



ORGANIZATION AND HOLDING OF A TOUR SESSION AS WELL AS CONCERT PERFORMANCES

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Annotation: this article will further improve the quality of education by conducting circle training using interactive methods. The child will be able to think freely in training, openly demonstrate creativity, create conditions in a circle for a child to have meaningful free time after school lessons, circle training will allow the child to work on himself, be able to engage in the direction in which he is interested, gain additional knowledge. During the training, together with the lesson, children Exchange creative experiences with each other. Looking in one direction, future young specialists are formed. A circle can replace a circle according to the fact that children freely choose the circles themselves, attend several circles at the same time and are interested. It is reported that in the future children will serve as a starting step in the choice of a single profession.

Keywords: circle, process, upbringing, method, pedagogy, order, discipline.

It is of great importance to properly organize and conduct training(preparation) in order to regularly carry out the organizational, educational and educational - creative work of the circle. The preparation, which is carried out according to the plan, develops the creative activity of the team, the possibility of its performance and improves its aesthetic orientation. That is why it is so important to properly organize and carry out the preparatory (rehearsal)work.It is possible to achieve the desired results only when the purpose and task of each training is clearly defined. The following procedure provides a good quality of training.

1. The daily task of preparation (rehearsal)and preparation for it (5-10 minutes).
2. Repeat certain tunes, songs and dances (20-30 minutes with the entire team as long as possible), prepared in advance and performed with great interest, in order to adapt amateurs to this activity.
3. Improving the artistic performance of the works studied in the previous training (40-50 minutes).
4. Break (5-10 minutes).
5. Work on a new musical work (50-60 minutes).
6. Repeat the tasks performed during the workout (10-15 minutes).

It is very important to achieve a clear tuning of the instruments before starting a circle session, to adjust the voices of the singers by repeatedly singing exercises, to perform physical exercises for the dance performers; to adjust the movements of the arms, legs and arms to the rhythmic position.

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In the initial training of the circle, it is advisable to choose musical works of a less complex and different character.

The process of performing practical work in training can be divided into two parts: in the first part, it is necessary to determine and analyze the musical direction of the work being taught, while in the second part, work is carried out on the technical aspect and artistry of the performers.

One of the most important factors in the preparatory training period is the timely start and end of training. Because the practice started in time ensures the implementation of the intended achievements and positively affects the overall order. To do this, the head of the circle must accustom each amateur to strictly follow this procedure.

Prolonged training at the same time negatively affects amateur creativity. Because the training of the circle is carried out mainly after classes. At this time, students will be exhausted for a while. Consequently, all actions should be aimed at overcoming this spirit of exhaustion.

The main-final training (starting or finishing training) of the circle is very important. This training determines the artistic training of the team. The best musical works, which are intended to be performed at meetings and auditions, are selected on the basis of this particular activity, and a holistic program of the concert is established. That is why in this exercise, all the requirements for the performance of the musical age must be met without errors.

It is worth noting that the last preparation, that is, the closing session, is better to take place as far as possible on stage or in the building where the concert will be held. This situation greatly contributes to the psyche of students, their ability to get used to the environment and place, as well as the impressive output of the quality of performance.

Another of the responsible work of the national folk instrument team is the presentation of prepared musical works in concert, which is of great educational importance for both performers and spectators. It is this performance that shows the quality of the work performed by the ensemble in the educational-creative and educational sphere.

In view of this, a number of organizational issues must also be considered for the successful course of the concert. To do this, it is necessary to make pre-announcements (posters), a program (program) and clothes, assign responsible persons for stage work. It is also important not to forget that in the concert hall the members of the circle are appointed on duty. As a repertoire performed in concert, it is imperative that after the concert, the participation of the performers of the circle is discussed and its achievements and shortcomings are analyzed. This will help eliminate all sorts of shortcomings that are likely to occur in subsequent concerts and set events for a better output of the next concerts.

Selection of works for study. For Circle performers, the choice of a work is much more complicated. Because the chosen work, first of all, it is necessary that the children correspond to their age, voice and performance opportunities.

When choosing repertoires for singing and dancing, it is also very important to pay attention to its variety. It is necessary that the songs written by composers for children, as well as excellent musical works designed for dance performance, as well as samples of folk creativity, form the core of each team and performer's repertoire. It should not be forgotten that the content and character of the selected works in this regard should appeal to both the performers and the audience, have a level that

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meets the demand of the Times. In this regard, when choosing a repertoire for singing, singing and dance performance, we recommend referring to:

1. Taking into account the ideological-artistic and aesthetic orientation, it is very necessary to seriously pay attention to the artistic nature of the content of selected musical works, the importance of bringing up the performers and the listener of the work aesthetically and cultivating their ability to feel beauty in them.
2. It is very important to consider the suitability of technical and artistic performance for the performer and ensemble community. In this case, it is advisable to take into account the possibilities of performing the selected repertoire by a solo performer or all members of the team, especially the low or high volume of sounds in the song and other characteristics of the voice, and in dance performance, to take into account the physiological development of children.
3. To imply that the selected work will suit the performers as well as the taste of the entire team. In this respect, the selected works consist in ensuring that, according to their content and character, they please the performer and the whole team, and, accordingly, a beautiful and expressive performance of the performance.

