

DOI:10.29013/EJA-26-3-65-69



THE ABDULLAEV DYNASTY AND ITS CONTRIBUTION TO THE DEVELOPMENT OF MUSICAL CULTURE IN UZBEKISTAN

Mukhitdinov Murat Pirmatovich¹

¹ Associate Professor, State Conservatory of Uzbekistan
Honored Artist of the Russian Federation

Cite: Mukhitdinov M.P. (2026). *The Abdullaev Dynasty and its Contribution to the Development of Musical Culture in Uzbekistan*. *European Journal of Arts* 2026, No 3. <https://doi.org/10.29013/EJA-26-3-65-69>

Abstract

This article examines the activities of members of the Abdullaev family, who made significant contributions to the development of artistic culture, musicology, performance art, and music education in Uzbekistan. Particular attention is paid to the professional, teaching, and scientific work of Farkhod Rustambekovich Abdullaev as the continuer of the family's cultural and scientific traditions. The article analyzes the main stages of his creative career, his performance career, teaching work, scientific publications, and his contribution to the development of the modern music education system. The article also highlights the role of intergenerational continuity in the formation of Uzbekistan's national musical culture.

Keywords: *Abdullaev family, musical culture of Uzbekistan, music education, performance art, wind instruments, trumpet*

Families whose work, for generations, is linked to the development of art, science, and musical education, hold a special place in the cultural history of Uzbekistan. One such creative dynasty is the Abdullaev family, whose members made significant contributions to the development of the republic's artistic, cultural, and musical environment.

Samig Fayzulovich Abdullaev was born into a peasant family. After completing seven years of school, he entered the Tashkent Art School, where he received a professional artistic education.

From 1938, he served in the Soviet Army, serving in the infantry. From the first months of the Great Patriotic War, he took a direct part

in combat operations at the front. He demonstrated exceptional courage and high professionalism during the battles for the liberation of the lower reaches of the Kuban River and the Taman Peninsula in the fall of 1943. As a squad commander in the 97th Separate Motorized Engineer Battalion of the North Caucasus Front, Abdullaev carried out complex engineering and combat missions under constant enemy fire. On September 16, 1943, near the village of Krasny, the battalion's combat engineers discovered and neutralized 97 enemy mines during the night, 37 of which were personally cleared by Abdullaev. The combat engineers' selfless actions paved the way for the advance of Soviet tank units.

Soon, German troops blew up the bridge across the river in an attempt to stop the Soviet advance. Under intense artillery fire, Abdullaev's squad restored the crossing within three hours, which allowed the tank formations to continue the offensive. The next day, Abdullaev prevented the destruction of another bridge: risking his own life, he crawled to the bridge support and cut the burning fuse cord. Despite the injury he received, he did not leave the battlefield and continued to carry out his combat mission.

During the period from September 16 to October 9, 1943, Sergeant Samig Fayzulovich Abdullaev discovered and neutralized about three thousand mines of various types, including delayed-action mines, non-retrievable explosive devices and surprise mines.

For his courage, heroism and dedication, by the Decree of the Presidium of the Supreme Soviet of the USSR dated May 16, 1944, Samig Fayzulovich Abdullaev was awarded the high title of Hero of the Soviet Union with the Order of Lenin and the Gold Star medal.

After the war, Abdullaev was demobilized with the rank of sergeant major and returned to Tashkent, where he devoted himself to developing Uzbekistan's artistic culture. Over the years, he held senior positions in the republic's cultural sphere, including chairman of the Union of Artists of the Uzbek SSR and, for many years, director of the State Museum of Arts of Uzbekistan. His work played a significant role in the development of fine arts and museums in the country.

Samig Fayzulovich Abdullaev passed away in 1998, leaving a significant mark on both the history of the Great Patriotic War and the cultural life of Uzbekistan.

The family's cultural, scientific, and artistic traditions were continued by Samig Fayzulovich's son, Rustambek Samigovich Abdullaev, born in 1947 in Tashkent. The intellectual and creative environment that developed within his family, closely connected to the arts and the social and cultural life of the republic, had a significant impact on the development of his professional interests and scholarly worldview. While Samig Fayzulovich's work was primarily focused on the development of fine arts and museums in Uzbekistan, Rustambek Samigovich ded-

icated his life to music scholarship, teaching, and the study of the traditional cultures of the peoples of Central Asia.

The future researcher's formative years coincided with a period of active development in music education and art history in Uzbekistan. These years saw the establishment of a national school of musicology, and research in musical folklore, music history, performance arts, and cultural studies was actively developing. It was in this academic atmosphere that Rustambek Abdullaev's personality was formed as a researcher, striving for an in-depth study of the musical heritage of his people.

