

DOI: 10.31866/2410-1176.40.2019.172696

UDC 793.33"192/193"

**DEVELOPMENT OF EXECUTION
OF DANCE TECHNIQUE AND METHODS
OF TEACHING THE EUROPEAN AND
LATIN AMERICAN BALLROOM DANCING
OF THE INTERNATIONAL STYLE:
THE HISTORIOGRAPHIC ASPECT**

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The aim of the article is to analyse the educational and guidance literature on the technique and peculiarities of teaching the European and Latin American dancing of the international style in the context of art history; to observe the stages of technical aspects development of ballroom dances and to highlight current practices according to the International Dance Teachers' Association (IDTA), the Imperial Society of Teachers of Dancing (ISTD) and the World DanceSport Federation (WDSF).

Methodology of the research. The study used natural grouping of the basic research principles: objectivity, historicism, multifactorial, systematic, comprehensive, developmental, and pluralism. In addition, the problem-chronological, concrete historical, statistical, descriptive, and logical-analytical approaches are used. The scientific novelty of the article consists in defining the main principles of the development of execution technical aspects and peculiarities of teaching the European and Latin American dancing of the international style during the 20th century and at the present time.

Conclusions. Considering the results of analysis of the technique and particularities of teaching the European and Latin American dancing of the international style, the stages of the development of the technical aspects of the ballroom dance performance during the twentieth century are studied. Changes and additions were made to improve the system of methodological recommendations and technical terms in the process of evolving ballroom dance, included into authoritative publications, according to changes approved by European and Latin American Dances of the Imperial Society of Teachers of Dancing (ISTD), the International Dance Teachers' Association (IDTA), the World Dance Council (WDC), the United Kingdom Alliance (UKA) and the World DanceSport Federation (WDSF).

Keywords: ballroom dances; execution technique; dance figures; international style.

Introduction

It is of the most immediate interest to understand and to study up the main requirements and principles of technique and design of the European and Latin American dancing of the international style researching and classifying the scientific literature of top dancers, teacher, examiner, and members of the Imperial Society of Teachers of Dancing (ISTD), the International Dance Teachers' Association (IDTA), the World Dance Council (WDC), the United Kingdom Alliance (UKA) and the World DanceSport Federation (WDSF). Moreover, it is essential to refill the information on establishment and development of traditional English methods of ballroom dance execution. It provides the understanding of current trends for dance execution during the competitions.

It is also important to define the main principles of the formation of technical aspects of execution and the peculiarities of teaching the European and Latin American dancing of international style during the twentieth century and at the present time.

At the present stage, the research of the scientific literature on the dance technique of the European and Latin American dancing of the international style of the XX – early XXI centuries has not been highlighted properly. It was described partially and briefly in the art and cultural studies by Ukrainian scientists. For example, A. Vetrinskaya (2014) explores the process of the emergence and evolution of modern execution styles of the European ballroom dance program, the importance of the first dance associations, and so on. O. Vakulenko (2015) analyses the development of the Latin American ballroom dance program with the assistance of the famous English choreographer Pierre Jean Philippe Zurcher-Margolier; and O. Bredikhin (2012) explores the history of the development of ballroom sport dances and outlines the trends in the development of dance programs. In our opinion, carrying out the historiographical analysis of educational and guidance literature on the technique and teaching of the European and Latin American dancing of international style, and highlighting

the main principles of the development of technical aspects of ballroom dancing during the twentieth century and at the present stage, are appropriate and relevant, as this issue hasn't received due attention.

The purpose of the article

The aim of the article is to analyse the guidance literature on the dance technique and the peculiarities of teaching the European and Latin American dancing of the international style in the context of art history; to observe the stages of the technical aspects of the ballroom dances execution development and to highlight new practices published by the International Dance Teachers' Association (IDTA), the Imperial Society of Teachers of Dancing (ISTD) and the World DanceSport Federation (WDSF).

The study used the principles of objectivity, historicism, multifactorality, systemicity, complexity, development and pluralism. In addition, scientific knowledge methods are as follows: problem-chronological, concrete historical, statistical, descriptive, and logical-analytical.

