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Afonina Olena,

*Doctor in Arts Studies, Professor,
Department of Choreography,
National Academy of Culture and Arts Management
<https://orcid.org/0000-0003-1627-6362>
aolena7@gmail.com*

«ALADDIN» BALLET BY COMPOSER OLEKSANDR RODIN

The purpose of the article is to reveal the features of «Aladdin» ballet music by Oleksandr Rodin. **The methodology of the work** is based on cultural analysis with elements of musicological analysis (mainly by ear due to the lack of sheet music). The performed analysis provides an introduction to the music of Oleksandr Rodin, the staging of the ballet on the theatre stage. Based on the synthesis of the research results, it was possible to establish the regularities of musical and stage development. The method of generalization made it possible to record the leitmotif in the formation of ballet images and the disclosure of situations. **The scientific novelty of the work** lies in the analysis of Alexander Rodin's «Aladdin» ballet. The text of the article can be used when preparing a lecture on teaching music-theoretical and music-historical disciplines. **Conclusions.** Musical characteristics of Aladdin, Jafar, Jasmine, Sultan, and Genie were made based on the analysis of «Aladdin» ballet performance by Alexander Rodin and Serhii Kon. Each character has its own intonation and rhythmic complex, which provides the leitmotif system of the entire performance. In general, melodism is characterised by the stylisation of Oriental themes. The composer uses the scales of folk music, harmonic major. Jafar's characterisation is dominated by the brass band. Aladdin has two main themes.

Key words: ballet, ballet music, leitmotif system, ballet image, Oleksandr Rodin.

Афоніна Олена Сталівна, доктор мистецтвознавства, професор, професор кафедри хореографії Національної академії керівних кадрів культури і мистецтв

Балет «Аладдін» композитора Олександра Родіна

Мета статті полягає в розкритті особливостей балетної музики «Аладдін» Олександра Родіна. **Методологія роботи** ґрунтується на культурологічному аналізі з елементами музикознавчого аналізу (переважно на слух через відсутність нотного матеріалу). Здійснений аналіз забезпечує знайомство з музикою Олександра Родіна, постановкою балету на театральній сцені. На основі синтезування отриманих результатів дослідження встановлено закономірності музично-сценічного розвитку. Метод узагальнення дав змогу зафіксувати лейтмотивність у формуванні балетних образів і розкритті ситуацій. **Наукова новизна** роботи полягає в тому, що здійснено аналіз балету Олександра Родіна «Аладдін». Текст статті може бути використаним при підготовці лекції з викладання музично-теоретичних і музично-історичних дисциплін. **Висновки.** На основі аналізу балетної вистави Олександра Родіна і Сергія Кона «Аладдін» зроблені музичні характеристики Аладдіна, Джафара, Жасмін, Султана, Джина. Кожен персонаж має свій інтонаційно-ритмічний комплекс, що забезпечує лейтмотивну систему всієї вистави. Загалом мелодизм характеризується стилізацією східної тематики. Композитор використовує лади народної музики, гармонічний мажор. У характеристиці Джафара домінує мідна духовна група. Аладдін має дві основні лейттеми.

Ключові слова: балет, балетна музика, лейтмотивна система, балетний образ, Олександр Родін.

Ballet music always attracts attention, but not much has been written about it. A hundred years ago, scientific and non-fiction publications wrote about performances on the stages of theatres in Kharkiv, Odesa, and Kyiv. In particular, there are well-known reviews of performances by the Ukrainian composer, performer, and teacher Mykola Shipovych. It is known from archival sources that Mykola Shipovych's son, Kostiantyn,

received a musical education at the Kyiv Music and Dramatic Institute, majoring in composition. He was the author of a number of symphonic works, music for movies, etc. His work included «Horbokonik» ballet (1924–1925). «Fragment from the ballet. Score. Autograph» are stored in the Central State Archive-Museum of Literature and Art of Ukraine.

