Intangible Cultural Heritage Safeguarding Efforts in Uzbekistan

In collaboration with the National Commission of Uzbekistan for UNESCO & International Institute for Central Asian Studies (IICAS)

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Intangible Cultural Heritage Safeguarding Efforts
in the Asia-Pacific
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International Information and Networking Centre for
Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO
In collaboration with the National Commission of Uzbekistan for UNESCO
& International Institute for Central Asian Studies
The International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP) has carried out various bilateral projects to safeguard intangible cultural heritage (ICH) with Member States in the region. These projects, in the Centre’s areas of specialisation—information and networking—have acted as stimulants to build ICH information and strengthen solidarity throughout the region.

In this context, ICHCAP initiated the project Field Survey of the Intangible Cultural Heritage Safeguarding Efforts in the Asia-Pacific Region in 2009. The project aims to collect information on safeguarding systems and policies, ICH inventories, ICH-related organisations, ICH lists, and pending issues regarding ICH safeguarding, and it aims to obtain a grasp on the current situation to discover appropriate measures to promote ICH safeguarding. Since 2009, the project has been carried out in over thirty Member States of the Asia-Pacific region.

In 2014, ICHCAP worked in collaboration with experts and institutes from five countries—China, Solomon Islands, Tajikistan, Thailand, and Uzbekistan—to carry out the field survey project. The final report from the project will be used as a resource for states within the region to strengthen their understanding of ICH in other countries in the region. It will also serve as a resource that will help determine the particular needs and provide a direction for new cooperative projects for safeguarding ICH.

In particular, in collaboration with the National Commission of Uzbekistan for UNESCO and the International Institute for Central Asian Studies, Mr Rustambek Abdullaev (the head researcher) and co-researchers cooperated with ICHCAP on the 2014 field survey in Uzbekistan. This was a follow-up to the 2009 survey and dealt with updated and supplementary information of ICH safeguarding. Owing to the team’s efforts, we now publish this report on the situation of Uzbekistan’s ICH safeguarding efforts.

ICHCAP will continue this project over the next several years to cover all the Member States in the Asia-Pacific region. We would like to express our sincere gratitude to the organisations and individuals who worked together on this field survey project.

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Asia and the Pacific region is an area rich with various elements of intangible cultural heritage. Intangible cultural heritage has been handed down from generation to generation and has contributed to the development of cultural diversity and the creativity of humanity. Intangible cultural heritage for social development is well recognised as it represents the evolution of historical traditions and the cultural identity of a society embodied in creative expression.

Over time, the form and substance of intangible cultural heritage has become vulnerable to deterioration. In particular, rapid social change and globalisation have made this situation even more pressing. Fortunately, there has recently been an increase in global awareness in relation to the value of intangible cultural heritage and its safeguarding.

In this regard, ICHCAP has created a survey study plan to collect all the necessary information related to current safeguarding systems for intangible cultural heritage in the region. ICHCAP has been preparing this survey since 2008, and 2014 is the sixth year of the implementation of this project.

ICHCAP has collected relevant data from reports, workshop books, meeting resolutions, internet databases, etc. While the information is valuable, in many cases, the data is neither accurate, nor up to date. This is the reason ICHCAP has prepared a new survey to accumulate more current pertinent data.

The field survey was carried out by respected researchers in each country. For this project, ICHCAP developed a questionnaire to guide the research teams conducting the field surveys in each country. The questionnaire encompassed topics pertaining to safeguarding the present system & policy; intangible cultural heritage inventory; information regarding relevant conferences, symposiums and workshops; national and local pending issues and urgent needs within the field of intangible cultural heritage safeguarding.

Lastly, the information and data may be open to the public and ICHCAP will share necessary data with other Member States to support the implementation of the most effective and appropriate practices for the safeguarding of intangible cultural heritage. We expect the project will assist in strengthening regional capacity and solidarity as well as international cooperation for the safeguarding of ICH in the region.
Field Survey Report
In light of field survey conducted within the last few years, traditional culture of Uzbekistan and that of the Central Asia in general, appears to embody significant cultural phenomenon. Its distinctive features are originality of art, vivid expression of artistic values, sustainability and endurance of principles as mirrored by succession of modes and forms, breadth of interconnections with leading artistic schools and directions of the Middle East and Far East.

Historically and geographically Central Asia has always been a hub, in which, during different times and epochs, major Asian cultures intersected. In fact, one of the most important sections of the Great Silk Road, uniting China with Rome, run through Central Asia. This so called "Trans-Asian artery" played significant role in interaction of cultures of the both East and West. Of similar importance were the routes going through Central Asia from south to north. These were the routes which boosted communication of ancient peoples of India and Iran with those of the steppe and beyond, i.e. the peoples of the Upper Volga, Siberia and Far East.

Central Asia (in the past it was named as "Middle Asia"; since 1993 the region bears the name of "Central Asia") is the region of the highest mountain chains, large river valleys and vast steppes. The written sources, which came down to us, mention about its major historical and geographic regions. Thus, Amudarya basin in its upper and middle reaches was named "Bactria", later – "Tokharistan"; interfluve of Kashkadarya and Zarafshan was named as "Sogdiana" or "Sogd"; south of Aral Sea basin was named as "Khwaremsia" ("Khoresm"); the area of present-day Murghab river was named as "Margiana", "Mouru", "Margu" or "Merv"; along Kopet Dag mountain range there was "Parthia"; the valley and mountains of Ferghana were named as "Parkana"; behind Sirdarya river there was land of the Scythians and Saka people. In the epic stories, i.e. dostons, of the early Middle Ages the whole territory to the north of Amudarya was named as "Turan" and it was set against (or distinguished from) the whole Iran. The Arabs, starting from the VII – VIII centuries, began naming the lands located to the northeast of Amudarya as "Mawarannahr" (literally, "The other side of the River"); it is the territory which represents the most part of present-day Uzbekistan),
those to the southwest – as "Khorasan" and those to the northwest – as "Khwarezm" ("Khoresm"; this ancient name has been preserved to our days).

Names and terms of these areas, to some extent, reflected ethnic formations, which existed there, and which were the founders as well as bearers of local cultures in ancient and medieval times.

In 2011 the publishing house “Nauka”, located in Moscow (Russian Federation), published a monograph called “Uzbeki” (“The Uzbeks”) within the framework of series of books under common title of “Narody i kultury” (“Peoples and Cultures”), which had been prepared jointly by the Institute of History of Academy of Sciences of Uzbekistan and Institute of Ethnology and Anthropology of the Academy of Sciences of Russian Federation. The monograph introduces vast information on ethnic and political history, economic activity, family and social life, material and spiritual culture of Uzbek people. The book, which was written by leading scholars of Uzbekistan and Russian Federation, and which is based on new factual as well as rich illustrative material, fills the gaps in learning and studying the history and culture of Uzbeks. In addition to that, the book pays significant attention to the explanation of ethno-cultural processes taking place in present-day Uzbekistan. In general, the book is dedicated to historical and ethnographical description of Uzbeks, who are considered to be the largest ethnicity in Central Asia. This scholarly edition is a result of many-years studies carried out by the collective of authors, who, by analyzing and summarizing extensive sources, ethnographical materials and ethno-sociological surveys, try to: describe ethnic appearance and character of Uzbek people; unveil their history of formation; demonstrate their rich experience of conducting economic activity, which has been accumulated for centuries; inform about their traditional crafts, labor skills in agriculture, stockbreeding and handicrafts; reveal material and spiritual culture, social and family life as well as unique features of folk festivities, games and entertainment, peculiarities of traditional rites and customs, characteristics of lifestyle.

In fact, mutual cultural relations of the peoples of Central Asia with ancient Iran, India, China and other countries of Central, Near and South-West Asia have ancient roots. Peoples, who have been living in the region since antiquity, have many similarities in economic way of life, in their languages, cultural and confessional habits.

Traditional culture and arts of Central Asia have very ancient roots as well – they go as deep as to the times of ancient Eastern civilizations. Studies conducted within the last few years uncovered many formerly unknown things, including,
the level which was achieved by rural and urban civilization. And in this context, the role of Central Asia as the hearth and home of antique culture and arts (which existed during Pre-Achaemenid era and later, throughout the Middle Ages), became evident. However, the peak in growth of local cultures of ancient Central Asia corresponds to the High Medieval Period, when all directions and fields of traditional culture and arts flourished. This, in turn, allows concluding that artistic importance and significance of arts and traditional culture of Central Asia, including of Uzbekistan, is inseparable from its historical and cultural past. Indeed, it is exactly that period that enriched arts with diversity of ideas, images, modes, motifs and forms (which occurred thanks to the uniqueness of the epoch and place).

In the history of art and traditional culture of the peoples of Central Asia there were peculiar stages of development. Each stage was accompanied by own circle of art and culture related issues, which were closely linked to the emergence and formation of statehood:

- 1000 BC - IV century AD – It is the period when antique arts formed and flourished. In this period it is possible to observe existence of traditional culture and arts in early state formations and in ancient town centers, which were predominantly based on local traditions and were significantly influenced by eastern Hellenism.

- IV – VIII centuries AD – This is the period when the new rise of traditional culture and arts occurred as a result of the influence of the Turkic element on all aspects of life. Other characteristic features of these centuries are: the impact of Arabic and Islamic elements on local culture; emergence and formation of heroic epics as well as oral-professional creativity.

- IX – XIII centuries AD – This period is associated with emergence and development of new type of art (so called "Muslim art") in the system of centralized states, where the ideas of former pagan beliefs got integrated into Islam and local antique traditions got revived based on Arab-Muslim culture. As a result new local artistic directions emerge, i.e. classic oriental poetry, miniature, maqom and doston arts, artistic crafts with prevalence of folklore motifs, applied arts with geometric and vegetative arabesques (patterns). This period basically laid the foundation for further development of traditional culture and arts.

- XIV – XVI centuries AD – Arts and culture during the High Medieval Period, i.e. during the reign of the Temurids Empire, reach virtually universal
importance. Architecture, decorative and applied arts, calligraphy and miniature merge with poetry and music, which results in emergence of new styles. In the history of statehood High Middle Ages is considered as the period of oriental Renaissance. In other words, it was the time, when local antique traditions were revived, new local artistic directions and schools emerged, famous enlighteners, scholars, poets, musicians and painters conducted their creative activities (and whose achievements in science, poetry and arts became invaluable contribution to the world civilization).

- XVII – XIX centuries AD – This period (i.e. Late Middle Ages) represents the last grand stage in the development of arts and crafts. All fields of traditional culture develop in towns and settlements and get enriched with new phenomena such as "Shashmaqom", applied and non-applied genres of folklore. It is also the period when the process of localization of Central Asian traditions (including Uzbek culture) took place on the background of interaction and mutual enrichment of traditional cultures of different nations.

- Since the second half of the XIX century new hearths of cultural life emerge as a result of joining the region to tsarist Russia. During this time subsequent integration of new artistic values occurs and new artistic and aesthetic ideals get developed.

- Social and cultural environment of the XX century represents considerably diverse picture though. In fact, this is the century when different cultural epochs manifest themselves consequently and simultaneously. It only conditionally allows to outline the vast areas of contemporary art, which incorporates, as its own, deeply relevant material associated with individual creativity (composer's art, visual arts, theatre art, cinema art, etc.), created during the last century and rich spiritual and creative experience, accumulated during the past epochs (i.e. samples of traditional culture - rituals and festivals, traditional music, folk entertainment performances, folk dancing, arts and crafts, etc.). The twentieth century truly changes the artistic view of the world, where traditional societies, closed in the system of their own aesthetic coordinates, open themselves towards others and begin their contacts with universal spiritual wealth.

Historically the territory of Uzbekistan was the most important section of the Great Silk Road: it was here that its historical crossroads was located. Caravans, with a variety of goods, travelled along the Great Silk Road. It was also the road
through which cultural ideas and traditions spread from East to West and vice versa. Acceptance and adaptation of traditional Iran-Achaemenid, Greco-Hellenistic, Indo-Buddhist, Chinese, Iran-Sasanian and Arab-Islamic culture, and later – of Russian and European cultural models, largely determined the transcontinental nature of traditional culture. At the same time, arts and culture of the region have been exceptionally original in terms of artistic nature and style at all stages of their historical development.

Since ancient times, Uzbekistan has been a zone of interaction between nomadic and settled-agricultural culture with a tendency for urbanization. Developed urban culture is the most important attribute of the statehood, which distinguishes it from predominantly nomadic cultures of some of neighbors, such as Kazakhs, Kyrgyzs, Karakalpaks, Turkmens, and others. The role of the nomadic factor in the process of historical and cultural symbiosis in Uzbekistan was significant indeed. However, by the XX century its role completely faded away. (Though, its role was dominant in such countries as Kazakhstan, Kyrgyzstan and Turkmenistan). Notably, already in medieval period urban culture became prevalent in present-day territory of Uzbekistan. Beginning from IX-XI centuries, intensive development of urban planning, crafts and maqom art led to a new and pronounced urban phase in the evolution of statehood. Bukhara, Samarkand, Termez, Khiva, Ferghana, Shakhrisabz, and Andijan became major centers of economy, trade, culture and science of the medieval East and laid foundations for a new stage in the evolution of statehood and civilization.

Significant socio-political and economic transformation processes, which began in 1991, opened a new page in the history of art and culture of Uzbekistan. Thanks to Independence in quite a short period of time new political foundations of the state and society were created. The country adopted new Constitution in order to document and ensure that people's desire for building democratic and civil society is fulfilled. At the same time, the leadership of the country identified priority areas in political, socio-economic and spiritual development. Indeed, Independence and state sovereignty have become important reforming factors in the new social system, ideology of the nation, its culture and art. Symbiosis of national and universal values was proclaimed to be the core value orientation of the new cultural policy. And these two major components have largely predetermined the direction and peculiarity of the contemporary art of Uzbekistan.

Development of cultural and artistic processes in the early 1990s was determined by a number of socio-political and economic factors as well. Active foreign policy of the country (i.e. becoming a member of international
organizations and establishing diplomatic relations with many countries of the world and becoming an equal member of the international society) allowed opening up so called "Iron Curtain" in the sphere of arts and culture. This allowed artists and intellectuals of the country not only to get acquainted with the achievements of contemporary artistic processes taking place in the world, but also to present the achievements of the national culture and arts to the rest of the world. Membership in the United Nations Organization, UNESCO and other international organizations led to implementation of a number of significant projects in the fields of education, culture and arts. Thus, it is possible to tell that Independence gave an impetus to the revival and development of the spiritual culture of the nation.

And the development of basic industries allowed the country to take full responsibility for the fate of the spiritual culture, allowed it to declare itself as the chief sponsor of transformations in the domain of art.

An important factor in the development of art became the ideological component, which was reflected in the idea of National Independence, in an objective understanding and assessment of own historical heritage and in the projection of national culture and arts. Since early days of Independence Uzbekistan’s cultural policy has been aimed at formation and development of the spiritual realm, that is studying and promoting historical, moral, religious and cultural values. Fair reassessment of the role of leading religion of the nation, of the Islamic religion, was made: mosques began to be built, conditions were created for the faithful to undertake pilgrimage to the holy Hajj. The life and activity of Amir Temur began to be interpreted from the new angle, based on objective-historical facts. And this whole complex of social and historical factors largely shaped the priorities and vectors of the cultural policy.

At the same time, the growth of national consciousness awoke interest in the own history, poetry, traditional culture; and as consequence - widespread public attention and natural interest to own traditional values and rich artistic heritage emerged. This is an indicator of the fact that the destiny of heritage and destiny of culture are inseparable indeed. In this sense, the question about the role of traditional heritage as an important stimulus to the development of contemporary culture deserves the most careful consideration on the part of state, government, public organizations and foundations.

Importantly, the destiny of culture always depends on certain mechanism of succession. This means that there is a need for matching an intensive gathering of information about traditional heritage (and its learning) with close examination
of new tendencies occurring in the development of artistic creativity. Culture is preserved only if it is alive and changes according to the conditions surrounding it. And bright evidence for this can be seen in sustainable development of the elements of intangible cultural heritage of Uzbekistan, which were included in the Representative List of UNESCO ("Cultural Space of Boysun", "Shashmaqom", "Katta Ashula" and "Navruz"). So far, Uzbekistan has successfully implemented broad and comprehensive programme on safeguarding and inventory-making, development and transfer of traditions, cataloging and documenting, promoting and studying intangible cultural heritage. And the field studies, which were conducted in recent years, were aimed at gathering the necessary information for safeguarding intangible cultural heritage. These studies help in: making inventory of intangible cultural heritage of Uzbekistan; creating a database for National and Local Inventory (List); elaboration of nomination files for inclusion in the Representative List of UNESCO; creation of the national website on intangible cultural heritage for awareness raising; conducting research; publishing materials of scientific expeditions in the form of books and papers; production of audio and video discs and training films).

The subject of intangible cultural heritage is very important in Uzbekistan indeed. When we speak about it we usually refer to or discuss about people who are creators of great artistic, musical, poetic, ceremonial, performing and entertainment culture. All types and genres of traditional culture, i.e. epic stories, maqoms, katta ashula, askiya, performances of rope walkers, puppeteers, customs and festivities (Navruz, Mekhrgan), embroidery, carpet weaving, pottery, etc., were included in the artistic treasure-house of Uzbek people.

Being an important one from among many conditions, which determine effectiveness of safeguarding, preservation and transfer of traditions, comprehensive study of all fields of traditional culture, of its live traditions, allows recognizing their specific laws and peculiarities (which where existing in the past and are existing at present). And the artistic process itself becomes dynamic, interesting, emotionally full, and as a result - becomes effective, and promotes increasing of awareness of the population (in particular, of the youth), while instilling in it the feeling of careful attitude to own artistic traditions (to their mastery and transfer), while enriching its spiritual world.

Intangible cultural heritage of the people of Uzbekistan has always reflected the spirit of the times; it has always embodied the tendencies of occurring in different epochs. Today, intangible cultural heritage of Uzbekistan is multidimensional and multi-genre one, which is rich in terms of content and
means of expression. It also rests firmly on the best traditions of the past, and represents true spirit and character of modernity.

Two aspects of historical and cultural process, namely, creation of the common and discovery of the national and inimitable, are the main features of the art in Uzbekistan. Thus, it is possible to speak about specific features and common features. However, strong ties with rich and original cultural heritage, synthesis with historically determined objective laws, vast international linkages and exchanges became incontestable law of development of art; became the factor, speeding up the process of renewal of national styles, of development of skills. And life, artistic practice, integrity of traditions existing – these all assure that the more national culture is linked with other cultures, the more intensive it absorbs the features of spiritual and artistic experience of other nations (who acquired international, intercultural and interspiritual importance), the faster and more effectively it evolves. And by so doing it makes a huge contribution to the enrichment of spiritual life of the own society (and even of the whole humanity).

Intangible cultural heritage is an essential component of artistic performance culture of present time, its specific attribute. And today, having widened its scope of influence, it is now not just an “attachment” to the modern culture of Uzbekistan, but rather its key element.
II. Safeguarding System & Policy

1. National Law & Act

**Brief Information**

1) **Title of law**

2) **Definition of ICH**
- Article 3, Old version (2001):
  
  “Objects of cultural heritage - monuments, ensembles and sights representing historical, scientific, artistic or other cultural value.”
  
  “Objects of cultural heritage – objects of tangible and intangible cultural heritage; Objects of tangible cultural heritage – ensembles, sights or monuments embodying historical, scientific, artistic or any other cultural value; Objects of intangible cultural heritage – customs, folk art (art of speaking and word, dance, music, performances) that represent historical, scientific, artistic and any other cultural value and associated with them knowledge, skills, instruments (tools), artifacts, cultural spaces.”

3) **Section/Division in charge**

In accordance with the Law (2009, 2013), the following bodies and organizations are in charge of the state management of the safeguarding and use of objects of cultural heritage: Cabinet of Ministers of the Republic of
Uzbekistan, Ministry of Culture and Sports (including its subdivisions such as regional administrations for cultural and sports affairs and Republican Center for Folk Art), Agency “Uzarchive” under Cabinet of Ministers and Public authorities on sites

4) Year of amendment
The law was adopted in 2001 and corresponding amendments were made in 2009 and 2013. Though the amendment made in 2009 is the major one and takes into account intangible cultural issues and corresponding requirements of UNESCO Convention of 2003.

5) Amendments
Amendments were made to match with the requirements of the contemporary times and those of UNESCO Convention of 2003. Amendments were made to articles 3, 4, 6, 7, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23-28, 29, 30, 32, 33, 34 in 2009 and to articles 10, 23 in 2013

6) Particular article(s) related to ICH
Articles 3, 6, 7, 10, 11, 12, 15, 18, 19, 20, 21, 34 of the Law (2009, 2013) are particularly dedicated to intangible cultural heritage and these, among others, give definition to the term, identify the process of inventory making, developing the List of elements (objects) of intangible cultural heritage.

7) Contact details
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8) Information source
Internet (for information concerning the Law and corresponding amendments) and interviews with representatives of Ministry of Culture and Sports of the Republic of Uzbekistan.
For the purpose of safeguarding of objects of intangible cultural heritage the Government of Uzbekistan and public organizations, with the support of UNESCO, have developed a legal foundation, prepared set of documents and programmes all of which were directed at creation of suitable conditions to implement the initiatives, develop a long-term strategy in the field of preservation and further development of intangible cultural heritage.

**Law of the Republic of Uzbekistan in the field of intangible cultural heritage.**

Having ratified in April 2008 the UNESCO Convention on the Safeguarding of the Intangible Cultural Heritage (2003), Uzbekistan became officially its signatory.

Activity in the field of intangible cultural heritage in Uzbekistan is regulated by corresponding laws and legal acts, from among which the most important one is the Law “On Safeguarding and Use of Objects of Cultural Heritage”. It was initially adopted by the Parliament (*Oliy Majlis*) in 2001. Main attention in it was given to objects of tangible cultural heritage. And only article 3 of the Law mentioned the word “folk art” (i.e. folklore) under the definition of “monuments”, which was related to intangible cultural heritage.

Later, in 2009, major amendments were made to the Law of Uzbekistan on “Safeguarding and Use of Objects of Cultural Heritage” (2001) to meet the requirements of present days in terms of protection as well as streamlining the activity in cultural heritage direction. This amended law for the first time gives definition to the objects of tangible and intangible cultural heritage (interestingly, the definition which is given to objects of cultural heritage, including to “intangible cultural heritage”, is similar to that provided in the UNESCO Convention of 2003) and defines the measures to be undertaken for safeguarding and preservation - all of which are in line with the requirements of the UNESCO Convention “On Safeguarding of the Intangible Cultural Heritage” (2003).

This Law was amended and developed by Deputy Commission of the Legislative Chamber of the Parliament (*Oliy Majlis*) with active involvement of concerned specialists and experts. Throughout 2008-2009 the Commission on Cultural, Scientific and Educational Affairs (head – Azamat Ziyo) based on the UNESCO Convention (2003) and taking into account the peculiarities of Uzbekistan, prepared the draft of the Law, which had already been previously discussed at the seminar entitled “Issues concerning improvement of legislation on intangible cultural heritage” with participation of deputies and parliamentary factions.
The process of drafting of and discussions over the law was regularly covered by mass media. In particular, many interviews were given to Republican TV channels by Prof. R. Abdullaev and U. Toshmatov, A. Ziyo and others.

According to A. Ziyo (the speech given in front of deputies and factions at the seminar, February 2009):
"After ratification of the UNESCO Convention (2003) the Commission improved the Law of the Republic of Uzbekistan "On Safeguarding and Use of Objects of Cultural Heritage", and introduced amendments to several articles. In particular, for the first time ever explanations were provided to both objects of tangible and intangible cultural heritage, i.e. definitions as to “what is intangible cultural heritage”. Also, some articles were introduced concerning safeguarding and preservation of objects of intangible cultural heritage, their revival and development, scientific study and practical mastery, material support for bearers of traditions, creation of the List (inventory) of objects of intangible cultural heritage.

Based on the amended Law, main measures for safeguarding of intangible cultural heritage are: administerial, informative and popularizing activities with the help of mass media; educational and scientific activity; involvement and attraction of youth to the learning of intangible cultural heritage; organization of various events concerning safeguarding and development of intangible cultural heritage; involvement of state, public and non-governmental organizations and funds, etc.

For elaboration of the draft Law the working group relied on the UNESCO Convention and Laws existing in neighboring countries."

In February, April and August 2009 at the Senate (Upper Chamber of the Parliament – Oliy Majlis) the sessions of the Commission on Foreign Policy Issues (head – Sodiq Safoev) took place, at which the issues concerning implementation of the provisions of the UNESCO Convention (2003) were discussed. At the session speeches and reports of the Senate’s working group as well as of the Ministry of Culture and Sports of the Republic of Uzbekistan and of the Local Councils of People’s Deputies were reviewed (on the state of the art of execution of the provisions of UNESCO Convention and on the draft Law “On Safeguarding and Use of Objects of Cultural Heritage”). In the course of discussions several proposals were suggested on the improvement of the activity directed at
safeguarding and preservation of intangible cultural heritage. In the resolution of the Senate it was indicated about the establishment of the long-term National Programme for Safeguarding and Popularization (Promotion) of Intangible Cultural Heritage, in which all measures for safeguarding, preservation and further development of all genres and areas of intangible cultural heritage were taken into consideration (i.e. issues of inventory making, documenting, cataloguing, archiving, researching, training specialists, organizing educational programmes and practical events). Consequently, the Law of the Republic of Uzbekistan (the amended one) “On Safeguarding and Use of Objects of Cultural Heritage” was endorsed by the Senate on 28 August 2009.

Later on, some minor amendments were made to the Law (only 2 amendments in article 10 and 23) based on the Law of the Republic of Uzbekistan “On Amendments and Additions to Some Legislative Acts of the Republic of Uzbekistan”. It was adopted by the Legislative Chamber on 20 March 2013 and approved by Senate on 28 March 2013.

The contents of the Law. Law of the Republic of Uzbekistan "On Safeguarding and Use of Objects of Cultural Heritage" (the amended one, 2009 and 2013) comprises of 7 sections uniting 36 articles. Articles 3, 6, 7, 10, 11, 12, 15, 18, 19, 20, 21, 34 of the Law are particularly dedicated to intangible cultural heritage and these, among others, give definition to the term, identify the process of inventory making, developing the List of objects of intangible cultural heritage.

The following amendments were made in the Law (in 2009):

1) The text of the article 3 was worded in the following way:

"In the present Law the following basic concepts are used:

**Ensembles** – groups of isolated or united monuments, facilities, constructions of public, administrative, religious, scientific, fortification, palace, residential, trade and other designations, which are legibly localized on historically established territory and associated with them paintings, sculptures, applied decorative arts and architecture, unity with or link to the landscape of which represent historical, archaeological, architectural, aesthetical or socio-cultural value, as well as fragments of historical layouts and constructions of settlements, pieces of landscape architecture and garden and park art (gardens, parks, squares, boulevards);
**Sights** – joint creations of the human and nature, as well as the territories, representing historical, archaeological, town planning, aesthetic, ethnologic or anthropological value, including the places of existence of folk crafts, centers of historical settlements or town planning layouts and constructions, commemoration places, natural landscapes, connected to historical (and military) events, monuments, lives of prominent historical figures, and cultural strata, remains of constructions of ancient cities, towns, settlements, sites, places for performing of rites;

**Monuments** – separate constructions, buildings and facilities with associated with them paintings, sculptures, applied decorative art and with historically established territories of the given constructions, buildings, facilities, as well as memorial houses, dwellings, necropolises, mausoleums and separate burial places, pieces of monumental art, objects of science and technology (including military ones), materials of anthropology, ethnography, numismatics, epigraphics, cartography, photos, movies, audio and video records and records on other data carriers, works of literature and art, archive, handwritten and graphical documents, books-manuscripts, incunabula, antique and rare publications, musical notations, relics and items of memorial character, stone sculptures, rock arts, archaeological monuments, representing historical, scientific, artistic or any other cultural value;

**Objects of cultural heritage** – objects of tangible and intangible cultural heritage;

**Objects of tangible cultural heritage** – ensembles, sights or monuments embodying historical, scientific, artistic or any other cultural value;

**Objects of intangible cultural heritage** – customs, folk art (art of speaking and word, dance, music, performances) that represent historical, scientific, artistic and any other cultural value and associated with them knowledge, skills, instruments (tools), artifacts, cultural spaces."

2) In article 4 the phrase of "cultural heritage" was changed to the phrase of "tangible cultural heritage";

3) Paragraph four in article 6 was worded in the following way:
"identifies the order of conduct of State Cadastre of objects of tangible cultural heritage and the List of objects of intangible cultural heritage";
In the paragraph six the phrase "objects of cultural heritage" was changed to the phrase "objects of tangible cultural heritage";

In the paragraph seven, the word “identifies” was change to “determines” in Russian text of the Law;

4) Paragraphs three and four of article 7 were worded in the following way:
"participates in the development and implementation of State programmes on safeguarding, conservation, popularization and use of objects of cultural heritage; implements State programmes on scientific and scientific and technological study, conservation, restoration and adaptation for modern use of objects of tangible cultural heritage";

Paragraph seven was worded in the following way:
"conducts State Cadastre of objects of tangible cultural heritage and the List of objects of intangible cultural heritage";

5) Part two of article 10 was worded in the following way:
"State protection of the objects of cultural heritage is ensured by:

- State registration of objects, representing historic-cultural value, and conducting State Cadastre of objects of objects of tangible cultural heritage and the List of objects of intangible cultural heritage;
- Development of scientific and scientific and technological studies on objects of cultural heritage;
- Carrying out of historic-cultural expertise (assessment) of objects of cultural heritage;
- Designing projects of protection zones of objects of tangible cultural heritage;
- Issuing permissions for land, land-utilization, constructional, reclamation, economic works or other works on location areas of objects of tangible cultural heritage, works on preservation of objects of tangible cultural heritage as well as for organization of scientific and scientific and technical studies on the objects of tangible cultural heritage;
- Defining the borders for the objects of town-planning activities, which are subject to special regulations and are connected to the protection of objects of tangible cultural heritage;
- Arrangement of protective signs on the objects of tangible cultural heritage;
- Monitoring of the condition of objects of cultural heritage."
The state protection of the objects of cultural heritage may well be provided by other measures in accordance with the legislation”;

6) **Articles 11 and 12** were worded in the following way:

"**Article 11. State Cadastre of objects of Tangible Cultural Heritage and the List of Objects of Intangible Cultural Heritage**

State Cadastre of objects of tangible cultural heritage is an essential part of the Single system of state cadastres and represents the system of updated data and documents about geographical location, legal status, qualitative and quantative characteristics and about the assessment of objects of tangible cultural heritage.

Carrying out of the State cadastre of objects of tangible cultural heritage includes:

- State registration of the property rights and other rights for objects of tangible cultural heritage;
- Taking into consideration of quantitative and qualitative characteristics of objects of tangible cultural heritage;
- Qualitative and cost estimate of objects of tangible cultural heritage;
- Systematization, storage and update of cadastre information;
- Drafting reports about the condition of objects of tangible cultural heritage;
- Presenting appropriate information to be included into the Single system of state cadastres;
- Provision of the users with cadastre information in accordance with established practice by the legislation.

The list of objects of intangible cultural heritage represents an accounting document, containing updated data about the objects of intangible cultural heritage.

Maintenance of the List of objects of intangible cultural heritage includes:

- Identification of the object of intangible cultural heritage;
- Specification of areas, directions, genres and styles of corresponding objects of intangible cultural heritage;
- Indication of individuals, groups, permanently reviving objects of intangible cultural heritage;
- Systematization, storage and update of the data;
• Identification of the qualitative condition of the objects of intangible cultural heritage and drafting reports accordingly.

The procedure of maintenance of the State cadastre of objects of tangible cultural heritage and the List of objects of intangible cultural heritage is defined by the Cabinet of Ministers of the Republic of Uzbekistan.

**Article 12. Inclusion of the Object of Cultural Heritage in the State Cadastre of Tangible Cultural Heritage or in the List of Objects of Intangible Cultural Heritage**

Inclusion of the objects representing historico-cultural value in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage is done by the Ministry of Culture and Sports of the Republic of Uzbekistan based on the proposals given by the bodies of state authority on-sites, and legal persons and natural persons.

Objects, representing historico-cultural value, are considered as the determined objects of cultural heritage starting with the day on which historic-cultural expertise gives the conclusion on appropriateness of inclusion of the proposed objects in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage.

Archaeological monuments are considered as the detected objects of tangible cultural heritage immediately upon their discovery.

Recently revealed objects of tangible cultural heritage, representing historic, scientific, artistic or other cultural value, before the issue of their inclusion in the State cadastre of objects of tangible cultural heritage, are subject to protection in accordance with the requirements of the present Law.

Ministry of Culture and Sports of the Republic of Uzbekistan is obliged to inform the owner of the revealed object of tangible cultural heritage on the inclusion of it in the State cadastre of objects of tangible cultural heritage within thirty days from the moment of decision-making”;

7) In the articles **13** and **14** the phrase "cultural heritage" was changed to the phrase of "tangible cultural heritage";

8) **Article 15** to was worded as follows:
**Article 15. Historico-Cultural Expertise of the Objects of Cultural Heritage**

Historico-cultural expertise of objects of cultural heritage is done in order to:

- Justify the inclusion of the object of cultural heritage in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage;
- identify category of the object of tangible cultural heritage;
- justify the change of the category of the object of tangible cultural heritage;
- exclude the object of tangible cultural heritage from the State Cadastre of objects of tangible cultural heritage;
- identify conformity of the projects of protective areas of objects of tangible cultural heritage with town-planning and project documentation, as well as of the planned land, land-utilization, constructional, reclamation, economical and other works with the requirements for preservation of objects of tangible cultural heritage.

Historico-cultural expertise of the objects of cultural heritage is organized and done by the Ministry of Culture and Sports of the Republic of Uzbekistan;  

9) Text of the article 16 was worded as follows:  
"Objects of historico-cultural expertise are:

- Parcels of land, which are liable to economic development, if on them there are objects of tangible cultural heritage;
- Materials, proving/justifying the inclusion of objects of cultural heritage in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage;
- Materials proving exclusion of objects of tangible cultural heritage from the State cadastre of objects of tangible cultural heritage;
- Materials justifying identification or change of category of the object of tangible cultural heritage;
- Town-planning and project documentation, in cases (in the instances), defined by the present Law;
- Documentation, justifying land, land-utilization, constructional, reclamation, economical and other works, which can make direct or indirect impact on the objects of tangible cultural heritage";

10) In the title and first part of the article 17 phrases "cultural heritage" were changed to "tangible cultural heritage";

11) The text of the article 18 was worded in the following way:
"Ministry of Culture and Sports of the Republic of Uzbekistan, bodies of state authority on-sites have to control the condition of objects of cultural heritage, included in the State cadastre of objects of tangible cultural heritage or in the List of objects of intangible cultural heritage, and once every five years to conduct inspection(examination) of the condition and fixation of the objects of tangible cultural heritage for the purpose of designing current and perspective programmes on preservation of objects of tangible cultural heritage";

12) The article 19 was worded as follows:

"Article 19. Inscription of the Objects of Cultural Heritage on the List of World Cultural Heritage or on the Representative List of the Intangible Cultural Heritage of the Humanity

Objects of cultural heritage, representing outstanding universal value in terms of history, art, science, aesthetics, ethnology or anthropology, can be added to the objects of world cultural heritage in accordance to the procedures established by the Convention on preservation of world cultural and natural heritage and International Convention on safeguarding of intangible cultural heritage, through inscription on the World Cultural Heritage List or on the Representative List of intangible cultural heritage of humanity accordingly.

Based on the conclusion of historico-cultural expertise of objects of cultural heritage the proposals on inscription on the List of World Cultural Heritage or on the Representative list of intangible cultural heritage of humanity of objects of cultural heritage and documentation, drafted in accordance with the requirements of the Committee of World Heritage and Intergovernmental Committee on preservation of intangible cultural heritage under the United Nations Educational, Scientific and Cultural Organization (UNESCO), are submitted by legal and natural persons to the National Commission of the Republic of Uzbekistan for UNESCO";

13) The text of the article 20 was worded in the following way:

"Measures on preservation of objects of tangible cultural heritage include their conservation, repairing, restoration, adaptation for modern use, as well as connected with the fore-mentioned scientific and scientific and technical studies, project and manufacture activities.

Conservation of the object of tangible cultural heritage – a complex of scientific and scientific and technical studies, project and manufacturing activities,
performed in order to preserve the object of tangible cultural heritage in the existing condition and to prevent deterioration of its condition.

Repairing the object of tangible cultural heritage – a complex of scientific and scientific and technical studies, project and manufacturing activities, performed in order to maintain the object of tangible cultural heritage in an operational condition without changing its features, representing the subject of protection.

Restoration of the object of tangible cultural heritage – a complex of scientific and scientific and technical studies, project and manufacturing activities, performed in order to reveal and preserve historical and aesthetical values of the object of tangible cultural heritage and to preserve its integrity.

Adaptation of the object of tangible cultural heritage for the modern use – a complex of scientific and scientific and technical studies, project and manufacturing activities, performed in order to create conditions for modern use of the object of tangible cultural heritage without making changes to its historic and artistic values and to preserve through restoration of its elements, representing historical and cultural value.

Measures on preservation of objects of intangible cultural heritage include scientific and scientific and technical studies, activities on documentation, popularization and encouragement.

Works on preservation of the object of tangible cultural heritage are done based on the permit given by the Ministry of Culture and Sports of the Republic of Uzbekistan;

14) The article 21 was worded in the following way:

"Article 21. Reconstruction of the Lost Object of Cultural Heritage

Reconstruction of the lost object of tangible cultural heritage is made using restoration methods in exceptional cases, when there is a special historical, scientific, artistic, town-planning or other public value of the lost object of tangible cultural heritage.

Reconstruction of the lost object of intangible cultural heritage is made by means of scientific and scientific-technical studies, restoration methods in
exceptional cases when there is a special historical, scientific, artistic, town-planning or other public value of the lost object of intangible cultural heritage.

The decision on the reconstruction of the lost object of cultural heritage at the expense of the State Budget is made by the Cabinet of Ministers of the Republic of Uzbekistan as advised by the Ministry of Culture and Sports of the Republic of Uzbekistan based on the conclusion of historical and cultural expertise on the objects of cultural heritage taking into account opinions of interested bodies and organizations;

15) In the article 22 the phrases "monuments of archaeology" were changed to the phrases "archaeological monuments";

16) In the title of section V the phrase "CULTURAL HERITAGE" was changed to the phrase "TANGIBLE CULTURAL HERITAGE";

17) In the articles 23-28 the phrases "cultural heritage" were changed with the phrases of "tangible cultural heritage";

18) In the first part of article 29 the words "cultural heritage" were replace with "tangible cultural heritage"; In the third part of the text in Russian language the word "are identified" was substituted for the word "are established";

19) In the text of article 30 and in the first part of the article 32 the words "cultural heritage" were changed to the words of "tangible cultural heritage";

20) In the first and second parts of article 33 the words "cultural heritage" were replaced with words "tangible cultural heritage"; In the third part words "on preservation of objects of cultural heritage" and "for preservation of objects of cultural heritage" were replaced with the words of "on safeguarding objects of tangible cultural heritage" and "for preservation of objects of tangible cultural heritage" respectively;

21) The text of the article 34 was worded as follows:
"Sources for financing the activity of state protection of objects of cultural heritage are the funds of the State Budget of the Republic of Uzbekistan and extra-budgetary funds.

Funds for the preservation and use of objects of tangible cultural heritage, which are the properties of legal and natural persons, are allocated at the expense of funds of the owners and users.
Funds, received as a result of provision of the objects of tangible cultural heritage for usage, provision of services, voluntary appropriations and donations by legal and natural persons, are channeled to the preservation, protection and popularization of objects of tangible cultural heritage and material incentives for employees, engaged in the preservation and use of the object of tangible cultural heritage in accordance with the legislation.

Additionally, in 2013 some minor amendments to the Law were introduced through the Law of the Republic of Uzbekistan "On Amendments and Additions to Some Legislative Acts of the Republic of Uzbekistan". In particular it suggested the following:

1) Paragraph six of article 10 to read as follows:
   "by issuing permission for carrying out works on safeguarding objects of tangible cultural heritage as well as for conducting scientific and scientific-technical studies on objects of tangible cultural heritage";
2) In article 23:
   To exclude paragraph three;
   To consider paragraphs four and five correspondingly as paragraphs three and four."
2. Cultural Policy

Brief Information

1) Title
There is not exact title of the cultural policy in Uzbekistan. It is simply called “Cultural Policy of Uzbekistan”. Though there is the State Programme which deals with intangible cultural heritage. It is a long-term State Programme “On Safeguarding, Preservation and Popularization (Promotion) of Intangible Cultural Heritage in 2010-2020”, which was adopted on 7 October 2010 by the Cabinet of Ministers.

2) Purpose(s)
The purposes of cultural policy are manifold. Though, in general terms, its purpose is to revive traditional spiritual, moral values and cultural heritage of the nation and create suitable conditions for their development. At the same time, the purposes of the State Programme on ICH are the following (among others): further improvement of measures aimed at safeguarding and popularization (promotion) of intangible cultural heritage; undertaking all measures necessary for development of all genres and areas of intangible cultural heritage; better coordination among governmental and non-governmental organizations in the issues of intangible cultural heritage; elaboration of normative and legal basis of intangible cultural heritage; establishing the system of administrative management in the field of intangible cultural heritage; improving inventory-making and documenting activities, etc.

3) Duration
Speaking about cultural policy in general it should be noted that there are no any time frames. However, it is stipulated in the State Programme in the field of intangible cultural heritage, that it will be implemented in the period of 2010-2020.

4) Relevant projects
Cultural policy of Uzbekistan envisages undertaking many measures (events, programmes, projects, etc.) which will promote revival of traditional spiritual, moral values and cultural heritage of the nation.

On this background the State Programme on ICH stipulates, among others, implementation of (joint) local as well as international projects, programmes and conferences aimed at studying intangible cultural heritage, conducting scientific researches and expeditions, developing inventories and publishing
relevant books and monographs. One of the latest major initiatives were the following:

- The project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region", organized by (and financial support by) ICHCAP UNESCO (Republic of Korea) and Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which consisted of three phases and lasted from 2012-2014.

- The project implemented by UNESCO Office in Tashkent in collaboration with Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which was aimed at development and popularization of elements of traditional music of the Republic of Karakalpakstan (2010).

**Detailed information**

After gaining Independence, attention increased in Uzbekistan to the own traditional spiritual values and cultural heritage, to its study and promotion. The people of Uzbekistan became more aware of traditional spiritual values, cultural heritage and of the need for research. The growing interest in the cultural heritage was shown by the international community as well. In this regard, admission of Uzbekistan to UNESCO as an independent entity of international law was of great importance. It allowed Uzbekistan to attract the world's attention to its rich cultural heritage.

The state construction in Uzbekistan implies the revival of traditional spiritual and moral values as well as cultural heritage of the nation. Programme of UNESCO on proclaiming "Masterpieces of oral and the intangible cultural heritage of humanity", which started in 2000, stimulated the actions undertaken by the Government of Uzbekistan, public organizations and funds, working in the area of safeguarding and preservation of intangible cultural heritage.

The policy and strategy of the state towards ICH changed profoundly after ratification of the UNESCO Convention of 2003 (2007), adoption of the Law of "On Safeguarding and Use of Objects of Cultural Heritage" (2009) and State Programme "On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020" (2010); and after approval of legal and normative documents regulating the activity in the field of ICH by the Cabinet of Ministers (2011). As a result of these the country implemented several international and national projects aimed at reflection of richness and diversity of traditional culture of Uzbekistan, insurance of
succession and continuity of historical and cultural processes, promotion of dialogue with other cultures.

The above-mentioned events became an important impetus to the measures aimed at supporting all forms and genres of traditional culture, to the elaboration of a long-term strategy of the state for safeguarding and further development of ICH.

**Strategy in the field of Intangible cultural heritage.** Present-day strategy and actions, undertaken within the framework of the state policy in the field of intangible cultural heritage are based on:

- implementation of current legislation (2009, 2013) on safeguarding and use of cultural heritage;
- development of mechanisms, supporting all types of traditional culture, in particular, elaboration of long-term State Programme on Safeguarding, Preservation and Popularization (Promotion) of Intangible Cultural Heritage;
- making inventory of all objects of intangible cultural heritage by means of data collection, recording and carrying out field studies and researches;
- drawing up the National inventory, i.e. List of objects (elements) of intangible cultural heritage of Uzbekistan as well as local lists, while taking into account local peculiarities;
- revival of traditional schools based on the methodology of “*Ustoz-shogird*” (“Master-Apprentice”) and provision of support to traditional skills and knowledges associated with crafts; integration of different forms of cultural heritage into the process of artistic education and later – into general secondary education curricula;
- implementation of national and international programmes and projects aimed at safeguarding and ensuring continuity of traditions of intangible cultural heritage; establishing cooperative links with other countries and international organizations, such as UNESCO; attracting investments to intangible cultural heritage safeguarding and promotion activities;
- support to the entrepreneurship activity, particularly among women, which will help in preservation and transfer of artistic and folk crafts (traditional embroidery, weaving, gold embroidery, carpet weaving, etc.) skills by helping in organization of study groups, workshops, domestic labour, etc.;
- drawing the youth into non-formal education programmes, into learning and mastery of traditional culture;
• drawing non-governmental organizations, local communities (*mahallas*) and public funds into the cooperation in the field of safeguarding and development of intangible cultural heritage of Uzbekistan.

**Long-term State Programme on ICH.** Safeguarding of intangible cultural heritage to a large extent depends on cultural policy and strategy of the state, i.e. development of goal-oriented country-wide programmes, attraction of funds. In this connection, based on the Law of the Republic of Uzbekistan "On Safeguarding and Use of Objects of Cultural Heritage" (the amended one, 2009 and 2013), with the goal of further improvement of measures aimed at promotion of intangible cultural heritage, the Government of the country adopted a long-term State Programme "On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020" (2010).

The State Programme comprises of 7 sections, uniting 57 articles or measures to be implemented. It also stipulates the execution periods and responsible parties of the execution. The first section is dedicated to the elaboration of normative and legal basis and to the system of administrative management on the issues of safeguarding and preservation of intangible cultural heritage, its transmission to the younger generation.

The second section, "Scientific study of Intangible Cultural Heritage and Organization of Scientific Activities", covers such measures as carrying out of comprehensive scientific expeditions to gather and record information about intangible cultural heritage existing in all regions of Uzbekistan; carrying out expeditions to the places and areas of Central Asia, Afghanistan and China, where Uzbeks reside; publication of anthology consisting of 100 volumes under common title of "Monuments of Uzbek Folk Art"; publication of a multi-volume anthology of "Uzbek Traditional Music" in multimedia format (CD and DVD); carrying out in-depth studies on various aspects of intangible cultural heritage, etc.

The third section deals with the issues of inventory-making and documenting activities, creation of a database, National List (Inventory) of Intangible Cultural Heritage of Uzbekistan (and its regular updating), local lists in all regions of Uzbekistan and in the Republic of Karakalpakstan. Besides, it calls for regular inclusion of new objects (elements) of intangible cultural heritage (which have unique value and which meet all requirements set forth in the Convention of 2003) in the Representative List of UNESCO.
In accordance with the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020” the following lists are to be maintained:

2. Regional (or local) list of objects (elements) intangible cultural heritage.
3. List of objects (elements), recommended for inclusion in the UNESCO Representative List.
4. List of objects (elements), which are in need of urgent safeguarding.

In addition, this particular section (i.e. third section) includes measures associated with preparation of the state report on intangible cultural heritage in accordance with the requirements of the UNESCO Convention (2003) in 2014 and in 2020.

The fourth section is dedicated to training of specialists in intangible cultural heritage, to professional development issues. It explains the measures to be undertaken for raising awareness on intangible cultural heritage, studying ICH not only within the framework of art (artistic) education programmes, but also its inclusion in the educational process starting from general secondary education schools and ending with higher educational institutions. Apart from the above-mentioned, this section identifies the following measures: professional development of school teachers, educators of academic lyceums and colleges, professors and teachers of HEIs, specialists dealing with intangible cultural heritage in the regions; elaboration and publication of books and manuals on intangible cultural heritage; involvement of the youth in mastery, learning and studying of intangible cultural heritage (i.e. training of (young) specialists on all domains of intangible cultural heritage); stimulating scholarly and scientific interest of the youth in the issues of intangible cultural heritage of Uzbekistan.

All other sections are dedicated to practical issues, such as promotion (popularization), coverage and raising awareness with the help of mass media and active involvement of state and public organizations and funds. Also, significant attention is paid to the cooperation in implementation and promotion of the intangible cultural heritage; inclusion of the objects (elements) of intangible cultural heritage in the programmes of cultural tourism; allocation of budgetary and non-budgetary funds for implementation of the given Programme.

In general, implementation of the long-term State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020” stipulates the following:
• Organization of annual monitoring activities, which include reviews of the reports prepared (on the progress made in the field of ICH) by governmental and non-governmental organizations;
• Carrying out field studies and scientific expeditions in the whole territory of Uzbekistan to study all existing elements of ICH;
• Documenting and making inventory of ICH (which is accompanied by creation of a database);
• Approval of National List of Objects (Elements) of Intangible Cultural Heritage (March 2013), establishing experts groups and Scientific and Methodological Board on Intangible Cultural Heritage;
• Providing support and assistance to local bodies in implementation of the State Programme, in compiling local inventories in all regions and Republic of Karakalpakstan;
• Involvement of mass media with the aim of promotion of ICH and awareness-raising;
• Elaboration and submission of nomination files on ICH elements of Uzbekistan to UNESCO (for inclusion in all three Lists as indicated in the UNESCO Convention on Intangible Cultural Heritage);
• Provision of support and assistance to local communities, mahallas, in revival of schools of apprenticeship on certain directions of performing arts and traditional crafts;
• Integration of ICH related knowledge into learning process of secondary schools, secondary special and higher educational institutions and development of learning aids on ICH;
• Training of specialists and carrying out researches;
• Preparation and publication of materials of field studies, scientific works on certain domains and elements of ICH;
• Implementation of international and republican projects and programmes on ICH.

State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage of Uzbekistan in 2010-2020” began to be implemented and already gave positive results.

Normative and legal documents on ICH safeguarding. The State Programme was complemented by the resolution of the Cabinet of Ministers No.47 “On adopting normative and legal acts on safeguarding of intangible cultural heritage”, which was adopted on 23 February 2011. This normative document practically determines the procedure of maintenance of the List (Inventory) of Intangible Cultural Heritage and the ways of making historical and cultural examination (evaluation) in the field of intangible cultural heritage. It practically defines:
• the order and procedure of maintaining the List of intangible cultural heritage (document – “Regulations concerning Maintenance of List of Objects (Elements) of Intangible Cultural Heritage”), i.e. List of objects of intangible cultural heritage recommended for inclusion in the UNESCO Representative List, List of Objects of Intangible Cultural Heritage in need of Urgent Safeguarding, National List and Regional (local) Lists. In the annexes of the resolution it is possible to find examples of these Lists, which were filled in (i.e. samples are provided); official requirements set for the materials justifying inclusion in of an object (element) in the Representative List of the Intangible Cultural Heritage of the Humanity, etc.

• the order and procedure for conducting historico-cultural expertise (evaluation) in the field of intangible cultural heritage (documents – "Regulations concerning the Order and Procedure of Conducting Historico-Cultural Expertise (Evaluation) of Objects (Elements) of Intangible Cultural Heritage" and "On Establishment of Scientific and Methodological Board for Conducting Historico-Cultural Expertise (Evaluation) of Objects (Elements) of Intangible Cultural Heritage").

Republican Center for Folk Art. Besides that a responsible body was assigned in accordance with the State Programme (Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan), which was tasked with coordination of the activity of governmental and nongovernmental organizations dealing with intangible cultural heritage issues.

The activity of the Republican Center for Folk Art (official full name – Republican Scientific and Methodological Center for Folk Art and Cultural and Enlightenment Affairs) deals with the following, among others:

• organization of folklore, family and maqom ensembles on site;
• provision of methodological support;
• involvement of the bearers of traditions in the work with the youth;
• holding Republican and International Review Competitions and Festivals dedicated to different types and genres of music art, spectacular arts and dance art (competitions of maqom, katta ashula performers; of bakhshi, shoirs; performers of lapar, yalla, olan and alla; performers of wedding songs; askiya masters, dorbozes, puppeters; family folklore, maqom and instrumental ensembles; music and dance ensembles; musical instruments, folk dances, etc)
• organization of review competitions of young performers, the repertoires of whom represent works of prominent masters of traditional music;
• organization of seminars and conferences on various issues of traditional culture, exhibitions and fairs of folk crafts, artistic crafts, national costumes, musical instruments, folk cuisine.

Since 2012 a new department (Head of the Department is Gularo Abdullayeva) has been in operation in the structure of the Republican Center for Folk Art - the Department for ICH Documenting. It was established in cooperation with the National Commission of Uzbekistan for UNESCO. Its main tasks are (among others):
• development of ICH inventories and lists;
• documenting and researching ICH objects (elements);
• maintenance of National List of ICH (and updating it regularly);
• preparation of nomination files for inclusion in the lists of UNESCO.
• practical implementation of the State Programme

Also, with financial support provided by UNESCO the Department was equipped with required technical facilities and staffed.

After approval of the National List of ICH of Uzbekistan, the Department of ICH Documenting of the Republican Center for Folk Art has been actively engaged in inventory making activity. Within the last two years (2013-2014) several successful results were achieved. For instance, materials gathered during scientific expeditions laid the foundation for scientific studies on the Ferghana Valley (Andijan, Namangan and Ferghana regions) and Zarafshan Oasis (Jizzakh, Navoi and Bukhara regions). With assistance of the ICHCAP 10 disks were produced (4 CDs and 6 DVDs) together with a brochure in three languages (Uzbek, English and Korean), which were disseminated among all regions of Uzbekistan. These disks were welcomed well not only in Central Asia but also in many foreign countries.

Parallel to the above-mentioned active work was carried out on preparation of local lists of ICH (significant experience was already accumulated in Republic of Karakalpakstan and Kashkadarya region in this regard) based on recommendations and participation of experts (specialists and scholars). Two brochures on making inventory of ICH were elaborated in Uzbek language (it is a methodological guide for regional branches on preparation and making inventory on site with involvement of experts and bearers of ICH traditions). Certain materials were prepared in the form of articles and books dedicated to selected ICH elements (for instance, on folk rituals, Navruz, *maqom* and epic arts, musical instruments, traditional crafts, etc.). On the basis of National List of ICH, materials
were prepared for the Atlas of ICH of Central Asia (with support of ICHCAP) which covers all domains of ICH (in three languages).

Currently the Department conducts monitoring on a quarterly basis in accordance with the State Programme; carries out additional studies in the regions and places, which were not covered by previous scientific expeditions. Also, materials are being prepared, which will be included in the National Report of Uzbekistan (covering the progress made within the last six years) to be submitted to UNESCO (in the end of 2014), and nomination file “Mahalla – Uzbek model of preservation and transmission of ICH” – for inclusion in the Register of UNESCO (in September 2014). The materials for the latter are being prepared with the support of Ministry of Culture and Sports, local and regional khokimiyats (municipalities), administrations for cultural and sports affairs.

One of the major plans for the future is to prepare materials on ICH inventory (list) of Karakalpakstan.

**Scientific and Methodological Board on Intangible Cultural Heritage.** In 2013, by the order of the Ministry of Culture and Sports of the Republic of Uzbekistan the composition of Scientific and Methodological Board on Intangible Cultural Heritage as well as compositions of expert groups on each of the five domains of intangible cultural heritage were approved. These are the following:

1. Head of the group "Oral Traditions and Expressions" – Mamatqul Joraev, Doctor of Philological Sciences (DLitt), Professor, Head of the Department of Folklore at the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan.
2. Head of the group “Performing Art” – Rustambek Abdullaev, Doctor of Art Sciences, Professor at State Conservatoire of Uzbekistan.
3. Head of the group “Social practices, rituals and festive events” – Jabbor Eshonqulov, Doctor of Philological Sciences (DLitt), research fellow at the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan.
5. Head of the group “Traditional Craftsmanship” – Akbar Khakimov, Doctor of Art Sciences, Professor, Academician of the Academy of Arts of Uzbekistan, Head of the “Fine and Applied Art” Department of the
In the course of 2013-2014 Scientific and Methodological Board on Intangible Cultural Heritage discussed the following (among others):

- The issues associated with preparation and approval of the National List of ICH Objects;
- Nomination files of “Askiya” (the art of wit) and “Dorbozlik” (the art of rope walking), which were recommended for inclusion in the UNESCO Representative List;
- National List of the Republic of Karakalpakstan, results of the scientific expeditions conducted in 2012-2014, state of the art of element “Cultural Space of Boysun”;
- Recommendations concerning publication of study guides and methodological manuals on safeguarding of objects of ICH;
- Application of the Republic of Karakalpakstan and Kashkadarya region concerning submission of “Otov” (knowledge and skills associated with construction of yurt) nomination file for inclusion in the UNESCO Representative List;
- Application of the Federation of Folk Games concerning inclusion of "Belbog kurashi" (wrestling with the use of waist shawl) nomination file in the National List, etc.

Twice a year the Board, with participation of relevant governmental and non-governmental organizations, monitors the execution of measures as indicated by the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020”. The results of the monitoring are then reflected in the progress report (“On the Status of Implementation of the Measures as indicated in the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020”).

**Meetings dedicated to Intangible Cultural Heritage Issues.** Ratification of the UNESCO Convention (2003) and adoption of the Law of the Republic of Uzbekistan No.228 “On Safeguarding and Use of Objects of Cultural Heritage” (2009, 2013) promoted organization of several national/international events and implementation of certain measures: raising awareness of the public and making inventory of intangible cultural heritage, scientific conducting research activity, publication of books, collections and multimedia disks, organization of competitions, festivals and exhibitions on performing art and artistic crafts. Uzbekistan became the venue for holding several Central Asian seminars and
conferences of UNESCO dedicated to the questions of safeguarding and development of intangible cultural heritage:

- International Conferences within the framework of the International Music Festival “Sharq Taronalari” (“Melodies of the Orient”) in Samarkand (August of 2009-2013) dedicated to different issues in intangible cultural heritage. For instance, “Role of Music Culture of the East in Development of World Civilization”, “Role of Sources in Studying Culture of the People of the East”, “Oriental Music Culture in the Context of Contemporary Culture”, etc.

- Central Asian Sub-Regional Network Meeting for Intangible Cultural Heritage Safeguarding under title of “Intangible Cultural Heritage of Central Asia” (Tashkent, March 2010) with support of ICHCAP (Republic of Korea) and UNESCO Representative Office in Tashkent, during which the book entitled “Intangible Cultural Heritage of Uzbekistan” was presented (it was published by ICHCAP, Republic of Korea, in 2009).

- National seminar (workshop) “Implementing the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage at the national level” (Tashkent, July 2012), organized by the Representative Office of UNESCO in Tashkent with support of the Ministry of Culture and Sports of the Republic of Uzbekistan.

- Subregional seminar (workshop) of UNESCO “Elaborating Nominations to UNESCO Intangible Heritage Lists” (Samarkand, November 2012), organized by the Representative Office of UNESCO in Tashkent with support of the Ministry of Culture and Sports of the Republic of Uzbekistan.

- National seminar (workshop) of UNESCO “Community-Based Inventory-Making of the Intangible Cultural Heritage” (Ferghana, October 2013) organized by the Representative Office of UNESCO in Tashkent with support of the Ministry of Culture and Sports of the Republic of Uzbekistan.

- Roundtable of UNESCO jointly with the Ministry of Public Education and Ministry of Culture and Sports “Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region” (Tashkent, May 2014) with support of UNESCO Office in Tashkent.

Projects and Programmes. The projects conducted so far by the state and governmental organizations encompassed a number of measures to solve main problems concerning safeguarding (integrity), revival, study, advocacy and transfer of traditions through:

- collection and preparation of databases (inventory making, archiving, documenting, recording);
- publication of scientific papers, collections of notes and essays about the bearers of traditions;
- preparation and production of audio and video tapes and disks;
- introduction of knowledges and skills into the educational process (that also implies training of relevant specialists in intangible cultural heritage);
- holding activities for raising awareness of the population with active involvement of local communities (mahallas);
- organization of master classes, seminars, workshops, conferences, festivals and fairs dedicated to the traditional arts;
- attraction of the bearers of traditions and of the youth to the implementation of corresponding programmes.

Main methods applied in the implementation of the programmes were:

- organization of expeditions to collect data on sites for a database, with active participation of specialists and scientists, and bearers of traditions;
- studying the archives of research institutes, Television and Radio Broadcasting Company, private collections, museums, etc.;
- scientific activity based on the field studies (i.e. preparation of materials on the results of scientific expeditions, studying materials available on each genre and direction of traditional culture with attention to the activity of the bearers of traditions of the past and present);
- practical activity (production of disks, films (documentary and feature films), organization of contests, competitions, festivals, exhibitions, fairs, series of television programmes and radio broadcasts);
- introduction of traditions and related skills into the educational process of colleges, academic lyceums, general secondary schools, music and art schools, conservatoires, institutes of art and culture, organization of master classes in partnership with bearers of traditions and contemporary artists;
- revival and organization of traditional schools of mastery (based on "Ustoz-shogird" ("Master-apprentice") methodology) on sites.

The latest initiatives in the field of ICH were:

- The project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region" (2012-2014) organized
by (and financial support by) ICHCAP UNESCO (Republic of Korea) and Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which consisted of three phases;

- The project implemented by UNESCO Office in Tashkent in collaboration with Republican Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan, which was aimed at development and popularization of elements of traditional music of the Republic of Karakalpakstan (2010). As a result of the implementation of the project information materials were gathered (by means of field studies), audio disk “Traditional Music of Karakalpakstan” was produced and video film on the activity of one of the bearers of traditions of dutar art and folk epic art was made.

In accordance with the agreement between Republic of Korea and Uzbekistan corresponding Memorandum of Cooperation was concluded. According to it, Republican Center for Folk Art under Ministry of Culture and Sports and International Institute for Central Asian Studies (IICAS; located in Samarkand) were made responsible for implementation of the project.

The Memorandum was concluded for the purpose of implementation of the project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” (2012-2014), financed by the International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP).

As the starting point in fruitful cooperation with the Republic of Korea (in the field of ICH), in particular, with the ICHCAP should be considered preparation of materials for the book “Intangible Cultural Heritage of Uzbekistan” (which was published at the end of 2009 in Korea) by the National Commission of Uzbekistan for UNESCO; and organization of the first sub-regional meeting “ICH Inventory-Making in Central Asia”, which was held in Tashkent (Tashkent, March 2010) and organized by ICHCAP with support of Ministry of Culture and Sports, UNESCO Office in Tashkent and Almaty (the event involved specialists and experts of ICH from Kazakhstan, Kyrgyzstan, Tajikistan and Uzbekistan).

