

Influence of musical-rhythmic means education on the level of development of artistic athletes 6–8 years in rhythmic gymnastics

Alla Mullagildina
Iryna Bilenka
Nadiia Kobelieva

Kharkiv State Academy of Physical Culture, Kharkiv, Ukraine

Purpose: investigate the impact of musical rhythmic education on the development of artistic abilities of gymnasts 6–8 years.

Material & Methods: study involved 20 gymnasts aged 6–8 years who are trained at the initial training stage in the Youth Sport School of rhythmic gymnastics. During the study, the following methods were used: theoretical analysis and synthesis of scientific and methodical literature; pedagogical observation; pedagogical testing; pedagogical experiment and methods of mathematical statistics.

Results: analysis of the development of artistry showed that by all criteria the average scores in the group corresponded to the average level: plasticity – 3,3 points; expressiveness – 3,2 points; rhythm – 3,0 points; dancing – 3,4 points.

Conclusion: as a result of the introduction of various methods and means of musical rhythmic education, the improvement of indicators was established, namely, the plasticity of movements increased by 1,0 points, expressiveness – by 1,4 points, rhythm – 1,5 points, by dancing – 1,1 points.

Keywords: artistry, music, rhythm, rhythmic gymnastics.

Introduction

The trends in the development of modern rhythmic gymnastics place high demands on all types of training for female athletes. Performing competitive compositions in this kind of sport requires a high level of technical readiness from female athletes, manifestation of the harmonious development of physical qualities, motor expressiveness and artistry [13]. Analysis of the results of international competitions in rhythmic gymnastics suggests that the level of performance skills of female athletes is growing rapidly. Modern competitive compositions of gymnasts have become very complex, many different compounds and elements have appeared, but according to many experts [4; 5; 11; 14], such a factor as artistry acquires a share in performing skills [8]. The leaders are those gymnasts who, against the background of immaculate possession of their bodies and objects, demonstrate the artistry of performing competitive programs [9].

In the latest changes in the rules of rhythmic gymnastics competition, the number of obligatory elements has been reduced, and the implementation of combinations of dance steps has been included. According to experts, these changes provide for the enhancement of entertainment competitive compositions, as well as increase the requirements for artistic skills of female athletes [11; 15].

Rhythmic gymnastics is one of those sports that are characterized by an increase in the volume and intensity of physical activity, early specialization and "rejuvenation". Therefore, knowledge and skills acquired by gymnasts in the process of initial training, affecting the success of further competitive activity [6]. General trends in the development of rhythmic gym-

nastics make it necessary to clarify the content of the training, the constant correction of its components, aimed at achieving maximum sporting results [5].

In connection with the importance of the musical component in the evaluation of the competitive compositions of athletes, experts [2; 12; 15] consider it necessary to work with musical material, to improve the process of musical and rhythmic training of athletes. Musicality and expressiveness of the exercises performed affect the assessment for artistry. In the process of musical and rhythmic training athletes develop these artistic abilities. According to experts [4; 5], the issues of formation and evaluation of artistic skill of gymnasts remains extremely difficult because of its subjectivity. Therefore, today the question of raising artistry in rhythmic gymnastics remains insufficiently studied. Based on this, in the training process it is necessary to apply various techniques and means of musical rhythmic education, the use of which will further contribute to the improvement of the artistic potential of young female athletes [3].

Purpose of the study: investigate the influence of musical rhythmic education on the development of artistic abilities of gymnasts 6–8 years.

Material and Methods of the research

The study involved 20 gymnasts aged 6–8 years who are trained at the initial training stage in the youth sport school of rhythmic gymnastics. During the study, the following methods were used: theoretical analysis and synthesis of scientific and methodical literature; pedagogical observation; pedagogical testing according to the following criteria: plasticity, expres-

siveness, rhythm, danceliness (maximum 5 points); pedagogical experiment and methods of mathematical statistics.

Results of the research

At the beginning of the training year, a study was conducted on the level of development of artistry of young gymnasts. According to the criterion of plasticity, namely when assessing the types of waves, the athletes showed results from 3,2 points to 3,3 points. Best of all, the girls coped with the reverse wave. When performing the wave ahead, the gymnasts made gross mistakes. Errors in the technique of performing the basic element of the "wave", a necessary condition for which is the coordination of movements with links of the body, indicate significant shortcomings in gymnasts in the overall coordination of movements, namely in the harmonious integrity of movements.

According to the criterion of expressiveness, gymnasts performed the most expressive dance steps at a fast pace with musical accompaniment 2/4, than the types of running and jumping. When performing exercises for musical accompaniment at a moderate (average) pace with a musical size of 3/4 (waltz and polonaise steps), the results of the tasks were lower. So, at the polonaise step, some girls showed inconsistency of the main phase of the step (first step) with the metric music accent (strong beat). In this regard, the unity of the pace of execution of the steps was broken, the pace of movement was accelerated, which negatively affected the expressiveness of the execution of movements.