In 1970, Rustambek Samigovich graduated from the Tashkent State Conservatory with a degree in musicology. Even during his studies, his research interests were focused on issues of traditional musical culture, ethnomusicology, and the history of national art. The knowledge he gained became the foundation for his subsequent research and teaching, defining the main directions of his research for many decades to come.

For over fifty years, the scholar's professional career has been linked to the State Conservatory of Uzbekistan. Here, he rose through the ranks from a young teacher to a Doctor of Art History and professor, becoming one of the leading figures in contemporary Uzbek musicology. His many years of work at the conservatory allowed him not only to conduct active research, but also to form his own scientific school, educating young musicologists, teachers, and researchers of traditional culture.

Rustambek Samigovich Abdullaev is an Honored Artist of the Republic of Uzbekistan, a Doctor of Art History, a professor at the State Conservatory of Uzbekistan, and a member of the Union of Composers of Uzbekistan. His name is widely known both in academic circles within the country and abroad. Through his fundamental research in the musical culture of Central Asia, he has become one of the most authoritative experts on ethnomusicology and traditional musical art.

Rustambek Abdullaev's works on ritual music have gained particular renown. The researcher examines the musical accompaniment of traditional rituals not only as an artistic phenomenon but also as a crucial

element of a people's spiritual culture. His works explore the functions of music in wedding, calendar, family, and religious ceremonies, analyzing the characteristics of musical language, performance traditions, and the symbolism of ritual genres.

Among the scholar's most significant works, the monograph "Rite and Music in the Context of the Culture of Uzbekistan and Central Asia" (2006) occupies a special place. This work is the result of many years of research in the fields of ethnomusicology and cultural studies. The monograph examines the origin, development, and functioning of ritual music in the traditional culture of the peoples of the region. The author analyzes the relationship between musical art, folk customs, worldview, and social processes, allowing music to be considered a crucial element of a people's cultural memory.

An important part of Rustambek Samigovich's scholarly legacy is the monograph "Boysun: Traditional Musical Culture" (2006). This study is dedicated to one of the most distinctive cultural regions of Uzbekistan. Based on many years of field observations and expedition materials, the author reveals the characteristics of Boysun's musical folklore, exploring the genre system of folk music, performance traditions, epic creativity, and the musical life of the local population. This work has become one of the most significant studies of the regional musical culture of Uzbekistan.

In his article "The Sound World of Turkic Music" (2020), Rustambek Abdullaev explores the musical thinking of Turkic peoples, the intonational nature of traditional music, and the general patterns of the formation of the musical culture of the Turkic world. This work is an important contribution to the development of musical Turkology and comparative musicology.

Rustambek Samigovich's research has received wide recognition not only in Uzbekistan but also far beyond its borders. His works have been published in Russia, Kazakhstan, Azerbaijan, Tajikistan, South Korea, Japan, and the United States. Through his research, the scholar has made a significant contribution to the international study of Central Asian musical culture and the popularization of Uzbek musical art on the global stage.

An important area of the researcher's work was organizing international cultural and scientific projects dedicated to the preservation of intangible cultural heritage. Rustambek Samigovich was one of the initiators of the "Boysun Bahori" folklore festival, which played a significant role in popularizing Uzbekistan's traditional culture. Thanks to such projects, the region's musical heritage received international recognition and attracted the attention of specialists from various countries.

Folklore expeditions occupy a special place in the scholar's work. Under his leadership, the "Boysun" and "Shashmaqom" expeditions, supported by UNESCO, were organized. During these studies, unique examples of musical folklore, performance traditions, and oral folklore were collected. The resulting materials became an important source for further scientific research and the preservation of Uzbekistan's cultural heritage.

Thus, Rustambek Samigovich Abdullaev rightfully occupies one of the leading places among the largest representatives of Uzbek musicology. His scientific legacy, dedicated to issues of ethnomusicology, musical culture and traditional art, continues to remain relevant today. Thanks to his works, numerous monuments of musical art, which form an important part of the cultural heritage of Uzbekistan and the entire Central Asian region, were preserved and introduced into scientific circulation. The scientist's scientific activity became an important continuation of the cultural traditions of the Abdullaev family and made a significant contribution to the development of domestic humanities.

The next generation of the Abdullaev family is represented by Farkhod Rustambekovich Abdullaev, whose creative and professional biography further developed the scientific and cultural traditions established by his predecessors. Maintaining the continuity of family intellectual values, Farkhod Rustambekovich managed to combine performance, teaching, and research and methodological work, carving a prominent place in the contemporary musical culture of Uzbekistan.

