Performing art which is a branch of intangible cultural heritage was initially studied in the content of the people's creation. The performing art, which is currently learned in the structure of intangible heritage, contains several genres and styles. Conditionally the heritage of performing art can be separated to the following directions:

Styles and genres connected with musical art

Styles and genres connected with dancing art

Styles and genres connected with people's performing art

At the same time above mentioned styles and genres are also divided into small directions and genres. The musical art contains instrumental musical and the genres connected with it, the styles and genres connected with song performance. If to consider deeper we can observe that music of a song and melody performed in a musical instrument, as well as knowledge and habits connected with acquisition of that instrument, along with alla, yalla, lapar, terma, national classical song, khalfa songs or songs specific to certain territories, such as mavrigi, doston songs, tanovars, suvoras, gulyors and shahnozsform genres and styles connected with an art of music.

It would be more efficient if the heritage in the content of dancing art was learned by territorial methods. Coming to our time, knowledge and experience which is passed from teachers to apprentices at schools formed in the territory of Uzbekistan such as, Karakalpak, Khorezm, Bukhara, Tashkent-Fergana and Surkhon dance schools, also considered as intangible cultural heritage.

Transferring the genres of the people's performing art, which are preserved until today such as, rope walking art and under the rope performances, puppetry, kurash (national type of wrestling), uloq, clowning and others to the next generations, their safeguarding becoming to the level of the state importance as the types of intangible cultural heritage, shows their importance in development and stable growth of the society.
BAKHSICHILIK — FOLK NARRATION

Performer of the art of doston narration, bakhshi-poet — is an artist who sings and tells songs and dostons by heart and delivers them to the next generations. Bakhshi should know the people's entity and culture, the history of the land he is living in and has to be master of the art of singing. He has to be able to make an efficient use of different forms of people's language, word games and quirks, proverbs and phraseology. One of the main requirements of doston singing are the ability to find a melody that can appeal on the audience and telling doston as interesting and attractive as possible. This is at the same time, requires natural talent, strong mind, regular exercises with determination and patience.

Pulkan poet knew more than 70 dostons by heart. Considering the fact that each doston consist of from two-three thousand lines to ten-fifteen, even twenty thousand couplets, it becomes evident that bakhshis' capability, astonishing memorizing abilities and creative abilities are praiseworthy. Uzbekistans national bakhshi Shoberdi Boltayev, Abdunazar Poyonov, Boborayim Mamatmurodov, Qora bakhshi Umirov, Abdukahhor and Abdumurod Rakhimovs, Shomurod Tog'ayev, Ziyodulla Islamov, Norbek bakhshi Abdullayev, Kalandar bakhshi Normetov, contributed hugely to the development of the art of bakhshichilik with their unrepeatable performance.

The art of bakhchilik is developed in the territories of Kashkadarya, Surkhandarya, Samarkand, and Khorezm regions and in the republic of Karakalpakstan, and schools of dostonchilik, such as Bulungur, Kurgon, Shakhrisabz, Kamay, Sherobod, South Tajikistan, Khorezm and Karakalpak exist today. They differ from each other with styles of performance and repertoire.
FOLK GAMES

Folk games are a peculiar genre of folk creation and have a centuries-old history. Games were created by the people and reflect people’s daily activities and events. Shaping impressions, observations and emotions, folk games contain words, music and dance elements. Likewise, games have never been just a pastime activity, but they were the means of bringing up from early childhood until reaching adolescence. From infancy to maturity life events, natural phenomena, power of words, human relationships were studied with games.

Even at present the Uzbek people celebrate festivals and ceremonies with big performances. For example public performances, festivals, Navruz celebrations, harvest holidays folk games are used widely. During these festivals such folk games as “Olomon poyga”, “Qiz quvish”, “Kurash”, “Agdarish”, “Kopkari”, “Doppi yashir”, “Eshak mindi” are being conducted as a competition and sport games. In majority of Uzbek folk games such musical instruments as karnay, sunray, drum and kettledrum are widely used.

Folk games were created in ancient times as part of primitive rituals and ceremonies, one of the oldest elements of the minds of our ancestors. As the time passes, these folk games contained inside of such ceremonies, lost their features of rituality and became just the means of entertainment. Traditional games played by children contain such games as “Chilik”, “Argimchoq”, “Oshiq”, “Kochmak”, “Oq suyak”, “Bobaltaka”, “Bekin-machoq”, “Oq terakmi kok terak”, “Quvlash-machoq”, “Zim-ziya”, “Kurash” and “Kopkari”. Some games are seasonal games and played after the winter, when spring comes, some of them can be played throughout the year.
CHILDREN’S FOLK GAMES

Games are the initial type of activity of a child. By the means of game children adopt to life. The folk games serve to bring up nimbleness, resistance, creative resourcefulness, strength and hard working features in children. In Uzbeks games are projected on children and adults. Light jokes, competition, qualities that direct to team untidiness can be noticed in children’s folk games. Children’s games can be categorized according to the process of existence as follows:

- Hunting games (Gang, Jambil, Lappak, Oshiq, Xappak, Chirgizak and others);
- Shepherd games such as Tuptosh, Kutarmatosh, Echkiyoyn (goat game), shepherd and jackal, Kadamatayoq, Chilik, Podachi (shepherd), Chanta, Chuv-chuv and others;
- Handicraftsman games, such as Dandarak, Charxpalk (water wheel), beshbarmooq (five fingers), Paqilooq, Lanka, Chigiriq, Uzuksoldi, Varrak (kite), Sartaroq (barber), Ko’zBog’lar (bound eyes) and others;
- Peasant games, such as Palakhamo, Jon burgam, Somonsepdi, Chanoqoyin, ShaftoliShakar (peach sugar), Qo’riqchi (Scarecrow) and others.
- Imitating games such as Khola-khola, Topaloq, Kim oladiyo, Ayiqoyn (bear game), Cock Battles, OqsoqTurpa, Bosari, Asalari (bee), Geese and others;
- Active games (Cho’nkaTuvoq, ChimOtish, Who is Faster, Khurkach, Tufaloq, Chori-Chambar, Cat-Mouse, Wooden Leg, Durra Solish, Khalinchak and others);
- Word games (Who is Faster, Bolkon-Bolkon, Botmon-Botmon, Even-Odd, My Strange White Rabbit, OqTerakmiKo’kTerak, PirrEtti and others);
- Gathering games (Gkap-Gashtak, Tопiqoyin, King-Minister, King-Theft, Arshi-Alo and others);
- Kurash (National type of wrestling) and the games connected with kurash; National Kurash, Polvonbozlik (similar to heavy athletics), Wrestling on Shoulders, Throwing down from WaistKurash and others.
- Horse Riding Games, such as Chavghon, Uloq-Kupkari, Pedestrian Race, Golden Qoboq, Shoguiloq, QizQuvish (Pursuing a girl), Eshak-Mindi and others.

Nowadays in order to promote national games many efforts are being made. In particular, national games are being introduced to the “Physical Culture” curriculum of schools, higher educational mansions and special educational mansions.
BESH TOSH (FIVE STONES)

The player starts the game with five stones and throws them to the ground

1. Taking one of the stones on the Earth and throwing it in the air, he/she takes a stone from the ground with the same hand.

2. Continuing the same actions, taking one of the five stones on the ground, he/she takes two, then three, and then four stones at the same time with the same hand.

3. Then he/she throws the stones with one hand and creates a gate with the other hand — the thumb and the tip of the third fingers. The second player selects one of the scattered stones on the ground. The player takes one of the stones on the ground, throws it in the air, and picks up the stone in the air, first casting the chosen stone into the door. The rest of the stones will be added to the gate in turn.

4. The player picks up four stones throwing one stone into the air, in one attempt. The player throws the stones in the ground with one hand and pushes the ends of the second and third fingers of the other hand into the ground and puts the stones thrown into the ground one by one, and collects four stones that are thrown into the air the same way as before.

5. The player throws stones on the ground with one hand and touches the five fingers on the ground with the other hand and then creates a circle with the thumb and the second finger tangles to each other, and in each case returns the previous movements. That is, putting the stones one at a gate, and with one hand move the stones in another hand.

RULES OF THE GAME:

* At the stages of the game all stages of the game must be taken to the ground without throwing down the stone;

* If the rock drops into the ground, the turn will be moved to the next participant;

* In the second and third stages, the stone should be entered in one attempt. Each of the remaining stones can be inserted in three steps.
LANKA

The game of Lanka is a game which is passed from generation to generation and it is designed for boys. It is usually played in the spring, summer, and autumn tournaments. In the game of Lanka, children test quick-wittedness of each other. This game will help children to be energetic, physically and mentally healthy. Lanka game is played differently in different parts of Uzbekistan and the rules are also different in various regions.

Starting with the right or left leg of the game, the lanka is kicked upwards with the inside of the foot and then it is put on the ground after each time. This method is called the “unit method” (kicking 5 times).

The player also pushes the lanka ten times in the same way as in the first round. This stage is called “duplicate”.

The player pulls one of his legs behind the other leg and jumps up the hill. This is called the “light method” (kicking 5 times).

The loser takes the winner and throws it to the winner’s foot. The winning participant will kick the lanka to the desired side. The losing party will continue to serve as a “malay”, until it detects the flight path of the lanka and keeps it in the air without falling to the ground. If the player is trying to hit the lanka thrown by the “malay”, the game will be interrupted and will start from the beginning even if he does not hit the foot.