Today, studying ballet and ballet art, we turn to thorough monographs by M. Zagaykevich, Yu. Stanishevskiy, and O. Chepalov. Scientific studies of youth appear (E. Kovalenko, I. Klimchuk, O. Plahotniuk). Although Alina Pidlypska's monograph recently appeared, which contains information about criticism of ballet performances of the first half of the XXth century.

For almost half of the XIX-th century, full-time ballet composers illustrated the orders of choreographers. A short scheme of actions and a long list of dance numbers were the main leaders of ballet music composers. Staff composers were well versed in ballet laws, but were not symphonists. The music of Puni and Minkus was distinguished by its freshness, melodiousness, and dance rhythm. However, it was in the XIX century before the ballets of famous composers.

This article focuses on the author's music of the modern Ukrainian composer Oleksandr Rodin. In the ballet genre, the composer worked with Radu Poklitaru on the performances «Viy» (2019), «Up the River» (2017). O. Rodin's ballet music is theatrical; many visual and auditory associations arise. It broadcasts a connection with the traditions of the genre, but also reflects the latest trends, in particular, it logically fits into 3D-technologies, strengthening the influence on viewers. Musical and figurative characteristics are successfully revealed by R. Poklitaru's choreography. Each ballet with symphonic music needs its own special dance pattern, which is inherent in the work of R. Poklitaru and O. Rodin. For example, in the ballet «Up the River» based on F. S. Fitzgerald's story «The Mysterious Story of Benjamin Button», the main character is endowed with his musical-intonational and plastic complexes, which depict the changes in the emotional states of a child, a young man and a mature person. Musical characteristics, which the composer laid down in his score, found individual, harmoniously combined dance movements, choreographic forms of expression of musical content.

The audience got an unforgettable impression of M. Gogol's phantasmagoric story in the ballet masterpiece «Viy» (2019) by the author tandem R. Poklitaru – O. Rodin. The ballet is full of contrasts, bright images, incredible orchestral colours, and unsurpassed modern stage design. The bright symphonic score of the ballet with the inclusion of instrumental solos by the percussion group was successfully complemented by a part for throat shamanic singing and an exotic organ.

Just as the sonata form gradually crystallised in classicism, so in XIX century the forms of ballet music, design of a ballet performance and choreographic action with structural forms of

dance were canonised. Based on these observations, we can also talk about traditionalism in the music of Oleksandr Rodin's ballet «Aladdin» (2021). As in previous centuries, a fairy tale was chosen for the ballet, the story of Aladdin from the collection «One Thousand and One Nights». Now this fairy tale has received a Ukrainian interpretation in the ballet genre.

The general laws of building a ballet performance with a happy ending are preserved here. Ballet in two acts with a short prologue. The first act is an exposition of actors: mime and dance characteristics, where the composer showed himself to be quite free in the choice of melodic-harmonic, timbre, rhythmic means, which does not contradict the place of events – the East.

That is why the music of O. Rodin's «Aladdin» is saturated with oriental motifs, fairy-tale transitions, and emotional states. The production of Sergei Kon's ballet is distantly similar to the Ballet Theatre Queensland's ballet of the same name (2016) by choreographer Tim Brown. There are some misunderstandings in the musical component. There may be an author of the music for this play, but the program includes directors, lighting, and decorators. The music of the performance is quite dance-rhythmic, which cannot be said about its artistic value. Oriental intonations are also present in the music, but it is more suitable for dancing. It is all more interesting and fully justified to analyse the music of Oleksandr Rodin's ballet.

Aladdin has appeared in animated films for almost a hundred years. Starting from 1926, when the film «The Adventures of Prince Ahmed» appeared in Germany based on several fairy tales, Aladdin does not give up positions in this genre: «Aladdin and the Magic Lamp» (1954); «One Thousand and One Arabian Nights» (America, 1959); «Aladdin and the Magic Lamp» (France, 1970); «Aladdin» (Walt Disney studio, 1992) with sequels (1994, 1996). Famous films with Aladdin, released in XX–XXI centuries: «Aladdin's Magic Lamp» (USSR, 1966); comedy «The New Adventures of Aladdin» (France, Belgium, 2015, 2018); «Aladdin» (2019). Aladdin from Arabic (علاء الدين, Alā' ad-Dīn, [ʕalaːʔ adˈdiːn]) literally means «nobility of faith».