In the task of rhythm after listening to two bars of music with a simple rhythm, the girls had to replay the rhythmic pattern by clapping. The average results of this task were lower than expected (3,0 points), which indicated an insufficient level of development of a sense of rhythm in young gymnasts (Table 1).

Table 1
Average results of indicators by some criteria of artistry (max – 5 points)

General criteria	Points	Components	Points
Plastic	3,3	Forward wave	3,2
		Backward wave	3,3
		Side wave	3,2
Expressiveness	3,2	Performing of movements at a rapid pace	3,3
		Performing of movements at a moderate pace	3,1
Rhythm	3,0	Displaying the rhythm pattern	3,0
		Exercise "jug band"	2,9
Dance	3,3	Compliance with the nature of the music	3,5
		Creative abilities using choreographic vocabulary	3,3

The content of the exercise "jug band" consisted of the following task: 1) after listening to a children's song, which has a simple two-part musical form (the song's verse consisted of singing and chorus), the children first played back with rhythmic drawing and singing the chorus with musical accompaniment; 2) after this, the children performed the same task, only without musical accompaniment. In assessing this task into

account the rhythm and timing performance were taken into account.

Dance, the level of choreographic preparation of girls was determined consistently in the performance of two creative tasks. In the first assignment gymnasts were invited to dance for musical accompaniment of Ukrainian folklore. The group of athletes satisfactorily demonstrated the conformity of dance moves with the character of music (3,5 points). This fact is quite explained by the fact that the gymnasts prepared an exemplary performance from the elements of the Ukrainian dance.

The task of displaying creative abilities was the following: after listening to two diverse musical works of P. I. Tchaikovsky: "Baba Yaga" and "Old French Song" – young athletes had to demonstrate improvisation on given topics (they were not familiar with the name of the works). When performing the creative task, the children showed interest, imaginative thinking, artistry, but some sportswomen could not create an artistic image in movement to the lyric play "Old French Song", therefore the average result was 3,3 points.

Thus, the analysis of the test results showed that, according to the criteria of artistry, female athletes showed insufficiently high results.

The gymnasts practiced the musical-rhythmic preparation within the meaning of the training process at the initial preparation stage, approved by the youth sport school program. Training gymnasts at the stage of initial training is 1,5–2 hours, the frequency of training – 3 times a week. For three months, at each training session with young athletes, various techniques and means of musical rhythmic education were used.

The main means of musical rhythmic education were specially-developed motor actions that were performed in accordance with the peculiarities of music. These funds consisted of the following groups:

- fundamentals of music theory, included some concepts about the means of musical expressiveness (melody, tempo, dynamic shades, metro-rhythm, etc.);
- exercises on a combination of movements with music, which allowed a deeper understanding of the musical-moving image, developed the ability to perform exercises at a certain pace and rhythm according to the content and structure of the musical work;
- musical games were used to consolidate acquired skills in the relationship of movements with music. Unforeseen situations arising in the course of the game required quick orientation, initiative, ingenuity;
- dance element – were built on music, which determines the characteristics of dance movements of different nations and contributed to the education of emotionality, expressiveness, artistry.

After the introduction of various techniques and means of musical rhythmic education, retesting of young female athletes was conducted (Figure 1).

The girls improved their results when performing various

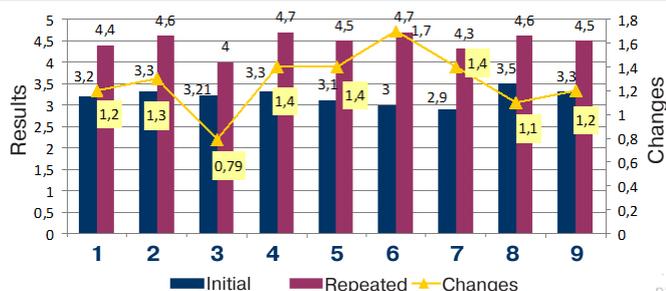


Figure 1. Changes in average results by criteria of artistry:

1 – forward wave; 2 – backward wave; 3 – side wave; 4 – Performing of movements at a rapid pace; 5 – Performing of movements at a moderate pace; 6 – Displaying the rhythm pattern; 7 – exercise "jug band; 8 – Compliance with the nature of the music; 9 – Creative abilities using choreographic vocabulary.

waves, the improvement of results occurred on average from 0,8 points to 1,3 points. According to the criteria of expressiveness of movements, improvements occurred by 1,4 points. According to the criteria of rhythm, positive changes averaged 1,4 points and 1,7 points. The dance performance on average changed by 1,1 points – 1,2 points. The greatest positive changes occurred in the criteria for rhythm.