RULES OF THE GAME:

*Two (sometimes 4–6) children are usually involved in the game;
* Participants agree on who will start the game. The game begins when the start of the game (head coach) is determined;
* The game consists of five stages. Once the arbiter has completed five stages, the game ends;
* The person who won the first five stages wins the game;
* If the player drops lanka to the ground during the stages, he will continue playing the game from the beginning of that stage.
Throughout the centuries, the game has been transferred to many generations. It is designed for boys and helps children to become strong, energetic and physically healthy. This game is usually played in spring, summer and autumn. Two children play the game. “Chopchillik” is put like a bridge in the brook. He throws it into the air at a desired distance to the side of the second party or to the side.

Once the hostess (the first participant) throws chopchillik to the air, he puts chillikdasta instead of chopchillik. When the second participant catches this chillikdasta, s/he throws her chopchillik out of the place where s/he is looking for it. If he throws chopchillik and hits the choppdasta, he becomes a head coach. If not, the first participant, the head coach, puts the chopchillik into the brook. Then, hitting one end of the choppdasta to the other, raising it to the air and he throws it to a certain distance.

It is considered to be 10 points per turn when the chopchillik are hits choppdasta in the air during the rising of the air once. If it touches twice in the air, it will be calculated from 20 points, if it touches three times and is calculated from 30 points. Then it is calculated from the point where the chopchillik moves from the point where it is placed and how far it was before it, and the player’s total score is calculated.

Once the first participant’s score is counted, the queue will be given as the guest of the second participant. The second participant will continue to play as the first participant.

The game will last until one of the participants collects 100 points. The first player who scored 100 points is the winner.

The winning participant takes the chop-chillik to the air and throws it in the air to a long distance. The losing participant runs making the sound of “zuvvvvv” and brings back the thrown chopchillik to the winning participant.
The game organizer will cast the draw before the game starts. One participant from each group will go out and take the draw. If any of the members takes the written note saying “Oq terakmi-kok terak”, that team will start the game. The groups form chains in both sides, hand in hand. The distance between groups should not exceed 10 to 12 meters. One of the team members begins to say to the second-team children, “Oq terakmi-kok terak?”

The second team members reply with a question: Whom do you need from us?

The members of the first group respond: “We need one person from the opposing group (for example, Karima, Ozoda, Jamshid)”. The boy or girl, named after him, run out of the ranks and run to the ranks of runners in the second group. If he breaks the pitch, he will take any child in this group to his own group.

The boy or girl, whose name has been called, runs in the rank of the children in the second group, who are waiting for her/him holding chains of hands. If s/he breaks the pitch, s/he will take any child in this group to his group.

If s/he cannot break the chain, then s/he will have to stay in the same group of children. Then, in the same way, the second team will continue the game. The game is considered to end until one group will be left without any child. The team, which contains all the children, will be victorious in the match.
The Art of Rope Performance

Rope walking is an art of performing on the rope that is pulled in a high altitude. Initially the rope was pulled in low altitude (in order to train soldiers to avoid different depths that may occur during the war), as the time passes the rope trainings took the form of performance, and the performances also became more and more complicated. The main condition of the rope performance is to keep the body balanced.

Nowadays Uzbek rope walkers perform in two types of ropes:
1. Cable rope (constructed on the altitude of 3–3.5 meters from earth level)
2. High rope (constructed on the altitude of 12–14 meters from earth level)

In a high rope the ropewalkers perform stunts holding langar (a balancer or long balancing pole) or without it on the rope, pulled between two pillars, 12–14 meters of height. Such stunts include jogging (forward, backwards), jumping, walking binding tray or knife to their legs, likewise walking with closed eyes or by putting a pot or a bag on their heads, sliding through the rope, walking boarding one of the rope walkers on their shoulders, playing in single or double wheels. Under the rope games are lead along with the rope performances. Under rope performances include athletic games, humorist games, wooden legs, juggler games, bonelessness, tamed bears, snakes, monkeys, horses and goats.
In order to develop and promote the art of rope walking, rope walking teams are set free from taxes and rope walking contests have been conducted. Coming to our time, in Uzbekistan more than 40 families of rope walkers are functioning. Mainly, the rope walkers are family members and they perform in Uzbekistan and in neighboring countries in the warm months of the year (March-November). As the performances are held in open air, it is impossible to sell tickets or to control the spectators’ entrance and exit. Therefore, after each performance the audience is addressed to help financially and spectators do it willingly as they can afford.

“Association of Uzbekistan’s rope walkers” was established in 2011 in order to plan rope walkers’ operations, organizing their performances in a place where they do not cause hindrance to each other, as well as to preserve national traditions of rope games. The association is currently lead by Tursunali polvon Mamajonov from Fergana.
The art of *doston* narration — is one of the bright examples of poetic folklore’s epical traditions and intangible heritage. Initially the compositions were created in the form of songs, without any musical instruments, subsequently, the songs with the accompaniment of some musical instruments, such as drum, qo‘biz (string instrument), etc, were created.

Ancient examples of dostons came into existence during the times of primitive society among Turkish tribes. Teacher-student traditions evolved as the number of creators of narrators of epic dostons and performers increased. As a result approaching the fifteenth-twentieth century many doston narration schools evolved and by the nineteenth century developed even more. Until today except from large schools of doston narration such as Bulungur, Narpay, Kurgon, Khorezm, Shakhrisabz, Sherobod, Karakalpak, other centers such as Kamay and Piskent also exist. They differ from each other with their repertory, style, certain creative tendency and with the method of performance. Every school is connected with the name and activity of certain bakhshi. For example, Kurgan doston narration is connected with Ergash Jumanbulbul, so do Bulungur, Narpay and Shakhrisabz schools are connected with Fozil Yo‘ldosh o’g’li, Islom Nazar o’g’li and Abdulla Nuralio’g’li’s names respectively.

In the areas where the art of doston narration is developed (for instance in some regions of Surkhandarya and Kashkadarya), people adhere to a certain order: certain night meetings are organized to create dostons, weddings and other gatherings are not held without dostons. By telling “Kunlarim” and “Dombiram” combinations with the accompaniment of drum, the bakhshi attracts the spectators’ attention and only then starts singing doston.

In the territory of Uzbekistan, three styles of doston narration exist:
1. Surkhandarya-Kashkadarya (in a closed voice, singing with accompaniment of drum ) style of performance;
2. Khorezm style of performance; singing in an open voice, with accompaniment of dutor (lute-like two stringed instrument), drum and bulaman (folk instrument)
3. Karakalpak style of performance is divided into two styles — bakhshichilik (singing in an open voice only romantic dostons with accompaniment of dutor) and jirovchilik; singing in a closed voice only heroic dostons with accompaniment of qo‘biz.
**DUTAR AND SUNRAY MAQOM CYCLES**

*Dutar* (in Farsi — “two strings”) is a stringed musical instrument, which is widely spread in the culture of people of Central Asia (Uzbeks, Uigurs, Tajiks, Turkmens and Karakalpaks). In the XIX–XX centuries dutarmaqoms (i.e. Zikhi Nazzora-Urganji, Miskin, Rakhoviy, Iraqi, Ohyor, Chokigiribon) together with their cyclic parts (each consisting of 2–7 parts) were created. Each maqom cycle has its own distinctive melody, form, methods of performance and poetic texts. Famous bearers of dutar performance traditions are T. Alimatov, F. Sodiqov, N. Boltayev, K. Madraimov, M. Sherozi, A. Khamidov, M. Ziyoyeva and others.

*Sunray* is a wind instrument, which is existent and observable in the culture of the people of the Middle East and Central Asia (it was also known under such names as “surnay”, “syrney”, “zurnma”, etc.) In Uzbekistan local variations of sunray, i.e. metr and bolaman, became widespread as well. In Uzbekistan two styles of performance on sunray are widespread, i.e. Fergana-Tashkent style (in which mensuration is broader, the sound is beautiful and somewhat ornamental) and Khorezm style (in which mensuration is less thick while the sound is soft and resonant). Maqom pieces and cycles for sunray are popular in Fergana Valley and such maqoms as “Buzruk”, “Navo”, “Dugoh”, “Segoh”, “Iroq”, “Uzzol”, “Husayniy”, “Chorgoh” and others were performed in weddings and people’s holiday cheers. Performers of these compositions were Uzbek composers and prominent sunray players. Maqom pieces and cycles for sunray were performed as an independent pieces, such as “Sunray Navosi” or “Sunray Dugohi” as well as cycles as “Buzruk-Buzruk Savti”, “NavoNavo Savti-Navo Charhi 1–2” etc. Bearers of sunray and sunray maqom pieces were famous musicians from Tashkent, Fergana and Khorezm, like Rustam Mehtar, Ashurali Mehtar, Khamroqul bolaman, A. Umurzoqov, Khudoyberghan Qurbonoghli, A. Azimov, Q. Bobojonov, A. Yusupov, Y. Tojiev, A. Khojiboev, M. Matyaqubov and others.

