

UDC 78.08; 785.7

**GENRE AND STYLE FEATURES OF THE PIANO PIECE «BALLAD – SONG OF THE GUERRILLAS»
BY WANG LISAN**

Gao DAQIAN – postgraduate student,
Lviv National Academy of Music named after M.V. Lysenko

The *aim of the article* is to identify the genre and stylistic features of the piano ballade «Song of the Guerillas» in Wang Lisan's creative understanding.

Research methodology. The research methodology is based on both Chinese and Western sources, which allows for an intercultural comparison of the traditions of European ballads with Chinese national characteristics. An analysis of recent studies and publications devoted to the consideration of the work of the outstanding Chinese composer Wang Lisan was conducted.

Results. Wang Lisan's piano work – Ballade «Song of the Guerillas» combines the features of a European instrumental ballad and the national features of Chinese music. Narrative features are manifested in his musical dramaturgy of the work. The main thematic material (the song of the partisans) undergoes a few transformations: from heroic-patriotic sounding through gloomy and tragic intonations to a triumphant finale. Lyrical-dramatic contrasts occur with marching rhythms and drum imitations, which enhances the «fighting spirit» of the work. The performance features of the work are associated with high technical skill, which achieves a clear articulation of rhythmic and intonation elements, control of dynamics, rapid passages, and flexible changes of tempo.

The novelty lies in the analytical consideration of Wang Lisan's piano work Ballade «Song of the Guerillas», which allows for a deeper understanding of how the composer constructs a musical narrative in a genre traditional for European romantic piano music.

The practical significance of the study is related to the expansion of the piano repertoire. The results of the study provide a detailed report for pianists, helping to clarify the expressive and technical difficulties of the work and encouraging further study of Chinese contributions to the genre of piano ballads in the 20 th century.

Key words: piano ballade, Wang Lisan, Chinese piano music, musical work, genre and style features, performance, musical form.

Стаття надійшла до редакції 01.05.2025
Отримано після доопрацювання 12.05.2025
Прийнято до друку 20.05.2025

УДК 7.072

REVIEW OF THE HISTORY OF RADIO THEATRE

Nigar Yasha gizi PRIMOVA – PhD student of the Institute of Architecture
and Fine Arts of the National Academy of Sciences of Azerbaijan
<https://orcid.org/0000-0002-4646-6696>
<https://doi.org/10.35619/ucpmk.50.957>
arbokilona@gmail.com

The purpose of the article is to consider the historical development of radio theatre and its influence on society. It is noted that radio theatre, which first appeared in the early 20 th century, began to be widely used as a means of mass media, especially during the war years and in subsequent periods. The article presents the main stages of radio theatre, its technological and artistic development, as well as examples from different countries. It also compares classical and modern formats of radio theatre, emphasizing its connection with drama and acting. Finally, the role of this art form in the modern era and its future prospects are discussed.

Methods: The study used such methods as analysis of historical information, observation, comparison, systematization and generalization.

Scientific novelty: The article is the first in Russian scientific literature to systematically analyze the historical development of radio theater, consider the reasons for its emergence, stages of formation and innovations in this area. It is noted that from the beginning of the 19 th century to the present, the genre diversity of radio theater, the expansion of its technical capabilities and its impact on the audience have been considered. The article also introduces scientific novelty by analyzing the role of radio theater in intercultural communication and its integration with other forms of modern media.

Conclusions: The study shows that radio theater has developed over time, adapting to new technologies and changing audience demands. It plays an important role both in the production of classical literary works and in the formation of experimental genres. The widespread use of podcasts and Internet radio formats in modern times opens up new opportunities for radio theater. The article proposes further prospects for the development of radio theatre and its integration with multimedia platforms.

Key words: radio theatre, radio and media, innovations, technological changes.

Introduction. Radio theater has emerged and developed as one of the most important artistic phenomena of the 20 th century. The idea of bringing theater art to a wide audience through sound waves became possible with the advent of radio technology and gained great popularity in a short time. This unique

art form created the opportunity to present emotional and effective stories through sound and imagination alone, without the need for direct visual communication with the audience.

