The Russian Ballet Pdf

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Pas de Deux Nikolaĭ Nikolaevich Serebrennikov 2000-01-01
"Mr. Serebrennikov's book is widely famous throughout the world. Students, teachers, and dancers in all fields of dance will find this important work useful."-- Svetlana Osiyeva, ballet faculty, Harid Conservatory, Boca Raton, and former principal dancer and soloist with the Kirov Ballet Pas de Deux has been widely regarded as the foremost existing textbook on the art of partnering. First published in 1969 in Russian by one of the world's most respected experts on partnering, the original book was created for the Vaganova Ballet Academy in St. Petersburg, the school that produced Pavlova and Nijinsky. This expanded edition contains new text, sketches, and photographs that describe 32 new poses and lifts, along with new information about strengthening exercises and balance points. It is adaptable to instruction based on the Royal Academy of Dancing and the Cecchetti methods, making it invaluable for teachers and dancers of all three major methodologies. Beginning with simple exercises for young dancers, the comprehensive text guides students, teachers, and choreographers safely to complex lifts and tosses. The instruction is useful to all forms of dance, including ballet, jazz, modern dance, ballroom dancing, and ice dancing. Nikolai Serebrennikov, a former dancer with the Kirov Ballet, is a master pedagogue at the Vaganova Ballet Academy in Russia. Marian Horosko, a former member of the New York City Ballet, is the education editor of Dance Magazine. She is the author of many books, most recently Sleeping Beauty and Ballet Technique for the Male Dancer.

Bolshoi Confidential: Secrets of the Russian Ballet from the Rule of the Tsars to Today Simon Morrison 2016-10-11
In this "incredibly rich" (New York Times) definitive history of the Bolshoi Ballet, visionary performances onstage compete with political machinations backstage. A critical triumph, Simon Morrison's "sweeping and authoritative" (Guardian) work, Bolshoi Confidential, details the Bolshoi Ballet's magnificent history from its earliest tumults to recent scandals. On January 17, 2013, a hooded assailant hurled acid into the face of
the artistic director, making international headlines. A lead soloist, enraged by institutional power struggles, later confessed to masterminding the crime. Morrison gives the shocking violence context, describing the ballet as a crucible of art and politics beginning with the disreputable inception of the theater in 1776, through the era of imperial rule, the chaos of revolution, the oppressive Soviet years, and the Bolshoi’s recent $680 million renovation. With vibrant detail including “sex scandals, double-suicide pacts, bribery, arson, executions, prostitution rings, embezzlement, starving orphans, [and] dead cats in lieu of flowers” (New Republic), Morrison makes clear that the history of the Bolshoi Ballet mirrors that of Russia itself.

Culture and Customs of Russia Sydney Schultze 2000 Discusses Russian traditions, culture, religion, media, literature, and arts.

A Revolution in Movement K. Mitchell Snow 2020 This book illuminates how collaborations between dancers and painters shaped Mexico's postrevolutionary cultural identity, tracing this relationship throughout nearly half a century of developments in Mexican dance from the 1920s to the 1960s.

Life in Motion Misty Copeland 2014-03-04 A bestselling and prize-winning memoir by African-American ballerina Misty Copeland, Life in Motion is the vividly told story of her journey to the world-class American Ballet Theatre—and delves into the harrowing family conflicts that nearly drove her away from ballet as a thirteen-year-old prodigy. Determination meets dance in this New York Times bestselling memoir by the history-making ballerina Misty Copeland, recounting the story of her journey to become the first African-American principal ballerina at the prestigious American Ballet Theatre. When she first placed her hands on the barre at an after-school community center, no one expected the undersized, underprivileged, and anxious thirteen-year-old to become one of America’s most groundbreaking dancers. A true prodigy, she was attempting in months roles that take most dancers years to master. But when Misty became caught between the control and comfort she found in the world of ballet and the harsh realities of her own life, she had to choose to embrace both her identity and her dreams, and find the courage to be one of a kind. With an insider’s passion, Misty opens a window into the life of an artist who lives life center stage, from behind the scenes at her first classes to her triumphant roles in some of the world’s most iconic ballets. A sensational memoir as “sensitive” and “clear-eyed” (The Washington Post) as her dancing, Life in Motion is a story of passion, identity and grace for anyone who has dared to dream of a different life.

