

## II. Intangible Cultural Heritage Inventory

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### 1. National inventory

The national inventory is under the process of recognition at different levels. The draft of inventory is being discussed by various states and international bodies. The process is in very slow format.

#### 1. Item: Manas

"Manas.Semetei. Seitek "is an example of epic oral works of Kyrgyz, which affected more than three thousand years of history and experience of the spiritual life of Kyrgyz nation. The epic transmitted from generation to generation only orally, being in the memory of the people. The first written records were made only in the late 19th century.

Only the Kyrgyz have "Manas. Semetei. Seitek ". "Manas, Semetei, Seitek" circulated to all Kyrgyz people, in the whole territory of Kyrgyz Republic," and is a direct and unique product of spiritual activity of Kyrgyz nation. Functioning on the territory of the Kyrgyz Republic, the epic is a classic, canonical version of the narration, unlike the Chinese variant Zhusup Mamai which is a written version of the epic, and is far from traditional oral epic play.

Epic - a truly epic work, which in broad terms, displayed not only history, but also all aspects of the Kyrgyz nation: its ethnic composition, household, life, customs, mores, aesthetic taste, ethical and moral norms, ideas about the natural environment, religious concepts, medical, geographical, and others, the poetics of language and nation.

The epic has 500 000 lines of poetry, exceeding the volume of world epics such as "Odyssey", "Shahnama", "Mahabharata".

"Manas.Semetei. Seitek "represent a trilogy, built on the principle of genealogical cyclization. Its foundation is the story of the heroic deeds of heroes - Manas, his son Semetei and grandson Seitek. This is a complete holistic narrative, formed into a single epic. The central pivot of the plot, passing through the red line of the entire multi-dimensional story is an

epic biography of Manas. Around it are being built all the storylines, which absorbed the artistic experience of various historical periods, from ancient myth-making stage and ending with the historical traditions of the period of XVIII - XIX centuries.

Who are a carrier and a practitioner of the trilogy?

The carrier of the epic legend is Manaschy (zhomokchu) Semeteychy, notably bards of the epic "Manas. Semetei. Seitek." People retained in their memory the names of the greatest storytellers, such as the narrator Toktogul (XV century), Nooruz (XVIII century) narrators of XIX century - Akylbek, Keldibekov, Balyk, Chonbash, as well as other storytellers such as Tynybekov and Choyuke. The biggest storytellers of XX century were Sagymbaya Orozbekov and Sayakbai Karalaev from whom have survived the full text of the epic, as well as Shapaka Yrysmendeeva, Togolok Moldo Bagysh Sazanova, Moldobasana Musulmankulova, Akmatov Yrysmende eva, IbrahimaAbdyrakhmanova, Mambetov Chokmorov, Shaab Azizov.

"Manas Semetei Seitek" - being as the product of an oral verbal art, has many versions. Nowadays science knows 35 recorded versions of the epic "Manas", they all differ in the degree of its completeness and relevance. The presence of multiple variants is from the fact that in the art performers, combining tradition and improvisation are become of individual creators of the text, each time re-creating the story, but retaining the central plot and story line. A variety of options are an indivisible whole, which has the common name "Manas Semetei Seitek. "

The practice of performance of the epic "Manas Semetei Seitek "and the transmission it to the next generation is the sacred duty of every manaschi-semeteichi. Transfer of knowledge by the traditional method of word of mouth is surrounded by audiences as an integral component of the epic functioning in society, as story exists only in the dialogic paradigm: storyteller - the listener.

How knowledge and skills relating to the trilogy are transmitted today?

"Manas Semetei Seitek " is a living epic today, which passed the traditional oral method and has the real carrier. Among them are the major narrators such as Urkash Mambetaliev (died 2011), Kubanychbek Almabek, Talantaaly Bakchiev, Deeletbek Sydykov, Ryspai Isakov, Zamir Bayaliev.

