



METHODS OF ORGANIZING A NATIONAL MUSICAL ENSEMBLE

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Annotation. One of the important tasks facing the head of the national folk instrument ensemble circle is the selection of participants and the implementation of preliminary work.

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

Regardless of age, musical knowledge, and whether one can play an instrument, sing, dance, or have training in that field, all aspiring students are accepted into the music circle. By practicing with them several times, the level of musical ability of each is determined and separated into several groups.

The first group includes amateur students who have good musical skills and are able to play or sing any instrument, and who easily and quickly master dance training.

The second group receives students who are incapacitated and poorly mastering musical fields. Of course, it should also be noted that from among those who wish, student amateurs with special musical knowledge (who study at a music school) and good ability (who have good performance in music lessons) should be selected and work according to a separately established plan.

Before starting the first training of the ensemble (circle), a general organizational meeting with the participation of the school administration is held, the activists of the group are elected. It is assigned to these activists to conduct classes on time, maintain order and discipline, take into account attendance, dispose of instruments, and keep clothes tidy and clean.

The day, time and place of conducting ensemble training will be determined. If the need arises, the time is agreed for the groups to practice separately.

It is of paramount importance to divide into groups, taking into account the musical ability, interest and desire of the participants of the ensemble. In this case, students who tend to play instruments are grouped into one group, while amateur students who sing or want to perform a dance are grouped separately. Students who can sing lapars, as well as sing a solo instrument, are also considered .

When drawing up a perspective plan that sets out the main directions of the ensemble's activities, the following should be envisaged:

- preparation and holding of a meeting of participants of the ensemble (detachment) (election of ensemble activists at this meeting and agreement of general rules relating to work, as well as discussion of the annual plan);
- to supplement the number of participants in the ensemble (i.e. to involve those who wish in training through announcements and various conversations);
- obtaining musical instruments, clothing and other necessary educational equipment;



- participant-regular improvement of musical performance skills of students, and improvement of technical skills;
- timely training with general groups and individual (individual) performers and regular improvement in the quality of music performance (playing, singing, dancing);
- taking into account that the selected musical works for the ensemble program will be understandable to members and suitable for young people in terms of their content and structure.

Through the performance of selected musical works, it should be noted that it serves to teach students to work creatively, enrich their spiritual world, achieve artistic perfection and cultivate the taste of elegance. For this, the following tasks are carried out:

- conducting permanent concerts of the ensemble at school;
- regular participation in celebrations and performances with a concert program;
- show the annual report concert to a wide community .

The annual Work Plan of the ensemble is mainly drawn up and executed on the basis of the perspective plan. Sometimes it is also possible that such a plan could not cover many issues, so it is advisable for the ensemble leader to plan additional work when drawing up a plan, taking into account the possibility and local conditions of his team. The prospect as well as the successful implementation of the annual work plan will largely depend on the thorough structure and implementation of the monthly work plan .

Monthly work plan: this plan is drawn up taking into account all the possibilities of the ensemble, and involves such work as working on each selected piece of music, its ideological – artistic content and character being perfectly prepared in the performance of readers.

It is known that the teams have different musical performance opportunities, so when drawing up this plan, it is necessary to take into account the performance skills and other distinctive features of the ensemble. Let's say if the ability of the handle to perform is high, then in such cases it is advisable to choose more complex pieces of music in order to further improve its performance. If the temple ensemble is newly formed, it can be recommended to plan its activities as soon as possible. (This work plan provides for work on more works, while it is better that other activities are included in the plan by the head of the ensemble).

Ensemble training is conducted regularly for 2.5 or 3 hours twice a week, with the aim of studying 2 or more new pieces of music.

To conduct ensemble training and store musical instruments, clothing, it is necessary to allocate a separate room with all conditions, decorated with bright, aesthetic taste, as well as a separate room with good conditions for Solo and group sessions. It is necessary to beautifully decorate the rooms in accordance with the style of the work of the circle, to stand still in the place where the schedule of training, the order of work, the exact indicators of training days and hours are visible. It is also recommended that musical instruments and ensemble participants set aside a special room to store clothes that are tailored to be worn for concerts, and keep its temperature consistent at all times.

Educational and creative work in the circle. Teaching music works to ensemble participants is

23	ISSN 2319-2836 (online), Published by ASIA PACIFIC JOURNAL OF MARKETING & MANAGEMENT REVIEW., under Volume: 12 Issue: 10 in October-2023 https://www.gejournal.net/index.php/APJMMR
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a much more difficult and labor-intensive factor. If students in a music school or educational institution have been taught the secrets of performance for 4-5 years, then on the amateur bench this process is only 5-6 months or at most one year. That is why the leader of the circle is required to be thoroughly educated in this area and to be well versed in the way students are taught. Taking these into account, it is recommended to conduct training in four different forms:

1. In small groups, teaching musical works. In this, 5-6 amateurs are mainly involved, the initial elements of performance, say, playing musical instruments, singing one and many voices, dancing paths are taught.

2. 10-a group of 12 participants, that is, to train with a team of students who have mastered their training well.

3. Training with all members of the ensemble team. In this case, shortcomings and achievements are considered in cooperation and practical work is carried out.

4. Teaching individual exercises is carried out in a separate way with students who are empty and mastering well. These sessions will focus more on improving the performance of hobbyists who are mastering empty. Mastery is good, and the performance of active and mobile students is refined.

The above work should be carried out, mainly in the following directions:

a) on the basis of preparatory work;

b) during continuous training;

v) are conducted by ensuring continuity of performance of musical works.

It is known that when the performance of selected pieces is well mastered, the performance skills of the ensemble will increase. In terms of content and character, the methods of playing colorful music are improved.

The composition of the National ensemble of folk instruments, established at the school, mainly includes three parts:

1. Performing the content of a song or dance through artistic images expressed through the means of musical sounds, that is, skillfully performing musical text on musical instruments.

2. A thorough study of the artistic performance of the song and ensuring its juiciness with music.

3. Learning dance movements and paying attention to their elegance. The evolutionarily correct execution of these tasks is instrumental in improving the performance of musical works. To do this, it will be advisable to do the following:

1. To illuminate the content of the complex of musical works with the help of musical instruments:

a) to do the performance style correctly, that is, to teach which instrument is played correctly and expressively in what style;

b) correct execution of the pace and rhythmic state of the playing, giving an understanding of the speed at which the work is performed and the interdependence and consistency of the sounds;

v) to ensure that the character of the sound is in one rhythm; – in this, it is carried out to improve

the sound slang in instruments, and the leaders of the instruments are identified.

g) it is taught how to correctly perform dynamic tuslans, that is, how to perform the expressive power of sounds in which position;

d) in ensuring a stay, the word of the dance song and the dance movement are taught to keep pace with each other in the performance of the instruments.

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