In the group, according to general criteria, an increase in indicators of test results was established, namely, the plasticity of movements increased by 1,0 points, the expressiveness of movements – by 1,4 points, rhythm – 1,5 points, dance performance – 1,1 points (Figure 2).

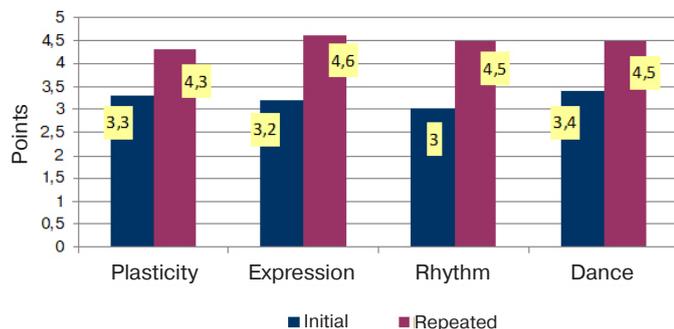


Figure 2. Dynamics of indicators on the general criteria of artistry

This training program has contributed to a significant improvement in the plasticity, expressiveness, rhythm and dance of athletes. Thus, the use of musical rhythmic education has provided a significant improvement in the indicators characterizing the level of artistry among young gymnasts.

Conclusions / Discussion

The results of the studies carried out complement the theoretical propositions formulated in the works of I. A. Viner [5], L. A. Karpenko, A. G. Rumba [8], A. Ya. Mullagildina [10], that rhythmic gymnastics is to those sports where an important role is played by the aesthetic sense of the compositions and the display of the artistic abilities of female athletes when performing competitive exercises.

We also agree with the statement of specialists [6; 7] that due to the early specialization, shortening of training periods and the increasing complexity of sports equipment, young gymnasts have high demands on all types of training. The basic components of mastery in rhythmic gymnastics are laid at an early age, therefore, it is necessary to educate the artistry of performing movements from the initial preparation stage.

The conducted analysis of the level of development of artistic performance has shown that, according to all criteria, the average grades in the group correspond to the average level: plasticity – 3,3 points; expressiveness – 3,2 points; rhythmicity – 3,0 points; dance – 3,4 points.

The conclusions of G. P. Artemyeva, T. V. Moshenskaya [1], I. G. Belenkaya [2], A. Ya. Mullagildina [11] and other scientists were confirmed; it is advisable to improve the artistic abilities of female athletes in rhythmic gymnastics in choreography classes with the use of musical rhythmic education. The results of the study complement the data of scientific works, in the process of developing the artistry of young athletes it is advisable to use specially selected musical rhythmic exercises and games that correspond to the main psycho-functional characteristics of children of this age [3; 6; 7].

The data presented by us is confirmed by the results of the conducted research, namely, after the introduction of various methods and means of musical-rhythmic upbringing, an improvement was observed: the plasticity of movements increased by 1,0 points, expressiveness – by 1,4 points, rhythmicity – 1,5 points, dance – 1,1 points, which testifies to the positive dynamics of the level of artistic activity of young athletes.

Prospects for further research. Due to the fact that the use of various methods and means of musical rhythmic education has provided a positive result in the development of artistic abilities of young female athletes, we plan to consider the influence of the level of musical rhythmic fitness of gymnasts on the competitive result.

Conflict of interests. The authors declare that no conflict of interest.

Financing sources. This article didn't get the financial support from the state, public or commercial organization..

References

1. Artemyeva, G.P. & Moshenskaya, T.V. (2018), "The role and significance of choreography in gymnastic and dance sports", *Slobozans'kij naukovo-sportivnij visnik*, No. 4(65), pp. 32-36, doi: 10.15391/snsv.2018-4.005. (in Ukr.)
2. Belenkaya, I. (2016), "Musical training of coaches in sports of aesthetic orientation", *Slobozans'kij naukovo-sportivnij visnik*, No. 3(53), pp. 7-11, doi: 10.15391/snsv.2016-3.00. (in Russ.)
3. Bilenka, I.H. (2017), *Muzychne-rytmichne vykhovannia u vydakh sportu estetychnoi spriamovanosti* [Musical-rhythmic upbringing in the sports of aesthetic orientation], KhSAPC, Kharkiv. (in Ukr.)
4. Borysova, Yu.Yu. & Mokhova, Y.V. (2017), "Artistic Abilities as a Component of Preparing Sportswomen in Rhythmic Gymnastics", *Visnyk zaporizkoho natsionalnoho universytetu: zbirnyk naukovykh statei. Fizychnye vykhovannia ta sport*, Zaporizkyi natsionalnyi universytet, Zaporizhzhia.

zhzhia, pp. 191-196. (in Russ.)

