

МІНІСТЕРСТВО ОСВІТИ І НАУКИ УКРАЇНИ  
ДЕРЖАВНИЙ ЗАКЛАД «ПІВДЕННОУКРАЇНСЬКИЙ  
НАЦІОНАЛЬНИЙ ПЕДАГОГІЧНИЙ УНІВЕРСИТЕТ  
імені К. Д. УШИНСЬКОГО»

**МУЗИЧНА ТА ХОРЕОГРАФІЧНА ОСВІТА  
В КОНТЕКСТІ КУЛЬТУРНОГО  
РОЗВИТКУ СУСПІЛЬСТВА**

**Матеріали і тези X Міжнародної конференції  
молодих учених та студентів  
(18-19 жовтня 2024 р.)**

**1 том**

**ОДЕСА 2024**

**УДК: 37+78+792.8+008-021.1**

**Музична та хореографічна освіта в контексті культурного розвитку суспільства.** Матеріали і тези X Міжнародної конференції молодих учених та студентів (Одеса 18-19 жовтня 2024 р.). — Т.1. — Одеса: ПНПУ імені К. Д. Ушинського, 2024. — 341 с.

Рекомендовано до друку вченою радою Державного закладу «Південноукраїнський національний педагогічний університет імені К. Д. Ушинського». Протокол № 4 від 31.10. 2024 р.

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Матеріали і тези друкуються в авторській редакції.

Технічний редактор      Ганна РЕБРОВА

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університет імені К. Д. Ушинського, 2024

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## **TO DETERMINE THE SPECIFICS OF STAGE BALLROOM DANCES**

The article raises the problem of determining the specific characteristic features of stage ballroom dance as a sociocultural phenomenon. It highlights the definition of it as a scientific concept and outlines the main directions of modern research, which reveals the specifics and provides an essential characteristic of this phenomenon.

*Key words: «dance», «stage ballroom choreography», «artistic image», «ballroom movements».*

У статті порушено проблему визначення специфічних характерних рис сценічного бального танцю, як соціокультурного феномену. Висвітлено визначення його як наукового поняття та окреслено головні напрямки сучасних досліджень, у яких розкривається специфіка і надається сутнісна характеристика зазначеного феномену.

*Ключові слова: «танець», «сценічна бальна хореографія», «художній образ», «бальні рухи».*

The stage ballroom dance of the 21st century became the pinnacle of the development of ballroom choreography, constantly surprising the audience with new spectacular productions. Over time, ballroom dance turned from salon entertainment into a complex stage art, enriched with new elements and

compositions. Until the 20th century, Chinese dance developed in two main directions, separating folk traditions from stage art.

In the works of Yang Sisi, it is noted: «Stage dances were performed in the palace of the emperor and embodied the images of poetry, art and sculpture of that time. Therefore, Chinese dances are so sophisticated and rich, however, as well as any traditional form of Chinese art» (Yang, 2018, p.54).

According to O. Vakulenko, the stage ballroom dance is «...the dance in the image is primarily an expressive dance; accordingly, we can position the artistic expressiveness of movements as one of the main qualities that a dancer should possess. In addition to demonstrating physical and technical capabilities, in accordance with the specifics of ballroom dance, a professional performer is a dancing actor who fascinates the viewer with the spirituality of plastic and makes him empathize with the artistic image created and embodied by the means of the vocabulary of ballroom dance» (Vakulenko, 2019, p.136). The author notes that stage ballroom dance is a holistic system that «...functions in accordance with the general formative laws of choreographic art». As the scientist notes, this is «the variability in the evolution of performance techniques, original compositional structures, rhythmic organization of movements, specificity of lexical expression, etc.» (Vakulenko, 2019, p.136).

At the present stage, the technique of stage ballroom dance is characterized by constant complication, the desire for showiness and expressiveness of movements. Dancers are increasingly using extravagant poses, graceful and cantile movements, paying special attention to the purity of performance and rhythmic organization of movements.

Following the views of scientists, we believe that dance is not just a movement of the body to music, but a complex art of communication. Through plastic movements, we express the deepest feelings and emotions that are not always possible to convey in words. Dance is a body language that has its own rules and symbols. Each movement, gesture, pose carry certain information, creating a holistic image. This image can be both very specific and abstract, causing the audience a variety of associations. Dance is the art of generalization, which allows you to convey complex ideas and concepts through simple movements.

