

## DANCESPORT COORDINATION IN RELATION TO THE RESULTS OF THE DANCESPORT COUPLES ON THE DANCESPORT COMPETITIONS FOR THE DISCIPLINE OF LATIN AMERICAN SPORT DANCES

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(Original scientific paper)

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### Abstract

*DanceSport is a highly coordinated sport and is characterized by a high degree of coordination requirements. The ability to coordinate is one of the most important factors limiting the performance of DanceSport Couples (DSCs) in the discipline of Latinamerican Sports Dance (LASD). Without the ability to coordinate, learning dance technique would be significantly more difficult. Coordination is a necessary precondition for learning, stability and realization of dance sports movements at all levels of age and abilities of DSCs. The better the quality of coordination, the more effortlessly and precisely the goal of the movement can be achieved. Motion sequences become more economical and smoother, and the degree of fatigue is reduced. Improving coordination skills plays an important role in training of sports dancers. It is not only important to coordinate one's own movements, which is often difficult enough, but coordinating the bodies of the two in the DSC is a far greater task. Only when both bodies move in harmony good dancing is possible. Having in mind the results of the DanceSport Competitions (DSCn) in the discipline of Latin American Sport Dances (LASD), obtained as numerical values of the four main criteria (Technical Qualities, Movement to Music, Partnering Skills, and Choreography and Presentation) together with all sub-criteria and indicative qualities, training processes and methods for individual training periods can be expanded and modified at any time, in order to improve the coordination skills of the DSCs to obtain higher sports results and places at the upcoming DSCn.*

**Key words:** *DanceSport, DanceSport Coordination, Absolute Judging System, Judging Criteria, DanceSport Training Process.*

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### Introduction

In the late 1950s, Latin American Dances entered dance school programs where young people began to visit and study en masse. In the beginning, only four dances were performed: Samba, Cha Cha Cha, Rumba and Paso Doble. In 1968, the Jive took its place as the fifth dance in the Latino group. The technique of Latin American dances was mostly practiced by the English, who also laid the foundations of today's valid techniques. Walter Laird deserved the most credit. His book *The Technique of Latin American Dancing* is a technical foundation for Latin American dances.

According to the WDSF (World DanceSport Federation) competition rulebook, there are five dances in the Latin American Sports Dance (LASD) Group: Samba (S), Cha Cha Cha (CCC), Rumba (R), Passo Doble (PD) and Jive (J). The supporting pillar is the Latin character of each of these dances which must be played in combination with the correct Latin technique. Without the Latino character, dancing is dead, and without appropriate and precise technique, the speed, strength and dynamics of the movement are not emphasized. The emphasis on the foot lines with a pronounced action of the rhythmic movements of the hips is an indispensable technical feature of the choreographies that are extremely important for the overall dance performance of the DSCs. In addition to the characteristic Latino moves, they abound in athletic and ballet maneuvers within close, semi-open and open figures and give it a multidimensional dance structure. The basic relation of guidance and monitoring is based on contact with hands through which body energy and action continuously flow in both directions on the principle of "request" and "execution" which creates a feeling of complete non-verbal communication intertwined with character emotion inherent in the specific Latino dance.

LASDs are a very challenging, a complex and a difficult sport because of their technique and movement. Two bodies produce multi-dimensional spatial-temporal actions on all parts of the body, including internal emotional dimensions. High classes of DSCs have a high level of psychophysical readiness, strength, ability to change quickly and accurately at a given moment, concentration, harmony and aesthetic perfection. The coordination aspect of the technical characteristics of the DanceSport is one of the basic preconditions for the LASD to be presented with seemingly playful ease. Coordination generally means managing various sub-processes to form a process of movement of the whole body or part of it.