In the new globalized world is paramount important to keep the Kyrgyz epic, as well as to create conditions for further operation and transmission. Therefore for the transmission of knowledge and skills, besides the traditional oral method of translation, using modern technology is also important. Schools for training young Manaschi have

been established in Chui, Issyk-Kul, Talas, Osh, Jalal-Abad oblasts and in Bishkek within "Kyrgyz akyns' (narartors) art conservation -epic storytelling" project (UNESCO project). Storytelling festivals are organized in various region of Kyrgyz Republic, on concert stages, in theaters of the country.

What social and cultural functions are performed by the trilogy and what is its value to society today?

"Manas.Semetei. Seitek "circulated to all the people," Kyrgyz" throughout the whole territory of Kyrgyz Republic and is a direct and unique product of spiritual activity Kyrgyz people.

The epic is an example of epic oral work of Kyrgyz, which affected more than three thousand years of history and experience of the spiritual life of Kyrgyz people.

The epic is a reliable source for the research in history, language, ethnography, and philosophical views, psychology and other aspects of the spiritual and social life of the people.

"Manas.Semetei. Seitek "represents a sample of all verbal literature of Kyrgyz or the whole artistic direction of popular culture. The epic "Manas" synthesized many of the folk genre, which formed a kind of artistic fusion, integrated by the framework of epic narrative.

In modern conditions the epic has become increasingly important, as an ideological rallying Kyrgyz identity and independence in the Post Soviet region and in an increasingly globalized world. Opening of the monument of Manas in the central square "Ala-Too" as a symbol of the unity of the people, its future development and prosperity is evidence of this.

What measures (activities) are taken to preserve the epic trilogy, past and present?

The celebration of the 1000th anniversary of the epic "Manas" was under the UN auspices in 1995. The event was accepted by the world community as a cultural event of international significance. Supporting by the UN resolution on the recognition of 1995 year celebration of the 1000th anniversary of the epic "Manas", representatives of more than 60 countries participated in this event. Exhibitions, festivals and conferences on the epic "Manas" held in Turkey, China, USA, Russia, Kazakhstan, Uzbekistan, Belarus and many other countries.

The documentary "Manaschy", was filmed in 19..., which was directed by B. Shamshieva.

The documentary "The Universe of Manas," was filmed in 1995, which was directed by M. Ubukeevym.

Sagymbaya Orozbekov's and Sayakbai Karalaev's Epic "Manas" versions were published in 1999.

In 2003, It also was included in the list of UNESCO as a masterpiece of intangible heritage of humanity "Art of akyns improvisers and manaschi."

In 2006, institutions of higher education in general education programs introduced discipline, "Introduction to Manas."

The international conference was held in 2007 "The epic legacy: the path of revival and preservation."

The first World Festival of the epics of the peoples of the world was held in 2008, which was sponsored by the government of Kyrgyz Republic, the Ministry of Culture and Information of Kyrgyz Republic.

The second World Festival of the epics of the peoples of the world was held in 2011 in support of the Interstate Humanitarian Cooperation Fund - CIS (IFESCO), the Ministry of Culture and Information of Kyrgyz Republic.

A complete edition of the epic "Manas" was published In 2010 in Sagymbaya Orozbekov's version.

Facsimile editions of «Manas» were published in 2010 in Sayakbai Karalaev's version (from 40s).

The second part of the trilogy "Semetei" was published in U. Mambetalieva's version.

The documentary "The Birth of Manas as a premonition," was released in 2010, which was directed by Nurbek Egen.

In 2010, with the support of the Public Movement "Manas" was opened on the site [manasel.kg](http://manasel.kg); [manasel.ru](http://manasel.ru).

"Warriors, women, horses," was released on a CD in 2011. "Anthology of Epic Heritage of Kyrgyz nation," was released in 2011 which included scenes of the epic "Manas Semetei Seitik " by bards.

Kyrgyz Public Television channel is broadcasting TV show "The Universe of Manas," since 2010, for high school students - TV program "Exam on Manas." Kyrgyz radio broadcast is broadcasting "Time to listen to Manas" since 2000.