Dutar and Sunray are widespread musical instruments among the youth and competitions of traditional performance on sunray and dutar are organized on republican level on regular basis. Dutar and Sunray were introduced to the official system of musical education at music and art collages and conservatoires.
KAMER INSTRUMENTAL ENSEMBLES

Unison Performance is peculiar to Uzbek traditional musical culture and it is regularly used and being used with accompaniment. Kamer Instrumental Ensembles are divided into three parts according to the musical instruments used in it:
• the ensemble which consists of the same musical instruments;
• the ensemble which consists of homogeneous musical instruments;
• mixed ensemble.

In Uzbek traditional instrumental performances mixed ensembles which contain different musical instruments are widespread and they are often in different combinations.

In formation of a perfect unison ensemble instruments, which have different styles of making noise and various voice timbre are introduced.

In this way, wind instruments flute, string instruments rubob, tambour and Afghan-rubob, filliping instruments traditional dutar, percussion instruments drum, chang (or konun) and gijjak, can express any music in national spirit.

For smaller ensembles the combination which consists of nay (flute), qonun, ghijjak, ud and drum is mostly used. The accompaniment of tambour and dutar is constituted to be the perfect combination as the smallest ensemble. Considering the diversity of Uzbek national musical instruments, diversity in terms of timbre, varied ensembles may be formed. When doing so the attention should be paid to the inclusion of the sounds of the musical instruments and mutual completion of each other.

Kamer Instrumental Ensembles is widely used in performance of traditional music (instrumental music, as well as accompanying songs and dances). Usually, ensemble’s performance is directed by the drum player. Musicians’ places on the stage in the Kamer instrumental ensemble are appointed beforehand. From the spectators’ side, on the right side there will be placed drum performers, in the middle chang and fluet and on the left side, there will be dutar and tanbur. Other musical instruments will be placed among them.
QARSAK

Qarsak (literally, “handclap”) is a widespread and popular song cycle and folk dance of Uzbek people. At the same time, dancing cycle of qarsak consists of two parts, i.e. “beshqarsak” (exists in mountain districts) and “maydaqarsak” (exists in flat lands). “MaydaQarsak” in its turn, contains “Yakka Qarsak”, “Qosh Qarsak” and “Tez Qarsak” (“Single handclap”, “Double handclap”, “Quick handclap” respectively) or “Uzmaqarsak” (“continuous handclap”) each qarsak combines a poem, song and method, which are associated with dancing movements. In many places the performers sit or stand next to each other forming a cycle or a semi-cycle, paddle harmoniously with the style of the dancer.

In “maydaqarsak” the dance is perceived as a single whole action with a dance taking place in the circle. In each section there will be dozens of people’s games, but lead with identical qarsak style. After switching to the 2nd part, qarsak rhythm changes and the dance movements are renewed.

“Beshqarsak” is a massive dance, which is performed forming a circle standing side to side clapping in a certain tempo, style (rhythm of the handclaps are on the form of 3+1+1) and with some exclamations.

In large circles the number of participants can be 20 or more. Together with clapping in a certain tempo, they also wave to the sides, stand up and sit down, dance bending and at that moment move to the right and left.
In the game there happen recitative couplets. The dancers’ movements will be tense and in the warlike character. Mainly he moves his arms, waist, shoulders and chest, makes innumerable facial expressions, he dances bending, standing straight and kneeling alternatively.

When the melody, song and dance tempo reach their culmination, the others approach the dancer (or the dancers) and exclaim as “yoh, ho, ho, ho”, “Aha, ha, aha, ha, aha”, without any music.

Qarsak game is preserved in Jizzakh, Bukhara, Kashkadarya and Surkhandarya regions. “Beshqarsak” game lasted for 2–3 hours in the near past. Nowadays it takes place in the repertory of such folklore-ethnographic and amateur ensembles as “Gashtak” (Jizzakh region), “Chavki”, “Beshqarsak” (Samarkand region) and others.
Uzbek puppetry art has deep historical root which is closely connected with ancient rites and ceremonies of our ancestors. Sometimes the researchers propose that evolution of puppetry is connected with belief in goddess because they felt themselves weak, dancing wearing the masks of animals that were considered as sacred, memorizing ancestors in theatrical form. In it the deceased’s close people wearing the mask talked and moved like the deceased did. Subsequently, this ceremony moved to the hands of the puppeteer, the puppet theatres evolved. A Puppet theatre is peculiar to the culture of all the nations and has its own heroes who demonstrate the spirit of all the nations.

Uzbek puppetry is considered to be a traditional art genre, which evolved in the form of an ancient traditional theatre of people. Notably, puppetry in Surkhandarya was called as “Suvkhotun”, in Khorezm — “Ashshadaroz”, “Maskhaboz” or “Polvon”, and this art is preserved till nowadays in Bukhara. The word “Puppet” was first used in Makhmud Koshgari’s “Devonlugotit-turk” in the form of “Ohshanchiq, ohshogu, kuzurchik, qoborchuq”, in sugdi’s it was used
as “zocha and zochak”, in the literature of A Navoiy it was used in the form of “lubat, lubatak”.

At the beginning of the last century various genres of puppet shows were formed and they were called as “Chodirhayol”, “Fonushayol or shadow”.

It is worth mentioning that usage of “qolqoghirchoq” (puppet played with hands or gloves), “ipqoghirchoq” (puppet-mariotte), using shadows and light, the traditions of combined performance of the puppet and puppeteer are continuing until our times.

Nowadays several professional and about twenty amateur puppeteers as well as national puppetry studio named “Ashshadaroz” and others are functioning in our republic.
LAPAR

One of the ancient genres of folk creation—lapar—has its own rich history. Lapar songs are sung by famous performers on holidays, peoples ceremonies, on wedding parties which are held at night in the bride’s house, such as “Qiz Oqshomi” (Girl’s night), “Qizlar bazmi” (Girls’ party) and “Lapar kechasi” (Lapar night). Boys and girls said romantic ghazals (poems), confessed on love and gave presents to each other standing side by side.

Primarily, lapars which were performed by men and women were in the form of competitions and genres of this kind are preserved in some nations until nowadays.

As in all genres, changes occurred in lapars too, quietly the participation of two genres disappeared and took such a form in which only women perform lapar by dancing. Apart from that, the improvisation disappeared and instead its place was given to the beforehand prepared peoples sayings and subsequently lapars became the genre which is created by special composers and poets.

At the stage of development new lapars which are performed by single performers moved to the repertoire of greater artists and trimmed again and started to be performed among people. Such lapars took their stable place in the repertory of many great artists such as Tamarakhonim, Khalima Nosirova, Lutfikhonim Sarimskova, Mekhri Abdullaeva, Rakhima Mazokhidova, Klara Jalilova, Tursunoy Mamedova, and Gulshod Otaboeva. Thus, two ways of lapar performance were evolved.

In order to preserve lapar performance and to transmit it to the next generations, the contest “Republican Competition of Lapar and Olan performers” is organized twice a year by the Ministry of Culture. It was introduced to the curriculum of higher and secondary specialized educational establishments of culture and art, special handbooks were issued and creativity of talented lapar performers’ are being propagated on the mass media.
MAVRIGI

About ten men in the clothes peculiar to ancient Iranian (Zoroastrism to be more precise) times, sing national melodies sitting and playing drum. Behind the curtain a woman dancer comes with small steps in the harmony with the melody. By her movements she expresses romantic relationship between two lovers.

Mainly, tambourine accompanies the songs, sung in authentic Farsi — Tajik.

_Mavrigi_ starts with a part called “Shahd”, which is a small song of songful-lyrical, improvisatory-recitative nature, and which is based on the poems of Khofiz, a classicist of oriental poetry. In _taraqqiya_ change of various spiritual states is observed, while songs are performed impetuously and impulsively. _Pirovard_ represents a culmination part, in which songs are rhythmically more energetic and lively, and _doirausuls_ (drum styles) are more complex if there is no condition, the performer cannot deliver his feelings to the spectators.

The name “Mavrigi” came into existence in the XVI century in Bukhara region of Uzbekistan. At that times Iranian king Nodirshokh wanted to leave Mavrian soldiers, who made up the main part of the army, in Bukhara.

However, the Amir of Bukhara did not give permission for them to live in the city and they started to live outside of the Bukhara’s gate. As the time passed, they became popular with their creation and art. As they were from Marv city, the type of creation which was preserved until nowadays, was called as “Mavrigi”

The mavrigi genre of oriental art which exists only in Bukhara was preserved until today thanks to the attempts of the people of Bukhara. The collections of songs, which are performed only by men using drum, are called Mavrigi. It enhances people’s spirit and in this means it influences to the spectators and listeners.

Mavrigi style has existed among the people of Bukhara and mainly was sung in the wedding ceremonies. Even though its emergence is connected with Iran, songs, which were adapted to Bukhara style, are called “_shiru-shakar_” — bilingual songs, in this case the songs sung in Uzbek and Tajik, signals from brotherhood of the two nations. Mavrigi is the synthesis of the cultures of several nations.

It bears mentioning that the traditions of “Mavrigi” were revived and became the part of the repertoires of such folklore ensembles as “Nozanin” and “MokhiSitora” at present these types of songs became part of the repertoires of singers, (sozanda and khonanda from Bukhara) such as Tuhfakhon Pinhasova, Olima Khasanova, Orif Atoev, Khaydar Shodiyev, Murodobo Khasanov, Rano Musaeva, Bogdagul Turaeva, Gulchekhra Mamedova, Matlab Rajabova and her children-Mashrab, Mashkura and Murod Qodirovs.
**SUVORA**

Suvora (in Persian — “a horseman”) is a large vocal-instrumental piece, a piece of vocal section of the cycle of Khorezm maqoms, which is widespread in Khorezm. Suvora is the type of musical art which is the appearance of the past trend named *tasavvuf*.