The collaborative project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” pursued the following objectives:

- Making inventory of intangible cultural heritage of Uzbekistan and creation of database of ICH;
Carrying out scientific expeditions with the aim of research and gathering information to be used for creation of database and for making inventory of ICH of Uzbekistan across 5 domains (the measures included surveying, gathering textual material, audio and video taping);


Compiling the National List of ICH of Uzbekistan, and later – of Local Lists of ICH relating to each region of Uzbekistan (i.e. 12 regions and Republic of Karakalpakstan);

Developing online database and website of ICH of Uzbekistan.

Major activities within the framework of the project were the following:

Carrying out field studies and scientific expeditions in order to gather materials and information on ICH objects and their bearers. For this purpose, during 2012-2014 scientific expeditions were organized to the Ferghana Valley (March-April 2012 and January 2014; the aim of the second expedition was to study “Askiya” art and it is for this reason it was named as “Following the tracks of Askiya”), to the Zarafshan Oasis and south of Uzbekistan (April 2013), and to the districts of Navoi, Bukhara, Khoresm regions and the Republic of Karakalpakstan (July 2013). These expeditions were aimed at gathering required materials for development of inventory of ICH objects. It should be noted that the results of the field study, i.e. of the scientific expedition to the Ferghana Valley, found their reflection in the set of audio and video disks (CDs and DVDs) "Elements of Intangible Cultural Heritage of the Ferghana Valley", which were produced with financial support of ICHCAP (Republic of Korea). Also, for successful accomplishment of field studies on ICH, scientific events were organized (i.e. national and regional seminars of experts with involvement of local specialists dedicated to the process of preparation for scientific expeditions, discussion of results and findings): in Chust (Namangan region), Boysun (Surkhandarya region), Khiva (Khoresm region) Nukus (Republic of Karakalpakstan), and in Tashkent (final seminar).

Creating online database of ICH of Uzbekistan. Within the framework of the project online database was developed, which was integrated into the website. The database allows entering information on different ICH elements in online mode. In order to create a database of ICH of Uzbekistan a server computer was purchased. In addition, to enrich the content of the database corresponding equipment, which had been purchased within the framework of a three-year project budget, was used (camcorder, webcam, projector, notebook, charger, Dictaphone, etc.).
They were used for preparation of materials, recorded during scientific expeditions, for processing these materials and preparation of the database of ICH of Uzbekistan.

- **Creating (updated) website of ICh of Uzbekistan.** In accordance with the project objectives, updated version of the website was developed ([www.nmm.uz](http://www.nmm.uz)), which includes National List of intangible cultural heritage of Uzbekistan, approved by the director of Republican Center for Folk Art on 18 March 2013. The list unites 74 elements across five domains of ICH. Besides that, on the pages of the website it is possible to find normative and legal documents on ICH (Law of the Republic of Uzbekistan “On Safeguarding and Use of Objects of Intangible Cultural Heritage” (2009), State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-202”, etc.) as well as guides for making ICH inventory. All materials are posted in three languages (Uzbek, Russian and English). Active work is being undertaken currently to post texts, images and audio files associated with certain ICH elements and which were gathered in 2012-2014 (during expeditions, on site researches and inventory-making process).

Within the framework of the project scientific expeditions were carried out in 2012-2014:

- Phase I – to the districts of the Ferghana Valley (Andijan, Namangan and Ferghana regions; March-April 2012);
- Phase II –to the districts of Zarafshan Oasis and south of Uzbekistan (Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions; April 2013);
- Phase III – to the districts of Navoi, Bukhara and Khoresm regions and Republic of Karakalpakstan (July 2013).

During expeditions carried out materials were gathered on all domains of ICH of Uzbekistan (including, text, audio, photo and video materials). Based on the materials of the scientific expedition to the Ferghana Valley CDs and DVDs entitled “ICH Elements of the Ferghana Valley” accompanied by a brochure were produced with assistance of ICHCAP (in three languages: Uzbek, English and Korean; a set of 10 disks in total). Besides that, the materials of expeditions were used in preparation of nomination files of “Askiya – the art of wit” and “Dorbozlik – the art of ropewalkers” for inscription on the Representative List of UNESCO; and in enriching the database of ICH of Uzbekistan and Atlas of ICH of Central Asia. For the purpose of introducing new materials for ICH inventory making additional scientific expeditions were carried out to the Ferghana Valley.
("Following the tracks of Askiya"; January 2014) and to Boysun district of Surkhandarya region (May 2014).

In accordance with the State Programme and the project of ICHCAP the website was created, providing information on the National List of ICH (uniting information on all elements of ICH of Uzbekistan across 5 domains; 74 elements in total), which had been approved on 18 March 2013. The materials of the website are currently posted in three languages (Uzbek, Russian and English). These are textual, audio, photo and video materials, which were gathered during field studies, scientific expeditions and inventory-making process.

**Scientific expedition to the Ferghana Valley was carried out taking into account main domains of ICH.** Correspondingly, 4 groups were created:

- Oral Folk Art – Head of the group was Prof. Mamatqul Joraev;
- Performing Arts – Heads of the group were Prof. Rustambek Abdullaev and Urazali Tashmatov;
- Customs and Traditions – Head of the group was Adkham Ashirov;
- Artistic Crafts – Head of the group was Academician Akbar Khakimov.

Each of the groups had specialists, technical assistants, and experts.

Main goal of the expedition to the Ferghana Valley (which includes three regions of the country, i.e. Andijan, Namangan and Ferghana regions) was making inventory of intangible cultural heritage, studying state of the art and spread of existing elements. To achieve that goal, the following tasks were performed:

1. Collecting information from the bearers of traditions concerning all elements of intangible cultural heritage of the Ferghana Valley.
2. Collecting and recording the examples of Uzbek traditional music, oral poetic art, dancing and spectacular arts from the bearers of traditions.
3. Preparing audio and video recordings, taking photographs of all elements of intangible cultural heritage and their bearers, which also include documenting the process of creation of the elements and recording preserved customs and rituals.
4. Collecting data on prominent practitioners, who are representatives of traditional schools of performance artistic crafts, including organization of interviews with them and representatives of local communities onsite.
5. Conducting talks and holding meetings with students of higher educational institutions, colleges and academic lyceums about intangible cultural heritage of Uzbekistan, its elements, bearers of traditions to raise awareness about intangible cultural heritage existing in Uzbekistan.
6. Getting acquainted with the activity of folklore, family and *maqom* ensembles onsite, preparing audio and video recording of their repertoires.

7. Writing down and recording notes of collected music and its poetic material; writing down the descriptions of customs, rites, knowledge and skills associated with certain crafts.

8. Making inventory of intangible cultural heritage of the Ferghana Valley, processing the data collected, preparing a database (which contains textual materials, proceedings, information on performers, genres and types of performance on the basis of a survey; digital audio and video recordings and photos).

9. Collecting data on musical instruments used and their creators (*sozgars*, master craftsmen) onsite, carrying out interviews, taking photos and making video recordings, providing assistance to their activity.

10. Preparing summaries of the carried out expedition in the form of written reports and compiling relevant materials on intangible cultural heritage of the Ferghana Valley to be published in the form of a collection under title “Traditional Culture of the Ferghana Valley”.

To prepare for the scientific expedition to the Ferghana Valley on 29 February 2012 in Tashkent Republican scientific and practical seminar (workshop) was organized on “Making Inventory of Intangible Cultural Heritage of Uzbekistan” by the Ministry of Culture and Sports, National Commission of Uzbekistan for UNESCO and a group of experts, scholars and specialists in ICH. It was attended by heads of regional administrations of culture and sports, specialists dealing with traditional culture. In addition, on weekly basis, a group of experts met, who dealt with preparation of documents, designed surveys, searched for most convenient routes for expedition, identified dates of the expedition, checked the readiness of technical means and equipment (audio and video equipment, etc.). Later on, during the expedition, the group was assisted by specialists and experts onsite. During the expedition meetings with teachers and students of Namangan College of Arts and Kokand College of Visual, Popular and Applied Arts were organized.

In traditional culture of Uzbekistan it is easy to observe existence of local styles, the emergence of which is associated with ethnic identity, socio-economic and geographic conditions of a particular zone. One of such local zones is Ferghana-Tashkent zone with its specifics of genres and forms of traditional music, dance and performing arts, peculiarities of performing arts and music-poetical language, dissemination of music tools. Traditional music of the Ferghana Valley has its own distinctive features. It includes examples of music folklore with its applied
and non-applied genres of music making as well as instrumental music. There are also examples of oral-professional music – developed song genres of ashula, yalla, katta ashula, instrumental and vocal maqom pieces, Ferghana-Tashkent maqom cycles. Folk songs (ceremonial songs, lullabies, lyrical song genres and those not related to any circumstances – terma, qoshiq, lapar, olan, yalla and ashula.), which are small and simple in form, laconic in terms of musical language, diverse in terms of subject, occupy special place there. Women’s songs are also popular, which are diverse in form and performance style. The majority of them are accompanied by play on percussion instruments. It is only the Ferghana Valley, where distinctive song genre, katta ashula (patnis ashula), was spread and which was included in the Representative List of Intangible Cultural Heritage of the Humanity (2009); and Ferghana-Tashkent maqoms. It is there that performance schools of katta ashula (Kokand, Margilan, Andijan, Namangan) and maqom (Ferghana, Andijon) formed and have been preserved to present days. With its peculiarity is distinguished Askiya genre – the art of wit, which is based on spectacular performance and play of words, full of humour and satire (Kokand, Margilan, Andijan, Uchkoprik, Buvayda, Bablychi). In the past this genre was popular due to the creative activity of prominent bearers of askiya traditions.

The same could be told about dorbozlik art (the art of rope walking), which got formed in the Ferghana Valley and later spread in all regions of Uzbekistan. Nowadays there are more than 40 troupes and teams of rope walkers, which include strongmen, tamers, illusionists, clowns, etc. Most of them represent traditional family dynasties, which are the bearers of particular spectacular art genres, such as dorbozlik (rope walking art), polvonchilik (strongmen), qiziqchilik (comics art), maskharabozlik (clowns art) (in Kokand, Namangan, Andijan, Fergana).

The names of famous musicians, who were also bastakors (composers) in the past, are known far beyond the region. It is in the Ferghana Valley, that performing school of gidjak players was very popular (gidjak is a string instrument). In fact, many of the representatives of the school became famous musicians and bastakors (composers). Nowadays, their students (apprentices) continue their traditions (in Kokand, Andijan, Kuva and Margilan).

During the scientific expedition many examples of songs and instrumental art of Uzbek people were collected. These include the examples of folk music and works of oral-professional creativity. The role of the musical heritage in development of Uzbek music is growing. Traditional art has been increasingly used in various creative fields and is becoming popular in everyday life (in its original form as well as in the scenic form) thanks to activity of folk and ethnographic ensembles.
**Namangan region** is characterized by a variety of song genres - wedding related (procession-appraisal songs “yor-yor”; welcoming songs “kelin salom” or “salomnoma” (bow of a bride); ritual wedding song “olan”), lullabies – alla, lyrical songs and song genres – *term* (the simplest song form), *qoshiq* (popular song genre with a variety of topics and characters of singing), *lapar* (musical genre of humorous character), *yalla* (song and dance genre of joyful character), which are performed by women at home, during family gatherings and on festive occasions.

Popular *yalla* song cycles in Namangan are *katta yalla* (*great yalla*) and *kichik yalla* (*small yalla*), performed by women *yallachi* accompanied by a percussion instrument *doira*. *Katta yalla* is more lyrical in nature and its characteristic feature is that it has a lyrical melody and complex *usul* of *doira* (rhythm of playing on *doira*). *Kichik yalla*, in contrast, is joyous in nature with the song-like melody. *Lapar* song genre is also popular in the region, which is also performed under accompaniment of *doira* though in the form of a duet, i.e. question-answer with humorous feature.

*Olan* in the past was wedding-ritual related song, performed by a group of girls during so called rite of “Qiz bazmi” (bridal shower) at house of a bride. With the lapse of time it got transformed and obtained new features, and became a common genre and is performed in the form of a dialogue of humorous and lyrical character without instrumental accompaniment (boy and girl). The performers of these diverse genres were women of representing various ages and social groups. The most popular among them were called *yallachi* or *laparchi*. Examples of these songs were recorded correspondingly: Namangan city – Rahmatullaeva Yoqutkhon (born in 1958 in Namangan) and from other women.

Example of *katta ashula* genre was recorded in performance of Khamidjon Mallaboev (1960), who is the grandson of the famous *katta ashula* singer from Namangan - Mallaboy Khamidov (1898-1984). He, along with Abdulla Gaziyev (1896-1972) and Ibrokhim Isroilov (1907-1987), were prominent bearers of traditions of Namangan School of *katta ashula*.

Children’s folk games and folk songs in performance of Children’s folk ensemble headed by Mashkhur Akhmedov (1969) were recorded in Kosonsoy district. Eighty percent of the population of Kosonsoy district is Tajiks, but despite this women sing Uzbek folk songs of different genres, accompanied by *doira*. In addition Tajik wedding songs and songs that combine texts in Uzbek and Tajik languages, called "shiru-shakar", were also recorded.
During the expedition, the members of the group got acquainted with the folk troupe of dorbozes of Bakhodir Dadakhojaev, who continues the traditions of his ancestors, his grandfather and father (Ergashboy Dadakhojaev). This family dynasty of rope walkers is very popular not only in the region but beyond it. One of the original features of this troupe is that apart from performances of rope walkers, polvons, clowns and maskharabozes, there is also a mobile zoo, which allows the spectators to watch exotic animals.

From Chingiz Avganov (1999), an ethnic Kyrgyz (Uychi district), an excerpt was recorded from the Kyrgyz epic “Manas” – childhood of Manas. It should be noted that folk-epic stories (dostons), performed in a guttural voice, accompanied by dombra, were already widespread in Namangan region in the second half of the XX century (Pap and Chortoq districts). According to the information provided, this was thanks to migration of part of the population (among whom there were also story-tellers) from southern regions of Uzbekistan to Namangan region, which took place in the end of XIX century and beginning of the XX century. And in fact, this manner of singing was a distinctive feature of narrators of south regions of Uzbekistan (Kashkadarya and Surkhandarya). Today only some people perform terma (musical-poetic genre) taken from epics, in accompaniment of dombra, whereas doston is not performed completely (it also does not enjoy significant popularity in the Ferghana Valley). In the 70-80s of the XX century the bearers of doston traditions in Namangan were Madraim bakhshi (Pap district) and Razzoq bakhshi (Chortoq district). And some excerpts were recorded from the dostons they performed at the time (Materials of expeditions carried out by Art Studies Research Institute in 1978, 1982).

In the city of Namangan “Lachak” wedding ceremony (or “Kiyik soldi” – wearing headdress) was recorded in performance of women’s folk ensemble “Yor-yor” with participation of women of the mahalla (local community). This ceremony is associated with the departure of a bride from her home. Her head is covered with appropriate headdress, and then, two flat breads (baked ones) are put on it as symbols of abundance and well-being. This process is accompanied by performance of wedding-ritual related song as “Chor salom” (Four bows). And the bride, clad in that apparel, is accompanied with women and her friends, who go to the groom’s house, where the main wedding ceremony is to be held.

In addition, in Namangan region samples of funeral and commemoration songs, i.e. yigi (crying and keening) and marsiya (funeral song in dedication of someone) and instrumental melodies on chang-qobuz, dutar and kashgar rubab were recorded.
**Andijan region** is also characterized by a variety of song genres – wedding-ritual songs (*Yor-yor*, *Kelin salom*, *Olan*), lullabies (*alla*), calendar-ritual songs (*Navruz*, *Sumalak*), funeral-commemoration songs (*yigi* – crying, keening), *marsiya* (funeral song), as well as other song genres – *qoshiq*, *lapar*, *olan*, *yalla*, performed by women with *doira* or without instrumental accompaniment. Among the genres of oral-professional creativity *ashula* genre (solo singing with instrumental accompaniment), *katta ashula* and *maqom* were recorded. Most genres are typical to the Ferghana Valley, though there is difference in performance manner, i.e. in the way of presentation, in musical language and dialect. Examples are recordings of folk songs from Kopaysinkhon Oqboeva (1923) and Quzikhon Siddiqova (1939) – *alla* (lullabies), *yigi* (weeping, lamentation), and genres as *terma*, *qoshiq*, *lapar*, wedding songs as *Yor-Yor*. It bears mentioning that old tunes/melodies can be heard when one listens to these genres, which are typical to Andijan region.

Examples of Uighur musical folklore, i.e. wedding songs and song genres as *terma* and *olan*, performed by men residing in Pakhtaobod district (village settled by Uighurs, where there are 12 *mahallas* with a population of more than 18000 people) and accompanied by percussion instruments such as *doira* and *safail* (a musical instrument consisting of two sticks with metal rings) were recorded.

Examples of *katta ashula* have been recorded as well. Performance of *katta ashula* in Andijan region differs in terms of content (it is very rich), expressiveness of music language and peculiar singing methods without instrumental accompaniment. Centers of singing of *katta ashula*, as it was in the past, are the cities of Andijan and Shakhrikhon.

Characteristic feature of traditional culture of Andijan is diffusion of entertainment/spectacular arts, including art of rope-walkers (*dorboz*), *qiziqchi* (clowns) and *polvons* (strongmen) and of askiya, the art of wit. According to the information provided by the old residents of the locality, it is indeed Andijan region which is home for formation of these types of arts and it is from Andijan that famous askiyachi (askiya performers) emerged. Notably, annually in May in the city of Khonobod the festivity of humor and wit is organized which bears the name of prominent actor and askiyachi (performer of askiya) Saiibjon Khojaev. The festivity unites askiyachi, *qiziqchi*, representatives of revue theatres and ropewalkers representing all regions of Uzbekistan.

In Markhamat district preservation and promotion of the art of dorbozlik (rope walking art) is carried out by family dynasty of Yunusali Gaziev (1942) – weightlifting juggler, rope-walker, who worked for more than 18 years in the
group of circus dynasty of Tashkenbaevs (Egamberdi Tashkenbaev is a famous rope walker, founder of Uzbek circus art), which is well-known in the whole country and beyond it. In 1985 Y. Gaziev created his own family team of dorbozes called “Andijon samosi” (“Sky of Andijan”), which includes eight of his children and grandchildren. The team included dorbozes, polvons and instrumental ensemble. Notably, there are two ropes at a height of 14 meters and at a height of 4 meters in his house, where a variety of games and techniques of rope-walkers are demonstrated (somersault, acrobatic roll, etc.) to visitors and tourists. House of Y. Gaziev has become a kind of school of mastery – young dorbozes (rope walkers) go there to master the knowledge and skills associated with rope walking art. Stationery as well as onsite demonstrations of the art of rope-walkers are organized by the Gazievs family.

Yunusali not only manages the team, but also has time for being engaged with gardening (amazing shapes of trees, planted in his garden, amazes the visitors) and folk arts and crafts (i.e. wood carving). The house of Y. Gaziev is not only the center for promotion of traditional culture and school of mastery but also is the object of intangible cultural heritage that is being safeguarded.

Ferghana region is rich and diverse in all facets of traditional culture: it includes Uzbek traditional music (musical folklore and oral-professional music), dance art (solo and ensemble; preservation of traditions associated with Ferghana Valley dances is associated with the names of first folk choreographers as Usta Ilim Komilov and Yusuf qiziq Shakarjonov), performing arts/spectacular arts (askiya, dorboz, puppeteers, qiziqchi, maskharaboz, polvon arts). Certain schools of mastery such as askiya, katta ashula, maqoms, which are based on oral traditions, have also been preserved (Kokand, Margilan, Uchkoprik, Buvayda, Ferghana, Quva). There is also instrumental music, which is associated with the names of well-known masters (musical instruments, which are produced there, are nay, qoshnay, surmay, karnay, dutar, gijjak, tanbur, rubab, chang, doira, nagora, etc.). Musical folklore is represented by applied genres (ritual-related, lullabies, historical) and non-applied genres (terma, qoshiq, lapar, olan, yalla, ashula). Maqom ensembles of Margilan, Uchkoprik and Buvayda districts as well as children's maqom ensemble "Qaro kozim" ("Black eyes") from Kokand enjoy popularity.

Centres of of katta ashula art were Kokand, Marghilon, Beshariq, Uchkoprik, Buvayda, Quva, Ferghana and Tashlak. Promotion of this type of art is closely connected with such great singers as Erka qori Karimov and Sherqozi Boyqoziiev (Kokand), Mamathuba Sattorov, Boltaboy Radjabov, Jorakhon Sultanov and Mamurjon Uzoqov (Margilan), Rasul qori Mamadaliev (Buvayda), Hamroqul qori
Toraqulov (Beshariq), etc. At present, promotion and preservation of traditions of *katta ashula* are dealt by “Chorgokh” ensemble under guidance of the oldest singer Turdiali Sharipov (1932), who is the student of famous *katta ashula* singers Mamatsuva Sattorov and Boltaboy Radjabov from Margilan. The ensemble has already been operating for more than 15 years and currently carries out promotion and preservation of genre of *katta ashula*. The ensemble unites such singers as Qoravoy Qodirov (1947), Rustamjon Otaboev (1958) and Nuriddin Mamajonov (1959). The Repertoire of the ensemble includes more than 20 *katta ashula* songs, including such traditional ones as "Yovvoyi Chorgokh", "Khayrul bashar", or contemporary ones as "Ey, ona yurtim", "Ozbekistonim", etc.

Traditions of *katta ashula* are continued by family dynasty of well-known singer-musician Shavron Shiromonov as well (Shavron is from Katta Keganas village of Uchkoprik district, which was once the motherland of well-known poet Khazini, whose poems represent the core of *maqom* vocal works and genres of *katta ashula* and *ashula*). His children, Erkin Shirmonov (1949) and Nematjon Shirmonov (1952), also perform *katta ashula*.

Recordings of *katta ashula* were also made from singers Nugmanjon Akhmedov (1968) and Sherali Isakov (1980), who continue traditions of famous singers of Yangiqorgon (Buvayda) district.

Katta ashula pieces as performed by women were also recorded in Uchkoprik and Yangiqorgon districts. *Maqom* works have been recorded from popular *maqom* ensembles of Uchkoprik and Yangiqorgon (Buvayda) districts (leaders – Mansurjon Okhunov and Raimjon Kamolov). These are mainly vocal works of Ferghana-Tashkent *maqom* cycles.

Ferghana region is famous with traditions of performance of women's songs: wedding-related ones, lullabies, calendar-related ones, everyday-related, lyrical, and specifically – non-applied songs such as *qoshiq*, *lapar* and *yalla*, accompanied by percussion instrument *doira*. The name as well as songs from the repertoire of well-known singer, promoter of Uzbek song art, Rakhima Mazokhidova from Kokand is still popular there. She organized in the 70s of XX century the first-ever women's folklore "Yor-yor" in the Ferghana Valley. Her students recorded many songs dedicated to different themes and of variety of forms.

Interesting to observe singing in the genre of Yovvoylo (solo singing of songful melodies without instrumental accompaniment) and to hear Tajik wedding songs performed by popular singers of Sokh district of Ferghana region (this district is located in the territory of neighboring Kyrgyzstan), where the majority of people
are Tajiks. (Sayfiddin Sharofiddinov, 1961 and Madina Sharipova, 1972). Funeral songs (Marsiya), calendar and ritual related ones ("Yo Rabbiman", “Sumalak”, “Navruz”), wedding related ones (“Yor-yor”, “Kelin salom”, “Arus baron”, “Arusak”, etc.) have also been recorded from them.

In the district center of Buvayda askiya, performed in a cheykhana (oriental tearoom), was recorded. (In the past, particularly in the end of XIX and beginning of the XX century cheykhana was a place of promotion of elements of intangible heritage, such as katta ashula, askiya, maqom, etc and it gathered usually famous singers and musicians, askiyachi and ashulachi. Askiyachi competed with each other in witiness in different topics and during such competitions a large crowd or public from neighboring mahallas (local communities) gathered. These days everyday life askiya enjoys popularity and it allows participation of not only askiyachi themselves but also of the spectators/audience). The following askiyachi participated in askiya: Bakhodir Shokirov (1951), Mansurjon Okhunov (1956) and Sodyqjon Khasanov (1957) from Uchkoprik district, Akramjon Yusupov (1937) and Uktamjon Yusupov (1934) from Yangiqorgon district. Notably, during askiya competition olan songs were performed by S. Khasanov and some humorous stories were told (like anecdotes).

As it was in the past, at present the Ferghana Valley is famous with its master sozgars (makers of musical instruments). Conversations were organized with Abdulmalik Madraimov (Andijan) and Sodiqjon Mamadaliev (Ferghana, Buvayda) concerning the knowledge and skills associated with creation of musical instruments and corresponding recordings were made. A. Madraimov owns a large workshop in which state-of-the-art equipment and technologies are used in production of musical instruments. He provides almost all music schools and colleges of Uzbekistan with musical instruments.

In general, materials of the scientific expedition to the Ferghana Valley testify to integrity and continuity, viability and promotion of intangible cultural heritage of Uzbek people. And the elements of heritage are preserved both authentically – in everyday life of the people, and on the scene, thanks to the activities of various popular ensembles.

During the scientific expedition more than 216 works were recorded from 106 performers on 14 elements of intangible cultural heritage of Uzbekistan: these include works of performing arts (ritual songs, lullaby, lyrical songs, specific song genres, instrumental music, maqoms, katta ashula and others) and spectacular arts (aksiya and dorbozluk). Along with materials in Uzbek language, Tajik, Uygur and Kyrgyz songs were also recorded. The expedition collected 18 hours of audio
recordings and 15 hours of video recordings and more than 1200 photo materials. The numbers are following by the regions: Namangan region – 48 performers, more than 93 works of various genres, Andijan region – 27 performers, more than 52 works of various genres. Processing and inventory-making of elements of intangible cultural heritage of the Ferghana Valley brightly demonstrated the integrity and development of genres of traditional culture of Uzbekistan.

During the scientific expedition to the Ferghana Valley examples of oral folk art were recorded from 70 respondents (totaling to 150 folklore materials), including on folk poetry of diverse topics (texts of folk songs and lamentation and keening), topishmoq (puzzles), maqol (proverbs), duo-olqish (prayers and good wishes), rivoyat (legends), latifa (anecdotes), askiya (wits), kulgi-hikoya, qiziqchilik (humor); folk ideas about the natural phenomena, mythological beliefs, data about folk calendars, signs of change in weather. Festivities such as "Guli arguvon" and "Sumalak sayli", practice of incantations, wedding ceremonies were video filmed in Andijan and Namangan.

The expedition gathered new materials of ethnographic character related to cycles of customs and rituals, folk holidays and local community festivals. In particular, in Asaka district of Andijan region, in Kosonsoy, Chortoq and Buvayda (Yangiqorgon) districts of Namangan region the following rituals were identified and recorded: rituals related to marriage – kelin sovchilik (matchmaking), nikokh (marriage), kelin salom (greeting by the bride), kellinni yangi oilaga tanishtiruv (introduction of the bride to the new family), kuyovnakar (bride buyout); rituals related to the birth of a child – aqiq, beshik toy (celebration associated with the birth of a child and cradle), sunnat toy (ceremony of circumcision), muchal toy (ceremony associated with twelve-year cycle); rituals related to mourning – khudoyi, uch, yetti, qirq, yil oshi (commemoration of the deceased after three, seven, forty days and one year). Also the information on popular festivities was gathered, including on Gul bayrami (holiday of flowers), guli armugon (holiday associated with blossoming armugon flowers), boychechak (snowdrop; holiday or festivity of the first flower), sunbul and qum sayli (rites associated with popular imagination about nature and the universe). It is important to note that these kinds of rituals are not to be found elsewhere in the country.

Interesting is the information about local interpretations of qamariy, shamsiy, togal, muchal, chilla, dekhqon, chorva, as well as phonological calendars, months, weeks, days and various periods of a day. Moreover, facts were revealed on functional-structural contents of calendar rituals and their significance in traditional culture of the Uzbeks, their peculiarities in every-day life of population of the region in question.
The information was gathered on calendar knowledge related to cattle-breeding and agricultural activities of Uzbeks – kipchak and Turkic peoples of the Ferghana Valley in connection to their transition from cattle-breeding to agriculture.

Certain materials (textual, audio, video and photo materials) were gathered from leading masters of the Ferghana Valley dealing with traditional applied arts: metal engraving, carpet weaving, wood carving, pottery, silk weaving, jewelry, embroidery, ganch carving, knife-making.

Main aim of the expedition was inventory making and documenting (i.e. by gathering textual information, taking photos and recording videos of the process of production of items/articles, conducting conversations with masters) main centers of traditional crafts of the Ferghana Valley existing nowadays.

During the expedition standard questionnaire entitled “Questionnaire for Folk Masters and Craftsmen” was used, which included all questions associated with the creative and craftsmanship activity. Because there were many master-craftsmen and craftsmanship centers in the Ferghana Valley, designing criteria for selecting them (from Ferghana, Margilan, Rishtan, Kokand, Andijan and Namangan, where traditions of certain folk-applied arts have been continued and where these reached high artistic level) was of great importance. At the same time, equally important were: compliance of a master with traditions of local schools of artistic crafts; assessments of artistic and professional level given by masters – bearers of traditions, such as Yakhyo Abdujabborov (jeweler), Salijon Ahmadaliev and his son – Shukurillo Ahmadaliev (masters on production of printed cloth), Zokir Gafurov (hammered ironwork/metal engraving) from Margilan; Bakhtiyor Nazirov and Sharafiddin Yusupov (ceramists) from Rishtan; Foziljon Obidov (chaser/ master on metal engraving), Jakhongir Abdullaev (wood-carver) from Kokand; Umida Sheralieva (embroiderer) from Margilan; Manzura Yusupova and Makhbuba Azimova (embroiderers) from Andijan, etc.

Also, it should be highlighted that the whole technological process of making silk cloth (i.e. from making threads to weaving) was recorded. In this regard experience of Margilan Center for Revival of Silk Cloth (head – Rasul Mirzaakhmedov) is of particular interest. The Center revived artistic crafts on silk weaving, printed cloth production, metal engraving, jewelery, embroidery and carpet weaving. This particular Center is also considered as a place for promotion of artistic crafts of the Ferghana Valley and provides training for master-craftsmen based on the methodology of “Ustoz-shogird” (master-apprentice).
Every year the Center is attended by young master-craftsmen from all regions of the country, who come to master knowledge and skills associated with certain artistic crafts. Besides the above-mentioned, the Center is known with its scientific and practical activity on traditional silk weaving, production of natural dyes used for coloring cloths (bright testimony of this is publication of several books and brochures with the support of UNESCO).

Based on the results of the scientific expedition and filed studies carried out in the Ferghana Valley, the following events were organized:

1. Republican scientific-practical seminar on "Making Inventory of ICH of Uzbekistan" was organized in Chust (Namangan region) on 17 April 2012. More than 300 representatives of cultural sector, scholars, specialists, practitioners, bearers of traditions from Andijan, Namangan, Tashkent and Ferghana regions took part in the seminar. Along with scientific-practical part, attended by scholars, experts and managers of the expedition, an exhibition fair was organized, dedicated to popular applied arts, in which performances of popular artists, musicians and folklore ensembles were demonstrated.

2. The course of the expedition was covered on local radio and television (i.e. interviews with managers and participants of the expedition).

3. Results of the field study were discussed in Tashkent (December 2012) with participation of experts, representatives of the Ministry of Culture and Sports, National Commission of Uzbekistan for UNESCO and heads of regional administrations for cultural affairs (including those of the Republic of Karakalpakstan), scholars and bearers of traditions representing all regions of Uzbekistan.

The scientific expedition to the districts of Zarafshan Oasis and south of Uzbekistan was led within the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region" in cooperation with the International Institute for Central Asian Studies (IICAS). It was assisted by the Ministry of Culture and Sports and National Commission of Uzbekistan for UNESCO.

Present report of the expedition was prepared based on the results of the fieldwork conducted in spring 2013. The expedition was led by experts in intangible cultural heritage (Prof. R. Abdullaev and U. Toshmatov), who were accompanied by several technical assistants, dealing with audio-, video-recording and photographing. On site assistance was provided by responsible people (staff members of Regional Administrations for Culture and Sports, local experts and
employees of regional television stations) in documenting objects of the intangible cultural heritage.

The scientific expedition was carried out during March-April 2013. The focus regions (including cities and districts) were: Zarafshan Oasis, including Jizzakh region (as represented by Jizzakh city and Zomin, Forish, Jizzakh, Bahmal, Gallaorol districts), Samarkand region (as represented by Samarkand city and Urgut, Samarkand, Bulungur districts) and south of Uzbekistan, including Kashkadarya region (as represented by Qarshi, Kitab, Shakhrisabz cities and Kitab, Chiroqchi, Mirishkor, Nishon, Qamashi districts), Surkhandarya region (Shorchi city and Qiziriq, Shorchi and Boysun districts).

Goals of the expedition were: studying and documenting objects of cultural heritage in the Zarafshan Oasis and south of Uzbekistan (which includes Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions); exploring continuity of traditions in musical, dance and performing arts, studying customs and rituals, knowledge and skills of folk trades and artistic crafts; investigating contemporary state of the art, level of preservation and promotion of objects of intangible cultural heritage.

During the expedition the following goals were pursued:

1. Collecting information from the bearers of traditions concerning all elements of intangible cultural heritage of the Zarafshan Oasis and south of Uzbekistan.

2. Preparing audio and video recordings, taking photographs of all elements of intangible cultural heritage and their bearers, which also include documenting the process of creation of the elements and recording preserved customs and rituals.

3. Collecting data and information about customs, rituals and traditions, bearers of music art, spectacular art and epic art traditions; gathering information on knowledge and skills associated with folk and artistic crafts (carpet weaving, ceramics/pottery, wood carving, murals, embroidery, textile production, jewelery, production of musical instruments); collecting data on representatives of performance schools (schools of mastery) and crafts centers of Jizzakh, Samarkand, Kashkadarya, Surkhandarya; organization of interviews and recording conversation with masters and bearers of performance arts, craftsmen onsite.

4. Getting acquainted with the activity of folklore, family and maqom ensembles onsite, preparing audio and video recording of their repertoires.
5. Conducting talks and holding meetings with students and teachers of Jizzakh Pedagogical University, College of Art of Jizzakh and Karshi about intangible cultural heritage of Uzbekistan, its elements, bearers of traditions.

6. Writing down and recording notes of collected music and its poetic material;

7. Making inventory of intangible cultural heritage of the Zarafshan Oasis and south of Uzbekistan, processing the data collected, preparing a database (which contains textual materials, proceedings, information on performers, genres and types of performance on the basis of a survey; digital audio and video recordings and photos).

8. Preparing materials and a database on the elements to be included in the National List of Intangible Cultural Heritage of Uzbekistan; preparing materials in the form of collections and disks for future publication/production with the aim of promotion and raising awareness on elements of intangible cultural heritage existing in Uzbekistan.

The expedition was preceded by the preparatory arrangements. Particularly, in order to discuss upcoming expedition to the Zarafshan Oasis and south of Uzbekistan a republican level seminar was held on the topic "Making inventory of the Intangible Cultural Heritage of Uzbekistan" on 24th December 2012 in Tashkent, organized by the Ministry of Culture and Sports, Republican Methodological Center for Folk Arts and National Commission of Uzbekistan for UNESCO. The seminar involved representatives of UNESCO Tashkent Office, a group of experts (scholars, specialists in ICH issues), heads of Regional Administrations for Culture and Sports and specialists dealing with traditional culture. During the event, respective documentation-related issues were discussed, questionnaires for preparing inventory and passports of objects were presented, dates and routes of the expedition were clarified. Later, in January and February 2013, preparatory works for the expedition were continued: relevant bodies and authorities were informed about the expedition and information concerning possible routes of the expedition, details about bearers as well as intangible cultural heritage objects to be explored was identified.

Notably, the activities of the expedition were broadly covered by local and republican TV stations. This was accompanied by frequent interviews taken by the representatives of mass media from the members of the expedition. In addition, series of meetings were organized during the expedition with the heads and staff members of Regional Administrations for Culture and Sports, specialists and experts on site, presentation were organized for the teachers and students of arts colleges of Jizzakh and Karshi cities.
The Scientific expedition and its corresponding findings were already presented in two consequent events:

- Initial findings of the expedition were presented during the republican seminar "Making Intangible Cultural Heritage Inventory on local level", which was organized in Boysun district (of Surkhandarya region) on 4th April 2013. It was attended by more than 120 people representing workers of culture, scholars, specialists in traditional culture, master-craftsmen, popular narrators of legends (bakhshis), bearers of musical traditions of Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions.

- Another event for discussing preliminary findings became republican seminar on the topic "Inventory-making and documenting ICH of Uzbekistan" carried on 18th April 2013 in Tashkent with the involvement of experts, scholars, representatives of the Ministry of Culture and Sports and National Commission of Uzbekistan for UNESCO. The event was also attended by respective workers of Administrations for Culture and Sports from all regions and the Republic of Karakalpakstan. In the seminar the interim reports prepared within the framework of the expedition were presented, results of developing inventory of ICH objects on site were showed and plans of organizing the third phase of the expedition (to be organized in July 2013) to the districts of Bukhara, Navoi, Khoresm regions and the Republic of Karakalpakstan were discussed.

Intangible cultural heritage of the Zarafshan Oasis and south of Uzbekistan (Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions) has ancient roots. It includes oral poetic, musical and dance traditions, folk applied arts, spectacular arts, folk games, knowledge and skills connected with artistic crafts. Important is also that they are connected with ancient cults, rituals and natural phenomena. The bearers of intangible cultural heritage are folk singers and musicians, storytellers (bakhshi), craftsmen, uniting representatives of various social groups and ages of population (from 4 to 90 years old). The population of the explored places is made up from Uzbeks, Tajiks, Turkmens, Arabs, etc. And each of these ethnic groups were not only able to preserve distinct characteristics of their cultures, but also as a matter of fact, constantly undertook efforts to celebrate common festive occasions (for instance, Navruz festivity, family-related occasions, etc).

Districts making up the Zarafshan Oasis and south of Uzbekistan are part of Bukhara-Samarkand (which includes present-day Jizzakh and Samarkand regions) and Kashkadarya-Surkhandarya (present-day Kashkadarya and Surkhandarya regions) local zones, and have their peculiarities as reflected by a variety of genres and forms of traditional music, dance, spectacular arts, folk games, folk applied art, oral poetic works. Also, typical for these zones is performance of
maqoms, folk epics, existence of special musical-poetic language and musical instruments. Interestingly, traditional music of the explored regions has some remarkable features. It includes examples of musical folklore with applied (lullabies, labor and ritual-related songs) and non-applied (terma, qoshiq, oian, lapar) genres, instrumental music, oral-professional music with developed song genres (as yalla and ashula), dostons (epic stories), maqom-related instrumental and vocal pieces, maqom cycle of Shashmaqom. In the explored regions special place is given to folk songs, which are small, simple in form, laconic in terms of musical and poetical language and diverse in discussed topics. Folk songs include ritual-related ones (calendar, wedding songs), lullabies (allas), labor (agriculture-related) songs. In addition, special popularity enjoys folk-epic stories (dostons) performed by folk story-tellers (called bakhshi or shoirs) and accompanied by stringed musical instrument (as dombra), which is observed in Samarkand, Kashkadarya and Surkhandarya. Notably, for Samarkand typical is performance of maqoms, i.e. a leading genre of traditional music of Uzbekistan. Peculiar also musical instruments of Kashkadarya and Surkhandarya with their percussion instruments as dapp, which is widely popular there along with some wind instruments as sibizgi (a pipe made of cane), chophon nay (a shepherd's pipe), gajir nay (a pipe made of bone), nay shuvulloq (a clay pipe) or stringed-percussion instruments as changqobuz.

Rich is also the history of the explored regions with their numerous historical sites and a number of monuments. For instance these regions are famous with Samarkand and Shakhrisabz (inscribed on the World Cultural Heritage List), with ancient monuments of Surkhandarya (as Fayaz Tepe, Kampir Tepe, Dalvarzin Tepe, Teshik Tosh, where the skeleton of 9-years old boy of the Stone Age was found), with sacred places as burial vault of Khakim At-Termizi (near Termiz city) and of Imam Al-Bukhari (near Samarkand city), or “Khoja Chor Chinor” (located in Urgut district of Samarkand region), “Omonxona” (located in Boysun district of Surkhandarya region).

Notably, cultural space of Boysun (2001) and Shahmaqom (2008) were inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity.

Zarafshan Oasis and south of Uzbekistan are popular with their natural landscapes as well, which include waterfalls as Zamina, Bahmala and Farisha (in Jizzakh region), mountain villages as Gelon and Sarchashma (in Kashkadarya region), and Boysun (in Surkhandarya region). These places are also famous with their story-tellers (bakhshis) as Shoberdi Boltaev and Abdunazar Poyonov (from Surkhandarya), Abdukakhar Rakhimov and Shomurod Togaev (from Kashkadarya), with skillful ceramists as Atkham Muzaffarov (from Shakhrhisabz),
Qudrat Asrorov (from Sherobod), Mansurjon Nosirov (from Samarkand), talented wood-carvers as Mirjamol Asadov (from Samarkand), etc.

During the scientific expedition many examples of intangible cultural heritage of Uzbekistan were collected and documented, including oral poetic works (legends, folk poetry examples), traditional music samples (folklore and oral-professional music, including children's songs), dance art and spectacular arts (folk games, ropewalking, kopkara), folk rituals and customs (family-, calendar-, labor-related), folk trades (beshikchi – cradle-maker, egarchi – saddle-maker), artistic crafts (carpet-weaving, embroidery, wood-carving, traditional costume-making, jewelry, ganch carving, embossing, ceramics).

Throughout recent years role of the intangible cultural heritage in development of arts and culture gets more important, whereas majority creative fields seek to apply in their activities traditional art forms. In fact, traditional art gets popular and spread in ordinary life, partly thanks to the activity of folklore-ethnographic and family ensembles (performing art).

In the course of the expedition 30 hours of video-recording was made, 1.5 hours of video interviews taken, 240 examples of audio-recordings of traditional music created and more than 4000 photos produced.

In Jizzakh region typical is a high level of preservation of calendar- and labor-related rituals, of traditional music, objects of artistic crafts, and folk trades (in Zamin, Farish, Jizzakh, Bakhmal and Gallaorol districts). One example is labor-related ritual called “Shohmoylar” (i.e. ritual of “first furrow”, when horns of an ox are oiled), which has been preserved in Beshkubi village of Zamin district. According to this ritual people bring oxen to the field to plough, yoke them (with wooden plough), and for making easier the work oil horns of oxen and sing folk songs called “Shohmoylar” or “Qosh khaydash” (i.e. “yoking oxen”). In addition in this particular village a family ritual was documented called “Quloq tishlash” (literally, “biting ears”), an old ritual aimed at preserving one’s kin and heritage. The ritual is viewed as “a type of engagement”, when in accordance with the mutual agreement of two families (that of a boy and that of a girl), a boy symbolically bites ears of a small girl, who in the future should become his bride. The whole ritual is accompanied by singing wedding associated songs; and was documented in the interpretation of folklore ensemble “Zomin sayqali”. In another village, the village of Beshkubi, traditional skills of carpet-weaving (of such articles as gajari, julvarak, chakhmok, olacha gilam, etc) with the help of ormak (a loom) were documented from Abdullaeva Aysara (1961), Toqsonboeva Nasiba (1962) and Toqsonboeva Shahlo (1978). Next, examples of peculiar type
of embroidery were observed (suzane, zardevol, bogcha, etc), folk songs were recorded (labor-, calendar-related songs, which are typically accompanied by doira, a percussion musical instrument). Interestingly, preparation of a flat bread with herms and home-made oil as well as cooking of soup "Bodom botqa" (a soup made of bitter almond; an original food of national cuisine) is connected with folk medicine and popular beliefs in that village.

In the village of Yoyilma of Jizzakh district, some wedding ceremonies were documented. The one is "Qulf ochar" (literally, "opening a lock"). According to it, a groom closes the doors to the bedchamber of the newly married couple, as though to protect the room from evil eye and curses. Another one is "Chimildiq udumlari" ("a curtain ritual"), a ritual conducted by women behind the curtain, during which folk songs are performed with doira accompaniment (it was documented from Saida Kuldasheva (1965) and folklore ensemble "Zebomkhon").

In Forish district of Jizzakh region (villages Kulba and Yangiqishloq) "Gashtak kopkari" was videotaped. It is a kind of get-together associated with "kopkari" (goat hunting). In line with it, chavandoz (horsemen), participating in traditional folk game "kopkari", gather in get-together, and welcome youngsters and invite to their own circle with good wishes (singing good-wish songs) and conducting the game itself. Also, folk songs in such genres as lapar and olan were documented from bakhshi Nishonbay Urazov (1972), Amirgul Tursunmurodov (1953), Lobar Khakimova (1985) and Takhrom Usmanov (1971). Additionally, examples of carpet-weaving and embroidery, girl-associated folk games as "besh tosh" (five stones), "mak-mak", "jambil" were observed.

In another district, i.e. Bakhmal district (Novka village) a family-related ritual was documented called "yarash-yarash" (a reconciling ceremony). The ceremony occurs when young people quarrel with each other and get offended. In accordance with it, the friends of the quarreled people, wrap them up with a carpet and try to reconcile them, while whipping the carpet and saying "reconcile-reconcile". Particular interest raises knowledge and skills associated with the making of saddles for horsemen, documented from Goipov Yuldash (1957), a hereditary master saddle-maker. According to him, when buying a saddle, a potential purchaser throws the saddle up and sees as to whether it gets broken when it falls on earth. Based on that, the purchaser pays the money to the saddle-maker.

In Gallaorol district (in the village Kok Gumbaz) family-wedding associated ritual was documented entitled “Toqqiz tovoq” (literally, "nine dishes"). In line with the ritual, a groom with his friends, visiting his bride during “nikoh toy” ("a wedding
ceremony”), and treated with nine different dishes. All this process is
accompanied by singing folk and ritual songs. In the same district, folk games
performed by folklore ensemble “Gap Gashtak” and children were documented.
The process of making of folk musical instruments was recorded from
Kahkhramon Boboqulov (1967).

In Samarkand region (particularly in Samarkand city, Samarkand, Urgut and
Bulungur districts) special importance is attached to the revival of so called
“Samarkand paper”, which was known already in the VIII century A.D. In this
connection, the production process of this paper was documented. First, to make
a paper a cortex of mulberry try is processed. Then, from the emerging substance
a medley is made with a help of a water mill. This is followed by producing a form
resembling a paper and consequent drying. Interestingly, in the process of
production different types of goods can be made ranging from a simple paper (for
instance, stationery paper) and notepads to masks, dolls and clothes. It bears
mentioning that in the past the paper was oftentimes used in producing treatises
(with calligraphic texts) and fine art works (for instance, works of oriental
miniature). According to the information obtained, already in 1996 a hereditary
ceramist Zarif Mukhtorov (1956) started dealing with making of the “Samarkand
paper”. And recently, with the help of UNESCO a workshop was built with a
watermill. Paper is also produced by his children Sanjar and Abdurakhim. This
workshop is frequently visited by tourists.

Another point of interest is bread. Approximately 9-12 hours of time is required
to prepare world’s famous “Samarkand flat bread”. The preparation process was
documented during the expedition to Samarkand (at Mastura Asadova’s home
(1957), located in Galla Osiyo local community). The process of creating of
musical instruments was documented from Bobomurod Khaydarov (1976), living
in the village Turkman of Samarkand district. Being a skilled sozgar (i.e. a master
creating musical instruments), he produces percussion musical instruments such
as doira and Nagora and stringed instruments as tanbur, dutar, rubab, gidjak, ud,
soz, etc. He inherited the skills of making musical instruments from his father
Khamroqul Khaydarov (1949-2007), a prominent sozgar in the past. His father
once organized a school-workshop at his home and taught the young people the
secrets of making of folk musical instruments. Khamroqul Khaydarov is also
famous for creating a new type of instrument called “khamro”.

Articles of the master wood-carver Mirjamol Asadov (1957) are popular well
beyond Samarkand. Carved doors, columns, tables, chairs, beds and iwans have
become prominent items decorating the Commemoration Square and National
Theatre of Drama in Tashkent. His works are widely popular in Termez, Jizzakh,
but also in Turkey, Russia, Afghanistan and Kazakhstan. Being a skilled wood-carver, he transfers his knowledge and skills of woodcarving to his children and nephews. He also runs a small school, where 30 apprentices learn the secrets of woodcarving.

Samarkand slip ceramics-related knowledge is observable in the activity of master-ceramist Kholmuhammad Ismatullaev (1961). Amriddin Najmiev (1955) deals with ganch carving and pattern making; and transfers his knowledge of carving to the younger generation. Examples of Uzbek traditional music were documented from the folk ensemble “Shashmaqom” (Samarkand district): examples of the cycle of “Shashmaqom” and some maqom works of the ensemble (leader of the ensemble - Fazliddin Ochilov). A cycle of folk songs of “qarsak” genre as well as wedding songs were recorded from folkloric ensemble “Beshqarsak” in Urgut district (leader of the ensemble – Qodirov Bayon, 1953). Notably, in Urgut district (in the village of Muminobod) the most ancient musical instrument was found, i.e. wooden pipe called chopon nay, which is approximately 3500 years old.

In the folkloric ensemble “Chavki” (in Bulungur district of Samarkand region) already the fourth generation of artists work, who seek to preserve, develop ritual and musical traditions of the region (leader of the ensemble – Suvonqul Abduqodirov, 1952). The ensemble was established in 1986 and initially was composed of men’s. It was a folkloric-ethnographic ensemble, which for the first time demonstrated folk rituals and musical traditions of chabans (shepherds) without musical accompaniment, using only shepherds crook. At present “Chavki” ensemble is represented by both male and female artists, the core of which, however, is represented by males of different ages, performing a variety of songs, games and rites. Typical feature of the ensemble is commitment to succession issues. As such, under the auspices of the ensemble children’s folkloric ensemble was established called “Chavki nihollari” (i.e. “Sprouts of Chavki”), and junior folklore ensemble entitled “Chavki izdoshlari” (i.e. “Followers of Chavki”).

Great attention to preservation of customs, rituals, traditions, skills and knowledge associated with artistic crafts is specific for Kashkadarya region as well. This has been observed in such cities as Karshi, Kitab, Shakhrisabz and Kitab, Chirokchi, Mirishkor, Nishan, Kamashi districts. Typical is musical language and dialect existing there. Older generation is better informed about traditions and rites. Folk songs represent a variety of themes and genres. Instrumental music is performed usually on dombra or changqobuz. In this connection performances of folklore ensembles as
“Chiroqchi chiroqlari”, “Rizvongul”, “Qohna kesh”, “Mahallada duv-duv gap”, “Zanjir saroy” and “Arab gullari” were recorded. Though, each of these ensembles is original in repertoire and performance style. For instance “Chiroqchi chiroqlari” specializes in performing wedding- and calendar-related songs, whereas “Arab gullari” performs mostly ancient songs and dances such as “Bodo-bodo muborak” (a wedding related congratulatory song) or “Ak Baraka jon” (i.e. “Sea of Abundance”).

Rich and diverse are folk songs (which stand out with their expressiveness and colorfulness of melody and rhythm) as performed by Momogul Akhmedova. She is a leader of women’s folklore ensemble “Momogul” and one of the connoisseurs and keen advocates of folk songs in her region.

In Qamashi district celebration of Navruz was recorded. Interestingly, the celebration always takes place in one of the historical sites/places, i.e. the place where the first victory of Amir Temur was achieved. The celebration involved almost all residents of nearby villages. It was accompanied by music, performance of folk songs associated with Navruz, dances. Traditional cuisine attracts attention with its abundance: there is always traditional Uzbek pilaw and ritual dainty sumalak. In improvised area it was possible to see articles of folk crafts, items of artistic handicrafts, including different carpets (arabiy, julqars, oqelen, gajari, etc.), carpet items, rugs, embroidery items, etc.

Doston (story-telling) art is also popular in the region and is represented by the activity of famous bakhshi Shomurod Togaev. His works include terma (musical and poetic genre) and excerpts from doston called “Alpomish” (a national heroic epic), which is accompanied by playing stringed instrument dombra. The older people perform folk songs and recite oral poetry, narrate legends and stories (for instance, Khusanova Tojbibi (1946), Kenjaeva Munavvar (1930), Khaitova Toshoy (1938), Toshtemirova Chinni momo (1939), Boboqulova Obodmomo (1941), Sulaymonova Istat, (1936)). Notably, Sulaymonova Istat is also the author of three books dedicated to folk poems and songs.

In Shurchi, Kizirik and Boysun districts of Surkhandarya region the expedition members were able to document creation of otoy or qora uy (yurts); embroidery and carpet-making with original colorful patterns and forms; rites as beshik and nikoh toy (weddings); original instrumental music played on ancient musical instruments as sibizgi, chopon nay, gajir nay (a pipe made of cane, wood or bone), nay shuvulloq (clay pipe), changqobuz which were played by the members of ensemble “Boysun” and children’s folklore ensemble “Qurallay” (from Boysun district), “Bulbuligoyo” (from Shorchi district); knowledge and skills of artistic
craft (embroidery, national dresses, bijouterie) of Rahmatullo Mominov (from Shorchi).

Peculiar are folk dances called “Zevari” – manly dances of Zevari village in accompaniment of surnay (wind and reed instrument) and doira (percussion instrument).

*Terma* and folk epic performed by Abdunazar Poyonov is significant in terms of musical and poetic genre, and represents Sherobod-Boysun performance school of epic tellers.

During the expedition it was also possible to document an original contest of singing *terma* by several *bakhshis* (performed by Abdunazar Poyonov, Muhammad Eshboev, Safar Shoydilov, Mamarasul Eshimov (Qiziriq-Qumqorgon), Maxshigul Togaev and Bahtiyor Ortiqov(Boysun-Shorchi)).

Of particular interest is poetic performance of *terma* by Mengqobil bobo Ismailov (1927) from Shorchi district, who is the oldest performer of *terma*. Lullaby (*alla*) performed by Sayyora Kasymova (1954) impresses with expressiveness of singing. The music played by Abdulla Urinov (1968) from Denau using instruments as surnay and *metara* (wind instruments) is distinctive in terms of performance technique and expressiveness of sounding.

It bears mentioning that folklore songs ("Boysun"ensemble) as well as folk crafts (textile production, embroidery, musical instruments making, carpet weaving, etc) of Boysun district have not lost their originality to present.

During the expedition rich information was gathered in connection to the history, ethnography, rituals, musical traditions, crafts and trades of the Zarafshan Oasis and south of Uzbekistan. All data and materials were obtained through conversations and interviews conducted with respective bearers of intangible cultural heritage traditions as well older people of villages. In general, Zarafshan Oasis and south of Uzbekistan are considered as original ethno-folklore areas, where elements of archaic culture have been preserved until present. These are also areas where elements of nomadic and settled people are interwoven, which can be seen even at present in the culture of the population living there.

Generally speaking, it is possible to observe continuity and a good level of preservation of intangible and intangible spiritual values when looking at the elements of traditional culture.
It is possible to notice the creation of the new and strive for innovative undertakings as well. For instance in Bahmal (Jizzakh region) production of souvenir rugs from silk was observed. Another example can be the activity of Bukhara-Samarkand silk producing enterprise (Samarkand city), which produces silk carpets and carpet articles. In its activity it seeks to revive traditional patterns and ornaments of the past on carpets using natural dyes and colors.

The data and materials collected (texts, audio and video, photo materials) as a result of the field studies will become an original data base and a source for conducting further studies ICH elements of the Zarafshan Oasis and south of Uzbekistan. These will also be very useful in promotion of intangible cultural heritage elements of not only of these regions but also of the whole Uzbekistan.

**Scientific expedition to the districts of Navoi, Bukhara and Khoresm regions and the Republic of Karakalpakstan** (July 2013) represented the third phase in field studies aimed at gathering materials for making inventory of objects (elements) of ICH of Uzbekistan. The heads of the expedition were R. Abdullaev and G. Abdullaeva. The regions covered within the expedition included Navoi region (city of Navoi and districts of Navbakhor, Karmana, Nurota, Konimekh, Qiziltepa, Khatirchi and Tomdi), Bukhara region (city of Bukhara and districts of Gijduvan, Shavrikon, Jondor, Peshku, Romitan, Olat and Qorakol), Khoresm region (cities of Urganch and Khiva, districts of Qoshkopir, Urganch, Gurlang, Khanka, Bagat, Yangibozor, Yangiariq, Khazorasp, Shovot and Khiva) and the Republic of Karakalpakstan (city of Nukus and districts of Kongirat, Chimboy and Qorauzak).

Traditional culture of districts of Zarafshan Oasis (Navoi and Bukhara regions) and north of Uzbekistan (Khoresm region and Republic of Karakalpakstan), as represented by oral poetic art (from sayings to epic stories), performing arts (music and dancing art, spectacular arts, folk games), knowledge and skills of folk and artistic crafts as well as ancient cults, folk customs and rituals associated with natural phenomena, family festivities, labor and calendar, has ancient roots like in other places of Uzbekistan. The bearers of these traditions and skills, which manifest themselves in authentic and scenic forms, are folk singers and musicians, narrators, master craftsmen, representatives of different social groups and ages. The population of the studied districts region is represented by Uzbeks, Tajiks, Kazakhs, Turkmens, Karakalpaks, etc. Each of these ethnic groups not only preserves their own traditions, but also jointly conducts Navruz, Independence Day, family-related festivities (weddings) and folk promenades (sayils).
Districts of Zarafshan Oasis and north of Uzbekistan are part of Bukhara-Samarkand (Navoi and Bekhara regions) and Khoresm (Khoresm region and some districts of Karakalpakstan) local zones, whereas Republic of Karakalpakstan is a special zone of Karakalpak nation, which has: its own peculiar types, forms and genres of ICH; characteristic features of maqom performance and epic art; existence of original musical and poetic language; distinct musical instruments; existence of folk rituals and traditions of folk and artistic crafts.

Distinctive features has traditional music of Bukhara and Khoresm, which contains examples of musical folklore with its applied (from children's songs to ritual-relates song cycles) and non-applied (not associated with any circumstances or particular period of time) features and instrumental music (programme-related and not related to programme) as well as examples of oral-professional music, i.e. developed song genres (ashula, suvora, naqsh, muhammas, etc.), epic stories (dostons and jyrau in Khoresm and Karakalpakstan), maqoms (vocal and instrumental pieces) and maqom cycles (“Shashmaqom” in Bukhara, “Khoresm maqoms” in Khoresm). With their originality stand out song cycles of “Mavrigi” (Bukhara), “Suvora” (Khoresm), “Betashar” (Karakalpakstan, etc. Special popularity enjoys folk epic stories, i.e. dostons, which are performed by folk narrators called bakhshi-dostonchi and khalfa (women-performers) in the accompaniment of instrumental ensemble in Khoresm and Karakalpakstan; and jyrau which is accompanied by the most ancient musical instrument called qobuz (string-bow instrument; string and bow of the instrument till nowadays is made of the hair of a horse; Republic of Karakalpakstan).

Epic “Edige” is considered to present days as the most popular one and it is performed by jyrau (narrator). This epic, to some extent, is associated with natural phenomena. Also, peculiar are folk rituals and customs (for instance, the ritual of putting a headdress on the bride called “Sallabandon” (in Bukhara) and “Lachak” (in Khoresm and Navoi)), national cuisine and folk medicine (in particular, shamanistic rituals of treatment).

The region has a rich history. It is possible to find many historical monuments and sites, such as ancient city center in Bukhara and old town of Itchan Qala in Khoresm, which were inscribed on the World Heritage List of UNESCO; reserve of very ancient petroglyphic drawings in Sarmishsoy; “Chashma” (“holy spring”) in Nurata (Navoi); ancient monuments- fortresses of Tuproq Qala, Ayoq Qala, Chilpiq, Jonbos Qala, Gyaqr Qala, Qirq Qiz Qala, etc. in Elliqqala district of the Republic of Karakalpakstan (“Elliq qala” means “Fifty Fortresses”).
Khoresm is considered to be a large oasis, which emerged thanks to the great river of Amudarya (which was named by ancient Greek historians as “Oxus” river more than 2000 years ago and during the Middle Ages was named as “Jaykhun” river), which once flowed into Aral Sea, and thereby contributing to the development of fishery. However, nowadays nothing is left except for dry salt pans.

Khoresm is the motherland of “Avesto”, the holy book of Zoroastrianism, the 2700th anniversary of which was celebrated in the beginning of the XXI century. Large part of the territory of ancient Khoresm is located within the borders of present-day Karakalpakstan (the Autonomous Republic, which is part of Uzbekistan; it has its own Constitution and local government; its capital is Nukus). At present its multinational populations amounts to more than two million people, which is composed of Karakalpaks, Uzbeks, Kazakhs, Turkmens, Tatars, and other ethnic groups. More than 80 percent of the territory of Karakalpakstan represents deserts, however, along the river there is population, which deals with agriculture. Intangible cultural heritage of Karakalpakstan provokes significant interest due to its originality and uniqueness.

During field studies and the expedition many examples of ICH of Uzbek, Karakalpak people and of other ethnic groups were gathered. These are: oral folk and poetic art (legends, stories, examples of folk poetry and epics); traditional music (music folklore and oral-professional music (from children’s songs to epic and maqom art); dancing art (solo and group); spectacular art (performances of rope walkers and puppeteers, etc.); folk customs and traditions (calendar-related, family-related, religious ones, cult-related ones); knowledge and skills associated with folk and artistic crafts (pottery, embroidery, carpet weaving, textile-making, wood carving, metal engraving, gold-work, ganch and marble carving, national dresses, smithcraft (knife-making)); practices concerning nature and the universe (which are closely linked to national cuisine and folk medicine).

During the expedition more than 25 hours of video recordings were made, 1,5 hours of video interviews were taken, more than 150 examples of audio-recordings of Uzbek and Karakalpak traditional music with participation of folk singers and folklore ensembles created and more than 5000 photos were produced on 16 elements of ICH.

For Navoi region typical is existence of several family-related rituals, for instance, “lachak” (putting a headdress on the bride during the bridal shower) and “sarpo kiydirish” (wearing of the dowry by groom at the house of bride) in Karmana district; Kazakh folk songs and instrumental music performed on dombra (stringed musical instrument), performance of aytis (singing epic stories
as a part of competition) and of Uzbek folk songs in Tomdi district. Also original are dances such as "Momolar raqsi" ("Dance of mothers") and "Mayda qadam" ("Little step") performed by women of Navbakhor district.

_Tandirchi_ is a person who makes stove (_tandir_) for baking flat bread; and it is considered as one of the ancient folk crafts. In fact, _tandirchi_ can be found in all regions of Uzbekistan, though, in each region there are own distinguishing features of making stove, i.e. difference in clay being used, way of processing it (with hands or more often with feet by using different legs and steps), in application of wool, etc. Respective knowledge and skills of this craft are passed on from generation to generation; and it is considered as a family tradition.

