

The work was performed at the Department of “History of Music” of the Baku Music Academy named after U.Hajibeyli.

Scientific supervisor: Honored Art Worker,
Doctor of Philosophical Sciences, Professor
Gulnaz Abutalib Abdullazade

Scientific supervisor: Associate Professor
(Turkey) **Derya Karaburun Dogan**

Official opponents: Doctor of Sciences, Professor
Irada Tofiq Kocharli

Doctor of Philosophy in Art Study
Rauf Bahram Bahmanli

Doctor of Philosophy in Art Study
Kamala Alashraf Atakishiyeva

Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after U.Hajibeyli.

Chairman of the

Dissertation council: _____ People`s Artist, Professor
Farhad Shamsi Badalbeyli

Scientific secretary of the

Dissertation council: _____ Doctor of Philosophy in Art Study,
Associate Professor
Leyla Ramiz Zohrabo

Chairman of the

scientific seminar: _____ Doctor of Sciences, Professor
Imruz Mammad Sadikh Afandiyeva

GENERAL CHARACTERISTICS OF THE DISSERTATION

Relevance and processing degree of the topic. Gypsies from India spread around the world are called differently in each region where they migrate. The name gypsy which is a big obstacle for them is one of the most important names in everyday life. In spite of so much pressure, one of the best features they can do is that they maintain their identities and adapt to the society where they live.

In the world history, the ethnicity, culture, life, and music of gypsies have always aroused interest. If we identify the gypsies as a result of Diderot's definition, Fraser's search: "Loafers who claim to be able to predict the future by examining their hands. Their main talents are singing, dancing and stealing"¹ he said. This is how Europeans' views on gypsies are known.

The gypsy ethnos, which has spread around the world since the 5th century, has migrated to every region of the world for various reasons (war, work, agriculture, etc.). The Gypsy ethnos, living in different geographies and populations, in different climates, were influenced by Christian and Muslims during these migrations and their sedentary periods. They combined their lifestyles, culture, and music with culture and music in the areas where they live. As a result of this interaction, the gypsies in some regions took their music and culture to the countries where they lived. Some, on the other hand, have moved away from the culture and environment in which they live in order to adapt to the environment in which they live.

Gypsies with different names all over the world in Eastern Europe - calderash; In northern Africa - Gitanos; In England and France - gypsi; In Hungary - chigan; In Spain - filamanko; In Germany - called zigeuner and romani².

This study examined the gypsies known in Azerbaijan as Roma and in Turkey as Romans, and at the same time isolated by their

¹ Fraser, A. The Peoples of Europe: The Gypsies / A.Fraser. – Oxford: Blackwell, – 1995. – 362 s.

² Oral, O. Çingənələr // İstanbul: Tarih ve Toplum Dergisi, – 1995. № 137, – s.272-297.

lifestyles, and compared the similarities and differences in this ethnic culture, music, living in two different regions.

In general, this dissertation examines the ethnicity of the gypsy from both a cultural and a musical point of view. Scientific research on the Gypsy ethnos has been underestimated worldwide. However, when we look at dissertations and research, there is a lack of research on gypsy music culture. It is too late for this ethnic community, so intertwined with music, to come to the fore as a study of ethnomusicology.

Music is an important source of information to understand the culture of a society. In this study, Gypsy culture and lifestyle were revealed through music. Given the musical culture of the novel ethnos around the world and the lack of analytical literature, an attempt has been made to shed some light on this issue.

Although the gypsies have very different ethnic sizes, they are generally divided into three groups: "lom, dom, rom".

Other lengths that spread around the world are the lower branches of these lengths. Of these, the Gypsies living in Azerbaijan come from Iran. The length of the gypsy living in Turkey is from the neck of the "rum" of Balkan origin.

Despite the fact that there are studies on gypsies in Europe, Turkey, and the Balkans, there are very few works in the written literature on Azerbaijani gypsies of Iranian origin.

As there is no written source on the original music of this ethnic group, the research is relevant. Thus, the ethnic-musical approach to the culture and music of the Azerbaijani Gypsies, which is of interest, has ultimately become a rich source of information.