There are a certain number of hypotheses about the appearance of this tale in the collection «One thousand and one nights», but the purpose of this article is to reveal the features of «Aladdin» ballet music by Alexander Rodin. «Music is to dance what words are to music. With this comparison, I want to say only one thing: dance music represents or should represent a kind of program that establishes and predicts the

movement and play of each dancer... Action dance, therefore, is a conductor of the ideas embedded in the music, which are designed to clearly and visually interpret them» [6, 127].

Since the article is aimed at revealing the musical component, there were references to works devoted to issues of ballet music and about ballet music by Ukrainian composers (I. Drach, O. Zinkevich, H. Polyanska). Olena Zinkevych studies the ballets of Yevgeny Stankovych. Iryna Drach and Halyna Polianska explore the ballet work of Vitaly Gubarenko. Journalists often present premiere ballet performances in periodicals (Yu. Bentya, O. Vergelis, L. Tarasenko).

As for the study of this topic in the scientific field, there are no thorough studies. There are separate articles in the periodical dedicated to the premiere performance of the ballet, in particular an article by Larisa Tarasenko, from which we learn about the performance. Another journalist Eduard Ovcharenko wrote about the play: «At the heart of the ballet is the story of the fates of Aladdin and Jasmine, who live in different worlds, Genie, chained to his lamp, Jafar, who dreams of taking the Sultan's place and, ultimately, becoming the ruler of the world. The performance aims to emphasise the value of personality: if you are yourself, the most fantastic miracles will become reality» [1].

O. Rodin's music is written in the classical tradition of ballet scores. «The premiere of Oleksandr Rodin's ballet "Aladdin" on the stage of the Kyiv Municipal Academic Theatre for Children and Youth (Kyiv Opera) immediately became a noticeable phenomenon in all parameters: brilliant musical material, beautiful modern choreography and scenography, high level of performing art of ballet dancers, orchestra» [5].

It is figurative and symphonic, quite simple, modern in language, melodic, has original melodic and harmonic findings, danceable, and meaningful. The music feels close to Oriental sources, but it organically fits into the artistic canvas of the ballet work and its plot basis. The composer admits that the ballet characters received bright themes. According to him: «The whole ballet is filled with the stylisation of Oriental music and dances. Burning oriental dance rhythms are guaranteed!» [3]. «I hope that the performance will be able to interest young people and shape their visual perception of the world, and for older audiences to enjoy and immerse themselves in the world of fairy tales and miracles» says choreographer-director Serhii Kon [3].

Each image receives a certain development in a musical and rhythmic circle. Aladdin is presented in duet scenes with Jafar, Jasmine, Genie, and

Lytai-Kilym. In addition, Aladdin is present in mass scenes with local residents, in the Sultan's chambers.

Aladdin's musical characterisation contains several basic melodies that correspond to his versatility. Aladdin in the market among the sellers is a part of this market: both in image and in movements. In the background of this introduction, a melody sounds in folk mode (Lydian, Mixolydian). Logically developing, it is suddenly interrupted. The downward gamut-like movement that was in Jafar's party, in his leitmotif, penetrates it. Although here this leitmotif sounds more transparent and as suddenly as it appeared, it dissolves into the sounds of percussion instruments. Meanwhile, Aladdin «works» as what he is according to the fairy tale – a thief. Although at the end of this musical number, he gives the merchants everything he stole from them. The scene of the appearance of Aladdin and his first introduction ends with a general dance. Vendors happily dance with the items that Aladdin first stole and then returned. At the end of the scene, the influence of plastic arts, in particular, sculpture, is clearly felt. The director expresses the choreography with the stylistics of sculptural imagery. Therefore, the audience has parallels that form the artistic integrity of the scenography.