What measures are proposed to ensure the viability of the trilogy?

In the next 5 years (2012-2017) will take the following steps to strengthen the results achieved, with a total budget of 50 million KGS.

2012: National Academy of Sciences in Kyrgyz Republic, Institute of Language and Literature will recover Manas Center. The total budget of this project is approximately 1 million KGS.

2012-2017 years: The Government will continue to support the operation of school-studio of young manaschi in regions Kyrgyz Republic. The budget for the next 5 years will be approximately 15 million KGS.

2012-2014: National Academy of Sciences in Kyrgyz Republic together with Research Institute of the Spiritual heritage, which is named after K. Asanalieva, will modernize the Manuscript Fund. The budget for approximately two years would be 20 million KGS.

2012-2017 years: National Academy of Sciences in Kyrgyz Republic and the Kyrgyz National University, which is named after Zh. Balasagun, on a regular basis, will conduct outreach sessions for the collection of folklore material in all regions of the country. The project budget is 7 million KGS.

2012 -2017 years: The Government will provide financial assistance to artists of the epic Manas, Semetei, Seitek to encourage them continuously practice and maintain mastery of performance. The project budget is 10 million KGS.

2012-2017 years: Institute of Language and Literature of the National Academy of Sciences in Kyrgyz Republic continue to work on the collection and recording of the texts of the epic Manas, Semetei, Seitek, and implementation of scientific publications of the texts from the epic, the study of the poetics of the epic, its variants, and narrative skill of manaschi. The project implementation will be 20 million KGS.

2012-2017 years: Academic community of the country will endeavor to implement the new translation (poetic as well as science, folklore) of the epic Manas, Semetei, Seitek in Russian and English languages. The project budget is 10 million KGS.

2013. Foundation "AITYSH" together with community government agencies prepare to show the animated film based on the story of the epic Manas Semetei Seitek. The project budget is 10 million KGS.

2013: Institute for the Study of the spiritual heritage K. Asanalieva will organize international conference "Ways of preservation and revival of the epic Manas ". The project budget will be approximately 150.000 KGS.

№	Name	Description	Distribution area	Beariers		
				Name	Date of birth	Place of residence
1	2	3	4	5	6	7
<b>I.</b>	<b>Oral and folk art</b>					
<b>1.</b>	<b>'Manas' epos</b>					
	<ul style="list-style-type: none"> <li>• 'Manas'</li> <li>• 'Semetei'</li> <li>• 'Seitek'</li> </ul>	'Manas', 'Semetei', and 'Seitek' trilogy is an encyclopedia, recitative melody of kyrgyz folk songs, synthesizing work which includes songs, words, melodies, gestures, facial expressions, and artistic skills.	All regions of the country	Saparbek Kasmambetov, Almabekov Doolotbek, Алмабеков, Tilek Asanov, Ulan Ismailov, Etc.		
	Small Eposes	'Zhanyl Myrza', 'Er Tyoshtuk', 'Er Tabaldy', 'Kurmanbek', 'Kedeikan', 'Olzhoboy menen Kishimzhan', etc.	All regions of the country	T. Satylganov, Togolok Moldo (Bayimbek Abdrahmanov)*, K.Akiev, A.	1864-1933 1860-1942  1883-1953	

				Chorobaev*, M.Musulman kulov, S. Konokbaev*, M.Satybaldie v*, etc		
2.	Folklore					
	<ul style="list-style-type: none"> <li>•proverbs, sayings, and tongue twisters</li> <li>•Tales</li> <li>• Laborsongs</li> <li>•Ritual songs</li> <li>•Lyrical Songs</li> <li>•Songs associated with the child rearing</li> </ul>	National/Folk songs reflect the historical path which was held by Kyrgyz people, customs and traditions, covenants, lessons, warnings, greeting, losses, koshok (lamentation songs), aitysh, children, labor, and lyrical songs, etc. Melodies of these songs were usually performed in a recitative form.	All regions of the country			
3.	Folk tales narration					
	<ul style="list-style-type: none"> <li>• Performance of Tyokmyo-akyns</li> </ul>	Performances of tokmo-akins (improvisers) embody the art of improvisation and performance skills of playing komuz. AITYSH - verbal contests; depending on the content, rhythm, text, structure, metrical size, and theme melody can be an instructive songs.	All regions of the country	T. Abdiev, Zamirbek Usenbaev, Kalyk Akiev	1883-1953	
	<ul style="list-style-type: none"> <li>• Performance</li> </ul>	Akyns-writers played a huge role in the development of oral and written		Ysak	1880-1957	

