

IV. Information on Practitioners (Holders/Bearers/Communities)

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

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

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

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

Domain(s) represented: Performing Arts

Collective (group) “Khalq dorbozlari” (“Folk Rope Walkers”) under Shakhrisabz district (Kashkadarya region) Administration for Cultural and Sports Affairs, was established in 1976 on the basis of the Mamadalievs family ensemble of *dorbozes*. Its head is Sadulla Mamadaliev – a skillful *dorboz* (rope walker), whose grandfather and father were also famous *dorbozes* of the region. The collective (group) consists of ropewalkers, strongmen (*polvon*), *maskharaboz* (clowns), *qiziqchi* (actors-comedians) and musicians. At present the collective comprises of the sons (Sarvar, Abubakr, Sukhrobjon), grandsons (Alisherbek, Solikhabonu, Bakhtigul, Umarbek) of S. Mamadaliev and his students/apprentices (16 people in total). In the past, Oqsaroy square (where the Palace of Amir Temur was located) in Shakhrisabz, was a regular venue where famous *dorbozes*, *maskharabozes* and *palvans* performed. The collective so far performed successfully in all regions of Uzbekistan, was on tour in regions of Russia, Turkmenistan and Tajikistan, demonstrated many difficult stunts and exercises performed on rope. Sadulla Mamadaliev himself underwent traditional training based on “*ustoz-shogird*” (“master-apprentice”) methodology under the guidance

of his grandfather and father (Mamadali *dorboz*). Currently he teaches his children and grandchildren the traditions of *dorbozlik* art. From among his 300 students (apprentices) there are representatives of Uzbekistan, Tajikistan and Turkmenistan. In 1988 his troupe was awarded with “Folk Collective” award. His three children studied at Republican College of Circus and Variety Art. Notably, to these days his troupe has been continuing its performances and regularly participating in the performances on the occasion of such festivities and holidays as Navruz and Mustaqillik (Independence Day), and at different folk festivals. In 1990 S. Mamadaliev organized a zoo in the city of Shakhrisabz. In 2009-2012 the troupe “Khalq dorbozlari” toured to Andijan, Ferghana and Namangan regions and demonstrated its performances on the tightrope together with the travelling zoo (which has more than 40 types of animals). In 2013-2014 – it was on tour in Tashkent, Samarkand and Navoi regions and in the Republic of Karakalpakstan. The troupe is a regular participant of Republican level review competitions on spectacular and entertainment arts and of the Festival of Traditional Culture “Asrlar sadosi” (“Echo of Ages”), which was conducted in Kashkadarya region (2008), in Ellikqala district of the Republic of Karakalpakstan (2012) and in natural reserve of Sarmishsoy of Navoi region (2013). The performances of the troupe were demonstrated in several feature and documentary films, such as “Khiyonat”(“Betrayal”), “Chimildiq”, “Shakhrisabz”, “Shakhrisabz tongi” (“Dawn of Shakhrisabz”), etc. Also, the painting of people’s artists of Russia, the Volkov brothers, under the title of “Ropewalkers of Shakhrisabz”, which was dedicated to the troupe of S. Mamadaliev, was demonstrated in many galleries of Russia and abroad. The troupe continues the traditions of rope walkers of Kashkadarya, whereas their performances are very interesting and spectacular, and usually attract a large number of spectators.

