USHSHOQ

Ushshoq (in Arabic—“lovers”) is the name of one of the maqoms in maqomat system consisting of twelve maqoms (i.e. duvozakh maqom) and popular shuba (piece) of Shashmaqom cycle, which was widespread in the Middle Ages. In general, a piece of lyrical and love-related theme, performed by the voices of lovers, is called “Ushshoq”.

Scholars of the middle ages called ushshoq the most ancient, the first maqom (Umm ul-advor-the mother of maqom cycle). Ushshoq is known in the contents of twelve maqoms as lad (tuzuk) its sound line corresponds to the contemporary miksolidiy lad (major lad’s 7th stage is decreased). The instrumental and song directions that coincide with this lad are also called ushshoq maqomi. In Uzbek and Tajik musical heritage ushshoq came in the form of independent song. However its instrumental, especially song directions are widespread. It is difficult to imagine the initial live examples of ushshoq. However its melody structure was preserved until our times.

Among people some variations of vocal pieces of ushshoq became widespread. These were created by Uzbek bastakors and famous singers, such as: Samarkand Ushshoqi or Khoji Abdulaziz Ushoqi, Toshkent Ushoqi or Mulla Tuychi Ushshoqi, Khoqand Ushshoqi or Ushshoqi Sodirkhon, as well as Kokand Ushshoqi, Rasulqori Ushshoqi, Orifkhon Ushshoqi, Fattokhxon Ushshoqi, ancient Ushshoq, Daromadi Ushshoq, Savti Ushshoq, Zikru Ushshoq, Umrzoq polvon Ushshoqi 6. In Fergana valley, on the basis of ushshoq, songs of katta ashula (Yovvoyi Ushshoq) and instrumental pieces for sunray (Surnay Ushshoqi) became widespread. Ushshoq directions were interpreted in the attractive and efficient way. In the XX century a famous bastakor and singer, Fattakhkhon Mamadaliyev, created vocal cycle of ushshoq. Rasulqori Mamadaliyev, a singer from Fergana valley, created instrumental and vocal pieces as well as funeral-related songs (marsiya-dedication).