The scene of «Aladdin's Escape from the Sentinels» is built on a melody that resembles a coiling spring. The basic rhythmic pattern is simple, but has powerful potential. He unfurls the musical and rhythmic basis. Here Aladdin's dance twists together with dynamics, a musical crescendo of rhythms with characteristic syncopated formulas. It is interesting that in the scene of the guards chasing Aladdin, the musical material is close to the scene in the bazaar. The movements of the guards are not opposed to the movements of Aladdin, which reveals the closeness of the guards to the people, unlike Jafar or the Sultan. The theme of the chase of the sentries is based on a harmonic pattern that sounds like an oriental melody. In fact, Rodin's music does not so much reveal the pursuit of a fugitive here, as a continuation of the festive and bustling state of the market. Such closeness is due to the fabulousness of the plot, of course [2].

There comes a moment when the rhythm of the dance is interrupted and Aladdin finds himself in front of the guards. The fast tempo disappears; the melody returns us to the intonations we heard when Aladdin and Jasmine met, the theme of dreams or love. The theme is memories of incredible sensations. Meaningfully, this is Aladdin's reminder of why he is here because of his meeting with Jasmine. He is still unaware of Jafar's intentions. As for Aladdin's plasticity, it is laconic,

rhythmically accurate, and sometimes primitive – a dance run from the guards. Maybe it was made specifically for the easiest perception by a children's audience.

The next scene begins with Jafar's theme. Topics that become a concentration of evil power, compulsion to some actions. The composer turns to widespread means of musical expressiveness. In the melody, it is an ascending movement that alternates with mechanical quarto-fifth jumps. Rich orchestral colours (brass and percussion instruments), duplication of the main theme by all instruments of the orchestra convey the steadfastness of the thief and his persistence in achieving his goal. In the prologue, the figure of Jafar appears against the background of a mystical space. His image personifies evil. He dreams of the power contained in the image of the Sultan, the love for Jasmine and the beautiful girls from her world. Its leitethema is based on repetitions, a gradual upward movement in an orchestral accompaniment, which conveys a tense character aimed at achieving a goal. Melodic and harmonic development is complemented by tremolo [2].

The dominance of the orchestral tutti with an emphatically massed melodic line, single jumps with Jafar's spins vividly embody the image of evil, contrast it with the bright beginning in the fairy tale. It cannot be said that Aladdin is absolutely positive according to the legend, he is a thief. But the meeting with Jasmin ignites bright feelings in his heart, which are also represented in the music. So, Jafar shows Aladdin what he wants from him – to steal the lamp. Jafar's dream – a lamp – appears on the stage screen. A hint of the actions that Aladdin has to take becomes a musical theme – the theme of the market, where the boy is engaged in theft. Such is the composer's humor and such is the musical law of the leitmotiv system.

Aladdin tries to resist Jafar, but it is impossible. The music is dominated by Jafar's theme with intonations of command. Unfortunately, there is not enough choreography for this musical solution. The characters hardly move, only some individual turns. I would like a bigger dance component. Musical themes skillfully develop, reaching a climax. The desired lamp is on the screen. The scene ends with the guards looking for Aladdin, who was kidnapped by Jafar.

In the next scene, Aladdin and Jafar, against the background of the desert, move with camels in search of the owner of the lamp. The scene is musically colored by a purely oriental hot topic. Memories of one of the scenes from the play «The Master and Margarita» appear. After a long wandering, the heroes find themselves near the monster that the audience sees on the screen. The

musical tempo slows down. Everyone is in the process of waiting. Jafar manages to send Aladdin to the monster. Jafar now gets the Dominant Power theme for his characterisation. The theme grew out of the intonation that was laid in Jafar's theme earlier. In Jafar's imagination, the prospects of his power over the Sultan, Jasmine and everyone present arise. Everyone is subject to his desire, he is idolized. And there are musical associations with «Bolero» by Maurice Ravel. A very small fragment, but it fills with a sense of the irreversibility of the process. This feeling is interrupted by intonations similar to romantic ones. Jafar dreams of Jasmine and her mutual feelings, about the sultan's turban.