The history of the development of radio theater has gone through different stages around the world, acquiring unique stylistic and genre characteristics in different countries. Radio plays, which first appeared in Western countries at the beginning of the 20 th century, have become widespread in Eastern countries over time. In Azerbaijan, radio theater began to develop from the middle of the 20 th century and played an important role in bringing staged examples of national drama to a wide audience.

Methods: During the research, many methods were used, including analysis, observation, comparison, systematization and generalization.

Scientific innovation: This article systematically analyzes the historical development of radio theater, examining the reasons for its emergence, stages of formation, and innovations in this field.

Practical significance: The results of the study are useful for specialists, directors, playwrights, and people working in the field of media engaged in radio theater.

Review of the development of the theme. The substance of radio drama creation itself has evolved in the setting of new media, and the art of radio drama is kept alive by the mutually reinforcing pattern of diversity. Radio dramas and online dramas are the two primary subcategories of the radio drama production camp, and they are produced in distinct ways. The actions of heroic models serve as the primary inspiration for radio dramas, which are mostly based on melodramatic choices. There are more than 300 labels for each category, which broadens the scope of topics for radio dramas. Web radio dramas are primarily based on Internet literature IPs and derive audience categories of male and female frequencies. For men, these categories include suspense and thriller, officialdom, urban modernity, and metaphysical supernatural, while for women, they include ancient romance and modern romance [1; 40-42].

The development of radio plays has advanced due to the ongoing empowering of new media technologies. Both radio plays and online radio dramas have started to investigate the integration and innovation with new media in order to adjust to the features of the era of networking and digitalization, which has been accompanied by changes in communication medium, communication techniques, and content. In addition to giving radio drama additional platforms for expression and communication, this sort of integration expands the area available for audience engagement and content production.

The art of conventional radio play has been able to transition from aural communication to a varied symbiotic pattern mixing audio and visual thanks to the rise of cross-media communication. This communication method expands the audience for radio play while also improving its involvement and enjoyment. As an illustration, web radio drama draws some of its plot from web novels, which have already amassed a following throughout the time that they have been disseminated. Web authors will also collaborate with comics and animation production firms to obtain different means of distribution as their renown and popularity continue to grow. In a similar vein, dubbing studios will collaborate with online authors to provide voiceovers for the text.

Web authors will also collaborate with comics and animation production firms to obtain different means of distribution as their renown and popularity continue to grow. In a similar vein, dubbing studios will collaborate with online authors to provide voiceovers for the text. The three primary participants in the communication cycle are the audience, the creative, and the producer. Different modes completely expand the limitations of the art of radio plays by fusing the content of radio dramas with other media forms including text, images, and video. They even launch offline co-branding for food and beverages, cultural and creative co-branding, peripheral goods, and fan meetups [2; 56-61].

Meanwhile, CCTV and other conventional media are investigating media integration in the context of new media. Along with launching audio-only versions on CCTV's radio station and Cloud Listening, slow live recording and visualization versions in Central Video, and graphic plus video in the CCTV news client, all of CCTV's radio dramas have adopted a multi-platform release. On platforms like MicroBlog, WeChat, TikTok, and others that feature short, flat, and fast broadcasts, we have concentrated on condensing the topics that have the potential to veer off course by including brief videos of the actors or guests during the recording process.

To spread the word and garner a lot of interest and conversation, a brief video of the actor or guest during the recording will be included with the video [3; 117-121].

Also, some audio platforms utilize pop-ups, subtitles, cartoons, Vlogs, and other formats to fulfill the diverse demands of the audience and enhance the interactive effect, thanks to the ease that media technology offers in the mobile Internet era [4; 48-50].

By focusing just on radio drama, the conversation seeks to examine its distinctive qualities, components, and features that enhance its visual appeal and narrative effect. All things considered, the drama under discussion here acts as a springboard for comprehending the complexity of the dramatic arts, honoring its capacity to enthrall audiences and provide light on the human condition via a variety of narrative forms. The investigation of radio drama, in particular, provides an insight into the depth and adaptability of this hybrid genre, demonstrating its capacity to

captivate audiences and arouse strong emotions via the sheer force of sound and narrative skill [5; 53–59].

