

**Ulkar Talibzade**  
*PhD (Art Study), Associate Professor*  
*Institute of Architecture and Art of ANAS*  
*(Azerbaijan)*

*ulkar.talibzadeh@gmail.com*

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## ZEMFIRA SAFAROVA AND MUSICAL SCIENCE

**Abstract.** The musical and scholarly achievements of Zemfira Safarova are extensive and multifaceted, grounded in the rich and advanced traditions of national musicology. Her research spans several key areas within Azerbaijani musicology, addressing critical topics with depth and insight. When discussing her musicological work, three primary directions emerge: studies on Uzeyir Hajibeyli, source studies, and the history and theory of music. However, limiting her broad creative output to just these three areas would be an oversimplification. In her research, articles, and essays, which address various topical issues in national musicology and reveal the creative profiles of notable Azerbaijani composers and musicians, as well as significant moments in the country's musical life, Zemfira Safarova successfully creates a clear and comprehensive picture of the key directions in contemporary musical art and national music-theoretical thought.

**Key words:** Zemfira Safarova, Azerbaijani musicology, Mir Mohsun Navvab, Safiyeddin Urmavi, Uzeyir Hajibeyli.

**Introduction.** The scientist conducts her academic research through the organic integration and coordination of various branches, methods, and areas of musicology. The scope of Zemfira Safarova's scholarly work is extensive, both in terms of subject matter and in terms of historical breadth. As the author of more than 55 books and over 300 academic articles, her contributions are vast.

In her articles on diverse topics—ranging from the music of Dede Korgud, the oldest written monument of Azerbaijani culture, to the musical science

of the Middle Ages, the classical works of Azerbaijani composers Uzeyir Hajibeyli and Gara Garayev, as well as contemporary creative processes and performing arts. Safarova addresses significant scientific and theoretical issues. Her scholarly output is marked by professionalism, a strong civic engagement, and a modern interpretation of key events in the history of music. Through her focused, thorough, and foundational research into the history of Azerbaijani music science, Safarova has established a prominent school of thought in national musicology.

**The interpretation of the main material.** A significant portion of Safarova's research focused on Uzeyir Hajibeyli, whose vibrant personality she admired deeply throughout her life, and whose work she studied with great enthusiasm. In the preface to her book "Immortality", Safarova openly admitted: "For more than 40 years, I have been so attached to the music of Uzeyir Bey that the influence of its great force of attraction has not left me yet." Through her books and articles, published in Azerbaijan and in many countries around the world—including in Russian, English, French, Turkish, Arabic, Persian, Hungarian, Serbian, and other languages—Safarova explored the musical and academic legacy of the brilliant composer. She actively promoted Hajibeyli's work at prestigious international conferences and symposiums both in Azerbaijan and abroad, significantly enriching the field of Hajibeyli studies with her scientific and theoretical contributions.

The scholar first explored the works of U. Hajibeyli in 1965 during her postgraduate studies at the Institute of Architecture and Art under the Academy of Sciences of Azerbaijan. As a young musicologist, she presented a report titled "Musical Ghazals of U. Hajibeyov" at a scientific conference commemorating the 80th anniversary of Uzeyir Hajibeyli. Notably, this report was the first-ever analysis of the romances "Sensiz" and "Sevgili Janan", composed to the poetry of Nizami Ganjavi, as romance-ghazals.

Z. Safarova's first extensive study on Uzeyir Hajibeyli, titled "The Musical and Aesthetic Views of Uzeyir Hajibeyov", was published in 1973 in Moscow by the esteemed publishing house "Soviet Composer". This monograph, which delves into the musical and aesthetic perspectives of the great composer, was the first research on Uzeyir Bey to be published in Moscow since the 1938 book by Russian musicologist V. Vinogradov. It represents the first attempt in Azerbaijani musicology to examine the theoretical and aesthetic foundations

of Hajibeyli's musical and scholarly legacy, unveiling the essence of his musical and aesthetic concepts.

In the book's preface, academician Gara Garayev emphasized the importance of addressing such a complex topic as the aesthetic challenges of Azerbaijani music. He praised the author's approach, which explored these issues primarily through the lens of Uzeyir Hajibeyli's musical and theoretical heritage.

In 1985, to commemorate the 100<sup>th</sup> anniversary of the great composer, Z. Safarova published a new monograph titled "Theoretical and aesthetic problems in the works of Uzeyir Hajibeyov". This comprehensive study explored the aesthetic concepts, creative vision, and genius of Uzeyir Hajibeyli. Safarova examined the composer's perspectives on key themes such as commitment to national values, realism, internationalism, nationalism, tradition, and innovation. She also analyzed theoretical aspects, including sound structure, harmony, melody, and metrorhythm, within Hajibeyli's musical, artistic, and theoretical-critical works.

