

USHSHOQ

Ushshoq (in Arabic-“lovers”) is the name of one of the maqoms in maqomat system consisting of twelve maqoms (i.e. duvo-zakh 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 Sodirxon*, as well as Kokand *Ushshoqi*, Rasulqori *Ushshoqi*, Orifkhon *Ushshoqi*, Fattokhxon *Ushoqi*, 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).



