

21M.260: STRAVINSKY TO THE PRESENT

ASSIGNMENT due at Class 8, March 1

Reading: Auner, p. 95, 99-101, 118-123.

Anthology work: Maurice Ravel, Concerto in G for Piano and Orchestra, Movement 1

Supplemental: George Gershwin, *Rhapsody in Blue*
 Darius Milhaud, *La création du monde*

Before you begin, skim the Grove Music Online article about Ravel. Listen to the anthology excerpt at least twice. While you listen, take note of between 6 and 8 passages that sound *particularly* "jazzy," denoting specific bar or rehearsal numbers. List them below for safekeeping:

1.	2.	3.	4.
5.	6.	7.	8.

From the list you've created, pick *three* to explore in depth. They should be different enough to be interesting (the way in which they are different is up to you). For each of the three passages, look carefully at the score to determine which musical parameters have a significant influence on your impression that it is "jazzy." What specific characteristics within these parameters are determinant?

Example	Parameters of "jazziness"	Specifics of how these parameters result in a "jazzy" effect

Now, briefly list a few features of Ravel's concerto movement that are *not* specifically coded as "jazzy."

From the work you have done above, create a thesis statement that follows the general format given:

In his Concerto in G for Piano and Orchestra, Ravel uses techniques such as _____

to evoke jazz idioms. This implies that for him, the most important features of jazz are _____

As Auner describes it in the textbook, what are some of the cultural and musical aspects of jazz that European or Classical composers found most interesting and attractive, and why? How might each of these aspects of jazz be seen to counteract opposing aesthetic strains at the time?

Supplemental listening (Milhaud and Gershwin)

Listen carefully with *no distractions* except a notetaking apparatus (pencil/pen/keyboards) to *Rhapsody in Blue* and *La création du monde* (ca. 30 minutes total). While you listen, take notes on what you hear. Then, write a 5-6 sentence paragraph, with specific features of these works as your evidence, to support or refute the following thesis: "When 'Classical' composers evoke jazz in their compositions, it is a kind of appropriation based in problematic musical stereotyping."

Circle: Support / Refute

Justification:

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Spring 2016

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