101 Stories of the Great Ballets George Balanchine 1975 Presents both the storylines and backgrounds of classical and contemporary works performed by international companies.

Dancing Genius Hanna Järvinen 2014-05-28 Tracing the historical figure of Vaslav Nijinsky in contemporary documents and later reminiscences, Dancing Genius opens up questions about authorship in dance, about critical evaluation of performance practice, and the manner in which past events are turned into history.

Ballet Music Matthew Naughtin 2014-07-17 Musicians who work professionally with ballet and dance companies sometimes wonder if they haven’t entered a foreign country—a place where the language and customs seem so utterly familiar and so bafflingly strange at the same.
To someone without a dance background, phrases and terms--boy’s variation, pas d’action, apothéose--simply don’t fit their standard musical vocabulary. Even a familiar term like adagio means something quite different in the world of dance. Like any working professional, those conductors, composers, rehearsal pianists, instrumentalists and even music librarians working with professional ballet and dance companies must learn what dance professionals talk about when they talk about music. In Ballet Music: A Handbook Matthew Naughtin provides a practical guide for the professional musician who works with ballet companies, whether as a full-time staff member or as an independent contractor. In this comprehensive work, he addresses the daily routine of the modern ballet company, outlines the respective roles of the conductor, company pianist and music librarian and their necessary collaboration with choreographers and ballet masters, and examines the complete process of putting a dance performance on stage, from selection or existing music to commissioning original scores to staging the final production. Because ballet companies routinely revise the great ballets to fit the needs of their staff and stage, audience and orchestra, ballet repertoire is a tangled web for the uninitiated. At the core of Ballet Music: A Handbook lies an extensive listing of classic ballets in the standard repertoire, with information on their history, versions, revisions, instrumentation, score publishers and other sources for tracking down both the original music and subsequent musical additions and adaptations. Ballet Music: A Handbook is an invaluable resource for conductors, pianists and music librarians as well as any student, scholar or fan of the ballet interested in the complex machinery that works backstage before the curtain goes up.

Choreography Invisible Anna Pakes 2020-04-28 Dance is often considered an ephemeral art, one that disappears nearly as soon as it materializes, leaving no physical object behind. Yet some dance practice involves people trying to embody something that exists before - and survives beyond - their particular acts of dancing. What exactly is that thing? And (how) do dances continue to exist when not performed? Anna Pakes seeks to answer these and related questions in this book, drawing on analytic philosophy of art to explore the metaphysics of dance making, performance and disappearance. Focusing on Western theater dance, Pakes also traces the different ways dances have been conceptualized across time, and what those historical shifts imply for the ontology of dance works.

Maria Tallchief Maria Tallchief 1997-04-15 Traces the life of the legendary ballerina, Maria Tallchief, the wife and inspiration of choreographer George Balanchine, who grew up on an Indian reservation and rose to fame as the New York City Ballet's central attraction.

Russian Ballet Technique, as Taught by Alexis Kosloff Alexis Kosloff 1921 Written by ballet great Alexis Kosloff, Russian Ballet Technique focuses on teaching foundation steps, beginners' exercises, solo dances and more.

Four Centuries of Ballet Lincoln Kirstein 1984-01-01 Traces the development of dance's basic components, choreography, gesture, music, costume, and scenery, and discusses the backgrounds of the most important ballets.

Ballet 101 Robert Greskovic 2005 Presents a look at the world of dance; an analysis of ballet movement, music, and history; a close-up look at popular ballets; and a host of performance tips.
De Basil's Ballets Russes Kathrine Sorley Walker 2010
The author details the story of Colonel W. de Basil's company of Russian ballet dancers who kept alive the heritage of the Russian ballet for 20 years.

