Video and audio materials compiled during an expedition to the Ferghana Valley
INTANGIBLE CULTURAL HERITAGE ELEMENTS OF FERGHANA VALLEY
CONTENTS

DVD 1
Oral Traditions and Expressions
1. Yalla
2. Alla
3. O’lan
4. Yor-Yor

DVD 2
Performing Arts
1. Katta Ashula
2. Lapar
3. Askiya
4. Show Arts

DVD 3
Social Practices, Rituals, and Festive Events
1. Shombarak Event
2. Lachak Event

DVD 4
Knowledge and Practices Concerning Nature and the Universe
1. Guli Arghuvon Festival

DVD 5
Traditional Craftsmanship
1. Qo’qon
2. Rashton
3. Marg’ilon

DVD 6
ICH Photo Album
## CD 1

<table>
<thead>
<tr>
<th>Song</th>
<th>Duration</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alla</td>
<td>02'31&quot;</td>
<td>Rakhimakhon Abdurazooqova</td>
</tr>
<tr>
<td>Alla</td>
<td>01'37&quot;</td>
<td>Khojira Ergasheva</td>
</tr>
<tr>
<td>Alla</td>
<td>04'10&quot;</td>
<td>Zamira Jabborova</td>
</tr>
<tr>
<td>Alla</td>
<td>03'05&quot;</td>
<td>Mo’tabar Jalilova</td>
</tr>
<tr>
<td>Alla</td>
<td>03'56&quot;</td>
<td>Karomatkhon Mamajonova</td>
</tr>
<tr>
<td>Alla</td>
<td>02'25&quot;</td>
<td>Markhamat Jo‘raeva</td>
</tr>
<tr>
<td>Alla</td>
<td>00'52&quot;</td>
<td>Korpaysin Oqboyeva</td>
</tr>
<tr>
<td>Alla</td>
<td>04'46&quot;</td>
<td>Mayramkhon Rakimonova</td>
</tr>
<tr>
<td>Alla</td>
<td>02'17&quot;</td>
<td>Mukhabbat Rakimonova</td>
</tr>
<tr>
<td>Alla</td>
<td>03'03&quot;</td>
<td>Nasibakhon Sotimovdieva</td>
</tr>
</tbody>
</table>

## CD 2

<table>
<thead>
<tr>
<th>Song</th>
<th>Duration</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>O‘lan</td>
<td>05'19&quot;</td>
<td>Zebikhon Abdunazarova</td>
</tr>
<tr>
<td>Yor-Yor</td>
<td>03'36&quot;</td>
<td>Muborak Akramova and Zamira Turopova</td>
</tr>
<tr>
<td>Yor-Yor</td>
<td>02'43&quot;</td>
<td>Yoqulkhon Jo‘raboyeva and Elmira Jonibekova</td>
</tr>
<tr>
<td>Yor-Yor</td>
<td>02'24&quot;</td>
<td>Kamola Karimova</td>
</tr>
<tr>
<td>Yor-Yor</td>
<td>06'32&quot;</td>
<td>Jamlahkon Nasriddinova</td>
</tr>
<tr>
<td>O‘lan</td>
<td>03'44&quot;</td>
<td>Inoyat Raftqoqa</td>
</tr>
<tr>
<td>Yor-Yor</td>
<td>06'05&quot;</td>
<td>Muborak Sharipova</td>
</tr>
<tr>
<td>Yor-Yor</td>
<td>02'30&quot;</td>
<td>Madinakhon Sotimova</td>
</tr>
<tr>
<td>O‘lan</td>
<td>02'08&quot;</td>
<td>Unarboy Tojboyev</td>
</tr>
<tr>
<td>O‘lan</td>
<td>02'39&quot;</td>
<td>Gavkhar Tojboyeva</td>
</tr>
<tr>
<td>Yor-Yor</td>
<td>01'24&quot;</td>
<td>Matluba Turg‘unova and Munawvarkhon Zokirova</td>
</tr>
<tr>
<td>O‘lan</td>
<td>02'01&quot;</td>
<td>Makhbuba Yuldosheva and Bakhtiyor Turg‘unov</td>
</tr>
</tbody>
</table>

## CD 3

<table>
<thead>
<tr>
<th>Song</th>
<th>Duration</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Oromijonim Yalla (Delight of Soul is Yalla, Yalla)</td>
<td>02'09&quot;</td>
<td>Makhmuda Abdurakhmonova</td>
</tr>
<tr>
<td>Kho-kho Yalla (Kho-Kho Yalla, Yalla)</td>
<td>02'20&quot;</td>
<td>Nasiba Boykhonova</td>
</tr>
<tr>
<td>To’sma Yo‘limni (Do Not Stand in My Way, Lapar)</td>
<td>02'21&quot;</td>
<td>Laylkhon Khakimova</td>
</tr>
<tr>
<td>Erti Bilan Turaman (At Dawn I Wake Up, Lapar)</td>
<td>03'19&quot;</td>
<td>Zarshunos Junaboyeva</td>
</tr>
<tr>
<td>Bahorimdan O’g’ilay (I Admire You My Spring, Lapar)</td>
<td>01'33&quot;</td>
<td>Karomat Mamajonova</td>
</tr>
<tr>
<td>Tog‘dan Keling (Come Down from the Mountain, Lapar)</td>
<td>02'26&quot;</td>
<td>Matluba Rakimonova</td>
</tr>
<tr>
<td>Yorim Kelarmikan (Will My Darling Come?, Lapar)</td>
<td>02'30&quot;</td>
<td>Mukhabbat Rakimonova</td>
</tr>
<tr>
<td>Qora Mayiz (Black Raisins, Lapar)</td>
<td>03'15&quot;</td>
<td>Madiha Sotimova</td>
</tr>
<tr>
<td>Yondirasiz (You Make Me Aflame with Passion, Lapar)</td>
<td>02'57&quot;</td>
<td>Anorxhon Tojboyeva</td>
</tr>
<tr>
<td>Nahori Nashta (Morning Song, Lapar)</td>
<td>02'43&quot;</td>
<td>Krayotkhin Turdiyeva</td>
</tr>
<tr>
<td>O‘rynang Qizlar (Dance Girls, Dance, Lapar)</td>
<td>04'13&quot;</td>
<td>Sharifa Usmonova</td>
</tr>
</tbody>
</table>

## CD 4

<table>
<thead>
<tr>
<th>Song</th>
<th>Duration</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Bo’ston (Garden)</td>
<td>05'49&quot;</td>
<td>Nugh‘monjon Akhmedov and Sherali Isqov</td>
</tr>
<tr>
<td>Yovvoyi Chorgokh (Wild Chorgokh)</td>
<td>09'01&quot;</td>
<td>“Chorgokh” Group</td>
</tr>
<tr>
<td>Naylayin (What Should I Do?)</td>
<td>04'26&quot;</td>
<td>Abdurashid Elchiyev</td>
</tr>
<tr>
<td>Vatanim (My Motherland)</td>
<td>03'30&quot;</td>
<td>Sobirjon Matmusayev and Akromjon Turdiyev</td>
</tr>
<tr>
<td>Mayliga (Very Well!)</td>
<td>03'56&quot;</td>
<td>Nasiba Nidoyeva, Sanobar Rakhatova and Umida Nuraliyeva</td>
</tr>
<tr>
<td>Poshshopirim (My King, Poem of Khazini)</td>
<td>05'39&quot;</td>
<td>Erkinjon Shironom and Ne‘matjon Shironov</td>
</tr>
<tr>
<td>Bog‘aro (In the Garden)</td>
<td>04'29&quot;</td>
<td>Dilluza Qodirova and Odina Yoqubova</td>
</tr>
<tr>
<td>Yovvoyi Chorgokh (Wild Chorgokh)</td>
<td>03'45&quot;</td>
<td>Munodjon Yusupov</td>
</tr>
</tbody>
</table>
The Intangible cultural heritage of Uzbekistan is housed deeply in the Uzbek people’s souls, created by talented bearers, and passed from generation to generation. These heritage elements developed and became more enriched over the centuries, reflecting the morality, sincerity, and artistic-aesthetic taste of Uzbek families. The notion of intangible cultural heritage includes national customs, habits, events, traditions, knowledge, and skills as well as the instruments, items, artefacts, and cultural spaces connected with the intangible elements. Since the Republic of Uzbekistan gained its independence, more attention has been paid to collecting, protecting, studying, and publicising Uzbek national values throughout the world. Documentary films have been created, and new brochures and manuals have been published.

In order to save Uzbek people’s art and creative masterpieces, and to make them relevant to the youth, a number of state organisations in cooperation with social and international organisations and research institutions are carrying out diverse projects, events, and research studies. In this respect, the Cabinet of Ministers of the Republic of Uzbekistan adopted Resolution No. 222 on 7 October 2010 to approve the state programme on protecting, safeguarding, promoting, and using intangible cultural heritage activities in the republic. This programme is serving as a guidebook for intangible cultural heritage activities in the republic.

The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, in cooperation with the National Commission of the Republic of Uzbekistan for UNESCO, organised an expedition to Ferghana Valley to research and classify intangible cultural heritage samples as well as to inventory and define the bearers of this heritage in the following domains, as specified by UNESCO Convention for the Safeguarding of the Intangible Cultural Heritage, 2003:

- Oral Traditions and Expressions
- Performing Arts
- Social Practices, Rituals, and Festive Events
- Knowledge and Practices Concerning Nature and the Universe
- Traditional Craftsmanship

The Oral traditions and expressions domain includes all genres connected with people’s folklore creations, such as myths, fables, epic poems, fairy tales, riddles, proverbs, folktales, lullabies, tongue-twisters, and lapar. They differ from each other by method of performance and colourful melody. For example, performance of epic poems is accompanied by a dombra (drum), qobiz, or dutor; or they are performed as stories or verse-rhyming. Fables, folktales, riddles, proverbs, and fairy tales have educational features and reflect victories of good over evil while highly praising hardworking and honest characters. Lapar is a folk song which is accompanied by dancing. Yalla is a song accompanied by another person dancing; and khalfa, a song accompanied by a tune played on the accordion, has improvisation features and provides cultural pleasure to people. The genres of yalla and lapar are unique to the Tashkent-Ferghana style; navrigkhan singing is specific to the Bukhara region; and khalfa singing is characteristic of the Khorezm region.

Yalla, a widespread folklore song genre, is made up of words that come from poems by classic and modern poets. The songs are accompanied by dancing. Yalla is sung by one, two, or more people with the accompaniment of doira music or a musical ensemble. Most yalla songs are about love and affection, and they possess an attractive, charming, and jolly character. Yalla is divided into two types. The first type is performed mainly by one singer and a rhyming troop and accompanied by a dombra. Some examples of yalla are ‘Olmacha Anor’ (A Little Apple-Pomegranate), ‘Yallama-Yorim’ (Yallama, My Beloved), and ‘Qizgina’ (Girlie). The second yalla type is similar but it is characterised by its wide diapason and structure. Among the people, widespread classic yalla include ‘Qalamoshegliim’ (My Beloved with Black Fine Eyebrows), ‘Jonon Bo’laman Debi’ (Saying You Shall Be a Charmer), ‘Ayntmasus’ (Let Her Not Be Separated), and ‘Fighondur’ (Moaning). In Namangan, there are diverse types of yalla (big yalla and little yalla) performed by women at wedding parties and celebrations. At present time yalla songs are performed in variety art. Their melody, music, style, and performance are complicated. During the expedition, the experts recorded yalla songs performed by Muborakkhon Akromova, Zamirakhon Turopova, Makhmuda Abdurakhmonova, Nasiba Boykhonova, Laylokhon Khakimova, Muxharram Toshtemirova, and others.

Alla (lullaby) is an oral form of ICH sung by one person, usually a mother who is putting her baby to sleep. Alla, popular among Uzbek, Uyghur, and Tajik people, is important in raising a child. Alla is highly emotive in that it allows a child to perceive not only motherly affection but also her spiritual sufferings.
Alla is performed also during beshik to’yi (cradle party) by women who are bringing a cradle. The performance is accompanied by solemn doira music.

It is believed that the word alla is derived from the word olloh, which is connected with pleading to Allah to save the baby by accepting the child under His protection. Both the creator and performer of alla are mothers. The content and melody of the songs originate from the spiritual state of a mother. Today, mothers perform alla, enriching the songs with new content by singing and praising love for life, a happy life, and a bright future. To revitalise alla songs, national contests are organized regularly aimed at promoting the art form among the youth and educating them in the spirit of respect for our national values.

During the Ferghana Valley expedition, many alla folk songs were recorded. The performers included Mo’tabar Jalilova, Markhamat Jo’rayeva, Mekhri Abdullaeva, Zamira Jabborova, Elmira Jonibekova, Karomatkhon Mamajonova, and Nasiba Sotvoldieva.

- **Alla.** Performed by Mo’tabar Jalilova, Uzbek, born in 1961 in Poulgan Village of the Oltiariq District, Ferghana. She currently works as the director of the village house of culture. She learned folk songs from her mother in childhood.
- **Alla.** Performed by Markhamat Jo’rayeva, Uzbek, born in 1966, in Shorq’ngon Village of the Namangan District, Namangan. She currently works at the village house of culture. She learned folk songs from her grandmother and mother.
- **Alla.** Performed by Mekhri Abdullaeva, Uzbek, born in 1965 in the Pop District, Namangan. She works as an actor at the Namangan Regional Drama Theatre. As a child, she learned to sing folk songs and play the doira from her mother. She is a performer of wedding party songs and songs in the genre of lapar and yalla.
- **Alla.** Performed by Zamira Jabborova, Uzbek, born in 1962 in Qoratepa Village of the Yozovughon District, Ferghana. She works as the director of the village house of culture. As a child, she learned to sing folk songs and to play the doira from her mother and women of her village.
- **Alla.** Performed by Elmira Jonibekova, Uzbek, born in 1968 in Soku Village of the Uychi District, Namangan. She is an art director at the district house of culture. She learned to sing folk songs and play the doira during her childhood years from women living in her village. Her apprentice is Qunduzkhon Egamberdiyeva.
- **Alla.** Performed by Karomatkhon Mamajonova, Uzbek, born in 1949 in Mingbulog Village of the Ulunpok District, Andijon. She is on pension. She learned to sing folk songs and play the doira during her childhood from her mother and women of her village.
- **Alla.** Performed by Nasiba Sotvoldieva, Uzbek, born in 1962, in Chortoq, Namangan. She sings folk songs and performs music with doira, rubob, and dutor.

O’lan is a genre of people’s oral creation. Mainly, it is performed by women with or without doira accompaniment. At Uzbek parties and celebrations, the o’lan is sung by a girls’ team on one side and a boys’ team on the other side, or it is sung by two people who take sides opposing each so they may perform as though they are having a dialogue. Through the o’lan genre, people express their hopes, dreams, sorrows, and joy, and the theme of love is at the core of its content. O’lan songs exist for many kinds of events – cradle parties and wedding parties, for example. There are also the songs which are lyric, charming, rhyming and humorous. The o’lan songs are similar to yor-yor songs since each line of o’lan song is performed with rhyming words and accompanied by doira or dombra music. Presently, to revitalise and promote o’lan and lapar genre, every two years contests are organised.