	-e of zhazma- akyns	literature		Shaibekov, O. Sultanov, T. Zhuzuev		
<b>II</b> .	<b>TRADITIONAL HANDICRAFT AND TRADE</b>					
	<ul style="list-style-type: none"> <li>• Manufacture of felt items</li> </ul>	Kiyiz, ala-kiyiz, shirdak	All regions of the country	Abdulla Arzykan		Karavan village, Aksyi region, Jalal-Abad oblast
				Zhamansart kelini Batma	1910-1988	Zher-Kazar village, Kant region, Chui oblast

				Dunganova Guljamal	1936	Kuntuu village, Sokuluk region, Chui oblast
	<ul style="list-style-type: none"> <li>Weaving</li> </ul>	(Pile) Carpet weaving	All regions of the country	Abakirova Rabiya	1945.	Kum-Dobo village, Kochkor region, Chui oblast
				Aizhygytova Tazhy	1936	Kyzyl- Jol village, Batken

						region	
				Abdrahmanova Kuiumkan, 83 years	1921	Sargata village, Toktogul region	
	<ul style="list-style-type: none"> <li>Harness/ equipment</li> </ul>	horse	production of saddles, harness,	All regions of the country	Abdrashitov Temirkan	1968	Jol-Bulak village, Keminsk region, Chui oblast
				Asanbaev Abdykadyr	1938	Terek- Suu village, At-Bashi region,	

						Naryn oblast
				Aydaraliev Sagynbek	1946	Ortok village, Kochkor region, Naryn oblast
				Toktobolot uulu Toktobai	1904-1986	Bosogo village, At-Bashi region, Naryn oblast
	<ul style="list-style-type: none"> <li>• jeweller's art</li> </ul>	Men's and women's silver jewellery	All regions of the country	Zhamankulov Abdymomun	1910 - 2006	Tege ne villag

						e, Aksiy regio n, Osh oblas t
				Taychik uulu Kopos	1900- 1982	Eki- Nary n villag e, Nary n oblas t
	<ul style="list-style-type: none"> <li>Woodworking</li> </ul>	Saddles, wooden partsof the yurt, tableware	All regions of the country	Akmat uulu Zhumagazy	1914- 1978	Orto villag e, Koch kor regio n, Nary n oblas t
				Asanaliev	1947	Shalt

				Almaz		a village, Sokul region, Chui oblast
				Kulmatov Kanai	1948	Zhylamysh village, Sokul region, Chui oblast
	<ul style="list-style-type: none"> <li><b>Kurak</b></li> </ul>	Patchwork quilts	All regions of the country	Zhanybaeva Kulbubu	1922-1999	Kok-Jar village, Kochkor region,

						Naryn oblast
				Dunganov Burul	1939	Kyzyl-Chek village, Tonsk region, Issyk-Kul oblast
	<ul style="list-style-type: none"> <li>Embroidery</li> </ul>	Tush-kiyiz	All regions of the country	Akmatova Nuruisa	1942	Chon-Dobo village, Dzhumgal region, Naryn oblast