The Ballets Russes Vicente García-Márquez 1990 Traces the history of the influential ballet company, and describes the choreographers, dancers, artists, and designers associated with it

A Ballerina for Our Time Karen McDonough 2015-03-16 "Her luxurious attack and fearlessness set her apart from other great dancers of her generation."Christopher Wheeldon, British choreographer and former Royal Ballet dancer "I will always remember Olga with her distinct individuality . . . her precision . . . and great charisma."Maya Plisetskaya, Russian Prima Ballerina Assoluta "She is one of my best memories in my career. She's probably the last great ballerina I've had a chance to work with."Paul Mejia, protégé of George Balanchine and former New York City Ballet principal A Ballerina For Our Time is the stunning biography of Olga Pavlova. Her life brings readers into the highly competitive ballet world and the infamous Bolshoi Ballet Academy. Her inspiring story of passion and perseverance is for anyone following their heart's desire. Like so many other young girls, Olga Pavlova dreamed of becoming a famous ballerina. Her road to success was paved with personal struggles, triumphs, and life lessons for overcoming obstacles to achieve prominence. From being confined to a hospital bed with a serious back injury as a child to becoming the target of vicious jealousy inside the world-renowned Bolshoi academy, she rose above it all to become a prima ballerina on the world stage.

The Russian Ballet Dame Ellen Terry 1913
Basic Principles of Classical Ballet Agrippina Vaganova 2012-04-18 Discusses all basic principles of ballet, grouping movement by fundamental types. Diagrams show clearly the exact foot, leg, arm, and body positions for the proper execution of many steps and movements. 118 illustrations.

We Yevgeny Zamyatin 2013-01-15 Yevgeny Zamyatin's We is set in an urban glass city called OneState, regulated by spies and secret police. Citizens of the tyrannical OneState wear identical clothing and are distinguished only by the number assigned to them at birth. The story follows a man called D-503, who dangerously begins to veer from the 'norms' of society after meeting I-330, a woman who defies the rules. D-503 soon finds himself caught up in a secret plan to destroy OneState and liberate the city. The failed utopia of We has been compared to the works of H.G. Wells, George Orwell, and Aldous Huxley. It was the first novel banned by the Soviets in 1921, and was finally published in its home country over a half-century later. We is a part of Momentum's Classic Science Fiction series. "The best single work of science fiction yet written." — Ursula K. Le Guin
Like a Bomb Going Off Janice Ross 2015-01-28 Everyone has heard of George Balanchine. Few outside Russia know of Leonid Yakobson, Balanchine’s contemporary, who remained in Lenin’s Russia and survived censorship during the darkest days of Stalin. Like Shostakovich, Yakobson suffered for his art and yet managed to create a singular body of revolutionary dances that spoke to the Soviet condition. His work was often considered so culturally explosive that it was described as “like a bomb going off.” Based on untapped archival collections
of photographs, films, and writings about Yakobson’s work in Moscow and St. Petersburg for the Bolshoi and Kirov ballets, as well as interviews with former dancers, family, and audience members, this illuminating and beautifully written biography brings to life a hidden history of artistic resistance in the USSR through this brave artist, who struggled against officially sanctioned anti-Semitism while offering a vista of hope.

**Ballet in the Cold War** Anne Searcy 2020-10-07 "During the Cold War, the governments of the United States and the Soviet Union developed cultural exchange programs, in which they sent performing artists abroad in order to generate goodwill for their countries. Ballet companies were frequently called on to serve in these programs, particularly in the direct Soviet-American exchange. This book analyzes four of the early ballet exchange tours, demonstrating how this series of encounters changed both geopolitical relations and the history of dance. The ballet tours were enormously popular. Performances functioned as an important symbolic meeting point for Soviet and American officials, creating goodwill and normalizing relations between the two countries in an era when nuclear conflict was a real threat. At the same time, Soviet and American audiences did not understand ballet in the same way. As American companies toured in the Soviet Union and vice-versa, audiences saw the performances through the lens of their own local aesthetics. Ballet in the Cold War introduces the concept of transliteration to understand this process, showing how much power viewers wielded in the exchange and explaining how the dynamics of the Cold War continue to shape ballet today"--

**And Then Came Dance** Stanley J. Rabinowitz 2019

Presenting for the first time Akim Volynsky's (1861-1926) pre-balletic writings on Leonardo da Vinci, Fyodor Dostoevsky, Otto Weininger, and on such illustrious personalities as Zinaida Gippius, Ida Rubinstein, and Lou Andreas-Salome, And Then Came Dance provides new insight into the origins of Volynsky's life-altering journey to become Russia's foremost ballet critic. A man for whom the realm of art was largely female in form and whose all-encompassing image of woman constituted the crux of his aesthetic contemplation that crossed over into the personal and libidinal, Volynsky looks ahead to another Petersburg-bred high priest of classical dance, George Balanchine. With an undeniable proclivity toward ballet's female component, Volynsky's dance writings, illuminated by examples of his earlier gendered criticism, invite speculation on how truly ground-breaking and forward-looking this critic is.