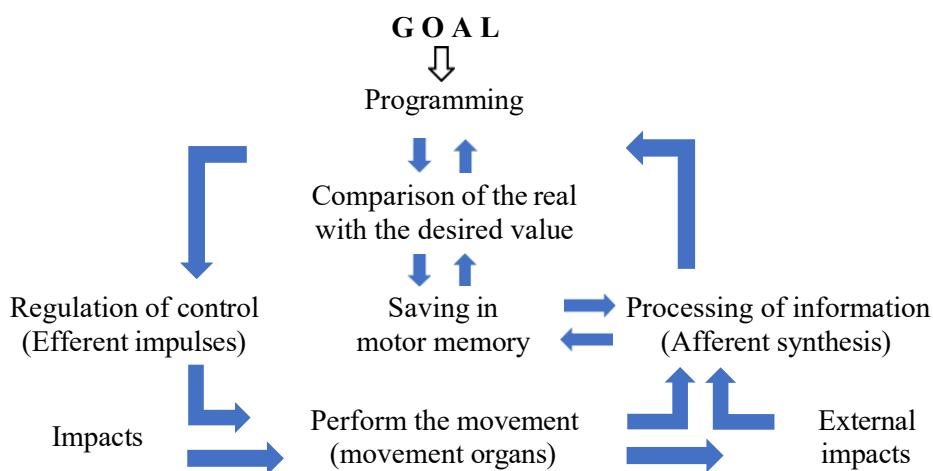
- Physiologically, coordination is understood as the interaction of the central nervous system and skeletal muscles within a certain sequence of movement.
- In kinetics, it is understood as a combination of partial movements or phases of movement to form an action of movement or a skill of movement.
- In biomechanics, as the coordination of the impulses of forces to achieve the goal of motion.

The coordination of the movement is the coordination of all the above processes in the mutual interaction of the dancers, as well as the dancers with the environment, in order to achieve a good performance. The quality of coordination is influenced by the speed of movement and its content. The economy and precision of the movement are special indicators of coordination. In the context of coordination, a distinction is made between intramuscular and intermuscular coordination:

Intramuscular coordination refers to the interaction of nerve and muscle fibers in a muscle. Optimal cooperation of all necessary muscle fibers of the muscles during directed contraction is a precondition for a high degree of coordination.

Intramuscular coordination is the interaction of different muscles and guarantees optimal transmission of impulses in the kinetic chain when performing a certain sequence of movement of the whole body or a part of it.

Today, motion coordination models are mostly presented as control cycle models. The most important sub-processes derive from the following theoretical model of movement coordination:



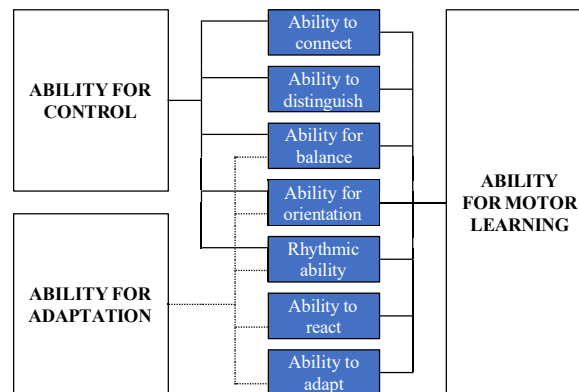
Model of movement coordination by Meinel and Schnabel

- Orientation, motivation, recording and processing of information by receptors;
- Programming of the movement sequence and anticipation of the results based on the action goals, the sensory information for the initial state and the evaluation of the motor memory;
- Giving of control impulses to the muscles (innervation);
- Performing the movement by the locomotor organs in interaction with the muscles and external forces;
- Constant feedback for the order of movements;
- Comparison of the feedback with the desired goal and program;
- Giving corrective muscle commands.

After the creation of the receptor potential, information is transmitted to the central nervous system via a series of afferent neurons. This is important for the initial state, intermediate and final results. Afferent neurons through their impulses provide a picture of the current state of the environment, the body or their

own movement (afferent synthesis). Efferent impulses are information transmitted from the spinal cord to the periphery (locomotor organs). Re-sending afferent impulses, which are transmitted from the periphery to the central nervous system, provide feedback on the course and outcome of the movement.

The collective term of "Coordination" is not enough to understand the complexity of the control processes of sports movements. That is why in sports science a distinction is made between several coordinative sub-skills, which are briefly described below and their significance for DanceSport. However, individual parts of the coordination must not be seen as independent components. They are mainly correlated with each other. Therefore, certain points can be selected within the coordination training, but in principle the coordination should always be trained in a complex way, in order to develop several coordination skills that work together.



Structure of coordinative skills by Meinel and Schnabel

*The ability to connect* is the ability to properly coordinate the partial movements of the body (e.g. partial movements of the limbs, torso and head) with each other and in relation to the overall movement of the body directed towards a particular action. The ability to connect is a basic precondition for all physical activity and dominates difficult coordination tasks such as those that occur in DanceSport.