During the Ferghana Valley expedition, many o’lan songs were recorded. Some of the artists include Khayrulla Mirzayev, Khanifa Mirzayeva, Inoyat Rafiqova, Makhbuba Yo’ldosheva, Bakhtiyor Turghunov, and Zebikhon Abdunazarova.

- **O’lan.** Performed by Khayrullo Mirzayev, Uzbek, born in 1968 in Kosonsoy Village of the Kosonsoy District, Namangan. He currently works in the district house of culture. He learned to sing songs at school and from his relatives. His apprentice is Khanifa Mirzayeva, Uzbek, born in 1981 in Kosonsoy Village of the Kosonsoy District, Namangan. She learned to sing songs at school.
- **O’lan.** Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Balichi Village of the Chust District, Namangan. She learned to sing songs from her mother.
- **O’lan.** Performed by Makhbuba Yo’ldosheva, Uzbek, born in 1965 in Varzu Village of the Kosonsoy District, Namangan. She currently works in the district house of culture. She learned to sing songs at the amateur artists’ club. Her apprentice is Bahدiyor Turghunov, Uzbek, born in 1976 in Balichi Village of the Kosonsoy District, Namangan. He currently works in the district house of culture.
- **O’lan.** Performed by Zebokhon Abdunazarova, Uzbek, born in 1951 in Pilol Village of the Pop District, Namangan. Currently, she is on pension. As a child, she learned to sing songs and play the doira from country women.

Yor-yor is a folk song performed at wedding celebrations. In ancient times, it was widely spread among Uzbek, Tajik, Uyghur, and Turkmen people. Yor-yor consists of two or four lines, at the end or in the middle of each line are the words yor-yor, aylanaman (my beloved one, I am enchanted). Usually yor-yor is accompanied by doira music performed by women. The high effect of yor-yor is that it simultaneously harmonises sadness with a merry melody and tone and the mood of holiday joys. In yor-yor songs, the bride’s features, wishes, and cherished dreams, and congratulations to her are praised. In the Ferghana Valley (Ferghana, Osh, and Khujand), it is sung by women when they see off the bride, but in Zarafshan, the songs are performed by men when they are on the way to the bride’s house.

Yor-yor songs vary from region to region in Uzbekistan (for instance, in Bukhara, Ferghana, Namangan, Surkhandaryo, Khorazm regions, etc.). Yor-yor are found in folkloric and ethnographic ensembles’ repertoires, including in the creations of Uzbek producers and composers.

During the Ferghana Valley expedition, many yor-yor songs were recorded from bearers of intangible cultural heritage. Some of them include Inoyat Rafiqova, Muslima Dadajonova, Makhmud Abdurakhmonov, Nodirakhon Ergasheva, and Madina Sattanova.
Folklore is the product of peoples’ wisdom and artistic skills. The role of intangible heritage is indispensable in raising children and nurturing their respect to national values. As stated by President of the Republic of Uzbekistan I.A. Karimov: ‘The source of power of Uzbekistan is in the commitment of our people to universal human values, in the endless love of intangible heritage passing down from ancestors from generation to generation, in our national pride of our people to universal human values, in the endless love of intangible heritage passing down from ancestors from generation to generation, in our national pride.

Yor-yor. Performed by Inoyat Rafiqzova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Muslima Dadajonova, Uzbek, born in 1979 in Qiziltepa Village of the Chust District, Namangan. She is currently a director of the district house of culture. She learned to sing folk songs and play the doira as a child from her ninety-five-year-old grandmother, Maryam Olimova. She also sings alla, wedding party songs, and classic songs.

Yor-yor. Performed by Khojira Ergasheva, Tajik, born in 1958 in Qalacha Village of the Sukh District, Ferghana. She is currently on pension. She learned to sing songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Khojira Ergasheva, Tajik, born in 1958 in Qalacha Village of the Sukh District, Ferghana. She is currently on pension. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Khojira Ergasheva, Tajik, born in 1958 in Qalacha Village of the Sukh District, Ferghana. She is currently on pension. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.

Yor-yor. Performed by Makhmuda Abdurakhmonova, Uzbek, born in 1959 in Ishkovit Village of the Pop District, Namangan. She currently works in the district house of culture. She learned to sing folk songs and play the doira as a child from her grandmother and mother.

Yor-yor. Performed by Inoyat Rafiqova, Uzbek, born in 1945 in Baliqchi Village of the Chust District, Namangan. Today, she is retired. She learned to sing songs from her mother as a child.
Onf Alimakhshumov, Fattokhkhon Mamadaliev, Jo’rakhon Yusupov, and Khamroqulqori To’raqilov were among the famous katta ashula performers. Today, katta ashula is masterfully performed by experienced singers such as Khalima Nosirova, Munjoj Yo’lchiyeva, Ismoil and Issoi Vakhbovos, Mahkhum Tojboyev, and others.

Uzbek maqom songs occupy a leading position in the Uzbek maqom classical music genre. They are performed by mature musicians and composers; and in the ninth and tenth centuries, they were developed and enriched with new instruments. The word maqom is derived from Arabic, and means ‘status’, ‘place’, ‘stage’, ‘level’, or ‘degree’. In the art of music, parda (lad-pitch), a group of big songs may be perceived as a big singing style group. From other types of melodic creation, it is distinguished by maturity, complexity, composition, form, pitch, and style. The maqom is an artistic process that harmonises music, poetic verse, and the art of dancing. In Uzbekistan, the art of maqom is composed of maqom work and maqom performance types such as Bukhara’s shashmaqom, Khorazm maqom, and Tashkent-Ferghana maqom as well as local versions such as ushshoq and iroq types.

Shashmaqom (six maqoms), a musical heritage of Uzbek and Tajik people, was developed in the eighteenth century in Bukhara based on o’on ikki maqom (duvozdahmaqom, twelve maqoms) types. Shashmaqom is made up of Buzruk, Rost, Navo, Dugoh, Segoh, and Iroq (the six maqoms). Each of these includes a large scope of performance forms consisting of two big divisions: the musical instruments division (mushkilot, made up of tasrif, tarji, gardun, muhammas, and saqtl and the songs division (nasr, which is in two branch groups: sarakhbor and savt). The leading musical instrument is tandur and the maqom’s pitch is regulated by tunning. In a complete shashmaqom form, first the music ways are performed one by one, and then they are passed to the song branches. Music and song ways of each maqom is characterised by its pitch basis and the artistic-aesthetic effect. Shashmaqom was inscribed into the Representative List of the Intangible Cultural Heritage of Humanity in 2009.

During the expedition to Ferghana Valley, maqom songs and katta ashula songs were recorded as performed by Difzuza Qodirova, Odina Yoqubova, Nigmonjon Akhmedov, Sherali Isioqov, Erkinjon, Nematjon Shironovs, and members of the maqom ensemble named after Rasulqori Mamadaliev.


- **Yovvoyi Chorgokh**, ghazali by Khaziniy and ‘Bir kelsun’ (Let Her Come Once), poem by Muqimiy. Performed by the Chorgoh Ensemble.

- **Bogharo**, poem by Chushti. Performed by Difzuza Qodirova and Odina Yoqubova. Difzuza Qodirova, born in 1971 in Hayt Village of the Ferghana District, Ferghana. Mentored by Mavlonjon Qurbanov, she is currently a school teacher. Odina Yoqubova, born in 1970 in Jangketligi Village of the Furqat District, Ferghana. Her mentor is Mavlonjon Qurbanov, and she is currently an art director in the district house of culture.


- **Yovvoyi Chorgokh**. Performed by Mirodil Yusupov, born in 1974 in Marghilon. He is the art director at the district house of culture.
• Bo’ylaringdan, Andijon, Oromjon Yalla. Performed by Makhmuda Abdurahimova (Namangan).
• Kho, kho Yalla. Performed by Nasiba Boykhonova, accompanied by yalla and doira.
• Qora Maghiz (Black Raisins). Performed by Madina Sotimova. Madina Sotimova, born in 1979 in the Pop District, Namangan. She is now a housewife. She learned lapar as a child from her mother.
• O’ynang Qizlar (Dance Girls, Dance). Performed by Sharifa Usmonanova, born in 1958 in the Uachi village, Namangan, currently retired. She learned singing from her father Ortiq khofoz and mother. She plays the doira, rubob, and dutor, performs alla, yalla, lapar, yor-yor, and kelin salom.
• Ikki Oshiq (Two Lovers). Performed by Nasiba Sotidieva, born in 1962 in the Chortoq District, Namangan. She plays the doira, rubob, and dutor, performs alla, yalla, lapar, yor-yor, and kelin salom
• Bola-bola Tog’dan Keling (Hey Boy, Come from the Mount). Performed by Matlyuba Rakhimova, accompanied by yalla and doira.
• Yondirasiz (Flane Me). Performed by Anorkhon Tujboyeva, accompanied by lapar and doira. Anorkhon Tujboyeva, born in 1960 in Zadaryo Village of the Mingblugol District, Namangan. She is a kindergarten educator. She learned lapar from her aunt.
• Bahoringdan O’rglay (Let Me Enjoy Your Spring). Performed by Karomat Mamajonova, a graduate of Namangan College of Culture who was born in 1949 in Mingblugol Village of the Ulughnor District, Andijan.
• Ertu Bilan Turaman (I Get Up in the Morning). Performed by Zarsinunus Jumaboieva, accompanied by lapar and doira. She was born in 1983 in Me佐 Kuhna Village of the To’aqog’hon District, Namangan. She is the head of the club. She learned lapar from her mother and country women.
• Yorim Kelarmikan (Will My Beloved Come?). Performed by Mukhhabat Rakhmonova, accompanied by lapar and doira. She was born in 1970 in Asaka, Andijan. She is an educator. Her mentor is musician and composer, Gholomjon Ruzboyev.
• O’ynang Qizlar (Dance Girls, Dance). Performed by Sharifa Usmonova with lapar and doira. She was born in 1968 in Chortoq Village of the Uachi District, Namangan. She has special secondary education. She learned lapar secrets from her mother and grandmother.
• Ayilama. Performed by Matlyuba Turghunova and Munavvar Zokirova with lapar and doira. Matlyuba Turghunova, born in 1961 in Mingdon Village of the Olariq District, Fergana, is an educator. She learned lapar from her mother. Munavvar Zokirova, born in 1961 in Samarqand Village of the Boghdod District, Fergana, is a makalla advisor. She learned lapar secrets from her mother.
• Qaddini Ursin’ and ‘Nakhori Nasha. Performed by Khayorkhon Turdiyeva with lapar and doira. She was born in 1970 in Soybo’yl Village of the Yozovon District, Fergana. She is a teacher. She learned lapar from her grandmother, Ghiyokhon Opa.
• Yoqutkhon Rahmatullaiava was born in 1958 in Mashad Village of the Uychi District, Namangan. She is a supervisor for a folklore ensemble. Her mentors are Nasriddin Sultonov and her mother, Kholsikhon Aya.
• Muborak Sharipova was born in 1962 in Namangan. She works in a museum. As a child, she learned folklore arts from her mother.

Askija (witty joking) is a national art peculiar to Uzbek people. Askija cannot be found in the cultural traditions of other people, in terms of humorous wit with the participation of many people in the form of live contest. Askija is made up of plays on words and puns, both of which require life knowledge, skill, creativity, wisdom, and a high level of intelligence. Askija masters who compete before big audiences openly and good-heartedly make sharp and witty jokes about the events and shortcomings of daily lives of their contemporaries.

Today, there are more than fifty forms of askiya art, including qofiya, radif, bahribayt, tutal, o’khshtadim, afsona, rabbia, safista, aylishuv, chiston, laqab, guimisiz, bilasizmi, and shirinkor. In the competitions of payrov, which is a widespread traditional form of askiya, the master of askiya (askiyaboz) must find a nickname to match with his opponent’s character, conduct, behaviour, actions, and outer appearance, and he must make a hint at them with the help of puns. The askiya performed in the form of tutal (tale) has a particular rhyme, rhythm, and lines. This form of askiya with its prevailing humouristic spirit is reminiscent of the bahribayt form of poem recitation, where one reads a stanza of any poem and his opponent should read another stanza that starts with last letter of previous stanza.

The term askiya started to be used among Uzbeks from about the seventeenth century, and since then, it has been widespread and developed into an art. In the eighteenth and nineteenth centuries, askiya underwent development in the Fergana Valley and Tashkent oasis. In Qo‘qon City, one of the big cultural and enlightenment centres of the Fergana Valley, askiya had existed since ancient times. The population of Qo‘qon City, one of the big cultural and enlightenment centres of the Fergana Valley, askiya had existed since ancient times. The population of Qo‘qon has historically been known for being hospitable, humble, loving, witty, and wise while also being sensible with an appreciation for entertainment, merrymaking, playing, and joking. For this reason, festivities and holidays in the city are conducted with the participation of musicians, singers, askiya performers, and jesters. Some famous askiya performers are Ghanijon Toshmatov, Rasulqori Mamadaliev, Abulqosim To‘zbekov, Gholomjon Ro’ziboyev, Khasanboy Sultonov, Makhsum Qozoqov, Jo’ra‘khon Po‘lato‘ev, Nematjon Toshmatov, Khotamjon Tashboev, Erkinjon Saidakhmedov, Abdusamat Yusupov, Mansurjon Ohkunov, Bakhodirjon Shokirov, Olimjon Usmonov, Qakhramon Abdulvalev, Abdurakhmon Quilotov, Jumabo‘ Khuraliev, Gholfjon Mirzaev, Khotamjon Khakimjonov, Mamasiddiq Allkonov, and Qakhramon Abdukovshidov. Furthermore, these artists and others made a number of contributions in developing askiya. Among them, Nematjon Toshmatov was awarded with the Shukhat Medal (honor medal); Abdulkhay Makhsum Qozoqov, Gholomjon Ro’ziboev, and Khotamjon Khakimjonov were awarded with the Honourable Worker of Culture of Uzbekistan; and Khasanboy Sultonov, Rustam Khamroqulov, Jo’ra‘khon Po‘lato‘ev, and Mamasiddiq Sheraev were awarded People’s Artist of Uzbekistan.

The art of askiya has been passed orally from generation to generation through “Master-Apprentice” traditions. However, the role of creative schools has been significant in promoting and transferring the
art to future generations. There are a number of askiya schools in operation. For example, there is one in Marghilton under the leadership of Mamasidq Sheraev; one in Qo‘qon under the leadership of Akramjon Anvarov; one in Khonobod, Andijan, under the supervision of Muhiddin Sultonov; and one in the Norin District, Namangan, under Ghofirjon Mirzaev.

The askiya performers must keep to the payrov (follow-up) topic and should remain sensible. Regardless of victory or defeat, a performer must not be arrogant and remain respectful of his opponent, and should not prevent others from expressing their opinions.

It is not without surprise that people are fond of listening to the askiya jokes, which raise their spirits and challenge them towards spiritual victories. It provides speakers and listeners with endless pleasure. Askiya enriches educational and ethical knowledge, leads us to quick responses, and develops oratorical skills. In the askiya, jokes contain various metaphorical means and manners of expression.