But the dream is interrupted by reality and the theme of Dominant Power returns. Jafar's movements are also restored. After musical and choreographic repetitions, Aladdin with a lamp appears from under the screen at Jafar. The theme of Aladdin, who dreams of freedom, changes instantly. Jafar decided to kill Aladdin, but the latter does not give up. He not only resists, but also takes the lamp and disappears. Jafar discovers the disappearance of the lamp, the Dies irae theme plays in the music in an increased rhythm.

The scene is three-part. Its structure is logical in relation to the events unfolding on the stage. The central images are Aladdin and Jafar, the embodiment of the ideas of relative good and evil. It is clear that the exposition of images involves their development in juxtapositions and contrasts. Jafar has his own intonation and rhythmic sphere, which represents evil. A whole phrase in a dotted rhythm with a sixteenth-note ending and a sustained half-tone is a reminder of the progressiveness of evil actions. Primitive melodism, which is duplicated by the brass instruments of the orchestra, only adds to the image of evil, the impossibility of hiding from it.

Aladdin, like Mowgli, falls from some unknown space and finds himself completely lost in an incomprehensible city. He touches the lamp by accident. An incredible miracle begins to circle in front of him. Lampa's music theme is very simple, but very bright, just like the other themes. First, it is a timbre embodiment – crystal bells or chelesta. Its rhythmic and melodic basis consists of two four-quarter measures. Each quarter is divided into triplets. These triplets sound in the background of a descending movement that interrupts the main movement. So one gets the impression of such a rotation with fabulous timbres. The whole theme is a square repetition, as is customary in choreography, a clear construction of the theme for ease of reproduction by the ballet dancer.

At the moment when the Lamp shows Aladdin that he is now its Owner, the Dominant Power theme, Jafar's theme, plays. Aladdin now resembles Jafar. Will he become one? On the screen, a lamp, flashes of a thunderstorm, which terrifies everyone. Jafar's theme from the Prologue plays and the theme of Jin appears for the first time as a contrast to it. By the way, Jin is first seen on the screen, and then surrounded by bright fantastic images.

Jin's theme is written in the characteristic manner of modern Arabic music with a hint of melismatic singing, with an imitation of glissanding. Gene is passionate about his work. He faints next to Aladdin. By the way, the orchestration and broad melodism are reminiscent of Prokofiev's manner, distantly scenes from «Cinderella». Aladdin tells Genie about Jasmine. The theme of love sounds. Against the background of a theme that is rhythmically similar to the melody of the Lamp, the Genie's entourage transforms Aladdin into a new image. If you compare the theme of Jafar and the theme of the Lamp or its owner, you can find common melodic movements. For example, the predominance of gradual movement, which symbolizes the irreversibility of the process, the dominance of something. This reveals a commonality in the characteristics of power. But there are also differences in timbre design. If Jafar's brass band predominates, Jin's is the whole orchestra. With Jafar's music, Genie and Aladdin go on a journey. The first act ends with a bright 3D projection on the screen.

In the Overture to the second act, themes that have already been heard and those that will be heard alternate. Sultan is a new character on stage. Now we are introduced to the person who embodies the image of power and what the two strive for – Jafar and Aladdin. Everyone has their own questions in mind, but still the aspiration is somewhat common.

The artistic image of Sultan is both original and traditionally fairy-tale. Its theme consists of separate leitmotifs. The first theme characterizes him as calm and balanced with humor, benevolent to others. In two-quarter time, the melody is laid out in eighths. Intonationally, the kosturbate is quite complex due to the interval quarto-fifth predominance.

Jasmine comes out for the second time in the Sultan, Jafar scene. Her movements show a recalcitrant character. She does not want to obey her father. She is saved by signals symbolizing the arrival of a guest. Jasmine's first appearance occurs after the «Market» scene. The music is interesting. The melody of this number grows out of the

previous intonation complex. After these signal fanfare, we recall the notification about the appearance of Jasmine in the bazaar. This is a musical technique characteristic of the overall structure of the score. Jafar guesses what will happen now. Therefore, his theme prevails in music.