This research is extremely relevant because there is no literature on the culture and music of the Azerbaijani Gypsies, and at the same time there is not enough written source and literature on Cukurova's novels in Turkey.

The real goal of this work is to show the cultural and musical comparisons, similarities, and differences between the novels of Azerbaijani Gypsies and Turkish Cukurova, living in two different geographies, connected by two Turkic states, and the Gypsies are as relevant today as they were in the last century.

This study provides the first general historical information about both the height and the distribution of gypsies around the world, beginning in the 5th century and beginning in northwestern India. Historical sources have been used in this direction.

Within the theoretical issue of the work, ethnomusicology and cultural relations were touched upon, and then the cultural dimensions of the gypsy and novel ethnoses were considered along with their historical views.

A comparison was made between the Romans of Thrace, who came to Anatolia from the Balkans around Cukurova in Turkey, and Azerbaijan gypsies related to 'dom' tribe who came from Iran. At the same time, an ethnographic study was developed. For this reason, attention was paid to the music of romans and gypsies within the concepts of regional studies, culture, and cultural adaptation. For this purpose, sources in Turkish, Azerbaijani, Russian, and English were used. Some sources have been translated by the author. The research was further expanded and included in the dissertation by conducting face-to-face meetings and interviews with gypsies in Azerbaijan and romans in the certain regions in Turkey. Angus Fraser³, Elena Marushiakova, Vesselin Popov⁴, Donald Kenrick⁵, David Mayall⁶, Ali Rafet Ozkan⁷, Ali Arayıcı⁸ and Melih Duygulu⁹ are the most frequently used musicologists when researching the subject of gypsies from a historical point of view. During the folklore research,

³ Fraser, A. *The Peoples of Europe: The Gypsies* / A.Fraser. – Oxford: Blackwell, – 1995. – 362 s.

⁴ Marushiakova, E. *Migrations West to East in the Times of the Ottoman Empire: The Example of a Gypsy* / V.Popov. - Roma Group in Modern Iran // *Anthropology of the Middle East* 5.1, – 2010. – s.93-99.

⁵ Kenrick, D. *Historical Dictionary of the Gypsies (Romanies)* / D.Kenrick. – The Scarecrow Press, Inc. Lanham, Maryland. Toronto: Plymouth, UK, – 2007. – 345 s.

⁶ Mayall, D. *Gypsy Identities 1500-2000* / D.Mayall. – New York: Routledge, – 2004. – 344 s.

⁷ Özkan, A.R. *Türkiye Çingenerleri* / A.R.Özkan - Ankara: T.C. Kültür Bakanlığı Yayınları, – 2000. – 143 s.

⁸ Arayıcı, A. *Avrupa'nın Vatansızları Çingənələr*. / A.Arayıcı. – İstanbul: Kalkedon Yayınları, – 2008. – 375 s.

⁹ Duygulu, M. *Türkiye'de Çingənə Müziği* / M.Duygulu. – İstanbul: Pan Yayıncılık, – 2006. – 308 s.

Mubariz Aliyev¹⁰, Suleyman Hasanov¹¹, Khangulu Dadashov¹², Molla Bikjan¹³ and Abidin Bikjan¹⁴ took part in the expedition by carrying on important negotiations. Ibrahim Yavuz Yukselsin¹⁵, Semra Ozlem Dishli¹⁶, Halime Unaldi¹⁷, and Turan Sager¹⁸ were among the researchers whose research and articles I used.

Sections about gypsies have been used some music encyclopedias¹⁹. Besides the meetings in Agdash, Yevlakh, and Balakan regions of Azerbaijan and in Adana, Jeyhan, and Mersin in Turkey, music audio recordings, videos, and photos were documented.

Object and subject of the research. The object of the study is a comparative study of the cultures and music of Cukurova's romans moved to the Cukurova region (Adana, Jeyhan, Mersin) in western Turkey (EGge and Thrace), besides the Gypsies living in the Agdash, Yevlakh and Balakan regions of Azerbaijan. The subject is the cultural identities of gypsies living indoors in two different areas within the borders of historical data and the samples obtained as a result of research in the field of assimilation of these identities.