After all, the art of drama has existed from the first centuries of human existence. The drama's ancient beginnings have been the subject of significant debate. Stage, radio, television, one-act, and interactive plays are some of the formats in which this genre can be found. Each character and actor performs a scene that is recorded in the studio and then aired for the public to hear in this instance of the radio play. It symbolizes things that can only be expressed via sound. The plot and incident are the building blocks of the drama, whilst the narrative and design form the basis of the structural aspects.

It features both main and supporting characters, which are essential to the drama since they move the story along. It's a conversation that sparks other conversations amongst the performers. A key component of drama, sound effects produce sound effects and consequences and paint a picture of time and place that is related to both. Additionally, it has powerful music, which enhances the flavor and color of dramas with comedic or tragic themes. With Hamdi's help, actors and actresses must make sure that the story moves forward and concludes with a message that evokes powerful emotions and encourages good behavioral change [6; 3568-3572].

Main part. It is a well-known fact that radio is one of the most important discoveries that changed human life. The first meeting about radio was, first of all, with the emergence of the idea that radio waves exist and that the human voice can be converted into electromagnetic waves. It is also true that the first work on electromagnetic waves was started in the early years of the 19th century by physicists Michael Faraday and James Clark Maxwell and continued towards the end of the 19th century by German physicist Heinrich Rudolf Hertz [7; 280].

Radio broadcasting began in the United States in the early 1920s, followed by England, France in 1922, Germany in 1923, and Turkey on May 6, 1927.

As with radio, although the history of the formation of the field of radio theater in the countries of the world is close, unlike radio, it was formed in different ways and in some cases was not easily accepted by listeners.

If we look at the history of the creation of radio theater, the 20s of the 20th century are noteworthy. In the early 1920s, the play «Berlin News» by German playwright E. Toller was recognized as a classic of world radio theater [8, 270 p.].

Radio play, which is a branch of modern literary genres, is a unique genre independent of theater and other performing arts. Its «material» is the human voice, music and design effects. Since radio play is a genre based on sound and hearing, there is no visual spectator element here, as in theater art. Since the audience in theater art sees what is happening on the stage, their judgment is limited only to their visual impressions.

As for radio plays, the imagination of a person (listener) is meant here. The listener tries to imagine the presented world only under the influence of sounds, speeches and effects heard on the radio. This situation may be considered a disadvantage for radio plays at first glance, but in fact this feature is its main advantage. Because in the technique of radio theater, the chain of time and space is broken. The eye and vision leave all their functions to the ear and voice. Therefore, radio theater is «seen» through the ear. Thanks to these technical features, radio plays create an opportunity for the listener to enter the rich world of associations with various meanings on their own.

1. In the early years of radio theater, stage play texts were used. This situation created the impression that the radio play was also a theater play.

Radio plays occupy an important place in British radio broadcasting, as well as in Sweden, Italy, Poland, Norway and Denmark. The most important achievements of modern authors are playwrights such as M. Frisch and P. Karvas [9; 450].

Radio drama studies have made great efforts to present radio drama as an art form in its own right. As Tim Crook has noted, these efforts stem from the observation that «in most cultures, academics, media theorists and writers have not fully appreciated that the sound medium provided the medium in which a new genre of narrative was born». As a result, most studies have adopted a «textual» approach to radio drama. The value and necessity of this research effort is undeniable.

Radio drama has evolved through a series of stages, imitating traditional art, spectacle and literature, and borrowing from them ready-made artistic material, means of expression and creative methods.

The first radio dramatists were inevitably representatives of the only dramatic art form, theatre. According to Arthur John Gielgud, a theatre dramatist who made the transition to radio, the founder of the BBC Radio Drama Department, he was deeply depressed by the restrictions placed on him. He said that he was deprived of the opportunity to see the audience's reaction to his stage plays.