				Mamadalieva Anara	1952	Zhar-Korgon village, Naukat region, Osh oblast
<b>II</b>	<b>Holidays</b>					
<b>I</b>						
	<ul style="list-style-type: none"> <li><b>Nooruz</b></li> </ul>	Nooruz holiday, its rites and rituals are preserved. They symbolize the coming of everything new into people's lives, their hopes for a happy and successful year. People celebrate the beginning of a spring, the awakening of nature.	All regions of the country			
	<ul style="list-style-type: none"> <li><b>Checkor holiday</b></li> <li><b>Zher suu Taiu holiday</b></li> </ul>	Harvest festival is associated with the threshing of the yield and was devoted to the mythical characters - Holy Babadyikan (the founder and the patron saint of farmers) and Kydyr-ake - the granter of profusion and good luck, the well-wisher and the protector of good people, toilers and travelers. These all affected the performed rituals which were sanctified by magical practice.	All regions of the country			
	<ul style="list-style-type: none"> <li><b>Kurman ait</b></li> </ul>	The holiday starts at the 10th day of Ramadan month by the Muslim lunar calendar. At Kurman Ait every Muslim must try a dish cooked with the meat of sacrificial animal	All regions of the			

		which symbolizes the commitment to the doctrines of Mohammed. On the day of celebration and following 3-4 days Kyrgyz cook traditional meals to treat guests and also visit relatives and present the gifts.	country			
	• <b>Orozo Ait</b>	Day of remembrance of dead ancestors.	All regions of the country			
<b>I V.</b>	<b>FOLK GAMES AND ENTERTAINMENT</b>					
	<b>1. Children's games</b>					
	• <b>Ak terek - kyok terek</b>	There is more ancient name of this game - 'El Chabar'. From the earliest times there was a warning system among Kyrgyz when a chaberman (messenger) was galloping from ail to ail to notify people. This is a team game for children of 10 or more. At a distance of 20-30 meters the players while holding hands line up in a row and shout altogether: 'Ak-Terek - kyok Terek - bizden sizge Kim kerek'. The selected player then run to the certain spot on the opposite side and tries to break the chain of holding hands.				
	• <b>Chatyrash</b>	Board mind game: something like a chequerboard is drawn; 8 balls painted in two different colors, 9 at a time. The goal is to capture the square in the center of a circle which is called <i>daban</i> .				
	• <b>Kachmai top</b>	The players are divided into two teams. At both ends of the ground with the size of 50x100 meters <i>maru</i> (line) is indicated. The hitting team is settled by lot and takes place at the ground. The server (pitcher) is chosen. The ball is rolled out of animal wool. After that the order of strikers is				

		determined. The striker enters the <i>maru</i> , takes a stick of one meter long and hits the upcast ball as hard as he can. After the hit, the striker has to run to the opposite <i>maru</i> . Then the players change over.				
	<ul style="list-style-type: none"> <li>• <b>Tak teke</b></li> </ul>	This entertainment was organized during the festivities or just in spare time. Not a very big table was placed where on a vertical stick on hinges were fastened small carved out of wood figure of goat, its legs and head.				
2. Games with alchiks						
	<ul style="list-style-type: none"> <li>• Chuko atmay</li> </ul>	Players draw a circle with a diameter of 3-5 cm and alchiks are brought to the center. After throwing 'saka' the order of players is defined. At 1 m from both sides of the circle the hit line is drawn. After the first successful strike, if alchiks are knocked off the line, other hits are made from the circle line. In case of unsuccessful strike, the lead is passed to another player. The one who knocked the most alchiks wins.				
	<ul style="list-style-type: none"> <li>• Ordo</li> </ul>	The ancient game with alchiks. It was played at large <i>toy, ashah</i> ; contests were arranged even between ails and kin groups. It was always decided on holding the game beforehand: place, the number of participants, the prize. The number of players reached 50 people, 25 in each team. There were 2 judges (one from each team) and 3 men from each team who collected alchiks. The game could last for 3 or more days. On flat ground was drawn a circle; the distance from the center to each side was 35 <i>taman</i> (footsteps). In the center of that circle, <i>ordo</i> , a small hole was dugged for <i>khana</i> - silver, copper, or bone coin. Each player got 5 alchiks and was placing them sideways, <i>bogu</i> , in a row around the circle till 249 alchiks were placed.				