The askiya performer can be seen as a jewellery maker of words. The art requires natural talent, strong perception, watchfulness, high feeling, great attention, and persistence. The askiya joker must have a very rich vocabulary; be aware of diverse forms of folk language, puns, figurative senses, and folk proverbs; and be able to use different oratorical devices effectively. Since 1992, a contest of askiya performers has been conducted annually by the Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan for the purpose of promoting, safeguarding, reviving, passing askiya to the future generation. In addition, the selection competition is conducted in memory of distinguished askiya artists, including Soib Kho‘jayev, Abulkhay Makhshum Qozoqov, Khasanboy Sultonov, and Yusufjon Qiziq Shokirjonov.

Folklore expedition to the Uchko‘prik District of Fergana, recorded samples of askiya payrovs by Bahodir Shokirov, Mansurjon Okhunov, Sodiqjon Hasanov, and O‘ktamjon Yusupov.

Since time immemorial, Uzbek folk sports games have been an inseparable part of our ancestors’ cultural life. Being the most ancient forms of folk culture, the folk sports games reflect life, labour, experience, struggles, and victories of human beings. For this reason, the folk games have served as ‘a life school’ for raising generations for centuries. Among the Uzbek people, the word o‘yn includes meanings from children’s usual games to sharp-shooting arrows, horseracing, dorbozlik (ropewalking), etc.

A participant of the o‘yn is called o‘ynchi (performer), and there are many versions of these players, depending on the art form. There are chavandoz (horseracer), morgan (sharp-shooter), polvon (wrestler or weightlifter), morboz (snake charmer), echkiboz (goat trainer), ayiqboz (bear tamer), bedanaboz (quail trainer), quqqaboz or qa‘ghirchoqboz (puppeteers), dorboz (ropewalker), filbon (elephant tamer), and others.

The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, has regularly organised a festival of national sports games to develop amateur art, restore the interest in national games, and further raise young people’s interest for spiritual heritage.

In Fergana, the unique national customs, habits, and traditions are preserved. One of them is dorbozlik, which has been passed down for centuries from one generation to the next. These show programmes demonstrate colourful performances of diverse groups, such as puppeteers, askiya jokers, lapar and o‘lan singers, weightlifters, ropewalkers, and snake charmers, all of whom are held with high regard and interest. Before the show, the music sounds off to call fans to the show. The head of the group solemnly declares the show open and introduces the audience to the games to be demonstrated. Then onto sports ground come clowns to raise spirits and the mood of the fans as well as to entertain the audience throughout the show. Then, the stage is given to the young polvons (weightlifters between the ages of eight and ten). They play with stone balls and do acrobatic movements. The young weightlifters throw 32 kg stones into the sky, pull cars, jump down onto the sharp-tipped glassy ground, and walk through fire. Before starting their complicated show, the young weightlifters raise their hands, ask for blessings from the God, and wish peace and wellbeing to everyone.

After the young weightlifters, the show turns to the snake charmers and clowns. Later, the adult weightlifters take the floor to demonstrate their professional skills. The brave weightlifters demonstrate their abilities by lifting and throwing four to five 70 kg stone balls into the sky.

At the end of the weightlifting show, the ropewalking show starts. It is one of the core folk games. The elderly wish the ropewalkers good luck. The ropewalker goes up on the rope, lifting a long, 10 kg balancing stick. The ropewalker masterfully demonstrates diverse acrobatic movements. The art of dorboz (ropewalking) has a two-thousand-year history, developing during the period of Amir Temur. In the Markhamat District of Andijan, the Yunusali Ghiziyevs generations have fought to save and disseminate the art of dorboz (ropewalking). Yunusali Ghoziyev, born in 1942, founded “Andijon Samosi” (Andijon’s Sky) in 1985. This family group is made up of his eight children and grandchildren. This group includes dorboz, polvon, and a musical ensemble. Yunusali Ghoziyev erected in his own courtyard two big doros (rope roads in the sky), one is fourteen meters high and the other is four meters high. Yunusali Ghoziyev is the head of the group.

The customs, traditions, and events truly mirror the sincerity of the Uzbek people and the beauty of ancient culture and creative works.
One of the most ancient cultural locations of Uzbekistan is the Ferghana Valley, which is especially attractive for its peculiar social practices, customs, rituals and folklore song traditions. First, the widespread and popularized artistic creations of askiya, loft (hyperbole), katta ashula, ghazal, o’llan, and lapar are characterised by the completeness of their poetic texts and the originality of singing methods. Second, antiquity and sequence are proved by discovery in this territory of petroglyphs indicating a three-thousand-year history of Navruz (New Year) holiday and a full recording of the Tulip shrub and Sunbul (Hyacinth). Third, the family, community parties, and customs are specific and colourful according to their own ethnographic interpretation and composition of folklore customs and traditions. In particular, the yor-yor songs are performed by women and men, and the song ‘Kelin Salom’ (Bride’s Greeting) is characterised by the originality of the text development and composition. The shaman folklore events – kinnachilik (ritual incantation from evil eye) – are well preserved, and celebration songs connected with religious values are popular.

As it is well-known, o’llan songs in Ferghana Valley are popular among those whose livelihood is based on cattle breeding. For example, ‘The Bride Arrived’ and ‘The Girl’s Relocation’ are performed by girls and boys and women and men in celebrating Navruz. From Sodiqjon Khasanov, a resident of the Uchko’prik District, a folklore-ethnographic troop of the Tulip Festival of the previous century as well as the celebration of spring festivities – Gul Arghuhn (flower of arg’u’un shrub and Sunbul (Hyacinth). Third, the family, community parties, and customs are specific and colourful according to their own ethnographic interpretation and composition of folklore customs and traditions. In particular, the yor-yor songs are performed by women and men, and the song ‘Kelin Salom’ (Bride’s Greeting) is characterised by the originality of the text development and composition. The shaman folklore events – kinnachilik (ritual incantation from evil eye) – are well preserved, and celebration songs connected with religious values are popular.

In Shahrikhon, a town in the Andijan region, Shombarak, an event connected to wedding parties, was studied. The term shombarak means ‘evening welcome’, the name given to the process of taking the bride to the groom’s house. The event is conducted as follows: After the groom puts on the wedding clothes sent by the bride, he goes to the bride’s house accompanied by his friends. At the bride’s house, the bride’s relatives and neighbours gather and wait for the groom’s arrival. When the groom and his friends are seen from afar, two to three boys go into the bride’s house shouting, ‘The groom is coming.’ Shortly thereafter, the groom and his friends, singers, and musicians walk into the house dancing and singing the song ‘Shombarak’. In Shahrikhon, the song is performed in Uzbek and Tajik languages. In addition, after the groom and his friends enter, they also sing folk songs ‘Hay yor do’st, aylanaman’ (Hey Beloved, Friend, I am enchanted) and ‘Vohay bola’ (Hey, Guy). In the Asaka District, events connected with conducting a wedding party were studied. The customs associated with the groom’s arrival were recorded. These include laying a cloth under the feet of the groom, spreading a kerchief in front of him (a tradition called ‘blocking the road’), presenting a knife to the bride’s young brother, throwing candies over bride’s head, and singing the song ‘Deydyo’.

While the wedlock prayer is being recited, a close relative of the groom kneels thread through the bride’s robe shoulder. In Andijan, there is a similar custom. While the wedlock prayer is being recited, the groom’s mother, elder sister, or aunt sews the hem of the groom’s robe with a thread that was pulled off his clothes. It is called ‘ep tikish’ (thread sewing). This custom denotes the long cherished goal of young couples living in harmony, friendship, and love with one another – that the couple should be united and tied to each other.

In the evening when the wedding party is over, the bride and groom enter chimi’diq – the corner of a room divided by curtain. Thereafter the groom strokes the bride’s hair with a silk kerchief. When the bride is led into the groom’s room, there is a custom of one aged woman symbolic wrestling with a woman from the groom’s side. It is called kampir kurashidi (old woman fights) or kampir yiqildi (fall of old woman). There is also a custom in Kulla Village of the Khujabad District. When the bride arrives, the women from both parties will take to a pretend fight to win a special prize; it is called kuch sinash (strength testing).

During the stage of the wedding party called kechin shoshdi (the bride moved in), the mother-in-law hands flour to the bride. In Andijan, this custom is called un to’kdi (pouring flour). In the Qipchoq neighborhood of Asaka, after the bride-moved-in ceremony, the bride’s mother-in-law comes out to meet her, pours flour in the bride’s hand, and leads her into the house while saying to the new bride, ‘May my daughter-in-law lead a happy life, may her life journey always be lucky, may her appearance be pleasant and open, may she be a good cook and bake tasty bread.’ Then she prays to God. There is the custom to do the first baking of flat bread by polishing the bread with sheep’s fat. It means that the new family should lead a prosperous life and have the daughter-in-law’s hands kept oiled with fat to show the wealth of the family.

People of Ferghana Valley organize Yuz ochdi (thread sewing) traditional rite during wedding ceremonies. During this rite the new bride gets acquainted with the relatives of the groom. The rite, organized by women, is well known for performance of kechin salom songs (such as ‘Salomnoma’, ‘Chorsalom’) and playing the doira.

Each verse of the song is usually devoted to one person: father-in-law, mother-in-law, grandmother-in-law and other relatives of the groom. During kechin salom the bride greets them and gets gifts from them.

While seeing the girl off from her family, there is an event called lachak. Lachak rite is attended by mother-in-law from groom’s side and by bride’s relatives. During this event a special ceremony is organized when bride wears a lachak scarf, and she is given presents by her mother and sisters-in-law. This is followed by singing folk songs. For example, yor-yor, lapar, and others are performed. When the bride is ready, two breads are laid on the bride’s head with the wishes of...
fertility and prosperity for her. Then the bride bows in the direction of each present in the ceremony, accompanied by Kelin salom song performance. Thereafter the bride is seen off to groom’s house in accompaniment of a yor-yor song. Hitherto, a number of folk songs and practices in the Ferghana Valley are preserved.

The Ferghana Valley is a cradle of ancient Uzbek cultural traditions. In this area, creative folk arts, such as dancing, music, applied art, performances, and national games are highly developed and interconnected as are customs, traditions, and events. Uzbeks, Tajiks, Uyghurs, Kyrgyzs, Turks, Russians, and people of other national and ethnic backgrounds live in the Ferghana Valley. While they maintain and hold their own folk traditions, customs, and festivities, they also engage in Navruz and Mehrjon holidays with each other.

The expedition to the Ferghana Valley video-recorded the Guli Arghuvon Festivity, which is annually celebrated in spring in the Do’sti Khudo graveyard in the Oltiariq district. The holiday is connected with the blossoming of arghuvon flowers in early April, which grow in front of the mausoleum in the graveyard and stay in bloom for three days. While this event is not celebrated in other parts of the republic, similar events have found their way onto traditional calendars in different regions with such names as Qizil Gul or Guli Surkh (Red Flower), Lola Sayli (Tulip Festivity), Sunbul Sayli (Hyacinth Festivity), and Gunafsha Sayli (Viola Festivity). Because farming has been central to Uzbek culture since ancient times, many traditions are related to praising natural plants and nature itself. In foundation myths about the life tree, there are ancient faiths that see the eternity of nature. Our ancestors witnessed the death of nature when in autumn the trees lost their leaves, but they also saw the rebirth of nature in early spring when the trees and bushes blossomed from their winter state. Mythological views of nature’s awakening in spring prepared the grounds for rituals to develop in agrarian cultures and the symbolic movements of magical characters based on symbolisation of plants to appear. The Guli Arghuvon festivity is based on ancient calendar events that unite agrarian culture and harvesting ideas. Holding the Festivity in the graveyard displays the connection of this event with the culture of nature that undergoes death and birth in the circle of seasonal change during the year.

The event is conducted as a people’s festivity, but it is attended mainly by women who cook to’qma, which is to say that each person, depending on situation, brings some products for meal preparation and accordingly cook cho’zma-chatpak (flat cake), sho’rva (sort of soup), and osh (palov, also spelled as pilau). The women visit the blooming arghuvon flower and make an offering. The women and brides who have babies bring them and roll the babies on a carpet laid in front of the graveyard. In the event, wise sayings by Akhmad Yassaviy and ghazals by Huvaido as well as poems of advice are recited in the form of storytelling. The fact that women recite some religious verses at the end of Guli Arghuvon Festivity testifies that it has for a long time been a peculiar ancient ritual.
The Sunbul Festivity, which is typically celebrated among the settled population of Chust district, does not exist beyond the Ferghana Valley. This festivity, which is based on Islamic ideas, also begins in the early spring with blossoming hyacinth flowers. The Sunbul Festivity starts from the Islamic shrine of Khoja Abdurahmon ibn Avf and ends at Sunbul Cave. Since the 1980s, special attention has been paid on the main festivity, which is conducted in May. At the pilgrimage site, the festivity participants – mostly farmers, artisans, ranchers, and merchants – sacrifice sheep, recite suras from the Holy Qur’an, cook different holiday meals, and enjoy eating. During the festivity, a ritual at Sunbul Cave is performed, during which people wipe their eyes and face with the plants growing around the cave. This ritual reflects the religious ideas that were retained from before the adoption of Islam. These festivities are performed mainly by the youth, with blooming flowers being the symbol of their love and happiness. Usually the flower festivities are held in places where masses of flowers are in bloom, such as worshipping pilgrimage places and graveyards. Tradition says that the red colour in spring flowers is comparable to human blood, so red flowers are said to take their colour from the blood of the dead, which means that the blood was absorbed by the earth and in turn absorbed by the flowers, thus providing the deceased second life. These festivities are connected with wakening of Mother Nature, which generalises the basic death and resurrection ideas in nature-related cults.

Every August, the Gul Bayrami (Flower Festivity) is held in Namangan. The holiday was first organised in the 1960s. Amateur flower-growers promoted the festivity among the local population through radio, local press, and cultural-spiritual meetings; and they encourage everyone to decorate yards and streets with beautiful flowers. Under these circumstances, a mass movement and action developed under the slogan ‘Let’s Turn Namangan into the City of Flowers!’ A contest for growing flowers, which is open for amateurs, was launched in 1972. A contest for growing flowers is also held in the garden of culture and relaxation. Sixteen flower-growers participated in the first contest held in March 1961. This flower festivity has become a good tradition, and it is celebrated annually with exhibitions of the best flowers, holiday programmes, and photo exhibits.

The Sunbul Festivity, which is typically celebrated among the settled population of Chust district, does not exist beyond the Ferghana Valley. This festivity, which is based on Islamic ideas, also begins in the early spring with blossoming hyacinth flowers. The Sunbul Festivity starts from the Islamic shrine of Khoja Abdurahmon ibn Avf and ends at Sunbul Cave. Since the 1980s, special attention has been paid on the main festivity, which is conducted in May. At the pilgrimage site, the festivity participants – mostly farmers, artisans, ranchers, and merchants – sacrifice sheep, recite suras from the Holy Qur’an, cook different holiday meals, and enjoy eating. During the festivity, a ritual at Sunbul Cave is performed, during which people wipe their eyes and face with the plants growing around the cave. This ritual reflects the religious ideas that were retained from before the adoption of Islam. These festivities are performed mainly by the youth, with blooming flowers being the symbol of their love and happiness. Usually the flower festivities are held in places where masses of flowers are in bloom, such as worshipping pilgrimage places and graveyards. Tradition says that the red colour in spring flowers is comparable to human blood, so red flowers are said to take their colour from the blood of the dead, which means that the blood was absorbed by the earth and in turn absorbed by the flowers, thus providing the deceased second life. These festivities are connected with wakening of Mother Nature, which generalises the basic death and resurrection ideas in nature-related cults.