However, playwrights began to write specifically for radio, and directors tried to produce such plays in radio theaters.

The phenomenon of radio drama appeared in America almost simultaneously with the emergence of radio theater. Radio drama gained wide popularity during its initial decade of development in the 1920s. By the 1940s, it was considered a popular form of entertainment on an international scale. With the advent of television in the 1950s, radio drama began to lose its audience. However, it remains popular in many countries around the world.

The unique novelty of radio theater as a genre was that it was able to simultaneously combine the achievements of radio journalism, literature, theater dramaturgy, and musical art.

Explaining the failures of the drama genre on the radio, A.A. Sherel wrote that music did not require so much attention, without it it is impossible to deeply understand and feel the artistic text, and even more so the dramaturgy «by ear». Radio dramaturgy stimulates the imagination, but in return requires the ability for associative thinking and empathy.

From the late 1930 to the mid-1940 s, drama programs dominated the activities of the largest US broadcasting networks. This was an unprecedented period in the experience of world broadcasting, when the play on the air was ahead of the traditionally considered pioneers of radio, such as light music and news programs.

According to the American playwright Arch Oboler, radio dramaturgy could have a larger audience in half an hour than Shakespeare gathered in his entire life.

The inexhaustible possibilities of radio theater attracted even the best writers of that time. Thus, at that time, radio plays were written by authors who had great influence in drama creation, such as Bertolt Brecht, Anna Segers, John Priestley, Leonhard Frank. In these years, radio plays by Heinrich Böll, Max Frisch, Peter Karvasz were also popular. It is interesting that at that time, not radio plays were written based on the best works of literature, but on the contrary, film scripts and novels were written based on the plots of radio plays. If we look at the history of radio in Turkey, we can say that after the fall of the Ottoman Empire, that is, during the years of the founding of the republic, continuous radio broadcasts began in Ankara and Istanbul in Turkey. It is also important to note that Mustafa Kemal Atatürk played a major role in the start of Turkish radio.

According to a study conducted by Radio magazine in 1946, if we look at the emergence of radio theaters in the world, we will see that radio theater occupied an important place among radio programs in the United States, and both new and old tragedy genres were represented here. As for the subject, at that time, preference was given to plays that dealt with society and everyday life.

On another continent of the world, in India, the situation was not so encouraging. In India, more than half of the population was so poor that they could not afford to buy a radio, no matter how cheap it was. Although the first radio broadcasts here were «talks and monologues», the poor paid more attention to music programs. Since there was no «language unity» in India, the language problem created serious difficulties. Therefore, at that time there was no concept of «national art» in India [10; 290]

In the late 1950 s, when television began to develop as an art form, radio dramaturgy virtually disappeared from American radio programs. One of the reasons that accelerated this was that radio plays were not financed by advertisers, who preferred television plays. Director Robert Altman's feature film «Friends» (2006) tells the story of one of the examples of this period – «Prairie Comrade», an American radio show.

In the middle and second half of the 20 th century, radio plays, like other genres of radio journalism, were at their peak in England. Later, plays on radio were staged by theater directors and even film directors, but after a while, radio plays began to be staged by special radio directors who perfectly mastered the features of radio theater.

BBC radio drama reached its peak in the 1950 s and 1960 s, during which time many major British playwrights either effectively began their careers at the BBC or adapted their works for radio. Playwright Caryl Churchill's early experience as a professional playwright was in radio work, and he wrote nine plays for BBC radio, starting with *The Ants* in 1962, before his stage work was recognised at the Theatre Royal in 1973. Joe Orton's dramatic debut in 1963 was a radio play called *Up the Clumsy Stairs*, broadcast on 31 August 1964.

Among the most famous works made for radio were Dylan Thomas's *Under the Milk Tree* (1954), Samuel Beckett's *All Autumn* (1957), Harold Pinter's *A Little Pain* (1959) and Robert Bolt's *A Man of All Seasons* [11; 230].