		Whose alchik was the first to reach the <i>aykor</i> , had the right to hit the first. If the player's hit was successful and alchik made it over the circle, he continued to play. Judges measured the distance the alchik moved. A skilled player could win up to 20-30 alchiks. There are different types of players in ordo: <i>kadamakchy</i> – makes a hit while bending down and with a heel on the line; <i>torukmachy</i> - puts his left foot on the line and hits the left side; <i>atmakchy</i> - ordo <i>buzuchu</i> – hits from the standing position and <i>chertmekchi</i> who hits on bended knees. Up to 5 meetings could take place per day. Nowadays, <i>ordo</i> is a national sport. From 1952 it is included into the program of national sports and is in the Integrated Register of the Republican. The championships of the country are held regularly.				
	<ul style="list-style-type: none"> <li>• Kan Talamay</li> </ul>	The game withsheepalchiks. The essenceof the game is that each of two teams can crash <i>ordo</i> (stake) and capture the 'khana' withgenerals.	All regions of the country			
	<b>3. Equestriansportsa ndentertainment</b>					
	<ul style="list-style-type: none"> <li>• At Chabysh</li> </ul>	Long-distance horse racing- the most favoriteandthe main type ofkyrgyznationalsport.	All regions of the country			
	<ul style="list-style-type: none"> <li>• Kyz kuumay</li> </ul>	Catcha girl- popularyouthgame which was a weddingcustom before.This is theracewhich is attended bythe bride, groom, and their friends where the main aim is to catch the brideandto kiss her.	All regions of the country			
	<ul style="list-style-type: none"> <li>• Ulak tartysh or kok</li> </ul>	Horsemen fight for the goat's carcass. 'Kok boru' means the	All			

	<b>boru</b>	'gray wolf'. This game originated back in the days when animals' herds were pastured under the open sky during the winter and summer time so the wolves often attacked the cattle and were bringing a lot of distress.	regions of the country			
	<b>4. Martial Arts and Competitions</b>					
	• Zhorgp Salysh	Sport races of amblers at great distance.	All regions of the country			
	• Burkut (kush) salu	The hunting with golden eagles or falcons on wolves, foxes, hares, and pheasants - traditional national sport.	All regions of the country			
	• Oodarysh	A game in which two horsemen are trying to bring each other down from the horse.	All regions of the country			
	• Dzhamby atmay	Archery at full tilt. Today the participants fire a gun at stretched thread and into of any metal hanging on it.	All regions of the country			
	• Kuresh	Wrestling of strongmen. The peculiarity of Kyrgyz wrestling competitions is that all fightings are accompanied by the komuzchi who comment on what is going on, praise the strength and courage of competitors.				
	• Er saiysh	Fight of strongmen with lances. The essence of the game is that the horsemen ride out into the field at a full gallop and	All regions			

		wih the blunt end ofthe peacknockthe opponnetout of the saddle.	of the country			
	• Tiyin enmei	Getting thecoin from the ground- the meaning of this game is to pick up the coin from the ground while at a full gallop.	All regions of the country			
	<b>Youth games</b>					
	• Ak Cholmok	One of theso-callednightgames.The essence of this game is to findthe whitehandkerchiefor the whitestickthrown by the leader of the game in unknown directionat bright andmoonlit night.	All regions of the country			
<b>V.</b>	<b>CUSTOMS AND TRADITIONS</b>					
	1.Customs and traditions ofthe life cycle					
	• The birth	The birth ofa child, the choice of the name,suyunchuloo, zhentek, beshikkesalo, kyrkynchygaruu, Tushookesu, mucheljashzhyldar	All regions of the country			
	• Wedding	Matchmaking, soikoo saluu, sut aky, nike kyiuu, otko kirgizuu	All regions of the country			
	• Funerals and funerals repast	This cycleconsisted of several stages: the burial rites-notificationofdeath - the"Kabar aituu", "Kara kiiuu" - dressinginmourningclothes, crying- "ekuruu", reception and arrangement of guests- 'konok aluu', washing of the deceased- 'seekzhuu', wrapping the deceasedin a shroud- 'kepindee', send-off- 'uzatuu',"zhanaza oku" - requiem	All regions of the country			