Indeed, stage ballroom dance is not just a demonstration of technical skills, but a real art of reincarnation. A dancer performing a figurative dance is, in fact, an actor who, with the help of body movements, reveals to the viewer a whole world of emotions, experiences and stories. High artistic expressiveness of movements is an integral part of a successful performance, because it allows the dancer to charm the viewer, evoke empathy and make him empathize.

According to the Durand researcher «...it is advisable to comprehend ballroom dance as one of the ways to a symbolic representation, a kind of coefficient of the equation of psychosocial balance» (Durand, 2000, p. 15).

When we analyze the stage ballroom dance, we often encounter such literary techniques as metaphor, allusion and allegory. That is, certain poses or movements

of dancers can remind the viewer of some specific images, ideas or events, thereby giving the dance a deeper meaning and causing associations in the viewer.

As evidenced in psychological research «...cognitive delay increases when perception makes sense» (Moates, 1980, p. 105). So the movements of a dancer can be seen as meaning-forming signs with a certain contextual load, and when they remind us of something else known from everyday life or art, we talk about allusion, metaphor or allegory in dance. These literary techniques help the viewer to establish connections between different images and ideas, creating a deeper and more multifaceted viewing experience.

The emotional connection between the dancer and the viewer is born at the time of performance. The dancer creates an image, and the viewer interprets it, complementing it with his own emotions and associations. This interaction makes dance a dynamic and lively art.

Movement is a universal language that allows you to convey the finest shades of emotions in stage ballroom choreography. With the help of the body, the dancer can express any idea, from the simplest feelings to complex concepts. This ability of the body to express emotions is confirmed by the existence of sign language, although its vocabulary is limited. As Sparshott notes: «...the importance of mimetic gesture in dance was determined back in the time of Aristotle» (Sparshott, 1988, p. 146).

Ballet, as a centuries-old tradition, has preserved and developed special, symbolic movements, such as arabesques. The famous choreographer Rudolf Laban considered them a kind of «keys» to understanding the dance language. It is interesting that such fundamental movements, filled with deep meaning, are present not only in ballet, but also in ballroom dance. This suggests that certain motor principles are universal for different dance styles and have deep roots in the history of art (Laban, 1994, p. 123).

Dance symbolism, although it does not have any specific meanings, can nevertheless cause a numerical number of various artistic images.

Stage ballroom dance is a kind of mirror of society that reflects existing social norms and expectations. Through movements and poses, dancers demonstrate what roles are assigned to men and women, and also reflect the social status of different groups. Moreover, dance allows each person to express their individuality and inner world.

The language of ballroom dance has its limits, which are determined by both the individual characteristics of the dancer and the general cultural codes. These boundaries simultaneously limit and expand the possibilities of expression, creating a unique and multifaceted world of meanings.

In theatrical ballroom performances, dancers often resort to abstraction, that is, simplification and generalization of complex emotions and experiences of their characters. This creative process allows you to get deeper into the essence of the image and convey it to the viewer at a more universal level. The methods of abstraction used by choreographers largely depend on their vision and understanding of the task.

**Conclusions.** In the course of a theoretical review of the scientific literature, it was revealed that stage-ballroom dance is a kind of body language that has its own rules and laws. These rules seek to order the spontaneous movements and emotions of a person, putting them into a certain system of expression. That is, dance, on the one hand, is a reflection of natural movements, and on the other - obeys certain standards and patterns. Stage ballroom dance is the art of stylization, where the natural movements of the body are subject to certain rules and standards. Deeply hidden feelings, which we often do not realize, can be due to involuntary movements of the body, which, despite their spontaneity, carry a certain meaning.

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### METHODICAL ASPECTS OF THE FORMATION OF MUSICAL AND PERFORMING COMPETENCE OF FUTURE VOCAL TEACHERS

The contemporary cultural development of Ukrainian and Chinese societies, along with the formation of individuals as creative personalities, necessitates a substantial enhancement of the social role of musical art, bringing its various branches closer to the urgent needs of cultural practice. Artistic education plays a crucial role in this process, with its primary objective being the preparation of competent professionals – future vocal teachers, particularly those who possess high-level performance skills.

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