Every August, the Gul Bayrami (Flower Festivity) is held in Namangan. The holiday was first organised in the 1960s. Amateur flower-growers promoted the festivity among the local population through radio, local press, and cultural-spiritual meetings; and they encourage everyone to decorate yards and streets with beautiful flowers. Under these circumstances, a mass movement and action developed under the slogan ‘Let’s Turn Namangan into the City of Flowers!’ A contest for growing flowers, which is open for amateurs, was launched in 1972. A contest for growing flowers is also held in the garden of culture and relaxation. Sixteen flower-growers participated in the first contest held in March 1961. This flower festivity has become a good tradition, and it is celebrated annually with exhibitions of the best flowers, holiday programmes, and photo exhibits.
green-blue trees and unique half-heart patterns.

The masterful pottery craftsmen of the Rishton Pottery School include Ibrokhim Komilov, Ashurali Yodoshev, Sharofiddin Yusupov, Tokhir Khaydarov, Alisher Nazarov, and Rustam Usmonov. Preserving the traditions of their mentors, Rishton pottery craftsmen are teaching younger generations the trade secrets of ancient and modern pottery in a master-apprentice education framework, which has trained many who have later become masters, such as Yusufjon Ismoilov, Mirzomazkhar Akramov, and Dilshod Qochgorov.

Textile productions of high-quality, tender, and iridescent fabrics are widespread in Marghilon, an ancient town of the Ferghana Valley. In the beginning of the twentieth century masters of Marghilon were recognised as the most skilled craftsmen in weaving of high-quality silk fabrics in the region. The silk products of Marghilon are diverse, differing from one another in terms of raw materials, design, and weaving technology. Such fabrics as beqasam, adras, panpostsha, banoras, han', shoyi, yako'ya, atlas, khonatlas, chit, olacha, qalam, bo'z and other fabrics are famous not only domestically but internationally as well.

Turghunboy Mirzaakhmedov, the founder of the Marghilon School of Traditional Silk Fabrics, revived ancient techniques and created modern types of silk fabrics. His apprentices—Abduvali Toshtemirov, Rasuljon Mirzaakhmedov, Ibrokhim Sultanov, and others—work together and learn the secrets of silk crafts and the traditions of atlas and adras production through a master-apprentice education framework. They also promote their knowledge among the younger generation.

Marghilon do'ppi (skullcap) differs with its form, materials used for preparation, ornaments, artistic images and diverse natural-geographic specifications. The form of do'ppi with four-angles, a little cone-shape is peculiar to the western and central parts of the Ferghana Valley.

In 2010, Said Akhmad Khoja Eshon Madrasah (Marghilon) housed workshop of Solijon Ahmadaliev. The workshop trains youth in production of chit (calico) fabric. In addition, the exhibition is regularly organized on the basis of ready-made products.

The expedition organized to Ferghana Valley studied profoundly the creative works of the craftsmen. They include:

- Sharofiddin Yusupov, born in 1945 in Rishton. He is a famous pottery master and an academician at the Academy of Arts of Uzbekistan who is continuing pottery traditions as a second generation pottery master. He learned the secrets of pottery craft from his father, Isomiddin Yusupov, and from master I. Komilov. Mainly he makes broad ceramic plates with thin edges, deep in the middle.
- Zokirjon Ghafurov, born in 1964 in Ferghana City. He is an engraver who learned the secret techniques of chasing metalwork from Masud Madaliev, a master craftsman. Ghafurov makes brass dishes, plates, jugs, boxes, cups, and other items.
- Yakhyo Abdujabborov, born in 1971 in Marghilon. He is a third generation jewellery master. He learned the craft from his father, Khamid Abdujabborov. He specialises in making various forms of traditional earrings.
- Khasan Umarov, born in 1970, in Qo'qon. He is a third generation knife smith who learned the craft secrets from his father, Omon Umarov.
- Rasul Mirzaakhmedov, born in 1971 in Marghilon. He represents the second generation of Marghiloni abbrand crafters. He learned the craft secrets from Tursunboy Mirzaakhmedov, Nabijon Toshtemirov, and Mukhammadjon Karimov. He makes fabrics such as shohi, beqasam, adras, bahmal, atlas, khonatlas.
- Shukrullo Akhmadaliyev, born in 1968 in Marghilon. He is a second generation cloth printer, who learned the secrets of the craft from his father, Solijon Akhmadaliyev. He mainly makes cloths for praying, ornamented carpets, and pillow covers.
- Jakhongir Abdullayev, born in 1976 in Qo'qon. He is a second generation carpenter. His mentor is a hero of Uzbekistan.
- Dilmurod Eshmatov, born in 1971 in Andijon. He is a master cradle maker. As family master, he learned the craft secrets from his uncle. He makes twelve cradle designs, including simple cradles, bed cradles, assembled cradles, and cradles with musical melodies.

The expedition members to the Ferghana Valley studied handicraft arts, such as pottery, ornamenting, jewellery, smith-craft, cradle making, embroidery, and carpentry, and they collected photo materials and recorded audio and video materials.
Folklore creation, as an inseparable part of intangible cultural heritage in each region, is distinguished by its unique, unrepeatable, and simple specifics. The performance of this type of art is characterised by naturalness, verse-telling, and sincerity, which make it possible for ICH to easily find a path into the human heart.

National self-awareness is displayed through clothes, behaviour, mentality, lifestyle, and a number of other variants that play an important role in keeping and passing on national arts – folklore traditions and forms, in particular – to future generations.

Folklore song is a melodic folk creation, an inseparable part of people’s artistic creation; and it is distinguished from other types of folklore (wit, show, dance, play, painting, and applied arts) by specific features. Folklore song is a part of a long history, reflecting the people’s lifestyles, livelihoods, struggles, philosophies, faiths, and other human features.

Folklore is characterised by oral public traditions of storytelling that feature changeable functional and local versions, and it has particular social and artistic specificities. Creative folklore works are distinguished by livelihood ability, social nature, and ideas as well as specific artistic features. Each sample of this folk creation (folk songs, storytelling, music styles, calls, and melodies) has been developed, interpreted, and improved upon by talented folk creators over a long period and have matured to the status of masterpiece art. The musical folklore of the Uzbek people includes applied and non-applied groups and genres.

Applied folklore samples include alla, labour songs, ritual songs, shepherds’ songs, and military and dancing songs. These categories can be further sub-divided into different types and genres.

Labour songs are performed in connection with different work and economic activities of farmers – processing the land (while ploughing and planting – ‘Qo’sh Khoydosh’, while sowing – ‘Don Sepli’, while harvesting – ‘Yozi’, ‘Orocchi’, ‘Oblo Baraka’, while threshing wheat – ‘Ho’P mayda’, or ‘Mayda’ songs are performed) and cattle-related activities (while milking cows, goats, and sheep, ‘Ho’sh-ho’sh’, ‘Turay-Turay’, and ‘Chiray-chiray’ are performed). Other songs are related to handicrafts connected with different professions and crafts, such as embroidery, knitting, sewing, threading in addition to smith and cooking songs.

Most farming songs are performed a cappella in a loud voice by one man. The cattle-related songs are performed in a low voice by one woman and by groups.

Uzbek ritual songs are divided into songs with instrumental music and sung speeches. They are distinguished by their historical, traditional, and verse-telling character, and they play a special role in the Uzbek spiritual value system. They have been living forms of artistic-aesthetic thinking that have been functioning through centuries as unrepeatable examples of folklore creations. The event melody is composed of a seasonal melody, a family melody, or a religious worship melody, and it is connected with events. The songs to be performed are sung speeches, weeping with recollections and elegies.

Seasonal ritual songs are performed celebrating a seasonal public holiday, such as Navruz (New Year holiday), other calendar rites (e.g. ‘Sus Khotin’ – rite calling for rain during a time of draught) or different natural phenomena epitomizing seasonal changes, such as snow falling (‘Qor Keldi’), snowdrop blossoming (‘Boychechak’). These songs are performed either by one person or by a group with or without music accompaniment, characterised as solemn, bright, alive, merry, and lyric.

Partly celebration songs commemorate rites of passage – beshik (cradle), sunnat (circumcision), muchal (twelfth or thirteenth birthday), and nikolh (wedding). These songs are distinguished by their composition, clear content, melody development, and performance style. They are performed by men and women by one person or by a group with doira accompaniment or a capella. They are divided into muborak, qitlov, yor-yor, and o’lan song genres. Each region, valley, or oasis has its own traditional events and event songs. They include to-y muborak, to-y boshlovi, khush keldingiz, al muborak, yor-yor, o’lan, kein salon, chor salon, hazoratli, baytikhonlik ayishhuvi, to-y javobi, mavrigi, qaraq, naqsh, and shomuborak.

Funeral and commemorative verse-telling is performed in connection with death-related events. They are performed a cappella by men and women (during mourning and burial processes) as one person or in a group. The melody is sad and woeful. Mourning and memory verse speeches, called marsiya (elegy) are solo performances by women or group performances by men when an older member of the family or a historical or famous person dies. These songs are performed with our without music accompaniment. Some examples include ‘Siyovush Marsiya’i, ‘Mulla To’chi Marsiya’i. Burial verses are performed by one person or by a group standing in circle led by a verse-teller.

Communal verse-telling event called badik is performed by women in a single person performance on the occasion of healing children.

The verse-reciting during religious worshipping rituals is connected to ancient faiths (shamanism and Zoroastrianism) and Islam.

Alla is an oral form of ICH sung by mother who is putting her baby to sleep. Alla is important in raising a child. Main feature of alla song is composing verses impromptu by mother. There are two methods of performing – with sad recitative flowing rhythm and free melodious rhythm. In some regions, there are men’s alla – kvudi in Khorazm and kvuuli in Surkhandaryo.

Non-applied folklore genre is distinguished among the folklore lyric songs by its topics, roles of performance and styles, internal melodic laws, and composition of performers. They charm people by the sincerity of sufferings and feelings, naturalness and liveliness of images, harmony of words and melody, logical succession, and small and mature forms.

Terma (selected song) is a very simple and ordinary song genre in the form of four lines with a short diapason of speech melodies and a smooth rhythm. It is performed a cappella, and an example of such a song is ‘Deydilo, Do’imbrom’.

Qo’shiq is a widespread and popular genre, distinguished by the diversity of its topics and comprehensibility. The melodies are like a lyric song of a bright and alive character, with a smooth and clear rhythm. It is performed by one person or by an ensemble, often with music accompaniment. ‘Omon Yor’, ‘Chamanda Gu’, ‘Yorim Ketaman Deydi’, and ‘Voy Bola’ are examples of qo’shiq.)
Ashula is a folk song genre that includes lyrical love poems. It is performed in wide diapason with music accompaniment. The solo performance style includes elements of rising pitches. A few examples include ‘Tanovar-Sumbula’, ‘Endi Sendek’, and ‘Azirmin Ayta’.

Developed in the Middle Ages, Uzbek classical music is a leading branch of traditional culture performed by experienced musicians and producers. These creations have been preserved in oral traditions and have been improved upon as developed and comprehensive musical works of art. Uzbek classical music is composed of music and singing directions. From other types of folklore music, it embodies a higher order of complexity in meaning from past times and maturity in composition. Its creators and performers are transmitters who have studied at the ‘Master–Apprentice’ (‘Usto-shogird’) School of Skilled Performers or in local music traditions that meet professional requirements. This direction is distinguished by specific schools of maqom singing, epic poem telling, singing, and music performance.

Each sample of Uzbek classical music has improved over centuries by many talented and experienced musicians and singers who raised the art to higher and higher levels. From a historical perspective, one can witness that an entire generation of traditional performers of the classical music art grew in the Republic in the second half of the nineteenth century and the beginning of the twentieth century. They are Ota Jalol, Ota Ghiyos, Lebi Bobokhonov, Khoji Abdulaziz Abdurasulov, Domla Khalim Ibdov, Mulla To’yichi Toshmukhammadov, Sodirkhon khofiz Bobosharipov, Matyoqub and Matyusuf Kharratonov, Khamroqul Qori, Mamadbuva Sattorov, Boltaboy khofiz Rajabov, Mamadali khofiz, Ergash Shoir Jumanbulbul O’ghil, Po’ikan Shoir, Islam Nazar O’ghil, Bola Bakhtrie Abdullayev, Islam Nazar O’ghil, Jo’rakhon Sultovon, and Mamurjon Uzovog as well as their late mentees who enriched the treasure of classic song art with their performance of maqoms, epic poems, and katta ashula songs.

Classic songs and classic yalla are composed of a developed melody and form, as well as a specific content and performance style. They include the folklore direction of local songs, suvva songs, and naqsh songs, such as ‘Tanovar’ and its variants, ‘Abdurakhmonbegi’, ‘Qalam Qoshliging’, ‘O Khabar’, ‘Esthvoy’, ‘Sarting’, ‘Dogman’, and ‘Fihondur’.

Katta ashula or patnis (patrusaki) ashula (a great song performed with a plate) is specific to the Uzbek traditional direction of the Ferghana Valley. Usually, it is performed a cappella by two to five singers of the same vocal pitch who use a plate or tray to project their voices in different ways. Its main features are storytelling, freestyle singing, harmony of words and music, and the same breathing pitch. The melodies of katta ashula are recitative, the melodic action develops stage by stage and moves along like a wave. Katta ashula is characterised by a high voice pitch, strong rise, and distinctive voicing of each word. There are three genres of katta ashula: yovvoi maqom (wild maqom), yovvoi ashula (wild song), and yakakhkonlik (performance by a single person). Some examples are ‘Yovvoi Ushshoq’, ‘Yovvoi Chorgoh’, ‘Yovvoi Tanovar’, ‘Ohkim’, ‘Ey, Dilbari Jonim’, ‘Yolgiz’, ‘Sir Kelsun’, and ‘Judo Qilma’. In 2009, katta ashula was inscribed into the Representative List of the Intangible Cultural Heritage of Humanity.

Uzbek maqom songs occupy a leading position in the Uzbek maqom classical music genre. They are created by experienced musicians and producers, and in the ninth and tenth centuries, they were developed and enriched with new instruments. The word maqom is derived from Arabic, it means ‘status’, ‘place’, ‘stage’, ‘level’, or ‘degree’. In the art of music, parda (lada-pitch) a group of big songs may be perceived as a big singing style group. From other types of melodic creation, it is distinguished by maturity, complexity, composition, form, pitch, and style. The maqom is an artistic process that harmonises music, poetic verse, and the art of dancing. In Uzbekistan the art of maqom is composed of maqom work and maqom performance types, such as Buhkara shahrmaqom, Khorezm maqom, and Tashkent-Ferghana maqom as well as local versions such as ushshoq and iraq types.