*The ability to distinguish* means the ability to achieve a high level of individual phases of movement and partial body movements, which is expressed by extreme precision and economy of movement. The basis for this is the ability to distinguish between the perception of force, time and space so that the best motor movement can be performed depending on the situation. This realization of precise movements takes place through fine, differentiated and precise recording and processing of mainly kinesthetics information from muscles, tendons and ligaments.

*The ability to balance* is the ability to keep the whole body in balance or to maintain or renew itself during and after extensive changes in the body or part of it. A distinction is made between two types of balance:

- Static balance that describes the state of the overall posture in balance.
- Dynamic balance or the ability to achieve a return of the body back to a state of static balance after movement.

Especially in movements where rapid changes in body position occur, as is the case in DanceSport, well-trained dynamic balance is required, but excellent ability is also required for well-trained static balance states.

*The ability to orient* means the ability to determine and change the location and movement of the body in space and time, related to a defined field of action on the dance floor as well as in relation to the DSC with other/s DSCs.

*Rhythmic ability* means the ability to "catch" the imposed musical rhythm and to put it into function with the motor moving characteristics, as well as to realize the "internal" rhythm of movement that exists in DSCs own imagination and moving activity. We are talking about an optimal rhythm when a certain change in the dynamics can be recognized and it can be implemented in a way that will be without time delay. Rhythm ability also depends to some extent on other coordination skills. For example, the possibility of orientation through visual perception, allows to adjust one's own and the rhythm of movement of the other. Also, the ability to distinguish, allows fine tuning within its own rhythm of movement, and in terms of time, strength, space and components of the form.

*The ability to react* is the ability to quickly initiate and perform appropriate motor actions in response to a signal. Signals can be very different and can be transmitted for example acoustically, optically, rhythmically or kinaesthetically.

A distinction is made between simple and complex reactions. As in many other sports, in DanceSport, a simple reaction is a rapid reaction to a certain signal (for example, music), with a precisely defined sequence of motion, which is a precondition for optimal motor action. This reaction may at some point be optional when an obstacle arises (for example many DSCs on the podium). The ability to respond consists of recognizing the signal as quickly as possible, evaluating and deciding on one of several alternative motor actions, and changing the program.

*The ability to adapt* means the ability to adapt the program of action to new circumstances or to continue the action in a completely different way, based on perceived or anticipated changes on the ground. This ability is strongly related to the ability to orient and react and is significantly influenced by them, with competitive experience playing an essential role. The greater the experience, the more opportunities are available to the DSC for appropriate action at a given time. It is important only to choose what is the best for the new goal and to implement it properly.

### Material

The main purpose of this research is to investigate the impact of DanceSport Coordination on the results of DanceSport Couples at DanceSport Competitions in the discipline of Latin American Sport Dances. The key moment of the DanceSport Competitions is the final aggregate result of all five dance performances that are danced in each elimination round until the final. Each of the performances is evaluated with a numerical indicator by the DanceSport Adjudicators who give a score of 1 - 10 for all four main criteria with a variable range of 0.1. The assessment for each of the criteria, together with all sub-criteria and indicative qualities, depends on the current condition, coordination, mental and professional abilities and skills of the DanceSport Couples.

The feedback effect or reflection of these numerical values together with the final ranking of the competing couples is an excellent basis for the analysis of the dance performances that the experienced DanceSport Trainer will be forced to modify the training processes and methods for a certain period of time. One of the most important elements that you should definitely pay attention to is the Dance Sports Coordination. It is simply involved through all the parts of the dance performance, taking into account the technical, rhythmic, partnering, choreographic and presentation abilities of the couples.

### Methods

#### *Sample of the competition and respondents*

The research was conducted on a sample of 13 DSCs (26 dance athletes) in the discipline of LASD. The sample parameters of DSCn and DSCs are given in the following table:

- Class of DSCn:	WDSF GrandSlam Latin;
- Age group:	Adult;
- Age range:	19 – 35 years of age;
- Number of DSCs (sample):	13 from 13 countries (1/2 final);
- Class of DSCs (sample):	High (7.00 – 10.00);

#### *Samples of variables*

The criterion variables in this research are the four criteria or Performance Assessment Standards (PAS).

