

**DEVELOPMENT OF PHYSICAL QUALITIES OF GIRLS' ARTISTIC GYMNASTICS
THROUGH CHOREOGRAPHIC EXERCISE**

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Annotatsiya. Ushbu ishda yosh badiiy gimnasyikachi qizlarning jismoniy sifatlarini rivojlantirishda xoreografiya mashqlarining ahamiyati haqida izlanishlar olib borilgan. Xoreografik vositalar yordamida harakat qobiliyatini rivojlantirish usullari haqida ma'lumot berib o'tilgan.

Аннотация. В данной работе проведены исследования о значении хореографических упражнений в развитии физических качеств юных гимнасток. Дана информация о способах развития двигательных способностей с помощью хореографических средств.

Ключевые слова: Хореография, художественная гимнастика, физические качества, техническое мастерство, координация.

Kalit so'zlar: Xoreografiya, badiiy gimastika, jismoniy sifatlar, texnik mahorat, koordinatsiya.

Annotation. In this work, research was conducted on the importance of choreographic exercises in the development of physical qualities of young artistic gymnasts. Information is provided on the methods of developing motor skills using choreographic means.

Keywords: Choreography, rhythmic gymnastics, physical qualities, technical skills, coordination.

INTRODUCTION. Rhythmic gymnastics is an Olympic sport in which athletes from different countries of the world compete in technical skill and expressiveness in performing complex body movements. The increasing competition on the world gymnastics platform indicates that the championship is retained by athletes who can combine multi-structure complexity and extreme complexity with virtuoso performance and unique expressiveness, emotionality, artistry. Choreography is an integral part of the training process and should be inextricably linked with other types of training of gymnasts, as it cultivates a culture of movement, increases the physical and motor readiness of the participants. Therefore, in the constantly changing conditions of the world, a more qualitative approach to special choreographic training based on the principles of individualization and progressive development is required. It requires a well-founded and thorough selection of talented and promising girls with the necessary sports knowledge in rhythmic gymnastics, considering their abilities, sports potential, professional skills and mastery in the chosen sport. In the training process, it is necessary to make maximum use of personnel, scientific-methodological and resource potential, as well as methods of training young gymnasts. Only athletes with a high motor culture can easily and effortlessly perform technically complex exercises, we can evaluate the amplitude, beauty, artistry and performance skills of movements. Rational planning and distribution of choreographic means in the training process allows for the effective development of the special movement and technical training of young gymnasts, as well as the gradual development of plastic expressiveness in movements.

LITERATURE ANALYSIS AND METHODOLOGY. Choreography is an integral part of training in sports with complex coordination of movements, it educates the culture of movements,

improves physical and motor training, develops the artistry and musicality of participants. The high requirements for sportsmanship in rhythmic gymnastics are causing a deep specialization of coaches, which led to the emergence of a group method of work.

L.A.Karpenko, F.E.Morel, T.S.Lisitskaya, I.A.Shipilina note that engaging in choreography allows you to expand a number of general education tasks. For example, the use of folk, historical and household dances provides familiarization with the cultural values of different peoples. The use of music in lessons introduces the basics of musical literacy, the works of various composers, cultivates musicality, and ultimately develops mental abilities. Choreography is an important means of aesthetic education, as well as the development of creative abilities. According to I.A. Viner and T.S. Lisitskaya, only a high level of movement culture is possible. Only athletes who are able to easily and effortlessly perform technically complex movements, in which we can evaluate the amplitude of movements, the beauty of lines, the artistry and expressiveness of the performance. In the scientific and methodological works of A.A.Ajimirova, J.A., L.A.Karpenko, B.C. Kostrovitskaya, T.S.Lisitskaya, M.V.Pristavkina and others, it is precisely in the process of choreography training that athletes become particularly close to art. The ability to correctly feel the beauty of movements, to convey certain emotional states, various moods, experiences, and feelings through them is cultivated in the participants.

According to M.N.Umarov, S.V.Fedorova, M.N.Umarov, G.M.Khasanova, choreography classes develop flexibility, coordination of movements, and strengthen the musculoskeletal system. During the exercise, the intensity of the exercises increases (due to the possibility of conducting the exercise with the whole group), which has a positive effect on the cardiovascular and respiratory systems of the body, and helps to develop special endurance. At the same time, choreography classes solve technical training tasks: mastering various elements and combinations.