Suvoras in the past were called with religious names suvora performers were called as “to’yanda”. The word *suvora* emerged from the word “suvoriy” (literally — cavalry man), because suvora’s rhythm, drum styles remind of the horse’s hoof. Therefore in this genre the compositions connected with horses is very frequently met.

Five main directions of suvoras and about twenty *Savti* and *Ufori suvoras* are preserved till nowadays. Song direction of suvoras are performed in 2/4 sized drum style on the basis of poets’ poems. The most ancient “*Ona Suvora*”-“Mother Suvora” is sung with Ogahiy’s and Mashrab’s peoms. Among Suvora song directions *Chapandozi Suvora*, *Yak parda suvora*, *Kajhang Suvora*, *Qoshparda suvora*and *Beshparda* suvoras are widespread. *Savti* Suvora can consist of 12 or more parts. Besides, *Uforisavti suvora* and *Guluforsavti suvoras* also were performing practice.

In the performance practice there are suvoras created by famous singers. The examples include—Suvorai Komil (creation of Komiljon Otanibayev), Qorchimoniy Suvora (Khojixon Boltayev), Indamas Suvora (Quvondiq Iskandarov), Gojayi Suvora (Ozod Ibrohimov), Nim Parda Suvora (Rahmatjon Qurbonov) and others.

Among Suvora performers Khojixon Boltayev, Komiljon Otanibayev, Otajon Hudoyshukurov and Madraim Sheroziy occupy special place.

Particularly, from Khojixon Boltayev repertory more than 50 suvoras and maqom songs, song groups and song directions took place. It became a good tradition to organize various competitions on suvora performance (called “Diydorlashma”) among singers. Furthermore, these days it is possible to observe creation of contemporary interpretations of suvora, which are suitable for the variety directions (for instance, pieces created by Oghabek Sobirov, Olmas Allaberganov and others).
INTANGIBLE CULTURAL HERITAGE OF UZBEKISTAN

INTANGIBLE CULTURAL HERITAGE OF UZBEKISTAN
Uzbek Dancing Art

The evolution of dance movements in Uzbekistan is connected with the existence of “Navruz” holiday and with the arrival of Zoroastrianism to Uzbekistan.

Uzbek dance art is based on certain rhythm and dance movements that are systemized according to the changes in the rhythm. In the music performance even doira is accompanied by other musical instruments, the dancers plan their movements only based on the number and the content of the rhythm.

At present there are five local dancing schools with their peculiar traditions in Uzbekistan. These are:
- Fergana-Tashkent dancing school;
- Bukhara dancing school;
- Khorezm dancing school;
- Surkhan dancing school;
- Karakalpak dancing school.

Appearance of the first three schools is associated with the existence of states (Kokand khanate, Khorezm khanate and Bukhara Emirates) in the area, the movement of karakalpak nation to this territory maintained another new school. To the formation of Surkhon dance school was caused by the factors such as; the dance movements that were preserved in the territory passing from the exams of time, bringing to the certain system, and embodying the movements different from other schools.

Uzbek group dance performances do not have rich history. Under the circumstances when it was prohibited for strangers to enter to the circle of the women, two boys (Yusufjon qiziq Shakarjonov and Usta Olim Komilovs), who did not reach maturity age, succeeded in entering to the prohibited place and subsequently staged group performances.

Kenjaboy Tursunov, Mullo Shobarot Shosolihov from Tashkent; Usta Toji Sobirov, Mihal khonim, Khaiumova, Bibishirin Mamanova from Bukhara; Makhkam Khozif, Kamolxon Muhammadjonova, Qumrixon Khamdamova from Kokand; Usmonxoja Fozilboyev, Sharofat yallachi from Namangan, Mamajxonja Usmonxojayev from Andijan, Nazirxon from Fergana, Allabergenov, Safar Muganniy from Khorezm, Otaxoja and Qimmatxon Sultanovs from Margilan made a great contribution to the development of the dancing art.

At present creative process is being continued by professional and amateur groups, as well by individual performers.
DANCES OF THE FERGANA VALLEY (TANOVAR)

The roots of Fergana dance need to be looked for in “Kattaoyin” (“Big dance”) and “Kichikoyin” (“Small dance”). “Kattaoyin” consists of movements suitable to more than 280 drum styles and it was mainly performed in big arenas. “Kichikoyin” was performed in households. People danced under the national songs (yallas and lapars) with accompaniment of national musical instruments.

Women wear dresses made of khon atlas and beqasam fabrics (types of local fabric) or more often — dresses made of Chinese silk of white colour with a collar; elegant sleeveless jackets, brocade waistcoats, silk trousers, kerchiefs, headscarfs, (parang, durra), shoes on small hills and various adornments and accessories. Men dance by wearing camisole made from coarse calico and silk, light robes, wide trousers, waist belts, beautiful skullcaps and colorful boots.

“Tanovar” has a significant place in Fergana-Tashkent dance style. “Tanovar” is performed by women only and tenderness, sadness, abstemiousness, modesty connected with local people’s character and mentality found their reflection in this art of dancing.

“Tanovar” (in Persian language –“brave”, “strong”) — means “tan”-“body”, or “soul” and “ovar” — “delight”, and can be read as “a delight of soul”. “Tanovar” was created based on people’s song and classical music and people’s classical poetry and was become widespread as a dancing style as well. Dance movements express Uzbek girl’s meeting with her beloved one and their getting together.

People’s sayings versions of Tanovar, such as “Qorasoch”, “Sumbula” (folk texts) and “Endi sendek” (poems of Mukimi) are performed in the accompaniment of dutar. Subsequently its directions such as classical song, katta ashula (great song) and instrumental directions were formed. Local versions (more than 20) such as “Tanovar”, “Adolat tanovari”, “Yovvoyi tanovar”, “Farghonacha Shahnoz”, “Qoqoncha tanovar”, “Marghilon tanovari”, “Namangan tanovari”, “Yangi Tanovar”, etc., song groups, such as “Tanovar I–V”, composed songs, such as “Ulkunjonon” (M. Mirzayev), “Yovvoiy Tanovar” (J. Sultonov), “Tanovarni Tinglab” (A. Ismoilov); instrumental directions, such as “Qoqon Tanovari” (dutar), “Turghun tanovari” (dutar, tambour and sato), “Gulbahor and Tanovar” (chang) were performed and became widespread among people.

“Tanovar” is also a well-known Uzbek dance, which was performed onstage for the first time by Mukarram Turghunboeva in the 40s of the XX century and which became a symbol of woman’s dance in the dancing art of Uzbekistan.
DANCE OF KHOREZM-LAZGI

Initial elements of “Dance of Khorezm-Lazgi” appeared when a human invented the fire. Creators of this dance are Khorazmiys who lived in the lower slopes of the Amudarya (a large river which flows through the countries of Central Asia). Hand and leg movements have important meaning in the dance performance and each performer describes his/her emotions based on their skills. In the period until the mid-XX centuries eight types of lazgi “Masxaraboz”, “Qayroq”, “Surnay”, “Dutor”, “Saroy-bazm”, “Garmon”, “Changak”, “Khiva” (performed with platter) existed and they were performed only in the accompaniment of musical instruments.

For the first time “Yalla song lazgi” was performed in accompaniment of song by Komiljon Otaniyozov and its various versions are being created until nowadays. Such
dance performers as Tamarakhonim, Mukarrama Turgunboyeva, Zarip Latipov, Bikajon Rahmova, Robiya Otajonova, Gavhar Matyoqubova, Malika Qalandarova, Saodat Qayroqchi, Yaxshim qayroqchi, Shommi Qayroqchi, Karimbergan Rahimov, Otaxon Qayroqchi, Oliya Otamurodova, and Jumaniyoz Qayroqchi play significant role in the preservation and transmission of the jenre to the next generations.

The population who lives in Oqdarband village of Qoshkopir district of Khoresm region is popular with its “Changaklazgi”, Khiva city with its “Khiva (chanoq) lazgi”, Monaq village in Shovot region is famous for “Masxaraboz lazgi” (“Clown Lazgi”). Muqadda lazgi was danced only by solo performers, starting from the second half of the XX century its onstage version was created in Tashkent (Capital of Uzbekistan) by specialists from Khorezm. Dance music starts from termalo (rez), and then from very slow tempo accelerates till outrageous level; its attractive dance character creates attractiveness it was widespread to the other destinations.

Nowadays the dance is popular in all territories of Uzbekistan and it is performed in all public holidays, festivals and concerts and in all family events. At present creation of its new versions is being continuing.
DANCE OF BUKHARA-LARZON

Dance of Bukhara is one of the Uzbek national styles of dance. It got formed and evolved in the territory of the present Bukhara region. Its distinctive characteristics are courageous and intensive movements, bendings, half-bendings and richness in boughs and spinnings. Man dancers wore jackets that are sewed widely from adras; brocade or gold brocaded yaktak (light summer robe), and wrapped their heads with silk salla (long, white fabric worn by Muslim men) and wore heeled velvet boots to their feet.