Technical Qualities (TQ)	Partnering Skills (PS)
Movement to Music (MM)	Choreography and Presentation (CP)

Performance Assessment Standards define action statements which describe the expected performance and the required skills. Each of the criteria has several sub-criteria which are elaborated and explained in detail through the Indicative Qualities (IQs). They are statements which describe the performance qualities derived from successful execution of correct technical dance actions and expressions. PAS, their sub-criteria and IQs are defined and described by the DanceSport Academy (DSA) as an authorized professional

body of the WDSF (World DanceSport Federation) for grades 6, 8 and 10. Possible technical errors in the performance of the LASD related to the criteria are manifested through deviations from the sub-criteria and IQs that describe in detail the complete action that the DSC should implement at a given time.

#### *Procedure for assessing the success of the performance of DSC*

The evaluation was performed according to the subjective and objective evaluation of the Adjudicators for the specific criterion for evaluating the dance performance of the specific DSC. The grading scale is from 1 - 10 with the range possibility of 0.1:

- |               |                   |
|---------------|-------------------|
| 1. Very Poor; | 6. Above Average; |
| 2. Poor;      | 7. Good;          |
| 3. Weak;      | 8. Very Good;     |
| 4. Fair;      | 9. Superior;      |
| 5. Average;   | 10. Outstanding.  |

When evaluating decimals (7.3; 8.9), Adjudicators use the technique listed in the following table:

Rating	Achieved PAS and IQs + percentage coefficient
6.5	Achieved PAS and IQs required for 6 and up to 25% of PAS and IQs required for 8
7.0	Achieved PAS and IQs required for 6 and up to 50% of PAS and IQs required for 8
7.5	Achieved PAS and IQs required for 6 and up to 75% of PAS and IQs required for 8
8,5	Achieved PAS and IQs required for 8 and up to 25% of PAS and IQs required for 10
9.0	Achieved PAS and IQs required for 8 and up to 50% of PAS and IQs required for 10
9.5	Achieved PAS and IQs required for 8 and up to 75% of PAS and IQs required for 10

For the sample of DSCn, the success rate of the performances of DSC according to the judging criterion was determined by 10 WDSF licensed adjudicators from 10 countries. Chairperson was from Macedonia. He is also the author of this paper. The Chairperson does not judge, but cares of the full implementation of the WDSF competition rules. According to the WDSF rules, licensed adjudicators must meet the following requirements:

- To have passed for a WDSF Adjudicator's license according to AJS 24;
- To be determined on the panel of Adjudicators for the specific competition by the WDSF;
- To have an active license for AJS at the time of the competition.

#### *Data processing methods*

In order to obtain relevant scientific information, the obtained data are processed with an appropriate and compatible statistical programming system. The factor method analyzes the objectivity of the trial assessment and determines the metric characteristics for assessing the LASD dance performance for each DSC.

During the data collection, all general methodological requirements for well-planned and realized research were respected. After entering the data in the matrix, their initial analysis was performed. Later in the discussion is the interpretation of the data distribution and the possible reasons for the statistical deviation of the values obtained from the Gaussian normal distribution.

#### **Results**

The basic descriptive statistical parameters were calculated for all applied variables in the research, both in the initial and in the final measurement of the DSCs, in the following: arithmetic mean ( $\bar{X}$ ), standard deviation (SD), lower and upper limit of the range in which the results move (Min – Max), Skewness (symmetry), Kurtosis (elongation or flattening of the distribution). The results of these analyzes are shown in Tables 1. and 2.

**Table 1.** Basic descriptive statistical parameters for assessment of DanceSport Coordination in the initial measurement of DSC in LASD

