

Musical training of coaches in aesthetic-oriented sports

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Purpose: to justify theoretically the need for musical training of coaches in aesthetic-oriented sports.

Material & Methods: theoretical analysis and generalization of scientific and methodological literature, pedagogical supervision.

Results: the main directions of musical training of coaches in aesthetic-oriented sports were reviewed. It was discovered that in these types of sports coaches must have specific musical and rhythmic motor skills involving the use of musical accompaniment as a methodological technique for training sessions. The means of music and rhythmic education, which facilitate effective musical training of coaches in aesthetic-oriented sports, were determined.

Conclusions: the necessity of improving the teaching methods of the subject "music and rhythmic education" as part of the musical training of coaches in aesthetic-oriented sports, was theoretically justified.

Keywords: musical training, aesthetic-oriented sports, music and rhythmic education, music psychotherapy.

Introduction

Traditionally sports preparation includes 4 types: physical, technical, tactical and psychological. But there are also obligatory, also important, as well as above-mentioned, types of additional preparation in each sport. Musical and choreographic preparations take the important place in sports of the aesthetic orientation.

Rhythmic, aesthetic and artistic gymnastics, dancing sports, sports aerobics, pair and group acrobatics, figure skating, synchronized swimming, fitness belong to sports of the aesthetic orientation. According to specialists (G. P. Artemyeva, O. Ye. Aftimichuk, L. A. Karpenko, A. N. Mishin, etc.), one of the most important professional abilities of specialists in these sports is ability to perform competently composite preparation of the special knowledge not peculiar to other sports which are engaged on the basis of system, but without which it is impossible to provide adequately at competitions of any rank of the talented and well trained athletes [1; 2; 8; 13].

Music plays the large role in estimation of performances at competitions. The choice and configuration of music – are one of the most important, difficult and responsible sections in composite training of athletes. Music is usually estimated in a complex with perception and display by athletes of nature of music therefore it shall be ideal on quality of record, conform to requirements of sport. But the main thing – music shall correspond to specific features of athletes: to their image, age, technical training and emotional opportunities. It is important to achieve such compliance that music allowed revealing and developing identity of athletes, i.e. those features which do them unlike others, original and memorable.

It is necessary to refer ability to use music as methodical acceptance for carrying out educational-training classes to the requirements determining qualification of a specialist in sports of the aesthetic orientation: to carry out exercises according

to music, in time to send commands of the beginning/end of exercises; to carry out calculation according to the sub-rhythmic features of music; to constitute exercises, combinations, dancing sheaves according to structure, content, form, rhythm, dynamic shades of piece of music; to constitute soundtracks for various sets of exercises and competitive programs; to apply music as means of psycho-regulation in the educational-training process [2; 3; 8; 10].

Despite the relevance of a problem, it is paid the insufficient attention to the musical-rhythmic education of coaches in sports of the aesthetic orientation that is caused the need of enhancement of a technique of musical training of coaches, which will be applied by them in the professional activity.

The purpose of the research

To prove theoretically the need of musical training of coaches in kinds of sport of the aesthetic orientation.

Material and Methods of the research

The analysis of scientific and methodical literature in which theoretical and practical aspects of musical training of coaches in sports of the aesthetic orientation are stated, and also pedagogical supervision in the course of teaching discipline "Musical-rhythmic education" acts as the research methods in consideration of the delivered problem.

Results of the research and their discussion

Many authors in their scientific works specify that musical-rhythmic education in sports of the aesthetic orientation is necessary as a basic component of successful technical training that in turn prepares the soil for the highest sporting achievements [1; 2; 8]. Expressiveness of execution in many respects determines the level of sports skill and directly de-

depends on nature of the piece of music, its content. A capability to express thought, feeling, and mood is understood as expressiveness. Sometimes expressiveness of movement is determined as accomplishment of exercise with emotional reflection of a plan and features of movements. The understanding of the essence of expressiveness requires identification of its structure, the nature of the elements forming it, disclosure of communications between these elements. The following components of expressiveness of execution in sports of the aesthetic orientation are allocated: compliance of movements to nature of music, logical truthfulness of poses, and emotional saturation of exercise. The main prerequisites of ensuring emotional expressiveness in these sports are music and its subjective emotional experience by a performer. The last is connected with the motive interpretation of music, nuances of movements (solemnly, vigorously, smoothly, cheerfully, etc.) reached by the corresponding regulation of movements and a dosage of efforts [10; 12].

The music role in a question of manifestation of expressiveness in sports of the aesthetic orientation is ambiguous: first, music – is the expressiveness source, depends on it composition of exercises; secondly, music dictates and gives substantial feasibility to manifestation of emotions; thirdly, itself it is means of expressiveness; fourthly, music serves as an effective remedy of education of expressiveness. So, the first theorist of choreographic art Jean-Georges Noverre in «Letters on dance» wrote: «It is necessary that movements, actions, even silence were considerable, convincing and conformable to music» [8].