Shashmaqom (six maqoms) was developed in the eighteenth century in Buhkara on the basis of o’nikki maqom (duzozdamaqom, twelve maqoms) types and is considered a musical heritage of Uzbek-Tajik peoples. Shashmaqom is composed of six maqoms: Buzruk, Rost, Navo, Dugokh, Segokh, and Iqroq. Each of these in its turn, presents a large scope of performance forms, and comprises two big divisions: the musical instruments division (mushkiot; made up of tasrnif, tari, gardun, muhammas, and saqil) and the songs division (nasr). The leading musical instrument is tanbur, and the maqom’s pitch is regulated by tuning. In a complete shashmaqom form, the first musical ways are performed one by one, and then they are passed to the song branches. Each maqom is characterised by its music and song ways, and only on the basis of this pitch is the artistic-aesthetic affect provided. Shashmaqom was inscribed into the Representative List of the Intangible Cultural Heritage of Humanity in 2009.

On the basis of the shashmaqom branches, Ferghana-Tashkent maqom songs have been developed. The maqom songs are composed of separate three-, five-, and seven-part music and song groups. Among the big music melodies, there are narsulul and navruz ajam (three-part), chorgoh (five-part), and miskin (seven-part). Among great song groups are narsululoyi (three-part); bayot shenzo; chorgoh, and gulay-ushahnov (five-part); and dughoh-husayniy (seven-part). They are each marked by different numbers of numbers. Ferghana-Tashkent maqom songs and music are similar to some shashmaqom songs in form and style, but they are distinguished by specifics of performance and musical dialects.

Performing arts has developed since ancient times. It includes qo‘g‘hirchobozhik (puppet shows), dorbozlik (ropewalking), qiziqchilik (joking), and maskharobozlik (buffoonery/clownery). In ancient times, performance arts took place in fields in the form of mass holidays and folk festivities. The Ferghana Valley, the Khorazm, Buhkara, and Samarqand oases are home to two varieties of puppet shows. They are chodir jamol (a show with hand puppets) and chodir hayol (a show with nest puppets). In total about one hundred puppets depict diverse images of heroes, humorous personages, jokers, clowns, beasts, and ordinary people.

The art of dorbozlik was widespread. It was distinguished by different shows on the rope. The dorboz show is connected to the show of polvons (weightlifters). They display their arts and skills to the life interests of human beings. As time passed, these primitive arts developed artistic features, and in
certain historical periods, this art had risen to the level of classic art. Today, the people’s applied art is a specific type of artistic creation consisting of more than twenty types of crafts. It stems from sustainable artistic traditions.

During the expedition to the Ferghana Valley, experts collected and documented a wide range of information about intangible cultural heritage and about the people who keep and transfer this heritage to the next generation.

The national music – songs and dances – of Uzbek people has developed over a long period of time. Depending on the period, the songs and dances have changed, being improved by specialists. As is well known, folk songs were mainly created by particularly talented individuals who also performed the songs. Folk songs gave the individual a channel through which to express joy, sorrow, dreams, aspirations and hopes. Among these songs, alla, a kind of lullaby, plays a significant role.

Alla (lullaby) is an oral form of ICH sung by one person, usually a mother who is putting her baby to sleep. Alla is important in raising a child. That alla is a unique part of Turkic culture has been stated in many sources. Alla is highly emotive in that it allows a child to perceive not only motherly affection but also her spiritual sufferings.

Alla creators and performers are mothers. The content and melody of alla songs are derived from the spiritual state of a mother. Spirit of the period is reflected in the song. Today, mothers perform alla, enriching the songs with new content by singing and praising love for life, a happy life, and a bright future. The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, in cooperation with the National Commission of the Republic of Uzbekistan for UNESCO, organised an expedition to Ferghana Valley to research and classify intangible cultural heritage samples as well as to inventory and define the bearers of this heritage. The expedition team recorded samples of alla songs. Through these recordings, listeners can feel a high sense of motherly love as well as the utterance of a suffering human spirit. The following bearers were recorded: Rakhimakhon Abdurazoqova, Khojira Ergasheva, Zamira Jabborova, Mo’tabar Jalilova, Karomatkhon Mamajonova, Ko’paysin Oqboyeva, Mayramkhon Rakhimova, Mukhabbat Rakhmonova, Nasibakhon Sotvoldieva, and others.

Alla
I say alla my dear baby,
Listen to it, alla,
Listening to my sweet alla,
Enjoy rest, alla.
Listen to my sweet alla,
Go to sleep, alla,
May your future be prosperous,
My little soul, alla-yo.
May you grow for my happiness,
The only dear one, alla,
Surprise not to a drop
Of water on your face, alla,
Don’t fall like me, poor one,
May you not be a dry leaf, alla.

**Alla**

Alla, alla, my dear baby, alla-yo,
When I say alla, enjoy resting, oh,
My merry lamb, alla,
When I say alla, enjoy resting, so.
My sweet babe, alla-yo, alla,
The voice of fountain from afar,
May it reach to your ears, alla,
Be a piece of my heart, my star.
Alla, my darling, oh,
With all my body and soul,
Say I alla, alla,
May jolly eye play, alla-yo, alla,
My dear baby, alla, alla.

---

Sanobar To’rayeva Folk songs charm by their sincere expression of suffering and other emotions as well as through the natural images and liveliness that result from the interplay, logical succession, and harmony of words and melodies. One such folk song is o’lan, which is performed a cappella during wedding parties and holiday celebrations. O’lan folk songs thematically revolve around the heat of love and the merriness of youth. The songs are sung with extreme sincerity and high spirits that require a unique level of o’lan professionalism and performance skills.

O’lan songs play a great role in raising children in the spirit of creativity, aesthetic taste, sincerity, open-heartedness, and faithfulness to a friend.

The Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan, in cooperation with the National Commission of the Republic of Uzbekistan for UNESCO, organised an expedition to Ferghana Valley to research and classify intangible cultural heritage samples as well as to inventory and define the bearers of this heritage.

The expedition team recorded samples of o’lan songs from ICH bearers and transmitters of intangible cultural heritage, including Khayrulla Mirzayev, Khanifa Mirzayeva, Inoyat Rafiqova, Makhbuba Yo’ldosheva, Bakhtiyor Turchunov, Zebikhon Abdunazarova, Kopaysin Oqboyeva, and Qo’zikhon Siddiqova.
Village of the Pop District, Namangan. She is now retired. As a child, she learned to sing and to play doira from country women.

Sulton (O‘lan)

Boy - By singing yor-yor o‘lans I tune, Galloping my horse I go tracing you. If I reach a shepherd’s girl, not charm much, hey, By your tender waist, I’ll embrace you.

Girl - Hey, may your horse slip, can’t reach me, May a shepherd boy be left on the desert. Hey when you wander in the desert, steppe, May coyotes pull you down by your feet.

Boy - I’m a brave boy of my word, I say, Let me hand you many bouquets of flowers. Persuade your father, get his permission. I’ll make parties and to Andijon, I’ll trot.

Girl - Hey, shepherd boy of Andijon, good luck, Go to your village, find a charming girl there. In my way, brave boys are too many if I want, You’d better pick a sucking insect off you, dear.

Yor-yor is a folk song performed at wedding celebrations when the bride is seen off. In ancient times, it was widespread among Uzbek, Tajik, Uygur, and Turkmen people. Yor-yor consists of two or four lines; at the end or in the middle of each line are the words ‘yor-yor, aylanaman’ (my beloved one, I am enchanted). Usually yor-yor is accompanied by doira music performed by women. The high effect of yor-yor is that it simultaneously harmonises sadness with a merry melody, tone, and the mood of holiday joys. In yor-yor songs, the bride’s features, wishes, cherished dreams, and congratulations to her are praised.

Yor-Yor

Hay, hay o‘lan, my darling, o‘lan, Today is the wedding, yor-yor, your wedding day, Friends have come, foes have left, Today, it is the day, yor-yor, day it is, hey Go, go ahead, my sister, may you go, Be peaceful, harmless, bring peace, go Saying, my mom and dad are left behind, Be aware, keep in mind, do not forget, go.

In my dad’s house a guest I have been, Yor-yor-a I have been a guest, On the gold roof I used to play, Yor-yor, I slipped and fell abreast. Taking scissors, I cut the cloth, Don’t throw a stone into the river, It drowns, yor-yor, it gets drowned, Don’t give a girl to a place, further They take away, yor-yor, take away. The girl who is married too far away. His face is yellow, yor-yor, yellow, The tears she sheds is a channel way Yor-yor, don’t say like a channel, Like a bar, yor-yor, like a bar Any grief she accepts, the poor girl, Yor-yor, poor girl, poor so far.

O‘lan

1. O‘lan
   Zeboikhon Abdunazarova

2. Yor-Yor
   Muborak Akramova and Zamira Tunpova

3. Yor-Yor
   Yoqutkhon Jo‘raboyeva and Elmira Jonbeikova

4. Yor-Yor
   Kamola Karimova

5. Yor-Yor
   Jamilakhon Nasriddinova

6. O‘lan
   Inoyat Rafiqova

7. Yor-Yor
   Muborak Sharipova

8. Yor-Yor
   Madinakhon Sotimova

9. O‘lan
   Unarboy Tajboyev

10. O‘lan
    Gavkhar Tajboyeva

11. Yor-Yor
    Matluba Turg`unova and Munavvarkhon Zokirova

12. O‘lan
    Makhbuba Yuldosheva and Bakhtiyor Turg‘unov
Lapar performing arts, as an ancient folklore genre of people’s creation, has a rich history. Lapar songs are performed by famous artists during holidays, public festivities, and wedding parties as well as in a bride’s house in the evening during ‘Girls’ Evening’, ‘Girls’ Party’, and ‘Lapar Night’. Girls and boys perform lapar songs composed of four-lined ghazals in two groups. Through lapar songs, girls and boys express their love to each other, make decisions, and take oaths. They sing their hearts’ grief with a certain melody but without any music. If both the girl and the boy who are singing lapar fall in love with each other, they present gifts to one another. If the boys present flowers to girls, the girls present a kerchief, belt-kerchief, handkerchief, perfume, or some other gift. The melodic verses of lapar often express jokes, reproach, hints, images, metaphors, metonymies, charms, merriness, suffering, beauty, and tenderness as well as more complicated emotions in jolly and alive tunes. They display how aesthetically rich folk poetry is. With the help of lapar songs, the diverse human spirit is coloured, the beautiful features and good opinions are praised through literary images and colourful, affective manners.

Lapar songs are mainly composed of four-lined verses and performed in the form of a dialogue between two parties. If they resemble o’lan songs from these features, they are distinguished by the ideas, literary references, descriptive objects, and the lifestyle that are sung in the lyrics – the level of thought is more highly developed by images.

Lapar songs were performed and became increasingly better known through the work of famous lapar singers, such as Lutfikhonim Sarimsoqova, Tamarakhonim, Lizakhonim Petrosova, Gavkhar Rakhimova, Oykhon Yqobova, Gulshan Otaboyeva, To’khtakhon Nazarova, Qunduzkhon Egamberdiyeva, and others.

To pay more attention to lapar and o’lan songs, to collect them, to support the performers, and to publicise their creative work to the broader community, the Traditional Republican Festival of Lapar and O’lan performers is regularly conducted by the Republican Scientific and Methodological Center of Folk Art under the Ministry of Culture and Sports of the Republic of Uzbekistan.

Dance Girls, Dance
Dance girls, do dance, I came to see,
To enjoy merrymaking with you, I came.
Dance darling, do dance, I came to see,
To enjoy merrymaking with you, I came.

Don’t build a house in on Namangan creek,
Don’t borrow another’s beloved for leasing.
If you borrow another’s beloved for leasing,
You can’t play or make merry, it’s a shame,
Dance, darling, do dance, I came to see,
To enjoy merrymaking with you, I came.
‘I want to blossom’, says a rose flower,
Being stung on the forehead of beauties,
I’d be trampled under unfaithful feet,
Oh, dance, darling, do dance, I came to see,
To enjoy merrymaking with you, I came.
Dance, darling, do dance, I came to see,
To enjoy merrymaking with you, I came.

Lapar
1. Oromijonim Yalla (Delight of Soul is Yalla, Yalla) 02’09”
   Makhmuda Abdurakhmonova
2. Kho-kho Yalla (Kho-Kho Yalla, Yalla) 02’20”
   Nasiba Boykhonova
3. To’isma Yo’ilmi (Do Not Stand in My Way, Lapar) 02’21”
   Laylokhon Khakimova
4. Erta Bilan Turaman (At Dawn I Wake Up, Lapar) 03’19”
   Zarshunos Jumaboyeva
5. Bahorimdan O’rgilay (I Admire You My Spring, Lapar) 01’33”
   Karomat Mamajonova
6. Tog’dan Keling (Come Down from the Mountain, Lapar) 02’28”
   Matluba Rakhimova
7. Yorim Kelarmikan (Will My Darling Come?, Lapar) 02’30”
   Mukhabbat Rakhmonova
8. Qora Mayiz (Black Raisins, Lapar) 03’15”
   Madina Sotimova
9. Yondirasiz (You Make Me Affire with Passion, Lapar) 02’57”
   Anorkhon Tojiboyeva
10. Nahori Nashta (Morning Song, Lapar) 02’43”
    Khayotkhon Turdiyeva
11. O’ynang Qizlar (Dance Girls, Dance, Lapar) 04’13”
    Sharifa Usmonova
Katta ashula is specific to the Ferghana Valley of Uzbekistan. Usually, it is performed a cappella by two to five singers of the same vocal pitch who use a plate or tray to project their voices in different ways. In most cases, katta ashula is performed by a person with a high-pitched, wide-range voice, and these are some of the distinguishing features of the complex performance style. Katta ashula developed from basic songs of ancient events and labour songs as well as marsiya, navha, and ayolghu songs and the ancient reciting styles of ghazal verses. Usually, katta ashula is performed in big gatherings, festivities, and party celebrations. Historic samples of these songs include singing ghazals with lyric and advising features as well as poems of religious-Sufi character. For example, ghazal poems by Alisher Navoiy, Lutfiy, Mashrab, Khaziniy, Muqimiy, Furqat, Zavqiy, Miskin, and others play a specific role in the genre of katta ashula. Ghazals such as ‘Do’star’ by Navoiy and ‘Ko’p Erdi’, ‘Yolghiz’, and ‘Adashganman’ by Muqimiy, for example, are widespread. In 2009, katta ashula was inscribed onto the Representative List of Intangible Cultural Heritage of Humanity.

Katta ashula songs were performed professionally and further developed by famous khofizes such as Erkaqori Karimov, Turdiali Ergashev, Matbuva Sattorov, Jo’rakhon Sultonov, Mamurjon Uzoqov, Boltaboy Rajabov, Orif Alimakhsumov, Fattohkhon Mamadaliev, Jo’rakhon Yusupov, and Khamroqulqory Toraqulov. Today, katta ashula is masterfully performed by experienced singers with the highest skill, such as Khalima Nosirova, Munojot Yorlchieva, Ismoil and Isroil Vakhbovs, and Mahmud Tojboev.

