

# Anachronisms in stravinsky's neoclassicism

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Anachronisms in Stravinsky's Neoclassicism Introduction Barnes defines anachronism as a mix up of times, aspects expected to move forward go back and those expected to move back go forward. Anachronisms apply to music in a financial and social manner. Financial and social interaction contacts affect the representation of music. In the early twentieth century, the black community suffered racial discrimination and scarcity of economic opportunities. Expression through creativity was among the few avenues that the black community could use to claim their rightful place in America. In particular, emphasis placed on music as a creative product of the Harlem Renaissance. Music analysis depends on how it developed during the age of the Harlem Renaissance, as well as, in terms of the late 19th and the early 21st century. The focus on the works and compositions of three of the significant musicians was dominant during the Harlem Renaissance. Its impact on compositions on America during that time and later in the late 19th and early 21st centuries dominated the musical industry. The connection between the Music and the age of prosperity elaborated. Indeed, the racial discrimination had a decidedly significant impact on music composed by the African Americans, and it was the beginning of an era of excellence in black music. The blacks were able to positively and sometimes negatively as an avenue to channel their feelings and grievances to the whites. This movement transformed the social disillusionment of blacks to race pride. This paper will focus on this transformation and especially in terms of music. Anachronism applies in