Woman dancers mainly served in hordes — inside, secret celebrations. It was prohibited for them to dance in such places as hotels, parks and weddings, where men were gathered. Therefore men performed women’s dance wearing grafted hair and women’s dress.

Usually Bukhara dances begin with arm movements. Different movements of the body subsequently will be joined by foot movements.

Different positions of the body, such as bending like a bridge, circular movement of body and variegated hand movements increase attractiveness of the dance.

In Bukhara, women’s dances “Zaminbozi” (“The dance of Earth”) are widespread, in which performers dance without standing on their feet, i.e. on knees. The most difficult type of Bukhara dance is called “Larzon” (Literally-“shaking the palms”). Women perform this dance barefooted wearing different adornments. The dancer shakes different parts of her body like a fire. Also, each movement has its own name and designation.

In Bukhara women usually dance by decorating their feet and hands with bracelets and wearing a corsage with small bells (zang-small bells). In addition a woman dancer always uses qayroq tosh (stone castanets).

The great contribution to the preservation and transmission of Bukhara dance was made by such prominent masters as M. Xaimova, Chervon-khonim, Isaxor Oqilov, Viloyat Okilova, Turfakhon Pinkhosova, Oliyakhon Khasanova and others. At present the traditions associated with Bukhara dance is being preserved and promoted by both professional ensembles (such as “Bukhoro” and “Mavrigi”) and amateur folklore and dance collectives.
DANCE OF SURKHAN

Dance of Surkhan is the style of dance which is connected with nomadic inhabitants. It is performed by men and women. Women’s dances are more heartfelt and bright, reflect light and vivacious walk. The movement of arms and hands are expressive, and the body stance is smooth and elegant. During the dance women-dancers always use certain everyday items such as wooden spoons, chighiriq (spinning wheel for spinning threads), chiroq (candelabrum), etc.

Men’s dances are more active. They constantly use jump outs and squatting with refines bending of the body (torso) and raising arms in upward direction. Mostly this type of dance reminds of passionate hopping (especially such dances as “dance with knives” and “dance with wooden sticks”) sometimes these dances resemble “flying eagles”. Much like in other dances, in the dances of Surkhan there are peculiar movements, which have their own names and purposes. For example: “tolqama”, “tebranma”, “irchitma”, “ghajirqondi”, “qanot”, “moralash”, “muloyim”, “shilshila”, “siltama”, “uchirma”, etc. In men’s dances imitations for the movements of cattle-raising, hunting, to the movements of animals and poultries are frequently observed.
Woman-dancers usually used dresses made from local fabric (such as alacha, boz, janda). The colors of fabrics stood out with brightness. There were always some adornments (like bijouterie items) on the necks and on hands and chests. In women's dance head stirrings and combination of jumping movements with soft hand movements grant special attractiveness to the surkhon dances. Men's dresses consist of the following: yaktak or simple shirt, sholvor, on the feet-muki.

The bearers of Surkhandarya dancing traditions are Kholoq Khursandov, Abdulla Karimoghli, Mulla JumaDutoriy, Khoji Boltaraqqos, Orzigul raqqosa, Khursand Qurbanoghli, Mulla Umar dutorchi, Zikrilla Umarov, Abdukhalil Nazarov, Shoira Qurbanova, Komil Rakhmanov and others.
Among people some variations of vocal pieces of ushshoq became widespread. These were created by Uzbek bastakors and famous singers, such as: Samarkand Ushshoqi or Khoji Abdulaziz Ushoqi, Toshkent Ushshoqi or Mulla Tuychi Ushshoqi, Khoqand Ushshoqi or Ushshoqi Sodirkhon, as well as Kokand Ushshoqi, Rasulqori Ushshoqi, Orifkhon Ushshoqi, Fattokhxon Ushshoqi, ancient Ushshoq, Daromadi Ushshoq, Savti Ushshoq, Zikru Ushshoq, Daromadi Ushshoq, Savti Ushshoq, Zikru Ushshoq, 6. In Fergana valley, on the basis of ushshoq, songs of katta ashula (Yovvoyi Ushshoq) and instrumental pieces for sunray (Surnay Ushshoqi) became widespread. Ushshoq directions were interpreted in the attractive and efficient way. In the XX century a famous bastakor and singer, Fattakhkhon Manmadaliyev, created vocal cycle of ushshoq. Rasulqori Mamadaliyev, a singer from Fergana valley, created instrumental and vocal pieces as well as funeral-related songs (marsiya-dedication).
Uzbek National Musical Instruments are folk musical instruments that have been improved through many years. None of them is peculiar to the Uzbek people, sometimes they can be found under the same name without any change, and sometimes under another name, in other nations. The fact that Uzbekistan is situated in the center of the Central Asia, in the cross roads of the Great Silk Road, was the reason for many cultural exchanges. For this reason majority of the national musical instruments were brought to Uzbekistan and spread to other places.

Uzbek national musical instruments divided into three types: percussion instruments, wind instruments and string instruments.

Percussion instruments include drum, kettle-drum, safoil, qayroq, (spoon), chindovul and plates. Sometimes such household instruments as serving trays and tea bowls were also used.

Such types of wind instruments as with tough, with tube or with mundshtuks can be observed. Such instruments as reed flute, gajir flute, flute instruments in which the sound is made by sending air directly through pipelines, sibizga, qoshnay, bolaman instruments, in which the sound is made with the help of tongue, sunray, in which the sound is made with the help of naypachoq, spool nay (ceramic flute, in which the sound is made with an air compression device), they form the group of national musical wind instruments.

String instruments are divided into two types: open stringed instruments such as chang, qonun; and the instruments in which sound volume is controlled by pressing certain part of the string such as rubob, dutar, tambour, gijjak and others. However, according to the circumstances, the sound formation in string instruments may be grouped differently. Among them we can count: percussion ringing stringed instruments (chang), scribbling instruments such as dutar, drum; mizrob instruments such as qashqar rubobi, afghon rubobi, tambour, qonun and bow instruments such as qobiz, gijjak and sato.
There are many types of national musical instruments which are used in Uzbekistan. They can be conditionally divided into two groups: instruments for professional performance and instruments for folk performance. The instruments that are used in professional performances are divided into the instruments used in traditional performances and to the instruments used in academic performance. Below, we consider both instrumental groups (traditional and academic performance).

**Nay** (flute) — is a very ancient (wind) musical instrument, it is made of wood, bamboo and sometimes of metal. In nay sound is made by directing the stream of air through pipe to the open hole in the nay. In it there are 6 holes that alter the volume of the sound and 3 or 2 other holes, which are not used in performance. Nay has a diatonic sound raw rising or debasing the sound is done by fully or partially covering the holes.

**Qoshnay** (literally “double flute”) — is an instrument, which is played by putting two developed versions of a simple national musical instrument known as sibizga. Reeds, from which the qoshnay is prepared, are usually thick and high. In both of the reed pieces holes are made in even distances as in sibizga. Qoshnay is widely used in Khorezm. Sound making impetious swing sound can be noticed in qoshnay. Qoshnay’s sound is row and diatonic. Rising or putting down the sounds is done by increasing or decreasing the breath strength.
**Chang** — even though it is constituted as an ancient musical instrument, it came to Uzbekistan only at the beginning of the XX century. Initially it had diatonic sound row, and subsequently it was developed and was brought to chromatic form by the specialists and by the masters of musical instruments.

In the past the string which is pulled in it was made of silk or intestine, but nowadays it is made of metal strings. In order to make sound in Chang, two sticks that were made of reeds and rubber was put on the top of it. Chang is used in solo and group performances. Such performers’ as Fakhriddin Sodikov, Fozil Kharratov, Akhmadjon Odilov, Rustam Nematov, Fazilat Shukurova, Tohir Sobirov, Tilash Khojamberdiyev, Abdurakhmon Kholtojiev, Komiljon Mirzayev contribution to popularization of the instrument is endless.

**Qonun** — was widespread in the past, at the place where we are now living. However, from the beginning of the XX century till the 80s this instrument started to be forgotten. Currently using qonun in different ensembles and orchestras is achieved. Location of qonun’s sharrak on the skin, production of its strings from artificial plastic, not from metal, makes the sound of the instrument delicate. Qonun is played by scratching or with index fingers on the tips of which special mediator was put. Qonun has diatonic sound row.

**Harrads**, which are located in two sides of the instrument, help to make up half tones by tightening or exorcising the strings. In order to increase its power qonun’s two or three strings are adjusted similarly. Skillful performers while playing qonun use their three or even four fingers.
Qashqar rubobi — although its history of evolution is connected with Qashqar which is located in Northern Turkistan, it is the most popular and widespread instrument among Uzbek national musical instruments. 50 per cent of those who has just started musical education start with this instrument. Qashqar rubobi has ringing and pleasant sound and it can be mastered relatively faster than other instruments. This instrument can be used for solo or group performances. Such musicians as Mukhammadjon Mirzayev, Ergash Shukrullayev, Shavkat Mirzayev, Qobiljon Usmonov, Sulaymon Tahalov, Ari Bobokhonov, and Tohir Rajabiy have contributed immensely to the popularization of the instrument.