RESEARCH PURPOSE: to increase the level of special movement preparation of young gymnasts using choreographic means and to create competition compositions based on them, which will demonstrate a high level of plastic expressiveness and sports-technical skills.

Research objectives:

1. To study the methods and tools used in the process of training young gymnasts in choreographic exercises.
2. To determine the content and structure of choreography training in a specialized sports school.
3. To develop special complexes of special movement preparation of young gymnasts in choreography.

RESEARCH RESULTS AND DISCUSSION

Choreography training helps to expand a number of general education tasks. For example, folk, historical and household dances brings students closer to the cultural values of different peoples. The use of music in lessons introduces the basics of musical literacy, cultivates musicality, and ultimately develops mental abilities. Choreography is an important means of aesthetic education, as well as the development of creative abilities. Choreographic training in gymnastics is based mainly on the classical foundation developed in ballet. However, it has a number of its own characteristics, which are determined primarily by the differences in the goals and tasks facing athletes and ballet dancers. Choreographic training in gymnastics is only part of the training process and should be in interaction with other types of gymnasts' training. This determines its uniqueness. The choreographer has to reckon with the constant shortage of time in sports.

To conduct and organize pedagogical control over the special-movement training of rhythmic gymnasts, a scientifically based complex of exercises recommended for training practice by a number of theorists and practitioners of gymnastics sports was used. This complex

was also used by us to assess the level of technical (choreographic) and physical (strength, flexibility, strength-speed qualities, development of strength and special endurance) preparation. Two main competitions were held during the research period. 4 control tests were conducted at the main stages and at the final. Based on the results obtained, more informative control exercises were identified and the content was corrected, and the sequence of distribution of exercises based on choreographic training was carried out. During our research, we selected and put into practice the following choreographic tools:

1. Running and walking exercises: sporty, tiptoe, soft, high springy "School" elements, general and special physical training, coordination exercises, balance, mobility in joints and endurance-specific pair razminka.
2. Gymnastics near the wall and in the middle, performing the above elements practice.
3. Lessons on "teaching" the choreographic element.
4. Various simple combinations or complexes on the "complexity" of exercises on the beam and freestyle.
5. Demonstrative sports-dance combinations, suitable for demonstration in a limited area: in the gym.
6. Movement and musical games with choreographic elements. The preparatory part of the lesson on choreography consists of 4 fragments: dance-running exercises, exercises with a break in the middle and in front of the support, preparation for balance turns and preparation for jumping. The preparatory and social parts of the lesson have their own significance. In this case, each fragment has its own construction logic. I fragment-drawing-dance-running: Series 1-sports types of running and jogging: starting from the toes, on the toes, on the heels, half-sitting, running, running with the calf raised up, kicking, changing legs, etc., in various combinations. Series 2-specific forms of running and jogging: soft, twisting, high, springy, sharp, wide-set, waltz, etc. in various combinations.
- 3-series-dance steps, elements and combinations of various natures (historical-domestic, folk, modern) or musical-movement tasks for performing tempo, rhythm, character or dynamics of music.
- II fragment-razminka exercises in the middle and in front of the support:
- 4-series-general developing exercises, aimed at developing the mobility of the joints of the legs and muscle strength according to the "bottom-up" principle and developing the mobility of the body according to the "top-down" principle.
- 5-series-choreographic exercises near the support, in the middle, in the porter.
- 6-series-independent organization of stretches to the razminka.
- III fragment-balance-rotation preparation:
- 7-series-change and improvement of elements and combinations:
 - a) specific exercises: waves, jerks, releases;
 - b) forward, backward, sideways, turns and various bends, etc.;
 - c) balances: forward, sideways, backward and in turns;
- 8-series - learning and improving turns:
 - a) yana turi turli holatlarda;
 - b) bir nomli turli holatlarda 360-720 va ko'proq graduslarda;
 - c) in different named cases and with different numbers of degrees;
 - g) serial and flowing;
- 9th series-study and improvement of acrobatic and parterre elements and combinations.
- IV fragment-jump preparation:

10th series-“jumping”: small choreographic jumps, exercises for the development of jumping ability, multiple jumps.