Influence of music is stronger, than more intensively performers plunge into music, can perceive it. It depends on ability of athletes to listen and hear music, to understand and realize it in movements. Understanding of music, its analysis and interpretation are performed by each person individually and depend on accumulating of necessary musical experience.

Music is an organic component of that composition which athletes and coaches take out on court of the audience and arbitrators. Creation, nature, temperament of the sports program are concluded in music and are determined by it. From as far as music is figurative and expressive, the level and contents of the program in many respects depends.

According to the data O. G. Rumba [12], it is necessary ability to competently group the piece of music or parts of various works in case of creation of a high-quality soundtrack. Importance of this work is caused by features of competitive activities where the program of performance in these sports is strictly regulated by rules of competitions. At the same time availability of different in speed, rhythm, dynamics (loudness), and nature of parts of composition is required. It is impracticably to find the piece of music conforming to all above-named requirements. The unique way – is coping of initial musical material. It is very important that the scheme, commonly accepted for works of art, was observed in a final soundtrack: introduction, beginning, main part (development), culmination, and outcome, final. In case of creation of musical compositions in which different pieces of music are used it is necessary to reduce to a common denominator frequency, i.e. timbre, characteristic of sounding of all parts of a soundtrack for the creation of a complete musical image [1; 7; 12; 13].

The musical programs which are made of one or different

works, must to in itself have the finished form and be perceived as separate pieces of music, but not as annexes to sports programs [13].

The tough time regulations of the sports program demand the creation of the new, extremely squeezed musical forms, a pronounced subject and picturesque instrumentation. It is accepted to call composition as a musical form, i.e. features of creation of the piece of music. In results this or that type of composition occurs. The musical form of each work is individual. But historically there were some general types of forms. They allow embodying musical ideas, both simple, and difficult on figurative contents. Musical compositions which sections aren't divided into independent parts – single-part, two-part and three-part belong to simple forms. Irregular shapes are – variations, rondo, sonata form, cyclic and others [2; 3].

Music by drawing up composition and creation of an artistic image is the primary source. It is primary in relation to the movements. Work on any composition, as a rule, begins with selection of the piece of music. Music has to not just accompany the movement, and organize and define its character [3; 13]. In the course of studying of discipline «Musical-rhythmic education» coaches get acquainted with a technique of drawing up soundtracks for competitive compositions and demonstration performances.

The program of discipline «Musical-rhythmic education» of Kharkov state academy of physical culture included the sections «Music history» and «Dance music». The circle of the musical genres, which are used in sports of an esthetic orientation, is very big and every year extends. It is music of various styles and the directions: classical, national and characteristic, dancing, jazz, pop, music from movies and performances, any compositions of electronic music, pop and rock music; for demonstration performances use also vocal music. The knowledge of history of creation of the chosen piece of music, specifics of a genre, the identity of a composer, and also listening of music of different styles and moods helps a coach with the choice of the necessary musical material and achievement of the maximum result directed by the competitive composition [3].

Musical or musical-rhythmic training of athletes is the obligatory component of technical training in sports of the aesthetic orientation where there is music. Musical-rhythmic education is the main type of musical activity which retells the matter of music and its character by means of movements. A basis is music, and various physical exercises, dances, subject and figurative movements are used as means of its deeper perception and understanding.

Emile Jaques-Dalcroze (1865–1950), the Swiss teacher and the composer, has developed the system of musical-rhythmic education. His method is based on transfer of the figurative contents of music by the plastic movement.

The system of E. Jaques-Dalcroze is allocated with the detailed development and accurate structure against various plastic schools and doctrines of the beginning of the 20th century. The concept of a rhythm as the universal beginning creating and organizing life in all its manifestations and forms is its basis. The person, according to Dalcroze's opinion, is capable to penetrate a rhythmic impulse of the life and the body, joins the deepest secrets of the universe and gets unprecedented power. The rhythm influences the person in

general, similarly bringing up and forming his body, soul and spirit [3; 14]. The purpose of his system of «the spiritualized corporal exercises» – to lead the person to self-knowledge, to fair ideas of the forces and creative opportunities, to help to get rid of physical and psychological complexes and clips, to find pleasure of life, and everything this is thanks to education of own rhythmic reason, will and self-control. «A basis of any individual improvement is the discipline of sensory perception and training of impulses», – E. Jacques-Dalcroze said [7].