Women's folklore ensemble of Uchtut (Three mulberry trees) village stands out with the originality of dialect in singing folk songs. According to the elderly, the village took its name from three mulberry trees, which were planted some 1500 years ago. Another interesting thing is that each of these trees are located in a distance of 50 meters from each other, whereas diameters of the trees are really big (almost five or six people can embraces it). These trees grow to nowadays and yield fruits. Song cycle of "Bukhorcha" (Bukhara-related) was recorded (from lyrical and lengthy songs to more energetic ones performed in the accompaniment of _doira_) from folklore ensemble.

Nurata district is famous with its holy spring (Chashma), which emerged more than several thousand years ago as a result of meteoric impact. Its once provided with water the whole city of Nurata. The district is also known with its well called "Besh panja" ("five fingers"); the elderly of the local community claim that these were the traces of five fingers left by God). Also, not far from "Chashma" spring, on the mountaintop, the remains of the ancient outpost (fortress), built by the order of Alexander the Great, can be observed. In 2009, by the decree of the President of Uzbekistan, I.A. Karimov “Chashma” was reconstructed and was beautified. At present it has become a place for pilgrimage of people coming from different regions of the country.

Nurata is famous with its inimitable embroidery as well. With its richness and diversity of floral motifs on white background of a cloth (though, it is also possible to observe vegetative pattern which is enlivened by images of birds, and sometimes – by stylized images of animals and humans), it occupies leading place in the art of embroidery of Uzbekistan. Notably, examples of "Nurata embroidery" are kept in many museums located in foreign countries. For instance, _suzani_, which is an example of "Nurata embroidery" of the XVII century, is kept in London Museum. At present, the drafts and ornaments of this _suzani_ are being
revived by such masters of embroidery as Zebo Jumaeva (1958), Shakhodat Fayzieva (1957), Oyibi Ashirova (1961).

Carpet weaving art of Nurata is also popular. Its distinguishing features were reflected in materials used, ornaments applied, images created, and production process utilized (Khakima Murodova, 1956).

It is only in Nurata that marble carving art became widespread. The articles produced were lagan, kosa and other types of houseware, which had peculiar ornament carved on marble.

Finally, during the expedition the ritual of shepherds called “Podachi” (which was accompanied by songs, dances and instrumental music) was recorded from folklore ensemble “Nurjakhon”.

In Bukhara region (city of Bukhara and districts of Gijduvan, Shafrikon, Jondor, Peshku, Romitan, Alat, Qorakol) the following were recorded: the cycle of “Shashmaqom” and song cycle of “Mavrigi” from professional ensemble “Shashmaqom” of Bukhara city; wedding ceremonies as “Sallabandon” (putting headdress on bride), “Yus ochdi” (opening face of bride), “Kelin keldi” (arrival of bride to the house of groom) and “Kelin salom” (bow of bride); several elements of artistic crafts (embroidery, textile-making, gold embroidery, carpet weaving, wood carving, metal engraving, gold-work, smithcraft (knife-making, making of musical instruments)) and folk crafts (tandirsozlik – making of clay stoves; qogirchoqsozlik – puppet-making, etc); folk-spectacular arts (dorbozlik – rope walking art; puppeteers).

Oral folk art of Bukhara is represented by legends, stories and folk petry, the examples of which were recorded from senior women residing in districts of Gijduvan, Peshku, Jondor and Romitan.

Examples of puppetry art were videotaped from Shokir Khamraev (1962), who leads folk puppet theatre named “Chodir jamol”. Shokir Khamraev has preserved the traditions of Bukhara school of puppetry, which consisted of qogirchoqsoz (puppet-maker) and qogirchoqboz (puppeteer), whose performances were accompanied by musical ensemble consisting of sunray and doira players.

Bukhara is the motherland of maqom cycle “Shashmaqom”. It is the cycle uniting six maqoms, namely, Buzruk, Rost, Navo, Dugoh, Segoh, Iroq. Each of these maqoms consists of instrumental part called “Mushkilot”, or cycle of instrumental pieces, which includes Tasnif, Tardje, Muhammas and Sakil. And there is the vocal
part called "Nasr", which itself consists of two cycles of vocal-instrumental pieces (the first one - Sarakhbor, Talqin, Nasr and Ufar with Tarona; the second one - five-part cycles called "Mogulcha" and "Savt", which were based on the poems of the classics of oriental poetry and which were performed by a leading singer (khofiz) in Tajik and Uzbek languages in accompaniment of vocal-instrumental ensemble). For the first time musical notations for "Shashmaqom" was made by Russian composer Viktor Uspensky in 1923 from prominent singers Jalol Nosirov and Ota Giyoz Abdugani; and for the first time were published in 1924 under the title of "Six Musical Poems. Shashmaqom", which stimulated the process of safeguarding and promotion of the traditions of this type of maqom art.

During the expedition the whole cycle of maqom called "Rost" as well as several maqom works and pieces in new interpretation were recorded from professional ensemble “Shashmaqom” of Bukhara city. Maqom pieces were also recorded from folk maqom ensembles of Gijduvan and Peshku. It bears mentioning that no any family festivity or holiday is organized there without performance of maqom pieces or song cycle of “Mavrigi” (which are performed by ensembles consisting of men and women in accompaniment of doira and Bukhara dance).

One of the most ancient and exceptionally interesting types of applied arts of Uzbekistan is considered artistic (slip) ceramics, which emerged in this region at the end of the VIII century and flourished in the IX-XVI centuries (artistic ceramics achieved such a level that its products were exported to the countries of Near and Middle East). In the XIX century, within the territory of present-day Uzbekistan emerged major schools and centers of Central Asian ceramics, which were based on ancient roots and traditions. These are: Bukhara-Samarkand school of ceramics with its centers in Tashkent, Samarkand, Urgut, Bukhara, Gijduvan, Shakhrisabz, Kitab, Kattakurgan, Denau; Ferghana school of ceramics with its centers in Rishtan and Gurumsaray; Khoresm school of ceramics with centers located in Urgench and Khiva. Ceramics of each center and school, with the lapse of time and experiencing general development tendency, preserved its own unique local features. Potters produced dishware and table-ware (items of cup-shaped form – kosa, payola, togora; jugs – koza; dishes – lyagan, tovoq, badii), in other words items, which had different shape, capacity and designation. The shape of dishware was created with the help of a wheel (named as "dukon"), and on rare occasions – was stamped or molded with hands. The forms and shapes of articles differed with their simplicity and utility. The most spread technique of designing slip ware was application of a brush for painting (qalami). In fact, potters mastered this technique perfectly. They were also skillful in the technique of engraving based on engobe (chizma). When high-quality clay, dyes and glaze were used, then the resulting dishware obtained wonderful artistic features (i.e.
its patterns and design were clear and well thought-out; the color was fresh and harmonious; it had a variety of ornamental motifs). Notably, masters of Gijduvan developed their own style of decoration. Original feature of ornamentation of Gijduvan ceramics was existence of many elements of zoomorphic character. Though, many motifs are unusually geometrized, and only their names allow to assume that they have zoomorphic origin. All these things can be observed in the creativity of famous master ceramist of Gijduvan, Ibodulla Narzullaev (1926-1982). Nowadays, the traditions of Ibodulla continue his sons, Abdulla Narzullaev (1963, Gijduvan) and Alisher Narzullaev (1953, Gijduvan), who produce dishware, ceramic toys (and by so doing continue to develop traditions of the past centuries). Main peculiarity of their ceramics is associated with the technological factor – they use lead glaze and green-yellow and brown dyes, which broadly define character and design of the articles; and their technique of patterning is based on painting with a help of a brush. Their houses are original centers of pottery and ceramic art. Each has separate exhibition hall (museum) demonstrating ceramic ware. There are also workshops, where Abdulla and Alisher work together with their students (apprentices) and which is frequently visited by tourists from around the world. Besides that, the family of Narzullaevs carefully preserves the traditions associated with gold embroidery, which is usually dealt by women of the family.

Interesting is original embroidery of Gijduvan and Shafrikan, which preserved the traditional ornaments and ancient technological methods used for embroidery (embroidery with needle (igna) and awl (bigiz)). Main articles of embroidery are suzani, zardavor, takiya push and borpush (bedspread or coverlet), joynamoz (prayer rug), dasturkhon (tablecloth), etc. Main fabric, which is used for embroidery, is sateen of white color (sometimes the color is based on own taste; though warmer colors are used). Most frequently used stitch types are yuram (path), togri (straight) and mayda (small). The patterns are created by handymen themselves. The examples are: old patterns called “oy” (round rosettes in the form of the moon or sun); vegetative patterns (bodom (almond), anor (pomegranate), shoh (branch), dastagul (bouquet), barg (leaf), tumorcha (petals), etc.). What is amazing is that handymen from one mahalla (local community) gather in the house of one of the women, where embroidery is accompanied by singing folk songs.

In Gijduvan the members of the expedition were able to observe and video the process of preparation of “Gijduvan kebab” (shish kebab), which is famous in many regions of Uzbekistan, at the house of master-cook, Abdukarim Abbosov (1949). Abdukarim has been continuing the family traditions in national cuisine for more than 50 years. Nowadays, his brother and sons are engaged in this; and
the family dynasty of cooks (the Abbosovs family) enjoys great popularity in the own region.

In the city of Bukhara, along with recording “Shashmaqom” and “Mavrigi”, the members of the expedition were able to observe performances given by the group of dorbozes (rope walkers) called “Bukhoro yulduzlari” (“Stars of Bukhara”), which continues to develop traditions of Bukhara rope walkers on katta dor (rope walking on a big height) and kichik dor (rope walking on a smaller height).

Musical instruments are made by Karomat Muqimov (1945), who is considered to be very famous master-sozgar (maker of musical instruments). Usta Shokir Kamolov (1946) is hereditary blacksmith, representative of the sixth generation of Bukhara masters of smithcraft (who made knives and other goods). He is participant of many exhibitions and international competitions (For instance, in the last competition, during the time given for competitors, he created from iron the symbol of our country, the bird Humo). It is interesting to note, that in his workshop one can find the Charter (Risola) of masters of smithcraft, which is passed on from one generation to another, from father to son, from master to apprentice. Such charters (risola) were widely-spread in the Middle Ages because of emergence and development of many crafts and trades. Even representatives of performing arts (musicians-singers, actors, rope walkers and others) had these kinds of charters.

In general, studies conducted in Bukhara region testify to the integrity of many elements of intangible cultural heritage, their development under the conditions of modernity, transmission of traditions and succession. These could be seen in performing arts, in the existence of rituals, in the widespread occurrence of articles of artistic crafts in daily life of the population (which are used for practical purposes, and at the same time, represent in themselves true masterpieces of art; and which were created thanks to technical excellence and wonderful imagination).

Khoresm is the region with centuries-long history and rich cultural heritage, in which special place occupy traditions of musical and dancing arts, of artistic crafts and folk-spectacular creativity. If one looks at the region from historical and cultural perspective, then he or she would notice that it is one of the most ancient hearths of culture. It is in Khoresm that wonderful, original and and the same time distinguishable local musical and performing culture got formed. Bright evidence for this are the sources of material and spiritual heritage, treatises of great scholars and thinkers of the East (such as Beruni, Al Khoresmi,
Ibn Sino and others), works of prominent poets (Ogakhi, Feruz, Munis, Komil Devoni, Komil Khoresmi, Makhtumquli, Avaz Otar and others) and the activity of the well-known Mamun Academy (which has a thousand-year history).

The history of Khoresm is very interesting. Depending on the historical circumstances it was either independent state or was part of another one, though, it always remained independent. Bright example for this is the state of Khoresmshakhs, which reached its peak of development and power in the IX-XII centuries. During this period unusual rise of science and culture takes place, which, if compared in terms of the breadth, equals the Samanid culture of the IX-XI centuries.

In Khoresm it is possible to observe all types and genres of musical creativity (whereby the greatest achievements in traditional music are the cycle of “Khoresm maqoms” and original musical notation system called “Tanbur chizigi” (in other words, Khoresm tanbur notation), which was used to write down Khoresm maqoms and which was used in the traditional method of teaching and learning “ustoz-shogird” until the 40s of the XX century), originality of dancing art (evidence for this is the dance called “Lazgi”), amazing features of folk-spectacular arts (as observed in performances of rope walkers and polovons).

Interethnic and international contacts (Uzbeks, Turkmens and others have been living in Khoresm throughout many centuries) are typical for this region and represent a distinctive feature of its cultural landscape, while determining also artistic peculiarities of traditional crafts. Traditions of pottery and ceramic, carpet weaving, embroidery, wood carving are still being preserved by the masters and craftsmen of Khoresm. In particular, members of the expedition were able to get acquainted with the activity of master Odilbek Matjonov (1972; native of Madir village located near the district center of Khanka), who, to some extent, continues the work and traditions of his father, the famous potter and ceramist, Raimberdi Matjonov (1909-2000). It bears mentioning that the ceramics of Khoresm has its own inimitable features which are embodied in the shapes and forms of goods (main type of ceramic ware is “badiya”, i.e. large dishes with the edges vertically updrawn), in the principles of design (inner surface is designed with geometric patterns which flow smoothly into vegetative offshoots). Though, nowadays O. Matjanov, together with his students (apprentices), deals with production of ceramic tiles used for restoration works at historical sites and monuments.

Ritual “Lachak urish” (putting the headdress on young woman) in performance of folklore ensemble “Khumor” was recorded in Bagat district. In the same district
original dance called “Qum mushugi” “Cat of the Desert” in performance of Sotimboy Otajonov (1958) was recorded.

In the city of Khanka members of the expeditions got acquainted with the activity of the family-based puppet theatre of actor and producer of puppets, Mansur Kuryazov (1960).

In the ancient town of Itchan Qala examples of folklore songs, suvora, folk epic (doston) and maqom pieces performed by folk singers, musicians and bakhshi of Khoresm were recorded. Also, some folk dances typical for this place were recorded. In total more than 56 examples were recorded under the domain of “Performing Arts”.

Back in the first half of the XX century artistic creativity of Karakalpakstan (the territory of which is located to the north of Uzbekistan) was not included as a separate object of research in the general works of history and culture of the ancient East. However, wide-scale archaeological, historical and art-related studies conducted of at the end of the XX and beginning of the XXI century allows speaking of significant role played by this particular region in the development of ancient and medieval civilizations; as well as in the contemporary art. Bright testimony to this can be considered Karakalpak State Museum named after I. Savitsky (which is sometimes called “The Louvre in Desert”), which, along with rich ethnographic collection and findings from many archaeological sites located in the region, keeps invaluable masterpieces of folk-applied art and fine art of the beginning of the XX century; or Karakalpak State Local History Museum, which has rich collections of items of natural history and ethnography.

Field studies of the last several years provide with significant amount of information on intangible cultural heritage. In 2010 field studies were carried out under the guidance of Frederick Leotar in collaboration with UNESCO and with participation of young Uzbek and Karakalpak researchers. During the study more than 300 examples of instrumental and vocal music of Karakalpaks were recorded. The studies resulted in production of audio disk called “Folk and Epic Heritage of Karakalpak People” (which included 22 examples of instrumental and song forms of epic stories recorded from folk musicians and bakhshi-iyrau (narrators)), and in filming the documentary demonstrating the creative activity and teaching methods of the producer of musical instruments, Karimbaydy Tynybaev.

During the expedition (July 2013) several districts of Karakalpakstan (namely, Nukus, Chimboy, Qongirot and Qorauzoq), and the city of Nukus were explored
and corresponding recordings were made. The intangible cultural heritage of Karakalpakstan is represented by the following: elements of oral folk art, performing art (instrumental and vocal music; folk epic (the art of bakhshi and jyrau); the art of folk-spectacular performances such as rope walkers, puppeteers, kopkara (goat hunting)), customs and rituals ("bolani beshikka solish" - putting baby to cradle; “Bet ashar” – opening the face of bride; “Ot seyisi” – preparing horse and horseman to the folk game of kopkara; "Jugari kordik” – calling for a wind), practices concerning nature and national cuisine, traditional crafts (carpet weaving, embroidery, wood carving, gold-work and smithcraft, pottery, yurt-making, stove-making, production of musical instruments, etc.).

In fact, survey among and conversations, talks and video interviews with craftsmen, singers, musicians and narrators provided with interesting material, which could be used in making inventory and in enriching the database of objects of intangible cultural heritage of Karakalpakstan (on local and national levels) and Uzbekistan (for the National List (Inventory)). For instance, interesting could be: traditions of making carpets and carpet items made of wool, as demonstrated by Kallymash Karimverdieva (1962; Chimboy); preparation of the details of yurt by using cane (cane mats of 1 meters height; cane doors); craft called “Jez shi", which is typical for Karakalpaks only (the traditions of which are being preserved and passed on to younger generation by Ulbosin Utenbergenov (1932; Chimboy)); ritual song "Aydar” as performed by Sapargul Aripova (1947) and the siging of which is associated with the ritual of calling of wind; ritual called “Jugari kordik” (calling for wind), which is performed when milling corn (Nukus district).

Creative activity of baksy (or bakhshi, who are narrators of folk epics and epic songs) was recorded in several districts of Karakalpakstan and in Nukus. For instance, recordings were made from narrator (jyrau), Bakbergen Syrymbetov (who is the student (apprentice) of famous narrator, Jumabay jyrau), young baksy, Salamat Ayapov (1993), baksy Jusumbay Kasymbetov (1967) and others.

One of the most ancient types of folk epic of the Karakalpaks is the art of jyrau, i.e. singing folk stories in the accompaniment of ancient musical instrument called “qobuz”. (In fact, traditions of making this musical instrument have been preserved only in Karakalpakstan. Its strings and a bow are made of horsehair). Performers of jyrau fo many centuries have been keepers and popularizers of epic stories (dostons), be it heroic ones, or be it historical, romantic or religious ones. Typical features of the art of jyrau are the following: recitative-guttural singing (i.e. singing with hoarse voice (bogiq ovoz), which is characteristic feature of bakhshi of Samarkand, Kashkadarya and Surkhandarya as well); use of different methods of impact on the listener (such as word-story, instrumental
accompaniment, poetry, singing, gesticulation and mimicry). It is thanks to narrators or jyrau and baksy (epic works were usually accompanied by play on dutar and gidjak; there were many women-performers from among baksy in Karakalpakstan), that the listeners did not forget about important events and turning points of history. In fact, jyrau and baksy created heroic and romantic characters, which were imitated by many generations. It is thanks to them selfconsciousness and worldviews of the nation got formed and shaped.

Performance of certain stories and epics, as it is thought among the people, may have an impact on the occurrence of natural phenomena and change of climatic conditions. One of such epics is “Edige” epic, the performance of which, according to the listeners, always ends up with rain. Thus, during the performance of epic called “Edige” by well-known jyrau, Bakbergen Syrymbetov (whose performance was more emotional and expressive than ever) in front of many people at night (in one of the villages of Chimbay district) clouds began to gather over the campfire, i.e. the nature itself “as though began showing sympathy to the story” of the narrator.

Great interest invoked acquaintance with the national musical instruments in the workshop of well-known master-sozgar (producer of musical instruments) of Karakalpakstan, Azatbay Otarbaev (1960), who was frequent participant of republican and international exhibitions, festivals and competitions. Being a hereditary master, he has been dealing with production of musical instruments for more than 30 years, reviving and reconstructing ancient instruments. He himself can play skillfully on many of his musical instruments. He is well aware of the history of the musical instruments he produces. He also shares with his knowledge and skills with his students (apprentices). Notably, he has already revivied and repaired dozens of wind instruments, which were already forgotten. Azatbay Otarbaev is the only master-sozgar, who, till nowadays deals with production of traditional musical instruments of the Karakalpaks, such as qobuz and dutar. It bears mentioning that his workshop was reconstructed with the support of UNESCO 2012, where he now works and teaches his students the secrets of production of musical instruments.

Knowledge and skills associated with production of ceramic ware (kuba, khum, koza and other dishwares, which do not have decoration (i.e. do not represent slip ceramics)) and clay stoves (tandir) were documented from master Tursenbay Zaripov (1945). He actively shares with his knowledge and skills with his students (apprentices). Also, at his house he has traditional pottery kiln for burning big ceramic wares, which was constructed and made by his father (at present master does not use it).
Yurt ("otov", “qora uy” or “oq uy”), a traditional assembled dwelling house of a nomad, is still greatly demanded and popular type of dwelling in Karakalpakstan. During summers, a family, as a rule, spends its time on pasture-lands, while taking its cattle to the grassland. And in such a case it is impossible to do without a yurt. In recent past, assembly and mounting of yurt was easily dealt by men and women equally. Yurts, decorated with rugs and felt carpets, are irreplaceable during hot weather. And it is no coincidence that in southern and northern regions of Uzbekistan traditions have been preserved associated with making of yurts.

Otaboy Turekeyev (1955; Chimboy) is a hereditary otovchi (the person making yurts), who, together with his students (apprentices) and assistants deals with preparation of the framework of yurt (main materials used are: long trunks of poplar tree or willow, cane (buira), leather (which replaces nails). The framework of yurt consists of keragi (assembled grid-like carcass), uvuqov (long bent poles used for cupola of yurt), changarak (wooden rim with crosspiece in the middle), cane mats, which are mounted along the whole perimeter of the carcass and a door, which serves protective role. All the details of yurt are made manually with the help of traditional machine-tool called “tiz” (used for bending poles) and furnaces (for blackening wooden poles). The size of yurt is determined by the number of poles used.

In these days yurts are mounted not only in summer pasture-lands, but also in the courtyards of houses. Yurt is the dwelling house of many people of Central Asia. It is for a reason that Kazakhstan and Kyrgyzstan submitted the nomination file titled “Yurt” (i.e. knowledge and skills associated with preparation and construction of yurt) for inscription on the UNESCO Representative List.

It should be highlighted that Republic of Karakalpakstan elaborated and approved National List of Intangible Cultural Heritage, which includes many elements of traditional culture of Karakalpak people.

Preliminary results of the field studies were discussed at the republican seminar “Regional results of making inventory of intangible cultural heritage”, which was held in the Academy of Mamun of the city of Khiva (Khoresm region) on 26 July 2013. It was attended by experts and representatives of administrations for cultural and sports affairs of Navoi, Bukhara, Khoresm regions and Republic of Karakalpakstan. Keynote speakers were heads of expeditions (R. Abdullaev, G. Abdullaeva and U. Khakimov). Also, reports were presented on inventory making activities on local level by U. Khikmatova (Bukhara), A. Allaniyazov
(Karakalpakstan) and D. Ibragimova (Khoresm). During the seminar practical sessions were conducted on documenting and making inventory of ICH elements.

Another event was Republican scientific and practical seminar titled “On Safeguarding of Intangible Cultural Heritage”, which was conducted on 27 July 2013 in the branch of Academy of Sciences of Uzbekistan in the city of Nukus. It was attended by scholars, experts and specialists of ICH, representatives of administrations for cultural and sports affairs of Tashkent, Bukhara, Khoresm and Kashkadarya regions and representatives of the Ministry of Culture and Sports of the Republic of Karakalpakstan. At the seminar the following issues were discussed: results of field studies carried out within the last several years; documenting and making inventory of ICH elements; inventory making and National (local) List of ICH; inventory-making experience in Bukhara region and Republic of Karakalpakstan. Also reports were presented by R. Abdullaev and G. Abdullaeva (Tashkent), S. Sharopova (Bukhara), A. Alniyazov, A. Allaniyazova and M. Kralibaeva (Karakalpakstan). Notably, the discussions held revealed some positive moments in the activity related to ICH; but also some shortcomings were identified in the inventory-making process. In the practical part of the seminar the participants were able to get acquainted with the ICH elements of Karakalpakstan and some publications on ICH (for instance, multivolume work on folk art in Karakalpakstan).

As a rule, the goals of being carried out expeditions are to cover all local traditions, which are documented together with corresponding information on them (inventory-making); and to do multifaceted analysis of the identity of objects (elements) accompanied by further studies (researches). Based on this, it is possible to conclude that field studies and scientific expeditions have become one of the new forms of raising awareness of the public in the field of ICH. They are also means for safeguarding, studying and collecting materials, which, later on, can be used for demonstration on TV, radio and other media. As such, they promote interest of the population in the elements of ICH, in particular, in musical traditions, artistic crafts and folk-spectacular arts.

To sum up it is possible to tell that implementation of these kinds of projects and programmes had an impact on the development of the own database on ICH of Uzbekistan; on professional development of specialists and experts dealing with ICH; on raising awareness of the local population on ICH-related issues; on gathering significant number of materials (textual, audio and video materials) on ICH of Uzbekistan; on enrichment of experience of those, who were associated with ICH elements (in particular, the project helped bearers themselves – enriched their knowledge, widened their interests on other ICH elements, and
improved their confidence that their knowledge and skills are indeed needed and required by the youth, which showed great interest to ICH elements; on strengthening confidence that communities, groups and individuals, i.e. the bearers of traditions, are needed not only for their local communities but also for the whole humanity.

Likewise, creation of the Inventory (List), much like Atlas, as a kind of database providing information about integrity level and development of different elements of intangible cultural heritage, is of very practical value indeed. It will allow accomplishing successfully the tasks associated with regeneration and revival of the best traditions existing in arts and culture.

**Role of Mass Media.** Systematic and goal-oriented work began to be done on safeguarding, preservation, development and promotion of objects (elements) of intangible cultural heritage of Uzbekistan. Almost all governmental and non-governmental organizations became involved in this work in accordance with the State Programme, which resulted in raising of awareness of the population on ICH issues, in active work carried out by mass media on popularization of ICH (i.e. they began informing on ICH through TV and radio channels, periodic press).

In 2013 a new TV channel, "Madaniyat va marifat" ("Culture and Enlightenment"), began its coverage, which has a special programme called "Meros" ("Heritage"). Also, central TV channel, "Ozbekiston", since 2012 has been organizing TV Festival of "Qohna zamin ohanglari" (Melodies of ancient land’); in 2012 Telefestival of folklore ensembles was organized, in which the ensembles representing all region of Uzbekistan and almost all ICH domains gave their performances; in 2013 Telefestival of performers of *katta ashula, lapar and olan* was organized; in 2012-2013 Telefestival “Maydon tomosha sanati” ("Areal Spectacular and Entertainment Art") was organized, which presented the performances of rope walkers, *polovons* (strongmen), *qiziqchi* and *maskharaboz* (actors and clowns), illusionists and tammers; in 2014 Telefestival of children’s folklore ensembles was organized (for the first time), which brightly demonstrated successful succession of traditions by younger generation. It should be noted that all these performances stood out with their originality, existence of local features and characteristics, which are typical for certain regions of Uzbekistan. These performances also attracted a great number of viewers. All these programmes are being demonstrated to present on TV channels.

In addition, TV and radio programmes are broadcasted, which cover the life and cultural aspects of other nationalities residing in Uzbekistan. For instance, certain
TV channels broadcast weekly programmes in other languages, such as: the programme “Umid” (“Hope”), which is available in Uigur language; “Rangi kamon” (“Rainbow”) – in Tajik language; “Zamandas” (“Contemporary”) – in Kazakh language; “Biznen miras” (“Our heritage”) – in Tatar language; “Chinsen” (“Friendship”) – in Korean language. There are also newspapers and journals which are published in 12 languages, from which national editions are available in 8 languages (i.e. Uzbek, Tajik, Karakalpak, Turmen, Russian, English, Arabic and Korean).

**Role of Mahalla.** The Government of the country pays significant attention to comprehensive study, enrichment and transfer of traditions of national culture, historical heritage and moral values to the next generation. Peculiarity of the national culture of Uzbekistan is that it has two layers, i.e. traditional and modern ones. And the role of the local community, in particular of mahalla, as a traditional institute of neighbourliness (of Uzbekistan), is substantial.

Mahalla, as a distinct type of self-organized socium, accumulated in itself original local features and value orientations based on the ideas of tolerance, respect to diverse cultural expressions and views. It is within the framework of mahalla model that Uzbekistan implements unique initiatives on revival of spirituality and traditional moral norms of the society, on nurturing, educating and socialization of the youth, on social protection of interests of women and family. And it is for a reason that first Saturday of August, since 1997, has been celebrated as "The Day of Mahalla" in Uzbekistan.

Mahalla is the place of residence of indigenous people of the community. Besides, it is public self-government mechanism, which manages economic, social, legal and cultural-enlightenment issues of the community. Being secular civic institute, it actively takes part in safeguarding and transmission of values associated with intangible cultural heritage to the next generations and provides support internally (leaders of the community and mahalla committee) as well as externally (Republican Public Fund “Mahalla” and local authorities). Mahallas in different places of the country have so far been preserving authenticity of different forms and manifestations of intangible cultural heritage, such as folk epic, askiya, katta ashula, maqoms, dorbozlik, traditional customs and rituals, etc. And for promotion of ICH safeguarding, local community (mahalla) provides significant support for local schools of apprenticeship (i.e. support traditions of katta ashula genre in Kokand, Margilan and Andijan; of folk epic in Boysun, Sherobod, Dehqonobod, Khiva, Samarkand, Chiroqchi, Chimboy, Nukus; of maqom art in Bukhara, Samarkand, Urgench, Khanka, Ferghana and Tashkent; of askiya art in Kokand, Margilan, Andijan, Asaka, Yangikorgan; of dorbozlik art in
Kokand, Namangan, Kosonsoy, Andijan, Ferghana, Margilan, Samarkand, Karshi; of dolk games such as kopkara in Jizzakh, Boysun, Chimboy, etc. Such local schools were organized by the bearers of traditions themselves with active support of public funds, local public figures and international organizations. Main goal is to safeguard and preserve the traditions by attracting the youth, raising awareness of the population. Examples are maqom ensembles created of local communities in Kokand, Samarkand and Shorchi; schools of khalfa (traditions of performance of folk songs and epic stories by women) in communities of Khoresm (Khiva, Khanka, Urgench) and Karakalpakstan (Ellikqala); school of dorbozes of Yunusali Gaziev (Andijan), Bakhodir Dadakhojaev (Kasansay); school of ceramics and pottery of Akbar Rakhimov (Tashkent), Alisher Nazirov (Rishtan), Alisher Narzullaev (Gijduvan); workhops for production of musical instruments in the communities of Tashkent (dynasty of the Zufarovs), Samarkand (of master Khamroqul Khaydarov), Andijan (of master Abdulmalik Madraimov), Nukus (of master Azatbay Otarbaev); activities of family ensembles of the Sherquzievs (Kokand), the Isakovs (Karshi), the Abrayqulovs (Sherabad); activity of children's folklore theatre “Tomosha” in Tashkent (under leadership of Nodir Kurbanov), children's folklore ensembles “Chovkiniollar” in Samarkand (under leadership of Suvonqul Abuqodirov), “Quralay” in Boysun (under leadership of Usmon Yoldashev), etc.

In fact, the scope of participation of mahalla (local community) is broad, i.e. from organization of rituals and ceremonies, national and religious festivities in everyday life to the initiatives on holding special cultural events, supporting entrepreneurship and schools of apprenticeship of traditional culture. And for centuries it has been the place of nurturing creative potential, artistic and cultural identity of peoples. All innovative ideas in everyday life of mahalla were always introduced based on consensus and broad public approval. Indeed, the life of mahalla is characterized by frequent introduction of new ideas to the traditional culture under the influence of globalization. New forms of musical and theatrical performances emerge in cultural events of local communities, which address traditional repertoire and methods of performance. The examples of these are: the project of “Rapshi”, which is based on symbiosis of the art of bakhshi (Kashkadarya, Khoresm, Karakalpakstan) with modern rap, folk and modern dance styles (Tashkent, Navoi); the project of “Mavrigi”, which has become a new musical and scenic reflection of Bukhara traditional singing and dancing cycle of “Mavrigi” (Tashkent, Bukhara, Samarkand, Khodjent); project of “Jyrau-rock”, which is symbiosis of the Karakalpakstan epic art, baksi and iyrau, with modern rock ensemble with the active use of video art (Tashkent, Nukus). Interestingly, these kinds of projects invoked notable interest of the youth, who got acquainted with the ICH elements and their contemporary manifestations.
Spiritual traditions and the system of worldviews, existing within *mahalla*, contributed to the formation of original features of the national artistic school (of music, dance, spectacular, fine and applied arts) and its wide recognition. Maybe for this reasons Korean scholars named *mahalla* as the Uzbek model for preservation and transfer of ICH during the meeting organized with the Uzbek delegation in Seoul at the end of 2013.

In general, scientific expeditions and field studies, which are carried out to different regions of Uzbekistan, take into account the role the bearers of ICH traditions (i.e. creators and popularizers of ICH) as well as that of local community (*mahalla*). The studies conducted on the current state of ICH pay close attention to all new (cultural) challenges faced by *mahalla*, where usually bearers of traditions live (i.e. masters of traditional and folk crafts, representatives of music, dancing and spectacular arts), and where, together with the local community, customs and rituals are being preserved, holidays and family-based festivities are organized. It is indeed *mahalla* which is nowadays has become the object of safeguarding efforts and which, itself, preserves elements of ICH of Uzbekistan. It is indeed *mahalla*, which has become object of field studies and scientific expeditions.

It bears mentioning that it is thanks to the initiative of *mahalla* (local community) and groups of *askiyabozes* and *dorbozes* as well as materials gathered during scientific expeditions and field studies of 2012-2014, that nomination files on two elements of ICH of Uzbekistan, i.e. *Askiya* (The Art of Wit) and *Dorbozlik* (The Art of Rope walkers), were prepared and submitted for consideration of UNESCO. (During preparation of materials for the nomination in January 2014 an additional expedition was organized to the districts of the Ferghana Valley which was named as "Following the tracks of Askiya", which allowed to conduct conversations with famous masters of *askiya* and *dorbozlik* arts, to record askiya performances and capture on video the interviews with the representatives of local communities of Kokand, Margilan, Andijan and Asaka. Later, in May 2014 another expedition was carried out to Surkhandarya region which helped to study integrity level of ICH elements of Boysun).

**Role of national cultural centers.** More than 100 nations and ethnicities reside in present-day territory of Uzbekistan and their cultural activities are coordinated by national cultural centers. This means that national cultural centers have an opportunity to popularize cultural heritage of their nations and people. Indeed, the people of other nationalities and ethnic origins can freely celebrate their national and religious festivities and holidays, such as *Eid al-Adha*, *Eid al-Fitr (Ramadan)* (Muslims), Easter and Christmas (Christians), *Pesah*, *Purim*
and Hanukkah (Jews), etc. Navruz and religious holidays of Eid al-Adha and Eid al-Fitr (Ramadan) were announced as official holidays of the Republic of Uzbekistan. Also, two parks (gardens) operate in Tashkent at present, i.e. Japanese Garden and Seoul Park, which give an opportunity to get acquainted with the culture and traditions of Japan and Korea.

**Other activities.** Respective activities are being conducted, by the Government, governmental agencies of Uzbekistan, khokimiyats (municipalities and regional authorities) of regions, Kengash (Council) of the Republic of Karakalpakstan jointly with public organizations and funds with the assistance of the National Commission of Uzbekistan for UNESCO, which are directed at safeguarding and promotion of all types and forms of intangible cultural heritage (with attraction of necessary budgetary and non-budgetary funds).

In 2013 the Ministry of Culture and Sports of the Republic of Uzbekistan approved the National List of objects of ICH, which includes 74 objects (elements) across 5 domains. In addition, two brochures were published in Uzbek language, i.e. “Nomoddiy madaniy meros boyicha meyoriy hujjatlar” (“Normative Documents on ICH”) and “Ozbekiston nomoddiy madaniy meros obyektlarining Milliy roykhati hamda YUNESKO roykhatlariga nomoddiy madaniy meros obyektlarining nomzodlik hujjatlarini tayorlash” (“On Preparation of the Nomination Files of Objects of Intangible Cultural Heritage for Inclusion in the National ICH List of Uzbekistan and Representative List of UNESCO”).

Another thing, which bears mentioning, is regular organization of republican competitions and festivals on certain directions and domains of ICH in different regions of Uzbekistan and in Tashkent city in the period of 2011-2014. These include: competitions of bakhshi-shoirs and akyns; competitions of performers of katta ashula and of maqom ensembles; competition of young performers of maqoms; competitions of lapar and olan performers, competitions of instrumental ensembles "Karnay va surnay" (ensembles playing on traditional wind instruments); competitions of askiya performers, etc; Festival of Traditional Culture “Asrlar sadosi” (“Echo of Ages”), which involves almost all elements of ICH of Uzbekistan and demonstrates all elements of performing arts, and which is accompanied by presentations of new books, organization of scientific workshops and conferences (in Itchan Qala of Khiva in 2011; in Ellikqala of the Republic of Karakalpakstan in 2012; in Sarmishsoy of Navoi region in 2013).

Notably, under the Institute of Arts and Culture of Uzbekistan training courses began to be offered to directors of newly-formed cultural centers and recreation-and-entertainment parks, teachers of HEIs. The training is a sixteen-hour
programme on ICH of Uzbekistan. In addition to that, an independent course was introduced on intangible cultural heritage to the educational process of the Institute (bachelor's program), and learning aid on ICH was prepared for publication (in the end of 2014).

With assistance of the UNESCO Office in Tashkent ICH related knowledge is being introduced to the educational process of public education, i.e. to general secondary schools of Uzbekistan. Within the framework of the project a module was elaborated on integration of ICH related knowledge into certain school subjects such as musical culture (performing arts), history (customs, rituals, holidays), physical training (folk games), literature (folk oral art), labor education (different traditional crafts), etc. 4 study guides and methodological manuals were developed. In addition, a round-table was organized by UNESCO Office in Tashkent in cooperation with the Ministry of Culture and Sports and Ministry of Public Education dedicated to this programme (Tashkent, May 2014).
III. Intangible Cultural Heritage Inventory

1. National Inventory\(^1\)

**Brief Information**

1) General Inventory information (updated since 2010)

1.1) Title(s)
National List of Elements (Objects) of Intangible Cultural Heritage of Uzbekistan

1.2) Number of updated inventories
One inventory, i.e. National List

1.3) Number of designated items updated
Seventy four items or elements were included

1.4) Date of most recent update
18 March 2013 – New and updated List of Objects (Elements) of Intangible Cultural Heritage of Uzbekistan was approved by Republican Center for Folk Art.

2013-2014 – New information was added to certain elements of National ICH List after field studies and expeditions were carried out within the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region"; Joint project of ICHCAP and Republican Center for Folk Art); and after implementation of the project of UNESCO Office in Tashkent in collaboration with Republican Center for Folk Art, which was aimed at development and popularization of elements of traditional music of the Republic of Karakalpakstan.

1.5) Establishment of an expert advisory panel

\(^1\) Refers to inventories made and managed by a national or local government.
In 2013, by the order of the Ministry of Culture and Sports of the Republic of Uzbekistan Scientific and Methodological Board on Intangible Cultural Heritage as well as expert groups were created and approved on each of the five domains of intangible cultural heritage.

1.6) Responsible governmental organization (national/local governmental)
Republican Center for Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan and its ICH Documenting (Inventory-Making) Department.

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Detailed Information

Until 2011 the National List of Uzbekistan consisted of seven elements, from which four (“Cultural Space of Boysun”, “Shashmaqom”, “Katta ashula”, “Navruz”) were inscribed on the UNESCO Representative List and the other three, i.e. Bakhshichilik (art of folk epic), Alla (lullaby) and Lapar (song genre) - were included in the non-governmental inventory. The the List however did not indicate elements by domains. And with adoption and implementation of the Law of the Republic of Uzbekistan “On Safeguarding and Use of Objects of Cultural Heritage” and State Programme, the ICH Documenting Department was created at Republican Center for Folk Art under the Ministry of Culture and Sports (2011) as well as the experts groups and Board on ICH (dealing with selection of elements (based on the certain criteria) to be included to the New ICH list). In developing the new ICH List peculiarities of Uzbekistan were taken into account and that each element selected was in line with the international criteria set for elements of ICH (i.e. as stipulated by the UNESCO Convention of 2003).

Initially, the new National List consisted of more than 200 elements (2011). However, further review, carried out by the experts groups and ICH Board (i.e. archive documents and materials of field studies were studied; historical and cultural value of each element was evaluated), made it possible to select main elements of ICH across five domains. As a result, experts groups and ICH Board
recommended it for approval of the Ministry of Culture and Sports of the Republic of Uzbekistan.

The new National List of ICH was approved by the Ministry of Culture and Sports (on 18 March 2013). At present it consists of 74 ICH elements.

The following is the complete listing of the elements of intangible cultural heritage of Uzbekistan:

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4. Knowledge and practices concerning nature and the universe

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Currently 4 elements of the new and updated National List were inscribed on the Representative List of the Intangible Cultural Heritage of the Humanity. These are: Cultural Space of Boysun (2008), Shashmaqom (2008), Navruz (2009) and Katta Ashula (2009).

2 elements were submitted for inclusion in the Representative List and are currently under consideration of UNESCO. These are: Askiya (to be considered in November 2014) and Dorbozlik (Rope Walking Art; to be considered in 2015).

It should be noted that this new National List represents the core of inventory-making of ICH. Also, during field studies it is updated accordingly. For instance, during recent field studies, scientific expeditions and inventory-making activities some new elements were identified such as pazandachilik (knowledge and skills associated with national cuisine) and folk medicine; and additional materials were gathered on other elements.

Also, the National List served as a basis and example for elaboration of local ICH lists in the regions and Republic of Karakalpakstan (for this purpose a methodological guide on ICH inventory-making was prepared in 2013). Indeed, in all regions (12 in total) and Republic of Karakalpakstan at present active work is being carried out on creation of the local list of elements (objects) of ICH. And this works is constantly coordinated with the experts groups and the Board on ICH. For instance, during the last session of the Scientific and Methodological Board on ICH (April 2014) National List (Inventory) of the Republic of Karakalpakstan, which included more than 67 elements on 5 domains of ICH, was considered. The review done by the members of the Board revealed that the...
The majority of elements represent oral folk art (i.e. under "Oral traditions and expressions" domain), performing arts and customs, rituals and festivities of Karakalpakstan (47 elements in total). Also, almost all works of folk epic and all rituals were identified as separate elements. Though, some of these are no more in use. Based on that it was recommended to review the List (Inventory) once again but with special attention to historic and artistic values each element represents and to social and cultural importance of each element in local communities. Likewise, preliminary List of ICH of Kashkadarya region (local ICH List) was reviewed, which included more than 60 elements across 5 domains. However, the List was presented without any particular information material and without consideration of categories, criteria, value and importance of each element. So, the List was not approved and was sent for revision.

The work on elaboration of national as well as local lists of ICH is coordinated by the ICH Documenting Department of the Republican Center for Folk Art in close collaboration with the groups of experts and the ICH Board.

2) Designated heritage (updated since 2010)

2.1) Categories

All of the elements, which are included in the National List, are living objects (elements), i.e. they are in existence, are preserved and spread in particular area, district and/or region. They represent all five domains of intangible cultural heritage, as indicated in the UNESCO Convention of 2003.

2.2) Criteria

Criteria for selection and inclusion of each element (object) in the National List of Uzbekistan are the following: unwritten (oral tradition) character, traditional character, ancient roots of its cultural traditions, originality and unique character of live tradition (viability and sustainability of element), relic feature, archaic feature, spectacularity, ethnocultural identity, improvisatory character, popularity, original manners and styles of singing, playing, distinctiveness and existence of schools of mastery, integrity of knowledge and skills, adaptation to the conditions of modernity, succession (continuity), risk of disappearance, historical, cultural and artistic value.

3) Information about each element as it appears in the National List of Elements (Objects) of Intangible Cultural Heritage of Uzbekistan

Each element of the National List is provided with information materials concerning its history, peculiar features and bearers. In other words a certain
database is created on each element (which includes textual, audio and visual data).

For instance, ICH element “Doston” is provided with the following information: 
*“Doston (literally, “a short novel”, “story”, “adventures”) is the genre of folk epic. It is the genre of folk epic, lengthy and grand element of ICH of Uzbekistan.*

**Areas represented:** epic narration, oral folk art and traditional music (in the National List its index number is 01.06).

**Domains:** “Oral Traditions and Expressions”, “Performing Arts”.

**Criteria:** unwritten (oral tradition) character, ancient roots of its traditions, archaic feature, spectacularity, originality and unique character of live tradition, representation of ethnocultural identity, original manner of performance, local feature of the style of singing, existence of schools of mastery based on "ustoz-shogird" (“master-apprentice”) methodology, viability, historical, cultural and artistic value.

Doston is original verbal, musical and poetical history of the nation. It reflects real historical events of ancient times and incorporates poetic as well as prosaic elements accompanied by music. It is reproduced through idealized narration, in which words, stories, poems, music used and singing with acting skills are combined altogether to create distinct genre with its own specifics, themes and manners of performance.

This unique and inimitable art genre emerged in the Middle Ages, among nomadic Turkic tribes, as a result of mastery of centuries-long artistic traditions (mythology, legends, folk stories and tales, songs of historical and legendary nature). And nomadic way of life certainly found its reflection in the content as well as character of heroes. For instance, it is possible to mention about the character of Alpomish, who was *botir* (hero) and who performed an exploit in the name of his motherland and nation. Indeed, Alpomish is popular character among Kazakhs, Karakalpaks, Uigurs, Altaians, Turkmens, Tatars, Bashkirs and others. Or it is possible to mention about the character of a horse, which was favored friend of a nomad. In fact these two characters are most popular in the folk epic.

*Doston* is spread in the whole Central Asia. And there are several traditional performance schools, in which distinct musical and poetical language as well as
style of folk epic got formed. Though, in all of them recitative-guttural manner of singing is prevalent.

Performers of dostons are folk narrators called “bakhshi”, “baksy”, “dostonchi”, “jyrau”, “shoir” and “akyn”. They are creators and keepers of epic stories. Dostons are divided into the following: heroic ones (“Alpomish”, “Rustam”, “Yodgor”, “Gorogli”, etc.), historical ones (“Samarqandnoma”, “Sokhibqiron”, etc.), romantic ones (“Tohir and Zuhra”, “Farkhod and Shirin”, “Oshiq Garib and Shokhsanam”, etc.), book-based ones (Firdavsiy, Jami, Alisher Navoi, Durbek, etc.), etc.

Characteristic features of doston are: monumentality (combination of story, poetry, music, singing and acting skill (gesticulation, mimicry, plastique)), scale and coverage (periodicity, diversity of themes, complexity of structure, perfection and richness of music and performance rules), improvisatory nature and originality of performance (solo and ensemble), locality (originality of performance as reflected by different manners and styles of singing), certain commonality of motifs, characters and story-lines.

In Uzbekistan the following manners and styles of performance of dostons are spread: recitative-guttural manner of singing of bakhshi-shoir in accompaniment of dombra (Samarkand, Kashkadarya and Surkhandarya) and recitative-declamatory and guttural manner of singing of jyrau in accompaniment of qobuz (Karakalpakstan); songful-melodical type with wide range of voice and in accompaniment of instrumental ensemble (In Khoresm (bakhshi-dostonchi) – dutar, bolaman, gidjak; or tar, qoshnay and doira; if performed by a woman (the art of khalfa) - qol soz (accordion) and doira; In Karakalpakstan (the art of basky) – dutar and traditional three-string instrument, gidjak).

Narrators or bakhshi are professional performers of dostons, who underwent traditional school of learning based on “ustoz-shogird” (“master-apprentice”) methodology. They have a very good memory and endurance (doston is performed for many hours or even days), and are skillful in narration and improvisation, poetry and declamation, music, singing and acting.

The art of bakhshi-shoir and baksy-jyrau brightly reflects the peculiarities of traditional culture of Uzbekistan, where on the basis of local performance features different local styles and schools with their own musical and creative tradition, artistic and aesthetic ideas, practical goals and tasks emerged.
One example is the Samarkand school (centers located in Bulungur, Korgan, Jamboy, Nurota (at present Nurota is part of Navoi region), the characteristic feature of which is declamatory-recitative and guttural manner of singing in accompaniment of *dombra*. In each *doston* from 5 to 10 tunes of repeating structure were used; with a short melos of repeating structure. The repertoires of this school include heroic and historical *dostons*. In particular, in the beginning of the XX century, the epic “Alpomish” was recorded for the first time from *bakhshi* Fozil Yoldosh ogli (1872-1955), who mastered traditions from his father, Yoldosh Mulla Murod ogli. Notably, Fozil Yoldosh ogli, thanks to his wonderful voice and singing manner, was known among the people under the name of “Yoldosh bulbul” (“bulbul” – nightingale). Brothers of Fozil Yoldosh ogli, Qoldosh and Suyar, were famous narrators (*bakhshi*) as well. They trained the whole generation of young *bakhshi* people, who not only preserved epic traditions, but also developed them. Khodi Zarifov, who is the author of series of books on the epics of Uzbekistan (the most famous of which is “Uzbek heroic epic” under authorship of V. Jirmunskiy, Kh. Zarifov, published in Moscow in 1947), recorded more than 20 dosotons from Fozil Yoldosh. Prominent representatives of the Samarkand school were: Ergash Jumanbulbul ogli, Islom shoir, Abdulla shoir, Pulkan shoir, Ergash shoir, Egamberdi bakhshi, Tilla Kampar, Jumanbulbul bakhshi, Takhim bulbul and others. They had many students (apprentices), from among who it is possible to mention people’s *bakhshi* of Uzbekistan, Ziyodullo Islamov (the son of famous bakhshi, Islom shoir).

Characteristic feature of Kashkadarya school of *dostonchilik* (centers located in Chiroqchi, Qamashi, Shakhrisabz, Kitab, Dekhqonobod) is recitative-guttural manner of performance in accompaniment of *dombra*. Each *doston* contained from 5 to 15 tunes with a short melos of repeating structure and uniform rhythm. The repertoire includes heroic, historical and romantic epics, such as “Alpomish”, “Orziqul”, “Sokhibqiron”, “Kuntugmish”, “Gorogli” (cycle of *dostons*), etc. The prominent representatives of this school are Abdulla Nurali ogli, Islom Nazar ogli, Qodir bakhshi Rakhimov and others. From among their followers and students (apprentices) it is possible to mention Shomurod bakhshi Togaev (Chiroqchi) and Abduqahhor bakhshi Rakhimov (Dekhqonobod) (both of them have honorable title of “People’s bakhshi of Uzbekistan”), and others.

Characteristic feature of Surkhandarya school of *dostonchilik* or more spread one – Sherobad-Boysun school (centers located in Sherobod, Boysun, Denau, Qumqorgon, Shorchi, Qiziriq), is recitative-guttural manner of singing in accompaniment of *dombra* and with use of 5-15 tunes, melos of different
character, and uniform rhythm. The repertoire includes heroic, historical and romantic dostons, such as “Alpomish” and cycle “Gorogli”. From among prominent representatives of this school it is possible to mention Shernazar Bekenazar oglı (Sherna bakhshi), who trained the whole generation of talented narrators (Mardoqul Avliyoqul oglı, Umir Safar oglı, Normurod bakhshi, Akhmad bakhshi and others). Present-day representatives of this school include Shoherdi Boltaev (Boysun), Abdunazar Poyonov (Boysun-Qumqorgon), Boboraim Mamatmurodov (Denau) (they received “People’s bakhshi of Uzbekistan” title) and others.

The Khoresm school is subdivided into two directions, i.e. Shirvoni (or Khiva) and Ironi (or Mangyt). What makes these directions distinct is their repertoire, the composition of performers, manner of performance and musical and poetic language. In general, for Khoresm school typical is songful-melodical manner of performance in accompaniment of instrumental ensemble. Each doston uses 15-72 tunes, which do not repeat. These tunes are of different character with own musical patterns. Each tune has its own name. The repertoire is diverse and rich. It consists of heroic, historical, romantic and other types of dostons. The most popular one is the cycle of dostons of “Gorogli”, which has from 40 to 100 versions of doston. Besides men (bakhshi-dostonchi) some dostons, in particular, romantic ones, are performed by women (khalfa-dostonchi). From among the representatives of this school there are people’s bakhshi of Uzbekistan, such as Bola bakhshi (Qurbonnazar) Abdullaev, Khudoybergan Otegenov and others. Notably, it is Khoresm epic traditions that exerted an influence on formation of Turkmen bakhshi art (Dashaoz school) and Karakalpak baksy art (Amudarya or Mangit school).

The Karakalpak school differs from the rest because of existence of two epic directions. These are: baksy with its sonful-melodic type of singing (ensemble performance) and jyrav with its recitative-guttural manner of singing (solo performance in accompaniment of qobuz). The most popular doston among baksy is “Alpomish” epic, whereas the most popular one among jyrav is “Edige” epic. Famous representatives of the Karakalpak school are Tengel Kamolov, Jumaboy jyrav (they received honorable title of “People’s bakhshi of Uzbekistan”), Bakbergen Syrymbetov and others.

When we speak about living epic traditions of Uzbekistan we mean performance of ancient stories or creation of the new; safeguarding and transmission, within the framework of oral tradition, of unique and difficult performance style, which requires not only musical, poetic and acting talent, but also remarkable memory and endurance. Bright example for this is the
creative activity of Qodir bakhshi Rakhimov from Dekhqonobod (Kashkadarya region), who was able to perform 72 dostons or creative activity of Bola bakhshi Abdullaev (Khoresm), who was capable of narrating 20 dostons.

In terms of its characteristics and peculiarities dostons are also included in other domains and objects (elements) of the National List of ICH of Uzbekistan. As such, they are part of "Bakhshi Art" (02.02.) and "Performance of Doston" (02.02.01) elements (objects) under "Performing Arts" domain.

02.02. BAKHSHI ART

Folk epic is one of the elements of cultural heritage of Uzbek people. And epic traditions, in fact, emerged in the ancient past among the people of Uzbekistan (Uzbeks and Karakalpaks). They exist and evolve at present. The phenomenon of the epic, existing in the end of the XX century, in itself represents great value for the history of culture. In the meantime, epic is alive because it exists in musical and poetical way. And this is connected to the art of bakhshi-shoirs, i.e. folk narrators, creators and keepers of epic traditions, popularizers of dostons, who represent a story-teller, a poet, a musician and actor in one personality.

02.02.01. Performance of Doston

Bakhshi is a narrator of folk epic (doston), who combines in himself the art of word (story-telling), music, singing and acting skills. He is the person, who, through his art, transmits and presents dostons, the greatests works of the people. He is master and improvisator of words and stories, skillful musician (skillfully plays on certain musical instrument) and singer (possesses the skills of traditional singing), who can accompany his performance with mimicry and plastique. Bakhshi should be familiar with the way of life of the own nation, its culture and history. He should have a rich vocabulary, masterly use all forms of folk language (wordplays and various forms of words). Main requirements for the performers of dostons are: to provoke listener's interest with own tunes; to narrate the story (i.e. epic) in an interesting and attracting manner. These, in turn, require that bakhshi-shoir constantly improves his skills (which emerge from his natural talent and perception of the world, creative fantasy and subjective imagination).

The repertoire of Uzbek narrators includes heroic, historical and romantic dostons, which incorporated ancient cultural traditions, memory of the nation, its spiritual world and historical destiny, its civic, moral and aesthetic ideals. In dostons it is possible to find the ideas of patriotism and humanism, commitment and love, friendship and brotherhood. At the same time doston is not about verbal
performance only. It is also the work of art which is prosaic, poetic and musical. Indeed, bakhshi does not read doston but sings it. The singing is accompanied by dombra or instrumental ensemble. The whole artistic composition, all figurative means and expressions of doston are aimed at better perception by listeners. And combination of music and poem and story creates a wonderful work of art, in which words play the most important role along with a melody. In dostons, a word, verse and text nevertheless bear the main semantic and artistic load. And they sound more natural, emotional and expressive in accompaniment of music.

Folk epic is the art of word and music, without which there are no mimicry, gesticulation, etc. Correspondingly, in each doston 5-36 or even more tunes (melodies) are used (they are called noila, nagma or bakhshi kuy (tunes (melodies) of bakhshi)), which differ with their musical laws. In some cases bakhshi use tunes (melodies), which are popular among people and which are typical for certain local zone (examples include: “Yor-yor”, “Alla” (“Lullaby”), “Marsiya” (funeral-related one), etc.). Tunes (melodies) of dostons can be of recitative and songful character, can be of short or wide range, and be more developed. Main musical and poetic genre in doston is terma, which is accompanied by play on dombra, dutar or qobuz (by the performer himself). Each terma has its own name depending on the story line.

Based on content and theme Uzbek dostons are divided into: heroic ones (“Alpomish”, “Gorogli”, “Rustamkhon”, “Yodgor”, etc.), historic ones (“Soldhibqiron”, “Samarqandnoma”, “Shayboniykhon”, etc.), romantic ones (“Tokhir and Zuhra”, “Farkhod and Shirin”, “Oshiq Garib and Shokhsanam”, “Khamro and Khuliguo”, etc.). In the Middle Ages another form of dostons emerged, i.e. book-based dostons, in which popular folk epic stories were written in poetic form. Examples for these are dostons-poems written by Alisher Navoi (“Farkhod and Shirin”, “Layli and Majnun”), Durbek (“Yusuf and Zebi”), Khamid Olimjon (“Bakhrom and Gulamdon”) and others. In addition to the above-mentioned, everyday life-related, military, autobiographic and contemporary dostons became part of repertoire of bakhshi people.

Notably, some dostons represent a cycle of dostons. One example is “Gorogli” doston cycle, which consists of 40 to 100 dostons. These kinds of dostons mirror social realities, characters of heroes and their feats, struggle for liberation of own people and land. Dostons also contain formation about many gallant adventures of heroes, stories about fantastic phenomena, events of life and feelings of heroes. Main task of dostons is to idealize folk heroes, or on other words, certain canonization of their best spiritual qualities and life principles, as a model to emulate. All these features are specifically observable in the prominent Uzbek
doston "Alpomish", the 1000th anniversary of which was celebrated in Uzbekistan in 1999 with active involvement of UNESCO.

Poetic forms (these are usually seven-eight syllable verse or hendecasyllabic), which make up main textual basis of doston, as a rule, deal with monologues or dialogues of heroes, battle panoramas, description of nature, feelings and mood of heroes, etc. And they sound more emotional in musical performance, which contains melodies of various character. Based on this two types or forms of singing became widespread in doston performance:

- The first one is singing with bogiq ovoz (closed voice), i.e. recitative-guttural singing in the accompaniment of dombra (stringed instrument), which is typical for Samarkand, Kashkadarya and Surkhandarta regions as well as jyrau of the Republic of Karakalpakstan. Each doston uses 5-15 tunes (melodies) called "nagma", which can repeat. Melodies are usually short and repetitive. Tunes are lyric and dramatic, bright and cheerful depending on the plot of the story. Bakhshi narrates with normal, natural voice, though during singing uses guttural voice, which is developed and shaped thanks to the learning and training process.

- The second one is singing with ichki ovoz (inner voice), i.e. more songful, intonation-melodious type of singing, which is accompanied by ensemble. It is typical for epic narrators or bakhshi of Khoresm and baksy of Karakalpakstan.

Dostons, which exist in Uzbekistan, are rich in terms of themes and content. They reflect social, political, economic, legal and domestic issues; philosophic and aesthetic views of the nation; old and new, good and evil, funny and lofty, unusual, fantastic and common things. In creation of dostons visible role is played by narrators and singers, i.e. bakhshi, dostonchi, shoir,baksy, jyrau, who emerge from the people. The word “bakhshi” had different meanings: “tabib” (“healer”) “shaman”, “sorcerer”, who, with their magic song and play on doira (percussion instrument), conjured out of a sick person evil spirits (for instance, the ritual of treatment called "Kuch" or "Kuchirik" (literally means “to expel”); “narrator and singer of doston”.

Narrators of dosonts people of Uzbekistan call differently. In Khoresm they are called “dostonchi” or bakhshi”, in Kashkadarya and Surkhandarya – “bakhshi”, “shoir” or “yusboshi”, in the Ferghana Valley – “bakhshi”, “sannovchi”, “soqi” or “sozanda”, in Karakalpakstan – “baksy” and “jyrau”. Though, most commonly used terms are “shoir” (poet-narrator) and “bakhshi” (singer-narrator). Narrators are always welcome guests in family ceremonies and festivities, folk sayils (promenades) and festivals taking place in village and city. However, it
should be noted that interest in this genre has been diminishing in cities starting from the end of the XIX and beginning of the XX century. And it is no wonder as to why the majority of dostons are written down and recorded exactly in villages and pasture lands, among rural population, farmers and shepherds.

Being monumental in terms of its theme and plot, epic stories or dostons require significant abilities and solid skills in narration (story-telling) and improvisation, talent in music. In Uzbekistan distinct types of performance schools of narrators got formed. These are based on the "ustoz-shogird" (master-apprentice) traditional methodology of learning, differ in themes covered and forms of dostons narrated and sung, in manners of performance and composition of performers. Existence of four local zones in the music art of the people of Uzbekistan found its reflection in formation of peculiar schools of narrators of epics (dostons): Samarkand, Kashkadarya, Surkhandarya, Khoresm and Karakalpak schools. Musical and performance manner of each local zone differ.

As such, for Samarkand school (centers are in Nurota, Samarkand, Bulungur, Jamboy) is typical recitative manner of performance from beginning to end (bogiq ovoz) with use of short tunes (melodies) in accompaniment of dombra (stringed instrument). Each doston has 5-10 tunes and they can repeat. Also, even during narration bakhshi accompanies it with the play on dombra. It should be noted that Nurota is nowadays part of Navoi region, though epic traditions of Samarkand school are preserved here. Moreover, Nurota school is famous with its traditions and prominents bearers. Samarkand-Nurota school got formed in the past based on Bulungur and Kurgan schools, the bright representatives of which were Fozil Yoldosh ogli, Ergash Jumanbulbul ogli and Pulkan shoir (and their repertoirs included heroic, romantic, love-related dostons such as “Alpomish”, “Gorogli”, “Kuntugmish”, “Ravshan”, “Avazkhon”, “Yusuf and Akhmad”, “Yodgor”, “Nurali”, “Rustam”, etc.).

Kashkadarya school (centers in Shakhrisabz, Kitab, Qamashi, Chiroqchi, Guzar, Dekhqonobod) is famous with its traditions and bearers as well. Its characteristic feature is recitative-declamatory singing with a special guttural manner (bogiq ovoz) with use of short tunes (nagma) in accompaniment of dombra. Each doston contains from 5 to 15 tunes. The repertoire includes heroic, historical and romantic dostons, such as “Alpomish”, “Gorogli”, “Sokhibqiron”, “Orziqu”, etc. The prominent representatives of this school are Abdulla Nurali ogli and Islam Nazar ogli, whose students (apprentices) continue to develop traditions, in particular, of Shakhrisabz school.