Farkhod Rustambekovich Abdullaev was born on October 10, 1981, in Tashkent. He received his initial musical education at the V. A. Uspensky Republican Specialized Music

Boarding School, where he studied from 1988 to 1997. He continued his professional education at the Hamza Music College, specializing in trumpet. Even during his studies, he distinguished himself as a promising performer, actively participating in national competitions among secondary specialized music educational institutions. In 1997 he was awarded the 2nd prize, and in 1999 he became the winner in the nomination "Best performance of works by composers of Uzbekistan".

In 1999, Farkhod Rustambekovich entered the State Conservatory of Uzbekistan, majoring in trumpet, in the Wind and Percussion Instruments Department. He completed his bachelor's degree in 2003, and in 2005, he completed his master's degree, earning the qualifications of teacher, orchestral performer, and conductor of a wind orchestra.

Parallel to his studies, he actively pursued performing activities. From 2000 to 2001, he worked as a member of the symphony orchestra of the music and theater studio at the State Conservatory of Uzbekistan. From 2001 to 2002, he was a musician in the orchestra of the Mukimi State Musical Theater. His practical performance activities contributed to the development of his professional skills and stage experience. Since 2005, Farkhod Rustambekovich's professional career has been inextricably linked with the State Conservatory of Uzbekistan, where he began teaching in the Orchestral Instruments Department, specializing in trumpet. Over the years, he established his own performance and teaching school. Under his guidance, more than twenty students have completed their undergraduate and graduate studies, many of whom are now working in the country's symphony orchestras, music theaters, and specialized educational institutions.

Along with his teaching work, Farkhod Rustambekovich was actively involved in organizational and administrative activities. From 2008 to 2013, he served as Deputy Dean of the Faculty of Orchestral Instruments, and from 2013 to 2015, as Deputy Dean of the Faculty of Composition, Orchestral Instruments, and Pop Art. His work in this area focused on improving the educational process, developing performance education, and raising the professional level of young musicians.

Scientific, methodological, and research activities play a significant role in the musician's professional biography. Farkhod Rustambekovich regularly attended advanced training courses, including at the Tashkent University of Information Technologies, where he studied modern computer technologies and their application in education. He also participated in the work of the State Testing Center, conducting expert assessments of the quality of the educational process and the professional level of teachers at music colleges in the Samarkand and Jiz-zakh regions.

Farkhod Rustambekovich's research covers performance culture, the history of brass instruments, and national trends in Uzbek music. His articles have been published in scholarly collections and specialized journals, including the magazines "San'at", "Moziydan Sado", and "Musika", as well as international scientific and methodological publications. Among his published works, particularly significant are his studies on the performance culture of brass players, the history of brass bands in Uzbekistan, issues of maqam art, and the distinctive features of the national style in the works of Uzbek composers.

In 2017, Farkhod Rustambekovich participated in an international academic conference held as part of the "Sharq Taronalari" festival, presenting a paper on national trends in the music of Uzbek composers. A significant contribution to the development of music pedagogical literature was the publication in 2018 of the teaching aid "Performance on Wind and Percussion Instruments (Trumpet)".

Thus, Farkhod Abdullaev's professional career represents a shining example of the continuity of the cultural, scientific, and artistic traditions of the Abdullaev family. Continuing the intellectual legacy of his predecessors, he has made a significant contribution to the development of music education, performing arts, and scientific research in Uzbekistan. His many years of teaching experience, active concert activity, participation in international academic conferences, and the publication of scientific and methodological works attest to his high professional authority and significant role in the country's contemporary musical culture.

His work in music education and training young professionals is particularly significant. As Vice-Rector for Academic Affairs at the State Conservatory of Uzbekistan, Farkhod Rustambekovich continues to actively contribute to improving the system of professional music education, imple-

menting modern educational approaches, and preserving the best traditions of the national performing arts. His multifaceted work contributes to the further development of musical art in Uzbekistan and the strengthening of national cultural values in modern society.

References

- Abdullayev R. S. Baysun. – Tashkent, 2006.
Abdullayev R. S. Sound world of music of Turkic peoples // Music. 2020. – No. 2.
Abdullayev R. S. Navruz melodies // Music. 2018. – No. 1.
Abdullayev R. S. Form and music in the context of the culture of Uzbekistan and Central Asia. – Tashkent, 2006.
Abdullayev R. S. Uzbek classical music. – Tashkent, 2008.

submitted 02.07.2026;
accepted for publication 16.07.2026;
published 30.07.2026
© Mukhitdinov M. P.
Contact: navouzbek@mail.ru