In addition to researching and promoting the work of Uzeyir Bey, Z. Safarova's pursuit of increasingly complex creative tasks led her to study the cultural past, classical heritage, and history of musical thought and progressive traditions of her people. To this end, she turned to ancient sources, culminating in her seminal work and doctoral dissertation titled "Musical science of Azerbaijan (13<sup>th</sup>–20<sup>th</sup> centuries)".

It is important to note that, for many years, the history of medieval musical science remained largely unexamined in Azerbaijani musicology due to various objective and subjective factors. This significant gap created challenges for experts across different musical disciplines, making it difficult to construct a comprehensive understanding of Azerbaijan's musical science and history. Prominent figures such as Gara Garayev, Fikret Amirov, and Niyazi repeatedly emphasized this issue in their reports and speeches, identifying it as one of the most pressing tasks in Azerbaijani musicology.

Zemfira Safarova's scholarly research successfully addressed this gap, significantly advancing the study of Azerbaijani musical history. Her work involved delving into ancient sources from the medieval and later periods, as well as examining the lives, contributions, and academic legacies of Azerbaijani scholars from those eras. Safarova laid the foundation for source studies in Azerbaijani musicology and became the first researcher to publish

the works of the country's outstanding musicians and musicologists based on principles of textology.

The researcher's first project within this perspective focused on the treatise "Vuzuhul Argam" by 19<sup>th</sup>-century scholar Mir Mohsun Navvab. Safarova was the first musicologist to transliterate "Vuzuhul Argam" from the old Arabic script into the modern alphabet and prepare it for publication. In 1989, she published the treatise through the "Elm" publishing house, accompanied by a preface, commentary, glossary, and a photocopy of the original manuscript.

In the preface, Safarova provided a concise yet incisive and comprehensive portrait of Navvab, portraying him as a scientist, poet, artist, and musicologist with encyclopedic knowledge. She carefully examined the historical context and environment in which Navvab lived, his life and interests, and his multifaceted professional achievements and creativity.

Analyzing "Vuzuhul Argam", Safarova concluded that it differs from medieval treatises by serving a more practical purpose. At the same time, the work contains theoretical sections dedicated to mughams and their various elements. It addresses key aesthetic and theoretical issues such as the emotional impact of mughams, the relationship between music and text, the therapeutic properties of music, sound acoustics, instrument composition, and the significance of numerical patterns in mughams.

For the first time, Safarova presented and reproduced a musical transcription of one of the tables from the treatise, marking a significant contribution to the study of Navvab's work and Azerbaijani musicology.

Following this publication, Zemfira Safarova shifted her focus to the academic heritage of Safiyeddin Urmavi, a prominent 13<sup>th</sup>-century Azerbaijani thinker and scholar. Her 1995 book, "Safiyeddin Urmavi", marked a significant milestone for Azerbaijani public and musical scholarship, shedding light on previously unexplored chapters of the nation's musical history.

In this groundbreaking work, Safarova became the first scholar to study, analyze, and summarize Urmavi's treatises, "Kitab al-Adwar" and "Sharafiyya", translated from Arabic by orientalist T. Hasanov. She made theoretical conclusions and provided a detailed description of the academic and cultural context in which Urmavi lived. This study was the first to present a comprehensive overview of a specific period in Azerbaijani musical science.

Safarova portrayed Safiyeddin Urmavi as the founder of the "Systematic School" in the near and Middle East and highlighted his brilliance as a scholar

and philosopher. She offered an extensive analysis of studies on Urmavi's creative legacy, engaging with the perspectives of notable scholars such as D'Erlanger, J. Farmer, Abbas Azeri, Huseyn Ali Mahfouz, Baron Carra de Vaux, and Jurjani, among others.

Her research delved deeply into Urmavi's innovations, including his advancements in sound system adjustment, the theory of dissonance, the "IGA" rhythm theory, and his insights on relativity in music, tune, harmony, and compatibility. Safarova emphasized that Urmavi's contributions were instrumental in the development of musical theory and culture, not only in Azerbaijan but also across the Middle and Near East [4, p. 150].

This monumental research, carried out by a musicologist who dedicated her life to exploring the history of musical ideas and cultural heritage, stands as a significant achievement in Azerbaijani musicology. Safarova's work underscores the importance of musical history as a reflection of a nation's spiritual identity and artistic thought. Each era of this history, along with its representative classics, serves as a vital resource for understanding the culture and legacy of its people.