Surkhandarya school (centers in Sherobod, Boysun, Qiziriq, Qumqorgon, Denau, Shorchi) or Sherobod-Boysun school is associated with the name of prominent
bakhshi, who is representative of this school, Shernazar Beknazar ogli (or Sherna bakhshi). Manner of performances is recitative-declamatory with use of special guttural singing (bogiq ovoz). Dostons have 5-15 tunes (nagma) which are accompanied by dombra. Repertoir includes heroic, historical and romantic dostons. Notably, it is exactly here that famous folk epic “Alpomish” emerged during early Middle Ages.

For above-mentioned performance schools typical is delivery of diversity of materials: the prose is narrated with normal voice, natural register and strength of sound, whereas poetic verse, which contains certain tunes (nagma or bakhshi kuy), is performed in guttural manner (bogiq ovoz). Exactly this ensures certain diversity (in terms of tone-register and emotionality and dynamism). Each phrase of a tune corresponds to one verse of poetic text. It is also simple and laconic with a small range; and melody of repetitive structure. Narrators also use instrumental tunes-interludes called “bakhshi kuy” (tunes of bakhshi), which are based on popular folk melodies or melodies, created by bakhshi himself. Each performance of doston is based on introductory instrumental tune, which is called “sayqal” or “parda”, and then – addressing to listeners by singing terma “Qaysi doston aytayin” (“Which doston I should sing for you”). Performance of doston lasts several hours or even days with some breaks inbetween. When a break is needed, bakhshi refers to his instrument (dombra) and tells “Dombira tontarmoq”, i.e. “dombra also wants to have a rest”. Recitative-declamatory or recitative-songful types of dostons differ with their expressiveness, richness of emotions being transmitted. Bakhshi slowly and step-by-step moves to the peak or culmination point and by doing so energizes emotionally the listeners. The manner of singing is muffled, which contrast with the accompaniment on musical instrument. Tunes have certain intonation and sound scale. They are also well-organized in terms of tonality and rhythm. Instrumental interludes, which divide song phrases, are constructed on the basis of motifs of introduction or on the basis of repetition of certain phrases or a melody itself. Motifs repeat many times and vary in step-by-step flow of melody. Each narrator sings by using a variety of tonal and dynamic inflections (tints).

Dostons of Khoresm differ with their expressiveness; and they attract listeners with their music-poetical emotionality. In Khoresm became widespread songful types of dostons (ichki ovoz; song-recitative or songful style), in which main musical genre became song in genres of terma, qoshuq or ashula. Narrations of dostons is accompanied by instrumental ensemble (in the past main musical instruments used were dutar, gidjak, bolaman; since XX century these have been tar, bolaman (or qoshnay) and doira), which is an important part of epic. In each doston of Khoresm 15-36 or even more tunes are used (they are called “nola” or
Songs of dostons are different in terms of their character. They are lyrical ones, dance-oriented ones, elevated ones, easily comprehended, joyful and bright ones. Melos is more developed, of wide range, songful. Songs of dostons enjoy popularity in the region. Each tune has its own name (“Bartovil”, “Besh parda”, “Ilgor”, “Zorinji”, “Qoshim polvon”, “Muhammas”, “Eshvoy”, “Nolish”, “Naylarman”, “Oromijon”, “Rakhm ayla”, “Sarparda”, “Tabriz”, “Uch top”, “Sho kochdi”, “Qora dali”, “Shirvoni”, etc.) and does not repeat. The art of bakhshi (or bakhshichilik) is distinct in Khoresm. It is possible to observe not only individual performance of dostons, but also collective one (small groups of narrators and musicians consisting of 3-5 people). And this naturally determined intonation-melodic structure of dostons and their tonal character.

Khoresm school of narrators of epic is divided into two leading schools: Northern one, or so called “Ironi” school (or Mangit; it is spread in present0day territory of Khoresm, Karakalpakstan and Dashauz region of Turkmenistan) and Southern one or Khiva school (or so called “Shirvani” school). Though, what makes different these both school is their repertoire and composition of musicians. Narrators of “Ironi” school accompany their doston with play on dutar and gidjak (and gidjak is traditional one, i.e. three-stringed; dutar and and doira is used rarely in combination). In “Shirvani” school, narration was accompanied by dutar, bolaman and gidjak in the past. However, since XX century the musical instruments used are tar, qoshnay (or bolaman) and doira. Each doston is opened by instrumental interlude called “sayqal” or “bartovil” (“Sarparda”). Its tune is used in instrumental melody inside doston itself or before music-poetic genres. Each tune (nola) has its own name. The name of song depends on the first few words of a verse. Some tunes in dostons are unchanged and are obligatory. Their range varies from fifth to octave and the form is couplet-based. Melodies are developed and sometimes with culmination points (audj). Manner of singing music parts is diverse: it depends on the preparedness, artistic taste and skill of narrator. During narration, after instrumental introduction and before beginning of the new song, narrator (dostonchi) always tunes up his musical instrument. In other words, each song is performed in a half-tone or one tone higher than the previous one. Predominant type of melodic flow is graduality, ascending-descending movement with coverage of registers. Audj (peak or culmination) and endings of the phrases are more songful. Developed music-poetic form and expressiveness of dostons of Khoresm became the reason as to why its fragments and extracts are performed widely in the form of individual songs (more often without any preliminary explanation of the situation in which they are sung in dostons).
The repertoire of Khoresm narrators is very rich and diverse. It includes heroic, historical, romantic, book-based, military-related and contemporary dostons. Most famous is considered the cycle of dostons “Gorogli”, which comprises of 40-100 dostons. Leading representatives of the “Ironi” school are: Khudoybergan Utegenov, Tengel Kamolov and his students (apprentices). Leading representatives of the “Shirvani” school – Bola bakhshi (Qurbanazar) Abdullaev, his his sons (Norbek, Muhammad, Yetminbay) and students (apprentices).

In Khoresm, along with male dostonchi, popular are female narrators (khalfa-dostonchi), who sung in the past exclusively among women. In their repertoire predominant role played dostons of romantic nature, for instance, "Tokhir and Zukhra". Singing of dostons is accompanied by instrumental ensemble, which includes such musical instruments as qol soz (Russian diatonic accordion or harmonica) and doira. Performances of khalfa-dostonchi differ with their softness, heartiness and lyricism.

Folk epic of Karakalpakstan, which is subdivided into baksy and jyrau, also differs with its own peculiarities and performance manners. Dostons (folk epics) have ancient roots and enjoy great popularity to nowadays. For baksy typical is performance of heroic and romantic dostons such as "Alpomish" ("Alpamys"), "Gorogli", "Oshiq Garip", "Sayatkhan and Khamro", "Yusup and Akhmad", "Bakhram and Gulandom", etc. Manner of performance – recitative-songful and accompanied by dutar or gidjak (traditional one, three-stringed). The style of singing – ichki ovoz, which combines the traditions of Khoresm epic and Kazakh aytys. Apart from folk epic the repertoire of baksy includes popular song genres - terma and qoshuq, including lyrical ones. Among baksy significant place is occupied by women. Women-baksy, accompanying their singing with play on dutar, are more emotional. Their singing is of elevated character.

The art of jyrau has ancient roots. The manner of performance is recitative-declamatory with guttural singing style. The singing is accompanied by own play on qobuz (stringed instrument; to present days it is created based on ancient traditionsl its body is open, scoop-like; strings and bow are made of horse hair) style. Jyrau have been for centuries keepers and disseminators of epic poems and stories (dostons) of heroic, religious-mythological, historic, romantic, lyrical nature. From among such dostons it is possible to mention "Edige", “Alpomish” ("Alpamis"), "Nurali", "Oychinor", “Tolganoy”, etc. It is exactly jyrau who did not let listeners forget important events and turning points in history. They were creators of heroic and romantic characters, which were imitated by many generations. It is thanks to the impact made by narrators selfconsciousness of the nation got shaped and formed. In their creativity jyrau, like bakhshi from other
regions, used different methods of impact on listeners: poetic text, story, musical accompaniment, gestures and mimicry. The oldest jyrau is considered to be Korkut ota (XI-XII centuries). It is with his name emergence of doston and musical instrument qobuz is associated.

Though, epic story and narration is not characteristic feature of the Ferghana Valley, there were some who were engaged in it in Namangan region. For instance, Razzoz bakhshi (from Chartak) and Madraim bakhshi (from Pop), whose repertoires included fragments from some dostons and terms and which were performed in guttural singing manner in accompaniment of dombra.

In fact, folk epic of Uzbekistan testifies to high artistic talent of the people, from among whom folk narrators, i.e. bakhshi-shoirs and dostonchi, creators and keepers of national epic traditions emerged. Many of them kept in their memory and popularized from 20 to 100 dostons. From among such people it is possible to mention narrators of the XX century such as Pulak shoir (who knew more than 76 dostons), Qodir bakhshi Rahimov (who knew up to 72 dostons), Fozil Yoldosh ogli (who knew 60 dostons), Ergash Jumanbulbul ogli (50 dostons), Mardonauq Avliyoqul ogli (43 dostons), Bola bakhshi Abdullaev (more than 20 dostons), Yusuf Otagan ogli (31 dostons, etc).

The art of Uzbek bakhshi has been enjoying great popularity up to present and bright evidence for this is invitation of narrators to family occasions and folk festivities. The Government of Uzbekistan, on its side, highly values the creative activity of folk narrators. It already awarded honorable title of "People's bakhshi of Uzbekistan" to many bakhshi people: Bola bakhshi Abdullaev and his sons, Norbek Abdullaev (Abdulla Qurbonnazarov) and Yetmishbay Abdullaev, Qalandar bakhshi Normatov (from Khoresm); Shomurot Togayev and Abduqahhor Rahimov (from Kashkadarya); Ziyodulla Islomov (from Samarkand); Shoberdi Boltayev, Abdunazar Poyonov, Boboraim Mamatmurovod and Qora bakhshi Umirov (from Surkhandarya); Jumaboy jyrau (from Karakalpakstan). At the same time young narrators of bakhshi receive “Nihol” awards. From among such young people it is possible to mention Feruz Normatov, Janibek Piyazov, and others.

Already in the past bakhshi were performing in royal palaces. For instance in the palace of Genghis Khan there was Ulug jyrchi; in the palace of Tokhtamish – Kamolzoda and Jakhon Mirza; in the palace of Khiva khan Muhammad Rakhimkhon II – Rizo bakhshi; in the palace of emir of Bukhara, Nasrulokhon – Ernazar bakhshi. Also, some narrators dealt with folk medicine (carried out medical treatment rites for mentally sick people).
The names of the following folk *bakhshi-shoirs* are well-known: Muhammad shoir, Yoldosh bulbul, Fozil Yoldoshbulbul ogli and his brothers (Yoldosh, Qoldosh and Suyar shoir), Ergash shoir, Pulkan Shoir, Egamberdi bakhshi, Jumanbulbul shoir, Ergash Jumanbulbul ogli, Abdulla Nurali ogli, Islom Nazar ogli, Sherna bakhshi, Mardonqul Avliyoqul ogli, Qodir bakhshi Rahimov, Umir Safar ogli, Normurod bakhshi, Nurali Boymat ogli, Shumurot bakhshi Togaev, Shoberdi Boltaev, Abdunazar Poyonov, Bola bakhshi Abdullaev, Rozimbek Murodov, Ollanazarov Matyoqubov, Qalander bakhshi Normatov, Norbek Abdullaev, Khudoybergen Utegenov, Tengel Kamolov, Garatdin Utemuratov, Bakbergen Syrymbetov, Baktiyor Esmuratov, Tengelbay Kallyev, Gulbakhor Rametova, Ziyoda Sharipova, Ogiljon Boyjonova, Yodgor Iskhoqov, Ziyodullo Islamov, Zoir Qochqorov and many others.

Traditions associated with epic have always been transmitted from master to apprentice, from father to son. Bright evidence for succession, continuation and development of epic traditions became participation of *bakhshi-shoirs* and family-based ensembles of *bakhshi* (Bola bakhshi Abdullaev and his sons – Norbek, Muhammad and Yetmishbay; Qalandar Normatov and his sons – Feruz and Bakhrom; Abduqahhbor, Abdumurod and Bakhrom Rakhimovs from Dehqonobod, who continue traditions of their father, Qodir Rakhimov; sons of Islom shoir, who was very famous in the past; sons of Pulkan shoir – Umarqul Pulkanov; sons of Umir bakhshi – Qora and Chori Umirov and others) in traditional competitions, conducted in Uzbekistan since 1975.

Doston exists not only in traditional form, but also is present on concert stage. Examples for this are: the activity of the group “Doston” established under State Philharmonic Society of Uzbekistan; folk ensemble “Doston” of the city of Khiva, which is led by people’s bakhshi of Uzbekistan, Norbek Abdullaev; ensemble “Khalka” under the Palace of Culture of Khiva. In several districts traditional schools of mastery were established. For instance, the school of Qodir bakhshi Rakhimov in Dehqonobod (Kashkadarya); school of Shumurot bakhshi Togaev in Chiroqchi (Kashkadarya); school of Islom shoir in Samarkand; school of Shoberdi Boltaev in Boysun; school of Abdunazar Poyonov in Qumqorgon, etc.

Every year republican review competition of *bakhshi-shoirs* and *akyns* take place in Uzbekistan. The last one was held in the city of Parkent of Tashkent region in 2013. In addition, competitions were organized among young narrators in the city of Kitab (Kashkadarya). Since 1999 International competition of *bakhshi-shoirs* and *akyns* has been held in Termez, in which, along with Uzbek narrators of epics, folk narrators of Kazakhstan, Turkmenistan, Kyrgyzstan and Tajikistan participated. Also, numerous competitions among folk narrators (*bakhshi*) were
organized within the framework of the Open Folklore Festival "Boysun Bakhori" (2002-2006), and Festival of Traditional Culture "Asrlar sadosi" (2008-2013).

Based on *dostons* several music-scenic works were created by *bastakors* and composers of Uzbekistan. These include music dramas, opera and ballet works (such as "Tokhir and Zuhra", "LAYLI and Majnun", “Farkhod and Shirin”, “Alpomish”, “Oshiq Garib and Shokhsanam”, “Ravshan and Zulkhimor”, “Malikay Ayyor”, “Qirq qiz”, etc.).

Along with other genres of traditional culture, dostons became part of the Uzbek treasure house of music and performance creativity and of the intangible cultural heritage of Uzbekistan in general."

It should be noted that all elements of ICH of Uzbekistan, which were included in the National List, have their own databases, providing detailed information material on the element. They are also provided with references.

The references for the ICH element "*Dostons (folk epics)*" are given below:

**References:**

**2. Non-Governmental Inventory**

There are no changes in non-governmental ICH inventories since 2010 in Uzbekistan.

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2 Refers to inventories made and managed by non-governmental organizations.
IV. Information on Practitioners (Holders/Bearers/Communities)

As it has been noted, the National List (Inventory) of ICH of Uzbekistan includes 74 elements (objects). Information on each element can be found in the database, including textual (history, category, criteria, artistic value, significance, etc), audio and visual materials (audio records of musical pieces, video records, photo materials). In addition to that information is provided on performers, practitioneers and bearers of traditions across 5 domains of ICH.

In this regard one thing should be noted: sustainability and endurance of traditions is directly connected to its bearers. In fact, these are bearers of the ICH elements who are interpreters, guardians and promoters of its traditions, overseers of the norms of social life in its artistic manifestations.

Below you will find detailed information on some bearers of ICH traditions.

**Element(s):** 02.06. Spectacular Arts; 02.06.01. Dorbozlik (Rope Walking Art).
**Domain(s) represented:** Performing Arts

Collective (group) “Khalq dorbozlari” (“Folk Rope Walkers”) under Shakhrisabz district (Kashkadarya region) Administration for Cultural and Sports Affairs, was established in 1976 on the basis of the Mamadaliev family ensemble of dorbozes. Its head is Sadulla Mamadaliev – a skillful dorboz (rope walker), whose grandfather and father were also famous dorbozes of the region. The collective (group) consists of ropewalkers, strongmen (polvon), maskharaboz (clowns), qiziqchi (actors-comedians) and musicians. At present the collective comprises of the sons (Sarvar, Abubakr, Sukhrobjon), grandsons (Alisherbek, Solikhabonu, Bakhtigul, Umarbek) of S. Mamadaliev and his students/apprentices (16 people in total). In the past, Oqsaroy square (where the Palace of Amir Temur was located) in Shakhrisabz, was a regular venue were famous dorbozes, maskharabozes and palvans performed. The collective so far performed successfully in all regions of Uzbekistan, was on tour in regions of Russia, Turkmenistan and Tajikistan, demonstrated many difficult stunts and exercises performed on rope. Sadulla Mamadaliev himself underwent traditional training based on "ustoz-shogird" (“master-apprentice”) methodology under the guidance
of his grandfather and father (Mamadali *dorboz*). Currently he teaches his children and grandchildren the traditions of *dorbozlik* art. From among his 300 students (apprentices) there are representatives of Uzbekistan, Tajikistan and Turkmenistan. In 1988 his troupe was awarded with “Folk Collective” award. His three children studied at Republican College of Circus and Variety Art. Notably, to these days his troupe has been continuing its performances and regularly participating in the performances on the occasion of such festivities and holidays as Navruz and Mustaqillik (Independence Day), and at different folk festivals. In 1990 S. Mamadaliev organized a zoo in the city of Shakhrisabz. In 2009-2012 the troupe “Khalq dorbozlari” toured to Andijan, Ferghana and Namangan regions and demonstrated its performances on the tightrope together with the travelling zoo (which has more than 40 types of animals). In 2013-2014 – it was on tour in Tashkent, Samarkand and Navoi regions and in the Republic of Karakalpakstan. The troupe is a regular participant of Republican level review competitions on spectacular and entertainment arts and of the Festival of Traditional Culture “Asrlar sadosi” (“Echo of Ages”), which was conducted in Kashkadarya region (2008), in Ellikqala district of the Republic of Karakalpakstan (2012) and in natural reserve of Sarmishsoy of Navoi region (2013). The performances of the troupe were demonstrated in several feature and documentary films, such as “Khiyonat” (“Betrayal”), “Chimildiq”, “Shakhrisabz”, “Shakhrisabz tongi” (“Dawn of Shakhrisabz”), etc. Also, the painting of people’s artists of Russia, the Volkov brothers, under the title of “Ropewalkers of Shakhrisabz”, which was dedicated to the troupe of S. Mamadaliev, was demonstrated in many galleries of Russia and abroad. The troupe continues the traditions of rope walkers of Kashkadarya, whereas their performances are very interesting and spectacular, and usually attract a large number of spectators.

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**Element(s):** 02.06. Spectacular Arts; 02.06.01. Dorbozlik (Rope Walking Art).  
**Domain(s) represented:** Performing Arts

Troupe of *dorbozes* “Madamin dorboz” of Pakhtaobod district (Andijan region) operates under district Administration for Cultural and Sports Affairs. Head of the troupe is Oktamjon Yusupov, the son of prominent *dorboz* Madaminjon dorboz (1905-1981). The troupe was organized in 1996 and consists of rope-walkers, qiziqchi, strongmen, *maskharabozes* and musicians (who are sons, daughters and students of O. Yusupov). Prominent *dorboz* Madaminjon Yusupov began acquiring knowledge and skills and familiarizing himself with the traditions of dorbozlik art from Imomnazar Sultonnazarov when he was 12 years old. Together with the troupe under leadership of I. Sultonnazarov he toured in
Turkestan krai and Russia. Starting from 1930s he began performing separately and organized his own troupe, with which he performed at weddings and folk promenades and festivities. Since 1963 he led the troupe of dorbozes of city of Kokand and together with it he toured with the performances in Russia (including Moscow), Ukraine, Kazakhstan, Turkmenistan and Kyrgyzstan (1974-1975). Already by then his son, 14 years old Oktamjon (who since early childhood learned traditions of dorbozlik art from his father), began actively taking part in the performances of the troupe. In the troupe of Madaminjon dorboz participated his sons and students (apprentices), such as Oktamjon Yusupov, Inomjon Yusupov, Qayumjon Roziev, Turgunboy Roziev, Komiljon Rakhmonov, Abduqahhor Redjepov, Saidqul Abdurasulov, Ibragim Khamidov, Muhammad Olmasov, Muhammadjon Murodov, Ibragim Kazakov, Obid Akhmedov, Kimsanboy Boronov, Gulomjon Boronov, Tohirjon Yusupov and others. After his father deceased, Oktam Yusupov (1965) continued the work of Madaminjon dorboz. From the age of 2 to 16 Oktam Yusupov was always with his father, mastered the skills of rope walking art. In order to master the secrets of dorbozlik art and gain further experience from 1983 to 1995 he participated in the troupe of Kokand, improved his skill, toured in the whole republic. In 1996 Oktam Yusupov organized family dynasty of dorbozes and named it "Madamin dorboz" in honor of his father. It began its activity under Pakhtaobod district Administration for Cultural and Sports Affairs. It took two years of hard work and practice to prepare the troupe and then first performances were given and first successes achieved. Since 2000 the troupe began to take part in the Republican review competition of traditional circus art and folk puppetry and in 2008 – the troupe became the laureate and received the first place in the competition held in the city of Ferghana. In the same year the troupe received the honorable title of “Folk Collective”. At present, the troupe “Madamin dorboz” actively takes part in many regional, republican and international festivals and competitions. In 2013, for instance, it took active part in the republican television festival “Areal Spectacular and Entertainment Art” (“Maydon tomosha sanati”). On the basis of performances of the troupe several documentary films were produced by filmmakers from China and Germany.

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Element(s): 02.06. Spectacular Arts; 02.06.01. Dorbozlik (Rope Walking Art).
Domain(s) represented: Performing Arts

“Jaykhun” Troupe of dorbozes of Amudarya district (Republic of Karakalpakstan) was founded in 1991. Its head is Karimbay Bobojonov (1954). The troupe consists of 10 members, i.e. dorbozes and palvans. From among them Javlonbek
Torabaev, Rozimboy Erkaev and Karimboy Babajanov are responsible for performances on rope, Rashidjon Sultanov – for heaving exercises and shows, Bakhromjon Sultanov – for acrobatics, Khayrulla and Sharofiddin Babajanovs – for clown performances (maskharabozlik), Otajon Shukurlaev, Khaitboy Jumaniyozov and Toraboy Eshchanov – for illusionist performances. So far the troupe has been functioning under Amudarya district Administration for Cultural and Sports Affairs. It takes part in all district and republican events. Their repertoire includes the following: “Dor bilan tanishuv” (Acquaintance with games on a rope”), “Oyoq oyini” (stunts with feet, i.e. walking on the rope blindfold and with tied feet), “Velosiped gildiragida yurish” (stunts on wheel of bicycle), “Lagan bilan dorda yurish” (walking on the rope with a help of two plates), ”Bolani kotarib yurish” (walking on the rope while carrying a boy on shoulders), etc. The troupe takes active part in promotion of the dorbozlik art in the Republic of Karakalpakstan.

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**Element(s):** 02.06. Spectacular Arts; 02.06.01. Dorbozlik (Rope Walking Art).
**Domain(s) represented:** Performing Arts

Folk/people’s collective “Kosonsoy dorbozlari” ("Dorbozes of Kosonsoy") of Kosonsoy district (Namangan region), was established in 1995. Head of the collective is Bakhodir Dadakhojaev (1974), who is dorboz and palvan (strongman) at the same time. Bakhodir Dadakhojaev together with his brothers and students (apprentices) has been continuing the traditions of his father, prominent dorboz and strongman Ergashkhoja Dadakhojaev, who for the first time in Uzbekistan carried on his shoulders a camel and moved cars from their places. At present Bakhodir Dadakhojaev himself does the things his father used to do previously. His troupe consists of 12 members, i.e. dorbozes, strongmen, maskharabozes, illusionists, acrobats and musicians. One of the peculiarities of the troupe is that dorboz performances are accompanied by a mobile zoo (or travelling zoo), which demonstrates unique animals. In regions and villages, where the troupe travels, children have an opportunity to observe the performances of dorbozes, strongmen, qiziqchi, acrobats and see animals, which is very important in safeguarding nature and unique animals as well as in preserving ecology. Younger generation has an opportunity to observe the traditions of dorbozlik art but also nurture the feeling of care for the natural environment, including animals. In 2011 on initiative of the Dadakhojaevs family festival of dorbozlik art was held in the district center of Kosonsoy of Namangan region. More than 18 masts with ropes were installed in different places and squares of the town for the performances of dorbozes from all regions of Uzbekistan. Population of the
town, of the district and even of the region as well as spectators from neighboring Kyrgyzstan has an opportunity to observe and enjoy for 3 days the performances made by dorbozes and other representatives of folk and spectacular art. The Dadakhjoev family troupe not only has been preserving and promoting the traditions of spectacular art, but also serves as an original school of skill and apprenticeship. Many young dorbozes and strongmen come to visit the troupe to improve their skill, acquire experience and master traditions of the art of dorbozlik. The troupe regularly organizes tours to all regions and districts of Uzbekistan.

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**Element(s):** 02.06. Spectacular Arts; 02.06.01. Dorbozlik (Rope Walking Art).
**Domain(s) represented:** Performing Arts

“Andijon samosi” (“The sky of Andijan”) people’s collective of dorbozes of Marhamat district (Andijan region) was founded in 1985. Its head is Yunusali Gaziev (1942), a juggler and dorboz, who, for more than 18 years, was engaged in the troupe of the Tashkenbaevs, i.e. circus and dorbozes dynasty, which used to be famous in Uzbekistan and beyond. Currently the family troupe of Yunusali Gaziev operates under Marhamat district Administration for Cultural and Sports Affairs and bears the title of “People’s Collective”. The troupe comprises of 8 children of Y. Gaziev, his grandchildren and students (apprentices), who have different roles (i.e. dorbozes, strongmen, qiziqchi, maskharabozes illusionists and musicians). Y. Gaziev taught and brought up a number of famous dorbozes and strongmen from Andijan, Ferghana, Namangan and other regions. At his house it is possible to see a high mast with rope (katta dor) approximately 14 meters in height and a small mast with rope (kichkina dor) of 4 meters in height. These are used for teaching young dorbozes the secrets and traditions of dorbozlik art. The house of Y. Gaziev is also a place for organization of performances of dorbozes, i.e. various exercises, games, stunts (somersault, rollover, etc.) on a rope and other types of shows are demonstrated to the population of the district and region, students of schools and tourists. Y. Gaziev does not only lead the troupe, but also deals with gardening and folk applied crafts (woodcarving). The Gaziev family makes stationery as well as mobile (travelling) performances.
Element(s): 02.06. Spectacular Arts; 02.06.01. Dorbozlik (Rope Walking Art).
Domain(s) represented: Performing Arts

Family troupe of dorbozes “Qodir Polvon” (‘‘Strongman Qodir”) of Quvasay city of the Ferghana Valley was organized in 2010. Its head is Abduqodir Maraimov (1972). Already in his adolescent years he became a student (apprentice) of dorboz Aljon Khojimatov and mastered the traditions and skills of dorbozlik art, polished his skills as a member of the troupe led by A. Khojimatov. In 2000-2010 Abduqodir acted as dorboz and strongman in the troupe of Tursunali Mamajonov (currently he is the head of Association of Dorbozes of Uzbekistan), which was famous in the whole Ferghana Valley, and developed his skills. In 2010 Abduqodir Maraimov organized his own troupe of dorbozes which included his brother (Sodiqjon Maraimov), sons (Omadbek and Muslimbek Solievs), nephews (Abdullajon and Ilkhomjon Maraimov), and others. The repertoire of the troupe consists of the exercises on a high-mounted rope, juggling, performances of strongmen and acrobats. The troupe regularly participates in regional and district competitions and events.

Element(s): 02.06.06. Folk Games; 02.05. Dancing Art; 02.04. Singing Art; 02.04.02. Olan; 02.04.03. Lapar; 02.04.04. Terma; 02.04.07. Ceremonial Songs
Domain(s) represented: Performing Arts; Social Practices and Rituals and Festive Events

Folklore ensemble “Tog shalolasi” (“Mountain breeze”) of Forish district (Jizzakh region) was founded in 2001. It unites 23 people aged 17-62, i.e. workers of culture, students of colleges and general secondary education schools. In the repertoire it is possible to find rituals, ceremonies (for instance, the ceremony of “Gashtak kopkari” (“Kopkari get-together”), during which the horsemen, the participants of folk game kopkari (goat hunting), gathered and admitted juniors to their circle of horsemen), folk songs and instrumental melodies, folk dances and games. The ensemble reproduced folk songs in such genres as terma, olan, lapar, etc., which are typical for this particular area and district (i.e. Forish district), by applying peculiar manner of singing, specific themes and means of expression.
Folk ensemble “Shashmaqom” of Samarkand district (Samarkand region) was organized in 1964. Its head is Joraqul Soliev. The ensemble consists of 25 members, i.e. 10 musicians and 15 singers, all of whom have secondary special and higher educational background. Members of the ensemble are not professionals but amateurs. They are bearers of different professions (doctors, pedagogs, employees in services sector, etc.) who are devotees of art. The ensemble has so far taken part in several regional and republican review competitions. In 1971 the ensemble received the honorary title of “People’s Ensemble”. In the repertoire there are vocal and instrumental pieces of “Shashmaqom” cycle, of Ferghana-Tashkent maqoms, developed vocal pieces and pieces of Uzbek composers (bastakors). Maqom ensemble also took part in the programmes of International Musicological Symposium in Samarkand (1978, 1983, 1987), and later in International Music Festival “Sharq Taronalari” (“Melodies of the Orient”) in Samarkand (1997, 2001, 2003, 2009). The ensemble has been preserving, developing and promoting musical traditions of *maqom* art among local population. Head of the ensemble is Joraqul Soliev (1937), who received secondary education. Since early childhood he became interested in music and singing. Since 1953 he began to participate in amateur activity, in the ensemble of song and dance established under district Culture House. He learned maqom art from Baqo Kamolov (master-performer on *gidjak*). J. Soliev plays on *dutar*, Kashgar *rubab*, *doira* and performs Uzbek as well as Tajik folk songs, maqom pieces. Since 1964 he performed in the maqom ensemble, together with which he participated in many events (i.e. review competitions and festivals). His ensemble makes regular appearance on local TV.

Maqom ensemble under Bukhara regional Administration for Cultural and Sports Affairs was established in 1982. Its head – Rahmatullo Inoyatov. The ensemble is a professional one. It deals with safeguarding, preservation and promotion of Bukhara “Shashmaqom” and its corresponding traditions (i.e. the traditions of famous *maqom* performers of Bukhara). The ensemble is very active and its
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repertoire includes maqom cycle of “Shashmaqom”, in particular - vocal parts of “Nasr” of all six maqoms (Buzruk, Rost, Navo, Dugoh, Segoh, Iroq). The members of the ensemble, musicians and singers, have professional education and are graduates of the Conservatoire and Music College of Bukhara. The ensemble organizes its concerts for foreign tourists as well (i.e. every Friday it gives concerts at Devonbegi Madrasah) and actively participates in all regional and republican level events. During 2012-2013 it participated in the events dedicated to “Shashmaqom” in Germany, in particular in presenting the new collection of “Shashmaqom” as performed by and recorded from Ari Babakhanov (“Shashmaqom” collection was produced in Germany). Similar events were organized in Bukhara and Tashkent (a concert was given in the Grand Hall of the Conservatoire in Tashkent and performances were given at the scientific conference and on the occasion of presentation of the new collection of “Shashmaqom” music). Rahmatullo Inoyatov (1940) was born in Shafrikan district of Bukhara region. Since childhood he became interested in music and began playing on kashgar rubab, shashtor (six-string tanbur), tanbur, and performing folk songs. His meeting with Ari Babakhanov (grandson of the famous singer and musician Levi Babakhanov from Bukhara, who was also a prominent performer of “Shashmaqom”) changed his attitude to traditional art. Through his new acquaintance he began learning traditions of famous musicians and singers of Bukhara. He received his education at Bukhara Music College and later in 1960-1965 – at Tashkent Conservatoire (in direction of “Academic Singing” of the “Vocal Performance” Faculty). In the same years he became engaged in the folk (people’s) ensemble of Tashkent district, where he mastered basics of traditional singing. Since 1966 R. Inoyatov worked as a pedagog of Bukhara Music School. After organization of the maqom ensemble under Regional Philharmonic Society, he began to work as a singer-musician. Notably, Ari Babakhanov and Olmas Rasulov, the heads of the ensemble, facilitated professional development advancement of the singer. He mastered the traditions of traditional performance typical for Bukhara school of “Shashmaqom” (in particular, he mastered the traditions and manner of singing of Ota Jalol and Ota Giyoz, Levi Babakhanov and Domla Khalim Ibadov). Acquaintance with the oldest musician Marufjon Tashpolatov enriched his repertoire and shaped his singing skill. Later, R. Inoyatov led maqom ensemble under Regional Philharmonic Society and with opening of the Department for Traditional Performance at Bukhara Music School in 1990 – became the head of the maqom ensemble and of Traditional Singing Department of the school. At present he is one of the brightest representatives of Bukhara performance school of maqom art. He is also a great connoisseur of “Shashmaqom” and possesses wonderful knowledge and memory, whereas his voice is of wide range and his manner of singing is peculiar. He did a lot to revive series of vocal pieces of “Shashmaqom”. His repertoire includes almost all vocal
pieces (vocal parts and cycles) of “Shashmaqom”, developed vocal and song pieces of Bukhara and Ferghana Valley. He can easily sing in both Uzbek and Tajik languages. So far he trained many students (apprentices), who, together with him, carry out significant work to safeguard, preserve and develop maqom art in Uzbekistan.

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**Element(s):** 02.01. Maqom Art; 02.01.01. Shashmaqom; 02.04. Singing Art; 02.04.05. Mavrigi

**Domain(s) represented:** Performing Arts

Ensemble “Mavrigi” under Bukhara Administration for Cultural and Sports Affairs was created in 2010. Head – Orif Atoev. The activity of the ensemble is associated with promotion and preservation of the traditions of original type of performance of song cycle called “Mavrigi”, which is typical for Bukhara only. The ensemble consists of 10 members. The cycle of “Mavrigi”, which is performed in Tajik and sometimes in Uzbek language, is popular in Bukhara. “Mavrigi” is singing songs of different characters and with different poetic texts, which is usually accompanied by doira. In the past it was perfomed by female singers or male singers together with an ensemble. This particular ensemble unites men only and it performs cycles of “Mavrigi” and “Bukhorcha” in accompaniment of doira. Much has been done by Orif Atoev to safeguard and preserve this song cycle: musical notations of mavrigi were published, textbooks for music colleges were developed, audio disks with the records of songs were produced. Notably, recently a disk was produced named “Mavrigi of Bukhara” in performance of Orif Atoev, Tolibjon Temirov, Toymurod Qodirov, Farkhod Toraev and Olim Safarov. Singing of the songs in “Mavrigi” genre starts from lengthy performance of lyrical songs and moves towards more spirited, energetic, dance-like singing. Accordingly, it is possible to observe constant change in the rhythm (usul) of doira and tempo of singing. In “Mavrigi” commonly used words (popular words) and songs of couplet form are used (solo part is performed by leading singer and refrains are sung by the rest). In some cases it is possible to notice use of texts taken from classical oriental poetry (for instance, the poems of Jami, and others). Orif Atoev (1939) was born in the village of Kochkin Umar of Bukhara district (Bukhara region). Since childhood his life was surrounded by folk songs, which he could hear at his home. Already during his school years by attending hobby groups on singing, he began to perform folk songs in Tajik and Uzbek languages. He studied at Bukhara Music School and in 1969 graduated from Music Faculty of Bukhara Pedagogic Institute. He worked at Bukhara Regional Theatre, taught at Pedagogical School of Bukhara and starting from 1979 – worked as artistic
director of Regional Philharmonic Society. Since 1991 he has been working in the
capacity of pedagog of traditional performance at Bukhara College of Arts. He has
excellent singing voice, and is connoisseur of traditional music genres. He can
play on kashgar rubab, tar and doira. He has done a lot to promote “Shashmaqom”
and “Mavrigi”. His repertoire includes Uzbek and Tajik folk songs, mavrigi,
bukhorcha, vocal pieces of “Shashmaqom”.

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** Element(s): ** 02.06. Spectacular Arts; 02.06.01. Dorbozlik (Rope Walking Art);
** Domain(s) represented: ** Performing Arts

Troupe of dorbozes “Bukhoro yulduzlari” (“Stars of Bukhara”) of Bukhara city
was created in 1980 with the aim of safeguarding, preserving and development of
consists of 8 people, i.e. dorbozes, strongmen, maskharabozes and musicians. The
troupe performs on a high mast with rope (katta dor) and on a small mast with
rope (kichkina simdor). It has so far been participant of all republican and
regional events (including in the Festival of Traditional Culture “Asrlar sadosi”
(“Echo of Ages”) which was organized in 2012 in Ellikqala district of the Republic
of Karakalpakstan). The repertoire includes exercises and games on a rope,
performances of strongmen and maskharabozes. J. Ramazonov became
accustomed to the art of dorbozlik since childhood. He mastered knowledge and
skills of dorbozlik from Qosim Abdullaev, famous dorboz from Andijan and of
polvonchilik – from Musajon Yusupjonov from Ferghana (both of his
masters/teachers used to live for a long time in Bukhara and taught many young
people the secrets of spectacular art).

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** Element(s): ** 02.01. Maqom Art; 02.01.01. Shashmaqom; 02.01.03. Ferghana-
Tashkent Maqoms; 02.03. Vocal Genres – Classical Songs; 02.03.01. Katta Ashula;
02.03.04 Classical Song and Yalla; 02.04. Singing Art
** Domain(s) represented: ** Performing Arts

Maqom ensemble named after Rasulqori Mamadaliev was created in 1982 under
Buvayda district Administration for Cultural and Sports Affairs (of Ferghana
region). Creative director – Mahamadjon Sheraliev, music director – Rahimjon
Kamolov. The ensemble consists of 32 people from among whom there are
musicians, singers and a dance group. Members are of different ages and
professions. They became part of the ensemble because of passion for art, in
particular, for Uzbek traditional music. The ensemble bears the name of well-known musician, singer and askiyachi Rasulqori Mamadaliev, who skillfully played on musical instrument tanbur (he had peculiar manner of playing on this instrument), was splendid singer (his repertoire included vocal genres of traditional music (ashula, katta ashula, yalla) and he had original style of singing), and askiyachi (he had no equal when it comes to wit). R. Mamadaliev was also engaged in creative work, created a number of instrumental and vocal pieces, which are still popular (especially his pieces created on the basis of maqom tune/melody “Ushshoq”). The ensemble has so far participated in several republican review competitions. In the last one, i.e. Traditional Competition of Maqom Ensembles, which was held in 2013, the ensemble received the grand prize for its excellent performance and preservation of performance traditions of the Ferghana Valley. The repertoire of the ensemble includes maqom pieces of cycles of “Shashmaqom” and “Ferghana-Tashkent Maqoms”, folk sogs and dances, katta ashula, yalla, musical pieces of Uzbek composers. Mahamadjon Sheraliev (1949) is a singer, musician and askiyachi. He was born in the village of Urganchi of Buvayda district (Ferghana region), received secondary special education (i.e. graduated from Namangan College of Culture in 1976). He is a performer of katta ashula and maqoms. He also works in the field of culture, leads maqom ensemble. Rahimjon Kamolov (1947) was born in Yangiqorgon village of Buvayda district (Ferghana region) in the family of musician (his father is a famous singer Kamoliddin Khamroqulov, who used to be a partner of Rasulqori Mamadaliev). He received his higher education from Tashkent Institute of Culture (1985). He is musician and singer, plays on dutar, kashgar rubab and doira. He learned the secrets of singing from Rasulqori Mamadaliev, his father and famous singer – Latif Kholdorov. In his repertoire there are maqom pieces and folk songs. All his life he has been engaged in the field of culture and at present – music director of the folk (people's) maqom ensemble.

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**Element(s):** 02.01. Maqom Art; 02.01.01. Shashmaqom; 02.01.03. Ferghana-Tashkent Maqoms; 02.03. Vocal Genres – Classical Songs; 02.03.01. Katta Ashula

**Domain(s) represented:** Performing Arts

Erkin Shirmonov (1949) и Nemat Shirmonov (1952) are performers of katta ashula, natives of Kenagas village of Uchkoprik district (Ferghana region). They come from a family of well-known musician (gidjak) and singer (katta ashula and maqoms) Shavron Shirmonov. It bears mentioning that Uchkoprik district, in particular, the village of Katta Kenagas, is famous with its many musicians, singers and poets. Well-known Uzbek poet, author of series of didactic and
religious poems, Khazini (1867) was born in the village of Katta Kenagas, where nowadays there is a house-museum of the poet. In 1910 the collection of poems of Khazini was published (“Khaziniy bayozi” – “Collection of Khazini”). In 1992 complete collection of poems was published. Many poems of Khazini served as the basis for musical pieces (for vocal genres of ashula, katta ashula and maqoms). In the repertoire of the family of Shavron Shirmonov it is possible to find several katta ashula and vocal musical pieces, which were created based on the poems of Khazini. The same can be told with regard to the repertoire of maqom ensemble “Tanovar” operating under Uchkoprik district Administration for Cultural and Sports Affairs. This maqom ensemble received the grand prize of the Republican Review Competition of Maqom Ensembles, which was held in Margilan (2004), toured to Greece and other countries. Its repertoire includes maqom pieces based on cycles of “Shashmaqom” and “Ferghana-Tashkent maqoms”. Participants of the ensemble are people of different ages and professions, who, in their spare moments, are engaged in amateur creative activity, that is, master traditions of maqom art, participate in concerts, promote performing art. Erkin and Nemat Shirmonov received their training in singing katta ashula and maqoms from their father; and for many years performed together with him. The brothers are participants of several regional and republican competitions among performers of katta ashula and maqoms. Erkin received secondary special education (he graduated from Tashkent College of Culture in 1973), Nemat received higher education (he graduated from Tashkent Pedagogical Institute in 1975). Currently both of them are working in the field of culture and teach at a music school. Their voices are strong, recognizable, of a wide range. Both of them can play on various musical instruments, which they use parallel to singing.

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Element(s): 02.01. Maqom Art; 02.03. Vocal Genres – Classical Songs; 02.03.01. Katta Ashula; 02.03.04 Classical Song and Yalla;
Domain(s) represented: Performing Arts

“Chorgoh” katta ashula group of Tashlak district (Ferghana region) was created in 1996 on the initiative of Komiljon Mirzaev. Other members of the group are Khabibullokhon Azimov and Turgunboy Yuldashev. Over the years final composition of the group got formed with four performers and singers of katta ashula. Head of the group is the oldest singer, Turdiali Sharipov, who helped in the mastery of style and manner of singing of katta ashula, peculiar and original genre of art of the Ferghana Valley. It is this groups which became the initiator of the inscription of katta ashula in the Representative List of UNESCO. Current composition of the group is the following: Turdiali Sharipov (1932), native of
Toshloq village (which is, at present, the district center), received secondary education. The oldest performer of katta ashula song genre, student (apprentice) of famous Margilani singers Mamatbuva Sattorov and Boltaboy khojiz Rajabov. He underwent a lengthy training process based on “Ustoz-shogird” (“master-apprentice”) methodology. Later he perfected his skills under Khojimurod Muhammedov and Mamasidiq Madaliev (musician and composer, who is currently the creative director of “Chorgoh” group). His repertoire includes such genres as katta ashula, yalla, ashula and maqom pieces. He is also participant of a number of republican and regional competitions. Has own students (apprentices), from among whom there are also current members of the group. Nuriddin Mamajonov (1959), native of Toshlov village, received higher education (he graduated from Tashkent Institute of Culture in 1993). Currently works in the field of culture, leads the hobby group on traditional ensemble. He mastered the traditions of katta ashula from Turdiali Sharipov and Musajon Orifjonov. The repertoire includes katta ashula, yalla and maqom pieces. Qoravoy Qodirov (1947), native of Zarkent village of Tashlak district (Ferghana region), received secondary education, worked in the field of culture. Learned the secrets of singing katta ashula from Mamasidiq Madaliev, Isovjon Khusanov and Turdiali Sharipov. Rustamjon Otaboev (1958), native of Shakhriston village of Tashlak district (Ferghana region), received higher education (graduated from Tashkent Institute of Culture in 1999). Since 1981 has been working in the capacity of teacher at Ferghana College of Arts. At present he is director of Children’s Music School in Tashlak district. He mastered traditions of katta ashula from Turdiali Sharipov. The repertoire includes katta ashula and maqom pieces. It has already been 15 years that “Chorgoh” group preserves and promotes traditions of katta ashula song genre. The group is participant and and laureate of several republican review competitions of performers of katta ashula (Andijan, 2001; Margilan, 2004; Andijan, 2009). The repertoire of the group includes both old and modern songs in the genre of katta ashula. In the process of development and evolution of its activities, the group “Chorgoh” has mastered peculiar styles of singing of famous singers from Margilan (for instance, Madali khojiz, Mamatbuva Sattorov, Boltaboy Rajabov, Jorakhon Sultanov, Mamurjon Uzoqov). In 2005 documentary film “Katta Ashula” was produced which featured the group “Chorgoh” and its 5 katta ashula songs.
**Element(s):** 05.07. Pottery and Ceramic

**Domain(s) represented:** Traditional Craftsmanship

Bakhtiyor Nazirov (1961), native of Rishtan (Ferghana region), ceramic. Like his brother, Alisher Nazirov, he is first generation ceramic. Thanks to the skill, hard work and talent, nowadays Bakhtiyor and Alisher are leading master-ceramists of Uzbekistan, representing Rishtan school of ceramics and pottery. They opened the museum of Rishtan ceramics at their house and do their best to preserve and develop the traditions of Rishtan school of ceramics and pottery. Both brothers learned the secrets of pottery from usto (master) Eliboy Daliev, usto (master) Abduqodir and his son, Kimsanboy Abduqodirov. Starting from the age of 12 he has been dealing with artistic handicrafts.

The vessel, glazed with transpired alkali glaze (oqpaz), is decorated with blue-sky blue and green-blue color scale, which includes shades of brown color.

The types of articles produced: traditionally styled cups of different sizes (shokosa, dukki kosa, labagi kosa); dishes of small sizes (miyona tovoq, norin tovoq, lyagan, vases, teapots, piyola), souvenir articles, etc.

Technology of production: the process of preparation of clay for molding an article; molding of clay in a machine (shape of the article); drying an article under sun; the process of engobe coating (engobe is a black liquid mixture, “loya tosh”); patterning with a help of a nail; burning (twice; the first one is called “khompaz”, i.e. without glaze and the second one with a pattern and glaze). Natural dyes are used for patterning and in glazing called “ishkor” (the pattern is made with a help of a brush). An important stage in production is filtering the glaze. Ornament and patterns are traditional (in the center there is a vegetative motif – anorgul (pomegranate flower) and leafy motifs; the edges are filled with geometric patterns).

Main articles: decorative lagan (dishes of big size) and tableware.

Bakhtiyor Nazirov has his own students (apprentices), among whom there is his son, Muhammadumar Nazirov. B. Nazirov has so far participated in many republican and international artistic exhibitions and fairs (Japan, the US, France, Russia, Germany, etc.).
**Element(s):** 05.11. Embroidery  
**Domain(s) represented:** Traditional Craftsmanship  

Fayzieva Shakhodat (1957), native of Nurata city (Navoi region), received secondary special education (graduated from Nurata Cooperative College in 1981). Deals with embroidery for 25 years, and mastered relevant skills from her mother.

Main articles: *suzani*, *palak* of different sizes on white and yellow background, which are decorated with floral bouquets, i.e. vegetative patterns (*bodom nuskha* – almond pattern, *chor shokhu* – four branches, etc). Frequently the vegetative pattern is enlivened with the figurines of animals, birds and humans. A bright example for this is the *suzani* named “Asrlar sadosi” (“Echo of Ages”), 2,5x3,5 m, created on the occasion of the Festival of Traditional Culture “Asrlar sadosi”, which took place in Sarmishsuy in 2013. In the center of it is possible to see a round rosette which resembles the sun and on edges – images of camels to demonstrate “karvon yoli” (“the caravan route”); decorated with stylized images of animals and humans. Other vegetative motifs and the image of a sword are placed in the free space between the patterns.

Main method of embroidery is *bosma* (embroidering with a help of a needle and a hook). Articles are created based on home-made fabric with usage of natural dyes, silk and cotton threads and by application of elements of old ornamentation. Pattern for *suzani* or *palak* is created by the son of Sh. Fayzieva, Sherali Ismailov (1985, native of Nurata, received secondary special education from Samarkand Mechanical College in 2004). He learned this from his mother and grandmother (who used to be *chizmakash*, i.e. pattern-maker). It bears mentioning that apart from designing old patterns, ornaments and compositions, he tries to create modern ones.

**Element(s):** 05.11. Embroidery  
**Domain(s) represented:** Traditional Craftsmanship  

Toraqulova Makhfirat (1993), native of Nurata (Navoi region), received secondary special education (graduated from Nurata Industrial College in 2012). She has been dealing with embroidery since she was 6 years old. It is a family tradition and she learned the secrets of embroidery art from her grandmother.
and parents. Her father, Toraqul Obloqul (1951), native of Nurata, received higher education (graduated from Tashkent Road-Transport Institute in 1978) and worked in autoenterprise. Currently he is on a pension and deals with embroidery (it is a family tradition; he learned it from his parents). Since 1993 he has been engaged in revival of Nurata school of embroidery and for this specific purpose travelled to London and visit a museum, where example of traditional Nurata embroidery (suzani of XVII century with composition/design called "yak mokhi-chor shokhu" ("one moon and four branches))is kept. He taught his daughter, who, at present, produces articles (suzani, palak, zardevor, coverlets, pillows, etc.) typical for Nurata embroidery school. The articles are decorated with such vegetative patterns as anor (pomegranate), bodom (almond), floral bouquet, etc. These loosely cover the white background the the cloth. The most commonly spread type of suzani is the one, which has a composition (decoration) called "tort fasli" (four seasons of year). It shows four large and round rosettes encircled with leaves and vegetative patterns. Another popular article is palak with composition (decoration) called "yak mokhi-chor shokhu", which depicts eight-pointed star in the center and four large bouquets on edges of the central area.

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**Element(s):** 05.04. Carpet-weaving

**Domain(s) represented:** Traditional Craftsmanship

Murodova Khakima (1956), native of Yangibuloq village of Nurata district (Navoi region), received higher education (graduated from Samarkand Pedagogical Institute in 1982). She worked as a teacher at general secondary education school and currently is on a pension. Since childhood has been dealing with carpet-weaving, which is a family tradition. She learned the basics of this crafts from her grandmother, Shodmon momo. Nurata school of carpet-weaving has been famous for a long time. It was there that mainly pile (tufted) and carpet articles and julkhirs (carpets of large sizes) were produced. These articles depicted all sorts and variations of symbolic characters.

Raw materials: wool, cotton, alacha, natural dyes.

Articles: carpets (taqir, khal, julkhirs, toqqizkuz, onuch tun, ravona, oz jun, etc.) and carpet articles (joynamoz, khurjun, khalta, etc.).

Main techniques: kokhma, terma, gajar, beshkashta.
Color scheme: dark-red, whereby brownish-red color of dark shade was combined with bright red color; oftentimes ornamental pattern called kalkan nuskha (a pattern in the form of a shield) was depicted. In addition to that, rhomb-shaped figures of different combinations and zig-zag motifs were depicted.

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**Element(s):** 05.07. Pottery and Ceramic  
**Domain(s) represented:** Traditional Craftsmanship

Narzullaev Alisher (1953), native of Gijduvan (Bukhara region), people’s master of Uzbekistan (2002), hereditary master-ceramist, received higher education (graduated from Samarkand Architecutre and Construction Institute in 1975). He has been engaged in pottery since childhood years. Narzullaev Abdulla (1963), native of Gijduvan (Bukhara region), hereditary master-ceramist, received higher education (graduated from Bukhara Pedagogical Institute in 1990). He has been engaged in pottery since he was 6 years old. Both brothers are sons of famous master-ceramist, folk/people’s master of Uzbekistan, Ibodulla Narzullaev (1926-1982). They are sixth-generation ceramists. Each of them has own workshop, which is a kind of an original museum of ceramics and pottery (many tourist groups from abroad specifically visit their workshops).

Raw materials: Gijduvan soil (tuproq), qiziltepa mixture (gilmoyi).

Articles produced: ovenware and ceramic ware (lagan, vases, kosa, payola, badiya, jugs, etc.) and ceramic toys.

In decorating the articles lead glaze and green-yellow and brown dyes are used, which to a large extent determine the appearance and design of the articles. Both master-ceramists use brushes in making the ornamentation. Technique of patterning is original. Both of them have students (apprentices), who learn the secrets of pottery and ceramic making at the workshops of the Narzullaev brothers.

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**Element(s):** 05.11. Embroidery  
**Domain(s) represented:** Traditional Craftsmanship

Mavluda Narzullaeva (1959), native of Gijduvan (Bukhara region), deals with embroidery (kashtachilik). She began learning this crafts since early childhood
from her mother and grandmother. She received higher education (graduated from Tashkent Institute of National Economy in 1981).

Raw materials: cotton fabric (boz), silk (adras).

Technique: with a help of a needle (igna) and a hook (bigiz).

Articles produced: suzani, pillows, coverlets, towels, etc.

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**Element(s):** 05.07. Pottery and Ceramic  
**Domain(s) represented:** Traditional Craftsmanship

Sharipov Khasan (1975), native of Gijduvan (Bukhara region), received general secondary education, has been dealing with ceramics and pottery for more than 20 years. He mastered relevant techniques and knowledge from Abdulla Narzullaev and to present works with his teacher (master) in his workshop.

Articles produced: ovenware and ceramic ware embodying traditions of Gijduvan masters of pottery art.

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**Element(s):** 01.02. Legends; 01.03. Stories; 01.04. Tales and Fables; 01.06. Sayings; 01.07. Proverbs; 02.04. Singing Art; 02.04.03. Lapar; 02.04.04. Terma; 02.04.07. Ceremonial songs; 03.01.04. Nikoh toy (wedding ceremony)  
**Domain(s) represented:** Oral Traditions and Expressions; Performing Arts; Social practices, rituals and festive events

Ikramova Makhfirat (1953), native of Khoja Orif mahalla, the district center of Shafrikan (Bukhara region), received secondary education and worked as a nurse. At present she is on a pension. She knows old stories (rivoyat), legends (afsona), sayings and proverbs, folk tales, folk songs and plays on doira. Since the age of 15 she has been dealing with folk art, and obtained relevant knowledge and skills from her parents and women of her village. She sings wedding songs ("Yor-yor", "Kelin salom", "Sallabondon"), and practices various song genres, such as terma, lapar, qoshuq. Her singing she usually accompanies by playing on doira. She is well informed about wedding rituals and ceremonies ("nikoh toy" (wedding
ceremony), “kulta toshak” or “Sallobandon” (putting headdress on a bride)). She sings in both Uzbek and Tajik languages.

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**Element(s):** 05.11. Embroidery  
**Domain(s) represented:** Traditional Craftsmanship

Rozieva Oysara (1965), native of Arablar village of Shafrikan district (Bukhara region), received secondary education and currently deals with entrepreneurship activity (she gathered around her the women of the village and deals with embroidery, revives the traditions of Shafrikan embroidery). Since 2004 she is a member of “Khunarmand” (“Craftsman”) Association. She learned the secrets of embroidery from her grandmother, Rozieva Musallam.

Raw materials: silk, satin, cotton (*boz*), natural dyes.

Ornamentation: vegetative motifs (*anor* (pomegranate), *bodom* (almond), *atirgul* (rose), branches, petals), symbolic characters (moon, sun, stars), images of animals (tortoise). Embroidery in Shafrikan has always been important part of everyday life of the people.

Articles produced: *suzani, oy palak*, pillows, coverlets, etc. For *suzani* O. Rozieva, as a rule, uses tambour stitch called “yurma” and “darafsh” or old stitch called “Iroqi”. Tambour stitch is made with a help a needle (*igna*) or a hook/awl (*bigiz*).

*رمزت مجموعه‌ای از سزانا* – در مرکز ماه (أي) وسط ستاره‌ها و عناصر حیوانی (کوسه) است. در اطراف سری آنها از پدیده‌های گیاهی استفاده می‌شود.

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**Element(s):** 05.03. Metal engraving (Knife-making)  
**Domain(s) represented:** Traditional Craftsmanship

Usta Shokir Kamolov (1946), native of Bukhara, received higher education (graduated from Bukhara Pedagogical Institute in 1972). From the age of 11 taught at general secondary school, but since childhood showed interest to smithcraft (*temirchilik*). Since the age of 9 began mastering traditions of smithcraft from his father, Usta Sharif Kamolov and gradfather, Usta bobo Kamol. Smithcraft is a family tradition and Shokir Kamolov is the sixth-generation smith. To present days he keeps the charter “Risola” of craftsmen-smiths (at his
workshop built by his grandfather, Usta bobo Kamol), which is passed on from one generation to another (starting from the Middle Ages).

The articles produced: household goods made of iron, knives, sabres, decorative articles made of metal, like birds, etc. The pride of the master-smith's collection is the Damascus sword with ornament (gavhari pichoq) symbol of the republic, “The Bird Khumo”. He is participant of a series of exhibitions at home and abroad. Trained more than 20 students (apprentices). Two of his sons mastered the profession of his father, whereas his daughters deal with embroidery (kashtachilik), i.e. revive the traditions of Bukhara embroidery.

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**Element(s):** 02.05. Dancing Art; 02.05.01. Khoresm dances (lazgi)
**Domain(s) represented:** Performing Arts

Otajonov Sotimboy (1958), native of Yargiariq village of Yangiaryk district (Khoresm region), received secondary special education (graduated from Urgennch College of Art and Culture in 1978). Currently works in the field of culture. He specializes in dance art, specifically in the ones which are typical for Khoresm (for instance, “Qum mushugi” (“The Desert Cat”) dance which is accompanied by instrumental ensemble and which anticipates wearing of a costume resembling a cat. In this dance typical movements of a cat (i.e. resembling movements and habits of a cat) are reproduced). The repertoire of S. Otajonov includes a variety of dances, including “Lazgi”, “Orazibon” and dance pieces such as “Qum mushugi” (“The Desert Cat”), “Ot oyini” (“Horse’s play”), “Buralayim”, etc.

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**Element(s):** 05.07. Pottery and Ceramic
**Domain(s) represented:** Traditional Craftsmanship

Matjonov Odilbek (1972), native of Madir village of Khanki district (Khoresm region), received secondary education, deals with ceramics and pottery (and architectural décor (koshinkorlik)). He is the sixth generation ceramist of the family dynasty of the Matjonovs. He is also a son of the fameous ceramist, Raimberdi Matjonov (1909-2000). Since early childhood he mastered the knowledge, traditions and skills associated with pottery and ceramic art from his father and grandfather. Notably, Khoresm school of ceramics and pottery is represented by the master-ceramists and potters from Madir and Kattabog
villages of Khanki district. They produced ceramic and ovenwares and dealt with architectural décor.

The articles produced: lagan, badiya, kosa, piyola, jugs, etc. The décor of Khoresm ceramics preserved traditional “arabesque” style of painting with rich vegetative ornamentation. Internal surface of dishes (lagan or badiya) were decorated with geometric patterns, which smoothly flowed into vegetative offshoots.

Color scheme: turquoise-blue-violet color. Later, bright polychrome coloring under luminous lead glaze became widespread. The ceramic ware of Khoresm, the centers of which are Madir (near district center of Khanka) and Kattabog villages (near district center of Yangiariq), where famous master-ceramists lived and worked (for instance, Usta Otajon bobo, Sulton Otajonov, Raimberdi Matjonov), has its own inimitable features, which are reflected in the shapes of the articles and in the principles of ornamentation. It bears mentioning that Odilbek Matjonov, together with his students (apprentices), currently deals more with architectural décor. He also actively participates in the restoration of historical monuments and sites of Khoresm as well as in restoration of the Complex (Ensemble) of Bahauddin Naqshbandi in Bukhara, where he prepares plates with architectural décor of different sizes and with different ornaments.

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**Element(s)**: 02.06. Spectacular Arts; 02.06.05. Qogirchoqbozlik (Art of Puppetry); 05.06. Puppet-making

**Domain(s) represented**: Performing Arts; Traditional Craftsmanship

Kuryazov Mansur (1960), native of Namuna mahalla of Khanki district (Khoresm region), received higher education (graduated from Tashkent Theatre and Art Institute in 1987), stage director of the puppet theatre, organized family-based folk puppet theatre. Since 1981 has been dealing with production of traditional-style puppets (qogirchoqsoz – producer of puppets) and organization of folk puppet theatre (qogirchoqboz – actor- puppeteer). He stages puppet plays, and performances, organizes master classes, promotes folk puppet theatre art. He was on tour with his puppets in several countries, participated in International Festivals of Folk Puppet Theatres. Kuryazova Gulzoda (1964), wife of Mansur Kuryazov, is also engaged in folk theatre of puppets, received higher education (graduated from Tashkent Institute of Culture in 1989). Two children of her, i.e. daughter Fazilat (1987) and son Bobur (1991), are also participants of family-based folk theatre of puppets. Like their father they create puppets. Mansur's
students (apprentices), Yakubov Fakhriddin (1972) and Otajonova Zamira (1988), are also the members of the family-based folk theatre of puppets.

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**Element(s):** Making of Musical Instruments  
**Domain(s) represented:** Traditional Craftsmanship

Otarbaev Azatbay (1960), native of Kegeyli district (Republic of Karakalpakstan), received higher education (graduated from Tashkent Institute of Culture in 1987), *sozgar* (master producing folk musical instruments) by profession. He has been dealing with this crafts since childhood, acquired experience and mastered traditions from his father. He is the fifth generation *sozgar*. He produces more than 25 types of musical instruments (*dutar*, *bolaman*, *qobuz*, *doira*, *gidjak*, *surnay*, *nay*, clay *nay*, *nagora*, cane *nay*, etc) using materials available locally.

Raw materials: mulberry tree, apricot tree, oleaster, nut tree, leather, etc. He plays on all musical instruments he produces.

UNESCO Representative Office in Tashkent helped to restore his workshop in 2013.

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**Element(s):** Making of Yurt  
**Domain(s) represented:** Traditional Craftsmanship

Otenbergenova Otbosi (1932), native of Chibay district (Republic of Karakalpakstan), received higher education, since childhood has been engaged in yurt-making (*otov*): white and red *baskur*, *ayakbar*, *qizil ir*, jez cane (wall-mounted cane cover). Wall-mounted cane covers, she makes, reaches 1 meter in height and is designed with bright colors with use of different threads.