In general, when choosing a work, it is recommended to pay attention to its content ideologically-artistically and compatibility with the performance style of the performer.

The importance of providing for the comprehensive improvement of the ideological and aesthetic world of the performer in the selection of works, as well as the development of a common musical concept, is incomparable. From this point of view, the selected works must meet the following requirements according to their character and content:

1. Improving the performance skills and artistic taste of the members of the circle.
2. The selected works should educate the characteristics of the spiritual worldview of the performers with their content and character.
3. It is necessary that the chosen work is ideologically-artistically colorful, that the performer develops a musical understanding of singing, singing and dancing, a sense of beauty.

An important role in the proper education of creative young people is played by various aspects of the musical art, including the skill of playing, singing and dance performance.

Because every piece of music performed, whether it be a song or a dance, still cultivates the artistic taste of the performers and improves their aesthetic education. Especially in them it enhances interest in the art of music. In this regard, the color of the song, the elegance of the melodies, and the sophistication of the dances are of particular educational importance. It is especially desirable to include folk songs, Uzbek folk dances and melodies in the repertoire of the circle. National music, samples of folk tunes are quickly and easily accepted by readers. It is also possible to include in the framework of works modern New-new melodies, songs and dances, excerpts from statuses, folk songs, the best musical works of fraternal peoples.

The leader of the circle and his duties. The main person who organizes, manages and agitates the creative direction of the circle is its artistic director. The erudition and organization of the artistic director increases the quality and efficiency of work in the field of creative and spiritual education of the team.

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The artistic director of the circle should be, first of all, a specialist in this field, a creative and enterprising educator who can understand and develop his work well, arouse interest and enthusiasm for amateurs. Only then does he properly organize the work of the ensemble and begin to open the buds of creativity.

In the development of the activities of the circle, it is recommended that the artistic director perform the following tasks:

- involvement of amateurs in Circle activities;
- to ensure the fun and meaningful passage of training;
- a careful look at the regular cultivation of the creative activities of each performer;
- to ensure the fulfillment of sabotage, fully following the annual and monthly work plan;
- to organize concerts with entrepreneurship and achieve a high level of performance;
- take care of the cultural recreation of the participants of the circle and arrange various meetings with them;
- exchange experiences with other teams;
- enrich the repertoire with new works;
- timely elimination of shortcomings.

Of great importance in the meaningful passage of training, the comprehensive training of the head of the circle in the achievement of outstanding achievements of the team. The first stage of the leader's preparation for training begins with a thorough thought-out analysis of the musical work intended for the performance of the circle and a good explanation of the history of its creation. The scope of the tasks performed by each group is determined at this time. And in the second stage of training preparation of the leader, the focus is on ensuring that the musical work is thoroughly taught technically and artistically.

In general, in order for the head of the circle to carefully prepare for each session, the music must perfectly study the artistic and educational nature of the works, determine the tone of the song and melody in verbal and musical harmony, the nature of the dance, ways of explaining the types of movement to students.

Note: it is natural that most ensemble leaders have difficulty teaching dance movements to students in practical terms. Because they may not have acquired special practical qualifications and knowledge in this area. In this case, it is necessary that, based on the opportunity, the leader has a level that can theoretically explain the dance movements and act accordingly.

In conclusion, in the process of comprehensively maturing students, the musical education that is given to them in the spiritual maturation and aesthetic education of young people is of great importance.

As the head of the circle prepares for training, it is necessary to correctly determine the educational significance of each piece of music to be performed. Explaining the content of the work during the training, it is of course a matter of understanding that it allows each participant in the team to perform well and have an independent mind.

Meeting nights conducted through classroom and extracurricular activities, including National Ensemble Performance, samples from the multifaceted work of poet and writer, composer and composer, famous music performers have a huge impact on the minds of students, educate them in

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the spirit of hard work, folk ideas and national pride, increase youth initiative, independence and creativity, responsibility, enrich knowledge, expand the world view, grow musical abilities. It also provides students with insights into music literature, knowledge about the history of the music of Uzbek and other peoples.

This means that the head of each circle must take special responsibility for the interesting and meaningful Organization of extracurricular activities. It is desirable that a music teacher with a high level of skill is carried out to carry out these works.

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