Beckett wrote several short radio plays in the 1950 s and 1960 s, his radio play first broadcast on BBC Three on 24 June 1959, and won the RAI Award in Italy that year.

Another director who produced plays for BBC radio was Alan Ayckbourn. Although he did not write for radio, many of his works were later adapted for radio. Other notable adaptations include Wyndham Lewis's *The Age of Man*, broadcast on BBC Three in 1955. Among the modern novels that were dramatized was the 1964 radio adaptation of Stan Barstow's *The Kind of Love* (1960) [12; 180].

If we look at the heyday of radio drama as a genre, we can say that this period coincides with the 50-70 s. In 1952, the «Scientific Radio Theater» appeared – it included a number of performances and radio compositions telling about the creative achievements of domestic scientists and technicians. The stage plays broadcast on the air could rightfully be considered the fruit of creative unity in the literary, scientific, and artistic radio.

After the advent of television, radio drama in the United States could not regain its former popularity. Most of the existing radio shows were completely canceled in 1960. The broadcast of radio shows that appeared during the «Golden Age» of US radio – «Tension and Your Truth», «Johnny Dollar» – was stopped on September 30, 1962 [13; 310].

During this period, certain work was also being done to revive radio drama. In 1964-65, ABC radio in

the United States broadcast the daily drama anthology program «Five Theaters». During this period, works by a new generation of playwrights also appeared, among which the works of Yuri Rasovsky, Thomas Lopez and humorist Harrison Keillor can be specially noted [14; 150].

Radio play is one of the most notable genres of radio broadcasting. This genre has been widely played around the world since the first radio plays. There is a special demand for this genre in developed countries and this genre is highly appreciated by listeners today. Japan, Germany, France, and Russia are considered leading countries in this field. However, in some countries, radio play still remains an undeveloped field. Kyrgyzstan can be noted among such countries. Thus, this genre is practically not developed in Kyrgyzstan. Currently, radio play as a genre of radio journalism in Kyrgyzstan is at a standstill. To date, listeners have been content with radio plays broadcast on radio stations in near and far abroad or with examples of this genre posted online on the Internet.

At this point, it should also be noted that from time to time some local broadcasters in the country are trying to take certain steps in this area. The radio plays of the «Creative Group 705», which have been broadcast on the radio «Intimak» (a local radio station in Kyrgyzstan) since October 2012, are noteworthy. This group produces radio plays in Russian and Kyrgyz. Examples of them include plays such as «Pour the Tea!», «Novruz», «Trash Can». Their scripts are quite witty, in the national spirit and well thought out [15; 340].

Conclusion: The study shows that radio theater has developed over time, adapting to new technologies and changing audience demands. It plays an important role both in the staging of classical literary works and in the formation of experimental genres. The widespread use of podcasts and internet radio formats in modern times opens up new opportunities for radiotheatre. The article proposes the future development prospects of radio theatre and its integration with multimedia platforms.

Список використаної літератури

1. Du Yuanzhi & Li Liwei. Paradoxical Drivers of Radio Drama Creation and Development Prospects. *Media*, (09), 2022. P. 40-42.
2. Wu Yutong The Integration Innovation and Breakthrough Strategy of Radio Drama in the New Media Context, *Academic Journal of Humanities & Social Sciences*, Published by Francis Academic Press, UK, 2025. P. 56-61
3. Bao Xijing. Strategies and Paths of Integration and Innovation of Mainstream Media Radio Drama-Taking CCTV 2022 Radio Drama as an Example. *China Radio & TV Academic Journal*, (01), 2024. P. 117-121.
4. Song Yang. Convergence Innovation and Development Path of Webcast Drama. *Media*, (04), 2022. P. 48-50.
5. Hashimi S. S., Jabarkhail A., & Awwab A. Dissecting Pashto Radio Dramas: An Examination of their Structural Fabric. *Sprin Journal of Arts, Humanities and Social Sciences*, 2 (10), 2023. P. 53–59.
6. Obaidullah Agheez, Fariduallah Andial, Noorullah Shaad, «Structural Elements of Pashto Radio Drama», *International Journal of Current Science Research and Review*, Volume 06 Issue 06 June 2023, Page No. 3568-3572.
7. Peers A. Sound and Storytelling in Radio Drama. University of Westminster, 2009, 280 p.].
8. Crisell A. Understanding Radio. Routledge, 1994. 270 p.
9. Crook T. Radio Drama : Theory and Practice. Routledge, 1999. 450 p.
10. Lewis P. Radio Drama Theory and Practice. Routledge, 1991. 290 p.
11. Benedetti J. The Art of the Actor : The Essential History of Acting from Classical Times to the Present Day. Routledge, 1999. 230 p.
12. McLeish R. Radio Production. *Focal Press*, 2005. 180 p.
13. Hendy D. Radio in the Global Age. *Polity Press*, 2000. 310 p.
14. Brockett O. G., & Hildy, F. J. History of the Theatre. Allyn & Bacon, 2007. 150 p.
15. Hand R. J., & Traynor, M. The Radio Drama Handbook: Audio Drama in Context and Practice. Bloomsbury, 2011. 340 p.

