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## B. S. SALIKHOV – A PROMINENT REPRESENTATIVE OF THE UZBEK CLARINET SCHOOL

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### Abstract

This article analyzes the life and creative activity of Professor Bakhodir Sobirovich Salikhov, who has played a significant role in the development of the modern Uzbek clarinet performance school. The study provides a scientific assessment of his contribution to the advancement of national musical art, his pedagogical work, active participation on the international stage, and his services in training talented students. The article also highlights the main stages in the formation of the Uzbek clarinet performance school through the creative work of B. S. Salikhov.

**Keywords:** *Salikhov, clarinet, performance school, pedagogy, symphony orchestra, national music, conservatory, creative activity*

In the 20<sup>th</sup> century, the history of Uzbek performing arts entered a new stage of development. During this period, the national musical system underwent significant renewal and became harmoniously integrated with European musical traditions. The establishment of music education institutions – conservatories, technical colleges, and specialized music schools – led to the formation of theoretical and methodological foundations for instrumental performance. This process became a crucial basis for the development of the Uzbek performing school. In this process, not only composers and conductors, but also instrumentalists such as clarinetists, flutists, and oboists played an important role. Among them, Professor Bakhodir Sobirovich Salikhov occupies a special place as a distinguished representative of the Uzbek clarinet school.

At the beginning of the 20<sup>th</sup> century, preserving national musical traditions and integrating them into modern musical processes became an urgent cultural task. Simultaneously, European instruments such as the clarinet, flute, oboe, bassoon, French horn, trumpet, and others entered the orchestral performance system. These instruments not only expanded the technical possibilities of performance but also brought a new color, sound palette, and stylistic diversity to national music interpretation.

The development of wind and brass performance as an independent field in Uzbekistan is closely associated with the Tashkent State Conservatory. Many eminent teachers who worked there – including B. S. Salikhov (clarinet), I. Imamov (oboe), M. Mirzakirov (trombone), Yu. Niyazov (French horn),

A. Izmailov (percussion), K. Khabibullaev (tuba), O. Kasymova (flute), M. Mukhitdinov (trumpet), A. Saifullaev (flute), and S. Khudoyberdiev (French horn) – established their own creative schools and elevated the national performing tradition to a high artistic level. Among these figures, Professor Bakhodir Sobirovich Salikhov stands out as a leading representative of the Uzbek clarinet school.

Bakhodir Salikhov's creative activity holds great importance not only in the field of performance but also in pedagogy. His performing style reflects the synthesis of national musical traditions with the technical mastery of the European clarinet school. Each of his performances was distinguished by a deep sense of musical content and a desire to express the emotional essence of the work, rather than merely demonstrating instrumental skill. His artistic path combines achievements in performance, orchestral culture, and music education.

Salikhov's musical experience and methodology represent a significant stage in the formation of Uzbek clarinet performance. He contributed not only as a performer but also as a teacher, training hundreds of students and laying the scientific and practical foundations of the modern Uzbek clarinet school. His students successfully perform not only in Uzbekistan but also on international stages, confirming the continuity of the Salikhov school and the organic unity of tradition and modernity in clarinet performance.

It can be stated that in the 20<sup>th</sup> century, wind and brass performance became an integral part of Uzbekistan's national musical culture. The contribution of artists such as Bakhodir Sobirovich Salikhov is invaluable – through their creative activity, the Uzbek performing school gained international recognition. Today, this tradition continues to develop consistently within the modern music education system, contributing to the integration of national and global musical cultures.

**Bakhodir Sobirovich Salikhov** was born in 1946 in Tashkent, in the family of an employee. His mother was a homemaker, and his father, Sobir Salikhov, worked at the Alisher Navoi State Library. Due to the family's respect for education and culture, his interest in music developed from an early age. He received his first musical training at

a specialized music school and, in 1958, was admitted to the Republican Boarding School for Musicians, where he studied clarinet under the guidance of his teacher, Sukhov" (Interviews with Professor Bakhodir Sobirovich Salikhov. Tashkent, 2023).

In 1965, he successfully graduated from the Republican Boarding School for Musicians and was admitted to the Orchestral Faculty of the Tashkent State Conservatory. He represents not only a model of individual talent but also a vivid example of the musical education system that evolved in accordance with the cultural and professional demands of his time. From a scholarly perspective, Salikhov's life and creative career serve as a valuable source for studying the development of the Uzbek school of wind instrument performance.

B. Salikhov's musical education was carried out systematically and progressively. The knowledge he acquired at the specialized music school and at the Republican Boarding School for Musicians reflects the high efficiency of the national music education system of that period. In particular, his studies under the guidance of the teacher Sukhov provided a solid foundation for mastering both the theoretical and practical aspects of clarinet performance. The 1960s were a period of significant expansion in professional music education in Uzbekistan, characterized by the establishment of new instrumental specializations and the integration of European performing traditions into the national system. In this context, Salikhov's education at the Tashkent State Conservatory under prominent pedagogues such as Usmon Rizakulov created a strong scientific and practical foundation for his future performance and pedagogical activities.

In 1969, his recognition as a laureate of the Republican Young Musicians Competition officially affirmed his exceptional talent and marked the emergence of a new generation of Uzbek clarinetists. This achievement was not only a personal success but also a natural continuation of the development of the national music school. The early stage of Salikhov's artistic career was distinguished by his high technical proficiency, creative exploration, and dedication to national musical traditions. His educational and professional trajectory provides important biographical and scholarly material for the study of the

professional formation of the Uzbek clarinet performance school.