LASD	Criterion	Minimum	Maximum	Mean	Std. Dev.	Skewness	Kurtosis
Samba	TQ	8,570	9,700	9,078	,384	,187	1,411
	MM	8,570	9,700	9,075	,382	,184	1,388
	PS	8,570	9,700	9,078	,384	,187	1,411
	CP	8,570	9,700	9,075	,382	,184	1,388
Cha Cha Cha	TQ	7,870	9,720	9,021	,491	-,850	1,248
	MM	8,140	9,720	9,018	,457	-,230	-,602
	PS	7,870	9,720	9,021	,491	-,850	1,248
	CP	8,140	9,720	9,018	,457	-,230	-,602
Rumba	TQ	8,550	9,700	9,072	,372	,201	-1,275
	MM	8,550	9,700	9,072	,373	,196	-1,290
	PS	8,550	9,700	9,073	,372	,197	-1,304
	CP	8,550	9,700	9,073	,373	,204	-1,310
Paso Doble	TQ	8,540	9,820	9,135	,422	,167	-1,233
	MM	8,540	9,730	9,067	,317	,300	-1,025
	PS	8,550	9,820	9,139	,422	,176	-1,261
	CP	8,550	9,720	9,069	,370	,286	-1,071
Jive	TQ	8,600	9,710	9,099	,362	,169	-1,208
	MM	8,600	9,710	9,093	,363	,211	-1,242
	PS	8,600	9,710	9,099	,362	,169	-1,208
	CP	8,600	9,720	9,096	,366	,215	-1,230

**Table 2.** Basic descriptive statistical parameters for assessment of DanceSport Coordination in the final measurement of DSC in LASD

LASD	Criterion	Minimum	Maximum	Mean	Std. Dev.	Skewness	Kurtosis
Samba	TQ	8,650	9,850	9,311	,298	,102	-,921
	MM	8,650	9,850	9,316	,291	,182	-,799
	PS	8,650	9,850	9,311	,298	,102	-,921
	CP	8,650	9,850	9,317	,291	,174	,817
Cha Cha Cha	TQ	8,930	9,850	9,324	,301	,127	-1,201
	MM	8,900	9,850	9,321	,306	,113	-1,155
	PS	8,930	9,850	9,324	,301	,127	-1,201
	CP	8,900	9,850	9,321	,4306	,113	-1,155
Rumba	TQ	8,990	9,860	9,386	,242	,150	-,211
	MM	8,910	9,850	9,333	,293	-,005	-1,017
	PS	8,990	9,860	9,386	,241	,153	-,186
	CP	8,910	9,850	9,333	,293	-,005	-1,017
Paso Doble	TQ	8,900	9,870	9,346	,314	-,080	-1,087
	MM	8,910	9,870	9,348	,314	-,041	-1,197
	PS	8,900	9,870	9,346	,314	-,080	-1,087
	CP	8,910	9,870	9,349	,313	-,032	-1,203
Jive	TQ	8,920	9,860	9,340	,300	,082	-1,113
	MM	8,930	9,860	9,345	,299	,055	-1,142
	PS	8,920	9,860	9,340	,300	,076	-1,128
	CP	8,930	9,860	9,345	,299	,055	-1,142

To determine in which measures for assessing motor ability there are statistically significant differences, analysis of variance was calculated for each criterion. The results are given in Table 3.

## Discussion

A review of Table 1 indicates that the Skewness values for most of the variables applied to assess conditioning in the initial measurement among the DSC group fall within the recommended range (-1 to +1), suggesting that the distribution of the results is approximately symmetrical.

Similarly, the review of Table 2 shows that the Skewness values for most variables used to assess conditioning in the final measurement among the DSC group also fall within the recommended range (-1 to +1), indicating an approximately symmetrical distribution. No positive asymmetry – epikurticity is observed in any of the LASD.

The kurtosis values further demonstrate that most variables used to assess conditioning abilities and skills, in both the initial and final measurements, fall within the recommended interval (-3 to +3) and exhibit flattening, characteristic of a platykurtic distribution.

The numerical values of the standard error indicate minimal dispersion, as they are proportionally insignificant relative to their corresponding parameter values. The values of the central tendency and dispersion parameters for the applied variables, within the intervals of the minimum (Min) and maximum (Max) results, encompass two standard deviations (SD), which confirms satisfactory sensitivity across all variables.

To determine which measures of conditioning ability exhibit statistically significant differences, an analysis of variance was conducted for each criterion. The review of Table 3 shows that statistically minimal differences are present across all five LASD in all four criteria.

