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The study of the structure of musical composition is one of the actual tasks of art history. The «principles of construction», revealed in the course of the analysis of this musical text, significantly expand the understanding of the methods of A. Pärt's compositional technique. Simple, reduced to a minimum sound material (C major), strict and refined logic of the diverse structural metamorphoses that this material undergoes — this is what the main attention is focused on.

The key to the architectonic idea of the piece, its deep structure, is, according to the author of the article, in the spatio-temporal distribution of sound material and especially in the strictly ordered disposition of its individual elements. A number of important constructive aspects of the composition are described for the first time. Minimum and maximum — this pair of interrelated philosophical concepts finds its multifaceted embodiment in the structure of a musical text.

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