Goals and duties of the research. The aim of the research is to present a wide range of historical and theoretical analyses of the cultural and musical foundations of the novels of Azerbaijani Gypsies

¹⁰ Əliyev, M.F. Saz məktəbi / S.Ə.Kərimi, A.N.Quliyev, M.F.Əliyev. – Bakı: Qarabağ, – 2007. – 230 s.

¹¹ Müəllifin ekspedisiya araşdırmaları.

¹² Müəllifin ekspedisiya araşdırmaları.

¹³ Müəllifin ekspedisiya araşdırmaları.

¹⁴ Müəllifin ekspedisiya araşdırmaları.

¹⁵ Yukselsin, İ.Y. Müzikoloji, Etnomüzikoloji, Çingene Çalışmaları, Çingene Kültürü, Etnografya, Göç . [Elektron resurs]. URL: <https://orcid.org/0000-0003-2257-4833>/URL: <https://tr.linkedin.com/in/ibrahim-yavuz-y%C3%BCKselsin-0a00556>.

¹⁶ Dişli, Ö.S. Çingənəmi Roman mı Bir İnşa Süreci // -AÜDTCF: Antropoloji Dergisi. – 2016. №31, – s.97-117.

¹⁷ Ünaldi, H. Türkiyə'de Yaşayan Kültürel Bir Farklılık: Çingənələr // Batman Üniversitesi Yaşam Bilimleri Dergisi, – 2012. № 1, – s.615-616.

¹⁸ Sağər, T. Banu Roman Müzik Eğitimi Örnek Durumu, Üzerine Kültürel ve Pedagojik Bir Analiz / M.B.Dönmez // Akademik Bakış Uluslararası Sosyal Bilimler E-Dergisi, – 2012. №33, – s.1-14.

¹⁹ Музыкально-энциклопедический словарь / Под. ред. Г.В.Келдыша. - Москва: Советская энциклопедия, – 1990. – 672 с.

and Roman Cukurova romans and their comparison with each other. According to this opinion, the following tasks have been set:

- The connection between ethnic and cultural identity and music in the theoretical framework of the study was investigated;
- The history of this culture has been studied by providing information about the history, culture, population, and migration routes of world romans;
- Based on the problems which was shown above, the history, migration routes, settlements, and population of the Roma and Cukurova romans of Azerbaijan are also mentioned.

Research methods. The dissertation is based on historical, theoretical, and comparative methods and has researched the ethnographic distribution, culture, and music of gypsies within scientific data. In particular, the study of the ethnographic distribution of Gypsies in Azerbaijan and the ethnographic distribution of Turkish Cukurova romans used the questionnaire method. At the same time, the unencrypted closed lives of gypsies and today's musical cultures have been supported by face-to-face negotiations and field research. However, attention was paid to the relevance of the analyzed topics to reality. The life and music culture of gypsies living in two different geographies were analyzed by a comparative method. Some graphs and statistics have been used as an auxiliary methods in this direction.

The dissertation includes Azerbaijani musicologists Uzeyir Hajibeyli ²⁰, Bayram Huseynli ²¹, Mammad Saleh Ismayilov^{22,23}, Amina Eldarova²⁴, Saadat Abdullayeva²⁵, Gulnaz

²⁰ Hacıbəyov, Ü.Ə. Azərbaycan xalq musiqisinin əsasları / Ü.Ə.Hacıbəyov. – Bakı: Yazıçı, – 1986. – 152 s.

²¹ Hüseynli, B.X. Vokal və instrumental musiqi formaları və janrları // Musiqi və həyat. Məqalələr məcmuəsi. – Bakı: Səda, – 1961. – s.20-28.

²² İsmayılov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayılov. – Bakı: Elm, – 1991. – 117 s.

²³ İsmayılov, M.C. Azərbaycan xalq musiqisinin məqam və muğam nəzəriyyəsinə dair elmi-metodik öçerklər / M.C.İsmayılov. – Bakı: Elm, – 1991. – 117 s.

²⁴ Eldarova, Ə.M. Azərbaycan aşıq sənəti / Ə.M.Eldarova. – Bakı: Elm, – 1996. – 168 s.