The method of Jacques-Dalcroze was called rhythmic gymnastics, and later – eurhythmics. Rhythmic gymnastics (eurhythmics) is a combination of music, plasticity of a body and gestures, «transfusion of sounds in human movements». Each movement is made in a certain rhythm. The feeling of a rhythm in the basis has the motor, active nature, is always followed by motor reactions. Movement, merging with music, connects motive reactions to laws of a musical rhythm, the motor centers are brought up through music, activities of the neuromuscular centers, hearing and perception unite, and coordination of movements is developed. Unlike other types of exercises to the sound of music in which only its metric pulsation is involved in Dalcroze's system a body learns to react to all aspects of the subway – the rhythmic organization, accents, pauses, sound altitude, modulation processes, speed and dynamics, features of an intoning and phrasing. Jacques-Dalcroze gave the popular definition to distinction of meter and rhythm: «A measure (a measure and meter are identical concept) is a certain similarity into which a rich variety can be put, and a rhythm and is that variety which is put into similarity» [14].

A coach needs to have certain knowledge, skills for competent application of music in the educational - training process in sports of the aesthetic orientation.

The main means of musical-rhythmic education are:

– bases of the theory of music including concept about means of musical expressiveness;

– exercises on coordination of movements with music which promote the development of feeling of a rhythm, ear for music allow to understand more deeply a musical and motive image, create skills of perception of the piece of music;

– choreographic exercises include line items of hands, legs and elementary movements on line items, development of starting positions are the preparatory exercises necessary for mastering school of movements, from which various exercises will be carried out for forming of a correct posture;

– elements of national and modern dances are constructed on music which determines features of dancing movements of different times and the people. This group of means acquaints engaged with folk art, promotes development of coordination, emotionality, culture of movements;

– musical games apply to fixing of the received skills in compliance of movements with music.

– walking and run will organize, make active pupils, and adjust for the forthcoming work. Pieces of music of various content determines features of accomplishment of walking and run that helps to seize movements, various on nature;

– exercises without subject are spring and wavy movements, waves, balance, turns, jumps;

– rhythmic gymnastics – one of kinds of improving types of gymnastics, is fine means of aesthetic education, its feature is the continuity of movements to the sound of music at various rates. Exercises of rhythmic gymnastics influence the musculoskeletal device, cardiovascular and respiratory systems, promote development of physical qualities, forming of a correct posture, beautiful gait, culture of movements [2; 3; 9].

Influencing the emotional sphere of the personality, music influences a psycho-emotional condition, strong-willed regulation of behavior and motive memory (mechanisms of storing and reminiscence) of athletes [6]. Perception of music is very individually. Besides it changes depending on a surrounding situation, our mood, a general psychological and physical state.

There is a number of acceptances of regulation and self-control of a mental condition of the athlete which or lower mental tension, or raise it in case of need in sports practice. One of acceptances of psycho-regulation is the musical psychotherapy. Accomplishment of creative tasks in the system of musical psychotherapy, according to V. I. Petrushin, R. Blavo, O. A. Blinova, Zh. Port, etc., is one of the most effective acceptances of optimization of a mental condition of a person. Hearing of music, movement and dance remove psychological stress [5; 11].

The musical psychotherapist V. I. Petrushin considers that the problem of musical psychotherapy consists in the help to the athlete in eradication of his negative experiences, filling by their positive emotions, removal of a stress, designing of his cognitive sphere. The emotional state exerts direct impact on efficiency of the athlete [11].

Musical preparation and knowledge of a technique of application of functional music allows coaches to use various musical materials as means of psycho-regulation in the educational – training process [4; 6].

It is necessary to pay attention to a possibility of application of nonconventional forms of the organization of classes in musical rhythmic education (in particular, «musical theater», «graphic dance», «live music», etc.) which experience of use was stated in the researches of the author of article and is introduced in the educational process on disciplines «Musical-rhythmic education» and «The theory and the technique of the chosen sport» in Kharkov state academy of physical culture [4].

Conclusions

The need of improvement of a technique of teaching discipline «Musical-rhythmic education» as the making musical training of coaches in sports of the aesthetic orientation is theoretically proved on the basis of the analysis of scientific and methodical literature.

Means of musical-rhythmic education which include both traditional and nonconventional are defined. Traditional means are: bases of the theory of music, musical-rhythmic, choreographic and dancing exercises, musical games, rhythmic gymnastics to which it is necessary to add the section «Music

history». The knowledge of history of creation of the chosen piece of music, specifics of a genre, the identity of the composer, and also listening of music of different styles and moods will help the coach with the choice of the necessary piece of music and achievement of the maximum result directed by the competitive composition. Nonconventional – «musical theater», «graphic dance», «live music» make the psycho-regulating impact on athletes, form a positive emotional spirit,

correct adverse mental states, intensify restoration processes, instill self-confidence, develop a creative initiative.

Prospects of the further research

The development of new forms of the organization of high-quality musical training of coaches in sports of the aesthetic orientation is planned.

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