Afghan rubobi’s second name is Bukhara rubobi. This instrument was mostly spread among farsi-tounged people. Its distinctive feature is that it has thick and soft sound. Afghan rubabs can be met among Indian, Pakistani, Iranian, Tajik as well as in some Caucasian and Arabian people’s national musical instruments in slightly different forms. In the 30s of the XX century, the instrument was developed and was brought to the chromatic sound raw. It is outlined to use in solo or group performances. In popularization of afghan rubobi Gulomkodir Ergashev’s contribution is huge.
**Dutar** — means in Tajik two strings, one of the most favourite and popular Uzbek national musical instruments. Although dutar melodies are performed in the first string, the second string always accompanies the tune and this is the feature that make dutar distinct from other instruments. Therefore while setting dutar tunes to note, notes for both strings should be showed.

**Tanbour** — is one of the most complicated and most ancient types of the Uzbek nation. In the past it had two types: “Khuroson tanbouri” and “Baghdod tanbouri”. In Baghdod tanbour there were only 5 bind notes, in Khuroson Tanbour there were 5 main and 13 auxiliary notes. Contemporary form of Khuroson tambour can be met only in Uzbeks, Uyghurs and Tajiks.

Tanbour is constituted as the leading instrument in Shashmaqom, Khorazm, Fegana-Tashkent maqom directions. There are 4 metallic strings in tambour; the tunes are mainly performed in its first string. In order to snap the strings, special adaption called nohun is worn to the top of the index finger. The most difficult part of tanbour performance is that there is an opportunity in the frets, which will be pressed with the left hand. In order to have the desired tune, very nice hearing ability and skillful performance art are required from the musician.

This at the same time causes some complications. Regardless, dutar’s sound is very tender and sound tembre is noth that loud, it is very pleasant to listen. In some instruments it is difficult to perform without the accompaniment of doira. Opportunity of showing a style helps to accept it in individual form. As the dutar tune is clear and pure, it is played in the accompaniment of *tambour* or *gijjak* as well as in small instrumental ensembles.
**Sato** — is the form of tambour, which is played with bow. Initially simple tambour was used as sato, at present tanbour’s slightly enlarged and slightly different version is being used as sato. In sato performance instead of *nohon*, fiddle-stick, which is used while playing gijjak or violin, is used. Sato’s sound is very soft and grandiose. Mainly sad and burden some tunes are played in Sato. Sato sounds well with dutar and tambour, and in an individual form.

**Gijjak** (Fiddle) — although it was known from ancient times, it was called with different names. For instance, in some historical compositions it was called as “rebab”. Nowadays Arabs call rebab, an instrument that is similar to fiddle. At present fiddle has four odd strings and it is played with a bow. As it does not have frets on its lever, making necessary sounds requires from the musician a good hearing ability. Toxtasin Jalilov, Ganijon Toshmatov, Gulomjon Khojikulov, Abduhoshim Ismoilov, Botir Rasulov, Shuhrat Y uldoshev, Olmas Rasulov, Qahramon Nazirov, Qahramon Komilov are constituted as skillful gijjak musicians. Gijjak is widely used in individual and ensemble performances and in the content of orchestras.
Doira (tambourine) — is the most important instrument among Uzbek national musical instruments that gives rhythm. Without doira it is impossible to imagine the performance of orchestras and ensembles and even a performance of other individual instruments. Doira is one of the most widespread musical instruments in Uzbekistan. In promotion and popularization of doira such musicians’ as Usta Olim Komilov, Toychi Inogomov, Gofir Azimov, Qahramon Dadayev, brothers Dilmurod, Kholmurod, Elmurod Islomovs, Odil Jamol Khodjayev, Abbos Qosimov’s contributions are immense. Although the sounds that are made in doira do not differ in terms of timbre and volume, they do not have certain musical volume and it is impossible to make up a tune in doira. The hoarse sound made in doira is called-“bum”, ringing sound is called-“bak” and extremely ringing sound is called-“nohun”.

FOLKLORE MUSICAL INSTRUMENTS

Playing in the majority of instruments, which are used in national performance art, requires skill, experience, knowledge and practice. There were some simple, widespread musical instruments, which do not require special knowledge for their performance. We call these instruments as “Folklore Instruments”.

Changqobiz — it was prepared in the past from bones and wood, at present it is made only of metal. In different regions it is prepared in different shapes and size. It is obvious that any sound in the nature is made of vibration of some object. The faster the vibration, the louder the sound and vice versa. While vibrating the changqobiz’s tongue nothing is audible, in order to strengthen its sound and to make it audible the oral cavity plays the role of resonator.

At present chanqobiz is widespread in the Republic of Karakalpakstan, Qashqadarya and Surkhandarya regions. Changqobiz performances of Bobokhonova Jorigmom, Nurmatova Sofiyamomo from Sho’rchi district, Naziramomo Ramazonova from Muzrabod district are distinct with their unique sound. Their tones of melodies are very peculiar and they are called with such names as “Yorga Salom” (“Greetings to the beloved”), “Sevgi” (“Love”), “Yorkelur” (“The lover comes”), which express inner feelings and “Shabboda” (“Breeze”), “Toshqin Soy” (“Floating River”) natural occurrences.

Changqobiz is played individually or with the changqobiz ensemble which gives the opportunity to listen to its sound completely and with quality. Apart from this, it sounds best in the accompaniment of drum, sibizga or with ceramic flute.
**Sibizga** (fifes) — the sound of sibizga reminds about the nature, entity and latitude. While listening to it, mountains, stones, deserts, hills and uplands appear in one’s imagination. Sibizga, which is able to create such magical tunes, is constituted as one of the most ancient musical instruments. Sibizga, which is the simplest instrument that was created by human and which sounds like a human, had been made and played by the people. Sibizga is produced of thick walled reed, which is called “gharov”. In order to change the volume of the sound, which is made inside of it, 3 or 4 holes are made inside sibizga. It is possible to play quart, fifth, sixth spectrums in sibizga.

[Image of Sibizga]

**Shullovuq** (Ceramic flute), also known as “shipillak”, “shullovuq”, “hushtak” is the most ancient types of wind instruments. It is made of ordinary clay, which is brought to the form of ceramics by refining with fire. It can be met in almost all frontiers of the country. Ceramic flute’s types vary from the types of children’s toy (in rural areas) that is able to make only one sound, until the ones, which can make a tune of one and a half octave spectrum. Their shape, size and spectrums significantly differ from each other. Creating a sound in ceramic flute is fulfilled without any difficulties. Its different types; egg-shaped, in the shape of animals and birds are being created by the potters and oven makers.

[Image of Shullovuq]
**Ghajirnay** — in some sources this instrument is also called shepherd nay. In reality, the flutes that were used by shepherds were made of bones or reeds. Ghajir nay’s name is associated with a bird’s name because this instrument is made of the wing bones of a desert eagle which is called “Ghajir”. Once Gajirs’ bones and meat (which is considered as haram) are separated, it was buried to a swamp for 40 dyas. This is called in the people’s language “making chilla”. During the 40 days, it will be easier for the meat to rot and bones get rid of unnecessary meat.

Bolaman (balabon) much smaller than surnay (type of oboe), is made of solid wood body, in majority of cases made of mulberry and apricot wood, its sound making system differs from that of surnay’s. In bolaman instead of “nay pachoq”, reed in which sibizga tounge was opened, is used. Even though the bolaman’s body becomes wider as it goes down, its inner hole remains unchanged. There are some holes in bolaman too which were made in order to make sound; 7 of them are placed on its outer side, and only one of them is placed on its downside. Bolaman’s sound timbre is much lower than that of sunray. For this reason, the instrument is used for accompanying instrumental ensembles and their performers. This instrument almost disappeared from Karakalpakstan Republic and Khorezm regions.
Surnay (type of oboe) — also has its own ancient history. This instrument was mainly used in the accompaniment of drum, nogora, and karnay in the weddings, celebrations and in happy occasions. As surnay’s sound is very loud, it is played in open squares. Melody direction performed with surnay, and its playing place makes it distinct from other instruments. Surnay’s usage conditionally can be divided into the following types:

1. Sunraymaqom directions and the songs which are very close to maqom direction. For instance, in Khorezm such sunray directions as Nadramiddin, torghay, shokochdi, khonchiqar and others;

2. Dance directions;

3. Rope walker directions;

4. Humour directions;

5. Wedding ceremonial directions.

Usually sunray is made of mulberry, nut or apricot wood. Its main components are-body, barrel, miyl, miyl chop, sadaf, naypachoq (dudik in Khorezm). Main body is in the form of widening pipe of 450–500 mm of length. In the main air circulating part of surnay, there are 8 holes from which the air exits. 7 of them are placed in the outer side; one of them is in the downside.

Karnay — is the Uzbek wind instrument, which possesses biggest and strongest sound timbre. As it is very big, it is prepared from thin copper in the form of three constructable separate parts, so that it was easy to lift. This instrument is used in the ensembles, in the accompaniment of sunray, drum, nogora and others, which are played in open places. In the past karnays were also used in military moves and their straight and elbow types existed. In order to make sound in it mundshtuk (blowing adaption of karnay made of tin) was used or European copper instruments’ (pipes, baritone) mundshtuks are used.
**Ud** — findings in the territories of Afrosiyob ruins, ancient Naysa and Marv, as the result of archeological excavations conducted in Ayritom and Dalvarzintepa, preservation of the image of ud in the terrakota, friz and other findings, evidence that this instrument is very ancient.