After graduating from the Conservatory in 1970 with a specialization in clarinet, B. S. Salikhov had already begun his professional career in 1968 as a member of the National Symphony Orchestra of Uzbekistan. As part of the orchestra, he performed both national and world musical works with great mastery, contributing significantly to the country's musical life. His repertoire included pieces from the world classical canon as well as works by Uzbek composers, which he interpreted with deep artistic understanding and refined technique.

An analysis of Professor Bakhodir Salikhov's artistic formation and stages of professional growth reveals his significant role not only in national but also in international musical contexts. From a scientific standpoint, his career represents an important stage in the development of the Uzbek professional symphonic performance school in the second half of the twentieth century. His graduation from the Conservatory in 1970 demonstrates his high level of musical proficiency. Possessing qualifications as a concert performer, orchestral soloist, and teacher, Salikhov exemplified a versatile artistic personality whose activities extended beyond performance to meaningful contributions within the music education system.

Throughout his performance career, he gained recognition for his exceptional professionalism both nationally and internationally. Between 1992 and 2025, he participated in concert tours with the Uzbekistan Symphony Orchestra in countries such as Malaysia, Thailand, Singapore, Hong Kong, Turkey, and the United Arab Emirates, thereby promoting Uzbek musical culture on the international stage. For his artistic achievements and contributions to the national performing arts, he was awarded the honorary title of "Honored Artist of Uzbekistan" in 1982 (URL: <https://nuz.uz/2016/11/26/podarok-sudby-bahodira-salihova>)

The conferral of the honorary title upon him symbolizes the state-level recognition of his creative potential and professional achievements. This distinction represents not only a personal accomplishment but also marks an important stage in the development of the national school of wind instru-

ment performance. The inclusion of both works by Uzbek composers and masterpieces of world classical music in his repertoire demonstrates the breadth of his artistic worldview and the universality of his performing style. Through his creative activity, he became one of the first representatives to bring Uzbek symphonic performance traditions to the international stage.

Bakhodir Salikhov's performing career constitutes a process of great scholarly and practical significance in shaping the professional traditions of Uzbek clarinet performance and presenting them to the global musical community. His artistic legacy stands as one of the leading examples of the mature Uzbek national music school, bearing profound historical, cultural, and aesthetic value.

B. S. Salikhov has earned high esteem not only as a performer but also as a devoted and accomplished pedagogue. His pedagogical career began in 1976 at the Tashkent State Institute of Culture. In 1989, he was awarded the academic title of Associate Professor, and since 1997, he has served as a Professor in the Department of Wind and Percussion Instruments at the State Conservatory of Uzbekistan. Through his teaching activities, Salikhov has contributed substantially to the training of a new generation of professional musicians, ensuring the continuity of the Uzbek clarinet school and its integration into the broader context of contemporary world music education" (Archives of the State Conservatory of Uzbekistan).

Throughout his pedagogical career, Professor Bakhodir Sobirovich Salikhov has trained more than one hundred qualified specialists, including fifteen master's degree graduates and six assistant interns. His students currently work in leading cultural institutions such as the Uzbekistan State Symphony Orchestra, the Alisher Navoi State Academic Opera and Ballet Theatre, the Mukimi Musical Theatre, as well as in military orchestras and various music education institutions across the country.

Together with his students, he has presented over one hundred concert programs and has trained more than twenty-five laureates and diploma holders of international and national competitions. These results clearly

demonstrate his pedagogical mastery and the effectiveness of his teaching methods.

The creative and pedagogical activities of Professor Bakhodir Sobirovich Salikhov hold a significant place in the history of Uzbek music and performing arts. His personal artistic legacy, scientific-pedagogical activity, and the creative school he established through his students ensure the continuity and progressive development of the national musical art.

In conclusion, the creative and pedagogical work of Professor B. S. Salikhov represents a unique example of scientific and practical experience that has left an indelible mark on the history of Uzbek musical culture and performing arts. His artistic achievements and the creative environment formed through his disciples initiated a new stage not only in clarinet performance but also in the overall system of national music education.

Salikhov's performance career laid the scientific and practical foundations of the Uzbek clarinet school. By harmonizing it with world symphonic traditions, he contributed to the establishment of a universal aesthetic direction within national instrumental performance. His art embodies a synthesis of European technique and national spirit, with each of his performances aiming to reveal spiritual, historical, and cultural values through music. In this regard, Salikhov has served not only as a musician but also as a cultural ambassador representing the artistic heritage of Uzbekistan.

His professional activity occupies a vital place in the formation and development of

wind instrument performance in Uzbekistan. His performing style and pedagogical methodology serve as exemplary models for the scientific foundation, methodological advancement, and individual creativity within music education.

The pedagogical school established by Professor B. S. Salikhov is distinguished by its emphasis not only on professional training but also on developing students' abilities for independent artistic thinking, musical analysis, and integration of national traditions with modern performance styles. His students, who now work both in Uzbekistan and abroad, continue the traditions of the Uzbek clarinet school, ensuring its continuity and growth.

Furthermore, Salikhov's career defined the role of national musical culture within the process of global integration. Through his international tours and performance experience, Uzbek music was presented on the world stage with renewed depth and recognition. These accomplishments strengthened the prestige of the national musical art and contributed to its international reputation.

It can be stated that the creative and pedagogical activity of Professor Bakhodir Sobirovich Salikhov resulted in the formation of a scientific-practical school of great importance for the development of national musical art. His legacy serves not only his contemporaries but also future generations as a guiding example in understanding, advancing, and representing Uzbek musical culture on the world stage.

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