References

1. Du Yuanzhi & Li Liwei. Paradoxical Drivers of Radio Drama Creation and Development Prospects. *Media*, (09), 2022. R. 40-42.
2. Wu Yutong The Integration Innovation and Breakthrough Strategy of Radio Drama in the New Media Context, *Academic Journal of Humanities & Social Sciences*, Published by Francis Academic Press, UK, 2025. R. 56-61
3. Bao Xijing. Strategies and Paths of Integration and Innovation of Mainstream Media Radio Drama-Taking CCTV 2022 Radio Drama as an Example. *China Radio & TV Academic Journal*, (01), 2024. R. 117-121.
4. Song Yang. Convergence Innovation and Development Path of Webcast Drama. *Media*, (04), 2022. R. 48-50.
5. Hashimi S. S., Jabarkhail A., & Awwab A. Dissecting Pashto Radio Dramas: An Examination of their Structural Fabric. *Sprin Journal of Arts, Humanities and Social Sciences*, 2 (10), 2023. R. 53–59.
6. Obaidullah Agheez, Fariduallah Andial, Noorullah Shaad, «Structural Elements of Pashto Radio Drama», *International Journal of Current Science Research and Review*, Volume 06 Issue 06 June 2023, Page No. 3568-3572.
7. Peers A. Sound and Storytelling in Radio Drama. University of Westminster, 2009, 280 p.].
8. Crisell A. Understanding Radio. Routledge, 1994. 270 p.
9. Crook T. Radio Drama : Theory and Practice. Routledge, 1999. 450 p.
10. Lewis P. Radio Drama Theory and Practice. Routledge, 1991. 290 p.
11. Benedetti J. The Art of the Actor : The Essential History of Acting from Classical Times to the Present Day. Routledge, 1999. 230 p.

12. McLeish R. Radio Production. Focal Press, 2005. 180 p.
13. Hendy D. Radio in the Global Age. Polity Press, 2000. 310 p.
14. Brockett O. G., & Hildy, F. J. History of the Theatre. Allyn & Bacon, 2007. 150 p.
15. Hand R. J., & Traynor, M. The Radio Drama Handbook: Audio Drama in Context and Practice. Bloomsbury, 2011. 340 p.

УДК 7.072**ОГЛЯД ІСТОРІЇ РОЗВИТКУ РАДІОТЕАТРУ**

Нігяр Яшар гизи ПРИМОВА – здобувач освітньо-наукового ступеня (PhD), Інститут архітектури та образотворчого мистецтва, Національна академія наук Азербайджану

Мета статті – розглянути історичний розвиток радіотеатру та його вплив на суспільство. Наголошується, що радіотеатр, виникнувши на початку ХХ століття, став широко використовуватися як засіб масової інформації, особливо у воєнні роки та в наступні періоди. Подано основні етапи розвитку радіотеатру, його технологічний та художній розвиток, а також наведено приклади його використання з різних країн. Порівнюються класичні та сучасні формати радіотеатру, наголошується на його зв'язку з драматургією та акторською майстерністю; обговорюється роль цього виду мистецтва в сучасну епоху та його майбутні перспективи.