But here it is interesting to characterise the role of the corps de ballet. The meaning of corps de ballet in different scenes is different. The corps de ballet in the ensemble scene with Aladdin, Sultan Jasmin, Jafar has more figurative meaning. In the scene of Jasmin and her entourage, the corps de ballet has an expressive and emotional meaning. This is due to the duality of Jasmine's feelings. She is indignant that her father does not want to hear her. An interesting discovery of the directors: as soon as there is some pressure or an attempt at freedom, a certain mechanism appears in the movements. So it is in the scene before the appearance of Aladdin in the Sultan's court. Jasmine begins the rhythmic movements of her shoulders and head, Jafar and Sultan join her in turn. At first, only the rhythm of the drums is in the orchestra. To the melody, Aladdin's tribute appears in the brass. The audio allusions of this scene extend to the well-known «Bolero» by M. Ravel. But here it is also a good find. Gradual emotional escalation of the situation.

The scene of meeting Aladdin ends unexpectedly. Events are dominated by Jin, who finds himself on Jasmine's side. Everyone falls into darkness, Jasmine disappears. Sultan, Aladdin, Jafar and, when the lights come on, Genie remain on stage. As for the musical embodiment, it is originally combined with the Sultan's theme, but when Jafar is included in the action, his leitmotifs appear, Jina – his leittem.

The next scene takes place in Jasmine's chambers. The girl is confused. But in the music we hear the theme of love from the bazaar scene, from the first meeting with Aladdin. Jasmin's movements are quite slow, but a gradual change is felt. The entourage tries to cheer up the girl and dances to the music that was on the market. Jasmine joins them. Suddenly, Aladdin appears with Genie. He also knows this dance. Unexpectedly, Jasmine trusts a stranger. They go on an exciting journey on the Lithai Kilim. A wonderful scene. Romanticism is over the top. By the way, in some ways it overlaps with The Little Prince. The theme of love now develops continuously, sequentially. In the very climax, we hear disturbing motifs from Jafar's leittema. This motif appears as a warning of future trials. Here the carpet returns to the ground and the couple merges in a magical dance. Now, finally, we see a classical

ballet, which was sorely lacking for such original music by Oleksandr Rodin. The scene ends with the blessing of the lamp, but the moment catches Jafar's eye. He understands the origins of Aladdin's power.

This is the second time that Aladdin is destined to be caught and he is in front of Jafar's eyes. Jasmine's story about flying with Aladdin on a flying carpet is built on the contrast. Jafar brings Aladdin to the Sultan with Jasmine. Disturbing musical intonations prevail. The Sultan tries to resist, but Jafar now owns the lamp. Jin dances to his leittema. These are the very movements that dominated when Jafar was waiting for Aladdin with the lamp. Dominant Power's music conquers everything. It turns out that Jin is stronger. Jafar and his subjects disappear, dissolving into space. Now the goodness returns. Music themes of the market. The main thing is the people and their choice.

Fine arts, decorative and applied arts, and architecture have a tangible influence on plastic language in revealing ballet images. Their presence in dance elements prompts us to conduct analogies and parallels between the types and genres of these arts, their contact, meaningful connections, and their place in the system of the image of a choreographic work, their spatial and compositional possibilities in the structure.

The source of inspiration for the ballet «Aladdin» was: the monument of medieval Arabic and Persian literature «One Thousand and One Nights», the plots of famous films and animations based on oriental fairy tales. The plot of the oriental tale about Aladdin and the magic lamp has fascinated more than one generation of people, because it contains important moral and ethical themes: the victory of good over evil, the superiority of purity of heart, thoughts and actions over treachery, hypocrisy, lust for power and profit.

Conclusions. Musical characteristics of Aladdin, Jafar, Jasmine, Sultan, and Genie were made based on the analysis of the ballet performance by Alexander Rodin and Serhii Kon «Aladdin». Each character has its own intonation and rhythmic complex, which provides the leitmotiv system of the entire performance. In

general, melodism is characterized by the stylization of Oriental themes. The composer uses the scales of folk music, harmonic major. Jafar's characterisation is dominated by the brass band. Aladdin has two main themes.

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