

Annotated Bibliography

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November 4, 2025

Ravel's influence in popular culture.

References

Bhogal, Gurminder K. "Orchestral Tissue, Subordinate Arabesques, and Turning Inward in Maurice Ravel's *Boléro*." *Music Theory Online* 26, no. 2 (September 2020). <https://doi.org/10.30535/mt0.26.2.2>. <https://mtosmt.org/issues/mt0.20.26.2/mt0.20.26.2.bhogal.html>.

Bhogal argues that Ravel's *Boléro* emphasizes timbre over traditional melodic or harmonic development. Bhogal introduces the terms "decorative" and "arabesque" to describe melodies to further bring out the expressed tension. Ultimately, Bhogal describes *Boléro* as an "orchestral tissue" which alludes to the way the instruments are used to make up the composition. This source will be helpful as it analyzes *Boléro*, which is one of Ravel's most famous compositions.

Ivry, Benjamin. *Maurice Ravel: A Life*. 1st ed. New York: Welcome Rain Publishers, 2000. ISBN: 1566491525.

Kilpatrick, Emily. “Maurice Ravel and the Poetics of Originality, 1907–14.” *Music and Letters* 106, no. 1 (November 2024): 97–119. <https://doi.org/10.1093/ml/gcae096>. <https://doi.org/10.1093/ml/gcae096>.

This article investigates what it means to be an ‘original’ composer in the early 20th century using Maurice Ravel as a case-study in which he was faced with criticism for lack of originality and for imitating Debussy, *debussysme*. In response, Ravel turned to literary works of Bertrand (*Gaspard de la Nuit*) and Edgar Allan Poe to shape his compositional influence and inspiration. Kilpatrick argues that through these influences, Ravel was able to transform his negative reputation around. This source will be helpful as it mentions *Gaspard de la Nuit*, which I would want to include in the paper.

Mawer, Deborah. *The Cambridge Companion to Ravel*. Cambridge companions to music. New York: Cambridge University Press, 2000. ISBN: 99047568.

The chapter “Ravel and the piano” by Roy Howats analyzes how Ravel’s Basque-Spanish heritage as well as influence from friends shaped an unique style. In addition, Howats also introduced Ravel’s unique pianistic traits such as harmonic clashes. Ultimately, Howats argues that Ravel’s music lies in its unique piano style and influences. This source will be helpful to be because it provides quite a few in depth analyses of his piano works and what makes it unique.

Roland-Manuel. *Maurice Ravel*. Translated by Cynthia Jolly. Contemporary composers. London: D. Dobson, 1947.

Chapter 4, describes Ravel’s early career and involvement with the group, the ‘Apaches’, a circle of like-minded artists and musicians. It also describes the initial relationship between Debussy and Ravel as excellent, later strained, in which his influence is seen in Ravel’s early works, causing both admiration and controversy. Ravel’s exclusion in the 1905 *Prix de Rome* finals fueled a scandal which led to reforms at the Conservatoire.

This source will be helpful to me as it describes Ravel's early influence as well as his relation with Debussy.

Stuckenschmidt, Hans Heinz. *Maurice Ravel; Variations on His Life and Work*. 1st ed. Translated by Samuel R. Rosenbaum. Ralph Chicorel collection. Philadelphia: Chilton Book Co., 1968.

Zank, Stephen. *Irony and Sound: The Music of Maurice Ravel*. Eastman Studies in Music. Boydell & Brewer, 2009.

Chapter 2 analyzes Ravel's use of crescendo as both a dynamic device and expressive principle across his compositions. Ravel uses both "macro" and "micro" crescendi to carefully express the dynamics to create the larger imagery. The chapter argues that Ravel's use of dynamics organizes and dramatizes his work to enhance the listener's expectation. This source will be helpful to me as it provides some analyses of select Ravel works involving the use of dynamics and how they play a role in the work.