5. Viner-Usmanova, I.A., Kryuchek, Ye.S., Medvedeva, Ye.Ye. & Terekhina, R.N. (2015), *Teoriya i metodika khudozhestvennoy gimnastiki. Artistichnost i puti ee formirovaniya* [Theory and methods of rhythmic gymnastics. Artistry and ways of its formation], Sport, Moscow. (in Russ.)
6. Halchenko, L.V., Bessarabova, O.V. & Pisarkova, O.R. (2017), "On the issue of organizing the training process at the initial stage of girls' preparation in artistic gymnastics", *Visnyk zaporizkoho natsionalnoho universytetu: zbirnyk naukovykh statei. Fizychno vykhovannia ta sport*, Zaporizkyi natsionalnyi universytet, Zaporizhzhia, pp. 196-204 (in Ukr.)
7. Zaplatinska, O. (2017), "Influence of the assimilation of the rhythm of dance tracks on their performance in artistic gymnastics at the stage of initial training", *Slobozans'kij naukovo-sportivnij visnik*, No. 3(59), pp. 40-44, doi: 10.15391/snsv.2017-3.007. (in Ukr.)
8. Karpenko, L.A. & Rumba, Olga Gennadevna (2013), "On expressiveness, artistry, and emotionality in gymnastics", *Vestnik sportivnoy nauki*, No. 3, pp. 14-18. (in Russ.)
9. Kryuchek, Yelena Sergeevna, Terekhina, Raisa Nikolaevna, Medvedeva, Yelena Nikolaevna, Azyyatullova, Gulnara Rafailevna & Kuzmina, Natalya Ivanovna (2015), "Model characteristics of the performance components of gymnasts of an individual program performing in the all-around", *Uchenye zapiski universiteta im. P.F. Lesgafta*, No. 1 (119), pp. 109-113. (in Russ.)
10. Mullagildina, A.Ya. (2016), *Teoriia ta metody obranoho vydu sportu (khudozhnia himnastyka): navchalnyi posibnyk* [Theory and methodology of the chosen sport (artistic gymnastics)], KhSAPC, Kharkiv. (in Ukr.)
11. Mullagildina, A.Ya. (2016), "Improving the artistry of qualified athletes in rhythmic gymnastics", *Slobozans'kij naukovo-sportivnij visnik*, No. 4(54), pp. 79-83, doi: 10.15391/snsv.2016-4.014. (in Russ.)
12. Sosina, V.Yu. (2018), "Ways of integration of choreographic art and techno-aesthetic sports", *Tantsiuvalni studii*, No. 1, pp. 81-90. (in Ukr.)
13. Terekhina, R.N., Kryuchek, Ye.S., Medvedeva, Ye.N. & Viner-Usmanova, I.A. (2014), "Analysis of the results of the World Rhythmic Gymnastics Championships in Kiev", *Uchenye zapiski universiteta im. P.F. Lesgafta*, No. 7 (113), pp. 164-167. (in Russ.)
14. Terekhina, Raisa Nikolaevna, Kryuchek, Yelena Sergeevna, Medvedeva, Yelena Nikolaevna, Viner-Usmanova, Irina Aleksandrovna, Dveyrina & Olga Anatolevna (2018), "Analysis of the results of the European Rhythmic Gymnastics Championship – 2018 in Spain (Guadalajara)", *Uchenye zapiski universiteta im. P.F. Lesgafta*, No. 6 (160), pp. 256-262. (in Russ.)
15. Technical Committee on rhythmic gymnastics: FIG (2017), *Rules of competitions on artistic gymnastics*, 100 p. (in Ukr.)

Received: 19.09.2018.

Published: 31.10.2018.

Information about the Authors

Alla Mullagildina: PhD (Pedagogical), Associate Professor; Kharkiv State Academy of Physical Culture: Klochkivska 99, Kharkiv, 61058, Ukraine.

ORCID.ORG/0000-0002-9232-6387

E-mail: mullagildinaalla@gmail.com

Iryna Bilenka: Kharkiv State Academy of Physical Culture: Klochkivska str. 99, Kharkiv, 61058, Ukraine.

ORCID.ORG/0000-0002-8336-3100

E-mail: belenkaya.irina@gmail.com

Nadiia Kobelieva: Kharkiv State Academy of Physical Culture: Klochkivska 99, Kharkiv, 61058, Ukraine.

ORCID.ORG/0000-0002-5662-9778

E-mail: nadezhdakobelieva@gmail.com