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

Domain(s) represented: Performing Arts

Troupe of *dorbozes* “Madamin dorboz” of Pakhtaobod district (Andijan region) operates under district Administration for Cultural and Sports Affairs. Head of the troupe is Oktamjon Yusupov, the son of prominent *dorboz* Madaminjon *dorboz* (1905-1981). The troupe was organized in 1996 and consists of ropewalkers, qiziqchi, strongmen, *maskharabozes* and musicians (who are sons, daughters and students of O. Yusupov). Prominent *dorboz* Madaminjon Yusupov began acquiring knowledge and skills and familiarizing himself with the traditions of *dorbozlik* art from Imomnazar Sultonnazarov when he was 12 years old. Together with the troupe under leadership of I. Sultonnazarov he toured in

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

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

“Jaykhun” Troupe of *dorbozes* of Amudarya district (Republic of Karakalpakstan) was founded in 1991. Its head is Karimbay Bobojonov (1954). The troupe consists of 10 members, i.e. *dorbozes* and *palvans*. From among them Javlonbek

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

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

Domain(s) represented: Performing Arts

Folk/people’s collective “Kosonsoy dorbozlari” (“Dorbozes of Kosonsoy”) of Kosonsoy district (Namangan region), was established in 1995. Head of the collective is Bakhodir Dadakhojaev (1974), who is *dorboz* and *palvan* (strongman) at the same time. Bakhodir Dadakhojaev together with his brothers and students (apprentices) has been continuing the traditions of his father, prominent dorboz and strongman Ergashkhoja Dadakhojaev, who for the first time in Uzbekistan carried on his shoulders a camel and moved cars from their places. At present Bakhodir Dadakhojaev himself does the things his father used to do previously. His troupe consists of 12 members, i.e. dorbozes, strongmen, maskharabozes, illusionists, acrobats and musicians. One of the peculiarities of the troupe is that dorboz performances are accompanied by a mobile zoo (or travelling zoo), which demonstrates unique animals. In regions and villages, where the troupe travels, children have an opportunity to observe the performances of *dorbozes*, strongmen, *qiziqchi*, acrobats and see animals, which is very important in safeguarding nature and unique animals as well as in preserving ecology. Younger generation has an opportunity to observe the traditions of dorbozlik art but also nurture the feeling of care for the natural environment, including animals. In 2011 on initiative of the Dadakhojaevs family festival of *dorbozlik* art was held in the district center of Kosonsoy of Namangan region. More than 18 masts with ropes were installed in different places and squares of the town for the performances of *dorbozes* from all regions of Uzbekistan. Population of the

town, of the district and even of the region as well as spectators from neighboring Kyrgyzstan has an opportunity to observe and enjoy for 3 days the performances made by dorbozes and other representatives of folk and spectacular art. The Dadakhojaevs family troupe not only has been preserving and promoting the traditions of spectacular art, but also serves as an original school of skill and apprenticeship. Many young dorbozes and strongmen come to visit the troupe to improve their skill, acquire experience and master traditions of the art of *dorbozlik*. The troupe regularly organizes tours to all regions and districts of Uzbekistan.

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

Domain(s) represented: Performing Arts

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

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

Domain(s) represented: Performing Arts

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

Element(s): 02.06.06. Folk Games; 02.05. Dancing Art; 02.04. Singing Art; 02.04.02. Olan; 02.04.03. Lapar; 02.04.04. Terma; 02.04.07. Ceremonial Songs

Domain(s) represented: Performing Arts; Social Practices and Rituals and Festive Events

Folklore ensemble “Tog shalolasi” (“Mountain breeze”) of Forish district (Jizzakh region) was founded in 2001. It unites 23 people aged 17-62, i.e. workers of culture, students of colleges and general secondary education schools. In the repertoire it is possible to find rituals, ceremonies (for instance, the ceremony of “Gashtak kopkari” (“Kopkari get-together”), during which the horsemen, the participants of folk game *kopkari* (goat hunting), gathered and admitted juniors to their circle of horsemen), folk songs and instrumental melodies, folk dances and games. The ensemble reproduced folk songs in such genres as *terma*, *olan*, *lapar*, etc., which are typical for this particular area and district (i.e. Forish district), by applying peculiar manner of singing, specific themes and means of expression.

