

In the first place this BA thesis deals with the origin of „a dance musical“ as a particular dramatic form which was named by a choreographer and a director Libor Vaculík, who does not attach this a bigger importance in the field of terminology.

This thesis tries to clear up meaning of Vaculík’s music–dance term which is not exceptional in the conception in which the dance creates the central line of a narration but in the way of composition which is more similar to „dance musical” than to sung ballet.

The work is divided into three parts – history, research and analysis. First part concentrates on the origin and the development of the ballet and the musical as a basic genres, from which originates Vaculík’s term for this border genre. The second part is dedicated to the problem of „dance musical” within the scope of a world music drama and it is shown there on selected examples the possible ways of a development of this new form. The last, analytical part connected with Vaculík’s production is directed to analysis of two „dance musicals” according to Freytag’s model of drama structure.