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**Element(s):** Making of Yurt  
**Domain(s) represented:** Traditional Craftsmanship

Turenov Otaboy (1955), native of Chimbay district (Republic of Karakalpakstan), received higher education, has been dealing with yurt making (*otov*) since c 1974, which is a family tradition (he mastered corresponding knowledge and skills
Yurt (ото́в or қора уй) is a traditional dwelling house of nomad which is assembled. It is still popular type of dwelling. Yurt is created by skilled masters whereby process of making it is a complex one. The technological process begins with preparation of raw materials. That is several dozens of long trunks of poplar tree or willow, canes (буира) and leather, which replace nails, are used. The framework of yurt consists of keragi (assembled lattice-like frame), uvuqov (long bent poles), chagarak (wooden rim with crosspiece in the middle, which is a kind of a window) and one door way. All these parts are firmly connected with a help of special straps (кук). Yurt's top is thrown up with thick felted cover made of undyed wool. Essential part of yurt were felted or lint-free carpets (кокхма, терма), rugs, embroidered pillows, etc. The interior of yurt was in compliance with established order. The workshop of Otaby Turenov has relevant technical facilities, for instance a furnace to blacken wooden poles, special stepladders, machine called "tiz", which consists of a thick beam and is used for bending tree trunks, various types of tools. All work is made by hands that is why master is usually assisted by his students (apprentices). It takes several days or even months to make a yurt because the technological process is very lengthy (starting from drying tree trunks and ending with preparation of main components of the framework).

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**Element(s):** Making of Musical Instruments

**Domain(s) represented:** Traditional Craftsmanship

Khaydarov Bobomurod (1976), native of Turkmen village of Samarkand district (Samarkand region), received secondary education. He has been dealing with artistic craft, namely sozgarlik (making of musical instruments), since childhood. He learned the secrets of this craft from his father, Khamroqul Khaydarov (1949-2007), who was famous master-sozgar and who has his own school of apprenticeship.

Raw materials: mulberry tree, nut tree, apricot tree (wooden materials) and leather.

Musical instruments produced: almost all types of traditional stringed, percussion and wind instruments as well as new ones, such as soz, khamro, rubob turki (the designs of which he adopted from his father, Khamroqul Khaydarov).
Element(s): 05.08. Ganch carving; 05.09. Wood carving
Domain(s) represented: Traditional Craftsmanship

Asadov Mirjamol (1957), native of Samarkand, received secondary special education (graduated from Samarkand Construction College in 1980), hereditary master-woodcarver. He is the fifth generation master and acquired relevant knowledge and skills from his father, popular woodcarver, Mirusmon Asadov. Asadov Mirjamol is the prominent representative of Samarkand school of wood carving, which differed from the other ones with its refined and gentle nature of wood carving, with its original combination of geometric, vegetative and flower motifs, with its unique technique designing. In terms of raw materials used the preference was given to plane tree, oak tree, beech tree, poplar tree, ash tree, mulberry tree, nut tree (each wooden material was dried for 4-5 years and only after that was used for preparation of certain components of an article or product). While in other wood carving schools (for instance, Kokand, Khiva, Bukhara, Tashkent, Margilan, Andijan, Urgench, Fergana, Shakhrisabz) the preference was given to the articles of daily use (polyhedral tables, caskets, lavh (book-holders), stools, wooden trunks, wooden beds, architectural items such as doors, columns, ceilings, cornices, lattices, wooden niches), for master Asadov Mirjamol main articles are carved doors, gates, columns, iwans (open ones and with roofs), beds, carved tables and chairs. M. Asadov gained popularity as a master of production of large-scale architectural details such as columns, carved doors and gates (which were produced by using a technique of flat-relief carving with coverage of the background with puncheon grid). The master applied traditional vegetative ornamentation with frequent use of figurative motifs and contemporary epigraphy. M. Asadov has a large workshop, where he works with his three sons, i.e. Asadov Mirmukhsin (1979), Asadov Mansur (1980) and Asadov Maruf (1987), and more than 10 students (apprentices). M. Asadov is a member of Fine Arts Academy of Uzbekistan and of "Khunarmand" ("Craftsman") Association. Together with his assistants he took part in restoration of such ensembles and complexes as Imam Bukhari, Matrubi, Shokhi Zinda, Khazrati Khizr, Khoja Akhror Vali, Qush Khovli (in Samarkand); At Termizi (in Termez); Bahouddin Naqshband, Ulughbek Madrasah, Kalon mosque, Chor Bakr, Ark (in Bukhara); Remembrance Square, National Theatre of Drama, Puppet Theatre, Gafur Gulyam House Museum, Oybek House Museum, Tennis court (in Tashkent); Theatre named after Y. Rajabi (in Jizzakh); ensemble of Jaloliddin Rumi (in Turkey). The works of M. Asadov are kept in Russia, Turkey, Kazakhstan and other countries. A. Mirjamol frequently takes part with his friend, Najmiev Amriddin (1955) (master ganch carver (naqqosh-ganchkor), from Samarkand;
hereditary master and representative of the fifth generation; learned the secrets of ganch carving from his father; received higher education from Samarkand Architecture and Construction Institute in 1977; takes part designing of public and municipal buildings with own ganch carving works; uses traditional patterns and ornaments, i.e. vegetative and geometric motifs) in designing public and municipal buildings with his works (iwan, doors, gates, columns).

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**Element(s):** 02.04. Singing Art; 02.04.06. Qarsak; 02.05. Dancing Art  
**Domain(s) represented:** Performing Arts

People's folklore ensemble “Beshqarsak” under Urgut district Administration for Cultural and Sports Affairs (Samarkand region) was created in 1957. In 1963 it received honorable title of "People's collective". It consists of 46 people, namely musicians, singers, dancers, who are bearers of different professions and of different ages (they are connoisseurs of folklore). The ensemble revives and promotes traditional music of own region, in particular, song-dance genre of "qarsak" and cycle of "beshqarsak". The repertoire includes folk songs and instrumental melodies, folk dances and ritual performances. Creative director – Qodirov Bayon (1953), native of Urgut, which is the most ancient region of Samarkand region and which preserved its own original traditional culture. The sights in this area include the reserve of “Chor chinor” (“Four Plane Trees”) and spring "Chashma”, which have a thousand-year history. B. Qodirov leads the ensemble since 1976; received secondary education. He learned singing and music-making from folk musicians Akhror Turapov and Rozi Latipov. Music director of the ensemble is Abdunazarov Tokhir (1970), native of Urgut, received secondary special education (graduated from Samarkand College of Arts in 1989). He learned playing on musical instruments (he plays on gidjak) and singing from folk musicians Istam Nematov, Orinboy Rakhmatov and Umar Khursandov. The ensemble "Beshqarsak" was on tour in five European countries (1991). It is also the participant of a number of republican review competitions and International Festivals dedicated to folk art.

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**Element(s):** 02.04. Singing Art; 02.04.06. Qarsak; 02.05. Dancing Art; 02.06.06. Folk games; Rituals associated with Shepherds  
**Domain(s) represented:** Performing Arts; Social practices, rituals and festive events
People's folklore ensemble “Chovki” of Bulungur district (Samarkand region) was created in 1986. Since 1988 it bears the honorable title of “People’s collective”. Initially it was menly folklore ensemble, the repertoire of which included folk songs, games and rituals associated with the lives of shepherds. Notably, all performance is made without instrumental accompaniment. At present it is mixed folklore ensemble with diverse repertoire which includes folk songs and dances, rituals and games (for instance, “Navruz”, “Chorvador oyinlari” (“Games of Herdsman”, “Podatob oyinlari” (“Games of Shepherds”)). The ensemble revived old and ancient rituals and folk songs, in particular, song-dance cycle called “Beshqarsak” (games and songs are accompanied by claps), and others like “Bir qarsak”, “Uch qarsak”, “Maqyda qarsak”, “Qosh qarsak”, “Katta qarsak”. “Chovki” means “everlasting games” or “games with claps”. Head of the ensemble – Suvonqul Abduqodirov (1852), native of Katta Bedana village of Buluyenur district (Samarkand region), received higher education (graduated from Tashkent Theatre and Art Institute in 1979). He worked for Jizzakh Theatre and in the field of culture. Since 1990 – head of the folklore ensemble. He mastered folklore-related knowledge and skills from people’s/folk musicians of his village, namely, Ismat Ermatov, Eshonqul Arslanov, Meliboy Rahimov and others. The ensemble is participant of almost all regional and republican level festivities, review competitions, festivals of traditional culture (such as Festival of Traditional Culture “Asrlar sadosi” (2010-2013)), international folklore festivals (folklore festival of Moscow in 1987). With the aim of preserving and further development of folklore art of the region, on the initiative of the members of the ensemble under its auspices two folklore ensembles, i.e. “Chovki nihollari” (“Offshoots of Chovki”; established in 2011; children’s folklore ensemble, which unites school children from five different schools of the district; head – Ermatov Makhmud (1996)) and “Chovki izdoshlari” (“Followers of Chovki”; established in 2007; juvenile folklore ensemble, which unites students of Bulungur Professional College; head – Norov Bakhodir (1978)) were created, which master traditions of folklore ensemble “Chovki”.

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Element(s): 02.03. Vocal Genres – Classical Songs; 02.03.04. Classical Song and Yalla; 02.04. Singing Art; 02.04.03. Lapar; 02.04.04. Terma; 02.04.07. Ceremonial Songs; 02.05. Dancing Art; 03.01.04. Nikoh toy (wedding ceremony)

Domain(s) represented: Performing Arts; Social practices, rituals and festive events

Folklore ensemble “Rizvongul” under Kitab district Administration for Cultural and Sports Affairs (Kashkadarya region) was created in 1986 by admirers of
musical folklore. Its repertoire includes folk songs and dances, which are typical for the own locality (wedding songs, song genres such as qoshuq, terma, lapar, yalla). Head – Khalimov Toshpolat (1976), received secondary special education (graduated from Karshi College of Arts in 1996). The Ensemble is participant of district, regional and republican festivities and review competitions.

Element(s): 02.04. Singing Art; 02.04.01. Alla (lullaby); 02.04.07. Ceremonial Songs; 03.01.04. Nikoh toy (wedding ceremony)
Domain(s) represented: Performing Arts; Social practices, rituals and festive events

Kenjaeva Munavvar (1930), native of Khazrat Bashir village, Ali Qushchi mahalla, Kitab district (Kashkadarya region), received secondary education, performer of folk songs. She acquired relevant knowledge and skills associated with playing on doira and singing folk songs of a variety of genres and contents from her mother, Risolat pari. She has a good, clear and songful voice. Her repertoire includes lullaby-related, wedding, lyrical and daily life songs.

Element(s): 05.07. Pottery and Ceramic
Domain(s) represented: Traditional Craftsmanship

Muzaffarov Rustam (1989), native of Shakhrisabz (Kashkadarya region), ceramist and potter, received secondary special education, grandson of famous ceramist Usta Akhat Muzaffarov (1927-1987), representative of Shakrisabz school of ceramics and pottery, the sixth-generation master-ceramist and potter. The founder of the family dynasty is Egamberdi kulol (kulol – potter and ceramist). The traditions of pottery then were passed on to Rustam kulol, Usta Muzaffar (1890-1935), Khazratqul Karimqulov (1895-1977), Turdiali kulol (1927-1962), Akhat Muzaffarov, and to Zayniddin Muzaffarov (1964) and Rustam Muzaffarov (1989). The articles (lagan, kosa, payola, jugs, etc.) created by Usta Akhat stood out with their artistic peculiarities, (i.e. they were colored in blue-sky-blue and warm color scale with independent scenic picture. His traditions are currently continued by his sons and grandsons as well as his students (apprentices). The masters of Shakhrisabz use brush for patterning and drawing. On the initiative of UNESCO the workshop of Akhad Muzaffarov was restored. Also, in the house-museum it is possible to see the works of Usta Akhat, based on which the
students (apprentices) acquire knowledge and refine their techniques in ceramic making and pottery art.

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**Element(s):** 02.04. Singing Art; 02.04.01. Alla (lullaby); 02.04.07. Ceremonial songs; 03.01.04. Nikoh toy (wedding ceremony)

**Domain(s) represented:** Oral traditions and expressions; Performing Arts; Social practices, rituals and festive events

Women's folklore ensemble of Chiroqchi district (Kashkadarya region) is represented by the following people: Khaitova Toshoy (1938; native of Langar ota village; received secondary education, i.e. completed 8 grades; plays on chang-qobuz, sings folk songs; learned from her mother, Munawvar aya), Toshtemirova Chinni momo (1939; native of Chiroqchi district; completed 5 grades of secondary school; since childhood showed interest in music; plays on dombra, sings folk songs, self-taught person), Gafurova Khonigul (1941; native of Qurultoy village; completed 7 grades of secondary school; since childhood loves music and singing; acquired relevant skills and knowledge from the women of the village; sings folk songs), Boboqulova Obod momo (1941; native of Boronjuz village; completed 7 grades of secondary school; since childhood has been engaged in creative activity and learned many things from her parents; writes poems, knows many stories and legends, sings folk songs), Egamberdiev Boribobo (1936; native of Pakanun village; received secondary special education from Shakhrisabz College of Irrigation in 1956; deals with wood carving (makes beshik (cradle), musical instruments as dombra, articles of daily use) and participates in the ensemble, helps his wife, Gafurova Khonigul; teaches the secrets of wood carving to the youth). The repertoire of the ensemble includes instrumental pieces played on chang-qobuz, melodies played on dombra, folk songs (lullabies, wedding-related, everyday life and lyrical ones) and examples of oral folk art. It participates actively in mahalla and district events. Oftentimes members of the ensemble gather young people to tell them stories, legends and to teach them performance of folk songs. All of the members for a long time have been engaged in village life and work and are currently on a pension. Notably, it is love for singing that unites them as a collective. They enjoy playing on musical instruments and singing and by doing so contribute to the preservation of traditions of oral singing art and oral poetry art.
**Element(s):** 01.05. Dostons (folk epic); 02.02. Bakhshi Art; 02.02.01. Performance of Doston; 02.04. Singing Art; 02.04.04. Terma

**Domain(s) represented:** Oral traditions and expressions; Performing Arts

Shomurod *bakhshi* or Togaev Shomurod (1931), native of Arabbanti village of Chiroqchi district (Kashkadarya region), People's Bakhshi of Uzbekistan (1994), is one of the brightest representatives of Kashkadarya school of epics (*dostonchilik*). He is hereditary narrator, whose grandfather, Mardon shoir and father, Togay shoir, were famous narrators (*bakhshi*). He received higher education (graduated from Tashkent Institute of Irrigation in 1967). During the Dispossession period his father with his family were sent to the Siberia, where Shomurod spent his childhood years (1931-1948). It was there that he learned folk epic art and playing on *dombra*. He is participant of many republican and international review competitions of folk narrators (*bakhshi-shoirs* and *akyns*). His repertoire includes heroic epic “Alpomish” and “Gorogli”. He is also the author of many *terma* of music and poetic genre with diverse content. His singing with guttural voice and in a recitative manner is accompanied by *dombra* (while one listens his singing he or she can identify certain overtones). He has students (apprentices), from among whom there are his grandsons, Chubaev Sanjar (1986; teacher of music at school; graduated from Karshi College of Arts in 2008; knows some fragments of *dostons* and *terma*) and Khushvaqtov Akhror (1995; student of Karshi College of Arts; knows some fragments of *doston* “Alpomish” and *terma*). Both of them master knowledge and skills associated with folk epic art from their grandfather, Shomurod *bakhshi*. Shomurod bakhshi and his grandsons are members of folklore ensemble “Chiroqchi chiroqlari”.

**Element(s):** 01.02. Legends; Folk Poems; Folk Songs

**Domain(s) represented:** Oral traditions and expressions; Performing Arts

Sulaymonova Istat (1936), native of Bukhara, since 1958 lives in Karshi city, received higher education (graduated from Bukhara Pedagogical Institute in 1959). For a long period of time she worked as a teacher at secondary school and is currently on a pension. Since childhood she has been engaged in folk art. She writes poems and promotes folk art and traditional culture. She has already collected many folk poems, legends, songs. Based on collected materials she published 3 books with her poems, examples of folk poetry and songs.
Element(s): 02.04. Singing Art; 02.04.01. Alla (lullaby); 03.01. Family Rituals; 03.01.04. Nikoh toy (wedding ceremony); Folk Songs

Domain(s) represented: Performing Arts; Social practices, rituals and festive events

Akhmedova Momogul (1957), native of Rigar village (Republic of Tajikistan), after getting married, since 1977, lives in Nafas village of Karshi district (Kashkadarya region). She received secondary special education at Jizzakh Communal College in 1978. She worked as crane operator in different construction sites. Since childhood she showed interest to folk songs. Her repertoire includes folk songs of different genres and content (lullabies, wedding-related ones, calendar lyrical, dance, daily life and contemporary songs). She also plays very well on doira and is familiar with many traditional customs and rites. She has good voice (bright and expressive voice). In 1987 she organized women's folklore ensemble “Momogul”, the repertoire of which was made up of the folk rituals and songs of Kashkadarya region. The ensemble is participant of many republican and international festivals and competitions (it toured to Germany (1998), Belgium (2004), Tajikistan (2008) and other countries). Her cultural and enlightenment activity was highly regarded by the country (she was awarded with several medals of the Republic of Uzbekistan).

* * * * * *

Element(s): 02.04. Singing Art; 03.01. Family Rituals; Folk Songs

Domain(s) represented: Performing Arts; Social practices, rituals and festive events

Family-based folklore ensemble “Arab gullari” (“Arabic Flowers”) of Arab mahalla in Karshi city was created in 2010. Members of the ensemble are representatives of one Arabic family (by passports they are Uzbeks). They are descendants of the Arabs, who moved to this place back in VIII century. Heads of the ensemble are Khudoyberganova Bibinur (1950) and Khudoyberganova Sayyora (1962). The ensemble has singers and musicians. It deals with promotion of rituals and folk songs typical for the Arabs; and promotion of Uzbek folk songs.
Orinov Abdulla (1968), native of Yillik village of Denau district (Surkhandarya region), received secondary education, folk musician (plays on surnay (wind instrument)). Learned the secrets of playing on traditional musical instruments from his father, usta Mardon bobo and from his master, Imomtoy surnaychi. He has very good playing skills, wonderfully plays on musical instrument (sounding is bright and expressive). His repertoire includes different types of instrumental music played on surnay. He has students (apprentices) and is a member of a folklore ansemble. Together with it he took part in the Grand Opening ceremonies of Folklore Festival “Boysun bakhori” (2002-2004), in numerous republican competitions of players of traditional musical instruments.

Ismoilov Mengqobil bobo (1927), native of Yangibozor village of Shorchi district (Surkhandarya region), received secondary education, pensioner, participant of many republican events, including festivities organized on the occasion of Navruz. He specializes in oral folk art, i.e. folk poetry and dances. His way of performance differs from the others with its emotionality and improvisatory character.

Abdunazar Poyonov (1954), native of Khomkon village of Boysun district (Surkhandarya region), received higher education (graduated from Tashkent National Economy Institute in 1975). He received honorable title of "People's Bakhshi of Uzbekistan" (2003) and is people's/folk narrator (bakhshi). Since early childhood showed great interest to doston art. He received training from such famous bakhshis as Khushbok Mardonoqulov (Surkhandarya region) and Qodir bakhshi Rahimov (Kashkadarya region). Currently he is famous narrator, i.e. performer of several dostons, and folk epics such as “Alpomish”, “Gor Oglu”
and "Avazkhon". Abdunazar Poyonov performs doston "Alpomish" for more than 30 hours in its contemporary interpretation (records were made by Radio and TV companies). His manner of singing is recitative-guttural, which is accompanied by dobra (he skillfully uses this musical instrument). His singing is emotional and expressive, whereby each doston has more than 20 tunes/chants. He is also author of several contemporary dostons. He has students (apprentices) and organized a hobby group called "Young doston narrators" at secondary school of Qiziriq district. During expeditions carried out, along with terma and dostons, aytishuv (competition among bakhshis which was usual in the past) were recorded. Apart from Abdunazar Poyonov, aytishuv competition involved his students (apprentices): Eshboev Muhammad (1972; native of Dehqonobod (Kashkadarya region); received secondary education; since 1982 has been receiving training from Abdunazar bakhshi), Shoydilov Safar (1977; native of Korgontepa (Republic of Tajikistan); received secondary education; since 1986 has been training with Abdunazar bakhshi), Eshimov Mamarasul (1959; native of Munchoq village of Boysun district; received secondary education; received training from Shoberdi Boltaev and Abdunazar bakhshi), Togaev Bakhshigul (1960; native of Sayrob village of Boysun district; received secondary education; since 1986 has been learning the art of bakhshi from people's bakhshi of Uzbekistan, Shoberdi Boltavaev), Ortiqov Bakhtiyor (1972; native of Shaldiroq village of Shorchi district (Surkhandarya region); received higher education (graduated from Karshi Institute of Economy in 1998); received training from Shoberdi bakhshi and Abdunazar bakhshi). For the aytishuv competition certain fragment of doston is taken, for instance, from doston “Alpomish” (Or terma (musical and poetic genre) of certain theme is taken, which is accompanied by play on dobra). Then one of bakhshis begins narration and the next one continues from the place where the first bakhshi ended. These kinds of competitions are organized rarely these days. They are mostly organized within the framework of review competitions and festivals. One example is the competition held within the framework of International Festival of Folk Epic in Termez (1999), which was organized on the occasion of the 1000th anniversary of creation of heroic epic and doston "Alpomish". It united performers from Uzbekistan (bakhshi-shoirs), Karakalpakstan (baksy, jyrau), Turkmenistan (bakhshi) and Kazakhstan (akyns). Importantly, this kind of competition is very entertaining and interesting not only for spectators, but also for narrators themselves.

* * * * * *

Element(s): 02.05. Dancing Art
Domain(s) represented: Performing Arts
Kholmirzaev Nusratillo (1997), Narziev Qurbonmurod (1997), Abduzairov Fakhriddin (1997) and Kuchkarov Khusniddin (1996), natives of Sariosiyo village (Surkhandarya region), students of secondary schools, participants of amateur dance group, which tries to revive traditional menly dances. One of such dances is called “Zevari”, which has its own peculiar movements and costumes. The dance is performed under accompaniment of surnay (wind instrument) and doira (percussion instrument) during wedding ceremonies and folk promenades.

* * * * * *

Element(s): 02.03. Vocal Genres – Classical Songs; 02.03.04. Classical song and Yalla; 02.04. Singing Art; 02.04.01. Alla (lullaby); 02.04.03. Lapar; 02.04.07. Ceremonial songs; 03.01. Family Rituals; 03.01.04. Nikoh toy (wedding ceremony); Folk Songs

Domain(s) represented: Performing Arts; Social practices, rituals and festive events

Akbarova Muboraykhon (1949), native of Yangikorgon village of Buvayda district (Ferghana region), lives in Kokand, received secondary education and is currently is on a pension. Since childhood years showed interest to folk songs. She learned them from her grandmother and mother, and later, since 1968 – from famous folk singer, Rakhimakhon Mazokhidova. She plays well on musical instrument (doira), which is used to accompany her singing. Her voice is bright and clear. The repertoire includes lullabies, wedding-related songs, lyrical, calendar-related songs and such song genres as lapar, yalla, qoshuq and ashula. For many years she was a member of folklore ensemble "Qoqon yor-yori" (“Wedding Song of Kokand”), which was created by Rakhimakhon Mazokhidova. Together with the ensemble she participated in many republican review competitions and festivals.

* * * * * *

Element(s): 02.01. Maqom Art; Folk Songs; Professional Songs

Domain(s) represented: Performing Arts; Social practices, rituals and festive events

Tojiboeva Gavhar (1964), native of Buloqboshi village (Andijan region), received higher education (graduated from Tashkent Theatre and Arts Institute in 1987). Until 1997 she worked for Andijan Regional Music Theatre and later – in the field of culture in her own district. Since childhood she showed great interest to folk songs. She learned many songs from her grandmother and mother, regularly
participated in amateur performances of the school, attended hobby group dealing with folk songs. It was there that she mastered traditions of performance of folk songs and learned to play on doira. She has a clear voice of wide range, whereas her performance is expressive. The repertoire includes folk songs, folk-professional songs, vocal parts of maqoms and musical pieces of Uzbek composers. She deals with promotion of folk art, in particular, of traditional music. Currently she has students (apprentices) and does her best to contribute to the development of folklore art.

Element(s): 02.04. Singing Art; 02.04.01. Alla (lullaby); 02.04.03. Lapar; 02.04.04. Terma; 02.04.07. Ceremonial songs; 03.01. Family Rituals; 03.01.04. Nikoh toy (wedding ceremony); Folk Songs

Domain(s) represented: Performing Arts; Social practices, rituals and festive events

Oqbaeva Kopaysinkhon (1923), native of Erkin village of Isboskan district (Andijan region), attended 4 grades of school, for a long time worked in the collective farm. Since childhood became interested in singing folk songs. On field, at work, and during weddings as well as in daily life she sung folk songs. She mastered relevant knowledge and skills associated with folk songs from her mother and the women of her village. Her repertoire includes lullabies, wedding and lyrical songs, mourning-lamentation songs and song genres as terma, lapar, qoshuq. Despite her age, she still sings folk songs and by doing so preserves the traditions of singing folk songs.
V. Relevant Organizations

Intangible cultural heritage issues in Uzbekistan are dealt by almost all governmental organizations, including, Cabinet of Ministers of the Republic of Uzbekistan, Council of Ministers of the Republic of Karakalpakstan, Ministries, National Television and Radio Company, Agency for Press and Information, Khokimiyats (municipalities) of regions, cities and districts, Academy of Sciences and Academy of Arts, regional Administrations for Cultural and Sports Affairs, Creative Associations and Unions such as “Ozbekkino” ("Uzbek Film"), “Ozbekteatr" ("Uzbek Theatre"), Union of Composers of Uzbekistan.

1. Governmental Organizations

<table>
<thead>
<tr>
<th>1) Ministry/department</th>
<th>Cabinet of Ministers of the Republic of Uzbekistan</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Location</td>
<td>5 Mustaqillik Square, House of Government, Tashkent, 100078, Uzbekistan</td>
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<tr>
<td></td>
<td>Tel.: +998 71 2398114</td>
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<td></td>
<td>Fax: +998 71 2398463</td>
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<tr>
<td>3) Field of concentration and relevant information</td>
<td>Cabinet of Ministers of the Republic of Uzbekistan implements main directions of the state policy in the field of safeguarding and use of objects of cultural heritage; adopts state programmes aimed at safeguarding, preservation, popularization (promotion) and use of objects of intangible cultural heritage; establishes the order of maintenance of State cadaster of objects of tangible cultural heritage and List of objects of intangible cultural heritage; establishes the order of implementation of state control over safeguarding, preservation and use of objects of cultural heritage; approves the conditions for using territories and zones of objects of tangible cultural heritage of republican importance, including those which were inscribed on the World Cultural Heritage List; identifies the order and conditions for maintaining historic-cultural reserves, museum-reserves and historic settlements; Identifies the order of organization of historic and cultural expertise (evaluation) of</td>
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objects of cultural heritage.
One of the main measures in the field of intangible cultural heritage was adoption by the Cabinet of Ministers of the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of ICH in 2010-2020” in the end of 2010. The programme became the core in the efforts aimed at safeguarding of objects (elements) of intangible cultural heritage of Uzbekistan. It indicates necessary measures to be undertaken on the issues of ICH and identifies goals and tasks for relevant governmental and non-governmental organizations and public funds, which are responsible for its implementation. In the period of 2010-2013, the Cabinet of Ministers elaborated and adopted normative and legal documents, in particular, “On Safeguarding of Intangible Cultural Heritage” (2010), which specifies the procedure and order of maintenance of National List (inventory) and of other Lists of ICH (for instance, lists of objects recommended for inclusion in the UNESCO Representative List), procedures of implementation of historical and cultural assessment in the field of ICH, etc. This specific normative document also appointed the organization responsible for coordination of the activities of governmental and non-governmental organizations, dealing with ICH – Republican Scientific and Methodological Center for Folk Art, Cultural and Enlightenment Affairs under the Ministry of Culture and Sport of the Republic of Uzbekistan.

Also, in accordance with the recent resolution of the Cabinet of Ministers, all Palaces and Houses of Culture were reorganized to the Centers of Culture and Recreation of population (there are more than 800 of them). And these newly established centers should pay attention, along with other issues touching upon culture, to the issues of ICH safeguarding. For this specific purpose, State Institute of Art and Culture of Uzbekistan organized professional development courses for heads of these centers (more than 80 people) in the issues of ICH in October-December 2013. At present there are more than 64 folklore ensembles (from among which 52
bear honorable title of "People’s Collective"), more than 36 *maqom* ensembles, as well as family-based ensembles and ensembles of song and dance (though all of them are amateur ones).

In general, besides adopting normative and legal documents in the field of ICH, the Cabinet of Ministers of the Republic of Uzbekistan annually holds hearings based on the reports on current status of implementation of the State Programme. Finally, it develops the state budget, which is specifically aimed at financing cultural, educational and promotional programmes.

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<tr>
<th>4) Advisory body</th>
<th>- ICH experts, advisory committee</th>
<th>Not Applicable</th>
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<tbody>
<tr>
<td>5) Project details</td>
<td>- title, purpose, duration, result, etc.</td>
<td>Not Applicable</td>
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<tr>
<td>6) Person in charge</td>
<td>- name, job description, telephone, fax, email, etc.</td>
<td>Not Applicable</td>
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7) Reference materials
- project report, explanation note, photos


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<table>
<thead>
<tr>
<th>1) Ministry/department</th>
<th>Agency &quot;Uzarhiv&quot; under the Cabinet of Ministers of the Republic of Uzbekistan</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Location</td>
<td>2, Chilonzor str., Tashkent, 100043, Uzbekistan, Tel.: +998 71 2772425 E-mail: <a href="mailto:uzarchive@archive.uz">uzarchive@archive.uz</a></td>
</tr>
<tr>
<td><strong>3) Field of concentration and relevant information</strong></td>
<td>According to the Law, &quot;Central Archive Administration under Cabinet of Ministers of the Republic of Uzbekistan&quot;, or Agency “Uzarhiv”, “within its mandate, which was granted to it, keeps records, organizes preservation and use of documental objects of cultural heritage, located in the National Archive Fund of the Republic of Uzbekistan.”</td>
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<tr>
<td><strong>4) Advisory body</strong> - ICH experts, advisory committee</td>
<td>Not Applicable</td>
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<tr>
<td><strong>5) Project details</strong> - title, purpose, duration, result, etc.</td>
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<tr>
<td><strong>6) Person in charge</strong> - name, job description, telephone, fax, email, etc.</td>
<td>Not Applicable</td>
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</tbody>
</table>
| **7) Reference materials** - project report, explanation note, photos | • Official website of the Agency "Uzarhiv" under the Cabinet of Ministers of the Republic of Uzbekistan (in Uzbek) - [www.archive.uz](http://www.archive.uz)  

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| **1) Ministry/department** | National Commission of Uzbekistan for UNESCO under the Cabinet of Ministers |
| **2) Location** | 54, Mustaqillik Avenue, Tashkent, 100077, Uzbekistan  
Tel.: +998 71 2670542  
Fax: +998 71 2670538  
E-mail: unesco@natcom.albatros.uz |
| **3) Field of concentration and relevant information** | The National Commission cooperates with UNESCO in the questions of culture, arts, education and science, coordinates its actions with UNESCO. It carries out activities, projects |
Relevant Organizations

and programmes, participates and organizes national, international, public activities in Uzbekistan which are under four domains of UNESCO. It is thanks to the active work of the National Commission that anniversaries of ancient cities, great scholars and statesmen of the medieval times were celebrated, international conferences and fora under the aegis of UNESCO held, unique cultural heritage of Uzbekistan, in particular architectural monuments of Samarkand, Bukhara, Khiva and Shakhrisabs were included in the World Heritage List of UNESCO. The city of Bukhara received honorable title of UNESCO “City of Peace” (2001), while “Cultural Space of Boysun”, “Shashmaqom”, “Katta Ashula” and “Navruz” were inscribed on the UNESCO Representative List of Intangible Cultural Heritage of the Humanity. Koran of Uthman, which is kept in Tashkent and the richest collection of manuscripts of the Institute of Oriental Studies of the Academy of Sciences of Uzbekistan were included in the UNESCO International Register of “Memory of the World” and several feature films of the second half of the XX century were included in the International Cinematographic Heritage of UNESCO. Notably, International Music Festival “Sharq Taronalari” in Samarkand (1997-2013), Open Folklore Festival "Boysun bakhori” in Boysun district of Surkhandarya region (2002-2006), Festival of Traditional Culture “Aslrar sadosi” (2008-2013) and other events are organized with participation of UNESCO National Commission and UNESCO.

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<tr>
<th>4) Advisory body</th>
<th>- ICH experts, advisory committee</th>
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<tr>
<td>5) Project details</td>
<td>- title, purpose, duration, result, etc.</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>6) Person in charge</td>
<td>- name, job description, telephone, fax, email, etc.</td>
<td>Sayidafzal Mallakanov, Deputy-Secretary General, Head of Culture Department Tel.: +998 71 2670542 Fax: +998 71 2670538 E-mail: <a href="mailto:unesco@natcom.albatros.uz">unesco@natcom.albatros.uz</a></td>
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</table>
### Relevant Organizations

<table>
<thead>
<tr>
<th>1) Ministry/department</th>
<th>Ministry of Culture and Sports of the Republic of Uzbekistan</th>
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</thead>
<tbody>
<tr>
<td>2) Location</td>
<td>5, Mustaqillik Square, Tashkent, 100017, Uzbekistan</td>
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<td>Tel.: +998 71 2394611</td>
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<tr>
<td></td>
<td>Fax: +998 71 2394786</td>
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<tr>
<td>3) Field of concentration and relevant information</td>
<td>Ministry of Culture and Sports of the Republic of Uzbekistan coordinates the implementation of the activities as indicated in the State Programme, executes projects and programmes aimed at safeguarding, preservation and development of ICH (for instance, it deals with organization of International and Republican festivals, competitions, fairs of folk trades and crafts, Navruz festivities, scientific conferences, seminars; introduces ICH related knowledge to educational process, i.e. to HEIs and Colleges dealing with Arts; organizes professional development for the workers of culture dealing with ICH issues; monitors and oversees implementation of the State Programme; realizes National List (Inventory) and updates it regularly; approves Scientific and Methodological Board on ICH and Expert Groups responsible for each domain of ICH, etc.).</td>
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In accordance with the Law, it: Practices State control of compliance of law in the field of safeguarding and use of objects of cultural heritage by legal persons and natural persons; participates in elaboration and execution of state programmes on safeguarding, preservation, popularization and use of objects of cultural heritage; executes state programmes on scientific and scientific-technical research, conservation, restoration and adaptation for contemporary use of objects of tangible cultural heritage; ensures
identification, record, preservation and popularization of objects of cultural heritage; coordinates the activities of state run public authorities on the issues of safeguarding and use of objects of cultural heritage; maintains State Cadaster of objects of tangible cultural heritage and List of objects of intangible cultural heritage; organizes and carries out historical and cultural expertise (evaluation) of objects of cultural heritage;

The Ministry of Culture and Sports uses the funds of the state budget and investments for organization of events on ICH.

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<tr>
<th>4) Advisory body</th>
<th>- ICH experts, advisory committee</th>
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<td>In 2013, by order of the Ministry of Culture and Sports of the Republic of Uzbekistan the composition of the Scientific and Methodological Board on Intangible Cultural Heritage as well as compositions of expert groups on each of the five domains of intangible cultural heritage were approved. These are the following:</td>
</tr>
<tr>
<td></td>
<td>1. Head of the group “Oral Traditions and Expressions” – Mamatqul Joraev, Doctor of Philological Sciences (DLitt), Professor, Head of the Department of Folklore at the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan.</td>
</tr>
<tr>
<td></td>
<td>2. Head of the group “Performing Art” – Rustambek Abdullaev, Doctor of Art Sciences, Professor at State Conservatoire of Uzbekistan.</td>
</tr>
<tr>
<td></td>
<td>3. Head of the group “Social practices, rituals and festive events” – Jabbor Eshonqulov, Doctor of Philological Sciences (DLitt), research fellow at the Institute of Language and Literature of the Academy of Sciences of the Republic of Uzbekistan.</td>
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<td>5. Head of the group “Traditional Craftsmanship” – Akbar Khakimov, Doctor of Art</td>
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<th>5) Project details</th>
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<td>title, purpose, duration, result, etc.</td>
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<tr>
<th>6) Person in charge</th>
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<thead>
<tr>
<th><strong>1) Ministry/department</strong></th>
<th>Republican Scientific and Methodological Center for Folk Art, Cultural and Enlightenment Affairs under the Ministry of Culture and Sports of Uzbekistan</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>30, A. Navoi Avenue, Tashkent, 100000, Uzbekistan  Tel.: +998 71 2445104  Fax: +998 71 2445178  Email: <a href="mailto:meros2010@inbox.ru">meros2010@inbox.ru</a></td>
</tr>
</tbody>
</table>

| **2) Location** | Republican Center for Folk Art is the main responsible body and main executive, which was assigned, in accordance with the State Programme, with a task of coordination of the activity of governmental and nongovernmental organizations dealing with intangible cultural heritage issues. It carries out methodological, organizational, investigative (scientific expeditions, field studies, etc.). |

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**Related Organizations**

- Academics and Researchers
  - Prof. A. Khojaev, Head of the Department of Fine and Applied Art, Institute of Art Studies, Academy of Sciences of the Republic of Uzbekistan

- Governmental and Non-Governmental Organizations
  - Ministry of Culture and Sports of the Republic of Uzbekistan
  - Republican Scientific and Methodological Center for Folk Art, Cultural and Enlightenment Affairs

- Research and Educational Institutions
  - Academy of Sciences of the Republic of Uzbekistan
  - Institute of Art Studies, Academy of Sciences of the Republic of Uzbekistan
studies and researches) and educational activities, organizes of conferences, workshops/seminars, roundtables, meetings with the bearers of national and artistic traditions; holds national festivals, competitions/contests, exhibitions on all types and genres of intangible cultural heritage – musical art, folk theatre, spectacular performances, folk games, applied folk art, choreography, oral folk arts.

In 2012, under the auspices of the Center ICH Documentation (Inventory-Making) Department was established, the primary tasks of which are: development of ICH inventories and lists; documenting and researching ICH objects (elements); maintenance National List of ICH (and update it regularly); preparation of nomination files for inclusion in the lists of UNESCO and practical implementation of the State Programme.

<table>
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<tr>
<th>4) Advisory body</th>
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<thead>
<tr>
<th>6) Person in charge</th>
<th>Gularo Abdullaeva, Head of ICH Documentation (Inventory-Making) Department</th>
</tr>
</thead>
<tbody>
<tr>
<td>- name, job description, telephone, fax, email, etc.</td>
<td>Tel.: +998 71 2445104</td>
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<tr>
<td></td>
<td>Fax: +998 71 2445178</td>
</tr>
<tr>
<td></td>
<td>E-mail: <a href="mailto:gularoabdullaeva@yahoo.com">gularoabdullaeva@yahoo.com</a></td>
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<table>
<thead>
<tr>
<th>7) Reference materials</th>
<th>• Official website of the Republican Scientific and Methodological Center for Folk Art, Cultural and Enlightenment Affairs under the Ministry of Culture and Sports of Uzbekistan (in English) – <a href="http://www.nmm.uz">www.nmm.uz</a></th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>• Resolution of the Cabinet of Ministers on “Adoption of the State Programme on Safeguarding, Preservation, Popularization</td>
</tr>
</tbody>
</table>
**1) Ministry/department**

Government (Council of Ministers) and the Ministry of Culture and Sports of the Republic of Karakalpakstan, *khokimiyats* (municipalities or public authorities) and administrations for cultural and sports affairs of regions, cities and districts.

**2) Location**

Located in 12 regions and in Republic of Karakalpakstan.

**3) Field of concentration and relevant information**

These coordinate the activities of local bodies on the issues of safeguarding and development of ICH on site, i.e. development of local lists (inventories) of ICH, making inventory and database of ICH of all regions of Uzbekistan. Also, they deal with regional and local activities/events, local funding, programmes and projects on preservation of intangible cultural heritage.

Also, the Law stipulates that “public authorities on sites, within the mandates, granted to them, identify and keep records, organize preservation and use of objects of cultural heritage, which are located in their territories, ensure execution of law on safeguarding and use of objects of cultural heritage, involve local self-government bodies of citizens and public associations in the measures aimed at their safeguarding preservation, popularization and use.”

**4) Advisory body**

- ICH experts, advisory committee

Not Applicable

**5) Project details**

- title, purpose, duration, result, etc.

Not Applicable

**6) Person in charge**

- name, job description, telephone, fax, email, etc.

Not Applicable

**7) Reference materials**

- project report, explanation note, photos

- Websites of the khokimiyats (municipalities or public authorities), Council of Ministers of the Republic of Karakalpakstan, administrations for cultural and sports affairs.
<table>
<thead>
<tr>
<th><strong>1) Ministry/department</strong></th>
<th>Ministry of Higher and Secondary Special Education (MHSSE), Ministry of Public Education (MoPE)</th>
</tr>
</thead>
</table>
| **2) Location**          | MHSSE: 96, 2-Chimboy Street, Tashkent, 100095, Uzbekistan  
Tel.:+998712460195  
E-mail: devonxona@edu.uz  
MoPE: 5, Mustakillik Square, Tashkent, 100095, Uzbekistan  
Tel.:+998712391735  
E-mail: info@uzedu.uz |
| **3) Field of concentration and relevant information** | Both ministries deal with coordination of activities aimed at introduction of ICH related knowledge to the educational process, i.e. to HEIs, colleges, academic lyceums and secondary schools. They also deal with awareness raising activities among pupils and students and organize certain review competitions of traditional rites and performing arts at educational institutions for promotion of ICH. Examples of such competitions are "Khazina" ("Treasure") and "Meros" ("Heritage"). In addition, they publish books and educational aids on ICH in general and certain elements in particular. |
| **4) Advisory body** - ICH experts, advisory committee | Not Applicable |
| **5) Project details** - title, purpose, duration, result, etc. | Not Applicable |
| **6) Person in charge** - name, job description, telephone, fax, email, etc. | Not Applicable |
| **7) Reference materials** | • Official website of the Ministry of Higher |
- project report, explanation note, photos

- Relevant Organizations

<table>
<thead>
<tr>
<th>1) Ministry/department</th>
<th>Uzbekistan State Institute of Arts and Culture, Tashkent State Higher School of National Dance and Choreography, National Art and Design Institute named after K. Bekhzod</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Location</td>
<td>Uzbekistan State Institute of Arts and Culture 127-a, Yolongoch Street, Tashkent, 100164, Uzbekistan Tel: +998 71 2302801 E-mail: <a href="mailto:uzdsmi@mcs.uz">uzdsmi@mcs.uz</a></td>
</tr>
<tr>
<td></td>
<td>Tashkent State Higher School of National Dance and Choreography 31, Yusuf Khos Khojib Street, Tashkent, 100031, Uzbekistan Tel: +998 71 2560528 Fax: +998 71 2562436 E-mail: <a href="mailto:baletuz@mail.ru">baletuz@mail.ru</a></td>
</tr>
<tr>
<td></td>
<td>National Institute of Art and Design named after K. Bekhzod 35, Sodiq Azimov Street, Tashkent, 100000, Uzbekistan Tel: +998 71 2321810 Fax: +998 71 2321761 E-mail: <a href="mailto:marketingmrdi@mail.ru">marketingmrdi@mail.ru</a></td>
</tr>
<tr>
<td>3) Field of concentration and relevant information</td>
<td>These HEIs, apart from providing education in arts and culture fields, deal with learning, education, and Secondary Special Education (in English) - <a href="http://www.edu.uz/en/">http://www.edu.uz/en/</a></td>
</tr>
<tr>
<td></td>
<td>• Official website of the Ministry of Public Education (in English) - <a href="http://uzedu.uz/eng/">http://uzedu.uz/eng/</a></td>
</tr>
<tr>
<td>1) Ministry/department</td>
<td>Academy of Sciences of the Republic of Uzbekistan</td>
</tr>
<tr>
<td>------------------------</td>
<td>-----------------------------------------------</td>
</tr>
<tr>
<td>2) Location</td>
<td>70, Yahyo Gulomov Street, Tashkent, 100047, Uzbekistan</td>
</tr>
<tr>
<td></td>
<td>Tel.: +998 71 2336847</td>
</tr>
<tr>
<td></td>
<td>Fax: +998 71 2337482</td>
</tr>
<tr>
<td></td>
<td>E-mail: <a href="mailto:academy@academy.uznet.net">academy@academy.uznet.net</a></td>
</tr>
<tr>
<td>3) Field of concentration and relevant information</td>
<td>Academy of Sciences of the Republic of Uzbekistan coordinates scientific activity aimed at certain objects (elements), genres and directions of ICH, publication of scientific research and practicing certain elements of ICH, including folk art, traditional singing, Khoresm dance, etc.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>4) Advisory body</th>
<th>- ICH experts, advisory committee</th>
<th>Not Applicable</th>
</tr>
</thead>
</table>

| 5) Project details | - title, purpose, duration, result, etc. | Not Applicable  |

| 6) Person in charge | - name, job description, telephone, fax, email, etc. | Not Applicable  |

| 7) Reference materials | - project report, explanation note, photos |  |
|------------------------|-----------------------------------------------|
|                       | - Official website of Tashkent State Higher School of National Dance and Choreography (in Russian) - [http://ballet.uz/](http://ballet.uz/)  |
|                       | - Official website of National Institute of Art and Design named after K. Bekhzod (in Uzbek) - [http://mrdi.uz](http://mrdi.uz)  |

* * * * * *
monographs, multivolume editions, such as "Uzbek folk tales" (in three volumes), etc. The academy has its subordinate organizations such as the Institute of Language and Literature named after Alisher Navoi, Institute of Art Studies, Institute of History, Institute of Archaeology, Institute of Oriental Studies, Museums of republican importance through which it is engaged in ICH-related issues. For instance, in accordance with the State Programme, Institute of Language and Literature named after A. Navoi, in cooperation with the Institute of Art Studies, plan to publish 100-volume work entitled "Folk Art", which will unite examples of folk epic, tales, proverbs and sayings, songs and poetry.

<table>
<thead>
<tr>
<th>4) Advisory body</th>
<th>- ICH experts, advisory committee</th>
<th>Not Applicable</th>
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</thead>
<tbody>
<tr>
<td>5) Project details</td>
<td>- title, purpose, duration, result, etc.</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>6) Person in charge</td>
<td>- name, job description, telephone, fax, email, etc.</td>
<td>Not Applicable</td>
</tr>
</tbody>
</table>
• Institute of Language and Literature named after A. Navoi (in Uzbek) - [http://www.til-adabiyot.fan.uz/](http://www.til-adabiyot.fan.uz/)
<table>
<thead>
<tr>
<th><strong>1) Ministry/department</strong></th>
<th>Academy of Arts of Uzbekistan</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2) Location</strong></td>
<td>40, Sh. Rashidov Avenue, Tashkent, 100029, Uzbekistan  Tel.: +998 71 2564057</td>
</tr>
<tr>
<td><strong>3) Field of concentration and relevant information</strong></td>
<td>Academy of Arts of Uzbekistan coordinates the activity of folk and artistic crafts and trades. Correspondingly, each year, during Navruz celebrations and Independence day exhibitions of folk and applied arts are held with involvement of craftsmen and artisans representing all regions of the country, Republic of Karakalpakistan and the city of Tashkent. Another event, which is organized with involvement of the Academy, is the competition of &quot;Nurafshon Ozbekiston&quot; (&quot;Flourishing Uzbekistan&quot;), which gathers young and old masters of artistic crafts and trades.</td>
</tr>
<tr>
<td><strong>4) Advisory body</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- ICH experts, advisory committee</td>
<td></td>
</tr>
<tr>
<td><strong>5) Project details</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- title, purpose, duration, result, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>6) Person in charge</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- name, job description, telephone, fax, email, etc.</td>
<td></td>
</tr>
</tbody>
</table>
| **7) Reference materials** | • Official website of the Academy of Arts of Uzbekistan (in Uzbek) - [http://art-academy](http://art-academy)  
**National Television and Radio Company of Uzbekistan (NTRCU), regional and non-commercial TV channels**

**2) Location**

NTRCU: 69, A.Navoi Street, Tashkent, 100011, Uzbekistan  
Tel.: +998 71 2141250  
Fax: +998 71 2441332  
E-mail: info@mtrk.uz

Regional and non-commercial TV channels: they are located in every region of the country.

**3) Field of concentration and relevant information**

National Television and Radio Company of Uzbekistan works on promotion and popularization of ICH through TV and radio programmes ("Munosabat" ("Attitude"), "Meros" ("Heritage"), "Muloqot" ("Conversation"), "Oltin khazina" ("Golden Treasure"), musical programmes, demonstration of documentaries and TV series, coverage of festivals, fairs, review competitions on various elements and directions of ICH. For instance, since 2011 TV festival "Qokhna zamin ohanglari" ("Melodies of the Ancient Land") has been held annually, which unites folklore ensembles, including children's folklore ensembles, katta ashula, lapar and olan performers. Also, in 2012-2013 another TV festival called “Maydon tomosha sanati” ("Areal Spectacular and Entertainment Art") was organized. During 2013-2014 new TV channels were introduced (currently there are 12 channels in total, which are broadcasted countrywide), from among which there are "Madaniya va marifat" ("Culture and Enlightenment"), "Oilaviy" ("Family Channel"), "Bolajon" ("Children's Channel"), etc., which began paying attention to the issues of ICH and organize some programmes and coverages.

In addition to central TV channels many things are done by regional and non-commercial TV channels for promotion of ICH.

**4) Advisory body**
- ICH experts, advisory committee  
Not Applicable

**5) Project details**
- title, purpose, duration,  
Not Applicable
| **6) Person in charge**  
- name, job description, telephone, fax, email, etc. | Not Applicable |
|---|---|
| **7) Reference materials**  

**1) Ministry/department**  
“Ozbekturizm” (“Uzbek Tourism”) National Company  

**2) Location**  
47, Istiqlol Street, Tashkent, 100047, Uzbekistan  
Tel.: +998 71 2335414  
Fax: +998 71 2338068  
E-mail: [info@uzbektourism.uz](mailto:info@uzbektourism.uz)  

**3) Field of concentration and relevant information**  
Established by the Decree of the President of the Republic of Uzbekistan on 27 July 1992, National Company “Ozbekturizm” was entrusted with the execution of the state policy in the field of tourism and formation of national model of development of tourism. The Company coordinates the activities of tourist agencies, stimulates development of various types of tourism, promotes inflow of investments to strengthen material and technical basis and infrastructure in the field, coordinates training of the personnel in the field of tourism. The tasks of the Company, among others, include: ensuring execution of single state policy in the field of tourism; execution of state programmes on tourism development; support to development of infrastructure of tourist services; implement advertisement-information policy in the field of tourism.
<table>
<thead>
<tr>
<th><strong>Relevant Organizations</strong></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>tourism, etc.</strong></td>
<td>Based on the above-mentioned, and in accordance with the State Programme on ICH, the Company is actively engaged in promotion of culture (including, intangible cultural heritage) and arts of Uzbekistan inside or outside of the country, develops special programmes and tours.</td>
</tr>
<tr>
<td><strong>4) Advisory body</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- ICH experts, advisory committee</td>
<td></td>
</tr>
<tr>
<td><strong>5) Project details</strong></td>
<td>Not Applicable</td>
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<tr>
<td>- title, purpose, duration, result, etc.</td>
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<tr>
<td><strong>6) Person in charge</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- name, job description, telephone, fax, email, etc.</td>
<td></td>
</tr>
<tr>
<td><strong>7) Reference materials</strong></td>
<td></td>
</tr>
<tr>
<td>- project report, explanation note, photos</td>
<td></td>
</tr>
<tr>
<td>• Official website of “Ozbekturizm” (“Uzbek Tourism”) National Company (in Russian) - <a href="http://www.uzbektourism.uz">www.uzbektourism.uz</a></td>
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</tr>
</tbody>
</table>

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</tr>
</thead>
<tbody>
<tr>
<td><strong>2) Location</strong></td>
<td>“Ozbekteatr” Creative Production Association: 49/51, Taraqqiyot Street, Tashkent, 100047, Uzbekistan Tel.: +998 71 2363834 Fax: +998 71 2334408 <a href="mailto:uzbekteatr@mail.ru">uzbekteatr@mail.ru</a></td>
</tr>
<tr>
<td>3) Field of concentration and relevant information</td>
<td>These associations and agencies coordinate the activities on implementation of the State Programme with regard to their areas of responsibility, i.e. shooting documentary and feature films, staging plays and performances, organization of various festivals and competitions, promotional activities, etc.</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>4) Advisory body</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- ICH experts, advisory committee</td>
<td></td>
</tr>
<tr>
<td>5) Project details</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- title, purpose, duration, result, etc.</td>
<td></td>
</tr>
<tr>
<td>6) Person in charge</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- name, job description, telephone, fax, email, etc.</td>
<td></td>
</tr>
</tbody>
</table>
| 7) Reference materials | • Webstie of “Ozbekteatr” Creative Production Association (in Russian) - [http://uzbekteatr.skm.uz/](http://uzbekteatr.skm.uz/)
• Official website of the “Ozbeknavo” Variety Arts Association (in English) - [http://www.uzbeknavo.uz/en/](http://www.uzbeknavo.uz/en/)
• Information about “Ozbekraqs” National Dance Association on the personal webpage of Mukarram Turgunboeva (in Russian) - [http://www.turgunbaeva.ru/cgi-bin/page.cgi?lang=rus&p=3](http://www.turgunbaeva.ru/cgi-bin/page.cgi?lang=rus&p=3)
• Official website of “Ozbekkino” National Agency (in English) - [http://www.uzbekkino.uz/en](http://www.uzbekkino.uz/en) |
<table>
<thead>
<tr>
<th><strong>Relevant Organizations</strong></th>
</tr>
</thead>
</table>

**1) Ministry/department** Union of Composers of Uzbekistan, Union of Writers of Uzbekistan, Creative Union of Journalists of Uzbekistan

**2) Location**
- Union of Composers of Uzbekistan: 69, Yahyo Gulomov Street, Tashkent, 100000, Uzbekistan  
  Tel.: +998 71 2330867  
  Fax.: +998 71 2330867  
- Union of Writers of Uzbekistan: 16-A, Uzbekistan Avenue, Tashkent, 100027, Uzbekistan  
  Tel.: +998 71 2392691  
  Fax: +998 71 2392692  
- Creative Union of Journalists of Uzbekistan: 30, Navoi Street, Tashkent, 100129, Uzbekistan  
  Tel.: +998 71 2443787  
  Fax: +998 71 2446965  
  E-mail: [ijod@sarkor.uz](mailto:ijod@sarkor.uz)

**3) Field of concentration and relevant information** These Unions coordinate the activities on implementation of the State Programme with the framework of their own areas of responsibility, i.e. shooting documentary and feature films, staging plays and performances, organization of various festivals and competitions, promotional activities, etc.

**4) Advisory body**  
- ICH experts, advisory committee  
  Not Applicable

**5) Project details**  
- title, purpose, duration, result, etc.  
  Not Applicable
6) **Person in charge**
- name, job description, telephone, fax, email, etc.

Not Applicable

7) **Reference materials**
- project report, explanation note, photos

- Official website of Creative Union of Journalists of Uzbekistan (in Russian) - [http://journalist.uz](http://journalist.uz)

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### 2. Non-Governmental Organizations

Along with governmental bodies, responsible for culture and art issues, various social and public structures work in Uzbekistan (funds, foundations, centers and associations), which complement the activity of the governmental bodies. Below, you will find detailed description on such organizations.

<table>
<thead>
<tr>
<th>1) <strong>Name of organization</strong></th>
<th>“Kamolot” Youth Social Movement</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2) Location</strong></td>
<td>11, Navoi Street, Tashkent, 100011, Uzbekistan Tel: +99871 2410050 Fax: +998 71 2410850 E-mail: <a href="mailto:info@kamolot.uz">info@kamolot.uz</a></td>
</tr>
<tr>
<td><strong>3) Field of concentration</strong></td>
<td>Youth Social Movement mainly deals with youth-related issues. However, it also attracts young people to the process of learning and mastery of traditional culture, organizes various festivals (such as “Milliy khalq oynilari” (“National Folk Games”), competitions (“Yangi nigoh” (“New Vision”) video clips competition, which is dedicated to promotion of tourism, knowledge and respect for own heritage, etc.) workshops and conferences on various aspects of cultural life (including on intangible cultural heritage).</td>
</tr>
<tr>
<td><strong>4) Advisory body</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td>5) Project details</td>
<td>Not Applicable</td>
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<tr>
<td>- title, purpose, duration, result, etc.</td>
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</tr>
<tr>
<td>6) Person in charge</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>- name, job description, telephone, fax, email, etc.</td>
<td></td>
</tr>
<tr>
<td>7) Reference materials</td>
<td></td>
</tr>
<tr>
<td>- project report, explanation note, photos</td>
<td></td>
</tr>
<tr>
<td>• Official website of “Kamolot” Youth Social Movement (in Uzbek) - <a href="http://www.kamolot.uz/">http://www.kamolot.uz/</a></td>
<td></td>
</tr>
</tbody>
</table>

** * * * * * *

| 1) Name of organization | “Mahalla” Charitable Public Fund of Uzbekistan |
| 2) Location | 59, Mustaqqillik Avenue, Tashkent, 100000, Uzbekistan |
| | Tel.: +998712363790, +998712362352 |
| | E-mail: fondmahalla@umail.uz |
| 3) Field of concentration and relevant information | The Fund promotes activities in the field of intangible cultural heritage (helps in organization of exhibitions, fairs, etc.), provides material support to the bearers of traditions, actively takes part in implementation of the State Programme in its areas of expertise. |
| 4) Advisory body | Not Applicable |
| - ICH experts, advisory committee | |
| 5) Project details | Not Applicable |
| - title, purpose, duration, result, etc. | |
| 6) Person in charge | Not Applicable |
| - name, job description, telephone, fax, email, etc. | |
| 7) Reference materials | |
| - project report, explanation note, photos | |
| • Official website of “Mahalla” Charitable Public Fund of Uzbekistan (in Uzbek) - [http://mahallafond.uz/uz/](http://mahallafond.uz/uz/) |
| **1) Name of organization** | “Oltin Meros” International Charitable Fund |
| **2) Location** | 21, Qatortol Street, Tashkent, 100185, Uzbekistan  
Tel.: +998 71 2733635 |
| **3) Field of concentration and relevant information** | The Fund primarily deals with research and popularizational activities. |
| **4) Advisory body** | Not Applicable |
| **5) Project details** | Not Applicable |
| **6) Person in charge** | Not Applicable |
| **7) Reference materials** |  
- project report, explanation note, photos  

| **1) Name of organization** | Women's Committee of Uzbekistan |
| **2) Location** | 30, Navoi Avenue, Tashkent, 100129, Uzbekistan  
Tel.: +998 71 2394042, 2440380 |
3) **Field of concentration and relevant information**

The Committee mainly provides support and assistance to women in different fields, such as entrepreneurship, health care, education, culture, etc. It also constantly organizes seminars, workshops and trainings for women, who want to open their business (for instance on production of traditional handicrafts articles – *suzani*, carpets, skullcaps, etc.), offers them consultative services, organizes exhibitions and fairs.

4) **Advisory body**
- ICH experts, advisory committee

Not Applicable

5) **Project details**
- title, purpose, duration, result, etc.

Not Applicable

6) **Person in charge**
- name, job description, telephone, fax, email, etc.

Not Applicable

7) **Reference materials**
- project report, explanation note, photos

- Official website of the Women’s Committee of Uzbekistan (in Uzbek) - [http://www.wcu.uz/](http://www.wcu.uz/)

** *****

1) **Name of organization**

"Hunarmand" Association of Folk Artists, Craftsmen and Artists of the Republic of Uzbekistan

2) **Location**

74, Dombirobod Street, Tashkent, 100081, Uzbekistan
Tel.: +998 95 1441067, 2391998
Fax: +998 71 2798088
E-mail: info@hunarmand.uz

3) **Field of concentration**

"Hunarmand" Association is non-profit, non-
Relevant Organizations

and relevant information

governmental public organization, founded by
the Decree of the President of the Republic of
Uzbekistan № UP -1741 "On Measures of State
Support for further development of folk arts and
crafts" from March 31, 1997.
Main purpose of the Association is to preserve
the centuries-old folk art traditions, promote
development of rich and diverse arts and applied
arts of Uzbekistan. According to the statement of
the Association, its main objectives include
"enhancing the role of the arts and crafts in the
development of national culture; restoring old
traditions and distinctive types of manufacturing
handicrafts; coordination of the activities of
craftsmen, artisans, professionals in applied art;
meeting the spiritual, social, and cultural
interests of artisans; organizing auctions, fairs
and exhibitions in Uzbekistan and abroad;
providing artisans with domestic raw materials
and materials, new and modern technology,
mini-instruments; assist in sales in the domestic
and foreign markets; organization of training
young people based on the methodology of
"master-apprentice" in order to transmit the
traditions and skills; presentation and promotion
of folk art of Uzbekistan; support and
development of home-based work", etc.

4) Advisory body
- ICH experts, advisory committee
Not Applicable

5) Project details
- title, purpose, duration, result, etc.
Not Applicable

6) Person in charge
- name, job description, telephone, fax, email, etc.
Kurbanov Muhammatyusuf, Head of the
Association
Tel.: +998 95 1441067, 2391998
Fax: +998 71 2798088
E-mail: rais@hunarmand.uz
Mirzayeva Lutfiya Hamidovna, Deputy Director
Tel.: +998 95 1441067, 2391998
Fax: +998 71 2798088
E-mail: info@hunarmand.uz

7) Reference materials
- project report, explanation note, photos
- Official website of "Hunarmand" Association of Folk Artists, Craftsmen and Artists of the Republic of Uzbekistan (in English)
- Law of the Republic of Uzbekistan "On

* * * * * *

1) Name of organization | International Cultural Center of Uzbekistan

2) Location
4, Bobur Street, Tashkent, 100100, Uzbekistan
Tel: +998 71 2557611
Fax: +99871 2551980
E-mail: info@icc.uz

3) Field of concentration and relevant information
Established in 1992, Republican International Cultural Center promotes development of the national cultural centers, while rendering them practical and methodical help in preservation and development of original customs and traditions inherent in to each nation. It also works on encouragement of the public initiatives directed at guaranteeing the principles of tolerance and development of multinational culture. The Republican Center and national cultural centers jointly organize national holidays, festivals, musical and poetic evenings, meetings with known art workers, who are representatives of different nationalities and diasporas.