Presentation of the main material

The process of development and evolution of the dance technique of the international (English) style that began in the 1920's has continued until the present time. It includes the change of standing position (more natural, without stretching, which was characterized by relaxed elbows); the development of new principles to execute movements and to change the upright positions: changing partner position – closed position movement, contact at the diaphragm, foot-to-foot position, combination of steps “step forward – step sideward – bring the leg” in the slow Waltz; changing foot position, quick turn of the head and general character of execution in the Tango ; significant tendencies to the complication of choreographic techniques in variations: quick steps and light syncopated jumps in the Quickstep, performing quick steps without acceleration in the slow Foxtrot (the Slowfox); changing the temp of music (from 54–56 cycles per minute to 50 in the Quickstep), etc. The contribution of the leading English dancers and the members of the Imperial Society of Teachers of Dancing to the movements modernisation, the codification and canonization of the technique of ballroom dancing and the creation of a teaching and learning base should not be overestimated, authorized books by the leading professional and amateur ballroom dance organizations have supported the process of teaching the ballroom dances and popularized this type of choreography in the twentieth century. These books have been a basis for the Rules of the British Dance Council.

There are up-to-date rules of the World Dance Council, the World Dance Council Amateur League, the British Dance Council (updated every 3 years) adapted for dance organizations, WDCAL moderators, which promote the development and promotion of sport ballroom dances in Ukraine and other countries of the world. The main program is an international program for figures and variations execution of the British Dance Council that meets the requirements of the World Dance Council.

It should be noted that the program of the European dance allows only the figures and variations described in recent editions of books: “The Revised Technique” by A. Mura, “The Ballroom Technique of the Imperial Society” (ISTD), “Technique of Ballroom Dancing” (IDTA) by G. Howard, “The UKA Ballroom Book”. For the Latin American program there are books as follows “The Laird Technique of Latin Dancing” by W. Laird, “Technique of Latin Dancing” added by W. Laird (IDTA), “The Revised Technique of Latin American Dancing” (ISTD), “The UKA Latin Book” with notes, but the figures excluded by the British Dance Council dd. 1st January 2015 to 31st December 2017. Rules for performing the ballroom figures are in WDSF' technique books. The above-mentioned technique books on the ballroom dances and dance sports are the main sources for preparing for professional exams.

According to experts, the most popular book, which edition and re-edition confirmed that it is a classical manual on ballroom choreography, is “Modern ballroom dancing” (1927) by V. Silvester (1927) – the winner of the First World Ballroom Dance Championship (1922), founder of the Ballroom Dance Committee at the Imperial Society of Teachers of Dancing (1924). It stands to mention that the Committee's members- V. Silvester, J. Bradley, M. Simmons, I. Tinigheim-Smith and L. Humphries – codified four out of five dances of the European program (but the Viennese Waltz). The book by V. Sylvester contained detailed descriptions of the Waltz, Foxtrot, Tango and Quickstep, as well as the Paso Doble, Blues, One-Step and Black Bottom; the book contributed to the facilitation to public access and promotion of the English style (International style) of ballroom dancing, the perfect and elaborate dance technique, emotional restraint of performance, etc. It should be noted that during the author life (1900–1978), it was republished 59 times of more than 600 000 copies. The

edition of 1946 described the Samba, Rumba, “Rhythm dance” and the quick (Viennese) Waltz; in the 1950s – the Jive and Cha-cha-cha; and in 1977 – ten dances of the European and Latin American program, notes about the Rock ‘n’ roll and Disco. B. Allen published the last edition of V. Silvester’s book in 2005.

The promotion of the ballroom dances contributed to the upgrading and evolution of the English style, and in the 1930s members of the Imperial Society of Teachers of Dancing developed educational and guidance literature. The books by V. Silvester “Theory and technique of ballroom dances” (2nd edition in 1933 and others) (1932), “The Art of Ballroom Dance” (with the preface of F. Richardson) (1936), A. Moore “Ballroom dances” (1936) and others were published.

An analysis of the execution technique of the European ballroom dances and teaching methods was described by A. Moore in books “Questions and Answers for Ballroom Examinations” and “Questions and Answers” (1965). A. Moore also outlined methodological instructions on dance techniques for preparing teachers for professional exams in the Standard and Latin American Ballroom Dance Programs (“Ballroom Dances” (1936), “The Revised Technique” (1948), “The Main Figures of Standard Dance” (1948), “The Standard TNI Variations” (1950)).

A. Moore had been a publisher of The Monthly Letter Service since 1932, a periodical edition. There were materials on the execution technique, pieces of advice for dancers and choreographer teachers, and information on championships and ballroom dance competitions, which contributed to the popularization of this type choreography.

In A. Mura’s book “Ballroom Dance” (1936) there is general information about the position of the body, the position of the dancers feet, steps and movements; 82 figures of the four ball dances of the European program are described in detail: 22 figures of the Quickstep; 20 figures of the slow Waltz; 21 Tango’s figures and 19 the slow Foxtrot figures.

