

# Ravel Paper

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## 1. Ravel's life

- Early years
- Influences from others (Debussy, Fauré)
- Prix de Rome

## 2. Ravel's compositions and musical style

- Characteristics of his style

## 3. Ravel's piano works

## 4. Pavane piano version analysis

- Title story
- Pavane dance form
- Structure and form

The works of Edgar Allan Poe had a significant influence on Ravel due to its compositional methods and aesthetic ideals.<sup>1</sup> He later declared that ‘my greatest teacher in composition was Edgar Allan Poe.’<sup>2</sup> However, in relation to the *Pavane*, Poe argued

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1. Gerald Larner, *Maurice Ravel, 20th-Century Composers* (London: Phaidon, 1996), 43, 59–60, ISBN: 0714832707.

2. Larner, *Maurice Ravel*, 41.

that melancholy is the most legitimate poetic tone and that the death of a beautiful woman is the most poetic subject.<sup>3</sup> Ravel did title *Pavane* in accordance with Poe's topic, but it was only chosen because he liked the sound of it.<sup>4</sup> Ravel ultimately found a deeper source of true melancholy later in his career, in which more geared towards human guilt and suffering shown by the poet, Paul Verlaine's imprisonment.<sup>5</sup>

Despite the *Pavane* becoming popular in salons and among amateur pianists, Ravel's own reflections on the are quite harsh and self-critical.<sup>6</sup> He criticized the piece for showing too much imitation of Chabrier as Fauré's style, and not much originality.<sup>7</sup> Along with the critiques, the *Pavane*'s fame was attributed less to the composition itself and towards the interpretations of its performers.<sup>8</sup>

## 5. Ravel's orchestration

- Orchestrations Ravel had done
- Techniques

## 6. Pavane orchestral version analysis

The *Pavane* only became popular after Ravel orchestrated it in 1910.<sup>9</sup>

- Differences between piano and orchestral versions
- Instrumental choices

## 7. Legacy and reception

- Pavane in popular media

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3. Larner, *Maurice Ravel*, *Maurice Ravel*, 41.

4. Larner, *Maurice Ravel*, 59.

5. Larner, *Maurice Ravel*, 41.

6. Roland-Manuel, *Maurice Ravel*, trans. Cynthia Jolly, Contemporary composers (London: D. Dobson, 1947), 28–29.

7. Roland-Manuel.

8. Roland-Manuel.

9. Larner, *Maurice Ravel*, *Maurice Ravel*, 60.

## Your Lie in April

*Pavane* appears in *Your Lie in April* as an important and symbolic representation in the series, representing an important theme(?). Already in the piece's title, *Pavane pour une infante défunte*, the meaning behind is already shown. [Despite not literally about dead princess] In which “pavane” is a [slow dance](#) and the “princess” referring to Kaori. However, Kaori’s health deteriorates, leading to the “dead princess” referred to in the title.

In episode 16, Pavane starts to play at 20:33 and at 21:15, Kaori asks “Want to commit double suicide?” quoted from Masahiro Mita’s “Ichigo Doumei.”

[“T/N: A Japanese novel published in 1990 about a suicidal boy who meets a girl in the hospital. Kaori is quoting from it.” [bato ch32, Easy Going Scans](#)]

[\[ichigo doumei context\]](#)

In episode 17, 6:58, which correlates to chapter 33, Kousei hears Pavane being played on the way home and runs away in denial, saying “I don’t want to hear it... I don’t want to hear any stupid Ravel... I won’t want to think about anything... I wish I could just stop hearing everything.” [bato ch33](#)

[“T/N: Ravel was a French composer whose piece, “Pavane for a Dead Princess,” is heavily referenced in the Ichigo Alliance novel Kaori quotes from in Chapter 32. In the novel, the main character plays the song on piano for female lead, who is hospital-ridden and has had one of her legs amputated.” [bato ch33, Easy Going Scans](#)]

Kousei isn’t literally rejecting the composer, he is rejecting the fate the piece represents. So in episode 18, 18:52, Kousei responds with “I can’t commit double suicide with you.’ He is refusing to accept that Kaori will be the “dead princess” and he will not be playing Ravel for her ‘funeral.’ [reddit](#)

Furthermore, Kousei performs Rachmaninoff’s arrangement of Tchaikovsky’s “Rose Adagio” and “Garland Waltz” from “The Sleeping Beauty” as a stark contrast from the

“Pavane.” [ch36](#)

## White Album 2

Early in the *Introductory Chapter*, Haruki plays the melody of *Pavane* while Kazusa plays the piano arrangement. This is the first time it's directly mentioned that the pianist accompanies Haruki.

[“Haruki: The piano accompanied me many times, until I finally got into shape. And when it was pleased with my form, it accompanied my music. It was a mysterious sound that would pull pranks on me, guide me, and even show me my weaknesses simply through hearing it.” [Todokanai Translations](#)]