4) Advisory body
- ICH experts, advisory committee
Not Applicable

5) Project details
- title, purpose, duration, result, etc.
Not Applicable

6) Person in charge
- name, job description, telephone, fax, email, etc.
Not Applicable

7) Reference materials
- project report, explanation note, photos
- Official website of the International Cultural Center of Uzbekistan (in English) - http://www.icc.uz/eng/
- Law of the Republic of Uzbekistan “On
<table>
<thead>
<tr>
<th>Relevant Organizations</th>
</tr>
</thead>
</table>
VI. Meetings on Intangible Cultural Heritage

Ratification of the UNESCO Convention of 2003 and adoption of the Law of the Republic of Uzbekistan No.228 “On Safeguarding and Use of Objects of Cultural Heritage” (2009 and 2013) facilitated organization of several national and international actions: awareness raising activities among the population of Uzbekistan; making inventory of objects (elements) of intangible cultural heritage; carrying out scientific researches; publication of books, collections and multimedia disks; organization of competitions, festivals and exhibitions on performing arts and artistic crafts. Uzbekistan became the venue for several Central Asian seminars and conferences conducted under the aegis of UNESCO dedicated to ICH safeguarding, preservation and development issues.

From the period of 2010 to present series of seminars and conferences took place, in which main questions discussed, among others, were:

- Role of culture in development;
- Music culture and modernity;
- Challenges in intangible cultural Heritage safeguarding;
- Raising awareness of the population of ICH related issues;
- Drawing the youth to the process of mastery and learning of ICH;
- Reviving traditions of teaching and learning based on “Ustoz-shogird” (“Master-apprentice”) methodology;
- Compiling local lists (inventories) of ICH taking into account the criteria for inclusion;
- Possibilities of inscription of such important and valuable elements as "Bakhshichilik" (the art of narrating folk epic), "Qobuz ohanglari" (qobuz music), “Traditions of creation and construction of the dwelling house of nomads – Otov (qora uy)”, "Lapar song genre", “Carpet Weaving Art” on UNESCO lists.

In accordance with these corresponding recommendations were adopted. These, among others, include organization of review competitions on a regular basis, promotion and popularization of ICH by means of mass media (especially, making use of local TV channels and seek assistance of mahallas, which became a kind of
social institutes of self-government and where the majority of bearers of ICH traditions live), etc.

Below you will find a brief description of each event.

<table>
<thead>
<tr>
<th>1) Name of the meeting</th>
<th>International Conferences within the framework of the International Music Festival “Sharq Taronalari” (“Melodies of the Orient”)</th>
</tr>
</thead>
</table>
| 2) Theme               | “Role of Music Culture of the East in Development of World Civilization”  
                          | “Role of Sources in Studying Culture of the People of the East”  
<pre><code>                      | “Oriental Music Culture in the Context of Contemporary Culture”, |
</code></pre>
<p>| 3) Duration            | August, 2009-2014; every two years |
| 4) Venue               | Samarkand, Uzbekistan |
| 5) Organisers (person in charge and their contact information) | Ministry of Culture and Sports of the Republic of Uzbekistan, National TV and Radio Broadcasting Company, Union of Composers of Uzbekistan, Khokimiyat of the city of Samarkand |
| 6) Participants (numbers, organizational affiliation) | Representatives (scholars, scientists, composers and musicians) of 15 and more countries |
| 7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations) | Not Applicable |
| 8) Main context        | Not Applicable |
| 9) Presentation sheet  | Not Applicable |
| 10) Points of discussion | Role of culture; Music culture and development; culture and modernity; intangible cultural heritage related issues |
| 11) Questions raised during the meeting | Not Applicable |
| 12) Action plan adopted | Not Applicable |
| 13) Follow-up activities | Not Applicable |
| 14) Reference material e.g.) reports | Not Applicable |</p>
<table>
<thead>
<tr>
<th>1) Name of the meeting</th>
<th>Festival of Traditional Culture &quot;Asrlar Sadosi&quot; (&quot;Echo of Ages&quot;)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Activities</td>
<td>Competitions among folklore ensembles</td>
</tr>
<tr>
<td></td>
<td>Performances of dorbozes and folk narrators</td>
</tr>
<tr>
<td></td>
<td>Fairs of folk trades and artistic crafts,</td>
</tr>
<tr>
<td></td>
<td>Presentations of new books</td>
</tr>
<tr>
<td></td>
<td>Scientific conferences.</td>
</tr>
<tr>
<td>3) Venue and duration</td>
<td>2008-2013, annually</td>
</tr>
<tr>
<td></td>
<td>Kitab, Kashkadarya region, May 2008;</td>
</tr>
<tr>
<td></td>
<td>Parkent, Tashkent region, May 2009;</td>
</tr>
<tr>
<td></td>
<td>Bukhara, May 2010;</td>
</tr>
<tr>
<td></td>
<td>Khiva, May 2011;</td>
</tr>
<tr>
<td></td>
<td>Ellikqala, Republic of Karakalpakstan, May 2012;</td>
</tr>
<tr>
<td></td>
<td>Sarmishsoy, Navoi region, May 2013</td>
</tr>
<tr>
<td>4) Organisers (person in charge and their contact information)</td>
<td>The Forum of Culture and Arts of Uzbekistan Foundation, UNESCO Office in Tashkent</td>
</tr>
<tr>
<td>6) Participants (numbers, organizational affiliation)</td>
<td>Scholars, artists, foreign guests, ordinary people</td>
</tr>
<tr>
<td>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>8) Main context</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>9) Presentation sheet</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>10) Points of discussion</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>11) Questions raised during the meeting</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>12) Action plan adopted</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>13) Follow-up activities</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>14) Reference material e.g.) reports</td>
<td>Not Applicable</td>
</tr>
</tbody>
</table>

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<table>
<thead>
<tr>
<th>1) Name of the meeting</th>
<th>Central Asian Sub-Regional Network Meeting for Intangible Cultural Heritage Safeguarding</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Theme</td>
<td>&quot;Intangible Cultural Heritage of Central Asia&quot;</td>
</tr>
<tr>
<td>3) Duration</td>
<td>Two days; 22-23 March 2010</td>
</tr>
<tr>
<td>4) Venue</td>
<td>Tashkent, Uzbekistan</td>
</tr>
</tbody>
</table>
5) Organisers (person in charge and their contact information) | ICHCAP, the National Commission of the Republic of Uzbekistan for UNESCO in collaboration with the International Institute for Central Asian Studies (IICAS) under the auspices of UNESCO, and the UNESCO Representative in Uzbekistan
---
6) Participants (numbers, organizational affiliation) | Specialists from Kazakhstan, Kyrgyzstan, Uzbekistan and Tajikistan as well as representatives on the side of organizers of the event.
---
7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations) | Keynote speech by Seong-Yong Park, Executive Director of ICHCAP, "Issues & Tasks in the Implementation of the 2003 Convention and Regional Collaboration"; Keynote speech by Alisher Ikramov, Secretary General of the National Commission, "UNESCO Convention for the Safeguarding of Intangible Cultural Heritage".
---
8) Main context | Not Applicable
---
9) Presentation sheet | Not Applicable
---
10) Points of discussion | Promoting a better understanding of the current status of ICH in the region; UNESCO 2003 Convention and of national cases in ICH; book on Intangible Cultural Heritage of Uzbekistan published ICHCAP in 2009
---
11) Questions raised during the meeting | Not Applicable
---
12) Action plan adopted | Not Applicable
---
13) Follow-up activities | Not Applicable
---
14) Reference material e.g.) reports | Not Applicable

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<p>| 1) Name of the meeting | National scientific and practical seminar (workshop) |
| 2) Theme | “Making Inventory of ICH of Uzbekistan” |
| 3) Duration | One day; 29 February 2012 |
| 4) Venue | Tashkent, Uzbekistan |
| 5) Organisers (person in charge and their contact information) | Ministry of Culture and Sports of the Republic of Uzbekistan, National Commission of Uzbekistan for UNESCO |
| 6) Participants (numbers, organizational affiliation) | ICH experts, scholars and employees of administrations for cultural and sports affairs of regions and of Republic of Karakalpakstan |</p>
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td><strong>Meetings on Intangible Cultural Heritage</strong></td>
<td></td>
</tr>
<tr>
<td><strong>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</strong></td>
<td>R. Abdullaev (performing arts), A. Khakimov (artistic crafts), M. Joraev (oral folk and poetic art), A. Shirov (ethnography and ethnology) and S. Mallakhanov (international cooperation).</td>
</tr>
<tr>
<td><strong>8) Main context</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>9) Presentation sheet</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>10) Points of discussion</strong></td>
<td>State of the art of ICH in Uzbekistan; Raising awareness of the population of ICH related issues; Drawing the youth to the process of mastery and learning of ICH; Reviving traditions of teaching and learning based on &quot;Ustoz-shogird&quot; (&quot;Master-apprentice&quot;) methodology;</td>
</tr>
<tr>
<td><strong>11) Questions raised during the meeting</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>12) Action plan adopted</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>13) Follow-up activities</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>14) Reference material e.g.) reports</strong></td>
<td>Not Applicable</td>
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<tbody>
<tr>
<td><strong>1) Name of the meeting</strong></td>
<td>National scientific and practical seminar (workshop)</td>
</tr>
<tr>
<td><strong>2) Theme</strong></td>
<td>&quot;Making Inventory of ICH of Uzbekistan&quot;</td>
</tr>
<tr>
<td><strong>3) Duration</strong></td>
<td>One day; 17 April 2012</td>
</tr>
<tr>
<td><strong>4) Venue</strong></td>
<td>Chust, Namangan region, Uzbekistan</td>
</tr>
<tr>
<td><strong>5) Organisers (person in charge and their contact information)</strong></td>
<td>Ministry of Culture and Sports, khokimiyat (municipality) of Namangan region and Regional Administration for Cultural and Sports Affairs of Namangan region.</td>
</tr>
<tr>
<td><strong>6) Participants (numbers, organizational affiliation)</strong></td>
<td>ICH experts, scholars, specialists, and employees of administrations for cultural and sports affairs of Tashkent, Sirdarya, Andijan, Namangan and Fergana regions as well as bearers of traditions (more than 300 participants).</td>
</tr>
<tr>
<td><strong>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</strong></td>
<td>Prof. R. Abdullaev, U. Tashmatov, M. Joraev and head of ICH Documenting Department of the Republican Center for Folk Art, G. Abdullaeva.</td>
</tr>
<tr>
<td><strong>8) Main context</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>9) Presentation sheet</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td>10) Points of discussion</td>
<td>Results of the field studies and scientific expeditions carried out in the Ferghana Valley</td>
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</tr>
<tr>
<td>11) Questions raised during the meeting</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>12) Action plan adopted</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>13) Follow-up activities</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>14) Reference material e.g.) reports</td>
<td>Not Applicable</td>
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</tbody>
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<table>
<thead>
<tr>
<th>1) Name of the meeting</th>
<th>National seminar (workshop)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Theme</td>
<td>&quot;Implementing the UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage at the national level&quot;</td>
</tr>
<tr>
<td>3) Duration</td>
<td>Four days; 3-7 July 2012</td>
</tr>
<tr>
<td>4) Venue</td>
<td>Tashkent, Uzbekistan</td>
</tr>
<tr>
<td>6) Participants (numbers, organizational affiliation)</td>
<td>Scholars, specialists in ICH, representatives of administrations for cultural and sports affairs of all regions of Uzbekistan, bearers of traditions, representatives of UNESCO Office in Tashkent and National Commission of Uzbekistan for UNESCO</td>
</tr>
<tr>
<td>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</td>
<td>Rieks Smeets, Sabira Soltongeldieva and Nikolai Vukov</td>
</tr>
<tr>
<td>8) Main context</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>9) Presentation sheet</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>10) Points of discussion</td>
<td>UNESCO Convention of 2003; challenges and achievements in implementation of the Convention in Uzbekistan</td>
</tr>
<tr>
<td>11) Questions raised during the meeting</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>12) Action plan adopted</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>13) Follow-up activities</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>14) Reference material e.g.) reports</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>1) Name of the meeting</td>
<td>Subregional seminar (workshop)</td>
</tr>
<tr>
<td>------------------------</td>
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</tr>
<tr>
<td>2) Theme</td>
<td>“Elaborating Nominations to UNESCO Intangible Heritage Lists”</td>
</tr>
<tr>
<td>3) Duration</td>
<td>Three days; 21-24 November 2012</td>
</tr>
<tr>
<td>4) Venue</td>
<td>Samarkand, Uzbekistan</td>
</tr>
<tr>
<td>5) Organisers (person in charge and their contact information)</td>
<td>UNESCO Office in Uzbekistan, Ministry of Culture and Sports of the Republic of Uzbekistan, Samarkand Regional Administration (Khokimiyat)</td>
</tr>
<tr>
<td>6) Participants (numbers, organizational affiliation)</td>
<td>Scholars and specialists in ICH from Kazakhstan, Kyrgyzstan and Uzbekistan, representatives of Administrations for Cultural and Sports Affairs of regions and bearers of ICH traditions as well as representatives of UNESCO Office in Tashkent</td>
</tr>
<tr>
<td>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</td>
<td>Rieks Smeets, Sabira Soltongeldieva</td>
</tr>
<tr>
<td>8) Main context</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>9) Presentation sheet</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>10) Points of discussion</td>
<td>strengthening the national capacity in the field of Implementation of the UNESCO Convention 2003; Intangible Heritage Lists; issues on procedures and preparation of the nominations for inscription of ICH elements onto the Lists</td>
</tr>
<tr>
<td>11) Questions raised during the meeting</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>12) Action plan adopted</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>13) Follow-up activities</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>14) Reference material e.g.) reports</td>
<td>Not Applicable</td>
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</tbody>
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<table>
<thead>
<tr>
<th>1) Name of the meeting</th>
<th>National scientific and practical seminar (workshop)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2) Theme</td>
<td>“Making Inventory of ICH of Uzbekistan”</td>
</tr>
<tr>
<td>3) Duration</td>
<td>One day; 24 December 2012</td>
</tr>
<tr>
<td>4) Venue</td>
<td>Tashkent, Uzbekistan</td>
</tr>
<tr>
<td><strong>ORGANISERS</strong> (person in charge and their contact information)</td>
<td>Ministry of Culture and Sports of Uzbekistan, National Commission of Uzbekistan for UNESCO</td>
</tr>
<tr>
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</tr>
<tr>
<td><strong>PARTICIPANTS</strong> (numbers, organizational affiliation)</td>
<td>ICH experts, scholars and employees of administrations for cultural and sports affairs of regions and Republic of Karakalpakstan</td>
</tr>
<tr>
<td><strong>SPEAKERS LIST</strong> (detailing keynote speaker, presenters, discussants and their affiliations)</td>
<td>R. Abdullaev, A. Khakimov, M. Joraev, A. Ashirov, S. Mallakhanov and representatives from regions</td>
</tr>
<tr>
<td><strong>MAIN CONTEXT</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>PRESENTATION SHEET</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>POINTS OF DISCUSSION</strong></td>
<td>the results of the field studies and scientific expeditions carried out in 2012; issues of inventory-making; future plans about expeditions.</td>
</tr>
<tr>
<td><strong>QUESTIONS RAISED DURING THE MEETING</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>ACTION PLAN ADOPTED</strong></td>
<td>Not Applicable</td>
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<tr>
<td><strong>FOLLOW-UP ACTIVITIES</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>REFERENCE MATERIAL E.G. REPORTS</strong></td>
<td>Not Applicable</td>
</tr>
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</table>

* * * * *

| **1)** **NAME OF THE MEETING** | National scientific and practical seminar (workshop) |
| **2)** **THEME** | "Making Inventory of ICH on local level" |
| **3)** **DURATION** | One day; 4 April 2013 |
| **4)** **VENUE** | Boysun, Surkhandarya region, Uzbekistan |
| **5)** **ORGANISERS** (person in charge and their contact information) | Ministry of Culture and Sports of Uzbekistan, khokimiyats (municipalities) of Surkhandarya region and Boysun district, Administration for Cultural and Sports Affairs of Surkhandarya region |
| **6)** **PARTICIPANTS** (numbers, organizational) | ICH experts, scholars and employees of administrations for cultural and sports affairs of Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions |
### Meetings on Intangible Cultural Heritage

<table>
<thead>
<tr>
<th>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</th>
<th>R. Abdullaev, U. Tashmatov, G. Abdullaeva, K. Toqsonov, Kh. Khursandov (Surkhandarya region), S. Abdukadirov (Samarkand)</th>
</tr>
</thead>
<tbody>
<tr>
<td>8) Main context</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>9) Presentation sheet</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>10) Points of discussion</td>
<td>The results of field studies and scientific expeditions carried out in the Zarafshan Oasis and south of Uzbekistan</td>
</tr>
<tr>
<td>11) Questions raised during the meeting</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>12) Action plan adopted</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>13) Follow-up activities</td>
<td>Not Applicable</td>
</tr>
<tr>
<td>14) Reference material e.g.) reports</td>
<td>Not Applicable</td>
</tr>
</tbody>
</table>

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| 1) Name of the meeting | National scientific and practical seminar (workshop) |
| 2) Theme | "Documenting ICH of Uzbekistan" |
| 3) Duration | One day; 18 April 2013 |
| 4) Venue | Tashkent, Uzbekistan |
| 5) Organisers (person in charge and their contact information) | Ministry of Culture and Sports of Uzbekistan, National Commission of Uzbekistan for UNESCO |
| 6) Participants (numbers, organizational affiliation) | ICH experts, employees of administrations for cultural and sports affairs of regions and of Republic of Karakalpakstan |
| 7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations) | R. Abdullaev, U. Tashmatov, M. Joraev, G. Abdullaeva, S. Mallakhanov and representatives from regions |
| 8) Main context | Not Applicable |
| 9) Presentation | Not Applicable |
### Points of Discussion

10) **Elaboration of National and local lists (inventories) of ICH objects (elements); Possibilities of inscription of important and valuable elements.**

11) **Questions raised during the meeting**

12) **Action plan adopted**

13) **Follow-up activities**

14) **Reference material e.g. reports**

### Additional Information

**1) Name of the meeting**

National seminar (workshop)

**2) Theme**

"Regional results of making inventory of intangible cultural heritage"

**3) Duration**

One day; 26 July 2013

**4) Venue**

Khiva, Khoresm region, Uzbekistan

**5) Organisers (person in charge and their contact information)**

Ministry of Culture and Sports, khokimiyat (municipality) of Khoresm region and Khoresm city, regional and district administrations for cultural and sports affairs

**6) Participants (numbers, organizational affiliation)**

ICH experts, scholars and employees of administrations for cultural and sports affairs of Bukhara, Navoi and Khoresm regions, and of Republic of Karakalpakstan (more than 50 people).

**7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)**

R. Abdullaev, G. Abdullaeva, U. Khakimov, A. Ayazbekov, D. Ibragimov and others

**8) Main context**

Not Applicable

**9) Presentation sheet**

Not Applicable

**10) Points of discussion**

The results and findings of the field studies and scientific expeditions carried out in 2013.

**11) Questions raised during the meeting**

Not Applicable

**12) Action plan adopted**

Not Applicable

**13) Follow-up**

Not Applicable
### Meetings on Intangible Cultural Heritage

#### 14) Reference material e.g.) reports

<table>
<thead>
<tr>
<th>activities</th>
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<table>
<thead>
<tr>
<th><strong>1) Name of the meeting</strong></th>
<th>National seminar (workshop)</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>2) Theme</strong></td>
<td>“Making Inventory of ICH of Uzbekistan and developing National ICH Inventory”</td>
</tr>
<tr>
<td><strong>3) Duration</strong></td>
<td>One day; 27 July 2013</td>
</tr>
<tr>
<td><strong>4) Venue</strong></td>
<td>Nukus, Republic of Karakalpakstan</td>
</tr>
<tr>
<td><strong>5) Organisers (person in charge and their contact information)</strong></td>
<td>Ministry of Culture and Sports of Uzbekistan, Ministry of Culture and Sports of the Republic of Karakalpakstan, branch of the Academy of Sciences in the Republic of Karakalpakstan</td>
</tr>
<tr>
<td><strong>6) Participants (numbers, organizational affiliation)</strong></td>
<td>ICH experts, scholars and representatives of administrations for cultural and sports affairs of Bukhara, Kashkadarya regions and of Republic of Karakalpakstan</td>
</tr>
<tr>
<td><strong>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</strong></td>
<td>R. Abdullaev, G. Abdullaeva, S. Sharopov (Bukhara), A. Ayazbekov (Karakalpakstan) and scholars of the Institute of Literature of the Academy of Sciences</td>
</tr>
<tr>
<td><strong>8) Main context</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>9) Presentation sheet</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>10) Points of discussion</strong></td>
<td>Experience of the ICH center of the Republic of Karakalpakstan in developing local lists and inventories of ICH (local ICH list), which currently contains 67 elements; sixty-volume work of “Folk Art of Karakalpakstan”; issues and challenges in inventory-making.</td>
</tr>
<tr>
<td><strong>11) Questions raised during the meeting</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>12) Action plan adopted</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>13) Follow-up activities</strong></td>
<td>Not Applicable</td>
</tr>
<tr>
<td><strong>14) Reference material e.g.) reports</strong></td>
<td>Not Applicable</td>
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<table>
<thead>
<tr>
<th><strong>1) Name of the meeting</strong></th>
<th>National seminar (workshop)</th>
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<tbody>
<tr>
<td><strong>2) Theme</strong></td>
<td>“Community-Based Inventory-Making of the...”</td>
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### Meetings on Intangible Cultural Heritage

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<tbody>
<tr>
<td><strong>3) Duration</strong></td>
<td>Seven days; 7-15 October 2013</td>
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<tr>
<td><strong>4) Venue</strong></td>
<td>Ferghana, Uzbekistan</td>
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<tr>
<td><strong>5) Organisers (person in charge and their contact information)</strong></td>
<td>UNESCO Tashkent Office, Ministry of Culture and Sports of the Republic of Uzbekistan</td>
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<tr>
<td><strong>6) Participants (numbers, organizational affiliation)</strong></td>
<td>Scholars and specialists of ICH, representatives of administrations for cultural and sports affairs of regions and the Republic of Karakalpakstan, bearers of traditions of performing arts and artistic crafts as well as representatives of UNESCO Office in Tashkent.</td>
</tr>
<tr>
<td><strong>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</strong></td>
<td>Mr Rieks Smeets, Ms Sabira Soltongeldieva</td>
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<tr>
<td><strong>8) Main context</strong></td>
<td>Not Applicable</td>
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<tr>
<td><strong>9) Presentation sheet</strong></td>
<td>Not Applicable</td>
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<tr>
<td><strong>10) Points of discussion</strong></td>
<td>Community-based inventory-making of the intangible cultural heritage, including the identification of intangible cultural heritage elements according to the basic principles of the 2003 Convention</td>
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<tr>
<td><strong>11) Questions raised during the meeting</strong></td>
<td>Not Applicable</td>
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<tr>
<td><strong>12) Action plan adopted</strong></td>
<td>Not Applicable</td>
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<td><strong>13) Follow-up activities</strong></td>
<td>Not Applicable</td>
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<tr>
<td><strong>14) Reference material e.g.) reports</strong></td>
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<tr>
<td><strong>1) Name of the meeting</strong></td>
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<tr>
<td><strong>2) Theme</strong></td>
<td>&quot;Promoting Intangible Cultural Heritage for Educators to Reinforce Education for Sustainable Development in the Asia-Pacific Region&quot;</td>
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<tr>
<td><strong>3) Duration</strong></td>
<td>One day; 28 May 2014</td>
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<tr>
<td><strong>4) Venue</strong></td>
<td>Tashkent, Uzbekistan</td>
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<tr>
<td><strong>5) Organisers (person in charge and their contact information)</strong></td>
<td>UNESCO Office in Tashkent, the Ministry of Public Education and the Ministry of Culture and Sport of the Republic of Uzbekistan</td>
</tr>
<tr>
<td><strong>6) Participants (numbers, organizational affiliation)</strong></td>
<td>Scholars and specialists dealing with ICH, coordinators of the project in Uzbekistan,</td>
</tr>
<tr>
<td>1) Name of the meeting</td>
<td>Fifth Central Asia Sub-regional Network Meeting on the Safeguarding of Intangible Cultural Heritage</td>
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<tr>
<td>2) Theme</td>
<td>“Safeguarding the Creative Value of ICH in Central Asia, Focusing on Oral Traditions and Epics”</td>
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<tr>
<td>3) Duration</td>
<td>Three days; 11-13 September 2014</td>
</tr>
<tr>
<td>4) Venue</td>
<td>Tashkent, Uzbekistan</td>
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<tr>
<td>5) Organisers (person in charge and their contact information)</td>
<td>International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region under the auspices of UNESCO (ICHCAP), International Institute for Central Asian Studies (IICAS), National Commission of Uzbekistan for UNESCO and Ministry of Culture and Sports of the Republic of Uzbekistan</td>
</tr>
<tr>
<td>6) Participants (numbers, organizational affiliation)</td>
<td>Scholars and specialists of ICH from Kazakhstan, Kyrgyzstan, Korea, Mongolia, Uzbekistan, Tajikistan and Turkmenistan.</td>
</tr>
<tr>
<td>7) Speakers list (detailing keynote speaker, presenters, discussants and their affiliations)</td>
<td>Rustambek Abdullaev (Uzbekistan), Eunkyung Oh (Korea), and other representatives of Central Asian countries and Mongolia.</td>
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<td>8) Main context</td>
<td>Not Applicable</td>
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<td>9) Presentation sheet</td>
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<tr>
<td>10) Points of discussion</td>
<td>Evaluating the three-year project; discussing development of the future cooperative projects</td>
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<tr>
<td>11) Questions raised during the meeting</td>
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<td>12) Action plan adopted</td>
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1. Inscribed item

1) Heritage information

**Official name:** Cultural Space of Boysun  
**Local name:** Boysun madaniy muhiti

**Background Information**

Foothills of southwestern Gissar in the territory of Surkhandarya region, already by the middle of the XX century were highlighted by the scientists as a territory of key archaeological sites and monuments. The most unique of them are: the site of the Neanderthal man in the cave of "Teshik-Tash" near Machay village, "Kushan Border Wall" and the gorge “Iron Gates” at Derbent, Greco-Macedonian fortress “Kurganzol”, Kushan fortress “Payonkurgan”.

Modern culture of Boysun preserved settled and nomadic folklore, ritualistic, artisanal traditions of Turkic and Eastern Iranian people. They smoothly and organically harmonize with folk Islam and ancient superstition. In the folklore, rituals, semantics of applied art of the region it is possible to observe the elements of animism, Zoroastrianism and Buddhism, cults for ancestors, fire, sun and worship of minor divinities. Such diversity and richness of synthetic culture of Boysun is connected to its strategical location at the crossroads of trade routes of the Great Silk Road. Folk music, dances, festive rituals, games of Boysun, thanks to their originality and primeval attractiveness, enjoy a great popularity in both Uzbekistan and abroad.

The cultural space of Boysun is the result of human creative spirit, which has developed, improved and been transformed over history. Tangible and intangible culture of the region reflects elements of the historical development of arts and culture of the people of Central Asia, Afghanistan, Iran, and to some extent of India. The cultural traditions of Boysun are a continuation of those of local antiquity (as confirmed by archaeological
excavations) and subsequent medieval periods of civilization (as observed in ornamental subject paintings, works of folk and applied arts, repertoires of folk performers and folklore ensembles and epic legends of bakhshi - poets).

Boysun is the ancient historical and cultural region located in the south of Uzbekistan. It was one of the strategically important provinces of the Bactrian state, then successively part of Tokharistan-Chaganiyan, empire of Amir Temur and the Temurids and the Bukhara Emirate. From the middle of the XX century onwards, Boysun has been an important district of Surkhandarya province of the Republic of Uzbekistan. Due to its geographical location many rich traditions of folk culture have been preserved there, such as a traditional way of life and original folk art traditions as found in folk music, poetry, originality of the epic, folk crafts, traditional clothes and folk games as well as in the continuity of ancient rites.

Boysun is one of the world’s most ancient centers of human life and activity. There, in the settlement of Machay an ancient Paleolithic site dated 100,000-40,000 B.C. was found. In 1938 the remains of a Neanderthal man and more than 2,000 household articles and work tools were found by archaeologist A.P. Okladnikov in the cave of “Teshiktash” (in the village of Yuqori Machay). In the 1980s, near the village of Gumtalak and Kurgoncha, researchers found the tracks of dinosaurs which lived some 65 million years ago. About two hundred rock drawings of a “magical hunt” for bulls were found in the mountains of Kugitanga in Zarautsai. In the foothills of Kugitanga and Boysuntau a significant number of ancient settlement sites with the traces of strong fortifications were found, most of which were destroyed by Alexander the Great. A busy trading route once passed through Boysun from the ferries of the Amudarya to Sogd, part of the Great Silk Road. To protect the Kushan lands against the nomads, local rulers ordered the narrow gorge at Derbent to be blocked with a wall where an iron gate was built; since then the name “Iron Gate” has been used for two millennia. The “Iron Gate” has witnessed the armies of Sasanids, Ephthalits, ancient Turks, Arabs, Ismail Samani, Makhmoud Gaznevi, Khoresm Shakh Muhammad, Genghiz Khan and Amir Temur. The region is rich in historical and holy places: Omonkhona, with its unique and curative spring, which cures many diseases and the tomb of Holy Khoja Sultan Vali; the village of Pulhokim with its ancient construction of an “Earth Bridge”; not far from the village of Dekhibolo (Diybolo) there is a miracle of mountain engineering - a step-road over the “Shoti” precipice, which is more than 200 years old; stunningly beautiful gorge of “Surkhi” with its “Sultan” spring in the village of Kurgoncha; the “Teshiktash” grotto in the village of Yuqori Machay; in Korabujin village
there is a holy mazar of the legendary "Shirin" ("Bibishirin"); the mountain slit of legendary Farkhod, who wanted to build a canal through the mountains of Boysun; in Chinor village there are four centuries old plane trees, which, according to legends, were planted by the great poet Boborakhim Mashrab; in Diymalik village the "Village of Kings", which was original resort place of rulers of the medieval times; the cave of “Uchturtsanato”, holy springs of “Obi Shifo” and “Hojaimaykhona” and parts of an ancient wall and the “Iron Gate” in Derbent village; holy stones of “Polvontosh”, “Oqtosh ota” and “Beshiktosh ota” in the village of Kofrun, etc.

During the pre-Islamic period numerous local and foreign cults co-existed in Boysun, which deeply influenced the culture of the people. There many features and peculiarities of world religions such as Buddhism, Zoroastrianism, shamanism and Islam intertwined). It is known that in the 1930s certain shepherd destroyed a 32 m high sculpture of an idol made of archa tree near the village of Kurgoncha and thirty-seven donkeys were needed to carry the wood away. Also, it comes under notice that a significant number of work and ritual related songs, based on their features, can be grouped under spell or charm songs. They are obviously connected with ancient mythical, animistic or pagan views and beliefs and are still viewed as magical by some people.

Despite multiple economic and household innovations, in the villages of Boysun traditional lifestyle is still maintained. (For example the cultivation of the cattle pasture has not changed; the soil is difficult to access so it is still processed with a wooden plough; hand mills and distaffs, watermills, churns and blacksmiths’ bellows are widely used; products are kept in ceramic pots or caves and wooden utensils are used). The region has a developed metal smeltery, which has been there since the Kushan period (furnaces can be still found in the village of Tuda). From among ancient crafts can be mentioned pottery; the most ancient roots has leather items, such as clothes, footwear, horse harness and various household objects. Beautiful and light Boysun carpets were in great demand in bazaars from Termez to Bukhara. All these make this region an original ethno-cultural reserve.

Boysun region can be divided into four local zones: Boysun, Kurgoncha, Machay and Sayrob. This is associated with peculiar domestic and cultural living environment of multiple ethnic groups such as turks, Qungrats, Katagans, Chatagais, Arluks, Durmens, Kharduris, Tajiks, Uzbeks and others. This, in turn influenced the formation of certain local zones of musical folklore (on the basis of ethnic structure, dialects, geographical factors,
economic structure, musical instruments, genre system and characteristics of performance).

The musical life of Boysun is formed by two large groups of applied and non-applied genres, which are especially widespread. These include calendar related ones ("Yil boshi", "Navruz ayyomi", "Muborakbod", "Sust khotin", "Boychechak", "Ramazon"), wedding related ones ("Yor-yor", "Kelin salom", "Arus baron", "Mochai", "Kelin va kuyov qutlovi"), funeral related ones ("Yigi", "Guyanda", "Sadr"), cult and ritual related ones ("Jakhr"), lullabies ("Ala"), labor-related ones ("Mayda", "Oblo Baraka", "Shokhmoylar", "Kush khaydash", "Khush-khush", "Don septi", "Urmak", "Yorguchoq"), lyrical songs, and historical and everyday life related ones, which are less common. There are also specific song genres, which relate to non-applied ones such as terma, qoshuq, lapar, yalla and ashula. Folk and epic legends, i.e. dostons ("Alpomish", "Goraghi", "Kuntugmush", "Kelinay", etc.), which are read by storytellers (bakhshi), can be found only in some villages. The storytellers (Bakhshi) are subdivided into bakhshi-shoir (who recites dostons) and bakhshi-termachi (who performs only the terma, i.e. songs of doston). Doston is a genre of folk epic, a synthetic musical and poetic act in which, apart from a story, recitation, music and singing, there is plastique of gesture and facial expression. The traditions of Sherabad-Boysun school of performance have been preserved and developed. The most famous representative this school was Sherna bakhshi (his apprentices such as Shoberdi Boltaev, Abdunazar Pyonov, who are people's bakhshi of Uzbekistan, continue these traditions at present).

From among musical instruments the following are used: stringed instruments (dombra, dutar, chang-qobuz, rubab), wind instruments (longitudinal pipes as sibizgi, chapan-nay, gajir-nay and nay-shuvulloq; transversal pipes as nay, surnay, metar, karnay) and percussion instruments (doira, dapp and nagora). Instrumental music is performed solo and by ensemble, which is, as a rule, traditional folk music such as ritual-related, shepherds, game-related (more often – programmic). Musical instruments are produced by local soyzars as Boriqul Jumayev (Tuda village; wind instruments), Rakhmat Esonov (Авлод village; chang-qobuz), Botir Khudoyqulov (Pasurkhi village; surnay and nay), Juma Qurbonov (Sayrab village; stringed instruments).

The majority of musical pieces of Boysun, which have been preserved to these days, are connected with folk rites. These include calendar related ones (rainmaking – "sust khotin", windmaking – "Mirkhaydar", snowmaking
“Qor keldi”, first flower – “Boychechak” (snowdrop), first furrow – “Qosh khaydash”, stopping wind “Choy momo”), family and everyday life ones (toy (wedding) – Beshik toy, Sunnat toy, Ogil toy, Muchal toy, Nikoh toy; funeral and commemoration - sadr), cult and ritual related ones (treatment – “Jakhr” or “Kuch”, “Alas”, “Mushkulkushod”, “Chaqmog”, “Kushnos”) as well as traditional folk celebration related ones (arrival of spring – “Navruz”, harvesting – “Mekhrgan”, sowing – “Darvishona”, etc). These not only were preserved to these days but also exist in spiritual life of the population of Boysun.

Artistic handicraft and popular craftwork occupy important place in the traditional culture of Boysun. Widely spread types of handicraft are embroidery, carpet-making and felt-making, textile, woodcarving, manufacture of musical instruments, ceramic articles, tannery. Ethnic peculiarities of traditional culture of the region is mirrored in color and character of ornamentation, in compositional peculiarities of Boysun embroidery. These are suzane (a large decorative panel), borpush or bugjoma (bedspreads), bolipush (pillowcase), zardevor (frieze band), joynamoz (rug for praying), bolish and joypush (a wedding bedsheet for a bride and groom), belbog (a waist scarf), sandalpush (tablecloth), tanpok (towel), etc. as well as traditional clothing such as chapans (oriental robe) and doppi (skullcap). The ornaments of embroidered articles are mainly represented by vegetative and geometric patterns with images of birds, animals, flowers and planets. The pattern used in doppi (skullcap) differs with the traditions of ornamentation and technological methods, with its brightness of colors, strictness and graphics of an image (pattern), in which vegetative ornament prevails. The traditional cloth alacha, which is produced manually, can be found in Boysun only. For instance, Musulmon Qahhorov from Sariosiyo village produces two types of cloth, i.e. janda (literally “a rainbow”) and alacha (literally “a range of colors ”), which were used by women in making (embroidering) traditional menly robes (dressing gowns) and costumes, etc. Carpet-weaving is the type of artistic craft which is observable in all villages of Boysun. They are prepared using different technological methods and represent different types, i.e. naples carpets such as gadjari, takir, okenli, terme, kokhma, julkhirs and carpet-related articles such as whole-floor carpets, bags, tablecloth, praying rug, trunk made of cloth, runner, bogcha, napramach, bugjoma, hurjun, digdiga (popona), etc. Sheep’s wool is used in making carpets or cotton threads with combination of natural and synthetic dyes.

Area: Cultural Space of Boysun represents nowadays Boysun district of Surkhandarya region of the Republic of Uzbekistan. District center – the city
of Boysun. Boysun district was formed in 1926. As of 2007 the territory of the district was equal to 3,72 thousand sq. km. In the district there are 6 village councils (Avlod, Boysun, Rabot, Sayrob, Derbent, Machay and Kurgancha), including 56 villages.

In general the Boysun district can be divided into four local zones:
1. Boysun, which covers the central district, i.e. Boysun and adjacent villages;
2. Kurgoncha, which includes the northeastern district of Kurgoncha and the villages of this rural administrative unit;
3. Machay, which includes the northwestern district, i.e. Machay itself and the villages of this rural administrative unit;
4. Sairob, which covers the southwestern district of Sairob and the villages of this rural administrative unit.

2) Relevant information

Year of inscription: 2008

Community involvement: Not Applicable

3) Practitioners

Dostonchilik. Practitioners of *dostonchilik* art are such *bakhshi* as Abdunazar Poyonov (1954; native of Khomkon village), Eshimov Mamarasul (1959; native of Munchoq village of Boysun district), Togaev Bakhshigul (1960; native of Sayrob village of Boysun district, Shoberdi Boltaev and others.

Embroidery. At present in Boysun the traditions of embroidery are preserved among the dynasties: hereditary embroiderers Samiya Ruzieva (Boysun), who learned the art and skill of embroidery from her grandmother and mother; now her daughters, Dilbar and Dilorom Ruzieva continue the traditions. Embroiderer Norova Salomat (Boysun) and her daughters - Naiba and Latofat; Khudoydotoeva Ayibi (Kushkak) and her daughters - Sabokhat, Raykhon, Saodat Norboeva and Muborak Khursandova; Khalovat Kholmuminova (Bogbolo), who learned the embroidery from her mother Nozik Ruzieva and sister Baro Kholmuminova; embroiderers Adolat Djalilova, Madina Yakubova, Nasiba Norkabilova (Avlod) and many others.
Carpet-weaving. Main bearers of carpet weaving traditions – Uzbeks (tribes – kungrad, oguzi, kara buin, kenagas, juzy, mangit, lokay, katagandy). Centers of carpet weaving – Boysun, Avlod, Tuda, Machay, Gumatak, Kurgancha, Sayrob, etc. Craftswomen – Kandagara Eshmatova (Besherkak), Ambar-kampyr (Okmachit), Bakhor Anvarova (Khomkon), Kizlargul Boysarieva and Mashrab Rakhimova (Munchak), Zulaykho Khurramova and Tursuntosh Kenjaeva (Yalangochbuva), Baynakhol Kholmirzaeva (Tuda), Salomat Norova and Samiya Tuzieva (Boysun), etc.

Making of traditional musical instruments. Family of the ceramist of Izzatullo Eshonkulov (Boysun) produces nay-shuvullok (a longitudinal clay pipe, a wind instrument with various designs; a clay pipe in the form of animals, pot); Burikul Djumaev (Tuda), Botir and Abdullo Khudoykulov (Kushkak) produce wind instruments – surnay, gajir nay and sibizgi; Rakhmat Abdurakhimov (Saryosiyo), Melikobul Yuldashev (Khodjabulgan), Panji Salikhov (Panjob) and Djuma Kurbonov (Sayrob) produce dutar and other types of musical instruments (tar, rubab which are not typical for Boysun); Ismail Fayzullaev and Abdurakhmon Nizomov (Duoba), Ibragim Nazarov (Pulkhokim), Zoir Allanazarov (Kizil Navr), Odil Eshonkulov (Yukori Machay) are the producers of dombras; Rakhmat Esonov (Saryosiyo) – chang-kobuz; Ali Rovshanov (Saryosiyo) is a producer of wind instruments as chupon nay, gajir, sibizgi and qoshnay.

4) Relevant events
Not Applicable

5) Explanation: abstract
Not Applicable

6) Information resource
- Materials of the scientific expeditions carried with the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region";

7) Safeguarding projects
In order to preserve the elements of intangible cultural heritage the Government of Uzbekistan, public organizations, with assistance of UNESCO developed a legal base, organized several projects, prepared several documents and programmes, aimed at creation of favorable conditions for implementation of initiatives, development of long-term strategy in the field of intangible cultural heritage preservation. The projects included variety of
measures, directed at solving main problems: preservation, revival, study, advocacy and transfer of traditions by means of preparation and collection of data for database (inventory making, archiving, documenting), publication of some scientific materials, note collections and essays about the bearers of traditions; preparation and production of audio and video disks, introduction of relevant knowledges and skills into the modern education process, organization of master classes, workshops, conferences and fairs of traditional art; involvement of the youth in the implementation of relevant programmes. Main methods of implementation of programmes were: organization of expeditions for collecting data in sites with participation of specialists-scientists and the bearers of traditions; studying archives of Research Institutes, TV and Broadcading Company of Uzbekistan, private collections, museums, etc.; scientific activity (preparation of scientific expedition materials and those, about the genres of traditional culture and their bearers); practical activity (production of disks, films, organization of festivals, competitions, exhibition-fairs, series of tele- and radio programmes); introduction of relevant traditions and skills into the educational process in colleges, the State Conservatoire, Institutes of Arts and Culture, conducting master classes with involvement of the bearers of traditions and modern artists and masters; revival and organization of traditional skill schools on-site.

8) Survey study project carried out by scholars (domestic/international)

In 2002-2005 Academy of Sciences and Academy of Arts of Uzbekistan with support of UNESCO and Japanese Fund in Trust organized goal-oriented scientific expedition to study Boysun phenomenon. Main attention was given to historic-ethnographical features of Boysun its original ritual traditions, folk crafts and folklore, musical culture, folk games and epics. Materials of the expedition, presented in the form of two collections and two monographs called "Boysun" (A. Khakimov, E. Gyul. Atlas of Artistic Crafts; R. Abdullaev. Traditional Music Culture. Tashkent, 2006; in English and Russian languages) as well as DVD-films, multimedia-CD, audio-CD and photomaterials - confirmed an exceptional value of Boysun as the region, which has been preserving traditions of folk culture of Uzbekistan. Local folk craft centers (as Avlod, Sayrob, Derbent, Tuda, Kuchkak, Pasurkhi), local styles of music art, diversity of ethnofolklore forms and decorative art of Boysun were revealed and described in detail. Exclusive historic-cultural value of elements of traditional culture was justified, which were preserved in highland villages (such as Kurgancha, Dekhibolo, Yakkatol, Gummatak and Duoba).
Another scientific expedition was carried out by Republican Center for Folk Art during March-April 2013 within the framework of "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region", a joint project of the ICHCAP and Republican Center for Folk Art. It covered Zarafshan Oasis, including Jizzakh region (as represented by Jizzakh city and Zomin, Forish, Jizzakh, Bahmal, Gallaorol districts), Samarkand region (as represented by Samarkand city and Urgut, Samarkand, Bulungur districts) and south Uzbekistan, including Kashkadarya region (as represented by Qarshi, Kitab, Shakhirisabz cities and Kitab, Chirochq, Mirishkor, Nishon, Qamashi districts), Surkhandarya region (Shorchi city and Qiziriq, Shorchi and Boysun districts). Goals of the expedition were: studying and documenting objects of cultural heritage in the Zarafshan Oasis and south of Uzbekistan (which includes Jizzakh, Samarkand, Kashkadarya and Surkhandarya regions); exploring continuity of traditions in musical, dance and performing arts, studying customs and rituals, knowledge and skills of folk trades and artistic crafts; investigating contemporary state of the art, level of preservation and promotion of objects of intangible cultural heritage.

9) Awards received

In 2000, thanks to the joint efforts of the Government of Uzbekistan, National Commission of Uzbekistan for UNESCO and UNESCO Representative office in Tashkent cultural space of Boysun was recognized by UNESCO as "Masterpiece of Oral and Intangible Cultural Heritage of Humanity" (2001) among first 19 nominations (objects of cultural heritage of world community).

10) Safeguarding measures

Wide recognition of the cultural importance of Boysun is reflected in institution of the annual Open Folklore Festival “Boysun Bahori”, which was supported by the Government of Uzbekistan and UNESCO and which was conducted in 2002-2006. It became a review of the best professional and amateur performers and folklore ensembles representing all regions of Uzbekistan and several foreign countries, who presented folklore music, songs, dances, epics and crafts/trades of the people of Central Asia. Within the framework of the first to fourth Festival “Boysun bahori” performances of folk narrators of Uzbekistan (bakhshi, shoir, dostonchi, khalfa), Kyrgyzstan (manaschi), Turkmenistan (bakhshi), Karakalpakstan (baksy, jyrau) were arranged; programmes of folklore ensembles from all regions of Uzbekistan and Tajikistan demonstrated; performances of musicians and instrumentalists from Uzbekistan Tajikistan, Kyrgyzstan, Japan organized;
folklore performances of Academic National Theatre of Drama of Uzbekistan (Tashkent) and Surkhandarya Regional Musical and Drama Theatre (Termez) showed; traditional folk games such as kopkara (goat hunting) and kurash (wrestling) conducted; traditional dishes of all regions of Uzbekistan cooked and presented. It could be told that there was a kind of live communication with the spectators, who arrived from distant places and nearby villages of Boysun accompanied by live sounding of folk epic, folk songs and music, folk dances. Notably, within the framework of the Festival fashion shows of designers took place, which combined national features with those of the contemporary ones. In addition fairs of artistic crafts and trades of Boysun were conducted. Distinctive “concert aura” was filled not the sounds of both people and nature, sounds of everyday business and bustling festivity. This Festival can be considered as a kind of dialogue among cultures, intercultural communication among bearers of different cultural heritage traditions, as a successful effort toward raising awareness about intangible cultural heritage among the people, especially, the youth. Attendance of guests from Scotland, who, together with the children from the orphanage “Mehribonlik” located in Boysun, made dolls, kites and other items from paper and other makeshift materials, became a bright demonstration of cultural communication and mutual understanding. It became an example of the event, in which different cultures met with each other and which created original and inimitable cultural phenomenon.

One of the important features of the Festival “Boysun Bahori” was organization of international conferences (2002-2006) dedicated to various issues in intangible cultural heritage. One of them was dedicated to the discussion of UNESCO Convention for “the Safeguarding of the Intangible Cultural Heritage” (2003), which united scholars of the United Kingdom, France, Russia, Korea, Japan, Kyrgyzstan, Kazakhstan, Tajikistan, Uzbekistan and representatives of UNESCO (the proceedings of the conferences and of the subregional meeting on UNESCO Convention were published). Boysun Festival is an original festivity not only for the population of Boysun but also for the participants themselves. The way Open Folklore Festival “Boysun Bahori” was organized had its own impact as well: it was emulated in organizing Festivals of Traditional Culture “Asrlar Sadosi” (“Echo of Ages”) during 2008-2013 in different regions of Uzbekistan. (Kitab district, Kashkadarya region 2008; Parkent district, Tashkent region, 2009; Ichan Qala, city of Khiva, 2010; city of Bukhara, 2011; Ellikqala district, Republic of Karakalpakstan, 2012; Sarmishsoy, Navoi region, 2013).
Thanks to combined efforts of UNESCO and TACIS in Boysun the Center for support of folk arts with a museum; a school-academy of folklore was opened; the workshop of ceramics of master Izzatulla Eshonqulov was reconstructed. Notably, cultural “discovery” of Boysun coincided with the new stage of social and economic development: at the time the strategical gas pipe line was laid through the district; oil and gas exploration was activated; at a rapid rate the railroad connecting Kumkurgan, Boysun and Guzar was constructed, with the railway station (the official opening of which coincided with the fourth Festival of “Boysun Bahori”); in collaboration with Japanese specialists 10 unique bridges were built for the railway passing through Boysun; infrastructure development of the large water storage reservoir was initiated near Kofrun; in the village of Omonkhona with support of “Ozbekiston temir yollari” Co Ltd. (“Uzbekistan Railways”) a health resort “Omonkhona” was built and tourism was developed.

Cultural space of Boysun was included in the National List of ICH of Uzbekistan (04.02.01). Certain measures were implemented to make inventory of this unique object/element of ICH of Uzbekistan. In addition to the data and materials from previous scientific expedition, new materials were added to the database based on the scientific expedition carried out to the Zarafshan Valley in April 2013. During that expedition Republican level seminar/workshop was held in the city of Boysun dedicated to ICH inventory-making and during which the participants were able to get acquainted with traditional culture of Boysun district, with the activity of people’s folklore ensemble “Boysun”, children’s folklore ensemble “Quralay” and the activity of the Center of Folk Art.

Based on the materials, gathered during scientific expeditions CDs, DVDs (audio, video and multimedia disks), booklets and photoalbums were produced. All these gathered materials made possible the development of national inventory of “Cultural Space of Boysun”, which includes description of more than 20 elements of ICH of Boysun. Successful experience of inventory-making of "Cultural Space of Boysun" was highlighted in the session of the General Assembly of UNESCO HQ in Paris, taking into consideration all criteria and provisions of 2003 UNESCO Convention “On the Safeguarding of the ICH”.
1) Heritage information

**Official name:** Shashmaqom

**Local name:** Shashmaqom

**Background Information**

Today *Shashmaqom* is one of the most significant artistic phenomena and as an element of creative cognition of intangible cultural heritage. It embodies not only the richness of music and poetry of the people, but also their philosophy and worldviews. Thus, *Shashmaqom* is the heritage not only of the past but also is a source of inspiration and living spring water of artistic values of people.

The formation of Shashmaqom is connected to centuries old historical processes, subjects of which were the people, populating a vast territory of Central Asia. It is a wonderful page of world musical culture, which depicted a specific approach to reflection of life, which shaped under a special cultural and historical conditions. Being a specific national heritage of Uzbeks and Tajiks, Shashmaqom can be understood fully only in the context of spiritual culture of these two kindred nations, which are united not only genetically, but also in terms of common history and culture. The basics of music of high style, which consequently became/were called as maqoms, were at the center of attention of many Oriental scholars and scientists; they won admiration of philosophers, poets, and musicians of the western world, who considered them as a great heritage of the same order as antique sculpture, oriental miniature, painting of the Renaissance period, architecture of the ensemble of Registan in Samarkand, etc. In musical and artistic spheres when someone spoke about Shashmaqom, one understood the highest order in the music; and in every (possible) way tried to promote its spreading, transfer of its traditions orally. Though, only by the XX century musical notations of Shashmaqom started to be compiled and corresponding collections published. These include records of V.Uspensky (*Six musical poems. Shashmaqom*. Moscow-Bukhara, 1924), B. Fayzullaev, Sh. Sakhibov, F. Shakhobov (*Shashmaqom*, five-volume edition. Moscow, 1950-1961), Yunus Rajabi (*Bukhara Maqoms* in the fifth volume of five-volume Anthology “Uzbek folk music”, Tashkent, 1959; *Shashmaqom*, six-volume edition,
In the musical culture of contemporary society, the traditions of performance and listening of Shashmaqom, which had formed in the past century, are given more broader access to musical auditorium of the West and gain its recognition. This, in its turn, makes the society look at its own musical heritage from a new angle and recognize itself as a bearer or owner of the highest artistic value. Shashmaqom is not a relict of culture, but rather a living thing, which found its place in the modern world. This is promoted not only by organization of concerts, festivals, competitions, guest performances of maqom performers of ensembles, but also by an intense interest in this phenomenon of spiritual culture.

This significant artistic phenomenon formed due to a contribution made by many nations of Central Asia. Its roots go back to the times, when people were not sperarated by borders, codes, religious and language barriers. Exactly in this lies a huge uniting significance of maqom art of the region. Therefore Shashmaqom is a phenomenon which invokes an interest today not only in terms of history but also as a supertradition, having a potential positive charge. That there is a huge interest in maqom in the whole musical world is the unquestionable fact. For some it is associated with something national, for the others – with world culture. The activity of international group "Maqom" under International Council on traditional music is directed at scientific and practical mastery of maqom art. The group Maqom every four years organizes scientific conferences and festivals of maqom in different countries of the world, deals with publishing. In 2003 in Samarkand the fifth conference of this group was organized within the festival of "Sharq taronalri", which was attended by scholars from more than 20 countries. In 2005, within the framework of this Festival another conference was organized under title of "Shashmaqom: past (traditions) and present", accompanied by master classes of popular performers of maqom art of Uzbekistan. Scientific studies on Shashmaqom are carried out by the scientists of the USA, Germany, Poland, the UK, France, etc. Ensembles of maqom performers are created in the USA and Germany, which deal with advocacy/popularization of maqom art among the connoisseurs of Oriental Music. Conferences, meetings and concert evenings are organized. For instance, in 2012 a conference was organized in Berlin with presentation of performance of maqom ensemble from Bukhara on the occasion of the presentation of the collection of "Shashmaqom" (published in Germany) performed by Ari Babakhanov. Similar kinds of presentations and concerts...
took place in Bukhara and Tashkent in 2013 with participation of Ari Babakhanov and the researcher of Shashmaqom, Dr. Angelika Jung.

Maqoms as unique spiritual heritage and leading genre in the system of maqomat and traditional music, which were typical from the earliest times for musical culture of the East (the term “maqom” is written differently in the countries, in which its traditions existed, i.e. “maqam”, “maqom”, “mugam”, “mukam”, “nuba”, “dastgakh”, etc), appeared as a result of centuries-long development of fundamental characteristic features of rich musical creativity. Maqoms are the product of the creativity of the whole generation of bastakors (creators of oral music/monophonic music), musicians and singers. They contributed to the formation and development of maqoms, which were transferred orally from generation to generation, from master to apprentice and in this way came down to us. The process of development of maqoms also resulted in the change of their forms and content. With a lapse of time, musicians and singers have continuously searched and polished maqoms, as a result of which forms and structures of maqom cycles and performance styles improved and obtained new qualities and features.

In Uzbekistan became widespread instrumental (Cholgu yollarli) and vocal (ashula yollarli) maqom pieces/works; local instrumental maqom (in Khoresm – dutar maqoms– “dutor maqom yollarli”, in Ferghana Valley – maqoms for surnay – “surnay maqom yollarli”) and vocal maqom (in Khoresm - dutar maqom cycles and “Feruz” – “dutor maqom yollarli”, in the Ferghana Valley – vocal maqom cycles – maqom ashula yollarli”), maqom compositions/pieces of bastakors (Ushshoqi Sodirkhon, Khodja Abdulaziz Ushshoqi, Mulla Toychi Ushshoqi, etc.) as well as major types of maqom cycles – Bukhara “Shashmaqom”, cycle of “Khoresm maqoms” and “Ferghana-Tashkent” maqoms, the performance of which is only done by professionally trained musicians, singers and maqom ensembles. This system was named as “Uzbek maqoms” or “Uzbek maqomat”.

The roots of maqoms should be looked for in the ancient musical culture of peoples of Central Asia, where the art of music developed well enough and differed with originality of musical and poetical forms. Already by the I-III centuries A.D. in Central Asia folk-professional music became widespread, in particular solo and ensemble instrumental music. Later in the VII-IX centuries vocal-instrumental and cyclic pieces/works emerge, which were consequently named as maqoms. A good evidence for that is life and work of Borbad Marvizi – a poet, musician, singer and bastakor of the VII century.
Maqoms defined the content of melody itself. They mirrored specific psychological conditions, seasons, movements of celestial bodies, etc.

In the musical practice of the medieval times (XI-XVII centuries) evolves the system of 12 maqoms – "Duvozdakh maqom", which existed in a musical culture of the people of Central Asia and Asia Minor, Khorasan and Azerbaijan (the bright illustrations are written sources of the time – treatises on music). In Central Asia the system of 12 maqoms completely gained a foothold and obtained its classical form in the times of Amir Temur and the Temurids: it was performed by folk-professional musicians and singers in the castles and in the gatherings of city's nobility. According to a well-known maqom scholar of Uzbekistan, Iskhak Radjabov, under the term "12 maqoms" it should be understood 12 different tones (tonalities, modes), as well as different musical pieces of big size, performed based on these modes and tones: Ushshoq, Navo, Rost, Bosalik, Khusayni, Khidjoz, Rokhavi, Zangula, Iroq, Isfagani, Zirafkand and Buzurg. It played significant role – it summed up and summarized centuries-long musical traditions of peoples of the East. On the basis of the system of 12 maqoms in the musical culture of Middle East and Central Asia in the XVIII – XIX centuries formed local types of maqom art: Uzbek-Tajik maqoms, Azerbaijan mugams, Uigur mukams, Arab maqams, Iran dastgyakhs, Maghreb nubas, etc.

In particular, on the basis of 12 maqoms in Bukhara formed the cycle of "Shashmaqom", which unites up to 250 instrumental and vocal pieces, all of which are creations of musicians-bastakors, representatives of Uzbek and Tajik people (the names of some of them were preserved to our days in the names of the corresponding pieces/compositions – Nasrullo, Sultan, Mirkhakim, Ashkullo, etc.), which bear in themselves centuries-long musical traditions.

Shashmaqom, as a unique artistic creation, testifies to a high level of culture existing in the ancient center of Central Asia– Bukhara, which, in the past, became the place of meeting of musician, singers and bastakors from all corners of the region. And under the rule of different dynasties Bukhara remained as a major center, where poetry, music, artistic craft, architecture prospered. And maqoms enjoyed special popularity there.

At the turn of the XVIII–XIX centuries, on the basis of Shashmaqom Khoresm maqoms (which includes: Rost, Buzruk, Navo, Dugoh, Segoh, Iroq and Panjgoh) emerge in Khoresm and Ferghana-Tashkent maqoms (which consists of instrumental cycles: Mushkiloti Dugoh I-III, Chorgoh I-V, Miskin I-VII; and
vocal cycles: Nasrullo I-III, Bayot I-V, Chorgoh I-V, Shakhnoz-Gulyot I-V, Dugoh-Khusayni I-VII) - in the Ferghana Valley, which differ with peculiar manner of performance. Shashmaqom and Khoresm maqoms have much in common, and in contrast to them Ferghana-Tashkent maqoms represent independent instrumental and vocal cycles consisting of 3, 5 and 7 parts.

Shashmaqom is the cycle uniting six (shash) maqoms (Buzruk, Rost, Navo, Dugoh, Segoh and Iroq). Each maqom is distinguished by modal (tonal) and intonation-melodical basis. Maqoms are characterized by the commonality of the structure and of many other features. Each maqom consist of instrumental – Mushkilot (in Khoresm maqoms – Chertim yoli or Mansur) and vocal – Nasr (in Khoresm maqoms – Aytim yoli or Manzum) sections. Each of the sections includes the cycle of main and derivative (secondary) instrumental and vocal-instrumental pieces. Instrumental section (Mushkilot) consists of parts called Tasnif, Tardje, Gardun, Mukhammas and Sakil (in Khoresm maqom cycles Tasnif is called as Tanimaqom and two more parts are present – Peshrav and Ufar). Each part of Mushkilot is different in terms of intonation and melody, but modal (tonal) base can be the same, or similar to the modal (tonal) system of those maqoms, in which they form a part (the term “maqom” is used usually in three meanings: as a mode (tonality), as a large-scale piece/composition and as a cyclic genre). Each part differ from the rest also in terms of rhythmical basis or usuls (rythm formulae, used in the process of performance with the use of percussion instruments). In maqoms the names of the parts are used in three meanings: as an independent piece/composition, as a part of a cycle and as a name of usul. Instrumental section of Shashmaqom and Khoresm maqomz can contain 6-10 parts or more. (The cycle is extended thanks to additional instrumental pieces/compositions and variations of certain parts, for instance, Mukhammas, Sakil, Peshrav).

Vocal section of each maqom in Shashmaqom usually consists of two groups of shoba (a piece or subsection in Arabic). The first one, the main one, includes Sarakhbhor (main part, where intonational -modal(tonal) subject/theme of the whole maqom piece is laid out; In Khoresm maqoms it is called - Tanimaqom), Talqin and Nasr with their Tarona (original, different character-holding vocal forms, which function as a connecting means) and Ufar (In Khoresm maqoms there is only one group of sho'ba, which includes Naqsh, Suvora and Faryod). The first group also includes typical for each maqom own vocal pieces/compositions: Uzzol and Nasrulloi (Buzruk), Ushshoq and Navruzi Sabo (Rost), Bayot, Oraz and Khusayni (Navo), Chorgoh, and Khusayni (Dugoh), Navruzi adjam and Navruzi khoro (Segoh),
Mukhayyari and Chambari (Iroq). The subject/topic of vocal pieces is limited to lyrics and philosophy only: the texts are taken from the poems of classics of oriental poetry (Khafiz, Bedil, Navoi, Jomi, Fizuli, Lutfi, Bobur, Ogahi, Muqimi, Atoi, Munis, etc.) or the samples of folk poetry (more often in Tarona) are used.

The second group of shoba includes five-part cycles of Mogulcha and Savt, derived from the pieces of the first group as Sarakhbor, Talqin and Nasr. In “Shashmaqom” cycle there are 4 Mogulchas (Mogulcha Buzruk, Mogulcha Navo, Mogulcha Dugokh and Mogulcha Segokh), 6 Savts (Savti Sarvinoz (Buzruk), Savti Ushshoq, Savti Sabo and Savti Kalon (Rost), Savti Navo (Navo), Savti Chorgokh (Dugokh)). The names of parts of cycles are Mogulcha or Savt, Talqincha, Qashqarcha, Soqiynoma and Ufar.

Each of six maqoms of Shashmaqom (and of Khoresm maqoms) represents a big cycle of complete/finished musical pieces, whereas vocal sections have different poetical topics/subjects. Each maqom piece differs from the rest with its intonational and melodic basis, techniques of melos development, means of expressiveness, complexity of forms and manners of performance. The structure of Shashmaqom is a complex one. The same can be told about its performance. It requires from singers and musicians professionalism and skillfulness, possession of deep knowledge and information about specifics of traditional performance, in particular, knowledge of peculiarities of music and petry, rich experience, good memory and observance of traditions established (i.e. traditions of local performance schools of mastery based on “Ustoz-shogird” (master-apprentice) methods).

Traditionally, Shashmaqom as well as Khoresm maqoms and Ferghana-Tashkent maqoms were performed by well-known folk-professional singers-khafizs, with accompaniment by an instrumental ensemble. Moreover some of their parts as Ufar, Qashqarcha and Sokiyoma were accompanied by dances. Main musical instruments used were tanbur and dutar (stringed instruments) and doira (percussion instrument). Khafizs (leading singers) simultaneously accompanied their singing process by playing on tanbur and this tradition has been preserved to our days (at present, the students receiving training in vocal maqom traditions must also master the skills of playing on tanbur).

