

The Principles of Musical Composition in Bela Bartok's Ballet «The Wooden Prince» .. 32

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The article deals with the problem of the musical composition in Bela Bartok's ballet «The Wooden Prince». Though it is the composer's first work in a ballet-genre, «The Wooden Prince» is a vivid example of extraordinary modification of the canon. The plot's basis for Bartok's ballet is the piece of the same name by Béla Balázs. The traces of fairy tale (archetypical of characters, inversion, triplication's principle) are evident in the libretto. This article examines the influence of modernism upon the plot's peculiarities.

The author of the article treats the ballet's organization as a synthetic structure, in which concentrical principle and sonata-cyclical form intertwine. These features are predetermined by the libretto's structure. Music is interconnected with a plot's logic and independent at the same time. The leitmotiv-organization is of vital importance to the composition of Bartok's ballet, it is a considerable part of the work's architectonics.

Symphonic idea changes the form of a classical ballet significantly. There are no traditional structures in «The Wooden Prince» and the score of the work in question represents a large unceasing form. Thus, to a certain extent the Bartok's composition is a prototype of a choreodrama, which became popular in the second part of XXry.

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