and techniques of classical music

by Still's combination of traditional developmental techniques and his richly chromatic, jazz-inflected harmonic language. His work is achieved through four movements as narratives