Element(s): 02.01. Maqom Art; 02.01.01. Shashmaqom; 02.01.03. Ferghana-Tashkent Maqoms

Domain(s) represented: Performing Arts

Folk ensemble “Shashmaqom” of Samarkand district (Samarkand region) was organized in 1964. Its head is Joraqul Soliev. The ensemble consists of 25 members, i.e. 10 musicians and 15 singers, all of whom have secondary special and higher educational background. Members of the ensemble are not professionals but amateurs. They are bearers of different professions (doctors, pedagogs, employees in services sector, etc.) who are devotees of art. The ensemble has so far taken part in several regional and republican review competitions. In 1971 the ensemble received the honorary title of “People’s Ensemble”. In the repertoire there are vocal and instrumental pieces of “Shashmaqom” cycle, of Ferghana-Tashkent maqoms, developed vocal pieces and pieces of Uzbek composers (*bastakors*). Maqom ensemble also took part in the programmes of International Musicological Symposium in Samarkand (1978, 1983, 1987), and later in International Music Festival “Sharq Taronalari” (“Melodies of the Orient”) in Samarkand (1997, 2001, 2003, 2009). The ensemble has been preserving, developing and promoting musical traditions of *maqom* art among local population. Head of the ensemble is Joraqul Soliev (1937), who received secondary education. Since early childhood he became interested in music and singing. Since 1953 he began to participate in amateur activity, in the ensemble of song and dance established under district Culture House. He learned maqom art from Baqo Kamolov (master-performer on *gidjak*). J. Soliev plays on *dutar*, Kashgar *rubab*, *doira* and performs Uzbek as well as Tajik folk songs, maqom pieces. Since 1964 he performed in the maqom ensemble, together with which he participated in many events (i.e. review competitions and festivals). His ensemble makes regular appearance on local TV.

Element(s): 02.01. Maqom Art; 02.01.01. Shashmaqom

Domain(s) represented: Performing Arts

Maqom ensemble under Bukhara regional Administration for Cultural and Sports Affairs was established in 1982. Its head – Rahmatullo Inoyatov. The ensemble is a professional one. It deals with safeguarding, preservation and promotion of Bukhara “Shashmaqom” and its corresponding traditions (i.e. the traditions of famous *maqom* performers of Bukhara). The ensemble is very active and its

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

pieces (vocal parts and cycles) of “Shashmaqom”, developed vocal and song pieces of Bukhara and Ferghana Valley. He can easily sing in both Uzbek and Tajik languages. So far he trained many students (apprentices), who, together with him, carry out significant work to safeguard, preserve and develop *maqom* art in Uzbekistan.

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

Domain(s) represented: Performing Arts

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

director of Regional Philharmonic Society. Since 1991 he has been working in the capacity of pedagog of traditional performance at Bukhara College of Arts. He has excellent singing voice, and is connoisseur of traditional music genres. He can play on kashgar *rubab*, *tar* and *doira*. He has done a lot to promote “Shashmaqom” and “Mavrigi”. His repertoire includes Uzbek and Tajik folk songs, *mavrigi*, bukhorcha, vocal pieces of “Shashmaqom”.

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

Troupe of *dorbozes* “Bukhoro yulduzlari” (“Stars of Bukhara”) of Bukhara city was created in 1980 with the aim of safeguarding, preserving and development of *dorbozlik* art in Bukhara region. Head – Jakhongir Ramazonov (1958). The troupe consists of 8 people, i.e. *dorbozes*, strongmen, *maskharabozes* and musicians. The troupe performs on a high mast with rope (*katta dor*) and on a small mast with rope (*kichkina simdor*). It has so far been participant of all republican and regional events (including in the Festival of Traditional Culture “Asrlar sadosi” (“Echo of Ages”) which was organized in 2012 in Ellikqala district of the Republic of Karakalpakstan). The repertoire includes exercises and games on a rope, performances of strongmen and *maskharabozes*. J. Ramazonov became accustomed to the art of *dorbozlik* since childhood. He mastered knowledge and skills of *dorbozlik* from Qosim Abdullaev, famous *dorboz* from Andijan and of *polvonchilik* – from Musajon Yusupjonov from Ferghana (both of his masters/teachers used to live for a long time in Bukhara and taught many young people the secrets of spectacular art).