Ushshoq
Come, my dark-eyed one, come show your kindness
Weave a nest for yourself, in the depths of my pupils
Turn the garden of my heart into a flowerbed, for the blossom that is in your face,
And rest your slender form so like a sapling in the garden that is my heart.
Splash the hooves of your brave steed in my heart’s blood.
And weave a leash for your dog from the tendons of my sad soul.
O Heaven, if at the foot of the mountain of separation my dust is discovered,
Knead into dough and sculpt from it a powerful stone mason.
If you wish to enrapture hearts in love by a meeting with you,
Curl your long hair into ringlets.

There is a little the gardener can do to stop advance of the fall,
Should he even spike the roof of his garden with pine needles.
O my friend, should I suddenly die at the sight of perspiration on your face,
Bathe me in rose water and lay me to rest in a shroud made of rose petals.
Navoiy, if you can put your hearts all into a bouquet of joy,
Pick a sheaf of wheat and touching a flame to it,
Let this candle be the revelation of the nosegay.

The beloved’s black eyes to embrace won’t come,
Not only your lips but your eyes are charming.
If the beloved gazes even an angel saves her soul,
Gazing at me once she healed me from grief suffering
Thanks Furqat in moaning and groaning in separation
From sighing woes your eyes wandered in His direction.

Nasrulloi
She is such a beauty; her plaits fragrance enslaved my soul, dear,
The birds of an angel are said to be detained in a cage made of hair.
We pleaded burning; she returned very fast a hundred thanks to fate
If one is made to live in the fire, the other is made fire’s resident mate.
To torment my mad heart in the fire stove of love,
The death makes a rope ring of each sparkle of stove.
If I reject her faith from madness showing my face,
To torture me what the beauty would do with grace.
On her lips, a poison drink of separation is said not to flow off her mouth,
But each time she smiles at me, she seems to offer me this drink reluctantly.
May her red lips be a balm to my suffering soul,
May she feed my thirsty soul with her love bowl.
Anyone who enters this garden becomes a beauty,
Even death is ready to see her there with duty.
Hand me wine, hey, wine pourer, my soul wants to dance,
With a breath of magic, she expressed with advice.
Hey, Navoiy, hope not to date, Almighty God,
Made you a sufferer, your beloved—a dear lot.

Ghazals by Navoiy and Furqat

Ghazal by Nasrulloi
MUNDARIJA

Katta Ashula
1. Bo’ston (Garden) 05'49"
   Nughmonjon Akhmedov and Sherali Isoqov
2. Yovvoyi Chorgokh (Wild Chorgokh) 09'01"
   "Chorgokh" Group
3. Naylayin (What Should I Do?)
   Abdurashid Echiyev
4. Vatanim (My Motherland)
   Sobirjon Matmusayev and Akromjon Turdiyev
5. Mayliga (Very Well!) 03'30"
   Nasiba Nidoyeva, Sanobar Rakhatov and Umida Nuraliyeva
6. Poshshopirim (My King, Poem of Khazini)
   O’rkinjon Shirmonov and Ne’matjon Shirmonov
7. Bog’aro (In the Garden) 04'29"
   Dilfuza Qodirova and Odina Yqubova
8. Yovvoyi Chorgokh (Wild Chorgokh) 03'45"
   Murodjon Yusupov

DVD 1
O’ZLIKNI NAMOYON ETISHNING OG’ZAKI AN’ANALARI VA SHAKLLARI
1. Yalla
2. Alla
3. O’tan
4. Yor-yor

DVD 2
IJRO SAN’ATI
1. Katta ashula
2. Lapar
3. Askiya
4. Maydon tomoshalari san’ati

DVD 3
JAMIYATNING URF-ODATLARI,
MAROSIMLARI VA BAYRAMLARI
1. Shombararik
2. Lachak

DVD 4
TABIAT VA KOINOTGA OID
BILIM VA KO’NIKMALAR
1. Gul’ ang’uvon

DVD 5
AN’ANAVIY HUNARMANDCHILIK
1. Qo’lqon
2. Rashlon
3. Marg’ilon

DVD 6
NOMODDIY MADANIY
MEROS NAMUNALARI
MUNDARIJA

CD 1
Alla

1. Alla
   Rakhimakhon Abdurazoqova
   02'31"
2. Alla
   Khojira Ergasheva
   01'37"
3. Alla
   Zamira Jabborova
   04'10"
4. Alla
   Mo‘tabar Jaliyova
   03'05"
5. Alla
   Karomatkhon Mamajonova
   03'56"
6. Alla
   Markhamat Jo‘raeva
   00'52"
7. Alla
   Ko‘payin Oqboyeva
   04'46"
8. Alla
   Mayramkhon Rahimova
   02'17"
9. Alla
   Mukhabbat Rakhmonova
   03'03"
10. Alla
    Nasibakhon Sotivoldieva
    01'54"
11. Alla
    Sanobar To‘rayeva
    01'54"

CD 2
O‘lan

1. O‘lan
   Zebikhon Abdunazarova
   05'19"
2. Yor-yor
   Muborak Akramova va Zamira Turopova
   03'36"
3. Yor-yor
   Yoqutkhon Jo‘raboyeva va Elmira Jonibekova
   02'43"
4. Yor-yor
   Kamola Karimova
   02'24"
5. Yor-yor
   Jamlakhon Nasriddinova
   06'32"
6. O‘lan
   Inoyat Raftqova
   03'44"
7. Yor-yor
   Muborak Sharipova
   06'05"
8. Yor-yor
   Madnakhon Sotimova
   02'30"
9. O‘lan
   Unarboy Tajboyev
   02'08"
10. O‘lan
    Gavkhar Tajboyeva
    02'39"
11. Yor-yor
    Madina Sotimova va Munavvarkhon Zokirova
    01'24"
12. O‘lan
    Makhbuba Yuldosheva va Bakhtiyor Turg‘unov
    02'01"

CD 3
Lapar

1. Oromjonim Yalla (Yalla)
   Makhmuda Abdurakhmonova
   02'09"
2. Kho-kho Yalla (Yalla)
   Nasiba Boykhonova
   02'20"
3. To‘asma Yo‘limni (Lapar)
   Laytkhon Khakimova
   02'21"
4. Erta Bilan Turaman (Lapar)
   Zarshunos Jumaboyeva
   03'19"
5. Bahorimdan O‘gilay (Lapar)
   Karomat Mamajonova
   01'33"
6. Tog‘dan Keling (Lapar)
   Matluba Rakhimova
   02'28"
7. Yorim Kelarmikan (Lapar)
   Mukhabbat Rakhmonova
   02'30"
8. Qora Mayiz (Lapar)
   Madina Sotimova
   03'15"
9. Yondirasiz (Lapar)
   Anorkhon Tajboyeva
   02'57"
10. Nahori Nashta (Lapar)
    Krayotkhon Turdiyeva
    02'43"
11. O‘ynang Qizlar (Lapar)
    Sharifa Usmonova
    04'13"

CD 4
Katta ashula

1. Bo‘ston
   Nugh‘monjon Akhmedov va Sherali Isoqov
   05'49"
2. Yovvoyi Chorgokh
   ‘Chorgokh’ g‘uruhi
   09'01"
3. Naylayin
   Abdurashid Elchiyev
   04'26"
4. Vatanim
   Sobejon Matmusayev va Akromjon Turdiyev
   03'30"
5. Mayliga
   Nasiba Nidoyeva, Sanobar Rakhmatova va Umida Nuraliyeva
   03'56"
6. Poshzhopirim (Xaziniy g‘azard)
   Erkinjon Shimonov va Ne‘maljon Shimonov
   05'39"
7. Bog‘aro
   Dilfuza Qodirova va Odina Yoqubova
   04'29"
8. Yovvoyi Chorgokh
   Murodjon Yusupov
   03'45"
Aslar davomida xalq diliga jo bo‘lgan, uning istedodli vaqllari tomonidan yaratilgan, avloddan-avlodga o‘tib, sayqallanib, boyib kelgan nomoddiy madaniy merosisiz o‘zbek oilasi ma’naviyati, samimi, badiy-estetik didini namoyon qiluvchi xorqin ko‘nikmalarni, shuningdek,ellar bilan b gangsiz jihozlar, predmetlar, artefaktlar hamda madaniy makonlarni aks etiramiz. Mustaqi milliy yorqin ko‘nikmalarni muhofaza qilish bo‘yicha qo‘ynatini tuzish, merosni o‘shish, naviyati, samimiyati, badiiy-estetik didini nomuboz va jiz qurinuvchi yorqin ko‘nikmalarni aks ettiradi. Mustaqillik plab ma’rufzlikni namoyon etishning o’zgaki an’alari va usuli murakkab, ijrosi mukammal) namunalari to‘xtidir.


• O‘zlikni nomoyon etishning og‘zaki an’alari va shakllari
• Ijiro san‘ati
• Jamiyatning urf-odatli, marosiimli, bayramli
• Tabiat va ko‘inotga oid blim va ko‘nikmal
• An‘anaviy hunarmandchilik

Nomoddiy madaniy meros nomu

O‘ZLIKNI NAMOYON ETISHNING OG‘ZAKI AN‘ALARI VA SHAKLLARI

O‘zlikni nomoyon etishning og‘zaki an’alari va shakllari sohasi xalq og‘zaki ijodiyot bilan bog‘lik barcha janrlarni o‘z ichiga oladi. Og‘zaki an‘ana va shakllarga – avloddan avlodga og‘zaki tarzda o‘tb kelayotganda misralarni, afsonalar, donotlar, ertaklar, rivoyatlar, masallar, maqollar, muqollar, melomlar, alolar, aziz khorovozlar va ularning qo‘ziyiz va jansuvlaridan qaytuvchi, masalalar, maqollar, muqollar, melomlar, alolar, aziz khorovozlar va ularning qo‘ziyiz va jansuvlaridan qaytuvchi dirsho, igisimlarda qaytuvchi, masalalar, maqollar, muqollar, melomlar, alolar, aziz khorovozlar va ularning qo‘ziyiz va jansuvlaridan qaytuvchi


O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi.

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI

O‘zlikni nomoyon etshning og‘zaki an‘alari va shakllari darajasi

FARG‘ONA VODIYISINING NOMODDIY MADANIY MEROSI NAMUÑALARI
Alla qo’sh’ig’i bolani unditatish jarayonida yakkanxonylik uslubida aytiligandan og’zaki shakillardan biri hisoblanadi. O’zbek, uyg’ur va tojik xalqlar orasida alla nomi bilan ataladigan bu qo’sh’i tashqari beshlik yoki belanchakini tebratish suratiga mos ravishda ijro etiladi. Alla onan farzandga bo’lgan mehr-muxabbat, umid va orzular, yaxshi niyat va tilaklarini anglatishi bilan birga, ruhiy kechimlarini ham ifodalaydi. Shu bo’shi bu’ali alla namunalar yig’i changlangira yaxin bo’ladi.

Alla beshlik to’li jarayonida beshlikni olib kirayotgan ayollar tomonidan ham ijro etiladi. Ijro xususiyatlar yaxshi xoslash, umid va orzularini keng targ’alash, yaxshi niyat va tilaklarini anglatishi bilan birga, ruhiy kechimlarini asrashirini so’rabdi, iltil olish bilan bo’lgan.

Allalaning yaratuvchisi ham, kuylovchisi ham onalarning o’g’izlari, umid va orzulari, yaxshi niyat va tilaklarini ifodalaydi. Shu bois ba’mehr-muxabbati, umid va orzulari, yaxshi niyat va tilaklarini anglatishi bilan birga, ruhiy kechimlarini asrashish bo’ladi.

Farg’ona nomining yaratuvchisi ham, kuylovchisi ham onalarning o’g’izlari, umid va orzulari, yaxshi niyat va tilaklarini ifodalaydi. Shu bois ba’mehr-muxabbati, umid va orzulari, yaxshi niyat va tilaklarini anglatishi bilan birga, ruhiy kechimlarini asrashish bo’ladi.

O’lan – xalq og’zaki ijodi janni. Asosan, ayollar tomonidan childirma (doira) jo’rligida yoki jo’risiz ijro etiladi. O’zbeklarida to’li yaromis va bazmoharda qizlar bilan, yirgitib bir tomon bo’lib yoki ikki kishi tomonidan dialog shaklliga aytiladi. Savoli-javobl qo’sh’ilarga ham ba’lan deb ataladi. O’larda xalqning orzu-umididagi qo’lgan, qo’ldigini shodilgan bo’lib, ish-qo’smabbat mavzusi asosiy o’rinni egallaydi. Har bir to’li marommosiga mos o’larni mavjud (beshlik to’li o’larni, nikoh to’li o’larni va bo’shqalar). Lirk, jozibali, naqorat shakllardan hajvo yoki o’larni ham keng targarlangan. O’lan “Yor–yor” qo’sh’ilarga yangin bo’lib, aytgan o’larnida har bir misda “yor–yor” radriy bilan etiladi (bu namunalarida o’larni yo’q bo’lib, yoki o’larni va bo’shqalar). Shuningdek, kundida lapar va o’rniy qo’sh’ilarini bu namunalarida o’larni yig’langan.

Alla qo’sh’ig’i. Mo’tabar Jalilova, Mamamat Jo’raeva, Mehriz Abdullaeva, Zamira Jabborova, Elmira Jonibekova, Karomatxon Mamajonova, Nasiba Sotvoidieva shuning jamiyati.


- Alla qo’sh’ig’i. Mamamat Jo’raeva, O’zbek. 1986 yilda Namangan viloyati, Namangan tumani. Shorqo’z’on qo’sh’i tashqarida tushib. Xozirda kunda Namangan tumani madaniyang uyida faoliyat qonuni yoki qonuni bo’lgan. Xalq qo’sh’ilarini holat chiqarishi ilmiy darajada.

- Alla qo’sh’ig’i. Mehriz Abdullaeva, O’zbek. 1965 yilda Namangan viloyati, Namangan tumani. Pop shahrida tushib. Xozirda qo’sh’i divarini tashqariy qonuni yoki qonuni divarini bo’lgan.

- Alla qo’sh’ig’i. Zamira Jabborova, O’zbek. 1986 yilda Farg’ona viloyati, Yozyov’g’on tumani, Qoratapa qo’sh’i tashqarida tushib. Xozirda kunda Namangan tumani madaniyang uyida faoliyat qonuni yoki qonuni bo’lgan. Xalq qo’sh’i divarini tashqariy qonuni yoki qonuni divarini bo’lgan.

- Alla qo’sh’ig’i. Elmira Jonibekova, O’zbek. 1968 yilda Namangan viloyati, Uychi tumani, Soku qo’sh’i tashqarida tushib. Xozirda qo’sh’i divarini tashqariy qonuni yoki qonuni divarini bo’lgan.


• Yor-yor to‘y qosmaso qo‘shiq‘i. Dadajonova Muslima, O‘zbek. 1979 yilda Namangan viloyati, Chust tumani, Qiztepa qishlog‘ida tug‘ilgan. Tuman madaniyat uyida ishlaydi. Qo‘shiq kulylash va doira chalishni bo‘lganli. To‘y qosmaso qo‘shiq‘ini ijod etadi.