Z. Safarova took on the sacred and demanding task of uncovering this cultural treasure from the depths of history and bringing it back into the public eye, a contribution that remains invaluable to Azerbaijani musical scholarship and cultural preservation.

Another prominent figure explored by Zemfira Safarova was Abdulgadir Maraghai, a key representative of the "Systematic School". Maraghai, a renowned 14<sup>th</sup>–15<sup>th</sup> century scientist, musicologist, composer, poet, performer, and calligrapher, made significant contributions to various fields. In 1997, Safarova published her book "Abdulgadir Maraghai", which examined his life, the historical context in which he lived, and the innovations he introduced in science, music, and poetry.

The study provided an in-depth analysis of the structure and sound series of the 24 sections in Maraghai's treatises, musical forms and genres of his time, and the theory of "IGA" rhythm. Notably, Safarova was the first to address Maraghai's musical works in the history of Azerbaijani musicology, analyzing both their texts and melodies.

One of Safarova's valuable academic sources in exploring medieval treatises was "The music code" by Fathullah Shirvani. This treatise was published in 2006 as part of the "Mugham" project. In the foreword to the book, Safarova provided insights into Shirvani's life, the historical context of

his time, and his academic legacy, while also offering a list of his works on subjects such as speaking, interpretation, astronomy, and mathematics.

Z. Safarova also wrote academic commentary on the only known treatise by F. Shirvani related to music, “The music code”. In her comments, she emphasized the significance of Shirvani’s work, stating: “The “Code” by Shirvani was an immensely valuable work for its time, and as Eckhard Neubauer noted, it offered a detailed and focused examination of the theory of music. ...Fathullah Shirvani’s scientific activity represents an invaluable medieval source that will inspire many studies and contribute to the successful realization of the multifaceted “Mugham” project in our republic” [2, p. 6, 7].

Z. Safarova’s long-term research aimed at creating the history of national musicology and musical science culminated in the first comprehensive study on this topic, the monograph “Musical Science of Azerbaijan (13<sup>th</sup>–20<sup>th</sup> Centuries)” [3]. The exploration and analysis of the academic heritage of scholars from the Middle Ages and later periods enabled the author to construct a complete and detailed picture of Azerbaijani musical science during this period. In her monograph, Safarova examined the evolution of musical science over nearly eight centuries. Drawing on musical and theoretical generalizations, along with scientific facts derived from the analysis of ancient sources, she established the history of Azerbaijani musical science, which forms an integral part of Eastern musical-aesthetic, and philosophical thought. Safarova’s book has attracted significant attention in Azerbaijan and internationally, receiving numerous positive reviews. Turkish musicologist Suleyman Shenel praised the work, stating “I hope that this study, which is an extremely valuable source for the musical history of Azerbaijan, will soon be published and contribute to the world of science and art. This work is a great asset not only for Azerbaijan and the Turkic world but also for international musicology” [5, 47].

The subsequent publication of “Musical Science of Azerbaijan” generated widespread discussion within Azerbaijani society, with many scholars and cultural figures sharing their thoughts and reviews at various academic gatherings and in the media. Scholars especially emphasized that this work was the first comprehensive study to reflect the entire musical history of Azerbaijan. The late professor at the Azerbaijan State Conservatory named after U. Hajibeyov and an Honorable Artist of Azerbaijan, Lyudmila Vladimirovna Karagicheva-Bretanitskaya, shared the following insights in

her review of Safarova's scientific study (L.V. Karagicheva-Bretanitskaya, Moscow, November 15, 1995):

“It is extremely important that, by studying the works of scholars from Urmavi and Maraghai to Navvab and other renowned theorists who laid the foundations of Azerbaijani musical science, and by considering the historical and cultural context in which Urmavi's successors lived, Zemfira Safarova demonstrates the deep connection between our great contemporary Uzeyir Hajibeyli and his predecessors. She reveals the continuity of academic discoveries, thereby integrating Azerbaijani scientific and aesthetic thought in music into the broader development of Middle Eastern intellectual tradition” [6, p.65].

Z. Safarova dedicated many years to publishing Azerbaijan's classical musical heritage, culminating in the academic release of the works of U. Hajibeyli. She wrote prefaces and provided scientific commentary for five volumes of the collection, which included the scores and clavier for “Leyli and Majnun” and the scores for “Koroghlu”. In collaboration with prominent musical figures such as Gara Garayev, Fikret Amirov, Nazim Aliverdibeyov, and Rauf Abdullayev, Z. Safarova demonstrated exceptional professionalism and organizational skill. Renowned Azerbaijani composer Fikret Amirov shared his thoughts on the publication of Hajibeyli's works, stating: “The publication of a high-quality, multi-volume musical collection for the first time in the republic requires the creation, mastery, and implementation of meticulous methodology. Zemfira Safarova also wrote an extensive, scientifically grounded preface to the first volume, providing comprehensive commentary based on deep and thorough research” [1, p.32]. The scientific publication of Uzeyir Hajibeyli's musical works can therefore be seen as the logical outcome of Safarova's dedicated and intensive efforts.