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

Maqom ensemble named after Rasulqori Mamadaliev was created in 1982 under Buvayda district Administration for Cultural and Sports Affairs (of Ferghana region). Creative director – Mahamadjon Sheraliev, music director – Rahimjon Kamolov. The ensemble consists of 32 people from among whom there are musicians, singers and a dance group. Members are of different ages and professions. They became part of the ensemble because of passion for art, in

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

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

Erkin Shirmonov (1949) и Nemat Shirmonov (1952) are performers of *katta ashula*, natives of Kenagas village of Uchkoprik district (Ferghana region). They come from a family of well-known musician (*gidjak*) and singer (*katta ashula* and *maqoms*) Shavron Shirmonov. It bears mentioning that Uchkoprik district, in particular, the village of Katta Kenagas, is famous with its many musicians, singers and poets. Well-known Uzbek poet, author of series of didactic and

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

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

Domain(s) represented: Performing Arts

“Chorgoh” *katta ashula* group of Tashlak district (Ferghana region) was created in 1996 on the initiative of Komiljon Mirzaev. Other members of the group are Khabibullokhon Azimov and Turgunboy Yuldashev. Over the years final composition of the group got formed with four performers and singers of *katta ashula*. Head of the group is the oldest singer, Turdiali Sharipov, who helped in the mastery of style and manner of singing of *katta ashula*, peculiar and original genre of art of the Ferghana Valley. It is this groups which became the initiator of the inscription of *katta ashula* in the Representative List of UNESCO. Current composition of the group is the following: Turdiali Sharipov (1932), native of

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

Element(s): 05.07. Pottery and Ceramic

Domain(s) represented: Traditional Craftsmanship

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

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

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

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

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

Bakhtiyor Nazirov has his own students (apprentices), among whom there is his son, Muhammadumar Nazirov. B. Nazirov has so far participated in many republican and international artistic exhibitions and fairs (Japan, the US, France, Russia, Germany, etc.).

Element(s): 05.11. Embroidery

Domain(s) represented: Traditional Craftsmanship

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

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

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

Element(s): 05.11. Embroidery

Domain(s) represented: Traditional Craftsmanship

Toraqulova Makhfirat (1993), native of Nurata (Navoi region), received secondary special education (graduated from Nurata Industrial College in 2012). She has been dealing with embroidery since she was 6 years old. It is a family tradition and she learned the secrets of embroidery art from her grandmother

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

Element(s): 05.04. Carpet-weaving

Domain(s) represented: Traditional Craftsmanship

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

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

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

Main techniques: *kokhma, terma, gajar, beshkashta*.

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

Element(s): 05.07. Pottery and Ceramic

Domain(s) represented: Traditional Craftsmanship

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

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

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

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

Element(s): 05.11. Embroidery

Domain(s) represented: Traditional Craftsmanship

Mavluda Narzullaeva (1959), native of Gijduvan (Bukhara region), deals with embroidery (*kashtachilik*). She began learning this crafts since early childhood

from her mother and grandmother. She received higher education (graduated from Tashkent Institute of National Economy in 1981).

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

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

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

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Element(s): 05.07. Pottery and Ceramic

Domain(s) represented: Traditional Craftsmanship

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

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

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Element(s): 01.02. Legends; 01.03. Stories; 01.04. Tales and Fables; 01.06. Sayings; 01.07. Proverbs; 02.04. Singing Art; 02.04.03. Lapar; 02.04.04. Terma; 02.04.07. Ceremonial songs; 03.01.04. Nikoh toy (wedding ceremony)

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

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

ceremony), “kulta toshak” or “Sallobandon” (putting headdress on a bride)). She sings in both Uzbek and Tajik languages.