**Table 3.** Analysis of variance

LASD	Criterion	Mean	Std. Dev.	Std.Err.	95% Confidence Interval for Mean		F	Sig.	
					Lower Bound	Upper Bound			
Samba	TQ	IM	9,078	,384	,106	-,338	-,126	-4,797	,000
		FM	9,310	,298	,082				
	MM	IM	9,075	,382	,106	-,349	-,132	-4,830	,000
		FM	9,316	,291	,080				
	PS	IM	9,078	,384	,106	-,338	-,126	-4,797	,000
		FM	9,310	,298	,082				
CP	IM	9,075	,382	,106	-,349	-,133	-4,876	,000	
	FM	9,316	,291	,080					
Cha Cha Cha	TQ	IM	9,021	,491	,136	-,477	-,128	-3,791	,003
		FM	9,324	,301	,083				
	MM	IM	9,018	,457	,126	-,462	-,141	-4,103	,001
		FM	9,320	,306	,084				
	PS	IM	9,021	,491	,136	-,477	-,128	-3,791	,003
		FM	9,324	,301	,083				
CP	IM	9,018	,457	,126	-,462	-,141	-4,103	,001	
	FM	9,320	,306	,084					
Rumba	TQ	IM	9,072	,372	,103	-,455	-,172	-4,834	,000
		FM	9,386	,242	,067				
	MM	IM	9,072	,373	,103	-,380	-,143	-4,810	,000
		FM	9,333	,293	,081				
	PS	IM	9,073	,372	,103	-,456	-,170	-4,769	,000
		FM	9,386	,241	,066				
CP	IM	9,073	,373	,103	-,378	-,141	-4,764	,000	
	FM	9,333	,293	,081					
Paso Doble	TQ	IM	9,135	,422	,117	-,407	-,015	-2,348	,037
		FM	9,346	,314	,087				
	MM	IM	9,067	,371	,103	-,404	-,156	-4,940	,040
		FM	9,348	,389	,087				
	PS	IM	9,139	,314	,117	-,403	-,011	-2,309	,000
		FM	9,346	,314	,087				
CP	IM	9,069	,370	,102	-,403	-,156	-4,937	,000	
	FM	9,349	,313	,086					
Jive	TQ	IM	9,099	,361	,100	-,350	-,130	-4,772	,000
		FM	9,340	,300	,083				
	MM	IM	9,093	,363	,100	-,362	-,140	-4,939	,000
		FM	9,345	,299	,083				
	PS	IM	9,340	,361	,103	-,351	-,132	-4,805	,000
		FM	9,224	,300	,083				
CP	IM	9,096	,366	,101	-,361	-,137	-4,853	,000	
	FM	9,345	,299	,083					

## Conclusions

The sequence of motion should be so familiar to the DSCs that they must first and foremost be very precise about how many individual movements make up a successful dance move, as well as how to continuously realize and modify the sequences of their movement. How can a DSC perform a nominal and fine movement? What happens to control processes? The answer should be given regarding the functioning of our central nervous system which controls this process based on the perception and movement processes that are found in the moving actions. The action does not begin with a visible execution. Before the sensorimotor level begins in the executive part, cognitive and emotional processes take place. The sensory, nervous system and organs form the sensorimotor system. The coordination of different types of muscle activity that induces motor activity is controlled by certain sensory perceptions. This reciprocal interaction of motor and sensory systems is known as sensorimotor skills.

In LASD, the ability to connect should be specially trained, the necessary parts should be made and the following parts should be artistically expressed and connected. The use of rotations and body rotations in various dance actions necessary to determine the speed, and when the available performance time is short, the ability to connect some body movement or some part of it is one of the most important skills.

The ability to distinguish is generally expressed in movement, sense of speed, etc. If the level of dance performance is higher, the ability to distinguish should be bigger. She should be trained mainly in the composition of dance sequences.

The special accent on the ability of orientation in DanceSport is in the very rapid changes of position, which appear mostly when the body turns in place, along a spatially long or circular line. One of the key influences of this ability is the position and movement of the head, having an optical analysis of the spatial situation and providing essential information for motion control. In this context is the monitoring of the position of other DSCs which also change position rapidly. This is important in order to be able to estimate the length of the surface and the fixation of the following position points, as well as how the pattern of movement towards them.

The ability to create appropriate rhythmic movement plays an important role in DanceSport. Athletes need to recognize the different rhythms of the music and adapt the movement sequences to the rhythmic conditions and requirements. For example, they have to move according to the rhythm of the music, to adjust the steps to the spatial conditions or to adjust the form of movement to the given rhythm.