²⁵ Abdullayeva, S.A. Azərbaycan xalq çalğı alətləri (tarixi-orqanoloji tədqiqat) / S.A.Abdullayeva. – Bakı: Adiloğlu, – 2002. – 454 s.

Abdullazade²⁶, Tariyel Mammadov²⁷, Abbasgulu Najafzade²⁸, Rauf Bahmanli²⁹, Mubariz Aliyev³⁰; The methods of Turkish musicologists Ali Rafet Ozkan³¹, Melih Duygulu³², Ali Arayici³³ were taken as a basis.

The main provisions of the defense are the main focus of the research and are presented below:

- Investigation of the origin of gypsies;
- To study the historical distribution and culture of gypsies in the world;
- Research of music of gypsies living in the world;
- Investigation of the migration distribution of Azerbaijani gypsies in the historical process;
- Coverage of Azerbaijani gypsy culture and music;
- Investigation of the migration of Chukurova's romans in the historical process;
- Research of culture and music of Chukurova's romans;
- Comparison of musical cultures of Azerbaijani gypsies and Chukurova romans.

The scientific novelty of the research. In world ethnomusicology, romans are given very little space. This study is the first study in the field of world ethnomusicology based on the historical influence of the gypsies living in Azerbaijan and the

²⁶ Abdullazade, G.A. Azərbaycanda Etnik Göçebe Kabile Olan Çingənələr // II Uluslararası Müzik ve Dans Kongresi. Muğla, Türkiye, – 26-28 Eylül, – 2016. – s.45-47.

²⁷ Məmmədov, T.A. Azərbaycan aşığı sənəti / T.A.Məmmədov. – Bakı: Apostrof, – 2011. – 648 s.

²⁸ Nəcəfzadə, A.İ. Etnoorqanologiya / A.İ.Nəcəfzadə. – Bakı: Ecoprint, – 2016. – 304 s.

²⁹ Bəhmənli, R.B. Azərbaycan qədim rəqs havaları / R.B.Bəhmənli. – Bakı: Şərq-Qərb, – 2021. – 672 s.

³⁰ Əliyev, M.F. Saz məktəbi / S.Ə.Kərimi, A.N.Quliyev, M.F.Əliyev. – Bakı: Qarabağ, – 2007. – 230 s.

³¹ Özkan, A.R. Türkiye Çingəneleri / A.R.Özkan - Ankara: T.C. Kültür Bakanlığı Yayınları, – 2000. – 143 s.

³² Duygulu, M. Türkiye'de Çingənə Müziği / M.Duygulu. – İstanbul: Pan Yayıncılık, – 2006. – 308 s.

³³ Arayıcı, A. Avrupa'nın Vatansızları Çingəneler. / A.Arayıcı. – İstanbul: Kalkedon Yayınları, – 2006. – 380 s.

romans living in Chukurova, Turkey on the musical culture of the two Turkish countries, literature, and direct meetings.

Thus, the topic of gypsies, which has just begun to be studied in Turkish ethnomusicology, and the topic of gypsies belonging to the 'dom' tribe who are Iranian gypsies in Azerbaijan, is the first comparative work in terms of culture and music.

This work, which is carried out in terms of ethnomusicology in both novel culture and novel music literature, as well as in gypsy culture and gypsy music literature, is the first work aimed at deciphering the gypsy cultures still living in the same regions today.

Although the subject of the gypsy, which is an important problem, has been studied worldwide, especially in the West, the subject of Azerbaijani gypsies and Chukurova's romans in Turkey, one of their branches, has been covered for the first time in this study. In the case of items, the functions of this case can be listed as follows:

- Coverage of world roman music culture and identities in terms of socio-cultural perspectives;
- Development of research on the basis of insufficient research on roman music in ethnomusicology literature;
- Analysis and comparison of both cultural and music of roman and gypsy communities in Turkey and Azerbaijan;
- Musical culture of Aghdash, Yevlakh, Balakan gypsies of Azerbaijan, and Turkish Chukurova roman, the discovery of their similarities and differences;
- Giving scientific value to this topic in the ethnomusicology of Azerbaijan, Turkey, and Russia.

The theoretical and practical significance of the research.