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Element(s): 05.11. Embroidery

Domain(s) represented: Traditional Craftsmanship

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

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

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

Articles produced: *suzani*, *oy palak*, pillows, coverlets, etc. For *suzani* O. Roziyeva, as a rule, uses tambour stitch called “yurma” and “darafsh” or old stitch called “Iroqi”. Tambour stitch is made with a help a needle (*igna*) or a hook/awl (*bigiz*). БФУП composition of *suzani* – in the center there is the moon (*oy*) surrounded by stars, and on edges vegetative pattern (*anor*, *bodom*, *atirgul*, branches).

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Element(s): 05.03. Metal engraving (Knife-making)

Domain(s) represented: Traditional Craftsmanship

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

workshop built by his grandfather, Usta bobo Kamol), which is passed on from one generation to another (starting from the Middle Ages).

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

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Element(s): 02.05. Dancing Art; 02.05.01. Khoresm dances (lazgi)

Domain(s) represented: Performing Arts

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

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Element(s): 05.07. Pottery and Ceramic

Domain(s) represented: Traditional Craftsmanship

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

villages of Khanki district. They produced ceramic and ovenwares and dealt with architectural décor.

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

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

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

Domain(s) represented: Performing Arts; Traditional Craftsmanship

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

students (apprentices), Yakubov Fakhridin (1972) and Otajonova Zamira (1988), are also the members of the family-based folk theatre of puppets.

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Element(s): Making of Musical Instruments

Domain(s) represented: Traditional Craftsmanship

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

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

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

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Element(s): Making of Yurt

Domain(s) represented: Traditional Craftsmanship

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

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Element(s): Making of Yurt

Domain(s) represented: Traditional Craftsmanship

Turenov Otaboy (1955), native of Chimbay district (Republic of Karakalpakstan), received higher education, has been dealing with *yurt* making (*otov*) since c 1974, which is a family tradition (he mastered corresponding knowledge and skills

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

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Element(s): Making of Musical Instruments

Domain(s) represented: Traditional Craftsmanship

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

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

Musical instruments produced: almost all types of traditional stringed, percussion and wind instruments as well as new ones, such as *soz, khamro, rubob turki* (the designs of which he adopted from his father, Khamroqul Khaydarov).

Element(s): 05.08. Ganch carving; 05.09. Wood carving

Domain(s) represented: Traditional Craftsmanship

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

hereditary master and representative of the fifth generation; learned the secrets of ganch carving from his father; received higher education from Samarkand Architecture and Construction Institute in 1977; takes part designing of public and municipal buildings with own *ganch* carving works; uses traditional patterns and ornaments, i.e. vegetative and geometric motifs) in designing public and municipal buildings with his works (*iwans*, doors, gates, columns).

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Element(s): 02.04. Singing Art; 02.04.06. Qarsak; 02.05. Dancing Art

Domain(s) represented: Performing Arts

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

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Element(s): 02.04. Singing Art; 02.04.06. Qarsak; 02.05. Dancing Art; 02.06.06. Folk games; Rituals associated with Shepherds

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

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

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

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

Folklore ensemble "Rizvongul" under Kitab district Administration for Cultural and Sports Affairs (Kashkadarya region) was created in 1986 by admirers of

musical folklore. Its repertoire includes folk songs and dances, which are typical for the own locality (wedding songs, song genres such as *qoshuq*, *terma*, *lapar*, *yalla*). Head – Khalimov Toshpolat (1976), received secondary special education (graduated from Karshi College of Arts in 1996). The Ensemble is participant of district, regional and republican festivities and review competitions.

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

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

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

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Element(s): 05.07. Pottery and Ceramic

Domain(s) represented: Traditional Craftsmanship

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

students (apprentices) acquire knowledge and refine their techniques in ceramic making and pottery art.