Professional training was required from singers-khafizs: presence of a voice of a wide range, deep breathing, ability to sing starting from the first sound upwards to culmination, where in headnotes audjas were performed (in
Sarakhbor the range of the melody sometimes reached 2 or 2.5 octaves), skillful play on an instrument, ability to sing chants (*khangi*) in one breath and knowledge of laws of oriental prosody (versification) (*aruz*). In *Shashmaqom* leading singers performed main shoba (Sarakhbor, Talqin, Nasr, Ufar, Mogulcha, Savt, etc.), whereas Tarona was sung by vocal ensemble, which gave the possibility of giving little rest, tuning vocal apparatus of *khafiz* for further singing. Performance of main parts by one singer served as a kind of testing of his skillfulness, endurance and singing abilities. In Bukhara some time ago there was a tradition of singing audjas (culmination point), according to which the skillfulness and professionalism of a singer was measured (some audjas bear the names of their performers, i.e. Zebo pari, Nasrullo, etc.). However, it should be noted that in the past performers of maqom were mainly men. Only by the XX century, with emergence of maqom ensembles, the vocal performances included along with men women's voices of high tessitura. This introduced diversity to singing, in which solo and ensemble alternation of man's and woman's singing strengthened the dynamics and timbre of the sound, emotionality of perception of maqoms. Instrumental parts were performed solo (tanbur and doira) and by instrumental ensemble. In the XX century in maqom new techniques were developed, which were connected to the practice of creation of professional maqom ensemble – a group of singers and musicians An instrumental ensemble included all traditional instruments: *tanbur*, *dutar*, Kashgar *rubab*, *ud*, *sato*, *gidjak*, *chang* or *qonun*, *nay*, *qoshnay*, *doira* and *nogora*).

One of features of Shashmaqom art is preservation of its rules and traditions despite it evolved based on oral transfer of relevant knowledge and skills. It is difficult to master the art of maqom (maqomat). For this reason, in the past, practitioners of maqom art, bastakors and scholars invented special methods of writing down poetic texts (tazkirahs, bayozes) and melodies (tablature musical notation of Farabi, Urmavi; Khoresm tanbur notation) so that students could master, learn and memorize each part of maqom easily.

Shashmaqom is a masterpiece, uniqueness of which is beyond the question. And its integrity and propaganda in many regards is connected to the activity of prominent performers, who were called among the people as “ustod” (master) or “maqomdon” (expert of maqom). The bearers of traditions of *Shashmaqom* in the past and present were prominent musicians and singers, bastakors – creators of this particular musical art. Their deep knowledge in the field of traditional music, poetry and performance art promoted the development and improvement of maqom art in Uzbekistan.
They were familiar with rhythmical rules and their symbols (ilmu iko – science of rhythm). The performers very often selected poems, manner of singing, audjas and technique of playing on an instrument which were acceptable to them; parallelly they did not forget about the mood and feelings of the listeners and tried to follow them. Exactly in this lies the secret of the art of maqom performance. Whereby in performing Shashmaqom the performers abided strictly the traditions established; whereas in singing Khoresm maqoms and Ferghana-Tashkent maqoms performers also followed certain local traditions, though their performance was more democratic and at certain points impromptu/improvisation was allowed.

Maqoms occupied important place in the repertoire of musicians and singers of Bukhara, Samarkand, Khoresm, Ferghana Valley. They served as a satisfaction source for different kinds of artistic and aesthetic tastes and requirements of people. The distinctive feature of performance of Shashmaqom is its bilingualism, i.e. interaction and co-existence of two languages in one phenomenon (Persian-Tajik and Turkic-Uzbek). And in the context of artistic integrity of Shashmaqom they existed interchangeably and on equal level, where the literary language, used in performance practice of that time in Bukhara was not recognized as a factor of national identity. In performance of Shashmaqom, in a court tradition, bilingualism was perceived in terms of aesthetical value. Language preferences depended on the artistic tastes, training and aesthetic predilection. And thanks to the activity of many well-known musicians and singers Shasmaqom was not only preserved, but also developed and became widespread in the performance practice of succeeding generations.

History preserved the names of many musicians and singers who were the bearers of:

- Shashmaqom traditions - Qori Kamol, Qori Nadjim, Dovudcha, Yusuf, Ota Jalol, Ota Giyoz, Levicha, Tokhirjon Davlat zade, Tojiddin dutorchi, Otajon Zargari tillo nokhun, Khodja Abdulaziz, Domla Khalim, Boboqul Fayzullaev, Fazliddin Shakhobov, Shonazar Sakhibov, Barro Iskhakova Borukh Zirkiev, Marujon Toshpolatov Usta Shodi Azizov, Moshe Bobokhonov, Mikhail Tolmasov, Gavriil Mullaqandov;
- Khoresm maqom traditions: Niyozjon Khodja, Muhammad sandiqchi, Abdusattor Makhram, Pakhlavon Mirzaboshi, Khudoybergan Mukhrkan, Matyaqub pozachi, Qalandar Dunmas, Matyusuf Kharratov, Matpano Khudoyberganov, Sherazi, Khojikhon Boltayev, Nurmuhammad Boltayev, Komiljon Otaniyozov;
Inscribed Elements on the UNESCO ICH Lists

Ferghana Valley maqom cycles: Khudoyberdi ustoz, Ashurali Makram, Madumar khojiz, Yunus Radjabi, Risqi Radjabi, Shodjalil and Shorakhim Shoumarovs, Mulla Toychi Tashmuhammedov, Berta Davydova Orif Alimakhsumov, Orifkhol Khotamov, Ortiqkhoja Imomkhojaev, Shoqosim, Shoalim and Shoakbar Shodjalilosv, Fatokkhon Mamadaliev, Rasulqori Mamadaliev, Jorakhon Sultanov, Mamurjon Uzoqov, Fakhriddin Sodyqov, Saodat Kabulova, etc.

Preservation, mastery, evolvement and popularization of Uzbek maqoms, in particular of Shashmaqom is closely associated with the name of Yunus Radjabi, a musician, singer, bastakor, folklore specialist and organizator of the first-ever professional maqom ensemble in Uzbekistan. He recorded almost all types and genres of Uzbek musical heritage, beginning with children’s songs and ending with maqom cycles, which were published in an anthology "Uzbek Folk Music" in five volumes (1955-1959), in collection of “Shashmaqom” in 6 volumes (1966-1975), “About our musical heritage” (1978) and “Uzbek maqoms. Shashmaqom” (2007). He is the author of a number of maqom pieces; he creatively made use of established maqom traditions in vocal-instrumental and onstage music genres. For the purpose of preserving and further development of maqom art and for extensive advocacy of these invaluable examples in 1959 under the auspices of Uzbek Radio Yunus Rajabi established the first maqom ensemble, which united prominent folk musicians and singers, representing all regions of Uzbekistan. As the art director for newly established ensemble was assigned Yunus Rajabi, and as a musical director – Fakhriddin Sadikov (chang). Members of the ensemble were the following: maqom singers - Jorakhon Sultanov, Ortiqkhoja Imomkhojaev, Berta Davydova, Kommuna Ismoilova, Orif Alimakhsumov, Karim Mominov, Siroj Aminov, Shokirjon Ergashev, Umarjon Ataev, Alijon Khasanov, Tolibjon Badinov; musicians – Zokirjon Sodiev (gidjak), Orif Qosimov (dutar), Mahmudjon Muhammedov (nay), Iskhak Qodirov (nay), Yoqubjon Davydov (tanbur), Ilkhom Toraev (gidjak), Turgun Alimatov (tanbur, sato), Gaybulla Sagdullaev (qoshnay), Dadakhodja Sottikhodjaev (doira).

The ensemble was given a task – in a short period of time to study and master the parts of Shashmaqom, using modern performance means and techniques, while strictly following the centuries-old traditions (it was also assigned to study separate parts of maqoms ending with performance of the whole maqom cycles). The innovation in performance of maqom became a combination of solo and ensemble music making and singing, the use of high-pitched men's and women's voices when singing audj, alternation and...
harmony of voices, mastery of new poetic texts, etc. The activity of the ensemble was some kind of creative laboratory, where in live musical performance the correctness of notes written (notate) down and taken from examples of Shashmaqom were tested. During 1960-1962 the maqom ensemble under the leadership of Yunus Rajabiy recorded almost all vocal parts and a number of instrumental pieces of Shashmaqom, which were then published in the form of gramophone recordings (the complete set of Shashmaqom consisted of 21 gramophone recordings). Later were recorded also the samples of Ferghana-Tashkent maqoms and some specific maqom pieces.

Writing down notes of Shashmaqom was carried out parallel to musical practice, i.e. live sounding of maqom pieces. Yunus Rajabiy breathed a new life into maqom art: he revived the traditions of Shashmaqom by enriching it with a new style and performance character. He rendered great service to preparation and training of dozens of young maqom performers, who possessed wonderful voices. The ensemble, in its turn, became kind of school of performance skill for young musicians and singers, who later joined the ranks of ensemble. Among such personalities it is possible to mention singers as Khadiya Yusupova, Rakhima Yoldosheva, Iskhak Kataev, Ochilkhon Otakhonov, Mahmudali Boyboev, Tolib Toraev, Shukur Alimqulov, Orinboy Otajonov, Ismoil and Isroil Vakhbovos, Kholishkhon Qodirova, Klara Jalilova; musicians as Saidazim Qudratullaev, (tanbur), Erkin Yoldoshev (Kashgar rubab), Abdukhishim Ismoilov (gidjak), Temur Mahmudov (chang), Saidkarim Kamolov (doira), Abrukhmon Kholtjojev (qonun), Rahmatilla Samadov (doira), Abdulakhad Abdurashidov (nay). Later to the ensemble the graduates of Tashkent Conservatoire started to be attracted, who have been continuing nowadays own activity in the ensemble, with some dealing with teaching activity in colleges, the Conservatoire, Institute of Arts and Culture. Among them are Mahmudjon Tojiboev, Abdukhishim Ismoilov, Mahmudjon Yoldoshev, Beknazar Dostmurodov, Rahmatilla Samadov, Ahmadjon Dadaev, Nasiba Sattoroova, Munojot Yolchieva, etc.

Recordings of Yunus Rajabiy and the activity of maqom ensemble stimulated scientific study of Shashmaqom and of other cycles of maqom, the organization of amateur maqom ensembles in all regions of Uzbekistan, and to a large-scale advocacy of maqom art among the population (concerts of the ensemble, organization of maqom evenings, production of radio and tele programs, participation of the ensemble in a variety of international festivals and conferences. (VII Congress of IMS in Moscow (1971); III Forum of Asian and African countries in Alma Ata (1973); International Musicological
Symposium and Festival of Traditional Music in Samarkand (1978, 1983, 1987)) and concerts abroad. Thanks to Yunus Radjabiy and activity of the maqom ensemble an original Uzbek school of maqom art was established, which invoked great interest in Tajikistan and Kyrgyzstan. Apart from that, this promoted organization onsite of professional and amateur maqom ensembles (examples for which are: Uigur maqom ensemble under the auspices of Uzbek radio; Maqom ensemble under Osh Music and Drama Theatre (Kyrgyzstan); maqom ensemble in Isfara (Tajikistan); Maqom ensemble under Khoresm Regional Television, etc). Until the end of his life Yunus Rajabi remained longstanding creative director of the ensemble (1976). Later his deeds and works were continued by his students, Orif Alimakhsumov, Ganijon Toshmatov, Shavkat Mirzaev and Abdukhoshim Ismoilov.

At present the maqom ensemble bears the name of its founder, Yunus Rajabiy. Starting from 1983, once in every four years a competition named after Yunus Rajabi among young performers of maqom and of maqom ensembles has been held. Since 1975 review-competition has been held among amateur maqom ensembles, the last of which was held in 2013 in Tashkent region. House museum, opened in Tashkent, became an original center for promotion of maqom art.

Participation in the activity of an ensemble of well-known masters of maqom art ensured widespread occurrence of traditions of maqom in new guise. Thus, in Khoresm in 1943 a maqom ensemble was created under the leadership of Matpano Khudoybergenov, in the repertoire of which central place was given to Khoresm maqoms. In 1964 under the Cultural Center of Urgench (Khoresm region) a maqom ensemble was created under the leadership of popular singer, Khojikhon Boltaev, which according to performance styles and the repertoire did not yield to a professional group or collective. By now it has participated in many festivals and competitions. Later, Kh. Boltaev established a maqom ensemble in his native city, Khanka (nowadays, this maqom ensemble bears his name). In 1984 under Khoresm regional television a professional maqom ensemble started its work (director - Ruzmat Djumaniyazov), which became an advocate of the cycle of Khoresm maqoms. Similar maqom ensemble was created also under Bukhara regional Philharmonic Society under the leadership of Olmas Rasulov and Ariel Babakhnov. Activities of ensembles as "Shashmaqom" of Samarkand region (director - J. Soliev), maqom ensemble of Bukhara Teacher's Club (director - U.Rasulov), Andijan Culture Center (director - F. Mamadaliev), Kokand Culture Center (director - M. Murtazaev), ensemble
"Meros" of Andijan (director – G. Khojiqulov), Margilan Culture Centre (director – M. Madaliev), maqom ensemble of Zangiota district of Tashkent Region (director – S. Qudratullaev) and of many others allowed not only preserving but also developing maqom art. These ensembles brought up dozens of talented young people, many of whom received vocational/professional education and training in educational institutions specialized in music.

In recent years became widespread also organization of children's maqom ensembles. Bright examples are the activities of maqom ensembles of “Qora kozim” of the music school of Kokand, ensemble under Samarkand College of Arts, “Munojot” of Shurchi district of Surkhandarya region, and several general secondary schools of Tashkent, Bukhara and Urgench. These all promote an interest in maqom art. These are also one form of preservation of centuries-old traditions of Shashmaqom and educating younger generation.

Opening of the Department of "Oriental Music" at Tashkent Conservatoire in 1972, which, later on, transformed into an independent faculty of traditional performance, stimulated the process of training of professional musicians and singers (among teaching staff there were such masters as Rizqi Radjabi, Fakhriddin Sodiqov, Mahmudjon Muhammedov, Toychi Inogomov, Orif Alamakshumov, Turgun Alimatov, Fatokhkhon Mamadaliev). From among the graduates of this faculty there are prominent nowadays performers of Uzbekistan, Tajikistan and Kyrgyzstan (Abdukhoshim Ismoilov, Munojot Yolchive, Rakhmatjon Qurbanov, Mahmud Tojiboev, Olmas Rasulov, Rifatilla Qosimov, Abduvali Abdurashidov, Shavkat Mirzaev, Yoldosh Tojiyev, Nasiba Sattorova, Malika Ziyoyeva, Kamila Borieva, Ahmadjon Dadaev and many others). Since 1992 a special department has been functioning on traditional performance. From 1990 onwards departments of “Traditional performance” have been opened in music schools/academies of Tashkent, Bukhara, Samarkand, Ferghana and Urgench. At present such departments function or are established almost in all music colleges and colleges of arts in Uzbekistan; beginning from 2002 - in academic lyceums and music schools. Involvement of singers and musicians, who possess unique performance skills and abilities as well as extensive practical experience, into the instructional/teaching activity of the conservatoire and colleges, allowed strengthening the prestige of traditional training system.

Organization of student maqom ensembles under the auspices of the Conservatoire and music colleges was aimed not only at educational
objective – mastery of ensemble related performance skills – but also at professional development of young singers and musicians. As an example may serve the following: activity of student maqom ensemble of the Conservatoire under the leadership of prominent musician and bastakor Fakhriddin Sadykov, which was highly evaluated by the experts and participants of III Forum of Countries of Asia in Almaty (1973). Exactly by the maqom ensemble of the Conservatoire (director – A. Khamidov; student – F. Sodiqov) in 1987-1989 were recorded on gramophone records almost all instrumental sections – *Mushkilot* of Shashmaqom in new interpretation and version. Competitions of maqom ensembles among the HEIs and colleges started to be regularly organized.

**Area:** Shashmaqom was spread in what represents present-day territories of Uzbekistan and Tajikistan

2) **Relevant information**

**Year of inscription:** 2008

**Community involvement:** Not Applicable

3) **Practitioners**

Practitioners of Shashmaqom are mainly individuals and maqom ensembles. These are: folk ensemble "Shashmaqom" of Samarkand district (Samarkand region) under leadership of Joraqul Soliev; maqom ensemble under Bukhara regional Administration for Cultural and Sports Affairs under leaderships of Rahmatullo Inoyatov; Maqom ensemble named after Rasulqori Mamadaliev under Buvayda district Administration for Cultural and Sports Affairs (of Ferghana region) under leadership of Mahamadjon Sheraliev and Rahimjon Kamolov; *maqom* ensemble “Tanovar” operating under Uchkoprik district Administration for Cultural and Sports Affairs, etc.

4) **Relevant events**

Not Applicable

5) **Explanation: abstract**

Not Applicable

6) **Information resource**
• Materials of the scientific expeditions carried with the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region";
• S. Veksler, Uzbek Maqoms, in the collection "Essays on the History of Music Culture of Uzbekistan", Tashkent, 1968 (in Russian)
• I. Rajabov, On Maqoms, Tashkent, 1963 (in Uzbek)
• T. Vyzgo, On the Question of Learning Maqoms, in the collection "History and Modernity: Challenges of Music Culture of People of Uzbekistan, Turkmenistan and Tajikistan", Moscow, 1972 (in Russian)
• O. Matyoqubov., Maqomat, Tashkent, 2004 (in Uzbek)

7) Safeguarding projects
A project was designed to preserve, safeguard and further develop Shashmaqom, which included organization of scientific expedition, inventory making, documenting and archiving, publishing scientific research outcomes and of note collections, organization of exhibitions of musical instruments related to Shashmaqom and carrying out series of master classes in order to get acquainted and transfer the knowledges and skills related to Shashmaqom and other cycles of maqom art to younger generation.

8) Survey study project carried out by scholars (domestic/international)
Within the programme of UNESCO named “Shashmaqom – classical music of Central Asia” in 2005-2007 scientific expeditions were carried out, which allowed to create a database of Uzbek maqoms, to publish scholarly works of I. Rajabov, R. Yunusov, O. Ibragimov, collection of “Yunus Rajabi. Uzbek Maqoms. Shashmaqom”, a study by O. Matyakubov, R. Boltaev, Kh. Aminov “Uzbek music notation” (about Khoresm tanbur music notation); materials of scientific conferences and more than 32 audio disks (digitalized recordings of Shashmaqom of the 60s of the XX century and those, performed by contemporary maqom performers), video and multimedia materials, and series of DVDs containing materials of scientific expeditions.

In addition to that recent studies were conducted within the framework of the project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” (2012-2014), a joint project of theICHCAP and Republican Center for Folk Art.

9) Awards received
In 2003, original genre of traditional music of Uzbeks and Tajiks – the cycle of "Shashmaqom" – was acknowledged as the "Masterpiece of intangible cultural heritage of humanity".

10) Safeguarding measures

Beginning with the XX century, interest to scholarly study and practical mastery of Shashmaqom and Uzbek maqoms in general got more intense. If in the early XX century these were the works of informative character – music notation collections and books (by A. Fitrat, M. Kharratov, N. Mironov, V. Uspensky, E. Romanovskaya I. Akbarov), by the middle of XX century onwards appear detailed studies dedicated to different aspects of Uzbek maqoms (its history, theory and performance skills). Thanks to the activity of Yunus Radjabi and Iskhak Radjabov new direction in music science of Uzbekistan emerged, ie. maqom studies (studies by I. Rajabov, V. Belaev, F. Karomatli, T. Vyzgo, M. Akhmedov, S. Galinitskaya, Y. Plakhov, T. Gafurbekov, O. Matyakubov, R. Yunusov, O. Ibragimov, R. Sultanova, etc.). Maqom related studies are at the focus of several international fes and festivals: All-Union Conference "Maqoms, mugams and contemporary composer's art" in Tashkent (1975), International Musicological Symposium and Festival of Traditional Music in Samarkand (1978, 1983, 1987), International Symposium on Musical Orientalism in Dushanbe (1990, 1991), International Conference "Music of Turkic People" in Almaty (1994), International Conference and Festival of Maqom Art in Isfara (2003), International Conferences within the framework of International Music Festival "Sharq Taronalari" in Samarkand dedicated to maqom art (2001, 2003, 2005), functioning of the group "Maqom" under International Council for Traditional Music since 1987 (fifth conference of which was conducted in Samarkand in 2003; sixth conference – in Urumchi (China) in 2006); organization of concerts and festivals of maqom in Uzbekistan and Tajikistan; new studies on maqom art in Uzbekistan, Tajikistan, Germany, the USA, Poland, the UK, etc.

These days Shashmaqom became widespread in the whole country thanks to the creative activity of folk maqom ensembles and organization of review competitions among performers of maqoms and maqom ensembles, be it professional ones or be it amateur ones and students (students of secondary special and higher educational institutions). Apart from that, in a number of regions fruitfully operate children's maqom ensembles, the A bright illustration for which is organization, for the first time, TV Festival "Qokhna
zamin ohanglari” (Tunes of ancentry) from January to May 2014 with participation of children's ensembles.

As the most successful measures, which ensure safeguarding, integrity, continuity and transfer of relevant traditions, were master classes of famous performers of maqom art of present, which were organized in the Conservatoire, universities and music colleges of Uzbekistan, as well as within the framework of International Music Festival “Sharq taronalari” in Samarkand (2005, 2007).

Measures aimed at safeguarding and preservation of traditions of Shashmaqom and other maqom cycles and pieces include: identification, documenting, inventory-making, carrying out studies, protection, providing support, strengthening, transfer and revival of different aspects of this heritage element, creation of a database. Inventory-making, archieving and documenting activity of Shashmaqom and maqom art of Uzbekistan, within the framework of the State Programme on “Safeguarding, Preservation, Popularization and Use of elements of Intangible Cultural Heritage of Uzbekistan in 2010-2020", gave an interesting material on the state of the art of maqom art and allowed to develop the National Inventory (List), which included Shashmaqom, Khoresm maqoms, Ferghana-Tashkent maqoms and other elements of ICH (Performance arts. Index No. 02.01.01 – 02.01.06).

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1) Heritage information

Official name: Katta Ashula
Local name: Katta Ashula

Background information

*Katta Ashula* is a distinctive singing style, performed by two or more singers (up to five) in turns without sound accompaniment, who, holding on their hands small-sized tray or plate, regulate the direction and tone of the sound and listen own voice and sound of the mate. Exactly the latter fact formed another commonly used title of this genre among the population “Patnis Ashula” or “Likobi Ashula” (a song with the use of plate or tray).
Katta Ashula is a unique singing style, which has its own distinctive features and laws of performance. Its typical features are laconism, expressiveness/ity of musical means, dynamism of musical/melodic development, bright emotionality. Figurative style of Katta Ashula is connected with traditional poetry of lyrical and philosophical composition.

Katta Ashula is traditional singing art, which largely existed in the past and became widespread among the population. To date, oral transfer of singing skills and techniques from master to apprentice remains the main method for preserving the music itself and its spiritual values.

Katta Ashula is not only the intangible cultural heritage of Uzbeks, but also of other nations of Central Asia (among the performers in the past were tajiks, uigurs, turks). The area of spreading is the Ferghana Valley (at present includes territories of Uzbekistan, Tajikistan, Kazakhstan and Kyrgyzstan), which is populated by Uzbeks and party, Tajiks. It was there, that such “big” (katta) pieces of musical and dancing art of oral tradition, as Katta Ashula or Katta Yalla (large song), katta oyin (great dances or games), katta naksh or ashulai kalon (great song), katta zikr (great religious rituals and chants), katta samo (large instrumental melodies) became widespread, which had formed on the basis of ancient dancing and playing and singing, associated with some specific rituals. Performance of the songs of this genre is often connected with great occasions and events, which happens in the live of rural and urban population of Uzbekistan: celebrations organized in honor of the Harvest Festival, sayil (outing or folk parades), wedding ceremonies (starting from the birth of a child (“Beshik toy”), all the way through teenage period (circumcision ceremony – “Sunnat toy”) to the marriage ceremony (“Nikoh toy”). Katta Ashula is traditional musical attribute of large-scale nation-wide holidays as Navruz (Spring Holiday and Oriental New Year) and Mustaqillik (Independence Day).

Undoubtedly, Katta Ashula is an independent, inherently democratic genre, which was born and developed within the medieval uzbek musical culture hand in hand/ in close interaction with other genres of folk and oral music (most ancient labour-related and ritual related song performances with a high pitch and without accompaniment), as well as classical poetry of the Orient, particulary, “gazalkhonlik” (the art of recitating couplet (beyts) in ghazals).

Katta ashula is preserved and transferred orally from generation to generation, from master to apprentice. All forms of intangible cultural
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heritage are associated or connected with it (music, folk poetry or traditional singing).

The distinctive features of Katta Ashula are the following:

• Locality – existence and wide dissemination in Ferghana Valley.
• Originality of its performance – singing with two or more (up to five) singers (khafizs) in turns, without instrumental accompaniment, often outdoors and as a rule in front of a large audience.
• Improvisation – rhythmically independent singing, originating from or connected to the manner of singing.
• Recitative-songful type of melos, possession of the art of expressive musical declamation, peculiar articulation.
• Close relationship between the words and music, ability to uncover the meaning of every single word of the song for the auditorium.
• Singing in a headnote, existence of “big culmination”, which requires a high-pitched and sturdy voice.
• Emotionality, originating from expressive singing and brightness of culmination.
• Diversity of techniques of singing and functionality.
• “Khamnafaslik” (concord, companionship) – range and strength of voice, timbre and character of sound should be concordant.

In terms of subject matter, message, artistic form the songs of katta ashula are quite different, though in terms of emotion they are limited mainly to the lyrics. Generally, these types of songs can be divided into the following categories: love-lyrical, didactic, religious and songs of present-day reality or life. As poetic texts for katta ashula serve the poems of the classics of uzbek poetry (Alisher Navoi, Mashrab, Amiri, Nasimi, Khazini, Muqimi, Furqat and Zavqi), as well as poems of contemporary poets (Chusti, Khabibi, Charkhi, Miskin, Sobir Abdulla, Akmal Polat, Utkir Rashid, Erkin Vakhidov and others), which were written in accordance to aruz prosody (“Okhkim” – poem by Furqat; “Topmadim” – poem by Khazini, “Kop erdi” – poem by Muqimi; “Bogaro” – poem by Chusti; “Yovvoyi ushshoq” – poem by Miskin; “Mehnat ahli” – poem by Sobir Abdulla, etc.) and of folk texts (“Canal”, created on the occasion of construction of Big Ferghana Canal; “Qoyilman”, etc).

Singing Katta Ashula is available for well trained singers, who possess high pitched or strong voice of wide range, as well as skills of improvisation. Singing Katta Ashula requires special training, skills and virtuosity of singers. Traditionally, the bearers of Katta Ashula traditions were singers-Khofiz (Katta Ashulachi), who underwent traditional school, based on methodology
of "Ustoz-Shogird" (Master-Apprentice). The come from Tashkent, Ferghana, Margilan, Kokand, Namangan, Andijan and etc. Within the last decades singing this particular genre became widespread in other regions of Uzbekistan too (Kashkadarya, Khoresm, Samarkand, Karakalpakstan).

Bearers of katta ashula traditions are also professional singers. Munojot Yolchieva, Nasiba Sattarovaba, Abdunabi Ibragimov, Soibjon Niyozov, Dinura Qodirjonova and Nodira Pirmatova became prize-winners/laureates of the competition on "Traditional Performance" of the International Music Festival "Sharq Taronalari" ("Melodies of the Orient") in Samarkand (1997-2009) for their performance of katta ashula, along with maqom compositions. Folk singers, i.e. katta ashulachi, from Andijan, Margilan and Tashkent participated in several International Folklore Festivals of Europe (1985) and the United States of America (1987).

Until the second half of the XX century the genre of katta ashula was performed by singers (who were called among people as katta ashulachi, ustoz, qori or hofiz) on family related festive occasions (weddings), nationwide holidays and sayils (open air celebrations/parades), and in rare cases - in concert halls. The bearers and popularizers of katta ashula at the time were folk singers from Ferghana Valley – Mamatbuva Sattarov, Boltaboy Rajabov, Erka qori Karimov, Hamroqul qori Turaqulov, Shreqozi Boyqoziev, Akbar qori Haydarov, Djorakhon Sultanov, Mamurjon Uzoqov and their followers (apprentices), who further developed the traditions of schools of performance of Kokand, Margilan, Andijan, Tashkent, Namangan (Uzbekistan), Khodjent (Tajikistan), Osh, Uzgen (Kyrgyzstan), Shymkent (Kazakhstan), etc. These kinds of schools were support either by singers themselves or to some extent by the local authorities. They tried to support young and talented singers, who were involved in leading performance schools of Kokand, Margilan, Tashkent and Andijan, where they underwent a traditional oral methodology of learning and training "ustoz-shogird" ("master-apprentice"). As a rule learning based on this methodology was a long process – it approximately lasted for 10-15 years and apprentice lived in the house of his master, learned certain type of craft and simultaneously the art of singing katta ashula. The reason for naming such people (i.e. katta ashulachi) as craftsmen is based on the fact that up until the XX century there was no such profession of musician or singer in the official registry of professions. Main requirement for the young people engaged in askiya was the presence of strong and high-pitched voice of a wide range, the ability to improvise, ear for music and good memory. Oral tradition remained the
main method of transfer of knowledge and skills associated with *katta ashula* performance

Peculiar for singing style feature was that each singer gradually mastered musical and poetic structure of a song, i.e. from the beginning (*daromad*) to the culmination point (*audj*) by turns. Speaking differently, a leading singer usually began singing first verses of a poem, whereas the second one (partner) continued singing from the same verses by introducing slight changes to the melody (in so doing he nevertheless maintained main features and general contour of a melody). In such a way, gradually and by turns, melody advanced and reached culmination point, after which the singers (both of them) returned to the initial point. It has couplet and through-composed form. Structure: beginning (*daromad*) – by turns, middle (*orta audj*) – by turns, culmination point (*audj*) – by turns, return (*furovarda*) – in unison. Notably, big culmination point (*audj*) was performed by leading master-singer. Apprentice, after completing period of education lasting for 3-5 years and mastering knowledge and traditions associated with *katta ashula*, remained with his master and acted as his partner.

Conditions available for *katta ashula* in the XX century, as well as development of performance culture promoted the rise of variety of this genre, i.e.:

1. “Ananaviy” - traditional type of singing by two singers without accompaniment (“Bir kelsun”, “Adashkanman”, “Surmaysan”, “Judo qilma”, etc.);
2. «Yovvoi maqom» (literally “Spontaneous or feral Maqom”), i.e. sining some specific *shoba* (pieces/compositions) of maqoms, as *Chorgokh, Usshok, Bayot, etc* by two or more (up to five) singers without instrumental accompaniment; it is rhythmically independent (“Yovvoi Usshoq”, “Yovvoi Chorgoh”, “Patnusaki Bayot”, “Likobi Segoh”, etc.);
3. “yovvoi ashula” – pieces in *ashula* genre, which are performed in accordance with traditions of *katta ashula* by two singers without accompaniment (“Yovvoyi tanovar”, “Yovvoyi munojot”, etc.);
4. “Yakkakhonlik” - vocal-instrumental type of *katta ashula* in solo performance with instrumental accompaniment; instrumental ensemble performs the role of the second singer; free-rythmical singing of the soloist with bourdon-like sound (“Okhkim”, “Gulizorim qani”, “Topmadim”, “Yolgiz”, “Khanuz”, etc.).
5. “Cholgu yollari” - instrumental versions of popular *katta ashula* for such instruments as *nay, surnay, gidjak, tanbur, dutar*; performed by soloist (“Yovvoi Chorgoh”, “Yovvoi tanovar”, etc.).
In the conditions of present days the songs of *katta ashula* genre became one of the important means for expressing deeply patriotic feelings of the nation; sometimes the authors of such songs were the singers themselves, who combined in themselves talents of singer-improviser, poet, and musician- bastardor (a composer). Nowadays no nationwide holidays (*Navruz* and *Mustaqillik*), opening of festivals (International Musical Festival “Sharq Taronalari” in Samarkand) or any cannot other largescale events take place without performances of singers of *katta ashula*.

Katta Ashula, as an element of intangible cultural heritage, is one of the distinctive and significant genres of the art of music making of Uzbekistan. And its significance and uniqueness can be seen in its amazing level of integrity, great popularity among the people, in the bearers of older generation, who were able to preserve well skills of singing and performance traditions relevant for *katta ashula*.

Describing this genre in general, researchers as well as singers themselves, note to different sides of it. Some emphasize the scale of forms of *katta ashula* songs, which, by the way, corresponds to literal meaning of this term – “great song” (V. Belaev, I. Akbarov). Others point at specific kind of selection and character of poetic texts of the songs, philosophical depth and significance of their figurative content (V. Uspenskiy). Origin of the genre is associated with *zikr* (or *dhikr* - a ritual of mentioning of Allah among sufi people, which is conducted according to special formula and in a special manner, aloud or silently, accompanied by certain body movements) related tunes (V. Uspensky, T. Gafurbekov). Origin of the term “*katta ashula*” and its meaning by many singers of Kokand and Ferghana is associated with some distinctive techniques of performance of this genre – performance by two singers without instrumental accompaniment, often outdoors and in front of a large auditorium, which often requires great voice and deep/wide breathing. Singers from Namangan, Andijan and Tashkent think that the performers of *katta ashula* should possess strong voice of wide range, know the art of expressive musical declamation – be able to uncover the meaning of every single word in the song for the listeners. Singers from Khodjent see in *katta ashula* mainly the songs of religious and philosophical content, in the melodic development of which there is always "great culmination" ("katta audj" - singing in a headnote), which requires certain skill and virtuosity in performance.

In written sources of the XIX-XX centuries the song genres are mentioned, the distinguished features of which either correspond to *katta ashula* or
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considered as its prototypes/ancestors. For instance Avgust Eichgorn (a musician from Vienna who lived in the second half of the XIX century; bandmaster of Russian military brass mand) points at the existence of so-called “duets-dialogues” in Kokand and Andjian, which are performed in guttural long-drawn-out manner. A. Semenov (well-known scientist and orientalist), notes about the existence of genre as sima, samo (samoi; literally - “a song”) or khonaqoi (literally – “domical songs”) in the IX-XIII centuries, performed by singers in a declamatory manner with a tray on hands. V. Belaev in his seminal work "Music of Uzbekistan" mentions about the songs, performed by singers “solo and without accompaniment” by using tray or plate. The closest to katta ashula are song types as “ayolgu” (“a song, addressed to a woman”), which for the first time appears in the works of Alisher Navoi (XV century) and “naqsh” (“a decoration”) – the song, which had formed as a result of the activity and performances of singers-improvisators.

Taking into consideration all the signs mentioned, the genre of katta ashula should be interpreted as “great or lofty song”, which is distinguished with its scale, extent of sound and melodic development, existence of philosophically elevated order of poetic texts and performed in front of a large auditorium by two singers without accompaniment.

The origins of the genre of katta ashula should be looked for in ancient folk-ritual chants, great songs of “praise”, agricultural and labor songs, without accompaniment and with their original combination of recitative-declamatory beginning and chanting, and singing outdoors with strong and high-pitched voice. Determining features of katta ashula, which indicate its ancient roots, are the following: singing without an instrumental accompaniment; recitative feature; improvisational feature; appealing exclamations on a high-pitched tone. All these are features functionally and historically are interrelated.

Katta Ashula made an impact on formation of such genres of song as naqsh (katta naqsh – wedding related song, performed during procession), yovvoylo, falak (which are also performed without instrumental accompaniment and with high pitched and strong voice), which were spread among Uzbek and Tajik population of Uzbekistan and Tajikistan. Singing katta ashula is available either for folk singers or for groups of singers (for instance, katta ashula group of “Maqom” ensemble of the Ministry of Culture and Sports of Uzbekistan as represented by Beknazar Dustmurodov, Abdunabi Ibragimov and Soibjon Niyozov; “Chorgokh” group of Tashlak
district of Ferghana region, consisting of four performers and the leader of which is veteran singer Turdiali Sharipov). In the XX century traditions of singing *katta ashula* were mastered by women as well: in the 40-50s the performances by Khalima Nasirova, Zaynab Palvanova and Fatima Borukhova enjoyed great popularity (along with traditional singing skills, they were skillful in opera). In the 80s traditions of *katta ashula* were mastered and became part of repertoires of young performers as Munojiy Yolchieva, Khurriyat Isroilova and others.

Until the XX century *katta ashula* related knowledge, skills and traditions had been transferred orally. Only by the middle of the XX century the work began in documenting notations and studying traditions of *katta ashula*. The standard system of European music notation takes into account only the melody and is not able to reflect the richness of singing of this kind of unique genre. For the first time singing of *katta ashula* was recorded (written down) by a musician from Vienna, bandmaster of Russian military brass band, Avgust Eichgorn in the 70s of the XIX century. In 1905-1907 only two samples of Katta Ashula performed by a well-known singer from Kokand, Hamroqul qori and his apprentices were recorded on a gramophone record by Riga firms "Pishushiy amur" and "Grammofon". And in 1940-1941 the samples of *katta ashula* were recorded by Russian composer Viktor Uspensky (the manuscripts of notation are kept in the library of the Art Studies Research Institute in Tashkent). In 1957 samples of *katta ashula* were for the first time published in a two-volume anthology of "Uzbek folk music" in the record by musician and composer (*bastakor*) of Yunus Rajabi.

Starting from the XVIII-XIX centuries the traditions of *katta ashula* deeply penetrated into (struck its roots in) the social life of the people of Uzbekistan and Central Asia. If in the first half of the XX century traditional musical art, including *maqom* and *katta ashula* were preserving their artistic impact and high position in the society, wide auditorium, cultural tradition and performance, with lapse of time, it started losing its former public status. In the mind of public, traditional culture started to be opposed to professional composer’s art. Traditional musicians and singers were not any more considered as the representatives of elite in musical world. As a result, the situation of the performers of *katta ashula* becomes difficult - even among popular musicians and researchers no interest is shown to this genre, which was related to the fact that in the society the members started to think negatively about several genres, which were performed without instrumental accompaniment. Upon that, cultural policy of the soviet regime generally negatively perceived the development of traditional music genres.
No moral or material support was provided to singers of this unique and original genre. Only due to enthusiasm of the performers themselves the genre of katta ashula continued to exist (for instance, in the 60s of the XX century by the singers in Kokand and Margilan public associations of singers (katta ashulachi) were organized, which united the bearers of traditions of the times, who served at family events and folk holidays).

Nevertheless, in the 70s the situation changes dramatically. This is connected with the beginning of study of this original genre (expedition, recording, writing down notations, popularization through Mass Media, competitions, etc). Opening of the Department for Oriental Music under Tashkent Conservatoire in 1972 helped to initiate the process of professional mastery of katta ashula performance traditions (among the first students of the Department it is possible to mention Munojot Yolchieva, Makhmud Tojiboev, Rakhmatjon Qurbanov, Khurriyat Isroilova, who are nowadays well-known singers of Uzbekistan). It bears mentioning that popular masters-bearers of katta ashula traditions such as Fakhriddin Sodiqov, Orif Alimakhsumov, Fattokhon Mamadaliev and others were involved in the education process of students. It should be noted that practical mastery of katta ashula skills had positive impact on the learning of maqom art traditions. Since the 80s competitions of singers of katta ashula started to be organized. In the 90s traditions of katta ashula performance were introduced to the learning process of music schools and colleges of Tashkent and Ferghana. This, on its part, stimulated the revival of the genre on sites: katta ashula schools started to function, the initiators of which were famous singers such as Odiljon Yusupov and Fattokhon Mamadaliev (Andijan), Turdiali Ergashev (Kokand), Samijon Qosimov (Buvayda), Musajon Orifjonov (Margilan). The performers of katta ashula began to take part in the festivals of traditional culture (Tashkent, Samrakand, Moscow, the USA, several European countries). In the composer’s work and art an interest emerged as well in the genre of katta ashula (first sample of the use of katta ashula is “Lyrical poem in memory of Alisher Navoiy” by V. A. Uspensky for symphony orchestra, soloists and three katta ashulachi, written in 1944). Among the modern works of composers of Uzbekistan there are symphony works of M. Todjieev, M. Bafoev, M. Makhmudov, choral works of B. Umidjonov, vocal-orchestral works of D. Zokirov, M. Nasimov, S. Boboev and others. A large-scale propaganda of katta ashula promoted its dissemination in other regions of Uzbekistan as well.

Materials related to katta ashula, a unique historic-cultural phenomenon, play significant role as a means of spiritual and intercultural exchange and
dialogue, since its integrity and study allows uncovering new pages of interconnection and interpenetration of socio-cultural phenomena of the people of Uzbekistan, but also of Central Asia as a whole. Because inside this traditional culture (ICH element) it is possible to observe different strata of history and music-poetical creativity of people, i.e. starting from the ancient solo-agricultural and labor songs, ritual songs, (through diversity of song genres performed solo or in the form of a dialogue of the late middle ages) ending with today’s music activities of Uzbek bastakors (composers). Preservation and viability of local traditions, as Ferghana’s *katta ashula* is a unique evidence of living cultural traditions of Uzbek music, which becomes evident in individual performance styles of the masters – the performers of folk epics-*dostons* (in the creativity of bakhshi), maqom art (in the creativity of seen in Uzbek maqom art), song(singing) creativity (the art of *katta ashula*, *suvora*, etc.). Masters of professional oral creativity, the bearers of local traditions of musical art are those who stay at the forefront in deep understanding, comprehension and artistic interpretation of traditions of Ferghana *katta ashula*, which is one of the most important sources of multaced, complex, inimitable and original system of ethnofolkloric and aesthetic self-expression.

At the turn of two centuries in Uzbekistan actively takes place re-evaluation of material and spiritual values, reconsideration of historical events, search for the ways, which allow allowing more comprehensively uncovering the human capabilities. And in this sense *katta ashula* genre, as an intangible cultural heritage, represents a great value, which concentrates main forms of musical and poetical art and singing culture (experience, representation, language of expression, skills, abilities and knowledge). Exactly in it perfect samples of song art of the people were polished for ages, but also effective approaches to solving many artistic problems were tested, which promoted more broader formation of the concept of ethnocultural identity on the basis of raising of self-consciousness of people, cultural identity, ideas of revival of national cultural heritage.

**Area:** Fergana valley of Uzbekistan (at present time this territory includes Fergana, Andijan, Namangan and part of Tashkent regions).

2) **Relevant information**

**Year of inscription:** 2009

**Community involvement:**
3) **Practitioners**

Bearers of traditions of Katta Ashula are folk singers from Fergana, Margilan, Toshloq, Kokand, Tashkent, Namangan, Andijan and etc. Recent years the performance of Katta Ashula has become popular in other regions of Uzbekistan (Kashkadarya, Khoresm, Samarkand, Karakalpakstan) Among performers are Uzbeks, Tajiks, Uigurs, and Turks, which settled the territory of Fergana valley. The performance of Katta Ashula existed among Uzbek peoples in Osh region (Kyrgyzstan), Leninabad region (Tajikistan), Shimkent and Djambul regions (Kazakhstan).

4) **Relevant events**

Not Applicable

5) **Explanation: abstract**

Not Applicable

6) **Information resource**

- Materials of the scientific expeditions carried with the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region ";

7) **Safeguarding projects**

Not Applicable

8) **Survey study project carried out by scholars (domestic/international)**

The survey study project is carried out by the the Academy of Sciences of Uzbekistan, Republican Center for Folk Art and HEIs dealing with cultural and art-related issues. The most recent study was carried out by the Republican Center for Folk Art within the framework of the project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” (2012-2014).

9) **Awards received**

In 2009 the Programme "Protection, preservation and popularization of Katta Ashula of the Ferghana Valley", prepared jointly by the Ministry of
Inscribed Elements on the UNESCO ICH Lists

Culture and Sports and National Commission of Uzbekistan for UNESCO with participation of Prof. Rustambek Abdullaev was awarded with a prize (gold medal and diploma) of the Asia/Pacific Cultural Center for UNESCO (ACCU, Japan) as the best practice in protection of ICH.

10) Safeguarding measures

From the 70s of the XX century onwards a goal-oriented work has been initiated to study, preserve and learn this original song genre by the researchers and parctitioneers (bearers of katta ashula traditions). Numerous scientific expeditions to the districts of Ferghana Valley and Central Asia were initiated to record the samples of katta ashula. Information was collected on the singers of the past and present and scholarly researches were published. By the Radio of Uzbekistan the samples of katta ashula from popular singers of Kokand, Margilan, Andijan, Namangan and Tashkent were recorded. In 1984 in Margilan, on the initiative of Prof. Rustambek Abdullaev and support of Ministry of Culture and Sports the first ever competition of katta ashula performers was organized, in which took part more than 50 folk singers from the Ferghana Valley (since then, holding this competition became a tradition and its geographical scope has widened significantly and included Tashkent, Kokand, Namangan, Urgench and Samarkand). In 2013 another competition of katta ashula performers was organized in which, along with singers from the Ferghana Valley, participated those representing Kashkadarya, Samarkand, Khoresm, Bukhara and Karakalpakstam. It united male and female singers.

After gaining independence certain measures were implemented for preservation, safeguarding and revival of katta ashula, which were aimed at restoration of its social importance and value. Nevertheless, there are not so many singers (katta ashulachi) at present, who preserved local stylistic features of katta ashula and who underwent the school based on "ustoz-shogird" methodology, not speaking even the bearers of katta ashula traditions themselves. Accordingly, the "schools of skill" became so rare that they almost disappeared, though interest in katta ashula does not seem to weaken. Bright testimony for this are the following: participation of the Republic of Uzbekistan in all programmes and projects of UNESCO, including in "Masterpieces of Intangible Cultural Heritage of Humanity"; ratification of the UNESCO Convention “On the Safeguarding of the Intangible Cultural Heritage” (2003), adoption of the Law “On Safeguarding and Use of Objects of Cultural Heritage” (with amendments and changes; 2009 and 2013), enacting the State Programme “On Safeguarding, Preservation, Popularization and Ise of Objects of Intangible Cultural Heritage in 2010-
The direct result of these measures can be seen in: organization of the Republican competition of professional performers of *katta ashula* in Andijan in 2001; holding of competitions of performers of *katta ashula* (2006, 2013); participation of singers of Uzbekistan with their *katta ashula* pieces in the competition organized within the framework of the International Music Festival “Sharq Taronalari” in Samarkand (1997-2009); recognition of *katta ashula* by UNESCO and its inclusion in the Representative List of Intangible Cultural Heritage of Humanity (2009).

Starting from 2000 the knowledge and skills associated with singing of *katta ashula* were introduced into the educational process of music schools, academic lyceums and colleges. Examples of these are Republican academic lyceum named after R. M. Glier (a well-known musician Temur Makhmudov opened a classes on studying *katta ashula* traditions), Republican music college and Republican specialized music academic lyceum named after V. A. Uspensky (traditions of *katta ashula* are taught by well-known singers as Beknazar Dostmurodov and Abdunabi Ibragimov). Fundamentals of *katta ashula* traditions are mastered by the students of State Conservatoire of Uzbekistan as well (with Makhmudjon Tojiboev and Nodira Pirmatova); the Grand Hall of the Conservatoire became a usual venue for the frequent *katta ashula* performances and concerts of teachers and students.

“Ustoz-shogird” (“master-apprentice”) traditional method of mastery and teaching of *katta ashula* traditions is being preserved in the group “Chorgokh”, established in Tashlak district of the Ferghana Valley in 1996 on the initiative of popular master Komiljon Mirzaev with the purpose of preserving musical traditions of Margilan performance school of *katta ashula*. Leaders of the group are musicians and singers of senior age of Margilan such as Mamasiqid Madaliev and Turdiali Sharipov. The group unites such personalities as Qoravoy Qodirov, Nuriddin Mamajonov and Rustamjon Otaboev. Its repertoire consists of old (classic) katta asgula and their contemporary interpretations. One of the features of the group is that it attracts youth to the art of singing of *katta ashula* and teaches the methodology for mastery of skills and styles peculiar to this genre. On their initiative the schools based on “ustoz-shogird” method operate in the mahalla (local community), where singers themselves live, and under children’s music school of the district.

*Katta Ashula* is an essential part of artistic performance culture of modern Uzbekistan, its specific attribute. The problem of disappearance of this original genre predetermined its preservation, i.e. revival, protection and
development in the conditions of modernity. As such, it was included in the National List of Intangible Cultural Heritage of Uzbekistan (under index number of 02.03.01). Accordingly some works are done to make an inventory, document and create a database. Main problems are: to preserve and safeguard the genre of katta ashula, skills and techniques of performance associated with it; to provide material support to those, who still bear the traditions of this genre on sites; attraction of bearers of katta ashula traditions to teaching young people in art and music colleges; studying and practical mastering of traditions and laws of the genre; introduction of this genre into the system of music education; carrying out scientific and research work and production of audio disks and CDs with samples of katta ashula; publication of books and collections of articles and essays about the genre and its bearers; organization of scientific expeditions with a purpose of collecting and recording samples of katta ashula, followed by consequent development of materials and note collections, preparation and production of CDs and DVDs, publishing educational materials and programmes; Continuing organization of review competitions.

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1) Heritage information

Official name: Navruz
Local name: Navruz

Background information
Navruz, being an embodiment of intangible cultural heritage, is one of the most ancient essential components of human culture. And the people, occupying/inhabiting in the present-day territory of Uzbekistan, annually celebrate Navruz on 21-22 of March, whereby the holiday itself lasts for several days. This is connected to the organization of traditional rituals and customs before and after Navruz (ritual/rite in honor of the first flower, rite of the first furrow, tulip festival, customs associated with preparation of ritual food as sumalak (dainty), khalim, kok somsa, kok chuchvara (green patties) etc.), as well as different entertaining activities and open air celebrations. During Navruz bazaars (where sweets, national food are sold) and fairs of folk crafts are organized. Specifically, on the occasion of the festivity in the villages and mahallas a common repast/meal is organized. Folk singers, musicians, folklore and family ensembles show their skills (folk songs and instrumental music, associated with Navruz, are heard
everywhere), masters of spectacular performances (rope walkers, kisikchi, puppeteers, maskharaboz, askiyachi), dancers (solo and group dances) show their skills and folk games are held (children's and adult's games such as kopkara (goat hunting), kurash (folk wrestling), running/race, cockfight, sheepfight, etc.). Navruz is celebrated in all regions of Uzbekistan. Importantly, it combines all major directions of intangible cultural heritage. In 1989 by the decree of the President of the Republic of Uzbekistan Islam Karimov, Navruz was revived as a nationwide festivity (holiday), which since 1992 has been organized across the whole country annually.

Navruz, nationwide festivity (holiday) of the people of the Orient, which was nominated by Azerbaijan, India, Iran, Kyrgyzstan, Pakistan, Uzbekistan and Turkey was acknowledged by UNESCO and included in the Representative List of Intangible Cultural Heritage of Humanity (2009). Beginning from 2010, 21 March has been celebrated by UNESCO as an International Day of Navruz.

Navruz is the most significant attribute of traditional culture of people of Uzbekistan, but also of the whole Central Asia. Navruz is approaching of the New Year according to solar calendar for the people of the Orient and Muslims. Everywhere, where it is celebrated, it symbolized everlasting renewal of nature and human life. The meaning of the whole set of rituals and of celebration of Navruz itself was in the provision of the whole society, local community and every member of it with health, well-being, economic abundance, rich harvest, increase of livestock, respect for elderly, peace and happiness. In the past, during Navruz celebration wars were halted, family quarrels stopped, etc.

Navruz is the brightest and most colorful folk holiday of Uzbekistan. It is considered as the holiday of spring equinox and beginning of agricultural work, which falls on the first day of farvardin month. Among the people of Uzbekistan two types of Navruz became widespread: the first one is stock-breeding Navruz (Chorva Navruzi), which is celebrated on 22 February and connected to the preparation of the live stock for the spring-summer season; the second one is agricultural Navruz (Dekhon Navruzi), celebrated from 17 to 22 March and accompanied by spring fieldwork. Ritual tradition of Navruz stems from antiquity and is inseparably linked with almost all sides of traditional culture (rituals and festivities, folk poetry, music, dance, folk games, spectacular performances, folk crafts). It is associated with renovation of nature, history and creativity of people, environment, daily life, labor and leisure of the society.
Being ancient nationwide holiday for all people of Uzbekistan, Navruz has been preserved and transferred orally from generation to generation. Prominent scientist Al-Beruni in his treatise "Monuments of the Past Generations" (XI century) wrote, that Navruz had been celebrated for more than 3000 years ago as a rite first, and later as a holiday (festivity). From the earliest times Navruz, along with its traditional festive rituals/rites, deeply penetrated and struck roots in everyday social life of people of Uzbekistan and Central Asia. Within this particular traditional culture it is possible to observe variety of strata of history and creativity of people, starting from the ancienyry (in ancient times – Avesto; early and late Middle Ages - written sources, treatises, oriental miniatures) up to present days. Preservation and viability of local traditions, customs, rituals, folklore, music, choreography, traditional forms of crafts, folk games – these all are unique evidences about living cultural traditions of Navruz, which are reflected in celebration of Navruz within the group (family circle), local community (mahalla), central squares of Tashkent (nationwide) and in all cities, regions, districts and villages of Uzbekistan; in distinctiveness of masters-craftsmen, folk narrators, dancers, singers, rope walkers and others; in repertoires of family, folklore and instrumental ensembles.

And value and uniqueness of Navruz is embodied in its surprising integrity (preservation level), commitment and love of its bearers for their own spiritual and cultural heritage and in manifestation of cultural diversity and creativity in all areas of human activity. Upon that, Navruz reflects different elements of historical development of culture and arts of not only people of Uzbekistan, but also of the people Central Asia and the whole Muslim Orient in general. Materials on Navruz, a unique historical and cultural phenomenon, hold much significance as the means for spiritual and intercultural exchange, cultural dialogue because its integrity/preservation and development brings peoples closer, makes them richer and more magnificent, whereas its study – allows uncovering the new pages in correlation and interpenetration of social and cultural phenomena of Central Asian people.

Traditional rituals and rites, on the eve of New Year eve start with the appearance of buds in first spring flowers. And as soon as the first flowers appear, a group of people, usually consisting of children and youth, start to go around the houses of a village with bunches of snowdrops, irises or tulips and singing songs, dedicated to the arrival of spring (ritual songs such as “Boychechak”, “Binafsha”, “Lola”). Usually such walkings are called
“gulgardeni” ("carrying flowers") or “boychechak” ("Parade with snowdrops"). Hosts of houses invite participants to their houses, take their flowers and express their good wishes and make some gifts for children. After such parades people usually start their preparation for Navruz: clean and put in order their houses, bleach the walls of houses, discard old furniture, organize khashar (a tradition, according to which people of a village or city clean streets, deal with beautification of surrounding areas, clean arylks (irrigation ditch), plant trees, seedlings of flowers, tidy up their own houses and couryards, bleach walls and clean furniture). Fifteen days before the Holiday of Spring, people couche the seeds of wheat or rosefinch, prepare festive and ritual meals and dainties (for instance, sumalak sayili – a ritual of preparation of sumalak from germinating seeds of wheat with inclusion of flour) which mean the hope for a rich harvest in the coming year. In the past, in order to start the holiday from the good, people had to drink fresh milk, eat fresh (new) bread and cheese. Besides, indispensable attributes of such festive customs and rituals were fire (as a symbol of great power, which has some special features, which is said to help in achieving desired goals), water and items of white color (white color symbolized the joy and purity, well-being and happiness, which means wishing a good life; water played significant role in the lives of people, therefore during the ritual perfusing with water each other became traditional). There were the following traditions as well – on the festive table in a mandatory manner there had to be seven items or food types, the titles of which begin with letters of "sin" ("kaft sin") – sabzi (a greenery, germinating seed), sabze (raisin), seb (apple), sirko (wine vinegar), sandjit (dzhida), sumakh (barberry), sir (garlic); or “shin” - sharob, shirini, sham; or “mim” - meva, may, magiz and etc. Number 7 played very important role in organizing festive table. It was already in ancient times that astronomers paid special attention to the phases of the Moon, which, every seven days, changes its position. Organization of field works according to the phases of the Moon originates from this fact. Prior to arrival of Navruz, for the purpose of identification of the future harvest cereals (crops) were planted in a special vessel (this habit symbolises a desire for rich harvest in the coming year), and people got dressed on new and clean clothes. The ritual included lighting a festive campfire in the evening, on the New Year's Eve, nearby of which they organized folk parades, sung festive songs and had a good time/got entertained. Specially for Navruz people collectively prepared ritual dishes and with participation of all members of the community: women prepared “suamalk” from the sap of germinating seeds of the wheat and flour; "kuk samsa” - green sambuses (using different greenery), patties; baked flat cakes and different national wads/flour confectionery goods; whereas men
prepared "khalim" - festive, ritual mush/ hot or cooked cereal from flour, sprouted wheat and mils. Everywhere the main meaning of rituals and customs in preparation of New Year related food and meals remained the same: main goal was the hope for a rich harvest, good health and well-being of people. Furthermore, essential attributes of festive rituals were fire/flame, water, and items of white color (symbols of purity, abundance and well-being). Ritual food/meal symbolized fertility of nature and human. Though it also was a kind of offering to the Sun. Characteristic features of the festivity were rites/rituals of purification, visiting relatives and acquaintances, neighbors and friends (particularly, visits were arranged to parents and gifts were given to them). Customs of worshipping to the ancestors, which is connected with visits to cemeteries. Up to these days rites associated with of appearance of first flowers, which are harbinger of Navruz, have been preserved: boychechak sayli (snowdrop festival), lola sayli (tulip festival), guli surh sayli (festival of red flower), gul barra sayli (festival of different kinds of flowers), as well as qizlar sayli (festival of girls and women) – during which people swung во время которых устраивались катания на качелях (argimchoq-khalinchak), etc. In different regions during Navruz own types of rituals and customs were performed, for instance, a custom of “qozon toldi” (filled cauldron), "is chiqarish" (giving off a smell/an odour), “sari sol” (beginning of the year). Thus, in Samarkand during Navruz festivity days it was a custom that people boated на Obi Rakhmat river or gave colored eggs as present; In Bukhara people slaughtered black cock “in the memory of Siyovush”; In Khoresm there was a rite/ceremony called “ashshadorozi”, according to which people prepared a very big doll in which girls hid; or in Shakhrisabz around a tree decorated with garland of flowers young people organized a round dance. Also, in Khoresm a ceremony was performed called “Khazrati odamning khaqqiga” (in the name of prophet Adam) or in all other regions a rite called “Darvishona”, worship of Bobo Dehqon (Grandfather-Farmer). For settled people (древнейший уклад жизни узбеков был оседлый, кочевой и полукочевой) Navruz ended with the ceremony of first furrow (“Qosh chiqarish” – bringing/taking oxen to a field) and with the ceremony of “don sepish” (sowing).

Another ritual associated with Navruz is the festival of first furrow or furst plough, which was celebrated depending on the climatic and seasonal conditions in the middle or end of March. Prior to the making of ritual of plough appearance (it was organized in three steps, i.e. “dastlov” (swaying), “qashlov” (scraping) and “boshlov” (beginning of the work itself)) nobody had the right to start the spring ploughing, because it was considered that the rich harvest, abundance of moisture in the fields depends on the luck of a
In Boysun district of Surkhandarya region there is a ritual called “Shokhmoylar” (daubing horns of a bullock), which was documented during scientific expeditions carried out to Bousyun in 2003-2004; the same thing was documented during scientific expedition in March-April 2013 to the districts of Jizzakh region (Zomin district), which to some extent are connected to the ritual songs as “Shokhmoylar” and “Qosh khaydash” (yoking oxen), in solo performance without musical accompaniment. In the ritual of making of first furrow magical and symbolical (throwing pebbles or the piece of earth to the side of a ploughman; daubing with oil the horns of a bullock, which helps to protect against “evil eye”, fumigation with peganum (issiriq - special type of herb/grass) for calming all spirits) and game parts are interwoven. The entertainment part prevailed in the second half of the holiday, which was dedicated to amusement of the gathered and included some games, songs and dances. This ritual is connected to the popular belief about dying and reviving nature, the magic of the first day and faith in good and joyful beginning, which gives a good energy for the whole year.

During Navruz in several places of Uzbekistan collectively (with participation of all members of local community) were celebrated birthdays and adulthood of boys of a village: it was the first ceremonial appearance of a boy, his official acknowledgment as an equal member of male’s group of the village. It should be noted, that the New Year traditionally was the reference point for counting the age among the people of Eastern and Central Asia: irrespective of the age of baby, with arrival of Navruz to his/her age one year was added.

The holidays of the first flowers such as “Boychechak” (snowdrop), “Binafsha” (violet and irise) “Lola” (tulip), which are considered the symbols of spring renovation, are also connected to the wake of the nature and beginning of fieldworks. They are also held with active participation of children and youth, usually accompanied by games, ritual songs and dances, visits to houses with good wishes and giving presents.

The conviviality and solemnity of Navrus was promoted by organization of different folk games and entertainment shows (horse races – uloq, ot chopar; goat hunting competition - kopkara, buzkashi; wrestling – kurash, gushtingir; sheep-, cock fights, etc.). In addition to these with their performances art and skill enraptured dorbozes (ropewalkers), acrobats, comedians, wisecrackers,
puppeters, illusionists, strongmen (polvons) and others (the art of dorbozlik was always combined with other types and genres of spectacular arts).

With Navruz also rituals and customs associated with honouring the departed are connected. According to a legend, with coming of Navruz not only Nature revived, but also, as it is told among the folk: «the spirits of the departed returned to the earth». In some districts not the people mourned for the departed and put food and drinks for them. In Bukhara during Navruz holiday cocks were sacrificed, as it has been said, “a sunny cock”, in memory of Siyavush, who was esteemed by the people and symbolized the forces of annually dying and reviving Nature. In Shakhrisabz, in ancient times, the celebrations in honor of Navruz were organized near blossoming trees, where two semicircles – one consisting of women and another of men – united into one single festive circle, inside of which folk dances and songs were performed (as a symbol of peace and well-being). In Ferghana Valley on the eve of the holiday upon sunrise tenagers went to the fields and mountains to collect/pluck flowers. When they brought them, the adult usually took all flowers, except for white ones, which were trampled down in earth. In the morning akasakals, having seen the flowers – qizgaldok (poppies), boychechak (snowdrops) and lola (tulips) announced about the coming of Navruz. Men cut poplars, whereas women decorated the tree with flowers. From the cut down tree stems large flame/bale-fires/a campfire was lighted, which burned for several days (as a symbol of purity and brightness). Around the campfire folk games were conducted, instrumental music sounded, songs and dances were performed. Women from young germinating/sprouting clover grass, dandelion and mint and etc prepared vitaminous “kok somsa”, “kok chuchvara” and other things, which were put on festive table. In the Qorgoncha village of Boysun district the coming of Navruz was celebrated when the dawning light/the first light appeared on the top of a fir tree/archa, which grew on the peak of the highest mountain. Navruz, apart from everything else, is a family holiday: during the holiday the juveniles visited their parents – custom of respecting the older. At present representatives of local community (mahalla) show respect to the older according to their age, in particular elderly people of mahallas, visit their houses, give presents for low-income families. Special attention is given to orphanages mercy/meprironlik houses, where by local communities, charitable public funds festive events are organized, presents are given to the children, concerts are organized with participation of famous singers and musicians.