This dissertation can be used in the future by researchers working in musicology, ethnomusicology, ethnography, folklore, as well as other fields of culture and art. From the research materials obtained scientific provisions in scientific research, as well as in theoretical and practical courses in higher music schools of Azerbaijan and Turkey - "History of Music", "Folk Music", "Fundamentals of Folk Music", "Analysis of musical works", etc. can be used in the teaching of subjects related to the history and theory of music.

Approbation and application. The main provisions and results of the research are reflected in the author's speeches at national and international scientific conferences, articles, and theses published in these scientific periodical publications in international summary and indexing systems.

Name of the organization where the dissertation work is carried out. The dissertation was performed at the "History of Music" department of the Baku Music Academy named after U.Hajibeyli.

The total volume of the dissertation with a sign, indicating the volume of the structural units of the dissertation separately. The dissertation consists of an introduction, three chapters, seven paragraphs, a conclusion, a list of references and appendices. As for the volume of structural sections of the dissertation, the introduction is 9 pages (14 067 characters), Chapter I 53 pages (74 747 characters), Chapter II 49 pages (56 073 characters), Chapter III 54 pages (51 791 characters), and the result 7 pages (11 987 characters). The total volume of the research consists of 172 pages and 208 665 characters, excluding references and appendices.

MAIN CONTENT OF THE DISSERTATION

The **introduction** part of the dissertation substantiates the relevance and degree of development of the topic, provides information about the object, subject, goals, and objectives, methods, main provisions of the defense, scientific novelty, theoretical and practical significance, approbation, and application, structure.

The **first chapter** of the dissertation is entitled “**Ethnic identity, culture and music of gypsies in world history**” and consists of three paragraphs.

1.1. It is called “**The Ethnic Structure and Place of Gypsies and Romans in Ethnomusicology**” and notes that the ethnic group known in history as the Gypsies, some of whom migrated from India to Iran and spread around the world, has always been of interest.

Today, gypsy music is one of the most interesting and least studied topics among ethnic groups living in different parts of the world.

Referring to the views of Azerbaijani, Turkish, as well as foreign ethnomusicologists and musicologists on the cultures of Gypsies living in Azerbaijan and Turkey Chukurova's romans, the romans appear to have performed music of changing geography and reflected their independent spirit due to their different lifestyles.

Gypsies and romans adapted to the music of the region in which they lived, just as they are professional musicians and were influenced by the music culture of the region in which they lived.

The ethnic identity codes of gypsies who have lived a nomadic life for centuries, and regional differences over time have also been shown.

In this regard, research has been conducted in Azerbaijan, Kazakhstan, and Russia; In Turkey, Bulgaria, Macedonia, and Greece, the so-called 'roman' gypsies' ethnic demographic locations have been found to have a regional impact on ethnic identity codes.

The regulation of the ethnic identity codes of the gypsies is an important element of culture. Music is the most dominant element. Because today, as it was in the past, music is the main focus of the gypsies' way of life and livelihood.

1.2. It is called "**World history of gypsies, migration routes, population distribution, culture and music**". This section states that before looking at the regional differences in the music and culture of some nomadic gypsies, it is worthwhile to examine their history, migration routes, lives, and their impact on music culture.

There are few written historical documents about gypsies from past centuries. Relocations as nomadic guests, low readership rates, and the lack of genealogy and identity records in many areas indicate a lack of information about the past. In Western history, the Gypsies were accepted as nomadic. At the same time, it is not known when the gypsies came to Europe³⁴.

³⁴ Bakker, P. Hübschmannova M. - Kalinin V. - Kenrick D. – Kyuchukov H. – Matras Y. – Soravia G. / P.Bakker. - What is the Romani language University of Hertfordshire Press, – 2000. – 137 s.

Gypsies, also known as Tatars or Bohemians in Western Europe, later became known by the word 'gypsies', which is popular today³⁵. It is claimed that the word comes from the word "Egyptians" and has changed over time to the word "gypsies".

Turkish sociologist Tulunay confirmed in a study that Gypsies in Europe were originally called "egyption" and that the word became "gipcyon", "gyps" and "gypsy" over time, removing the initial "e" sound³⁶. In addition, the word "gypsy" is still used today as a general term in bohemian, traveler, nomadic, roaming or anthropological terms.

