

VII. Inscribed Elements on the UNESCO ICH Lists

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 Timurids 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 "Sulton" 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 built 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 (furnances 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 (“*Alla*”), 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*”, “*Gorogli*”, “*Kuntugmush*”, “*Kelinoy*”, 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*, *chopon-nay*, *gajir-nay* and *nay-shuvulloq*; transversal pipes as *nay*, *surmay*, *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 – programmatic). Musical instruments are produced by local *sozgars* as Boriqul Jumaev (Tuda village; wind instruments), Rakhmat Esonov (Авлод village; *chang-qobuz*), Botir Khudoyqulov (Pasurkhi village; *surmay* 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”, “Chaqmoq”, “Kushnos”) as well as traditional folk celebration related ones (arrival of spring – “Navruz”, harvesting – “Mekhrigan”, 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 *gadjar*, *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; Khudoydotova Aybibi (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 Barno 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 Kholmiraeva (Tuda), Salomat Norova and Samiya Tuzieva (Boysun), etc.

Making of traditional musical instruments. Family of the ceramist of Izzatullo Eshonkulov (Boysun) produces *nay-shuvulloq* (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 – *surmay*, *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 Broadcasting 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, Gummatok 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, 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.

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 Humianity” (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”.

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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,

Tashkent, 1966-1975; *Uzbek maqoms. Shashmaqom*. Tashkent, 2007) and Ari Babakhanov (*Shashmaqom*. Berlin, 2012).

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 separated 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 yollari*) and vocal (*ashula yollari*) *maqom* pieces/works; local instrumental *maqom* (in Khoresm – *dutar* *maqoms*– “*dutor maqom yollari*”, in Ferghana Valley – *maqoms* for *surmay* – “*surmay maqom yollari*”) and vocal *maqom* (in Khoresm - *dutar* *maqom* cycles and “Feruz” – “*dutor maqom yollari*”, in the Ferghana Valley – vocal *maqom* cycles – *maqom ashula yollari*”), *maqom* compositions/pieces of *bastakors* (Ushshoqi Sodirxon, 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

(cycle “Khusravoni”). *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 Timurids: 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, Sulton, 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 *Sarakhbor* (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* (Iraq). 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 poetry, 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 *Sokiynoma* 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 Khorasm 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, Khorasm, 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 *Shashmaqom* 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, Barno Iskhakova Borukh Zirkiev, Marufjon Toshpolatov Usta Shodi Azizov, Moshe Bobokhonov, Mikhail Tolmasov, Gavriil Mullaqandov;
- Khorasm maqom traditions: Niyozjon Khodja, Muhammad sandiqchi, Abdusattor Makhram, Pakhlavon Mirzaboshi, Khudoybergan Mukhrkan, Matyaqub pozachi, Qalandar Dunmas, Matyusuf Kharratov, Matpano Khudoyberganov, Sherozi, Khojikhon Boltaev, Nurmuhhammad Boltaev, Komiljon Otaniyozov;

