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## THE ROLE OF THE SCHOOL OF MASTERS IN THE FORMATION OF WIND INSTRUMENT PERFORMANCE ART IN UZBEKISTAN

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### Abstract

This article analyzes the history of the formation of the art of wind instrument performance in Uzbekistan, the first founders of this field, and the contribution of outstanding pedagogues and performers to its development. In particular, it highlights the traditions of the school of masters represented by Professors V. F. Pulatov, A. G. Zandin, P. A. Talayevsky, and G. A. Orvid, and their role in the training of national musicians. The article also provides a scientific and practical analysis of the development of the modern Uzbek school of wind performance through the creative and pedagogical activities of Bahodir Salikhov, as well as his contributions to international musical collaboration.

**Keywords:** *wind instruments, performing art, trumpet, Professor Pulatov, conservatory, symphony orchestra, pedagogy, national music*

The art of performance on wind instruments in Uzbekistan began to take shape in the 1920s. This process owes much to the dedicated efforts of selfless teachers and performers whose contributions were invaluable. They not only established the foundations of performance practice but also played a crucial role in training national specialists, developing an educational system, and creating a modern performing style.

At the beginning of the 20<sup>th</sup> century, one of the most pressing socio-cultural issues in Uzbekistan and the Central Asian region was the preservation of national musical traditions and their integration into contemporary musical processes. During this period, Eastern and Western cultures entered into

mutual interaction, which created a solid foundation for the emergence of new performing traditions within the national musical system.

The introduction of European musical experience into Uzbekistan, particularly in the field of orchestral culture and instrumental performance, had a significant influence. European instruments such as the clarinet, flute, oboe, bassoon, French horn, trumpet, and trombone were incorporated into the system of national orchestral performance, enriching it with a new timbral palette. These instruments not only expanded the orchestra's technical capabilities but also brought new color, dynamics, and stylistic diversity to the performance of national music.

Through these instruments, the traditions of European symphonic performance gradually merged into the national performing practice. This process not only elevated the professional level of orchestral sound but also provided opportunities for reinterpreting national musical works in new formats. With the adoption of European instruments, local composers began to experiment with new orchestration and harmonic techniques in their compositions.

As a result of the performing processes formed during this period, a synthesis of tradition and innovation emerged within Uzbek musical art. The modal system, stylistic features, and intonational characteristics of national music became interwoven with European musical forms such as the symphony, suite, concerto, and overture, leading to a new stage in the development of Uzbek musical culture.

This process was significant not only for the development of performance culture but also for the establishment of the music education system. Orchestral classes and departments based on European instruments provided the foundation for the professional advancement of national music schools. Thus, in the early 20th century, a new stage of instrumental performance in Uzbekistan began – one aimed not only at preserving national traditions but also at integrating them as an essential component of world musical culture.

By the late 1920s, the first pioneers who laid the foundations of the Uzbek school of wind instrument performance were: “F.I. Negovalov, E.A. Reikhe, A.E. Morozov (trombone), V.F. Pulatov (trumpet), T.B. Gafurbekov, V. Emelyanov, U. Rizakulov, K. Azimov, A. Malkeev, P. Belyakov, T. Fozilov, Yu. Kachurin, A. Aftandilov, A. Frantskevich, S. Kazakbaev, B. Murtazaev, V. Verigin, P. Talaevsky, A. Malashin, A. Zandin, V. Kaptevsky, V. Kazakov, I. Sukhov, I. Yesin, D. Soburov, I. Ganiev, V.L. Melkamini (oboe), and P.I. Belyakov (bassoon). These masters were not only performers but also pedagogues who laid the foundations of the first wind instrument performance traditions in Uzbekistan” (Data from the Department of Wind and Percussion Instruments, State Conservatory of Uzbekistan).

**Vasily Fyodorovich Pulatov** (1930–2005) occupies a distinguished place in the history of wind instrument performance art

in Uzbekistan. He received his education in Moscow under the guidance of M.I. Tabakov and G. A. Orvid, later beginning his professional career in 1962 as a soloist with the Symphony Orchestra of the Bolshoi Theatre in Moscow. After several years, he returned to his homeland, where he continued his artistic and pedagogical activity at the Alisher Navoi Grand Theatre and the Tashkent State Conservatory. Pulatov’s pedagogical system emphasized morning technical exercises, breathing techniques, and ensemble listening practices, which formed the foundation of his methodological approach.

**Bahodir Salikhov’s** performing career began in 1969. His first appearance took place with the Uzbekistan State Symphony Orchestra in the performance of Mirso‘diq Tojiyev’s Symphony. Subsequently, he performed with the Conservatory Opera Studio and the Symphony Orchestra of the Muqimi Theatre. During the 1970s, Salikhov studied at the Moscow State Conservatory under Professor G. A. Orvid and engaged in creative collaboration with renowned trumpet players such as Timofey Dokshitzer and Lev Volodin. “From 1975 onward, he served as a soloist with the USSR State Radio and Television Symphony Orchestra (GosTeleRadio), collaborating with eminent Russian conductors including Evgeny Svetlanov, Vladimir Fedoseyev, and Yuri Temirkanov” (Salikhov, B. S., 2023).

In addition to his achievements as a performer, Bahodir Salikhov has made a significant contribution as a pedagogue. For twenty-three years, he worked as an illustrator-soloist at the Faculty of Military Conductors of the Moscow Conservatory. In recognition of his artistic excellence, he was awarded the honorary title of *People’s Artist of Russia* and received the “Golden Trumpeter of Russia” certificate in 2010. Since 2022, he has been serving as a senior lecturer at the State Conservatory of Uzbekistan, where he trains students who successfully participate in international competitions.

At present, the Department of Wind and Percussion Instruments at the State Conservatory of Uzbekistan continues its active and productive work. “The leading professors of the department – B. S. Salikhov (clarinet), I. Imamov (oboe), M. Mirzakirov (trombone), Yu. Niyazov (French horn), A. Izmailov

(percussion), Q. Khabibullaev (tuba), O. Qosimova (flute), M. Mukhitdinov (trumpet), A. Sayfullaev (flute), and S. Khudoyberdiev (French horn) – are nurturing a new generation of talented wind instrument performers in Uzbekistan” (The History of Uzbek Performing Art. (2019)).

The development of wind instrument performance art in Uzbekistan has been significantly influenced by the heritage of mas-

ter musicians and their students. This school not only ensures the continuity of performing traditions but also fosters the synthesis of national musical elements with modern stylistic approaches. The creative and pedagogical activities of these mentors, as well as their international experience, play a crucial role in the scientific and practical advancement of Uzbek musical culture.

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