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**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА
В КОНТЕКСТІ КУЛЬТУРНОГО
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TYPES OF FLEXIBLE AND EXPRESSIVE TECHNIQUE OF MODERN SPORTS BALLROOM DANCING (EUROPEAN PROGRAM)

***Abstract.** The thesis considers the problem of types of flexible and expressive technique of modern sports ballroom dancing. The concept of " expressive technique " is singled out. The qualities of a and expressive technique are substantiated. The importance of developing and expressive technique of a dancer is emphasized. The specifics of the development of creativity in applicants for primary art education are determined. Improvisation as types of flexible and technology of expressive technique is outlined.*

***Key words:** modern sports ballroom dancing, narrative dance, divertissement, pantomime, contact improvisation.*

The master thesis examines the problem of embodying choreographic images by means of flexible and expressive techniques of modern sports ballroom dance. In the course of the theoretical analysis of scientific sources, attention was paid to the peculiarities of flexible expressive technique in Latin American and European sports ballroom dance programs. Understanding the importance of mastering the European dance program by young dancers requires special attention. After all, this contributes to not only the technical and performing development of a dancer, but also creates conditions for a more in-depth understanding of the specifics of the European choreographic tradition and emotional and sensual perception of European culture in general.

The analysis of scientific literature allows us to make an assumption that the greatest development of flexibility and expressiveness in sports ballroom dancing is possible only in the process of improving the physical and spiritual capabilities of a dancer through mastering various types of modern, folk and classical dances.

The development of each part of the musculoskeletal system is the basis for improving the physical development of the body. A more detailed and painstaking research of the features of the muscles, the inversion of the joints, coordination, the vestibular apparatus, the width of the steps and the possibility of the height of the dancer's flight, allows us to form certain ideas about the possibility of subconscious, free and virtuosic control of the body.

Thus, flexibility in movements is depicted as an emotional filling and transmission of all the spectrum of emotions of the dancer due to stress, dynamics, volume and transfer of music through the body. The main task is to reproduce the smallest, at first glance, but such important details of the author's idea in flexible movements, in order to revive the artist's choreographic image and transfer all facets of its characteristics.

Within the framework of our thesis, we accept the definition of the concept "expressive abilities" proposed by K. Milik (2013). The researcher separates and emphasizes certain groups of expressive abilities:

1. Projective – to be capable of choosing all the necessary expressive means for drawing up different expressions and predict language activity in communication with students;
2. Organizational – to be able to create contact with students by using complex of non-verbal methods, which allow to orient in situations and to provide more active practice;
3. Actual expressive abilities – to be able to effectively use various expressive means in pedagogical communication, and also ability to demonstrate and transfer necessary thoughts, experiences and feelings to the students (Mulyk, 2013).

The expressiveness of performance and the artistry of a dancer in choreography are the aspects through which expression is most manifested. Therefore, in order to achieve the highest level of technic, most of the attention should be paid to the combination of flexibility and expressiveness in the dance and to develop their harmonious synthesis.

In the course of the theoretical review of scientific sources, the attention is paid to the following kinds of flexible-expressive techniques of modern sports ballroom dance:

1. Narrative dance or otherwise «effective dances, in which the means of choreography reproduce particular phenomena from the environment (Enska, Maksymenko, Tkachenko, 2020). This type of dances can be characterized as a development of a separate plot line on the basis of dramatic action. The content is usually built exclusively from the basic name of the dance and, most importantly, it is the effective dance that has a clear action and logic in the plot line. This type includes all kinds of dances, where the phenomena of nature, types of work and activity, folk heroics, folk life, description of birds and animals, national heroics and family ritual events are described.
2. Divertissement dance is an element of a production where there is no concept of dramatic events or a specific plot line. Of course, this dance is not one of the fundamental performances in the overall picture, but all characters of the heroes, experiences are revealed to the maximum, in which the events, the atmosphere take place is emphasized, or the time period is depicted more picturesquely.
3. Pantomime is a type of stage art, where body flexibility is almost one of the main means of reproducing an artistic image. Gestures, facial expressions, positions, feelings and movements here play an extremely important role in portraying a complete picture and demonstrating the entire course of events using the "body language" method.
4. Contact improvisation. The results of researching the sources and own performing, choreographic-teaching experience make it possible to emphasize the developmental possibilities of contact improvisation as an effective method of developing dance technique. Contact improvisation provides, first of all, the necessary basis for the development of the locomotor and vestibular apparatus. Secondly, interaction in a pair makes it possible to get to know and improve the capabilities of each dancer's body in the most versatile way.

Obviously, sports ballroom dancing will be developing even faster every year. Correspondingly, the potential of the performance technique of sports ballroom dance, which is a valuable resource for the improvement and development of dancers, also will be increasing.

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中国合唱音乐研究过程中现代青年精神文化的形成

【摘要】基督教崇拜礼仪音乐也称为圣乐。基督教包括天主教、东正教、基督新教。在整部欧洲音乐史中，基督教的教堂音乐一直处于主轴地位，圣乐主要是指天主教和东正教弥撒中的礼仪音乐以及教会在祈祷时的神圣音乐。它既传达上帝给人们的启示，又表现信徒对上帝的崇敬、赞美、信靠和祈求。宗教音乐是欧洲艺术音乐的源头。在 18 世纪以前，欧洲音乐主要以教会音乐为主，而教会音乐则以圣咏为主。教会唱诗班也是圣乐崇拜的重要的形式之一。公元 1807 年 9 月 8 日，基督新教派来中国传教的第一个传教士英国人马礼逊在美国政府和美国基督教界的帮助下，来到广州进行传教活动。从马礼逊来华传教开始，基督教耶稣教在中国影响逐渐扩大。基督教圣乐也随之有了相应的发展。本文结合笔者在中国及海外华人教会诗班教授的经历，来论述基督教合唱如何影响中国当代人的精神文化，以及如何更好的诠释与表达基督教合唱。

关键词：基督教 合唱 圣乐 精神文化