The book was voted by the professional and amateur world ball dance organizations, and was republished many times (edited and amended; 10th edition was published in 2006). The book contains a theoretical part with descriptions of the basic principles of the ballroom dances and illustrations (main figures of the Waltz, Foxtrot, Tango, Quickstep and the Viennese Waltz). It became a “bible” of ballroom dance of the international style.

It is noteworthy that during the second half of the 1940’s, in the execution technique of the European dances, there were changes recorded by the Ballroom Dance Committee of the Imperial Society of Teachers of Dancing in 1948, which led to the need for clarifications and explanations of the theoretical description of the main figures. The Experts Committee with G. Howard and E. Kendal developed a new technique. It is represented by A. Moore in the book “Revised Technique of Standard Dance” (1948) as well and approved by leading international organizations, professional and amateur organizations.

In view of the development of the style of ballroom dancing, the Imperial Society of Teachers of Dancing has occasionally come up with the need to introduce some popular figures and invalidate the ones that are used occasionally.

A. Moore’s book had been published 10 times (1948–1982) for 46 years (ISTD, 1994) and republished 19 times in 1948–1994, including 5 editions with descriptions of certain figures and execution technique of the main step, pre and after figures to the nominal variations, as well as musical notation). The graphic form that the author developed describes the ballroom dance figures of the European and remains relevant today.

Some figures that were removed and more popular were outlined in the book “Technique of Ballroom Dancing” (1995) by G. Howard, which describes 4 dances and 128 figures: 36 figures of the slow Waltz; 30 figures of the Tango; 33 figures of the Quickstep and 29 figures of the slow Foxtrot. Over the past 42 years, the book has been reprinted many times, and in 1986, 1995, 2002, 2007, and 2011. In new editions classification, changing the figures names, the removal or addition of some figures have been made. For example, in the 1998 edition the slow Waltz didn’t contain such figures as “Hover Corte”, “Fallaway Reverse and Slip Pivot”; the Tango – “Fallaway Reverse and Slip Pivot” and “Contra Check”; the Foxtrot – “Open Impetus Turn and Bounce Fallaway with Weave Ending”; Quickstep – “Impetus Turn” In the edition 2007, due to changes in the editing of the figure “A Running Spin Turn” in the slow Waltz, this figure was removed from the Quickstep. The English names of some figures in the slow Waltz, Quickstep and Foxtrot, and titles and descriptions of the execution variants of the “Tipple Chasse to Right” figure in Quickstep were changed.

It is worth mentioning the book “Technique of the Viennese Waltz” by G. Smith Hampshire – a famous English dancer, which presents the Viennese Waltz technique, describes the dance figures (passing changes, change steps, reverse turns and natural turns, fleckerls, contra check, pivots), and also contains professional recommendations on the execution of right and left turns, aesthetics of heeled rotations of the lady; systematizes the main terms in order to achieve the quality of movements and expressiveness of the dance (Smith-Hampshire, 2000).

In the late 1940's, the popularization of the Latin American dances led to the need for the development of their theoretical foundations. As the Imperial Society of Teachers of Dancing was decided to expand the competition program of the International competitions in dance and in addition to the European program (the slow Waltz, Tango, Foxtrot, Quickstep, Viennese Waltz) was the Latin American Program (the Cha-cha-cha, Jive, Samba, Rumba, Paso Doble), as well as a program of ten dances, Latin American dances were standardized. In this process, it is worth noting the great role of P. Zurcher-Margolie, a member of the Imperial Society of Dance Teachers, who was responsible for their codification and submission to the International Council of Ballroom Dance. In 1947, he, together with N. Hunt and D. Nichols, founded the Latin American Dance Section at the Imperial Society of Teachers of Dancing, whose task was to create exams and programs for both professional dancers and amateurs. In addition to them, D. Petredis and G. Walsh, the first UK Latin American dances champions, were invited as experts. D. Petredis worked on the figures, conducted demonstrations, taught students, and later published the book "Dance" (Davies, 1949), which in 1960 had a new name – "Latin American technique" (ISTD, 2004).