• Yor-yor to‘y qosmaso qo‘shiq‘i. Dadajonova Muslima, O‘zbek. 1959 yilda Namangan viloyati, Chust tumani, Qiztepa qishlog‘ida tug‘ilgan. Tuman madaniyat uyida ishlaydi. Qo‘shiq kulylash va doira chalishni bo‘lganli. To‘y qosmaso qo‘shiq‘ini ijod etadi.


Mamadaliyev nomidagi maqomchilar ansambli a cholgchog topgan. Shashmaqom turkumining maqomlari to'tarkibiga kirgan. Yetakchi cholgchog bo'iborat turkum bo'cholg maqomlari tizimlari hamda ilmiy va amaliy asoslarining puxta ishlanganligi bilan farq qiladi. Maqom musiqa, parda (lad), yirik cholg Maqom so

Ismoil va Isroil Vahobovlar, Mahmud Tojiboev kabi xonandalar katta ashulani mahorat bilan ijro etib. Boltaboy Rajabov, Orif Alimahsumov, Fattohxon Mamadaliyev, Jo Erkaqori Karimov, Turdiali Ergashev, Matbuva Sattorov, Jo Shashmaqom Shashmaqom limi – Mushkilot (tasnif, tarje, gardun, muxammas va saqil), ashula bosmonjon Ahmedov, Sherali Isoqov, Erkinjon va Nuralieva.


Shashmaqom XVIII asrda Buxoroda o'n ikki maqom (Davozdahmaqom) turkumni asosidagi shaklandi va o'zbek-lojik xalqlarining musiqlik merosi deb hisoblanadi. Shashmaqom – o'zi maqomdani iborat turkum bo'lib, Buzuk, Rost, Navo, Dugoh, Segoh va Irox maqomlarini o'z ichiga olgan. Har bir maqom o'z navbatida juda katta hajmdagi turkum asarbor bo'lib, ikkita katta bo'lindan iborat: cholg' u bo'limi – Mushkilot (tansif, tarje, gardun, muxammas va saqil), ashula bo'limi – Nasr, ikki guruh sho'basini (1-Saraxbor, taqin, nasr va ufar, orxolida taronalar iro ejtadi, 2-savt va moq'ulcha kabi 5 qism turkumlaridan) iborat. Bulardan tashqari, qo'shimcha cholg' u va ashula yo'llari maqomlar tarkibiga kirgan. Yetakchi cholg' u tanburr bo'lgan va sonli so'ralish o'rqa faoyatni qilish bilan. Har bir maqomning cholg' u va ashula yo'larini faqatgina o'sha maqomlar lad asosida va badiy-estetik ta'sir bilan xususiyatlar.

"Shashmaqom" Insoniyatning nomoddiy madaniy yo'inihaviy qadriyatlarini tasavvur qilish qiyin. O'z ichiga o'tgan.

Nuralieva Umriniso 1991 yilda Farg'ona viloyati ildigida lapar aytishish qismida ishtirok etadilar. To'lan tuman madaniyat uyi badiiy rahbari. Ustozlar: otasi


Lapar – musiyoji folklor janri hisoblanib, voqeabanddirlar va uchga vaqtisini ajratishga qo'shilmaydi. Lapargacha, lapar boshqaruvchilari, lapar xalqining majburiy qadriyatlarini ishlab qolgan.


"Yovvoy Chorgoh" Xaziniy g'azali, "Bir kelsun" Muqimiy she'ri "Chorgoh" guruhlari.

Askiya dunyo xalqlariga ichida faqatgina ozbeklar qora mayizning qo'shimcha qon laqabiga yurishga, fikrini o'z ichida muammosligi va ofishchilik bilan, jildiy xususiy bo'lgan dastur va hayot. Askiya dunyoda o'zini qo'shimcha qon qilgan, xalqning bo'rtimlariga, ma'lumotlariga, xalqning xorijiy ob'ektivlari va boshqa mazimalariga muhim xususiy va tayyorligi bo'lgan dastur. Askiya dunyoda muhim xususiy qon qilgan, xalqning bo'rtimlariga, ma'lumotlariga, xalqning xorijiy ob'ektivlari va boshqa mazimalariga muhim xususiy va tayyorligi bo'lgan dastur. Askiya dunyoda muhim xususiy qon qilgan, xalqning bo'rtimlariga, ma'lumotlariga, xalqning xorijiy ob'ektivlari va boshqa mazimalariga muhim xususiy va tayyorligi bo'lgan dastur.

Askiya dunyo xalqlariga ichida faqatgina ozbeklar qora mayizning qo'shimcha qon laqabiga yurishga, fikrini o'z ichida muammosligi va ofishchilik bilan, jildiy xususiy bo'lgan dastur va hayot. Askiya dunyoda o'zini qo'shimcha qon qilgan, xalqning bo'rtimlariga, ma'lumotlariga, xalqning xorijiy ob'ektivlari va boshqa mazimalariga muhim xususiy va tayyorligi bo'lgan dastur.

Askiya dunyo xalqlariga ichida faqatgina ozbeklar qora mayizning qo'shimcha qon laqabiga yurishga, fikrini o'z ichida muammosligi va ofishchilik bilan, jildiy xususiy bo'lgan dastur va hayot. Askiya dunyoda o'zini qo'shimcha qon qilgan, xalqning bo'rtimlariga, ma'lumotlariga, xalqning xorijiy ob'ektivlari va boshqa mazimalariga muhim xususiy va tayyorligi bo'lgan dastur.

Askiya dunyo xalqlariga ichida faqatgina ozbeklar qora mayizning qo'shimcha qon laqabiga yurishga, fikrini o'z ichida muammosligi va ofishchilik bilan, jildiy xususiy bo'lgan dastur va hayot. Askiya dunyoda o'zini qo'shimcha qon qilgan, xalqning bo'rtimlariga, ma'lumotlariga, xalqning xorijiy ob'ektivlari va boshqa mazimalariga muhim xususiy va tayyorligi bo'lgan dastur.
ko'rsatgan artist unvoni bilan taqdirlanishgan.

Provisional ilroga aosilangan uchun javr avloddan-avloda ustoz-shogird an'analari asosida, asosan o'g'zaki ravishda o'tib kelmoqda. Uni targ'ib qilish va kelgusni avlodga yekkazishda ichki maktabning o'lmi katta. Bugungi kunda Marg'ilon Mamasidig Sherayev rahbarligida, Qo'qonda Akromjon Anvarov boshchilikda, Andijon viloyatining Xonobod shahrida Muhiddin Sultonov, Namangan viloyatining Norin tomonida G'ofurjon Mirzaev rahbarligida askiyachilik maktablari faoliyat yuritmoqda.


O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'murotning asosiy vazifasini o'z ichiga oladi. O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'murotning asosiy vazifasini o'z ichiga oladi. O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'murotning asosiy vazifasini o'z ichiga oladi.

O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'murotning asosiy vazifasini o'z ichiga oladi. O'zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma'murotning asosiy vazifasini o'z ichiga oladi.
O’zbekiston hududidagi eng qadimiy madaniyat maskanlaridan biri hisoblangan Farg’ona vodiysi o‘ziga xosurfodatlar, marosimlar va an’alani bilan alohida aqralib turgan. Birinchidan, bu hududda istiqomat gluvchi aholi orasida keng ommalashgan askiya, lof, katta ashula, qiziqchilik, hikoya, bayt-g’oqlar.

Qoralar
Turli xil pand-nasihat mazmunidagi sheqabristonida o'z qabristonlashtirgan qadimiy kalendar murodlilardan biridir. Zamin hozirlagan.
Daraxtlarning erta ko'ribqo'yi to'lan etgan mamlakatimda tabiatning ko'ribqo'yi tabiatning bo'qiqligini ulug mamlakatimning turli hududlarida uyushtiriladigan (mahalliy aholi tilida argjoylashgan o'musiqa, xalq amaliy san'at)
Farg'ona vodiysi qadimiy madaniyat maskanalari bo'lib, unda o'zbek xalq og'z'aki iodi, raqs, musiqa, xalq amaliy san'ati, tomosha san'ati, milliy oy'lar, shuningdek, urf-odat va boshqalar, an'anaviy hunarmandchilik, ijro san'ati

KO'NIKMALAR
OID BILIM VA TABIAT VA KOINOTGA
Nomoddiy madaniy meros namunalari
An'anaviy hunarmandchilik, ijro san'ati
O'zlikni namoyon etishning og'zaki an'analari va shakllari

KO'NIKMALAR
OID BILIM VA TABIAT VA KOINOTGA
KO'NIKMALAR
OID BILIM VA TABIAT VA KOINOTGA

Farg'ona vodiysi qadimiy madaniyat maskanalari bo'lib, unda o'zbek xalq og'z'aki iodi, raqs, musiqa, xalq amaliy san'ati, tomosha san'ati, milliy oy'lar, shuningdek, urf-odat va boshqalar, an'anaviy hunarmandchilik, ijro san'ati
Farg'ona vodiysi o'zbeklar bilan bir qatorda to'jik, uyg'ur, qirgiz, turk, rus va boshqalar milliy vakiyati istiqomat qiladilar. Ular nafaqat o'qish va urf-odat va boshqalar, an'anaviy hunarmandchilik, ijro san'ati

Farg'ona vodiysi uyyishlarning ilmiy ekspeditsiyasi jarayonida mazkur viloyatning Oltiariq tumanida asosan sunbul sayli ishtirok etgan. Respublikaning boshqa yerlarida uchramaydigan giz, turk, rus va boshqalar, an'anaviy hunarmandchilik, ijro san'ati

59       59

58       59

59       59

58       59

59       59

58       59

59       59

58       59

59       59

58       59

59       59

58       59


Farg‘ona vodiysiga uyushitirligan ekspeditsiya jarayonida hunarmand-ustalar, kulochilik, naqoshchilik, zargarlik, temirchilik, beshikchilik va kashtachilik kabi hunarmandchilikning ko‘plab sohalar chuqur o‘rganilib, ma’lumotlar to‘plandi, foto, video va yoyma materiallar tayyorlandi.

3 avlod pichoq yasovchi usta bo‘lib, otasi Omon Umarovdan hunar sirlarini o‘rganishadi.


Farg‘ona vodiysiga uyushitirligan ekspeditsiya jarayonida hunarmand-ustalar, kulochilik, naqoshchilik, zargarlik, temirchilik, beshikchilik va kashtachilik kabi hunarmandchilikning ko‘plab sohalar chuqur o‘rganilib, ma’lumotlar to‘plandi, foto, video va yoyma materiallar tayyorlandi.

NOMODDIY MADANIY MEROS NAMUNALARI DVD 6


NOMODDIY MADANIY MEROS NAMUNALARI DVD 6
ayting iborat. Badihod xo'zomusigan, oilaviy va diniy-ibodat musiqasidan iborat bo'lgan, asosiy xususiyat - badihavo'zloq, Diniy ashuladagi (Kosodir bo'lsa, Shom muborak). Hozircha saqlanib kelmoqda (Toqotomondan yoki guruh tarzida doira aniq mazmuni va ularda ijro etilgan aytim-qo'rimgani, oilaviy va diniy-ibodat musiqasidan iborat bo'lsa, tafakkur shakli va xalq ijodkorligining betakror namunasi sifatida yashab kelmoqda. Marosim musiqasi va aytimlar, cholg'irin qo'rho'roq, Noamaliy folklor janrlari - mavzu doirasi, kuylar tuzulishi va rivoji, ijro orqali (Siyovush marsiyasi, Mulla Torshiqlarga bo'rlash, Qaytarma, Jahr, Gatlar, Azon va Mavlud aytimlar, Zikr, Kurjaray marosim, Beshik, Sunnat, Muchal va Nikoh tayyor, o'zlarning samimiyligi, obrazlarning tabiiyliyi va jonlikli, oshiq janrlariga bo'lgan qo'rimgani, ashuladagi naviy qadriyatlarimiz tizimida alohida oladigan qoilim munosabati bilan aytilgan qoilimlangan. Har bir voha yoki hududga xos to'nalishi, kuy rivoji va lokal ijro uslublari bilan ajralib turadi. Ular ayollar va erkaklar (Qalandar, Xonaqoh, Munojot, Nosubi) umumxalq bayrami - Navroz qoilimlangan va marosimlarda izchil hayotiy vazifadosh ularda ijro etiladigan qoilimlangan (badihavo'zloq, kuy va ijro uslubiga ijodkor). Ikki xil usullardan iborat. Bularga hududiy xususiyatlariga ega bo'lsa, malik va o'rinchilik, erkin uslubda kuylash, sodir yoki jar (dafn marosimi-aytimi) - yo'ziyoz, guyanda, yor-yor, yigish orqali, Cholg'irin tuxumiga xos, yil fasllari, taqvim va mavsumiy rivoj, kuy va ijro uslubi ijodkor. Ikki xil usullardan iborat. Bularga hududiy xususiyatlariga ega bo'lsa, malik va o'rinchilik, erkin uslubda kuylash, sodir yoki jar (dafn marosimi-aytimi) - yo'ziyoz, guyanda, yor-yor, yigish orqali, Cholg'irin tuxumiga xos, yil fasllari, taqvim va mavsumiy rivoj, kuy va ijro uslubi ijodkor. Ikki xil usullardan iborat. Bularga hududiy xususiyatlariga ega bo'lsa, malik va o'rinchilik, erkin uslubda kuylash, sodir yoki jar (dafn marosimi-aytimi) - yo'ziyoz, guyanda, yor-yor, yigish orqali, Cholg'irin tuxumiga xos, yil fasllari, taqvim va mavsumiy rivoj, kuy va ijro uslubi ijodkor.
Xalq amaly san’ati bugungi kunda badiy hunarmandchilikning 20dan ortiq turini tashkil qiluvchi o’ziga xos badiy jiyoydik bo‘lib, uning negizini banqaror badiy an’analar tashkil etadi. Farg’onga vodiysiga uyxushirilgan ilmiy ekspeditsiya jarayonida ekspertlar tomonidan nomoddagi madaniy meros namunalar hamda ulami o’zida saqlovchilar va yetakuzchilar haqida keng ma’lumotlar to’planib, hujatlashtirildi.


O‘zbekiston Respublikasi Madaniyat va sport ishlari vazirligi Respublika xalq ijodiyoti va madaniy-ma’rif ishlar ilmiy-metodik markazi hamda YUNESKO ishlar bo‘yicha O‘zbekiston Respublikasi Milliy komissiyasi bilan hamkorlikda nomoddiy madaniy meros obyektlari o‘rganish, tasniflash va ularning royxatini tuzish, merosni o‘rozida saqlayuvchilarni aniqlash maqsadida Farg‘ona vodiysiga uyushtirilgan ekspeditsiya chogida Rahimakhon Abdurazoqova, Nodira Ergasheva, Zamira Jabborova, Moratabar Jalilova, Nodira Umarova, Shoira Usmonova, Karomakhon Mamajonova, Ko‘payin aya Oqboyeva, Mayramxon Rahimova, Mubhabbat Rahmonova, Nasibakhon Sofiydibaeva va boshqalar ijrosida ona mehri va inson ruhiy kechinmalarining dardchil talqini ifodalangan alla qo‘rshiqlaridan ayrim namunalar yozib olishdi.