**The Three Graces: Anna Pavlova, Tamara Karsavina, Olga Spessivtzeva** Serge Lifar 1959

'School of Classical Dance' is the official textbook of the Vaganova School in St. Petersburg, and takes the student and teacher from the basic concepts of the syllabus to the most complex exercises taught at the end of the eight-year course. A thorough and logical presentation of the classical vocabulary, from its basic forms to advanced variations, is followed by a sample lesson for a senior class. The eight-year syllabus of the Vaganova School, now adopted by almost all Russian ballet schools, is then given in full. The authors were both long-time teachers at the Vaganova School. "A book which is to be treasured, one of the great technical manuals of our time" - the Dancing Times.

**Apollo's Angels** Jennifer Homans 2010-11-02
BESTSELLER For more than four hundred years, the art of ballet has stood at the center of Western civilization. Its traditions serve as a record of our past. Lavishly illustrated and beautifully told, Apollo’s Angels—the first cultural history of ballet ever written—is a groundbreaking work. From ballet’s origins in the Renaissance and the codification of its basic steps and positions under France’s Louis XIV (himself an avid dancer), the art form wound its way through the courts of Europe, from Paris and Milan to Vienna and St. Petersburg. In the twentieth century, émigré dancers taught their art to a generation in the United States and in Western Europe, setting off a new and radical transformation of dance. Jennifer Homans, a historian, critic, and former professional ballerina, wields a knowledge of dance born of dedicated practice. Her admiration and love for the ballet, as Entertainment Weekly notes, brings “a dancer’s grace and sure-footed agility to the page.”

NAMED ONE OF THE BEST BOOKS OF THE YEAR BY THE NEW YORK TIMES BOOK REVIEW • LOS ANGELES TIMES • SAN FRANCISCO CHRONICLE • PUBLISHERS WEEKLY

Dance and Music

Harriet Cavalli 2001

Harriet Cavalli, internationally recognized as one of the most talented and experienced specialists in the art of music for dancers and dance teachers, presents here the definitive book on accompaniment, as well as her personal - often humorous - look behind the scenes at the world of dance. The text is enhanced by diagrams and 83 complete musical examples, providing a wealth of repertoire choices.

From Petipa to Balanchine

Tim Scholl 2003-09-02

In this rich interdisciplinary study Tim Scholl provides a provocative and timely re-evaluation of the development of ballet from the 1880s to the middle of the twentieth century. In the light of a thoughtful re-appraisal of dance classicism he locates the roots of modern ballet in the works of Marius Petipa, rather than in the much-celebrated choreographic experiements of Diaghilev’s Ballet Russe. Not only is this the first book to present nineteenth- and twentieth-century ballet as a continuous rather than broken tradition, From Petipa to Balanchine places works such as Sleeping Beauty, Les Sylphides, Apollo and Jewells in their proper cultural and artistic context. The only English-language study to be based on the original Russian soures, this book will be essential reading for all dance scholars. Written in an engaging and elegant style it will also appeal to anyone interested in the history of ballet generally.

A Body of Work

David Hallberg 2017-11-07

“David Hallberg, the first American to join the famed Bolshoi Ballet as a principal dancer and the dazzling artist The New Yorker described as 'the most exciting male ballet dancer in the Western world,' presents an intimate journey through his artistic life up to the moment he returns to the stage after a devastating injury almost cost him his career. While rich in detail ballet fans will adore, this is a book that anyone interested in a life of creativity will love. Hallberg reflects on themes like inspiration, ego, self-doubt, 'the artistic calling', and perfectionism as he takes readers into daily classes, rigorous rehearsals, and triumphant performances, searching for new inspiration and interpretations of ballet's greatest roles. He reveals the vicious bullying he endured as a child, the ambition he had to tame as a new member of American Ballet Theatre, and the reasons behind his headline-grabbing decision to be the first American to join the top ranks of the Bolshoi Ballet. Then, as Hallberg circled the globe performing at the peak of his abilities, he
suffered a crippling injury that led to two surgeries, an agonizing retreat from ballet, and the decision to commit to a radical rebuilding of his body and technique that resulted in his miraculous return to the stage as a new artist and a new man. Combining his impressive powers of observation and memory with emotional honesty and artistic insight, David Hallberg has written a thrilling dance memoir and an intimate portrait of an artist in all his vulnerability, passion, and wisdom.”-- Dust jacket flap.