Today, the term "roman" has replaced the word "gypsy." Many Gypsies also call themselves romans. However, since the word "roman" refers to the Romans in particular, the relevance of the word is still under discussion³⁷. The same situation is also valid for the Romania in Eastern Europe and people called Romanians. In this matter the romans create confusion with people called Romanians who live in Romania³⁸.

According to research in comparative linguistics, there are similarities between the vocabulary of the Romance language and some Indian languages, and because of this similarity, it has been determined that the romans are of Indian origin³⁹.

English linguist scientist Ian Hancock also acknowledged that Romance was influenced by Hindi⁴⁰.

³⁵ Trigg, B. E. Published by The Citadel Press A division of Lyle Stuart. / B.E. Trigg. – Canada: Inc, – 1973. – 238 s.

³⁶ Tulunay, E.T. Pelops'un Gizemi. / E.T.Tulunay. - İstanbul:Graphhis Yayınları, – 1998. – 151 s.

³⁷ Joncheere, A. Representing Rajasthani roots: Indian Gypsy identity and origins in documentary films / İ.Vandevelde // – Romani Araştırmaları, – 2016. № 2 (26), – s.151-173.

³⁸ Briggs, D. Culture and Immigration In Context: An Ethnography of Romanian Migrant Workers in London. / D.Dobre // – Palgra ve Macmillan, – 2014. – 128 s.

³⁹ Fraser, A. The Gypsies / A. Fraser. – United Kingdom: Blackwell Publishers Ltd. – 2002. – 362 s.

⁴⁰ Mayall, D., Gypsy Identities 1500-2000 / D.Mayall. – New York: Routledge, – 2004. – 344 s.

In the eighteenth and nineteenth centuries, a great deal of scientific research was done on the roman in order to discover the features of their languages along with their ethnic origins. Turkish musicologist Melih Duygulu published a study of these studies by Alexandre G.Paspatini in his study “Etudes sur les Tsinghianesou Bohemmiens de lempire Ottoman” (1870) – (a study on the gypsy bohemians in the Ottoman Empire) reported a comprehensive linguistic study of his arms⁴¹.

The connection of the language used by the romans with the Indian languages strengthened the belief that their ancestor came from here. Thus, the analysis based on genetic data collected from thirteen different groups of romans at the European level showed that the roman diaspora living here was a population that migrated from North and North-West India 1500 years ago. Research suggests that the Romans migrated to Europe from the Northeast or the Middle East, where the population grew rapidly, and that these migrations came to Europe from the Balkans.

A.F.Pott⁴² and Franz Miklosich⁴³ also have research on the origins of the romans. They focused on researching romans that are more musical and noted that the roman's spokesman came from the words "doma" or "domba," which were lower-class musicians and singers in the Indian caste system. Thus, most of the Gypsies in the world are called "rom" and some are called "roman"⁴⁴.

Based on all this information, it can be concluded that it is true that the "romans" were native to India, and they spread all over the

⁴¹ Duygulu, M. Türkiye’de Çingene Müziği / M.Duygulu. – İstanbul: Pan Yayıncılık, – 2006. – 308 s.

⁴² Pott, A.F. Essay on the Words “Romisch” and “Romanisch”. [Elektron resurs]. URL: https://books.google.az/books?id=1E8AAAAAcAAJ&pg=PA38&lpg=PA38&dq=A.F.Pott+Romane&source=bl&ots=_j4JnWR1R1&sig=ACfU3U1hR4T3Cn5OrPuRph2i-2cPrd32vg&hl=en&sa=X&ved=2ahUKEwjF-8fZ-7P1AhVrSfEDHQi_ByIQ6AF6BAGxEAM#v=onepage&q=A.F.Pott%20Romane&f=false

⁴³ Miklosichin, F. History of Europe. [Elektron resurs]. URL: https://books.google.az/books/about/Slawist.html?id=C6JgcAAACAAJ&redir_esc=y

⁴⁴ Özkan, İ.H. Türk Musiki Nazariyatı ve Usulleri Kudüm Velveleleri / İ.H.Özkan. – İstanbul: Ötüken Neşriyat Yayınevi, – 2000. – 690 s.

world through migration for various reasons, such as work and war, and continued to live a nomadic life for various reasons.