**ALLA**

1. **Alla**
   Rahimakhon Abdurazoqova
   02’31’

2. **Alla**
   Khojira Ergasheva
   01’37’

3. **Alla**
   Zamira Jabborova
   04’10’

4. **Alla**
   Moratabar Jalilova
   03’05’

5. **Alla**
   Karomakhon Mamajonova
   03’56’

6. **Alla**
   Markhamat Jo‘raeva
   02’25’

7. **Alla**
   Ko‘payin Oqboyeva
   00’52’

8. **Alla**
   Mayramxon Rahimova
   04’46’

9. **Alla**
   Mubhabbat Rahmonova
   02’17’

10. **Alla**
    Nasibakhon Sofiydibaeva
    03’03’

11. **Alla**
    Sandbar To‘rayeva
    01’54’

Jajjiginam alla-yo.
Baxtinga sen katta bo‘ligin,
Ko‘rar ko‘zim, alla.

Yuzlaringga tomgan suvga
Hayron bo‘lima, alla-yo.
Men sho‘riliday to‘kilmagin,
Hazon bo‘lima, alla.

Alla
Alla, alla, jonim bolam, allayo,
Allalarn aytasamo, omlar olgin-o.
O‘ynar ko‘zim-o allayo, alla
Men allolar aytasamo, omlar olgin-o.

Shirin bolam-o allayo alla,
Uzoqlardan sharsharaning ovozi
Quloqlaringga borsin-o allayo, alla.

Yuragimning bir parchasi bo‘lgan
Alla, bolajonim-o,
Butun vujudim bilan
Allolar aytayin-o.

O‘ynar ko‘zim-o allayo, alla.
Jonim bolamo allayo, alla.

Alla
Alla aytay jonim bolam,
Quloq solgin, alla.

Shirin allam tinglab asta,
Orom olgin, alla.

Shirin allam tinglab asta,
Uxlab olgin, alla.

Istiqboling porloq sening,

Jajjiginam alla-yo.
Baxtinga sen katta bo‘ligin,
Ko‘rar ko‘zim, alla.

Yuzlaringga tomgan suvga
Hayron bo‘lima, alla-yo.
Men sho‘riliday to‘kilmagin,
Hazon bo‘lima, alla.
Xalq qo‘shiqlari kechirin va tug‘ularning samimiyligi, obrazlarning tabiiyligi, jonli, so‘z va kuy mutanosibligi, mantriy ichchiliq, ichxam shakllari bilan kishini maftun etadi. Ana shunday Xalq qo‘r qizida saqlovchi va yetkazuvchilarni aniqlash maqsadida Farg’lanlardir. O‘qo‘r shiqlardan biri nikoh to‘rlanlarda qochirilgan, sevgi harorati, yoshlik shunos va boshqalaridan ko‘pga yordam beradi. Xorazm va Andijon viloyatidagi cho‘l qishuqサンラミナTrueFalse

Sultan (O‘lan)

Yig‘it - Yor-yor bilan o‘lanlarni kuynga solay.
Ot choptirib oriningizdan qulib boray.
Yetib olsam cho‘pon qizi ko‘p noz qilmang, ey Nozikkina belingizdan qushib olay.

Qiz - Ey, menga yetmay otiz yo‘lda to‘yib ketsin
Cho‘pon yigit sahrolarda qolib ketsin.
Ey dala daishda sarson bo‘lib yuranganida Qashqinchalarni o‘z og‘izdan chaib ketsin.

Yig‘it - Men bir so‘zli mard yigitman, siza aytay
Qo‘lningiza do‘sta-dasta gullar tutay.
Ongizni yo‘liga solib siz ko‘rdirin
To‘ylar qilib Andijonga olib qaytay.

Qiz - Ey, Andijonli cho‘pon yigit, yaxshi boring.
Qishlog‘izdan suluq qizni topib oling,
Yo‘llarimda mard yigitlar qator-qator
Undan ko‘ra bitingizni terib oling.


Yor-yor
Hay-hay o‘lan jon o‘lan,
To‘ydur bugun, yor-yor-a to‘ydur bugun.
Do‘st kelibdur, dushman ketar-o
Kunduz bugun yor-yor-a, kunduz bugun.
Bor, bor singlim, bor singlim-a
Omonda bo‘l yor-yor-a omonda bo‘l.
Ota-onam-o qoldi deb-o
Xabarda bo‘l yor-yor-a xabarda bo‘l.
Men otamni uyiida-yo mehmon edim,

Yor-yor-a mehmon edim.
Tillo tomdi ustida-yo o’ynar edim,
Yor-yor o’ynar edim.
Tillo tomdi ustida-yo o’ynar edim,
Yor-yor-a toydim tushdim.
Qo‘rlimga qaychi olsa baxmal bichdim,
Qo‘rlimga qaychi olsa baxmal bichdim.
Daryoga tosh otmanglar-o botar ketar
Yor-yor-a botar ketar.
Yiroqqa qiz bermanglar-o
Olar ketar yor-yor-a olar ketar.
Yiroqqa bergan qizni-yo,
Rangi sariq, yor-yor-a rangi sariq,
Korzidan-o oqqan yoshi-yo misli ariq.
Yor-yor-o misli ariq demanglar-o,
Mis panjara yor-yor-o, misli panjara.
Har jafoga kor nadi-yo, qiz bechora,
Yor-yor-a qiz bechora.

O‘lan
1. O‘lan
   Zebikhon Abdunazarova 05’19”
2. Yor-yor
   Muborak Akramova va Zamira Turovova 03’36”
3. Yor-yor
   Yoqubxonim Jo‘rabo‘yeva va Elmira Jonibekova 02’43”
4. Yor-yor
   Kamola Karimova 02’24”
5. Yor-yor
   Jamilakhon Nasridinova 06’32”
6. O‘lan
   Inoyat Rafiqova 03’44”
7. Yor-yor
   Muborak Sharipova 06’05”
8. Yor-yor
   Madinakhon Sotimova 02’30”
9. O‘lan
   Unarboy Tojiboyev 02’08”
10. O‘lan
   Gavkhar Tojiboyeva 02’39”
11. Yor-yor
   Matluba Turg‘unova va Munavvarkhon Zokirova 01’24”
12. O‘lan
   Makhbuba Yuldosheva va Bakhtiyor Turg‘unov 02’01”

Xalq ijodiyotining qadimiy janrlaridan biri bo‘lgan lapar ijrochiligi san’sati o‘zining boy tarixiga ega.

Lapar qo‘rlishi taniqli san’satkorlar tomonidan bayramlar, xalq sayillari va nikoh to‘ylarida, kechqurun qizning uyida o‘tkaziladigan Qiz oqshomi, Qizlar bazmi, Lapar kechasi udeb ataluvchi bazmlarda ijro etiladi. Qizlar bilan yigitlar tarafma-taraf turib, oshiqona quraz-baytlar aytadilar.


“O‘ynang”
O‘ynang qizlar, o‘ynang, ko‘rgoni keldim,
Sizlar bilan davron surgoni keldim.
O‘ynang, jonim, o‘ynang-o ko‘rgoni keldim,
Sizlar bilan davron surgoni keldim.
Namongon soylga solmang imorat,
Birovni yorini olmang omonat.
Birovni yorini olsang omonat,
O'rynosan, kulolmaysan bo'rlib hijolat.
O'rynosang jonim, o'rynos, korrgoni keldim
Sizlar bilan davron surgoni keldim.

Atirgul aytadi ochilaman deb,
Chiroylilar chakkasiga sanchilaman deb.
Chiroylilar chakkasiga sanchilib olib-a,

Birovni yorini olmang omonat,
O'rynosan, kulolmaysan bo'rlib hijolat.

Voy, o'rynosang jonim, o'rynos, korrgoni keldim,
Sizlar bilan davron surgoni keldim.


Lapar
1. Oromjonim Yalla (Yalla) 02'09"
Makhmuda Abdurakhmonova
2. Kho-kho Yalla (Yalla) 02'20"
Nasiba Boykhonova
3. To'sma Yo'ilmi (Lapar) 02'21"
Layfokhon Khakimova
4. Eta Bilan Turaman (Lapar) 03'19"
Zarnunos Jumabloyeva
5. Bahorimdan O'rqlay (Lapar) 01'33"
Karomat Mamajonova
6. To'g'idan Keiling (Lapar) 02'26"
Matluba Rakhimova
7. Yorim Kelarmikan (Lapar) 02'30"
Mukhabbat Rakhmonova
8. Qora Mayiz (Lapar) 03'15"
Madina Sotimova
9. Yondirasiz (Lapar) 02'57"
Anorfon Tojboyeva
10. Nahori Nashta (Lapar) 02'43"
Khayotkhon Turdiyeva
11. O'ynang Qizlar (Lapar) 04'13"
Sharifa Usmonova

Katta ashula
yoki pathis ashula - Farg'ona vodiysiga xos yirik ashula yo'li va o'ziga xos iro uslubi. Ikki yoki undan ortiq (beshtagacha) xonanda tomoridan cho'l u jo'rilgan halmasal aytadi. Uning asosiy xususiyatlari badiyo'lik, harmonfaslik, yuqori parda, keng nafasda ijro etilishi, erkin uslubda kuylanishi, so'rzi va kuy mutanosibligidir. Baland pardalarda ijro etilishi, katta avjal mavjudligi, so'rzning ularning tizliklari asosiy xususiyatlari. Baland pardalarda ijro etilishi, katta avjal mavjudligi, so'rzning ularning tizliklari asosiy xususiyatlari mavjud.

Quchkali kelmas erur, ishq ahlidin qaro ko’zlar.
Lablaringga yo’lg’iz suyanma, ofati jon ko’zlar.
Jon saqlagay bo’lsa farishta, dildan bo’lsa nigor.
Bir boqishda ayladi, dardimga darmon ko’zlar.
Shukur Furqat furqatida, nolayu afg’on chekib,
Qildi ahuni hutan dastida sarson ko’zlar.

(Furqat g’azali)

Nasrulloi
Parizodiki, mushkin zulfi jonim mustamand etmish,
Maloq qushlarin ul xalqa mo’lkor birla band etmish.
Samandinkim yolindek tez erur yuz shukkim gardun,
Agar bini samandarvash, munga bini samand etmish.
Chekarga ishq otashghohig’a devona ko’nglumni,
Qazo har bir sharar tolini bir o’tlug’ kamand etmish.
Vafoga telbalikdin nopisand o’lism anga ko’rkim,
Jafoga kimni menga ul paripaykar pisand etmish.
Labingda no’shu zahri hajr og’zingda tong ermaskim,
Menga har zaxrhand o’lganda, ul bir no’arbond etmish.
Labi la’lin malohat holi birlan bahravarr qilg’on,
Mening jonimni dog’i ishq birla bahramand etmish.
Birovkim sarvdek ozodavash bo’ldi bu bog’ ichra,
Qazo dehpioni ham sansabz anga, har sarbaland etmish.
Mayi ravshan tut, ey, soqiki, ko’nglum tyray qilmish shayh,
Dami afsun bila baiskima anga izhori pand etmish.
Navoiy, kech visol ummedidinkim, haq seni behad,
Zalilu zor, yorigni azizu arjumand etmish. (Nasrullo g’azali)

Katta ashula
1. Bo’ston
   Nugh’monjon Akhmedov va Sherali Iisoqov
2. Yovvoyi Chorgokh
   “Chorgokh” guruhi
3. Naylayin
   Abdurashid Echiyev
4. Vatanim
   Sobirjon Matrusayev va Akromjon Turdyev
5. Mayliga
   Nasiba Nidoyeva, Sanobar Rakhmatova va Umida Nuraliyeva
6. Poshshopirim (Xaziniy g’azali)
   Erkinjon Shimonov va Nematjon Shimonov
7. Bog’aro
   Diffuza Qodirova va Odina Yoqubova
8. Yovvoyi Chorgokh
   Murodjon Yusupov

Bo’ston
Nugh’monjon Akhmedov va Sherali Iisoqov
Yovvoyi Chorgokh
“Chorgokh” guruhi
Naylayin
Abdurashid Echiyev
Vatanim
Sobirjon Matrusayev va Akromjon Turdyev
Mayliga
Nasiba Nidoyeva, Sanobar Rakhmatova va Umida Nuraliyeva
Poshshopirim (Xaziniy g’azali)
Erkinjon Shimonov va Nematjon Shimonov
Bog’aro
Diffuza Qodirova va Odina Yoqubova
Yovvoyi Chorgokh
Murodjon Yusupov
Intangible Cultural Heritage Elements of Ferghana Valley

Scientific Advisers
Prof Rustambek Abdullaev
Prof Urozali Toshmatov
Prof Akbar Khakimov
Prof Mamatkul Juraev
Dr Adkham Ashirov

Produced by
Republican Scientific and Methodological Centre of Folk Art
under the Ministry of Culture and Sports of the Republic of Uzbekistan

In Collaboration with
National Commission of the Republic of Uzbekistan for UNESCO

Sponsored by
International Information and Networking Centre for Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO (ICHCAP)

© Republican Scientific and Methodological Centre of Folk Arts
© National Commission of the Republic of Uzbekistan for UNESCO

Mazkur nashr O’zbekiston Respublikasi Madaniyat va sport ishları vazirligi ishchilari tomonidan Respublika xalq ijodiy va madaniy-ma’rifiy ishlar imliy metodik markazi tomonidan YUNESKO ishlar bo’yicha O’zbekiston Respublikasi Milliy komissiyasi birlashgan hamkorlikda tayyorlandi hamda Osiyo va Tinch okeani mintaqasi nomoddiy madaniy merosi bo’yicha xatqano atracted va hamkorlik markazing (ICHCAP) moliyavi ko’magida chop etildi.

Ilmiy maslahatchilar
Rustambek Abdullaev
O’rozali Toshmatov
Akbar Khakimov
Mamatkul Juraev
Adham Ashirov

© Respublika xalq ijodiy va madaniy-ma’rifiy ishlar imliy metodik markazi
© YUNESKO ishlar bo’yicha O’zbekiston Respublikasi Milliy komissiyasi
INTANGIBLE CULTURAL HERITAGE
ELEMENTS OF FERGHANA VALLEY

National Commission of the Republic of Uzbekistan for UNESCO
54, Mustaqillik Avenue, Tashkent, 100077
Republic of Uzbekistan
unesco@natcom.albatros.uz

Republican Scientific and Methodological Center of
Folk Art of the Ministry of Culture and Sports of
the Republic of Uzbekistan
30 Navoi Street, Tashkent, 700011
Republic of Uzbekistan

International Information and Networking Centre
for Intangible Cultural Heritage in the Asia-Pacific Region
under the auspices of UNESCO (ICHCAP)
132 Munj-ro Yuseong-gu Daejeon 305-380 Republic of Korea
ichcap@gmail.com / www.ichcap.org