11th series-isolated jumps-multiple execution, single-form jumps: push-off, leg swing, straight and turning.

12th series-jump combinations of various forms and combinations of jumps with acrobatic and other elements.

In the final part of the lesson, musical and movement preparation of novice gymnasts was carried out. This is explained by the fact that the physical load they receive in the first two parts of the lesson is almost sufficient, and the physical "flexibility" of beginner rhythmic gymnasts. This looks like this organizationally: musical games are selected, and then a person is assigned to introduce the students to music, meter, beat, size, rhythm, register, melody, tempo, musical dynamics, form and rhythm. Important theoretical information is communicated to the students in the form of an explanation of the game, and if necessary, special musical-movement tasks are performed as preparation for the game.

When evaluating the data obtained on the development of choreographic exercise elements in the experimental and control groups (see Table 1), the following results were observed when comparing the initial and final indicators of the pedagogical study.

Table 1

Analysis of the learning outcomes of students in the experimental and control groups at the beginning and end of the experiment ($x \pm \delta$)

Control exercises	Control group		Experimental group	
	T/O	T/K	T/O	T/K
Strength, quick-power qualities, agility and jumping ability	6,7 $\pm$ 1,1	8,0 $\pm$ 1,9	7.1 $\pm$ 1,2	9,1 $\pm$ 0,5
Coordination and agility	6,7 $\pm$ 1,1	8,1 $\pm$ 1,9	6,7 $\pm$ 1,4	8,9 $\pm$ 0,5
Special durability	6,75 $\pm$ 0,9	8,2 $\pm$ 1,45	7,05 $\pm$ 1,6	9,2 $\pm$ 0,6
Flexibility and mobility of joints	7,6 $\pm$ 0,7	8.2 $\pm$ 1,65	7,9 $\pm$ 1,1	9,4 $\pm$ 0,5

According to the above data, after the end of the experiment, all physical and special movement qualities of gymnasts in the experimental group increased ($R < 0.01$). In the control group, the increase in analogical data was insignificant ($R > 0.05$). More significant differences were noted in the indicators characterizing coordination abilities ($R < 0.001$)

for the development of movement qualities. The effectiveness of the developed methodology is demonstrated by the fact that the first tested indicators increased by 8.2% in the experimental group, by 26.1% in the second test, and by 28% in the third. At the same time, the increase in the control group was 5.9%, 13.8% and 12%.

In the second test, all rhythmic gymnasts participating in the experiment reached this maximum value (around 8.4–9.7 points) in increasing the level of mobility in the joints. The gymnasts of the experimental group showed higher initial results in tests aimed at flexibility, which were indicated separately at the initial stage of their training, and later dynamics. The average indicator of mobility in the joints of gymnasts of this group fluctuated within 9.65 ± 0.27 points. An additional confirmation of the effectiveness of the applied methodology for developing special movement qualities is the variability of the average values. If the variation of the studied indicators in the gymnasts of the experimental group fluctuated around 4.4 - 7.3%, then in the control group it was much higher and amounted to 13.5-18.3%. This indicates that the results of the movement training of the main group of gymnasts were more uniform.

Mandatory correction of MJT controls had a positive effect on the process of managing the initial training of gymnasts. This In turn, the training sections allowed the inclusion of special exercises of simple and

coordination complexity in labor intensity,

at the same time, elements that did not meet the requirements were removed.

CONCLUSION. Thus, analyzing the annual dynamic observations of special physical movement readiness, partially analyzing the coordination abilities, speed-strength and muscle mobility, we came to the following conclusion. For rhythmic gymnasts, a tendency to intensive development of the analyzed qualities at the initial stage of training is characteristic. Specially selected developmental and special exercises, performed by the experimental group at the machine, in the middle and in the types of gymnastic all-around, in many cases contributed to this. This is also evidenced by the data compared with the results of the control groups, in which specially designed combinations and exercises of a certain volume, as well as specially planned tasks, were not used in special physical movement and special physical training.

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