_Balanchine and the Lost Muse_ Elizabeth Kendall 2013-08-29 Balanchine and the Lost Muse is a dual biography of the early lives of two key figures in Russian ballet, in the crucial time surrounding the Russian revolution: famed choreographer George Balanchine and his close childhood friend, ballerina Liidia Ivanova.

_A Bullet in the Ballet_ Caryl Brahms 1996 A BLACK DAGGER CRIME edition of a novel about a famous dancer who is shot on stage on an opening night, but all the critics who gather - unaware that he is dead - agree that the death scene was particularly unconvincing. However, there are plenty of suspects since the dancer appears to have been the most hated person in the company.

_Ballet and Opera in the Age of "Giselle"_ Marian Smith 2010-08-09 Marian Smith recaptures a rich period in French musical theater when ballet and opera were intimately connected. Focusing on the age of Giselle at the Paris Opéra (from the 1830s through the 1840s), Smith offers an unprecedented look at the structural and thematic relationship between the two genres. She argues that a deeper understanding of both ballet and opera--and of nineteenth-century theater-going culture in general--may be gained by examining them within the same framework instead of following the usual practice of telling their histories separately. This handsomely illustrated book ultimately provides a new portrait of the Opéra during a period long celebrated for its box-office successes in both genres. Smith begins by showing how gestures were encoded in the musical language that composers used in ballet and in opera. She moves on to a wide range of topics, including the relationship between the gestures of the singers and the movements of the dancers, and the distinction between dance that represents dancing (entertainment staged within the story of the opera) and dance that represents action. Smith maintains that ballet-pantomime and opera continued to rely on each other well into the nineteenth century, even as they thrived independently. The "divorce" between the two arts occurred little by little, and may be traced through unlikely sources: controversies in the press about the changing nature of ballet-pantomime music, shifting ideas about originality, complaints about the ridiculousness of pantomime, and a little-known rehearsal score for Giselle.

_What's to be Done?_ Nikolay Gavrilovich Chernyshevsky 1886

_(Re:) Claiming Ballet_ Adesola Akinleye 2021-03-02 The collection of essays demonstrates that ballet is not a single White Western dance form but has been shaped by a range of other cultures. In so doing, the authors open a conversation and contribute to the discourse beyond the vantage point of mainstream to look at such issues as homosexuality and race. And to demonstrate that ballet’s denial of the first and exclusion of the second needs rethinking. This is an important contribution to dance scholarship. The contributors include professional...
ballet dancers and teachers, choreographers, and dance scholars in the UK, Europe and the USA to give a three dimensional overview of the field of ballet beyond the traditional mainstream. It sets out to acknowledge the alternative and parallel influences that have shaped the culture of ballet and demonstrates they are alive, kicking and have a rich history. Ballet is complex and encompasses individuals and communities, often invisiblized, but who have contributed to the diaspora of ballet in the twenty-first century. It will initiate conversations and contribute to discourses about the panorama of ballet beyond the narrow vantage point of the mainstream – White, patriarchal, Eurocentric, heterosexual constructs of gender, race and class. This book is certain to be a much-valued resource within the field of ballet studies, as well as an important contribution to dance scholarship more broadly. It has an original focus and brings together issues more commonly addressed only in journals, where issues of race are frequently discussed. The primary market will be academic. It will appeal to academics, researchers, scholars and students working and studying in dance, theatre and performance arts and cultural studies. It will also be of interest to dance professionals and practitioners. Academics and students interested in the intersection of gender, race and dance may also find it interesting.