A complex motor reaction occurs in a complex situation when it seeks to respond to several new signals. There are many different combinations of signals that require commitment and appropriate response, such as the position and behavior of the DSC and other DSCs on the podium, and all of it with change of the combination with rhythm of the music. The ability to react consists in recognizing these signals, their assessment and response by initiating motor action, and one of the most important elements is the speed with which this process moves.

At the end, we can say that all the mentioned skills of coordination form a whole system and that it is a necessary precondition for training processes, especially for the later level of the complex DanceSport techniques.

**Coordination training** focuses on learning new movement skills and their components. The methods and content must match the level of the dancers, and the requirements must not be excessive or insufficient. The exercises that are imposed and that require a large coefficient of coordination are patterns of simple movements under difficult conditions. Simple movements include general movement patterns (such as running, jumping, climbing), and basic dance techniques. The question is only for what kind of simple exercise, depending on the level of the training process, difficult conditions can be set that can be achieved with:

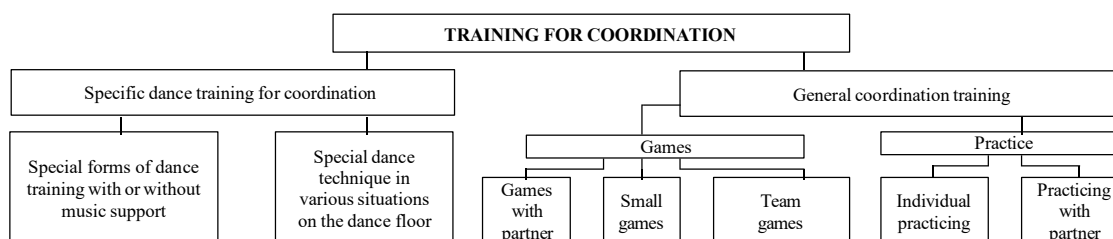
- Constant variation of movements (e.g. change of movement rhythm, speed, step length, etc.);
- Change of external conditions (exercises on different podiums);
- Combination of sports - technical skills;
- Variation in information retrieval (for example mirror practice, blindfold exercise, etc.);
- Exercises under time pressure (for example exercises that must be completed at a certain time);
- Exercise after another previous exercise (for example, a balance exercise after a few quick rotations or spins).

Coordination skills training should be comprehensive and systematic. It should include practicing a variety of sports, such as ball games, athletics, gymnastics, various forms of dance, and so on. It is not enough, for example, to apply specific coordination exercises from several other sports just for fun. Instead,

attention should be given to the quality of the technical performances of the selected training programs by deepening the dance technique.

The content of the specific training sessions for coordination is a result of the coordination requirements of the LASD discipline. Because these are high-precision control processes, it is important to choose specific exercises that do not require appropriate corrections or that have little effect on or alter the structure of the moving sequences.

Basically, the general and specific dance training program for coordination can be divided as shown in the following table:



Forms of training for coordination

Coordination training should be conducted regularly and relatively often, as optimization of the ability to coordinate can only be achieved by repeating the selected exercises many times. Longer periods without coordination training should be avoided, as the level of dance performance will gradually decrease.

However, it should not be practiced on a large scale as there is a risk of fatigue. General coordination skills training can be included in the warm-up training program of a single training session or planned directly after the warm-up. This approach offers the opportunity to increase the level of concentration required throughout the training.

The choice of exercises should consist of several short-term exercises with different degrees of difficulty. The methodological principle "from simple to difficult" is applied here. Monotonous repetition of individual exercises to precision should be avoided, as this may lead to decrease the concentration.

At the end, this refers to the WDSF GrandSlam Latin, which according to the WDSF competition system is the highest category of the WDSF World Ranking Tournaments. The semifinal couples are at the very top of the WDSF World Ranking List Latin. These athletes are, in reality, the best in the world in terms of conditioning, coordination, psychological readiness, and professional expertise. Considering that this competition was held in December of this year as the last WDSF GrandSlam Latin, and that all athletes underwent intensive psychophysical, coordination, and professional preparation according to strictly defined training plans and programs, based on previous measurements and results from the GrandSlam tournaments throughout the year for each of these parameters separately, it is no coincidence that the measurements show minimal deviations in their coordination performance across all four criteria in all five Latin American Sport Dances.

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