During the centuries Ud had been considered as the most perfect and as the king of all the instruments. Pleasantness and closeness of the sound of ud to the person's sound has always astonished listeners.

Ud is one of the instruments which had been changed the least during the development process. Together with keeping its appearance, ud is the instrument which triggered evolution of other instruments. Ud is used in solo performances and in the content of traditional instrumental ensembles.

**Noghora** (kettledrum) — is in the form of two ceramic pots covered with animal skin. Musical style is made by hitting to the pot one of which makes ringing sound, another hoarse. Requires the usage in "karnay-surnay" ensembles. In recent times nog'ora is being used in national instrumental and maqom ensembles.
Qayroq — The existence of this instrument in the nature, moreover constituting that it is the first “artificial” percussion instrument testifies that qayrov is one of the most ancient instruments. Four fingers (index, middle, nameless and little fingers) hold one of the stones and the thumb holds the second stone. The rhythm which is made by their collision depends on the efficient work of those fingers. Holding per qayroq stones on both hands, it is observed the usage of hard metals of the same size. In this case it would be easy to hold the metals with fingers and easy to direct. Nowadays Qayroq is mostly used in Khorezm songs. The usage by both male and female Khorezm dancers during the performance is also observed.

Qobiz — is one of the most ancient bowed string instruments. Instruments, which are alike to qobiz, can be met in the Chinese and the Mongolians under the names of “hu kin” and “xur” respectively. Invention of qobiz in some sources is associated with the name of legendary name “qorqut”. Regardless by whom it was invented, western researchers proposed that origins of western bowed string instruments should be looked for from East, and qobiz may be such an origin for violion or similar instruments. Both strings of qobiz, and the string of the bow are made of horse’s mane. The animal skin is covered only to the carved part of the instrument and kharrak is installed exactly to this place. The rest of the carved part will be left blank. In performance both of its strings participate simultaneously. Overtones are very actively used in the performance and make an impression like many sounds are being made at the same time.
Folk songs attract people with the sincerity of feelings and emotions, with their natural and lively characters, harmony of the words and melodies, logical consistency and with their compact form. The most ancient performance style which is preserved until today is o’lan (wedding march). Badihagoylik (the poem, melody or song which is performed spontaneously, without any preparation), primitiveness of the melody genre, paying attention to the lyrics of the song can prove above said words.

The roots of the song genre, which is popular among Kirgiz and Kazak nation “Aytis”, go as far back as O’lan. In contrast to Olan, “Aytis” is adapted to the current time; it is performed with contemporary musical instruments and performed onstage. On the other hand, o’lan is performed without an accompaniment of any musical instrument, in the tune chosen by the performer.

Usually o’lan is performed in turn by the representatives of the two genders: men and women in two opposite sides and they support each other by shouting. In o’lan exaggeration, temperature of love, naughtiness of youthfulness is expressed with a very sincere and elated spirit.

Being able to sing o’lan in the circles requires certain potential and performing skills. O’lan songs are important in bringing up young generation humble, sincere and keenwitted. Performers of this genre live in Ohangaron oasis of Tashkent region, Zomin and Forsh districts of Jizzakh region as well as in mountain zones of Nurota district of Navoiy region.

In order to promote O’lan performances the Republican contest of “Lapar and O’lan performance” is being held in a traditional manner. As a result of such contests it can be observed that o’lan performers are revealing their potential in Andijan, Namangan and Samarkand regions.
Feruz (literally—“stone of happiness”) is a widespread and well-known vocal genre in Khorezm. It represents a five-part cycle called “Feruz I–V”. It evolved based on shuba of maqoms of “Navo” and “Segoh”, representing the cycle of “Khorezm Maqoms”. Even though they stand aside from maqoms, their potential is not less than them. It embodies Khorezm singing style, and is observable in the repertoires of famous Uzbek singers. As a distinct vocal genre, under common name of “Feruz” it became a widespread at the beginning of the XIX century, more exactly, during the rule of Muhammad Rakhimkhon I (1807–1826), and emerged as a result of creative collaboration of famous bastakors (creators of oral music, composers) and singers.

In particular, Feruz I and Feruz II were once very popular among connoisseurs of music and no event feast was organized without performance of these vocal pieces. They were so popular that among the people even the saying was emerged, “if the first one is a ‘golden ring’, then the second one is its ‘pearl’”. In accordance with written sources, the author of poems and melodies was considered Feruz, a famous poet and bastakor governor of Khiva in 1864–1910 (Muhammad Rakhimkhon II Soniy).

Muhammad Rakhimkhon Soniy simply adored musical knowledge and invited everyone to develop musical art even more than it was periods ago. As a result of this, in Khorezm evolved such renaissance that development of magnificent maqom traditions lifted to the level of state importance.

With his initiative, khorezm tambour and dutar maqoms were recorded as “tanbour chizigi” (“tanbour line”). The instrumental melodies, created by him, entered to the structure of “filliping directions” of the Khorezm maqoms.

Feruz song group took place from Khojixon Boltayev’s repertoire in a full form. Feruz 1–2 was interpret by several singers and nowadays is performed by the majority of professional and amateur singers who have high spectrum.
**KHALFA ART**

*Khalfa* is a woman-performer of folk songs and instrumental music, a poetess in Khorezm Oasis, who embodies traditions of oral folk art. In term of activity, there are the following types of khalfas: *khalfa sozi* (khalfa-musician), who performs folk instrumental melodies, and *khalfa yodoghiy* (khalfa-singer and khalfa-poetess), who performs folk songs at wedding ceremonies and festivities while accompanying her singing by playing on a musical instrument. Both of them served to seize women’s pain.

Khalfas participate in all weddings and other ceremonies of the people. For example, Khalfa opens a wedding feast by performing wedding–related ritual songs, such as “Toy Muborak”, “Toy Boshlovi” and concludes by singing “Toy Javobi”. Khalfa traditions are being continued in such places of Khorezsm region and the Republic of Karakalpakstan as Ellikqala, Totrkol, Beruniy.

Currently the traditions associated with this genre are mastered not only through “ustoz-shogird” (master-apprentice) traditional method of learning, but also through studying at music schools and art colleges. In Khorezm and inKarakalpakstan various competitions of khalfa performers are organized (in particular, there is a competition of khalfa performers which has been organized since 2013 within the framework of the festival “Nafosat bostonim manim”). Khalfas from Khorezm can demonstrate their art of performance and skills in open folk festival “Boysunbahori” (Boysun’s spring), traditional art festival “AsrlarSadosi” (Echo of the centuries) and international music festival “Sharq Taronalari” (Eastern melodies).

“MushkulKushod” and reading such religious books as “GavsuliAzam”, “Paygambar Hikoyati” (Prophet’s story), “BoboRavshan”, “Bibiseshanba” served to seize women’s pain. Khalfa is a woman-performer of folk songs and instrumental music, a poetess in Khorezm Oasis, who embodies traditions of oral folk art. In term of activity, there are the following types of khalfas: *khalfa sozi* (khalfa-musician), who performs folk instrumental melodies, and *khalfa yodoghiy* (khalfa-singer and khalfa-poetess), who performs folk songs at wedding ceremonies and festivities while accompanying her singing by playing on a musical instrument. Both of them served the women “from inside”.Both types of khalfas performed inside of the place, where only women are sitting.

In the performance of ‘khalfasozi’, there exist accompaniment and solo genres. The ensemble consists of three people: khalfa (plays on accordion and sings songs), drummer (accompanies the songs, sometimes dances too) and dancer (dances and sings lapars). The repertories of khalfas mainly consist of *Toy Mubarak* (Happy wedding), “Yor-Yor”, from the group of “Oshiq” (”lover”) — “Tokhirva Zukhra”, “Oshiq Alband”, “Asli and Karam”, “Khurliqo and Khamro”, admonitive and dance songs and on the bases of poems of Makhtumquli and other poets. Creative khalfas created compositions and composed melody dedicated to their period’s important issues. For instance, Khonim Suvchi Saidakhmadqizi (1858–1926)’s “Bevafo zolim” (“Unfaithful oppresor”), “Bibijonim Qosim Devon qizi” “Ayrildim” (“Separated”), Ojiza (OnabibiOtajonova, 1889–1961)’s more than 30 compositions are being performed by Nazira Sobirova, Roziya Matniyozqizi, Saodat Khudoyberganova and by other khalfas.

“Kitobiy Khalfa” (“Khalfa poetess”) were performed mainly in condolence ceremonies, and in the ceremonies called “Ullipir”,
Khorezm maqoms are one of the local types of maqom, spread in Uzbekistan. The cycle of “Khorezm maqoms” emerged on the basis of Shashmaqom and music traditions of Khorezm at the turn of the XVIII–XIX centuries; in practice they are called “Six and a half maqoms” or Khoresm Shashmaqomi.

It comprises such maqoms as Rost, Buzruk, Navo, Dugoh, Segoh, Iraq and Panjgoh. Each maqom is divided into two parts, i.e. instrumental part called “Chertimyo’li” (Mansur) and vocal part called “Aytimyoli” (Manzum). The cycle includes about 200 instrumental and instrumental-vocal compositions. Famous composers of Khorezm, such as Niyozxon Khoja, Feruz, Komil Khorazmiy, Muhhammadrlasul Mirzo, Matyoqub Harrat and others created new instrumental compositions and enriched them in terms of form and content.