- Ferghana Valley maqom cycles: Khudoyberdi ustoz, Ashurali Makhram, Madumar khofiz, Yunus Radjabiy, Risqi Radjabiy, Shodjalil and Shorakhim Shoumarovs, Mulla Toychi Tashmuhammedov, Berta Davydova Orif Alimapkhsumov, Orifkhon Khotamov, Ortiqkhoja Imomkhojaev, Shoqosim, Shoalim and Shoakbar Shodjalilovs, Fatokhkhon Mamadaliev, Rasulqori Mamadaliev, Jorakhon Sultonov, 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 Radjabiy, a musician, singer, bastakor, folklore specialist and organizer 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, Ortiqkhodja Imomkhodjaev, 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 (notated) 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 Vakhobovs, Kholiskhon Qodirova, Klara Jalilova; musicians as Saidazim Qudratullaev, (*tanbur*), Erkin Yoldoshev (*Kashgar rubab*), Abdukhoshim Ismoilov (*gidjak*), Temur Mahmudov (*chang*), Saidkarim Kamolov (*doira*), AbruKhmon Kholtojiev (*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, Abdukhoshim Ismoilov, Mahmudjon Yoldoshev, Beknazar Dostmurodov, Rahmatilla Samadov, Ahmadjon Dadaev, Nasiba Sattorova, 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 Khudoyberganov, 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 Babakhanov. 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 Radjabiy, Fakhriddin Sodiqov, Mahmudjon Muhammedov, Toychi Inogomov, Orif Alimakhsumov, Turgun Alimatov, Fatokhkhon Mamadaliev). From among the graduates of this faculty there are prominent nowadays performers of Uzbekistan, Tajikistan and Kyrgyzstan (Abdukhoshim Ismoilov, Munojot Yolchieva, Rakhmatjon Qurbonov, Mahmud Tojiboev, Olmas Rasulov, Rifatilla Qosimov, Abduvali Abdurashidov, Shavkat Mirzaev, Yoldosh Tojiev, 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 Khoesm 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 the ICHCAP 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 for a 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 ancientry) 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, archiving 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 intstrumental 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, particularlry, “*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

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). They 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 Sattarova, Abdunabi Ibragimov, Soibjon Niyozov, Dilnura 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, Shrekozi 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 supported 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. “Annaviy” - 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. singing 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-rhythmical 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*, *surmay*, *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-*bastakor* (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. Uspenskiy, 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

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 band) 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 Munojot 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 Qurbonov, 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. Todjiev, 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 multifaced, complex, inimitable and original system of ehtnofolkloric 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:

Not Applicable

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";
- R.Abdullaev "Katta ashula genre and its bearers". Tashkent, 1982.
- R.Abdullaev "Katta ashula \ \ Asian and African Music" Edition 5. Moscow, 1987.
- R.Abdullaev "Khafizs of Fergana Valley". Tashkent, 1987

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

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 practitioners (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 Karakalpakstan. 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 Use of Objects of Intangible Cultural Heritage in 2010-

2020". 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 ashula* 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.

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 ancients (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

“gulgardoni” (“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 aryks (irrigation ditch), plant trees, seedlings of flowers, tidy up their own houses and courtyards, bleach walls and clean furniture). Fifteen days before the Holiday of Spring, people couch 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 tradition 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” (“khaft 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 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 on 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 first 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

ploughman, who underwent the first furrow (until present this ritual was preserved in Surkhandarya and Kashkadarya regions of Uzbekistan). 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, illusionsits, 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 teenagers 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/mepribonlik 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 (Khoesm, 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 “Khoesm maqoms” and Ferghana-Tashkent maqoms (among which it is possible to mention the maqom pieces/compositions of “Navruzi Sabo”, “Navruzi khoro”, “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 “Navbakhor”) 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 defenitiely 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. Inscription 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.

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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. Askiya 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 maskharabozes (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 (XV –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 Valley, and later in other regions of Uzbekistan as well as in Tajikistan 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 townsmen 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 (gap-gashtak) and in cheykhana 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 *askiyabozs*, among them Yasharqul Ostanqulov (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. Sulstonov, “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);
- 13 articles published in the Encyclopaedia dedicated to *askiya* and its performers: “Aka Bukhor”, “Laughter game”, “Laughter Story”, “Mizrob Maskhara”, “Nurali Qiziq”, “Okhunjon Qiziq”, “Pulatjon Qiziq”, “Tula Maskhara”, “Khujaev Soyib”, “Yusufjon Qiziq”, “Gofurjon Qiziq”, “Askiya”, “Berdiyork Maskhara” (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 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 as 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 Claviho 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 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 drobozlik 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 professionalism). 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 dorbozlik, 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

Year of inscription: to be decided in 2015

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 Gaziyeu, 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 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 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).