Another significant contribution to the study and promotion of Azerbaijani musical heritage is the publication of the academic legacy of Gara Garayev, a prominent figure and a classic of Azerbaijani music in the 20<sup>th</sup> century (Gara Garayev: Academic and Journalistic Heritage. Baku: Elm, 1988). Z. Safarova was the first to collect, systematize, research, and analyze various materials, including articles, reports, speeches, and interviews by the composer, sourced from libraries and archives in Moscow and Baku. In the preface to the book, the scholar examined Garayev's theoretical and aesthetic views in the context of contemporary issues in musicology and provided insightful academic commentary on the collected material.

One of Z. Safarova's significant contributions to Azerbaijan's music culture and history is her monograph "The prophet of Eastern music". This book focuses on Jabbar Garyaghdyoghlu, a mastersinger and a rare gem in the Azerbaijani mugham tradition. Garyaghdyoghlu dedicated his life to promoting and preserving Azerbaijan's rich musical folklore, even beyond the borders of his homeland. The monograph offers a thorough examination of the mastersinger's life and creative journey, highlighting his profound impact on the art of mugham. The monograph explores Garyaghdyoghlu's identity as a "great singer and master of mugham," a knowledgeable connoisseur of musical folklore, and a "dedicated and talented teacher". Z. Safarova describes him as a master of mugham with a profound sense of patriotism, deeply devoted to his people, their culture, and their music. To illustrate this, she draws on compelling memoirs from renowned musicians, which highlight Garyaghdyoghlu's efforts to protect and develop the national musical heritage. These memoirs also emphasize his invaluable advice to young performers and his pivotal role in preserving the musical traditions of Azerbaijan. In her study, Z. Safarova provides a detailed analysis of the distinctive features of J. Garyaghdyoghlu's performing art, portraying him as an insightful individual with strong patriotic values, fully committed to his people and their cultural heritage.

Z. Safarova is a distinguished researcher of Azerbaijani music and a passionate advocate, known for her eloquent speech and effective communication skills. She has proudly represented Azerbaijani musical art through her scholarly articles published in both domestic and international media, as well as through a series of programs and interviews on television and radio in Azerbaijan and Turkiye.

Z. Safarova has consistently championed the musical art of Azerbaijan on the international stage, actively introducing Azerbaijani musicology to the global scientific community. Her contributions have resonated at prominent events such as the Second International Symposium of Musicologists in Samarkand, the UNESCO International Congress in Paris commemorating the 1300th anniversary of the epic "Dede Gorgud", the International Congress on Safiyeddin Urmavi in Tehran, and the First International Great Azerbaijan Congress in Turkey. She delivered speeches at the international scientific conference held within the framework of the "Stars of the Turkic World" project at the Tarik Zafer Tuna Cultural Center in Istanbul, as well as at other international meetings and congresses. Addressing topics such

as “The musical world of Dede Gorgud, comparative analysis of the treatise *Kitab al-Adwar* by Safiyeddin Urmavi and the book fundamentals of Azerbaijani folk music by Uzeyir Hajibeyov, Mir Mohsun Navvab, Uzeyir Hajibeyli”, and “Shusha is the temple of our music”, she passionately dedicated herself to introducing the rich musical heritage of Azerbaijan to a global audience.

In 1999, on the occasion of the 1300<sup>th</sup> anniversary of the “Dede Gorgud” epic, Z. Safarova delivered her first speech at an international congress organized by UNESCO in Paris. Her presentation, titled “Some issues of the musical world of Dede Gorgud”, examined the musical dimensions of the epic and analyzed its key musical elements. Subsequently, as part of the anniversary celebrations, she delivered further speeches on “The musical world of Dede Gorgud” at the international conference “My Dede Gorgud with gopuz” in Baku and at a scientific symposium held at the Tarik Zafer Tuna Cultural Center in Istanbul. Z. Safarova has also been an active participant in prestigious scientific and cultural events, including symposiums, conferences, and presentations throughout Azerbaijan. Her contributions, including speeches and performances, have consistently addressed the history of Azerbaijani music, prominent musical figures, contemporary theoretical issues, and emerging trends in the field.

