

**THE MAIN PROVISIONS OF THE SPECIAL-MOTOR  
TRAINING IN GYMNASTICS**

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**Annotation.** In this article, gymnasts striving for the highest sports achievements at all stages of training should master only those elements and technical parts of movements that can and should be used for a long time, and information is highlighted for longer technical training.

**Key words:** physical development, physical fitness, abilities, flexibility.

Artistic gymnastics, according to the definition of leading theoreticians and practitioners of sports with complex coordination of movements, namely, is the most striking and material-rich - variety of “technical and aesthetic” sports, the subject of which is the art of owning one’s own body. The first of the defining features of all such sports is the artificial nature of movements (in contrast to natural locomotions - walking, running, jumping, everyday, working movements, etc.). Makes gymnastics (as well as acrobatics, rhythmic gymnastics, diving, trampolining, figure skating, freestyle jumping, etc.) not only different from other sports, but and in many other ways determines the specifics of training athletes, especially if they are focused on long-term improvement and high achievements.

The second, no less important feature of technical and aesthetic sports, and in particular, artistic gymnastics is a huge abundance of structurally diverse and infinitely different in complexity and difficulty movements. In this regard, the entire long-term process of preparing a highly qualified gymnast (gymnast) is a continuous work on mastering and improving new, as a rule, increasingly complex exercises. As soon as this process - in application to a particular athlete - stops, the - progression of the gymnast also stops, and the decline of his sports career begins [1,2,3,4,5,6,7,8,9,10,11,12,13,14,15].

At the same time, according to, one, even the most talented athlete, is not able to master all the huge potential gymnastic material. Thus, an extra-class gymnast in his entire sports career is able to satisfactorily master no more than 200-300 elements that require training. Meanwhile, studies show that at least 2000 elements (from group A and above) are fundamentally feasible only on the crossbar and bars of different heights. In general, in all types of men's and women's all-around events, it is possible to perform at least 12-15 thousand exercises of the modern type, including elements that have not been performed by anyone before, but biomechanically quite real [16,17,18,19,20,21,22,23,24,25,26,27,28,29,30,31,32].

The above means that in the process of training promising athletes, specialists and coaches must be able to confidently, professionally and accurately select the working material of special technical training, presenting a number of requirements to it.

The main ones are:

At all stages of training, gymnasts oriented towards the highest possible sports achievements should master and further improve the performance of *those and only those* elements and technical components of movements that can and should be used for a long time (practically - the entire sports career), becoming *the basic basis for* long-term technical training. Accordingly, “weedy” elements should be decisively eliminated from the *training* program for gymnasts, which include not only those exercises that turn out to be useless in the future (and thus divert the athlete’s working resources), but especially those, which may be further *harmful* in terms of negative motor skill transfer [33,34,35,36,37,38,39,40,41,42,43,44,45,46,47,48,49,50,51,52,53,54,55].

Primary attention should be paid to the *timely and high-quality mastering of basic exercises*, which are key in relation to the perspective improvement of the gymnast. A special role is played by the mastering of basic exercises, which are the core of entire families of structurally related exercises, i.e. *profiling exercises*. \_

Mastering the basic exercises involves a thorough study of training and competitive exercises of all levels of complexity. It:

- "school" - elementary skills related to the basic basics of technique and performance style in all types of all-around events, and, in particular, in floor exercises, balance beam combinations, with a sufficiently high level of choreographic training;

- profiling elements - holistic basic movements representing families of structurally and technically related exercises and the most effective in terms of positive transfer of skill to other exercises of this family

At the same time, as it is rightly believed, the concepts of “basic” and “profiling” exercises should be distinguished. In their unanimous opinion, any profiling exercise is basic, while not every basic element is profiling. So, a high level of mastery of somersaults, straightening up on the crossbar (profiling "blanche") opens the way to the successful development of a number of structurally related movements, the number of which is in the dozens - somersaults with turns, double, combined somersaults and others. At the same time, a well-mastered acrobatic back flip is the most important basic, but not a profiling skill, because it is, in fact, unique, since the “flyak family”, which is of interest in terms of basic training of gymnasts, acrobats, does not actually exist [56,57,58,59,60,61,62,63,64,65,66,67,68,69,70,71,72,73,74,75,76,77].

Improving complex basic skills, according to especially profiling, requires the fulfillment of not only the formal conditions of learning, but also special, including parametric conditions associated with the speed of movement, altitude or flight range, the number successful control repetitions, the ability to perform an exercise in various connections, in different physical conditions and, most importantly, with the ability to consciously *vary the movement* according to parametric and structural features, which is the basis for *the reliability of performance* and a guarantee of maintaining the plasticity of the skill necessary for its improvement, modernization, etc. In other words, the basic skill is not only what should be mastered, but also how the given exercise should be performed [78,79,80,81,82,83,84,85,86,87,88,89,90,91,92,93,94,95].

Improving and maintaining the skills of performing basic exercises should include *regular repetition and reinforcement* of not only those basic elements that correspond to the level of the current fitness (qualification) of the gymnast, but also previously mastered elements of relatively low difficulty that retain their basic value. Thus, a gymnast who has reached the level of introducing a triple somersault into a free program should regularly resume, “refresh” in training the skill of performing simpler, but *basic* somersaults - a double (in a semi-tuck, etc.) and even a single - somersault straightening up.

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