Rudolph Nereyev The Federal Bureau of Investigation (FBI) within the U.S. Department of Justice presents FBI case documents regarding Russian ballet dancer Rudolph Nereyev in PDF format. The case file is provided as part of the FBI's Freedom of Information Privacy Acts (FOIPA) Web site. The Best Seat in the House Barbara Kennedy 2023-01-11

"Line Dancing is drawing to Music" I closed my eyes and played vinyl LPs on a record player and the ink simply poured from my pen. It was the summer of 1978. I had just returned from Paris and my head was filled with fashion and glamor, strolls along the Avenue de Champs-Elysees, the most famous street in the world, it means the “Elysian Fields,” which indicates that someone thought this street was heaven on earth, and just like the Eiffel Tower and the Arc de Triomphe, all symbols of Paris. The Seine was a colorful array of boats and ferries along the Left Bank with its art galleries and art supply stores. I was travelling with fellow designers, all graduates of The Fashion Institute of Technology in Manhattan. We were drunk on champagne from fashion week, and exhausted, so we flew to Nice on the French Riviera where Princess Grace hosted a lavish wedding for her oldest daughter, Princess Caroline's first marriage. The royalty of Europe was in attendance in their bustling skirts and jeweled tiaras. The sparkling Mediterranean Sea was a proverbial traffic jam with yachts from all over the world, and small planes hovered above before landing on a very small airstrip. They have all come to celebrate, the rich and famous and Monarchy. And, of course, to meet some young and pretty unchaperoned American girls on holiday. When I returned home to my beach cottage on Long Island, I designed my boutique, Ruby Stars, Objets d'Art, Accessories & Apparel, in posh Locust Valley. It was here that I created these drawings, which lay in a gift box from Saks Fifth Avenue decomposing under my bed for more than 40 years. When I reflect on my life, I know with no uncertainty that, with a smile on my face to rival Hirschfeld's Carol Channing, I am the luckiest girl alive. Dedicated to Al Hirschfeld (1903-2003) They call
him "The Line King" and if you knew him, which I did briefly, you also knew NINA, his daughter. He drew Broadway with his pen. He entertained millions. And he touched me. Occasionally, I can see something, a hand, a foot, a look, a face, that is, to my eye, his hand on mine. I am ever grateful "Listen to the music, close your eyes, and draw what you hear."

The great history of Russian ballet  
Evdokia Belova  
2021-06-30 Although the techniques of classical ballets were invented by French and Italian masters two hundred years ago, the Russian Ballet refined these techniques, thus enhancing its already superb performances. This book uncovers the Great History of Russian Ballet, its art and choreography.

100 Lessons in Classical Ballet  
Vera Sergeevna Kostrovit_s_kai_a_  
2004 Outlines an eight-year curriculum of dance exercises and lessons developed by the Russian ballet teacher responsible for the training of Nureyev, Baryshnikov and others.

Finding Balanchine's Lost Ballets  
Elizabeth Kattner  
2020-11-03 In the first book to focus exclusively on George Balanchine's early Russian ballets, most of which have been lost to history, Elizabeth Kattner offers new insights into the artistic evolution of a legend through her reconstruction of his first group ballet, Funeral March.

Rethinking Prokofiev  
Rita McAllister  
2020-02-07 Among major 20th-century composers whose music is poorly understood, Sergei Prokofiev stands out conspicuously. The turbulent times in which Prokofiev lived and the chronology of his travels—he left Russia in the wake of Revolution, and returned at the height of the Stalinist purges—have caused unusually polarized appraisals of his music. While individual, distinctive, and instantly recognizable, Prokofiev's music was also idiosyncratically tonal in an age when tonality was largely passé. Prokofiev's output therefore has been largely elusive and difficult to assess against contemporary trends. More than sixty years after the composer's death, editors Rita McAllister and Christina Guillaumier offer Rethinking Prokofiev as an assessment that redresses this enigmatic composer's legacy. Often more political than artistic, these appraisals have depended not only upon the date of publication but also the geographical location of the writer. Commissioned from some of the most distinguished and rising scholars in the field, this collection highlights the background and context of Prokofiev's work. Contributors delve into the composer's relationship to nineteenth-century Russian traditions, Silver-Age and Symbolist composers and poets, the culture of Paris in the 1920s and '30s, and to his later Soviet colleagues and younger contemporaries. They also investigate his reception in the West, his return to Russia, and the effect of his music on contemporary popular culture. Still, the main focus of the book is on the music itself: his early, experimental piano and vocal works, as well as his piano concertos, operas, film scores, early ballets, and late symphonies. Through an empirical examination of his characteristic harmonies, melodies, cadences, and musical gestures—and through an analysis of the newly uncovered contents of his sketch-books—contributors reveal much of what makes Prokofiev an idiosyncratic genius and his music intriguing, often dramatic, and almost always beguiling.