Alongside her research endeavors, Z. Safarova is actively involved in extensive scientific and organizational activities. For over 45 years, she has led the Department of History and Theory of Azerbaijani Music at the Institute of Architecture and Art of ANAS, overseeing the study of significant historical and theoretical issues in modern musicology. Under her leadership and editorship, major projects have been realized, including the academic publication of the multi-volume “History of Azerbaijani music” and the preservation and study of the heritage of Azerbaijani classics. Distinguished by her professionalism, high standards, and strong sense of responsibility, Zemfira Safarova excels as the department head, continually striving to involve specialists dedicated to exploring profound and compelling scientific topics.

Z. Safarova has been a longstanding member of the Board of the Union of Composers, where she has chaired the “Musicology and Criticism” section. Additionally, she has served as the head of the expert commission on art history and architecture within the Higher Attestation Commission under the President of the Republic of Azerbaijan. Currently, she is

a member of the editorial boards of several popular science journals, academic councils, and Specialized Councils on Academic Defense. Deeply committed to the development of Azerbaijani musical science, she consistently participates in meetings, offering her objective and thoughtful perspectives as both a scientist and a concerned citizen on issues and challenges facing the field.

**Conclusion.** The research conducted by Z. Safarova, who devoted her entire life to studying the cultural heritage, musical thought, and history of her native people, should be recognized as a significant achievement in Azerbaijani music science and the history of musical thought. Through her investigations into the history of Azerbaijani musical science, Zemfira Safarova laid the foundation for source studies in national musicology and made valuable contributions to the methodology of research and analysis of medieval treatises.

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#### Ülkər Talıbzadə (*Azərbaycan*)

#### AKADEMİK ZEMFİRA SƏFƏROVA VƏ MUSIQİŞÜNASLIQ ELMİ

Milli musiqişünaslığın ən qabaqcıl zəngin zəminində yetişən Z. Səfərovanın musiqi elmi yaradıcılığı son dərəcə əhatəli və çoxsahəlidir. Azərbaycan musiqişünaslığının bir sıra əsas istiqamətləri və problemləri onun tədqiqatlarında öz ifadəsini tapmışdır. Z. Səfərovanın musiqişünaslıq fəaliyyətindən söz açarkən onun bir neçə əsas istiqamətini müəyyənləşdirmək olar: Üzeyirşünaslıq, mənbəşünaslıq, musiqi tarixi və nəzəriyyəsi. Lakin alimin geniş yaradıcılıq fəaliyyətinin mövzu və problematika çevrəsini yalnız bu məsələlərlə məhdudlaşdırmaq düzgün olmaz. Müasir milli musiqişünaslığın müxtəlif aktual problemləri, Azərbaycanın görkəmli bəstəkar və musiqiçilərinin ya-

radıcı portretləri, ölkənin, musiqi həyatının önəmli məqamlarına həsr edilmiş tədqiqat, məqalə və oçerklərində Z.Səfərova çağdaş musiqi sənəti, milli musiqi-nəzəri fikrin əsas istiqamətləri haqda konkret, aydın təsəvvür yaratmağa müvəffəq olmuşdur.

**Açar sözlər:** Zemfira Səfərova, Azərbaycan musiqişünaslığı, Mir Möhsün Nəvvab, Səfiyəddin Urməvi, Üzeyir Hacıbəyli.

**Улькяр Талыбзаде (Азербайджан)**

**АКАДЕМИК ЗЕМФИРА САФАРОВА И МУЗЫКАЛЬНАЯ НАУКА**

Музыковедческое творчество З.Сафаровой, опирающееся на передовые богатые традиции национального музыковедения, в полной мере всеобъемлюще и многогранно. В исследованиях академика нашли свое отражение основные направления и проблемы азербайджанского музыковедения. Говоря о музыковедческой деятельности З.Сафаровой, можно указать несколько основных направлений – Узеироведение, источниковедение, история и теория музыки. Однако было бы неправильным ограничить тематико-проблематический охват обширной творческой деятельности ученого только этими вопросами. В своих изысканиях, статьях и очерках, посвященных различным актуальным проблемам современного национального музыковедения, творческим портретам выдающихся композиторов и музыкантов Азербайджана, основным событиям в истории страны и музыкальной жизни, З.Сафарова смогла создать конкретное, ясное представление об основных направлениях современного музыкального искусства и национальной музыкально-теоретической мысли.

**Ключевые слова:** Земфира Сафарова, музыковедение Азербайджана, Мир Мохсун Навваб, Сафиаддина Урмави, Узеир Гаджибейли.