



**THE USE OF MAQAM VOCAL PATHS IN R. GLIER AND T. SODIQOV'S OPERA  
"LAYLI AND MAJNUN"**

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**ABSTRACT**

This article presents a full analytical study of the artistic and dramaturgical role of maqam vocal paths in the opera "Layli and Majnun" by R. Glier and T. Sodiqov. The research explores the mechanisms of adapting maqam modal–intonational structures to operatic form, including quotation, model-intonation, reduction, redistribution of climactic points, and orchestral reinforcement. Special attention is given to character representation and the synthesis of national and European musical traditions.

**Keywords:** maqam, opera, Uzbek music, Glier, Sodiqov, vocal tradition

**INTRODUCTION**

This article analyzes the artistic and dramaturgical function of maqam vocal paths in the opera "Layli and Majnun", created through the collaboration of R. Glier and T. Sodiqov. Maqam art represents one of the highest achievements of Uzbek national musical thought. Formed over centuries, maqam is not merely a musical system but a complex artistic phenomenon embodying aesthetic worldview, spiritual experience, and collective cultural memory. By the twentieth century, alongside traditional performance practices, professional composition based on the European compositional school began to develop in Uzbek musical culture. This historical context generated the need to express national musical material within new large-scale genres, particularly opera.

The opera "Layli and Majnun", based on a classical Eastern literary plot, became one of the first large-scale stage works in which maqam vocal paths were actively employed as musical-dramaturgical tools. The purpose of this article is to analyze the maqam vocal paths used in the opera and to determine their expressive potential and functional role within operatic form.

**Opera Genre in the Works of R. Glier and T. Sodiqov.** In Uzbek musical culture, the opera genre emerged in the early twentieth century through the synthesis of folk music and European stage forms. Maqam art served as the primary intonational source for early national operas. Composers either directly quoted maqam melodies or reworked their modal–intonational foundations. The collaboration between Reinhold Moritsevich Glier and Tolibjon Sodiqov played a crucial role in shaping this process. Glier's compositional thinking was grounded in symphonic development and orchestral color, while Sodiqov possessed profound internal knowledge of national melodic traditions.

The opera "Layli and Majnun" reflects this synthesis most vividly. Its musical dramaturgy develops in close connection with the psychological states of the characters. Vocal parts occupy a central position in the work, revealing the inner emotional experiences of Layli and Majnun through maqam-based melodic structures.

**The Use of Maqam Vocal Paths in the Opera "Layli and Majnun".** Originally, "Layli and Majnun" existed on the Uzbek stage in the form of a musical drama. In this format, the work relied heavily on folk songs and traditional performance practices, with episodes structured as a sequence of relatively independent numbers. Over time, theatrical demands intensified, requiring musical differentiation of characters, structural cohesion between scenes, and the active involvement of choral and orchestral resources. In the operatic version, maqam vocal paths are selected not for concert completeness but for dramaturgical relevance. Choral scenes symbolize social pressure and collective will, while solo arias function as psychological monologues. Modes belonging to the Shashmaqom system—such as Rost, Navo, and Segoh—are widely employed, their characteristic intonations



adapted to aria and recitative forms and enriched through European orchestration.

**The Role of Maqam Intonations in Character Representation.** Through maqam vocal paths, the inner world and emotional depth of the characters are vividly expressed. Majnun's musical language is marked by internal tension, stepwise motion, delicate tonal attraction before cadences, and elongated phrases shaped by breath. His arias rely on internal climaxes rather than external dramatic outbursts, allowing maqam intonations to convey psychological suffering without excessive pathos. Layli's musical image emphasizes lyrical purity and emotional restraint. Intonations close to Bayot and Ushshoq modes dominate her vocal lines, featuring floating phrases, soft cadential resolutions, and stable middle-range tessitura. The wedding scene creates a dramaturgical contrast between outward celebration and inner tragedy. Musically, it requires stable rhythm, repetitive intonational formulas, and textures suitable for collective singing, favoring ceremonial melodic elements over complex maqam climaxes.

### CONCLUSION

The analysis demonstrates that maqam vocal paths constitute a central element of the artistic and dramaturgical system of the opera "Layli and Majnun". Here, maqam functions not as decorative material but as musical speech, psychological subtext, and an intonational foundation shaping the national auditory space. The creative synthesis achieved by R. Glier and T. Sodiqov represents a significant milestone in the development of Uzbek national opera.

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