The author of the first book on Latin dance "Theory & Technique of Latin-American Dancing" (1948) was F. Borrows who outlined both technique and useful information on the theory and history of Latin dances. His book consists of an introduction, a preface, where the author explained the principles of dance standards and features of the figures demonstration; and 13 chapters: "History of Latin American dances in this country", "List of used abbreviation", "Rumba", "Samba", "Paso Doble", "Jive", "Blues Jive", "Congo", "Exam work", "Latin American Dance Classes", Training of Champions of Latin American Dancing, Music for Latin Dances, The nature of Latin American dances and how to get it (Borrows, 1948).

In 1950 F. Borrows published a book for students of professionals "Revised technique", and the new editions of "Theory and Technique of Latin-American Dancing" (1961, 1964) that were edited and amended, and consisted of 15 chapters: "The History of Latin American Dance in this Country", "American Rumba", "Cuban Rumba", "Samba", "Paso Doble", "From a jitterbug to a bit", "Jive", "Rock" "Mambo", "Cha-cha-cha", "Merengue", "Conga", "Music for Latin Dance", "The Nature of Latin American Dance" (Borrows, 1964).

The advanced techniques that became the basis of Latin American dance standards, as well as the main principles of teaching and assessing the Latin American dance classes at the Imperial Society of Teachers of Dancing, were approved by 1955. Classes were also attended by S. Frances and W. Laird, who developed their own techniques, basic principles, figures and regulations. It was W. Laird, a three-time world champion, and later a member and examiner of the International Association of Dance Teachers, the secretary and president of the Ballroom Dance Federation, having analysed the physics of human body movements, determined the centre of gravity in performing movements, which contributed to a better balance of partners, developed a new approach to understanding the essence of the international style of Latin American dancing. In 1961, he published the book "Technique of Latin Dancing", and it became a new stage in the development of ballroom dancing. In the first editions (1961 and 1964), the figures were described with text, and in the 1972 edition the figures were described with the tables, and the same format was used in the editions 1977, 1983, 1988, 2003. Describing the technique order (balance setting, weight balance, correct feet work, the body and hands synchronization, and interaction in a pair), especially during the execution of the Cha-cha-cha, Samba, Rumba, Paso Doble and Jive, their main elements, basic figures and variations, W. Laird explained the terms, outlined recommendations for understanding the movements to make the Dance harmonizing and individual (Laird, 2003). It is worth noting that in 2006 the book was edited. The Runaway Alemana variant was added to the Alemana, Syncopated Open Hip Twist – to the Open Hip Twist in the Rumba dance. In the Samba there were certain remarks to the figures of Reverse Turn, Natural Roll and two variants of the figure of Corta Jaca in the shadow position were described. There was the Alternativ Promenade to Counter Promenade Runs, and the Promenade Botafogo, which consisted of 1–3 steps of the Promenade Botafogos figure, and added new figures (Samba Side Chasses, Dropped Volta and Carioca Runs). In the Paso Doble the description of the Syncopated Appel is added. In the Cha-cha dance there was a description of Slip-Close Chasse, an Open Hip Twist figure called Syncopated Open Hip Twist. In the Jive there was a description of a variant of replacing the steps in a man's party in the figure of the Overturned Change of Places L to R on the "Laird's Break".

"Revised Technique of Latin American Dance" (ISTD) has been published by the Imperial Society of Teachers of Dancing since the 1970's. It is new, edited and supplemented editions, according to changes approved by the ISTD Latin American Committee.

The most authoritative publications are "The UKA Ballroom Book" and "The UKA Latin Book" – manuals by the United Kingdom Alliance of Professional Teachers of Dance, the international dance training

and examination committee, which contain a detailed description of all figures of the Waltz, slow Foxtrot, Tango, Quickstep, Viennese Waltz and figures of Latin American dances of international style, respectively.

According to Walter Laird and Winfried Bruske, “ballroom dance technique will never be perfect as it relates to the dynamics of the human body and continually changes the trend” (Laird, Bruske 1999), thus the evolution of execution technique and teaching of the European and Latin American dancing of international style is continuing.

In 2011–2013, new books of the European and Latin American dancing techniques were published by the World Dance Federation, and are popular among dancers and ballroom dance teachers.

Conclusions

Considering the results of analysis of the technique and particularities of teaching the European and Latin American dancing of the international style, the stages of the development of the technical aspects of the ballroom dance performance during the twentieth century are studied. Changes and additions were made to improve the system of methodological recommendations and technical terms in the process of evolving ballroom dance, included into authoritative publications, according to changes approved by European and Latin American Dances of the Imperial Society of Teachers of Dancing (ISTD), the International Dance Teachers' Association (IDTA), the World Dance Council (WDC), the United Kingdom Alliance (UKA) and the World DanceSport Federation (WDSF).