Методи дослідження: аналіз історичної інформації, спостереження, порівняння, систематизація та узагальнення.

Наукова новизна: вперше у вітчизняній (азербайджанській) науковій літературі системно аналізується історичний розвиток радіотеатру, розглядаються причини його виникнення, етапи становлення та інновації у цій галузі. Зазначається, що з початку ХІХ століття до теперішнього часу розглядається жанрове розмаїття радіотеатру, розширення його технічних можливостей та його вплив на аудиторію. Стаття також вносить наукову новизну, аналізуючи роль радіотеатру у міжкультурній комунікації та її інтеграцію з іншими формами сучасних медіа.

Висновки: Дослідження показує, що радіотеатр розвивався з часом, адаптуючись до нових технологій та змінних запитів аудиторії. Він відіграє важливу роль як у постановках класичних літературних творів, і у формуванні експериментальних жанрів. Широке використання подкастів та форматів інтернет-радіо в сучасності відкриває нові можливості для радіотеатру. У статті пропонуються подальші перспективи розвитку радіотеатру та його інтеграцію з мультимедійними платформами.

Ключові слова: радіотеатр, радіо та медіа, інновації, технологічні зміни.

Стаття надійшла до редакції 18.04.2025
Отримано після доопрацювання 05.04.2025
Прийнято до друку 08.04.2025

УДК 373.3.015.31:796]:016**ФІЗИЧНІ ВПРАВИ В СИСТЕМІ ПІДГОТОВКИ ВИКОНАВЦІВ ТАНЦЮ НА ПІЛОНІ**

Тамара ДРАЧ – здобувач освітньо-наукового ступеня, Львівський державний університет фізичної культури ім. І. Боберського, тренер-хореограф Школи повітряної акробатики «Шоколад», Львів
<https://orcid.org/0000-0002-7657-7004>
<https://doi.org/10.35619/ucp.mk.50.958>
drach.tamara@gmail.com

Танець на пілоні вимагає від виконавців хорошої фізичної та технічної підготовки. Традиційна програма з танцю на пілоні лише частково допомагає вирішенню фізичної підготовки виконавців. Для того, щоб удосконалити програму підготовки танцю на пілоні, нами розроблена комплексна програма фізичної та технічної підготовки у повітряній акробатиці та пілонному спорті, скерована на розвиток всіх потрібних фізичних якостей. Метою дослідження було перевірити ефективність комплексної програми фізичної та технічної підготовки на розвиток фізичних якостей виконавців. Завдяки проведеному дослідженню доведено ефективність комплексної програми фізичної та технічної підготовки у повітряній акробатиці та пілонному спорті та розвиток фізичних якостей виконавців, а також важливість фізичної підготовки для виконавців танцю на пілоні.

Ключові слова: танець на пілоні, комплексна програма, фізична підготовка, фізичні якості, молодший шкільний вік.

Постановка проблеми, її актуальність та зв'язок із важливими практичними завданнями. Танець на пілоні здобув заслужену популярність як вид спорту, різновид хореографії і, навіть, фітнес. Він допомагає розвинути у виконавців силу, витривалість, гнучкість. Програма підготовки у цьому танці включає як технічну, так і фізичну підготовку, однак через недостатню методичну базу для підготовки у цих напрямках, важливим є розробка та вивчення можливостей розвитку всіх потрібних якостей виконавців для успішних виступів. Саме з цією метою була розроблена комплексна підготовка фізичної та технічної підготовки у повітряній акробатиці і пілонному спорті.

Останні дослідження та публікації. Важливість ґрунтовної технічної підготовки у танці на пілоні висвітлено в книзі Г. Олейник «Танець на пілоні» (2017) та Iryna Kartali «Pole dance fitness» (2018). Важливість технічної підготовки та фізичної підготовки у техніко-естетичних видах спорту