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

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

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

Element(s): 01.05. Dostons (folk epic); 02.02. Bakhshi Art; 02.02.01. Performance of Doston; 02.04. Singing Art; 02.04.04. Terma

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

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

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

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

Sulaymonova Istat (1936), native of Bukhara, since 1958 lives in Karshi city, received higher education (graduated from Bukhara Pedagogical Institute in 1959). For a long period of time she worked as a teacher at secondary school and is currently on a pension. Since childhood she has been engaged in folk art. She writes poems and promotes folk art and traditional culture. She has already collected many folk poems, legends, songs. Based on collected materials she published 3 books with her poems, examples of folk poetry and songs.

Element(s): 02.04. Singing Art; 02.04.01. Alla (lullaby); 03.01. Family Rituals; 03.01.04. Nikoh toy (wedding ceremony); Folk Songs

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

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

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

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

Family-based folklore ensemble "Arab gullari" ("Arabic Flowers") of Arab *mahalla* in Karshi city was created in 2010. Members of the ensemble are representatives of one Arabic family (by passports they are Uzbeks). They are descendants of the Arabs, who moved to this place back in VIII century. Heads of the ensemble are Khudoyberganova Bibinur (1950) and Khudoyberganova Sayyora (1962). The ensemble has singers and musicians. It deals with promotion of rituals and folk songs typical for the Arabs; and promotion of Uzbek folk songs.

Element(s): Instrumental Music

Domain(s) represented: Performing Arts

Orinov Abdulla (1968), native of Yillik village of Denau district (Surkhandarya region), received secondary education, folk musician (plays on *urnay* (wind instrument)). Learned the secrets of playing on traditional musical instruments from his father, usta Mardon bobo and from his master, Imomtoy *urnaychi*. He has very good playing skills, wonderfully plays on musical instrument (sounding is bright and expressive). His repertoire includes different types of instrumental music played on *urnay*. He has students (apprentices) and is a member of a folklore ensemble. Together with it he took part in the Grand Opening ceremonies of Folklore Festival “Boysun bakhori” (2002-2004), in numerous republican competitions of players of traditional musical instruments.

Element(s): Folk Poetry; 02.05. Dancing Art

Domain(s) represented: Performing Arts

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

Element(s): 01.05. Dostons (folk epic); 02.02. Bakhshi Art; 02.02.01. Performance of Doston; 02.04. Singing Art; 02.04.04. Terma

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

Abdunazar Poyonov (1954), native of Khomkon village of Boysun district (Surkhandarya region), received higher education (graduated from Tashkent National Economy Institute in 1975). He received honorable title of “People’s Bakhshi of Uzbekistan” (2003) and is people’s/folk narrator (*bakhshi*). Since early childhood showed great interest to *doston* art. He received training from such famous *bakhshis* as Khushbok Mardonqulov (Surkhandarya region) and Qodir *bakhshi* Rahimov (Kashkadarya region). Currently he is famous narrator, i.e. performer of several *dostons*, and folk epics such as “Alpomish”, “Gor Oglu”

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

Element(s): 02.05. Dancing Art

Domain(s) represented: Performing Arts

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

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

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

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

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

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

Tojiboeva Gavhar (1964), native of Buloqboshi village (Andijan region), received higher education (graduated from Tashkent Theatre and Arts Institute in 1987). Until 1997 she worked for Andijan Regional Music Theatre and later – in the field of culture in her own district. Since childhood she showed great interest to folk songs. She learned many songs from her grandmother and mother, regularly

participated in amateur performances of the school, attended hobby group dealing with folk songs. It was there that she mastered traditions of performance of folk songs and learned to play on *doira*. She has a clear voice of wide range, whereas her performance is expressive. The repertoire includes folk songs, folk-professional songs, vocal parts of *maqoms* and musical pieces of Uzbek composers. She deals with promotion of folk art, in particular, of traditional music. Currently she has students (apprentices) and does her best to contribute to the development of folklore art.

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

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

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