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The article was received in editors office: 11.02.2019

**ФОРМУВАННЯ ТЕХНІКИ
ВИКОНАННЯ ТА МЕТОДИКИ
ВИКЛАДАННЯ ЄВРОПЕЙСЬКИХ
ТА ЛАТИНОАМЕРИКАНСЬКИХ ТАНЦІВ
МІЖНАРОДНОГО СТИЛЮ:
ІСТОРИОГРАФІЧНИЙ АСПЕКТ**

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Метою статті є історіографічний аналіз навчально-методичної літератури з техніки виконання та особливостей викладання європейських та латиноамериканських танців міжнародного стилю у мистецтвознавчому контексті; простежити етапи формування технічних аспектів виконання бального танцю та висвітлити сучасні напрацювання згідно з виданнями Міжнародної асоціації вчителів танцю (IDTA), Імперської спілки вчителів танцю (ISTD) та Всесвітньої федерації танцювального спорту (WDSF).

Методологія дослідження. У дослідженні використано органічна сукупність базових принципів дослідження: об'єктивності, історизму, багатофакторності, системності, комплексності, розвитку та плюралізму. Крім того, застосовано методи наукового пізнання: проблемно-хронологічний, конкретно-історичний, статистичний, описовий, логіко-аналітичний. Наукова новизна статті полягає у визначенні головних засад формування технічних аспектів виконання та особливостей викладання європейських та латиноамериканських танців міжнародного стилю протягом ХХ ст. та на сучасному етапі.

Висновки. У результаті проведеного аналізу техніки виконання та особливостей викладання європейських та латиноамериканських танців міжнародного стилю, розглянуто етапи формування технічних аспектів виконання бального танцю протягом ХХ ст., удосконалення систематизації методичних рекомендацій та технічних положень, зміни та доповнення внесені у найавторитетніші видання, згідно зі змінами затвердженими Комітетами європейських та латиноамериканських танців Імперського товариства вчителів танцю (ISTD), Міжнародною асоціацією вчителів танцю (IDTA), Всесвітньою радою танцю (WDC), Альянсом Сполученого Королівства (UKA) та Всесвітньою федерацією танцювального спорту (WDSF) у процесі еволюціонування бального танцю.

Ключові слова: бальні танці; техніка виконання; фігури танцю; міжнародний стиль.

**ФОРМИРОВАНИЕ ТЕХНИКИ
ВЫПОЛНЕНИЯ И МЕТОДИКИ
ПРЕПОДАВАНИЯ ЕВРОПЕЙСКИХ И
ЛАТИНОАМЕРИКАНСКИХ ТАНЦЕВ
МЕЖДУНАРОДНОГО СТИЛЯ:
ИСТОРИОГРАФИЧЕСКИЙ АСПЕКТ**

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Целью статьи является историографический анализ учебно-методической литературы по технике исполнения и особенностей преподавания европейских и латиноамериканских танцев международного стиля в искусствоведческом контексте; проследить этапы формирования технических аспектов выполнения бального танца и осветить современные наработки согласно изданиям Международной ассоциации учителей танца (IDTA), Имперского союза учителей танца (ISTD) и Всемирной федерации танцевального спорта (WDSF). Методология исследования. В исследовании использованы органическая совокупность базовых принципов исследования: объективности, историзма, многофакторности, системности, комплексности, развития и плюрализма. Кроме того, применены методы научного познания: проблемно-хронологический, конкретно-исторический,

статистический, описательный, логико-аналитический. Научная новизна статьи заключается в определении главных принципов формирования технических аспектов выполнения и особенностей преподавания европейских и латиноамериканских танцев международного стиля в течение XX в. и на современном этапе.

Выводы. В результате проведенного анализа техники выполнения и особенностей преподавания европейских и латиноамериканских танцев международного стиля, рассмотрены этапы формирования технических аспектов выполнения бального танца в течение XX в. Совершенствование систематизации методических рекомендаций и технических положений, изменения и дополнения внесены в авторитетные издания, согласно изменениям утвержденным Комитетами европейских и латиноамериканских танцев Имперского общества учителей танца (ISTD), Международной ассоциацией учителей танца (IDTA), Всемирным советом танца (WDC), Альянсом Соединенного Королевства (UKA) и Всемирной федерацией танцевального спорта (WDSF) в процессе эволюционирования бального танца.

Ключевые слова: бальные танцы; техника исполнения; фигуры танца; международный стиль.