		prayer, funerals - "soektu koiuu", "topurak saluu" - throw the earth into the grave				
		Postfunerals rituals- the general cry of those returning from the people's graves - "ekuruu", the distribution of cloths and personal stuff of the deceased- "mucho" (if the deceased person is woman, pieces of her cloth are handing out- "zhyrtys"), and funeral common repast- "karaash."	All regions of the country			
		Commemoration cycle consisted of a three-day "uchulugu", seven-day "zhetiligi", forty-day "Kirki" and the anniversary- "ash", which was finishing the mourning for the dead.	All regions of the country			
		At the last day of commemoration, "ash", the ritual of removal from the mourning was taking place, "aza kiyimkotoruu." Close relatives of the deceased, his wife and daughter were taking off black funeral clothes.	All regions of the country			
	<ul style="list-style-type: none"> <li>House-warming</li> </ul>	At the housewarming come close relatives, friends and acquaintances, who give the most necessary things, and domestic animals (most often the horse).	All regions of the country			
	<ul style="list-style-type: none"> <li>Tabak Tartuu</li> </ul>	Visitors' treatment. The right serving of tabak (meat dish) is the art, an indicator of knowledge of customs, adherence to rules of decorum and hospitality. The dish should correspond with the guest's age and status.	All regions of the country			
	<ul style="list-style-type: none"> <li>Ooz tiyyu</li> </ul>	Old tradition of hospitality. If a person came into the house, he had to drink a cup of tea or share the lunch with the host.	All regions of the country			
	<ul style="list-style-type: none"> <li>Korunduk</li> </ul>	From the word "koruu" - to watch, to see. A gift which	All			

		should be presented for seeing a forty-day old baby, bride or groom for the first time to express good intentions.	regions of the country			
<b>V I.</b>	<b>National/Folk music</b>					
	<ul style="list-style-type: none"> <li>Kyuu</li> </ul>	Kyuu performance on komuz, kyuu on kylkiyak, on choor, temirkomuz, zhygachoozkomuz, surnay melodies. The most popular performance is the playing of programmed music – narration of the story in traditional way with different choruses. Melody starts with the prelude and then gains a gradual progress. Kyuu is performed without any words, there is just a melody.	All regions of the country	Toktogul Satylganov, Togolok Moldo (Bayimbek Abdrahmanov), Barpy Alykulov, etc	1864 - 1933 1860 - 1942 1884 - 1949	
	Instrumental Art	<b>Musical instruments:</b> wind instruments - chogoyno, choor, yshkyrykchoor, chopochoor, tulgachoor, kol choor, surnay, sybyzgy, kerney, (its variant - muiuzkerney, zheznay, drums and tambourines - dobulbas (dobulbash), dool, dap, dobul, nagyra, childirman, kabak, kylduuchertmekomuz; <b>bow instruments</b> - kylkiyaak (kiyak, naama), <b>reed instruments</b> - temirkomuz (ooz komuz) and its variant - zhygachoozkomuz, also dirildek, asa-musa, shyldyrak, asatayak, konguroo, zhylaazhyn, zhekesan, zuuldak, zhalbyrak, bypyldak, yshkyryk, chymyldak, etc.	All regions of the country	Ybrai Tumanov, K. Orozov, Sh. Sherkulov, Dzh. Sheraliev, etc		

V II .	Pre-Islamic religious beliefs					
	<ul style="list-style-type: none"> <li>• The worship of ancestors</li> <li>• Worship of Holy Places (mazar basuu)</li> </ul>	Ancestral spirits, according to Kyrgyz representations, protected the survived relatives from all kinds of misfortunes.	All regions of the country			
	<ul style="list-style-type: none"> <li>• Nature worship</li> </ul>	The worship of natural phenomena: the fire, spring, trees, rocks, animals	All regions of the country			