Main feature of Navruz and accompanied traditional rituals was music – vocal (ritual related or non-ritual solo, collective/group, song-instrumental)
and instrumental one (solo and ensemble, ceremonial, ritual related and non-ritual). To present ritual folk songs have been preserved and performed, including festive-ceremonial ones as “Muborakbod” (Congratulatory), “Yil boshi” ("Beginning of the year"), “Navruz ayyomi” (Holiday of Navruz); congratulatory ones as "Navruz muborak" (Congratulating on the occasion of Navruz), “Navruz keldi” (Navruz has arrived); ritual ones as "Navruz", “Sumalak”, “Boychechak”, “Binafsha”, etc, many of which were included into the repertoire of family and folklore ensembles, organized/established in all regions across Uzbekistan. Instrumental music performed the function of calling for the festive event, opening and accompanying Navruz and associated rituals. Instrumental music and music based on song has deep historical roots and creation of some musical pieces about Navruz are connected to the name of Borbad, musician, singer, poet and bastakor (composer), who lived at the turn of the VI – VII centuries. Each of Navruz music is distinguished with its own features, functionality, local traditions, manner of singing and richness of content. Songs of Navruz were included also in the repertoire of folk narrators/storytellers – bakhshi, shoirs and dostonchi. Until present were preserved some epic legends/stories (dostons), dedicated to Navruz (Khoresm, Surkhandarya, Kashkadarya, Samarkand). Historical development of traditional music ensured that on the basis of ritual songs/tunes/melodies of Navruz, by masters were created samples of vocal and instrumental music, which were included in larger vocal and instrumental maqom cycles, as Bukhara “Shashmaqom”, cycle “Khoresm maqoms” and Ferghana-Tashkent maqoms (among which it is possible to mention the maqom pieces/compositions of “Navruzi Sabo”, “Navruzi khor”, “Navruzi adjam”, etc, which were part of 12 maqoms system (Duvozdakh maqom), spread during the Middle Ages in Central Asian region). They are distinguished with high professionalism and skill of performance, development of melos, complexity of form, peculiarity of rhythm creation, oral existence and spread through the method of “Ustoz-shogird” (master-apprentice).

During Navruz in all regions of Uzbekistan festive fairs are organized dedicated to folk and artistic crafts – carpet-making, weaving, embroidery, felting, ironwork, woodcarving, embroidery of traditional national clothes and demonstration of musical instruments. Famous historian Narshakhiy, who lived in the Middle Ages, in the treatise of “History of Bukhara” describes such fairs and bazaars, organized in association with arrival of Navruz.
Navruz as the most ancient rite and festivity (ancient Soghdians called it “Navsard”, Khresmians “Novsorji”; in the book of “Avesto” – it is the first day in the world created by the Almighty; during the Soviets it was renamed to “Navbakhhor”) was described in written sources of the Middle Ages, i.e. in treatises of prominent scholars-Encyclopaedists. Examples are the treatises of Beruni, Omar Khayam, Narshakhi, Babur, creative activity of Alisher Navoi and many other poets of classic oriental poetry.

After gaining Independence, since 1992 nation-wide holiday Navruz is conducted with participation of all regions and nations and nationalities, residing/living in Uzbekistan. Exactly in Navruz it is possible to observe a cultural diversity and creativity of all people of the republic, and it promotes mutual respect of all people, their live in harmony and care of own cultural heritage. During Navruz holiday preservation and succession/continuity of traditions is observed, their local and national manifestations, which in many ways enrich contemporary cultural processes. In them ideas, aspirations, life experiences of our ancestor, consciousness and world outlooks of the people, their spiritual and moral world are embodied. And revival of Navruz, its preservation and further development, study definitively promotes the wakening of new life establishing of well-being, peace and good, fertility and generosity, friendship and cultural dialogue among the nations.

Navrus, as an intangible cultural heritage, represents in itself a great value, and unites almost all types of heritage, including musical, poetic, spectacular arts and dance arts, traditional crafts, folk ceremonies and rites, festivities of the peoples of Uzbekistan; it also embodies rich experience, knowledge and skills of the people. Exactly in it perfect samples of artistic creativity of the people were polished for ages, but also effective approaches were tested to solving many artistic problems, which promoted more broader formation of the concept of ethnocultural identity on the basis of raise of (self-)consciousness of people, cultural identity, ideas of revival of national cultural heritage. Inscriptio of Navruz into the Representative List of UNESCO (2009), and its inclusion in the National List (2013. Social practices, rituals and festive events. Index No. 03.02.01.) will ensure cooperation in the longterm among all interested parties on the issues of revival and conservation of intangible cultural heritage, improve intercultural communication and awareness among the people and will promote identification and formation of cultural policy with regard to intangible cultural heritage of Uzbekistan and of Central Asia.
Area: Navruz is spread not only in the territory of Uzbekistan but also in the area encompassing Indian Subcontinent, Central Asia to the Mediterranean and Southeast Europe.

2) Relevant information

Year of inscription: 2009

Community involvement:
Navruz involves all people and communities of Uzbekistan. Moreover, it is one of the few elements of intangible cultural heritage, existing in Uzbekistan, which unites all domains and elements of ICH.

3) Practitioners
All communities and people of Uzbekistan

4) Relevant events
Not Applicable

5) Explanation: abstract
Not Applicable

6) Information resource
• Interview by Rustambek Abdullaev (1947), Professor at State Conservatoire of Uzbekistan, Doctor of Art Studies, Honoured Art Worker of Uzbekistan - Tashkent Planetarium, 17 March 2014 (broadcasted by Republican TV Channel);
• Materials of the scientific expeditions carried with the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region";
• "Rituals and Music in Central Asia". Prof. Rustambek Abdullaev, Tashkent, 2007;
• "O'zbek Xalq Bayramlari" ("Uzbek Folk Holidays"), Prof. Usmon Karabaev, Tashkent, 2002.

7) Safeguarding projects
Not Applicable

8) Survey study project carried out by scholars (domestic/international)
The survey study project is carried out by the the Academy of Sciences of Uzbekistan, Republican Center for Folk Art and HEIs dealing with cultural
and art-related issues. The most recent study was carried out by the Republican Center for Folk Art within the framework of the project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” (2012-2014).

9) Awards received
   Not Applicable

10) Safeguarding measures
    The government of Uzbekistan initiated in connection to this several state-, international- and public-level projects, particularly oriented to the revival of Navruz holiday in all regions of Uzbekistan, which included attraction of all communities, groups, persons, traditional folklore ensembles, professional groups, accompanied by demonstrations of products of applied folk art, scenic performances of folk-spectacular creativity, which helped to stimulate preservation of folk rituals and customs, traditional music, dance, folk games.
1) Heritage information

Official name: Askiya, the art of wit
Local name: Askiya, hazil-mutoyiba san’ati, xalq-ommaviy tomosha janri

Background Information:
Askiya (azkiya, aytish, zarofat, hazil) is the art of wit, genre of folk art, in particular connected with folk-spectacular art. Askiya art formed and became widespread in the Ferghana Valley (at present this represents the territory of Andijan, Namangan and Ferghana regions) and in Tashkent region of Uzbekistan. Its integral parts are humor and jokes, and it is considered as popular spectacular type of entertainment, which is organized as a competition between individuals or groups in wit and eloquence. Performers are called askiyachi or askiyaboz.

Askiya is a mass genre of folk art, which inherently was a part of traditional artistic programme of folk celebrations, festivities and promenades organized on large squares (registon and sayilgoh) of cities and villages of Uzbekistan as well as family-related rituals, get-togethers (gap-gashtak) and in cheykhana, which people consider as an integral part of their own heritage. Cheykhana in the past (like in present days) was a place for conducting different cultural events.

This art genre had its own peculiarities, own artistic attributes, which are also observed in oral dramaturgy (original discussion of views and ideas, competition in wit), humorous reflection of reality (variety of themes and issues, where common laughter of performers and viewers gives to this genre of art certain warmth and high spirits), impromptu (swift-flowing ideas and a skill of giving sudden, quick and proper answer between performers), conventionality (joking with open heart and in a friendly manner about daily life occurrences) and spectacularity of performances (with their wit askiyachi energize all spectators, who parallel to them become direct participants of the askiya performances). Correspondingly, wit, sensibility, wisdom as well as rich vocabulary and artistic-aesthetic tastes are main requirements for askiya performers. The talent and skill of askiyachi can be observed in the play of words, in instant reply, sharpness of mind, knowledge of events and facts. The power of speech in askiya differs from that of ordinary speech with its charm, bright expressiveness and promptness, whereas it does not mean to offend someone. All these depends...
on knowledge, understanding, thinking, awareness of local culture and possession of rich life experience of askiyachi. Indeed, these make the speech full of meaning and impressive. Askia also helps to raise spirits of everyone present, be it men, women, youth or children and gives them an opportunity to enjoy with the joy of life.

As written sources testify, in the palaces of local rulers and noblemen, there were court actors group of 15-20 members, consisting of maskharaboizes (actors-buffoons), qiziqchi (clowns) and askiyachi (askiya performers), the performances of which were accompanied by music and singing. Moreover, according to sources, some requests of ordinary people were brought to rulers by askiyachi. Askiya is also mentioned in some works of Alisher Navoi, Babur, Khondamir (ХV –XVI вв.). For instance, participation of Alisher and Binoiy, Alisher and Mavlono Alishakh in mejlises (meetings of men of literature and art) connected with askiya art. In the XVII-XIX centuries askiya becomes widespread in the Ferghana Valley and Tashkent Oasis.

Askiya art is one of the most ancient folk-spectacular genres of Uzbek folk art, which became widespread in the Ferghana Valey, and later in other regions of Uzbekistan as well as in Tajikstan and Kyrgyzstan, where there are no more bearers of traditions left. For centuries it mirrored worldviews, aspirations and artistic needs of the population through punny plots/stories/subjects in the form of a wit. Under direct influence of social life and activity of the society, performances of humorous askiya and daily life askiya embodied in itself reflection of the reality. By performing with traditional repertoire and creating new subjects, askiyachi played positive role in raising awareness of the population of social tendencies and occurrences, in nurturing and aesthetic tastes of the youth. During performances, as a rule, the spectators themselves can become immediate participants of pun competitions. Askiya represents enormous artistic merit for the population of the Ferghana Valley.

At the present schools of mastery of askiya of Kokand, Margilan, Andijan preserve and perfect traditions of this genre of art, bring up and teach the youth to the succession of traditions, which are transferred verbally following the method of "Ustoz-shogird" (master-apprentice). The years of 1959-1961 played important role in revival of askiya. In parks of Tashkent in front of large auditorium of thousands of spectators began to be conducted concert and scenic performances of askiya and of qiziqchi. In particular old park Eski Juva became the venue of meeting and performances of askiyachi. In 1967 with participation of famous askiyachi the first ever competition
was held on this art. Beginning from the eighties of the XXth century once in 2-3 years began to be held republican and regional competitions of askiya performers and qiziqchi, which were coordinated by the Ministry of Culture and Sports of Uzbekistan and regional administrations of culture. It became frequent that humor and joke evenings are held, "Askiya Days" in Tashkent, Margilan and Andijan are organized and clubs of admirers and schools of apprenticeship operate in several colleges of Margilan and Andijan. It has already been the fifth year that annually in the city of Khonobod (Andijan region) on 5th of May "The day of Askiya" is organized, which gathers thousands of spectators not only from the city itself but also from neighboring villages of Andijan region and even from neighboring Republic of Kyrgyzstan. In addition, annually in summer the central park of Margilan becomes the venue for celebration of «Askiya Festival», which is attended by ten thousand spectators and the performances demonstrated there are broadcasted by television channels of all regional centers. The festival unites townspeople and population of the Ferghana Valley by means of joint participation, ensures integrity and viability of askiya and awareness about it, heightens the interest and attention of youth to it, strengthens the feeling of good neighbourliness.

Askiyachi are most welcome persons in family-related celebrations, including at weddings. They take active part in organizations of festive events as Navruz and Mustaqillik (Independence Day). Knowledge and skills associated with askiya were introduced to the curriculum of State Institute of Arts and Culture of Uzbekistan, specifically to such subjects as "Onstage Speech" and "Acting Skills". Some askiya related elements are used also in the performances of the Revue Theatre and Satire Theatre. As such, askiya promotes humor and fun among the people, ensures easiness of communication among them, unites different representatives of communities (ages, professions, cultural backgrounds) in a joint event, supports warm relations between performers and spectators – all of which help in strengthening the feeling of identity and integrity/unity.

At present, in addition to the traditional type of askiya (maishiy askiya – everyday life askiya), which was part of artistic programme of folk celebrations and promenades, family-related rituals, get-togethers (gaggashtak) and in cheykhanas another type of askiya got widely developed, i.e. sahnaviy askiya (onstage askiya). Cheykhana in the past (like in present days) was a place for conducting different cultural events. This art genre had its own peculiarities, own artistic attributes, which are also observed in oral dramaturgy, humorous reflection of reality, impromptu, conventionality and
spectacularity of performances. Main form of askiya is a dialogues, i.e. competition of wit between two and more participants of certain group around exact topic/theme or direction sometimes called as “payrov” (in other words, a theme of certain story or composition). From among payrov themes the traditional ones are oxshatdim (do you know), qofiya, radif, laqab, kinoya, etc (more than 50 types) as well as more contemporary ones such as ashula, kino, meva, til, pakhta, etc (more than 50 types). The talent of askiyachi is observable in his skillful use of words, in giving instantaneous reply to a certain opinion or question, sharpness of mind - all of which are based on deep meaning, knowledge of events and facts. Askiya raises the spirits of all participants, i.e. men, women, youth and children, while gives a pleasure to enjoy happiness of life.

Bearers of the element, as it was the case in the past, are performers, i.e. askiyachi, who are either professional ones or amateur ones. They are mainly men of middle or senior ages, who have significant experience of life and in mastering traditions. They transfer their knowledge and skills necessary to perform well in askiya to the younger people. Askiya was popular among women as well, and was performed during women’s get-togethers and parties. Continuing centuries-old traditions, in the XXth century lived and conducted creative activity dozens of hereditary askiyabozi among them Yasharqul Ostankulov (famous askiyachi, whose father and grandfather were also askiyachi; his sons Abdullajon and Rahmatqul Yasharov continue traditions of the dynasty), Yusufjon qiziq Shakardjonov (1868-1959; he was matchless and grand master in askiya art and brought up entire generation of talented askiyachi, qiziqchi, dancers and musicians). Traditions of askiya were continued by his sons, who are also well-known askiyachi of the Ferghana Valley, i.e. Zaynobiddin and Madaminjon Yusupov (today their apprentices and children are ensuring succession of traditions). Also, the names of popular Tashkent singer and askiyachi Shodjalil Shoumarov and of his sons Shoqosim, Shoalim and Shoakbar are well known in the whole Central Asia. Famous singers and musicians and parallel composers such as Jorakhon Sultanov, Ganijon Toshmatov, Orifkhon Khotamov, Erka qori Karimov, Gulomjon Roziqulov, Yunuq qori Yusupov, Rasul qori Mamadaliev were also talented askiyachi.

Notably, in the past famous askiya performers were simultaneously well-known musicians, singers and composers (creators of musical pieces of oral traditions). They were also the people who occupied certain professions, i.e. farmers, entrepreneurs, civil servants (for instance, Soib Khodjaev – actor, Ubaydulla Abdullaev – teacher, Nemat Tashmatov – cook, Jaloliddin
Rakhimov – doctor, etc.), who not only preserved traditions of askiya art but also promoted mastery of knowledge and skills of askiya in the form of succession and through schools of apprenticeship among the youth of the Ferghana Valley and other regions of Uzbekistan. Leading masters of askiya are both continuators of askiya and popularizers of its traditional and contemporary plot-themes (payrovs) among spectators. The country stimulates the activity of askiyachi, by awarding honorary titles and state awards.

Area: Askiya art genre formed and became widespread predominantly in the Ferghana Valley (consisting of the territories of present-day Andijan, Namangan and Ferghana regions of Uzbekistan) and in Tashkent region. Permanently operating askiya groups and teams, consisting usually of 4-8 people, are to be found in Ferghana, Margilan and Kokand cities, and Koshtepa and Uchkoprik districts of Ferghana region; in Qorasuv, Khonobod, Asaka cities and Baliqchi district of Andijan region. In addition to the above-mentioned areas, askiya is practiced, though rarely, in Jizzakh, Samarkand, Navoi, Bukhara, Kashkadarya and Surkhandarya regions of Uzbekistan.

2) Detailed information

Year of inscription: November 2014

3) Practitioners

To date there different groups and individuals, who are bearers and practitioners of askiya traditions, such as Jorakhhon Polatov, Nematjon Toshmatov, Akromjon Anvarov, Hotamjon Teshaboev, Mamatsiddiq Sheraev, Bahodirjon Shokirov, Mansurjon Ohunov, Sodiqjon Khasanov, Foziljon Sultanov, Tursunbuva Aminov, Goyib aka Toshmatov, Ibragimjon Joraev, Rustam Akhmadjon, Mamaroziq Iskhakov, Ustaakbar Usmonov, Meliboy Gofurov, Umon qori Rahimbekov and others.

4) Relevant events

Not Applicable

5) Abstract

Not Applicable

6) Information resources

- Materials of the scientific expedition to the Ferghana Valley carried out in March-April 2012;
• Materials of the scientific expedition “Following the tracks of Askiya” carried out in January 2014;
• M. Qodirov, “Uzbek Folk Spectacular Arts” textbook, Tashkent, “Oqituvchi” Publishing House, 1981 (in Uzbek);
• H. Sultonov, “Askiya” collection, Tashkent, Literature and Art Publishing House named after Gafur Gulom, 1998 (in Uzbek);
• M. Qodirov, collection of research works on “Fragments from the past of Performing Arts”, Tashkent, “Fan” Publishing House, 1993 (in Uzbek);
• M. Qodirov, “Masters of Satire” textbook, Tashkent, 2008 (in Uzbek);
• M. Qodirov, “Uzbek Traditional Theatre Arts” book, Tashkent, Publishing House of the Uzbekistan National Library named after Alisher Navoi, 2010 (in Uzbek);
• 7 articles by M. Qodirov from various books and collections of articles: “Laughter story”, “Life and Works of Yusufjon Qiziq”, “The Art of Buffoonery and Comedy”, “Soyib Khujaev”, “Uzbek Folk Performing Arts”, “Yusufjon Qiziq”, collection of research works on “Fragments from the Past of Performing Arts” (in Uzbek);

7) Safeguarding projects
Not Applicable

8) Study survey project carried out by scholars (domestic/international)
The survey study project is carried out by the Academy of Sciences of Uzbekistan, Republican Center for Folk Art and HEIs dealing with cultural and art-related issues. The most recent study was carried out by the Republican Center for Folk Art within the framework of the project “Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region” (2012-2014).

9) Awards received
Not Applicable

10) Safeguarding measures
Uzbekistan pays significant attention to revitalization and safeguarding of askiya art. The efforts in this direction comprise of the following:
• raising awareness of the youth about askiya art by introducing it to school programmes, the process of education of colleges of arts and culture, integrating it into educational process of State Institute of Art and Culture of Uzbekistan as well as through different media projects (festivals, review contests, concerts), whereby giving incentives for the youth to explore and master askiya traditions;
• scholarly studies, carrying out in-depth and applied researches on askiya, publishing of books and brochures about bearers of askiya traditions, examples of askiya payrovs;
• identifying askiya art and its bearers;
• coverage of askiya related events and stories in mass media;
• inclusion of askiya in the National and local lists of ICH (02.06.02), in the Representative List of UNESCO.

All these efforts will help in the future to raise awareness of askiya and in mastering its traditions, in searching of new themes. Recording texts and pieces of askiya can help in nurturing and educating the youth, may ensure that relevant knowledge is preserved and be used for educational purposes by its bearers.

By and large inclusion of the element of askiya in the Representative List of UNESCO as well is in the National List of ICH of Uzbekistan will ensure that askiya will further promote dialogue among communities such as mahalla and different local zones, askiya performers and spectators. As such, askiya can be indeed considered as a bright example of positive social practice. At present Republican Center for Folk Art deals with preservation/safeguarding of the art of askiya and it was recommended for inclusion in the Representative List of UNESCO (2014).

2. Provisional inscribed items (to be examined)

1) Heritage information

Official name: Dorbozlik (Rope Walking)
Local name: Dorbozlik san’ati

Background Information:
Dorbozlik (rope walking) – the art of rope walking (Dor oyin, simbozlik, sim oyin), is an original genre of folk-spectacular arts of Uzbekistan, which was integral part of traditional artistic programme of folk festivities and festivals held on fairgrounds and bazar squares, with participation of a great number
of spectators, as well as during family-related events such as weddings. It emerged in antiquity in the Ferghana Oasis (almost 2000 years ago) on the basis of military exercises, which later transformed into games (as a peculiar type of game) and consequently – into folk entertainment shows. Notably, performances of tightrope walkers (dorbozes) are always combined with those of other types of spectacular arts, such as palvans, qiziqchi, askiyachis, acrobats, tamers, musicians, etc. (its birthplace/home are considered Present-day towns of Quva (Fergana region) and Asaka (Andijan region). As written and other sources testify dor oyin became widespread during the XIV–XVI centuries as “oyin” (game) or “tomosha” (show) on big squares. According to "Zafarname" by Sharafiddin Ali Yazdi and diaries of the Spanish ambassador de Clavijo already in the times of Amir Temur no festivity took place without participation of dorbozes on big squares (Registan). In the Middle Ages leading masters demonstrated their art in big cities of China, India, Iran, Afghanistan and Russia. Beginning from the XVIII century dorbozes became popular in Russia (for instance it is possible to mention performances by Bukhara dorbozes offered in Moscow in 1771 and 1785). In the XIX and beginning of the XX centuries dorbozlik art spreads across the whole territory of Turkestan and Tashkent becomes the center of dorbozlik art and its spread. In the XX century Dorbozlik art becomes one of the most popular and mass spectacular performances on large fairgrounds and market (bazaar) squares of Uzbekistan. Because of widespread travelling dorbozes (representing family dynasties) of the Fergana Valley, their strolling way of life, dorbozlik becomes part of circus performances. Tours of the Tashkenbayevs family troupe all over the world helped to promote dorbozlik performances far beyond the borders of Uzbekistan. In the beginning of the thirties of the XX century dorbozlik migrated from open air areas to the circus arena, i.e. indoor area, while forming onstage ropewalking practice (katta dor (large rope); kichik dor (small rope), which was named as simdor). And the founder of the new type of dorbozlik performances became the Tashkenbayevs family dynasty (its leader, Tashkenbay Egamberdiev, regardless of his advanced age parallel performed on a big rope (dor) and on a small rope (simdor)).

Dorbozlik art (performances on high rope) and simboz (performances on elastic wire on a small height) were widely spread and all times enjoyed popularity among the people and spectators (because of dexterity and fearlessness of dorbozes in their performances without security measures). No festivity or folk promenade was organized without participation of rope walkers in Uzbekistan. Dorbozlik is a family tradition. Nowadays there are more than 40 family troupes of dorbozes and strongmen, who are united in
the Association of Dorbozes. It is family, in which dorbozlik related knowledge, skills, peculiarities and traditions are transmitted. It also the place, where so called “dorbozlik apprenticeship schools” function.

The art of dorbozlik has its own particularities and artistic features, which can be observed in spectacularity of the performances (in front of a large number of spectators). It comprises of more than 30 elements and stunts tricks, including rope running, different types of jumps, somersault, acrobatic rollover, dancing elements, pyramids, gymnastic elements on a trapeze, etc. All these were done at the height of 20-25 m, using langar (balancer; balancing pole) to maintain balance and for safety reasons (in the past dorbozes and simdors performed without any safety appliances, which testifies to their high level of professionality). The performances were demonstrated on both big rope (katta dor/highwire) and small rope (kichik sim). Characteristic feature of dorbozlik is richness of musical and dancing elements. In other words, through music dorbozes emphasized either complexity of and risk in performing stunts or their comic character. From time immemorial dorbozlik was perceived both by spectators and its performers as a peculiar symbol of folk-spectacular arts, i.e. unity of community and group. Spectators, in turn, provided with moral and spiritual support to dorbozes through their kind wishes and words. Since integrity and viability of the element of dorbozlik is not endangered, most of the measures on preservation are aimed at further development of dorbozlik art, attraction of the youth, raising awareness, inventory making, documenting and popularization of this type of art with the use of modern technologies and innovation (that is, improvement of outfit, safety measures, establishing new schools of apprenticeship, etc.).

The XX century played a significant role in safeguarding and development of dorbozlik art. These are widespread occurrence of dorbozlik across huge areas and territory, innovations associated with outfits of dorbozes, introduction of safety measures in performing difficult stunts, organization of review-competitions and establishing of the Association of Dorbozes.

The tensioned rope represented the broken line, the different segments of which had different angle of slope at great height. Exactly this feature made Uzbek ropewalking different from the European one, in which, as a rule, rope is stretched horizontally or slantwise. This kind of construction of the rope, stretched at the height of 20-25 m., cannot be found in any of the countries of the East. This makes drbozlik, Uzbek art of ropewalking, distinctive. It was dorbozlik art, which became laid the foundation for the emergence (and became the core element) of Uzbek circus art. Dorbozes, having initially
performed their stunts under open sky and on a square later moved to the
circus premises and began putting on their performances under cupola of
circus (bit top). Nevertheless, traditional art continued its own life, was
enriched with new elements, whereas its repertoire was improved, and the
process of education of youth continued. The second half of the XX century
played important role in safeguarding and promoting dorbozlik art. Firstly,
this is connected with the new attitude demonstrated with regard to the
traditional culture, with revival of the certain ICH elements and paying great
attention and to them in the conditions of modernity. For the purpose of
development and mass promotion of dorbozlik art review-competitions and
festivals are conducted, apprenticeship schools are revived, new family
troupes are organized and supported by the state. Organization of the
nongovernmental Association of Dorbozes and palvans (strongmen) is very
important in this regard. Its main goal is safeguarding and ensuring viability
of dorbozlik related traditions, encouraging the youth to acquire knowledge
associated with this particular art, coordination of dorbozes activity on site
and during visits. Wherever dorbozes act, they are always welcome guests.
Importantly, their bright performances consolidate communities, ensures
integrity and promotion, raises interest and awareness of the youth about
the element. In addition, dorbozlik strengthens the feeling goodwill and
neighborliness. As some types of traditional culture are on the verge of
disappearance, there is a need to slow down this process, and there is a need,
as far as possible, to collect and record relevant information from their
bearers.

Nowadays, promotion of the art of rope walking, transfer of its traditions,
knowledge and skills to future generations are dealt by the Association of
Uzbek Dorbozes (it is the creative union), which unites, at present, more
than 40 troupes and groups of dorbozes as well as palvans (strongmen), who,
together with other representatives of spectacular shows, participate in
dorbozlik performances. This creative association is also considered as the
community. Nowadays, knowledge, skills and traditions associated with
rope walking, which are mastered by many dorboz family dynasties, who
gained nationwide recognition and title of "People's Collective", is based on
"ustoz-shogird" ("master-apprentice") traditional method of training.

**Area:** Dorbozlik is spread in the whole territory of Uzbekistan,
predominantly in the Ferghana Valley.

2) **Detailed information**
3) Practitioners
Dorbozlik is practiced by collectives. Among them there are such collective of dorbozes as "Polvon" (strongman) from Ferghana district of Fergana region, people's collective of dorbozes "Andijon samosi" (The sky of Andijan) from the Markhamat district of Andijan region, the group of dorbozes "Kosonsoy dorbozlari" (Dorbozes of Kasansay) from Kasansay district of Namangan region, people's collective of dorbozes "Qoqon minori" (Minaret of Kokand) from Qoqand city, people's collective of dorbozes "Madamin dorboz" (Dorboz Madamin) from the Pakhtaobod district of Andijan region, etc. Among master performers it is possible to mention Yunusali Gaziyev, Bahodir Dadahojayev, Tursunali Madaminov, Oktam Yusupov, etc.

4) Relevant events
Not Applicable

5) Abstract
Not Applicable

6) Information resources
- Materials of the scientific expeditions carried with the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region".

7) Safeguarding projects
Not Applicable

8) Study survey project carried out by scholars (domestic/international)
The survey study project is carried out by the the Academy of Aciences of Uzbekistan, Republican Center for Folk Art and HEIs dealing with cultural and art-related issues. The most recent study was carried out by the Republican Center for Folk Art within the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region" (2012-2014).

9) Awards received
Not Applicable

10) Safeguarding measures
The approval of the State Programme of the Republic of Uzbekistan "On safeguarding, preservation, promotion and use of ICH for 2010-2020" promotes preservation and development of ICH. In particular, significant attention is paid to dorbozlik art. These are:

- creation of new traditional and family based schools of performance with attraction of the youth in the regions where dorbozlik related traditions are being revived;
- organizing review-competitions on regional and republican levels;
- holding television festival "Maydon Tomosha San'ati" ("Areal Spectacular and Entertainment Art");
- assisting in organization of outfits and transportations for tours;
- enrichment of repertoires;
- involvement of dorbozes in the activity of cultural centers;
- carrying out scientific expeditions and researches; promoting this type of art through mass media.

Findings of fieldworks, conducted before and during 2012-2014, helped to arrange inventory-making for dorbozlik art and other types of spectacular arts, always showing their art to public. Gathered information, including audio, photo and video documents, gives an opportunity to have a better idea about dorbozlik art, which was included in the National List of ICH of Uzbekistan and respective local lists of ICH (02.06.01).

The activities of separate groups and troupes of dorbozs and simdorbozes representing almost all areas of Uzbekistan as well as that of the well-known circus dynasty of the Tashkentbayevs ("Ozbek dorbozlari" – "Uzbek dorbozes"), established under Uzbekistan State Circus (which gained international recognition), promote safeguarding and popularization of dorbozlik art as well. Knowledge and skills associated with traditional art of dorbozlik are mastered at Tashkent Variety and Circus College, where textbooks and methodological recommendations were developed. Scholarly researches are carried out, books and brochures are published, documentaries and video films are produced. A number of famous groups go on tour to foreign countries, where they demonstrate their art and skills. House museum of the Tashkenbayevs, established under the Uzbek State Circus, as well as several family troupes such as "Andijon samosi" (leader – Yunusali Gaziev), "Kosonsoy dorbozlari" (leader – Bakhodir Dadakhojaev) and others deal with popularization of the art of dorbozlik, constantly take part in and hold festivals of ropewalkers and palvans (strongmen). For instance, in 2011, on the initiative of the Dadakhodjaevs family troupe big festival was organized in the city of Kosonsoy of Namangan region, in which
more than 18 ropewalking constructions were installed. The event was attended for 3 days by spectators representing all regions of Uzbekistan and neighboring Kyrgyzstan and allowed to enjoy the art of ropewalking and of other representatives of spectacular arts. Another example is the television festival, “Maydon tomosha sanati” (“Areal Spectacular and Entertainment Art”), held in 2012-2013 with participation of dorbozes, revue theatre, puppeteers and other representatives of spectacular arts.

At present, Republican Scientific-Methodological Center for Folk Art under the Ministry of Culture and Sports of Uzbekistan coordinates the activities on protection of dorbozlik (Uzbek ropewalking art).
Please describe more than one ICH item in Uzbekistan considered to contribute to social cohesion or sustainable development. (ex. Connecting generations, adapting to natural environment)

1) Basic information

**Title:** Navruz

**Background:** Being a spring holiday, Navruz is one of the vibrant and colorful folk festivities, which came down to use from time immemorial. In different forms and under various names it is celebrated by almost all nations and people of the East. Navruz holiday symbolizes renewal and the wakening of nature. Since 1992 Uzbekistan has been celebrating Navruz annually. It was inscribed on the UNESCO Representative List of Intangible Cultural Heritage of Humanity (2009) as a multinational nomination (Azerbaijan, India, Iran, Kyrgyz Republic, Pakistan, Turkey and Uzbekistan). 21 March is considered as International Day of Navruz and celebrated internationally since 2010.

Navruz is included in the National List of Intangible Cultural Heritage of Uzbekistan under index number of 03.02.01

**Area:** Navruz is spread not only in the territory of Uzbekistan but also in the area encompassing Indian Subcontinent, Central Asia to the Mediterranean and Southeast Europe. The element represents all five domains of ICH, because it itself incorporated the majority of other elements.

2) Explanation:

At present Navruz has become truly nationwide holiday and festivity of the wakening of new life, of well-being, peace, fertility and abundance, happiness and joy, richness and benevolence. During Navruz holiday noble traditions manifest themselves, which were and remain as its essence. Navruz promotes
values of peace and solidarity, reconciliation and neighbourhood, cultural diversity and tolerance, healthy life-style and renewal of living environment. If in the ancient times, with arrival of Navruz, wars, conflicts and disputes were ended, in our days people have an essential desire to forget mutual resentment and reproaches, whereas peace and friendship, harmony and kindness reigns in mahallas. The people of Uzbekistan, living as a single united family, with great joy celebrate this wonderful holiday. Each city and village, family and mahalla waits for it impatiently.

The grand celebration of Navruz takes place in the central square of Tashkent, which brightly demonstrates invaluable heritage and national traditions of the people of Uzbekistan. And it is in Navruz holiday, that one can see manifestation of almost all domains of ICH, i.e. oral traditions and expressions (oral folk poetic creativity), performing arts (music, dances, spectacular art, folk games), rituals and artistic crafts. Such games and entertainment types as horse racing (otchopar), goat hunting (kopkara, uloq, buzkashi), wrestling (kurash, goshtingir), sheepfight, cockfight, quailfight contributed to the festive mood of Navruz holiday. Also, rope walkers, acrobats, wisecrackers, puppeteers delight the spectators with their performances. It bears mentioning that main attributes of Navruz and its traditional rituals and customs were folk songs and instrumental music, which always accompanied other performances.

3) Roles for social cohesion/sustainable development

Navruz contributes significantly to social cohesion and sustainable development of society and local communities. In fact, it has already become a tradition to organize hashars (mutual assistance in doing certain public works based on a voluntary basis), i.e. to clean aryks (ditches), whitewash trees, dig up gardens, plant trees and flowers, etc.. This helps not only to improve the appearance of our cities, villages and street, but also unites all citizens of the country.

Important feature of Navruz is that it promotes mutual respect among people, their living in harmony with each other (for instance people visit each other during the holiday and make gifts; visits are organized to the elderly people of mahallas and support is provided, etc.). Navruz brightly demonstrates care for own cultural heritage, reflects succession/continuity of traditions. Before and after Navruz celebrations it is possible to observe traditional rituals and customs as well as different entertainment activities and open air celebrations, bazaars and fairs of folk crafts.

4) Community involvement
In Navruz celebrations all communities, groups and persons take part in Uzbekistan. It is they, who actively participate in organizations of all Navruz-related activities. Navruz is celebrated in all places of Uzbekistan, i.e. inside family circle, in mahalla, village, city, district and region. And it is it that it is possible to observe a cultural diversity and creativity of all people of the country.

One bright example is joint organization of Navruz festivities in local communities, which have mixed populations, i.e. Uzbeks, Tatars, Kazakhs, Turkmens; or annual organization of celebrations on the occasion of Navruz by cultural centers of Uzbekistan.

5) Information resource(s)

- Interview by Rustambek Abdullaev (1947), Professor at State Conservatoire of Uzbekistan, Doctor of Art Studies, Honoured Art Worker of Uzbekistan - Tashkent Planetarium, 17 March 2014 (broadcasted by Republican TV Channel);
- Materials of the scientific expeditions carried with the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region ";
- "Rituals and Music in Central Asia". Prof. Rustambek Abdullaev, Tashkent, 2007;
- "O'zbek Xalq Bayramlari" ("Uzbek Folk Holidays"), Prof. Usmon Karabaev, Tashkent, 2002.

6) Survey study project carried out by scholars (domestic/international)

Research projects and survey studies on Navruz are conducted by various research institutes of the Academy of Aciences of Uzbekistan and HEIs dealing with cultural and art-related issues. To present several monographs and books were published on Navruz (under authorship of M. Joraev, R. Abdullaev and others), which include collections of poetic texts and folk songs on Navruz, collections of musical notations of folk songs and melodies dedicated to Navruz.

7) Awards received

Not Applicable

8) Safeguarding measures/programme

Main programme for safeguarding ICH elements, including Navruz, is the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of Objects of Intangible Cultural Heritage in 2010-2020”. It identifies necessary measures to be undertaken, including:
• organization of expeditions and field studies to collect data on sites, which will be closely connected to future creation of database on all issues of preservation (archiving, inventory making, documenting);
• publication of scientific works on the history of Navruz, publication of scientific expedition outcomes;
• preparation and production of audio and video tapes and disks on celebration of Navruz on sites taking into account local traditions and features of organization of traditional rituals and customs;
• attraction of the youth to learning and preservation of Navruz, its traditional forms, a large-scale advocacy of the holiday by means of mass media;
• organization of traditional competitions and contests on all types and forms of folk arts.

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1) Basic information

Title: Askiya

Background: Askiya (or azkiya, aytish, zarofat, hazil), the art of wit, genre of folk art, in particular connected with folk-spectacular art. Its integral parts are humor and jokes. It is a mass genre of folk art, which inherently was a part of traditional artistic programme of folk celebrations, festivities and promenades organized on large squares (registon and sayilgoh) of cities and villages of Uzbekistan as well as family-related rituals, get-togethers (gap-gashtak) and in cheykhana, which people consider as an integral part of their own heritage.

Askiya was nominated by the Republic of Uzbekistan for inclusion in the Representative List of UNESCO and is currently under consideration (the decision to be made in November 2014). In the National List of intangible cultural heritage it is under index number of 02.06.02

Area: Askiya art genre got formed and became widespread predominantly in the Ferghana Valley (consisting of the territories of present-day Andijan, Namangan and Ferghana regions of Uzbekistan) and in Tashkent region. Permanently operating askiya groups and teams are to be found in Ferghana, Margilan and Kokand cities, and Koshtepa and Uchkoprik districts of Ferghana region; in Qorasuv, Khonobod, Asaka cities and Baliqchi district of Andijan region. In addition to the above-mentioned areas, askiya is practiced, though
rarely, in Jizzakh, Samarkand, Navoi, Bukhara, Kashkadarya and Surkhandarya regions of Uzbekistan.

2) Explanation:

Askiya is the distinct genre of Uzbek verbal folk art, essential component of the folk amusement and widely popular spectacular entertainment, with a deep-rooted history. Being an original eloquence and witticism contest, it is organized predominantly in the form of dialogue between two or more participants around particular theme.

At the center of askiya is humor created by its practitioners, whose talent is observable in skillful use of words (in different meanings and for different purposes), in giving impromptu and meaningful reply to certain opinions or questions (based on solid knowledge of various life situations, thorough thinking, performance and speech culture) and making effective use of body movements.

Two distinct types of askiya are observed, i.e. "Maishiy askiya" ("Everyday life Askiya") and “Sahnaviy askiya" ("Onstage Askiya"). At present, more than thirty forms of Askiya are known, including payrov, qofiya, radif, okhshatdim, safsata, gulmisiz and terma. Although, each of them conform to common requirements of askiya art genre, still each has its own distinctive features.

Askiya is part of traditional artistic programmes in folk celebrations, festivities, family-related rituals and get-togethers organized in the cities and villages across Uzbekistan. Its knowledge and traditions are passed on from generation to generation and constantly recreated by communities, groups and individuals.

Askiya is a bright reflection of Uzbek people’s feeling of identity and succession. It makes people joke open-heartedly and laugh at some flaws run across in the daily life of contemporaries.

3) Roles for social cohesion/sustainable development

The role of Askiya in social cohesion is significant. It promotes humor, ensures simplicity of communication among people, and unites representatives of different communities, irrespective of their age and background, around common event (festivity, family-related events, social gatherings), supports warm relations between performers and spectators – all of which help in strengthening the feeling of identity and unity.
People practicing askiya have always been at the center of social and cultural life. They constantly help in raising the spirits of population, and act as mediators or messengers among the people in solving some important problems.

By presenting their traditional repertoire and creating new payrovs (themes), Askiya practitioners play invaluable role in raising local population's awareness of social tendencies and occurrences, in bringing to attention of the people some important issues observed in daily life and in nurturing their aesthetic tastes.

Performances of Askiya help in sustainable development of community, in promoting benevolence and intra-community spirit. One important aspect of Askiya is that it is guided by certain rules which forbid offending someone. It encourages mutual respect and good relations among people.

4) Community involvement

Askiya is inherently about dialogue between various individuals, groups and communities (such as performers and spectators; between mahallas (local communities); different age groups, cultural and professional backgrounds) by means of humor and wit. Being peculiar art genre, it is based on certain rules of respect and diversity of participants. At the center of askiya is human being and society; but also such principles as social inclusion and appreciation for human creativity.

Indeed, askiya-related performances may sometimes involve spectators. The performances of askiya can be conducted as part of certain festivity (in such a case it is accompanied by other types of spectacular and performing art) or separately.

5) Information resource(s)

- Materials of the scientific expedition to the Ferghana Valley carried out in March-April 2012;
- Materials of the scientific expedition "Following the tracks of Askiya" carried out in January 2014;
- M. Qodirov, "Uzbek Folk Spectacular Arts" textbook, Tashkent, "Oqituvchi" Publishing House, 1981 (in Uzbek);
- M. Qodirov, collection of research works on "Fragments from the past of Performing Arts", Tashkent, “Fan” Publishing House, 1993 (in Uzbek);
- M. Qodirov, “Masters of Satire” textbook, Tashkent, 2008 (in Uzbek);
• M. Qodirov, “Uzbek Traditional Theatre Arts” book, Tashkent, Publishing House of the Uzbekistan National Library named after Alisher Navoi, 2010 (in Uzbek);
• 7 articles by M. Qodirov from various books and collections of articles: "Laughter story", "Life and Works of Yusufjon Qiziq", "The Art of Buffoonery and Comedy", "Soyib Khujayev", "Uzbek Folk Performing Arts", "Yusufjon Qiziq", collection of research works on "Fragments from the Past of Performing Arts" (in Uzbek);

6) Survey study project carried out by scholars (domestic/international)
The survey study project is carried out by the Academy of Sciences of Uzbekistan, Republican Center for Folk Art and HEIs dealing with cultural and art-related issues. The most recent study was carried out by the Republican Center for Folk Art within the framework of the project "Facilitating ICH Inventory-Making and Utilising Online Tools for ICH Safeguarding in the Central Asian Region" (2012-2014).

7) Awards received
Not Applicable

8) Safeguarding measures/programme
Safeguarding measures include the following:
• Legal protection through the Law of the Republic of Uzbekistan "On Safeguarding and Use of Objects of Cultural Heritage";
• Implementation of the State Programme aimed at safeguarding, preservation and popularization of objects of ICH;
• Institution of state awards in order to promote development of askiya art genre;
• Organization of askiya-related competitions;
• Production of films as well as documentaries, publication of books dedicated to askiya;
• Organization of researches and scientific expeditions for studying askiya.
Q1. Is any of the intangible cultural heritage in your country in danger of disappearance or transformation? (Please include the name of the particular heritage, location, problems encountered, etc.)

There is one of such ICH elements and that is "Bakhshichilik" (the art of bakhshi). Already in the late Middle Ages (XVII – XIX centuries) and in XX century this particular art flourished. This was as a result of activity of many masters – bearers of traditions in the Sarafshan Oasis, south and north of Uzbekistan. At the same time there were certain schools of mastery and skill, the representatives of which knew dostons (folk epics) entirely and were skillful in their performance. For instance, famous bakhshi from Detkanabad (Kashkadarya region) Qodir bakhshi Rahimov, knew more than 72 dostons of different themes and content. And only 4 dostons were recorded from him, while the others – were not. Or there was Bola bakhshi Abdullaev, who lived for 97 years and knew more than 20 dostons. But not all of the dostons were recorded. Although their children are famous narrators and to some extent continue traditions of their fathers, this is not enough to preserve or safeguard the element. And although every three years review competitions of bakhshi-shoirs (bakhshi poets) are conducted, there are not so many of the individuals who know entire dostons. In fact, dostonchilik art and its mastery is a lengthy and difficult process and not so many young people have a will or endurance to master entire dostons. Young people nowadays are more interested in popular and easily accessible music (variety art).

The same can be told with regard to qobuz music and the art of jyrau in the Republic of Karakalpakstan. Despite the fact that some elements of performance of these intangible cultural heritage traditions were already introduced to the educational process of colleges and HEIs, this is apparently not enough and does not change the situation dramatically. It is very unfortunate to note that only one person remained, who knows the process of making of music instrument qobuz (ancient stringed instrument) - A. Otarbaev who lives in Nukus city (in 2012 with the assistance provided by UNESCO his workshop was reconstructed).
Q2. What are the reasons the heritage is in danger and what type of safeguarding measures have been taken? Please be specific.

First and foremost, it is the difficulty associated with the manner of singing, i.e. using recitative guttural voice (it is popularly called as “bogiq ovoz” – hoarse or closed voice), which is oftentimes hard for the young people. Second, it is a good memory and ability to memorize the whole doston. Nowadays, young people prefer to use paper versions of epics. In fact, oral and improvisatory features of folk epics (dostons) are usually found difficult by the youth. This means to some extent creativity as well, i.e. creating an image, poetry and music. Third, applying creative approach to mastery and low level of awareness about this particular art genre. Fourth, although many dostons were already published and their contents, meaning and thematic features were studied, there are no musical notations (because each doston has several tunes and all of them are different in character and musical patterns) and audio disks. The only publication is “Tunes of Doston” by Botir Matyoqubov (Tashkent, 2009). Even this publication focuses on studying only one of the schools of doston, i.e. Khiva school.

Q3. What are the pending issues for safeguarding ICH in your country that you have found through interviews and the field survey?

Although field studies yielded positive results, they also helped to identify some specific problems and issues requiring an answer. First of all it is lack of ICH specialists, who are able to deal with in-depth and comprehensive analysis of ICH elements (objects). Secondly, it is low awareness of ICH on site in general. This is on the background that local and regional TV channels carry out certain work to raise awareness on ICH objects and produce visuals. A goal-oriented work is not done on the required level. In some cases even the bearers of traditions are not aware of existence of other bearers and of other ICH elements, existing in their localities (mahallas). Thirdly, visual agitation (posters, brochures, booklets on ICH elements or ICH in general) is absent. Fourthly, absence of departments or centers on site, which would deal with ICH issues. In the regions this kind of work is done mostly by individuals and enthusiasts. Fifthly, though certain funds were allocated from local budget to Navruz celebrations and organization of competitions in certain genres of performing art, thus far no funds have been allocated to ICH related measures (that is to say for making inventory, compiling local ICH lists, publishing purposes, etc.).

Q4. What kind of problems and difficulties were encountered during the safeguarding projects?
Main difficulty is associated with a failure in understanding of importance of ICH in the conditions of the modernity. Although the State Programme “On Safeguarding, Preservation, Popularization (Promotion) and Use of ICH in 2010-2020” is being executed well, there are still some issues which are omitted or no significant attention is paid. In some regions corresponding ICH programmes are still not developed. And main difficulty is connected with material support, i.e. allocation of funds and grants for technical support, for conducting filed studies, carrying out international scientific expeditions, for publishing activity. At present social transformations take place in different regions of the country, which are connected with preservation of intangible cultural heritage. Correspondingly, there is a need for clever cultural policy on the local level, which is based on deep understanding of the essence of the processes taking place.

Some other problems are associated with the following:

- Lack of holistic approach on the ICH inventory-making;
- Shortage of skilled/competent specialists in the field of ICH, dealing specifically with the issues of inventory-making;
- Insufficient involvement of local authorities (khokimyats (local municipalities) and administrations for cultural affairs) and local communities in the process of inventory making of ICH;
- Inadequate involvement of the youth in ICH safeguarding and mastery process.
- Lack of awareness of local population on the elements of ICH and efforts made for their safeguarding.

Though, all these issues and problems are being solved currently (step-by-step) through organizing seminars, meetings, scientific expeditions, trips of experts to sites, etc. In addition active work is done to overcome such challenges in the future and optimal solutions are being looked for.

Q5. Please describe more than one ICH item in Uzbekistan that is recommended to promote and raise awareness in international society in cooperation with ICHCAP.

Dorbozlik (rope walking art) is an original genre of folk-spectacular arts of Uzbekistan, which was integral part of traditional artistic programme of folk festivities and festivals held on fairgrounds and bazar squares, with participation of a great number of spectators, as well as during family-related events such as weddings. It emerged in antiquity in the Ferghana Oasis (almost 2000 years ago) on the basis of military exercises and games conducted to cross over gullies and
Dorbozlik art (performances on high rope, usually 20-25 meters above the ground) and simboz (performances on elastic wire on a small height, usually 4 meters above the ground) were widely spread and always enjoyed popularity among the people and spectators (because of dexterity and fearlessness of dorbozes in their performances without security measures). Notably, performances of tightrope walkers (dorbozes) are always combined with those of other types of spectacular arts, such as palvans (strongmen), qiziqchi (clowns), askiyachi (wise crackers), acrobats, tamers, musicians, etc. So called “wandering” tours of family dynasties of dorbozes of the Ferghana Vally, Bukhara, etc., unsettled (strolling) way of life are typical features of dorbozes (already in the Middle Ages leading masters of this genre demonstrated their art and skill in major cities of China, India, Afghanistan, Iran, Russia, etc). In XX century dorbozlik became part of circus performances and migrated from open air areas to the circus arena, i.e. indoor area, while forming onstage ropewalking practice. And the founder of the new type of drobozlik performances became the Tashkenbayevs family dynasty.

Dorbozlik is a family tradition. Nowadays there are more than 40 family troupes of dorbozes and strongmen. It is family, in which dorbozlik related knowledge, skills, peculiarities and traditions are transmitted. It also the place, where so called “dorbozlik apprenticeship schools” function based on methodology of “ustoz-shogird” (“master-apprentice”).

The art of dorbozlik has its own particularities and artistic features, which can be observed in spectacularity of the performances (in front of a large number of spectators). It comprises of more than 30 elements and stunts, including rope running, different types of jumps, somersault, acrobatic rollover, dancing elements, pyramids, gymnastic elements on a trapeze, etc. All these were done at the height of 20-25 m, using langar (balancer; balancing pole) to maintain balance and for safety reasons.

From time immemorial dorbozlik was perceived both by spectators and its performers as a peculiar symbol of folk-spectacular arts, i.e. unity of community and group. Spectators, in turn, provided with moral and spiritual support to dorbozes through their kind wishes and words. Since integrity and viability of the element of dorbozlik is not endangered, most of the measures on preservation are aimed at further development of dorbozlik art, attraction of the youth, raising
awareness, inventory making, documenting and popularization of this type of art with the use of modern technologies and innovation (that is, improvement of outfit, safety measures, establishing new schools of apprenticeship, etc.).

The XX century played a significant role in safeguarding and development of dorbozlik art. Firstly, this is connected with the new attitude demonstrated with regard to the traditional culture, with revival of the certain ICH elements and paying great attention and to them in the conditions of modernity. Secondly, For the purpose of development and mass promotion of dorbozlik art review-competitions and festivals are conducted, apprenticeship schools are revived, young people are attracted, new family troupes are organized and supported by the state. (A bright example is organization of the nongovernmental Association of Dorbozes and Palvans (strongmen)).

The kind of construction of the rope, applied in dorbozlik art, stretched at the height of 20-25 m., cannot be found in any of the countries of the East (not even speaking of European countries). This makes dorbozlik art distinctive and unique. Notably, It was dorbozlik art, which laid the foundation for the emergence (and became the core element) of Uzbek circus art. Findings of fieldworks and studies, conducted before and during 2012-2014, helped to arrange inventory-making for dorbozlik art and other types of spectacular arts. And it was included in the National List of ICH of Uzbekistan (02.06.01).

The art of dorbozlik is recommended for inclusion in the Representative List of UNESCO in 2015. Accordingly, there is a need for support of international community. Also, it is necessary to raise awareness of the international community jointly with the ICHCAP which will help in advancing and promoting this element of ICH.

Q6. Please describe more than one ICH item in Uzbekistan that could encourage international cooperation for ICH safeguarding. (ex. shared heritage, multinational nomination)

Within the last few years international cooperation on safeguarding of ICH is being encouraged and it gets strengthened. Organization of series of seminars and conferences dedicated to the issues of safeguarding and preservation of ICH, exchange of information as well as joint projects on multinational nominations (the brightest example is inscription of Navruz on the UNESCO Representative List as a multinational nomination, i.e. nomination of 7 countries) are only a few examples of this kind of cooperation.
In fact, peoples of Central Asia have centuries-long history and their culture and artistic heritage indeed has the common roots. For instance, folk epic and the art of epic story telling (these exist in Azerbaijan, India, Iran, Kazakhstan, Kyrgyzstan, Mongolia, Tajikistan, Turkmenistan, Eastern Turkestan, Uzbekistan, Russia (Turkic people)); wedding rituals and wedding-ritual related music (Central Asia, Eastern Turkestan, Turkey, etc.); traditions of oriental hospitality; knowledge and skills associated with preparation and cooking of pilaw (this is the element typical for many nations in the East); traditional skills of construction of dwellings of nomads (Turkic peoples of the East).

Here it bears mentioning about multinational nomination of "Otov, the traditional dwelling of nomads" (Afghanistan, Central Asia, Mongolia, etc.). Otov (or yurt, qora uy, oq uy, khirga, etc.) is a traditional style dwelling house of a nomad. As it was in the past, at present it is considered as one of the most popular dwelling houses among the peoples, who in the past lived nomadic life. Generally speaking, specific features of nomadic life can be observed not only in the life style of the people, but also in the interiors of yurts. Nomadic life's features can be observed for instance in the main elements (wood and leather), with the help of which yurts are constructed; in the way yurts are mounted (they were mounted by both men and women; in mounting special attention was paid to windrose, directions of sunrise and sunset as well as qiblah - the direction of the sacred shrine of the Ka'bah in Mecca); in the way yurts are designed (felt covers, woven runners, rugs, felt carpets, decorative arrangement (embroidered pillows, blankets, etc.); in other words the items of folk applied art such as carpet making, embroidery, woodcarving, etc.); in the order of the interior of yurts (right side of the yurt is for women, the left side – for men).

In this regard it is possible to tell that the future of yurt making is not only connected with daily life of the population of any given region, but also with an ecotourism (a good example for this is the organization of the Festival of Traditional Culture "Aslarl Sadosi" (Echo of Ages) in Ellikqala district of the Republic of Karakalpakstan (May 2012), when such yurts were installed and exhibited).

Multinational nominations on certain ICH elements will help, in fact, to strengthen international cooperation, allow to expand intercultural dialogue and stimulate cultural diversity, ensure development of unique culture of cohabitation and mutual spiritual enrichment, and form solicitous attitude to the own and universal cultural heritage.
Q7. What future plans are there for the safeguarding of ICH (programme information)?

The plans for the future are the following:

- To establish international collaboration with the majority of cultural and information centers of UNESCO in the Asian continent.
- To continue cooperation and fruitful collaboration with the ICHCAP on the issues of ICH safeguarding.
- To continue the work on implementation of the State Programme on safeguarding of ICH in 2010-2020 and conduct regular monitoring of the activities.
- To continue the work on making inventory of ICH of Uzbekistan, update and enrich regularly the National ICH List, provide support for compilation of local (regional) lists of ICH, develop a multifaceted approach to the study of ICH of Uzbekistan.
- To prepare new nomination files on ICH elements of Uzbekistan to be included in UNESCO Lists (i.e. “Mahalla, the Uzbek model of preservation and transfer of ICH related knowledge and traditions” – for inclusion in the UNESCO Register of the Best Practices in ICH in 2016; “Bakhshichilik, the art of narrators of epics” - for inclusion in the List of the Elements in Need of Urgent Safeguarding in 2016; “Traditional Music of Qobuz” - for inclusion in the List of the Elements in Need of Urgent Safeguarding in 2017; “Lapar, the Song Heritage of the Uzbek People” – for inclusion in the Representative List in 2017; “Margilan Center for Revival of Traditional Crafts” - for inclusion in the UNESCO Register of the Best Practices in ICH in 2018; “Otov, the Traditional Dwelling House of the Nomads” (knowledge and skills associated with making, construction, installation and designing of yurts) – for inclusion in the Representative List as a multinational nomination in 2018; “Ceremonies and Festivities in the Islamic Religion” – for inclusion in the Representative List as a multinational nomination of the countries of the East in 2018).
- To update regularly the online database and web site, which provides all required information on ICH of Uzbekistan.
- To publish the results of the field studies and expeditions conducted in 2012-2014 (in the form of books, collections, audio and multimedia disks).
- To continue carrying out field studies and scientific expeditions with participation of specialists and bearers of traditions (comprehensive and mobile expeditions), establish contacts with cultural centers of UNESCO and other interested countries for conducting international expeditions, regional and national seminars and scientific conferences.
• To continue awareness raising activities among the population of Uzbekistan on ICH with the help of mass media, promote knowledge of ICH of Uzbekistan abroad.

• To integrate information materials of ICH in the learning process (from primary to tertiary level of art education in Uzbekistan); create training programmes and training manuals on ICH; establish contacts for the purpose of training of specialists in ICH; to organize constantly professional development courses for specialists, cultural workers and teachers of schools, colleges and universities.
In general, adaptation of intangible cultural heritage of Uzbekistan to the new social conditions has become a serious historical test of its viability. And present state of the art of ICH is in many ways the result of its safeguarding and development, which happened thanks to adherence to traditions of national and artistic culture, to the traditions of oral folk arts. In fact, the ICH of Uzbekistan has very ancient roots and includes oral folk arts (starting from proverbs and ending with folk epic), traditional performing arts (music, dance and spectacular arts, folk games), customs, rituals and festive events (which are still observable albeit in a transformed form) and folk and artistic crafts (knowledge and skills associated with certain crafts). The bearers of these traditions, knowledge and skills are folk singers and musicians, folk narrators (bakhshi-shoirs and jyrau), craftsmen, i.e. representatives of different social groups and ages. It bears mentioning that during scientific expeditions carried out information was gathered not only from Uzbeks, but also from the people of other nationalities and ethnic origins, such as Tajiks, Uigurs, Karakalpaks, Kazakhs, Kyrgyzs, Arabs, Turks, Russians and Ukrainians, Avars, Tatars, Turkmens, etc (who, during many years of cohabitation mastered not only the language, but also customs, rituals and traditions and became bearers of ICH traditions). This, in many ways, is associated with the state policy, which ensures development and equality of every member of the society, guarantees the freedom of conscience, maintains tolerance among different nationalities and ethnic groups, allows creation of national cultural centers. All these nationalities and groups not only preserve and develop their traditions, but also jointly organize festivities, traditional weddings, folk promenades and festivals. It is for this specific reason artistic heritage and intangible cultural heritage in Uzbekistan is of great value and importance. In fact, it is thanks to the existing conditions that perfect samples of artistic creativity of the people were polished for ages, but also most effective approaches were tested to solving many artistic problems (i.e. problems associated with safeguarding and preservation of all existing genres of art, in particular, of artistic creativity; problems associated with preservation of folk rituals and customs; problems connected with preservation and modification of initial features of artistic phenomena; problems of safeguarding of oral traditions and revival of...
apprenticeship schools based on "Ustoz-shogird" ("master-apprentice") methodology).

The overview made here with regard to the field studies carried out on ICH of Uzbekistan is based on real experience, and in prospect, can give good results, which can be put into practice. It is generally considered that specialists and bearers of traditions have protective stance with regard to the ICH. Their strong desire to preserve the best of ICH alive and functional is said to result in their efforts to impede naturally occurring social changes. However, they (specialists and bearers of traditions) do really understand the dialectics of development of ICH (not even speaking of culture in general) very well and recognize that only living culture, i.e. the culture which changes in accordance with (and adapts to) the environment and life surrounding it, can be preserved (but not the one which resists its own environment).

Thus, preserving traditional culture in essence means providing opportunities for its normal, independent and natural development. And doing so will ensure that no any social and historical conditions eliminate its natural and basic form, that is the form of oral culture, which has always demonstrated amazing sustainability and an ability to adaptive development.
### List of co-researchers

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Annex | *Photographs*
Askiya bearers, Norin district of Namangan region

Askiya bearers waiting their turn, Askiya performers contest, Qo‘qon city of Ferghana region
Contest of Askiya bearers, Kokand city of Ferghana region

Contest of Askiya bearers, organized in local Chaykhana (tearoom), Qo‘qon city of Ferghana region
Rope walkers’ performance, “Qo’qon minori” group (Muhiddin Muratov, Muhammad Muratov), Qo’qon city of Ferghana region.

Rope walker (Mamadaliyev), Shakhrisyabz district of Qashqadaryo region.
Rope walkers (Nabiyeva sisters),
Shokhimardon district of Ferghana region
Bakhshi story-teller Abduqahhor Rakhimov
Bakhshi story-teller, Khorazm region
“Meros” folklore ensemble, Bo’z district of Andijon region

“Chorgokh” Katta Ashula group, Toshloq district of Ferghana region
“Madamin Dorboz” group (Zokirjon Yusupov, Shukrullo Yunusov, Azizullo Holmirzayev), Pakhtaobod district of Andijon region

Young rope walker from “Madamin Dorboz” group (Zokirjon Yusupov, Muhammadsalim Saliyev), Pakhtaobod district of Andijon region
Printed cloth by master (Solijon Akhmadaliev), Marghilon city of Ferghana region

Dyer (Rakhimjon Mirzaakhmedov), Marghilon city of Ferghana region
Embroideress (Munira Khujamova), Nurota embroidery

Silk weaving workshop, Ferghana region
Greetings by bride

Silk weaver, Ferghana region
Dyer (Rakhimjon Mirzaakhmedov), Marghilon city of Ferghana region
Tug-of-war games
Lapar song performer (Gulnora Izatullaeva)

Participant of the “Qo’qon yor-yori” folklore ensemble (Zamirakhon Turonova), Dangara district of Ferghana region
Changovuz Performer (Karomatkhon Mamajonova),
Ulug’nor district of Andijon region
Master-chaser (Zokir Gafurov), Ferghana city
Women performing yalla song

"Alla" performer (Sorakhon Mirzaeva), Ferghana region