Khorezm maqoms reached their peak in development under the rule of Mukhammad Rakhimxon Soniy (who was the poet and composer under the pseudonym Feruz). On his initiative a special musical notation “Tanbour notation” was created with the help of which Khorezm dutar and tanbour maqoms were written down in the last quarter of the XIX century and which was used till 40s of the XX century in musical practice based on “Ustoz-shogird” (“Master-apprentice”) methodology. Since the XX century, Khoresm maqoms have been recorded, scientifically studied (by E. Romanovskaya, M. Yusupov) and mastered through the new system of musical education at music schools of Khorezm region, Urgench art college, Urgench State University and Conservatory of Uzbekistan.

The bearers of maqom traditions in Khorezm were Khudoybergan Mukhrkan, Matpano Khudoyberkanov, Matyoqub and Matyusuf Kharrot, Madrakhim Sheroziy, Khojixon Boltayev, R.Jumaniyozov, I.Ibrohimov, K.Otaniyozov, O.Khudoystshukurov, R.Qurbanov, F.Davletov, R.Boltayev and others. At present Khorezm professional and folk maqom ensembles of Urgench, Khiva and Khanqa promote maqoms. It became a good tradition to organize traditional performance competitions named after Kh. Boltayev, K.Otaniyozov (Khorezm), O.Khudoystshukurov (Republic of Karakalpakstan), which demonstrate traditions of Khorezm maqoms.
FERGANA-TASHKENT MAQOMS

Fergana-Tashkent Maqom is instrumental maqom cycle which was formed on the basis of Shashmaqom (sarakhbor, tarona, sayt, qashqarcha, soqynyoma, ufar) and widely spread during the XVIII–XIX centuries in Fergana valley. It plays a vital role in classic musical heritage of Fergana valley.


Instrumental directions are performed solo or with instrumental ensemble; singing style is performed solo, i.e. a singer is accompanied by an instrumental ensemble. Development of musical language of maqoms is closely connected with the impact by peculiarities of traditional music of the Fergana Valley, in particular; by such genres as ashula (Yovvoyi Ushshoq, Yovvoyi Chorgoh) and instrumental melodies (Choli Iroq), or on the basis of shuba ushshoq, “Samarkand or Khoji Abdulaziz Ushshogi”, “Tashkent or Mulla Tuychi Ushshogi”, “Khojand or Sodirxon Ushshogi” and others.

Considerable contribution to the development and promotion of the Fergana-Tashkent maqoms was made by famous musicians, singers and composers of Uzbekistan, including A.Abduurasulov, T.Toshmuhammedov, S.Bobosharifov, Yunus Rajabiy, A.Umrzoqov, J.Sultanov, M.Umrzoqov, R.Mamadaliev, Shoumarov brothers, Shojalilov brothers, O.Khotamov, O.Alimahsumov, O.Imomkhojaev, H.Nosirova, S.Qobulova, T.Qodirov, K.Rakhimov, O.Otakhonov, T.Alimatov, A.Ismoilov, M.Tojiboev, M.Yuldoshev, M.Yulchiieva and others. Nowadays, Fergana–Tashkent maqoms are included in the programs of international and republican competitions organized among young performers of maqom and maqom ensembles.
Yalla — the song genre, which is performed with dance, and usually it has romantic-lyric meaning. The manner of singing is solo (by khonanda or yallachi) with the accompaniment of instrumental ensemble.

Yallas are divided into two types: mumtozyalla differs from widely spread folklore songs in yalla genre, which use folk poetry and solo-group manner of singing.

Folk yallas are narrow in spectrum, each line in the text of the lyrics and dance movements were sung by individual yallachi and accompanied by chorus group.

The melody in a playful character (among the nation yalla means “song of joy”) invites everyone to dance, such as “Yallamayorim,” “Ho-Ho Yalla,” “Qizgina”

Mumtoz yalla developed with poetry and performance art. The number of poems in yalla corresponds to the melody and the volume, it maintains the compositions structure, development and form. Melodies are attractive and based on uforiy style of repetition. It is sung in specific dance rhythm.

Dances, which are performed in yalla took even brighter form thanks to the musical factors and lively and dance-prone style makes yalla unique. Efficiency of yallas is determined with skillful performance and harmony of all the means such as melody, words, and dance movements.

Mumtoz yallas are sung solo in the accompaniment of musical instrument. Yalla genre occupied significant place in the repertoires of famous singers of Uzbekistan, who acted also as popularizers and promoters of this genre among people such as Mamurjon Uzoqov, Tavakkal Qodirov and others. The repertoires of these singers included such yalla songs as “Qalamqoshliging” (or “Janonbolaman”) and “Mukhtahzod” (by M.Kharratov), “doghman”, “Surating”, “Parvoetibket”, “YakkabuFarghonada”, “Kozlaring” (by M. Mirzaev) and others.

Notably, women-yallachi (performers of yalla songs) sang cycles of yalla with doira (Katta yalla and Kichik yalla) during family-related festivities in Namangan. Also, in performance practice such cycles of ashula and yallas as “Yoristab” (ashula), “Mustahzod” (yalla), “Fargona Ruboiysi” and others became widespread. At present, yalla is being introduced and interpreted in a contemporary sense in variety art.
Kopkari is the contest of horse riders. Before weddings and other ceremonies our ancestors feasted palow and at the end of the ceremony they conducted kopkari performances. Kopkari is also called as “Uloq”.

Kopkari is mainly an individual contest. Under the conditions of the race, the horseman’s body needs to be placed first at the designated position by riding around the square holding down to its foot goatling skin. However in kopkari horsemen may act as a team in order to split the award (watches, carpet, sheep, cattle, certain amount of money). For taking the goatling skin energetic, strong horseman with sparkling horse is chosen. Once he takes the goatling other horsemen surround him and protect him until he reaches the referees.

Some horsemen when getting old, if they cannot participate on their owns in kopkari under certain circumstances, give “smart” and “experienced” horses which were trained specially for kopkari to younger participants. At the end in case of victory they divide the award.

This ancient game since several thousand years linked Central Asian, in general Eastern nations with the links of friendship. It brings up young generation in the spirit of physical health, quick-wittedness and strength.

The secrets, knowledge and experience of how to feed the kopkari horses, how to bring it up, chilling it out, the ways of making them “smart” is being passed from generation to generation.

Kopkari is the game of piece, calmness and plays an important role in bringing up the men to whom grandfathers, mothers and children rely on. At present several kopkari games are being organized in several districts of Kashkadarya, Surkhandarya, Samarkand and Bukhara regions. The most skillful horsemen of Uzbek, Kazak, Tadjik, Karakalpak and Kyrgyz nationalities organize gatherings in each others’ individual and team weddings and participating in big kopkari and uloq (goatling skin) contests.
KURASH

Kurash (Eastern type of wrestling) means bringing up a person strong, adroit, tolerant and determined. The art of Kurash has existed in many nations since ancient times. Archeological findings, historical manuscripts prove that kurash was an indissoluble part of Uzbek lifestyle. According to Chinese manuscript “Tan-shu” weddings and other ceremonies were not conducted without kurash contests in Fergana valley. In ceramic object found from the territory of ancient Baqtriya (South of Uzbekistan) which belongs to jez period, the image of two wrestlers who were clinging each other were expressed.

There is a belboghli kurash (belt wrestling) type of kurash among Uzbek people. There are many archeological findings and historical manuscripts belonging to this type of kurash. In the monument found in the territory of ancient Mesopotamia with the history of 5 thousand years the image of wrestlers who were competing in style of belboghli kurash was described. Kurash competitions are organized in large ceremonies, holidays and in family ceremonies. Even at present kurash competitions are being held under traditional rules in Bukhara, Surkhandarya and in Kashkadarya regions.

According to the traditional rules, once the first wrestler comes on the stage the opponent has to come himself. In it the age and the weight of the wrestlers does not matter. In order to deal with the victorious wrestler, the claimant reveals his desire and final wrestler, who won others, wins the contest. In 1991 the representative of kurash wrestlers’ generation, international master of sport Komil Yusupov elaborated kurash rules which correspond to the world standards. In 1992 Uzbekistan Kurash Federation, in 2001 Uzbekistan Belboghli Kurash Federation were founded.

Based on the performance and used methods such marks as “chaka”, “yonbosh”, “halal” are given. For illegal actions “tanbeh”, “dakki” and “ghirrom” punishments are given. If a wrestler gets “halal” mark or the opponent gets “ghirrom” mark, it means his victory. Getting “yonbosh” mark twice and the opponent’s getting “dakki” mark two times also means the wrestler’s victory.

“Chala” marks are counted and the wrestler who gets these marks is considered as a winner. In case when the number of the wrestlers’ marks and punishments are equal, the wrestler who gets marks wins the contest. If the number of punishments equal to each other, the wrestler who gets the punishment the last loses the game. If everything is equal (or if none of them gets the marks), the winner is determined as a mutual consent of the referees. In Uzbekistan such international competitions dedicated to the memories of at-Termiziy, Pahlavon Mahmud is conducted regularly. At present there are 22 Olympics schools, 37 children’s and teenagers’ sport schools and 206 kurash schools in Uzbekistan where students are getting knowledge on this type of sport.