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## Examining the Neoclassicism in Ravel's Composition: Annotated Bibliography

### Publication Statement

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Examining the Neoclassicism in Ravel's Composition  
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Abstract: This article mainly analyzes the neoclassicism in Ravel's works to have a deeper understanding of Ravel. The first part of this article will discuss the definition of neoclassicism and roughly analyze the elements of neoclassicism in other arts, such as architecture and painting. Ravel's works include neoclassical elements. The third part carefully analyzes which parts of the score reflect neoclassicism and explains the reasons in detail.

Abbate, Carolyn. "Outside Ravel's Tomb." *Journal of the American Musicological Society* 52, no. 3 (1999): 465–530.

This article examines the musical themes in Ravel's *Le Tombeau de Couperin* and illustrates their general significance in musical modernism. From the historical and philosophical perspective of the subject, they symbolize a kind of tomb in the sense of enlightenment. To make people understand the meaning of the theme in Ravel's piano suites and operas. This source reflects modernism's subjectivity of human beings in music. Carolyn Abbate is a professor in Harvard who try to combine literary theory and philosophy to create a new way of thinking music.

Carr, Maureen A. *After the Rite: Stravinsky's Path to Neoclassicism (1914-1925)*. Oxford: Oxford University Press, 2014.

This book elaborates the evolution of Stravinsky's creation through an analysis of his works, such as Rossignol, Three Pieces for String Quartet, Renard. The article describes his use of technique when transitioning to the neoclassical style of his works. This is very relevant to the definition of Neoclassicism. It also can be compared to the neoclassicism in Ravel's work at the same time. The author is a professor of Penn State University who teaches music theory.

Hyde, Martha M. "Neoclassic and anachronistic Impulses in Twentieth-Century Music." *Music Theory Spectrum* 18, no. 2 (1996): 200–235.

This thesis, through a concentrated analysis of four works, introduces the neoclassic elements and Anachronistic harmony in 20th century music. Each piece depicts a different type of contact

between modern composers and composers of the past. The author is a professor in the Music Department at University at Buffalo.

Howat, Roy. *The Art of French Piano Music: Debussy, Ravel, Fauré, Chabrier*. Cumberland: Yale University Press, 2009.

This source describes the piano music of four major French composers, including Debussy, Ravel, Faure and Chabrier. This research comes from a world-renowned expert. He also links the history and style of his four composers to Chopin, Schumann, Liszt, the French harpsichord, and Russian and Spanish music. By giving equal weight to all four musicians, he has corrected a historical imbalance, reshaped our perception of the entire musical tradition and allowed us to learn more about them.

Kaminsky, Peter. *Unmasking Ravel: New Perspectives on the Music*. Rochester: Boydell & Brewer, 2011.

Editor is Professor of Music at the University of Connecticut, Storrs. The editor's special feature is his critical examination of Ravel's work. The book is divided into three parts and takes a fresh look at Ravel's work. The first part describes the contradictory aesthetics and the audience's understanding of Ravel's works. The second part focuses on the structure of the work. The third part arranges music analysis and art criticism. The contributors include many distinguished scholars: Elliott Antokoletz, Gurminder Bhogal, Sigrun B. Heinzelmann, Volker Helbing, Steven Huebner, Peter Kaminsky, Barbara Kelly, David Korevaar, Daphne Leong, Michael Puri and Lauri Suurpaa.

Longyear, Rey M. *Nineteenth-Century Romanticism in Music*, Third edition. Englewood Cliffs, N.J.: Prentice Hall, 1988.

This book defines romanticism and focuses on its expression in Beethoven's works. It also briefly describes the romanticism in the music of different countries. It also covers links to neoclassicism and nationalism in the 19th century. The author studied in Boston University.

Mawer, Deborah. *The Cambridge Companion to Ravel*. Cambridge University Press, 2011. (10)

This book is a comprehensive introduction to Ravel's life, composition and music. Through examples of music, the book explores Ravel's piano playing, chamber music, orchestral music, ballet, song and opera works. Compared with other French composers at the same time, this paper puts forward special research emphases. Through the analysis of some music reviews, Ravel's works were analyzed in clearer details. Provides a very useful resource for students.

Ravel, Maurice. *Five Greek Folk Songs: for Voice and Piano*. New York: International Music Co., 1962.

The score composed by Ravel, which are Chanson de la mariée, Là-bas, vers l'église, Quel galant, Chanson des cueilleuses des lentisques and Tout gai! This piece has a good balance between instruments and sounds, and the structure of the piece reflects the characteristics of Neoclassicism.

———. *Introduction and Allegro: for Harp Solo, Flute, Clarinet and Strings*. Melville N.Y: Belwin Mills, 1900.

The scores are for different instruments. The format is 1 miniature score. By analyzing this score, neoclassicism can be found and studied. The piece uses sonata form and is structurally associated with neoclassicism.

———. *Le tombeau de Couperin: 6 pièces pour piano deux mains*. Paris: Durand, 1918. (31)

*Le tombeau de Couperin imitated the Baroque dance suite in structure to revive and pay tribute to the music of the Baroque period. This is a neoclassical feature.*

———. *Le tombeau de Couperin: suite pour le piano*. Paris: Durand, 1918.

*Le tombeau de Couperin imitated the Baroque dance suite in structure to revive and pay tribute to the music of the Baroque period. This is a neoclassical feature.*

Rogers, Jillian C. *Resonant Recoveries: French Music and Trauma Between the World Wars*. New York, NY: Oxford University Press, 2021.

This source illustrates the impact of the war and violence of World War I on French music in five sections. The five sections are: music related to emotion, music and medicine after trauma, soothing music for trauma therapy, Consolatory Past and joy in music after world War II. The book is a comprehensive study of music, history, psychology and therapy. People can better understand the function of French music to people after world War I through their understanding of history. Jillian Rogers is a faculty of Assistant Professor of Musicology in Jacob school of music,