Studies to date have shown that gypsy migrations took place over a very wide period of time, approximately between the 3rd and 15th centuries. It is estimated that the first known large migration was accelerated by the White Huns in the 5th and 6th centuries and that these flows began in Central Asia. Between the 7th and 8th centuries, the Arab conquest of India was the most important reason for the migration of the Gypsies from this region⁴⁵.

Today, there is still debate as to whether roman music is truly credible in academic circles: In 2002, Michael Shapiro classified research on the subject as follows:

- “In these societies, there is real gypsy music spoken in Gypsy language.

- There is no such thing as gypsy music. The so-called gypsy style is, in fact, entirely adapted to the musical culture of the host country. For example, Spanish gypsy music is reminiscent of Spanish music. The music of Hungarian gypsies is similar to Hungarian music. Such examples can be repeated.

- Gypsy music tracks are continuous music⁴⁶.

1.3. It is called "**History of Azerbaijani Gypsies and Turkish Chukurova romans, migration routes, population division, and cultures.**" It examines the history, migration routes, population distribution, and cultures of the Azerbaijani Gypsies. Gypsies, who began to migrate from India to the world, first came to Iran and from there to Georgia, Azerbaijan, and Kazakhstan. The branch of the gypsies living in Azerbaijan is called "gypsy"⁴⁷.

A different source was brought to the Balakan region of present-day Azerbaijan by the Gypsies during the reign of Shah

⁴⁵ Marushiakova, E. Osmanlı İmparatorluğu'nda Çingönelər /Çev. Bahar Tırnakcı / V.Popov. - İstanbul: Homer Kitab evi. – 2006. – 112 s.

⁴⁶ URL: https://www.amazon.com/Romance-Michael-Shapiro-Writing/s?rh=n%3A12036%2Cp_27%3AMichael+Shapiro.

⁴⁷ URL:

https://az.wikipedia.org/wiki/Az%C9%99rbaycan_qara%C3%A7%C4%B1lar%C4%B1

Abbas I in order to prevent the movement of local communities and the uprising in his migration policy.

The gypsy migrations studied for the first time in detail and in this dissertation were confirmed as a result of negotiations with Suleyman Hasanov, Huseyn Abishov, Bahruz Abdullayev, who live in the Yevlakh region of Azerbaijan and Rajab Abdulrahmanov, who is a farmer in Balakan.

However, Gypsies living in Azerbaijan use the Romani language, which belongs to the Indo-European language group, as the vast majority of romans that migrate to Europe. The meetings revealed that they had forgotten the language and spoke Persian. For this reason, the people of Azerbaijan in some regions saw them as a Persian-speaking Kurdish ethnic group, not a Gypsy.

The people of Azerbaijan have never alienated Gypsy communities in Russia, Europe, the North, and the South Caucasus with racist propaganda and have accepted them as they are.

However, Gypsies have also been subjected to various pressures and forced migrations in Asia. Gypsies living in Azerbaijan have been deported not only during the Soviet era but also throughout history. According to unofficial data, there are about ten thousand gypsies have been living in Azerbaijan. A large part of this ethnic group came to the Azerbaijani city of Yevlakh in 1967 from Kazakhstan. Gypsies spread from here to many regions of Azerbaijan. Today, Gypsies live mostly in the Yevlakh, Agdash, and Balakan regions of Azerbaijan. Yevlakh is one of the cities where Gypsies live the most. The Roma living here also call themselves Kurds.

The gypsies in Chukurova are generally called romans. The often-used phrase of the novel is engraved in the memory of the people. Many gypsies living in Turkey today know their ethnic identities as romans. In Turkey, it can be said that the name "gypsy" is used in the sense of useless, fortune-teller, beggar, ignorant. It is possible to say that Chukurova's romans are a generally accepted society in Turkey.

Chapter II of the dissertation is entitled "**Azerbaijani Gypsy Culture and a Comparative Approach to Turkish Chukurova Roman Culture (Aghdash-Yevlakh-Balakan Gypsies and Adana-**

Ceyhan-Mersin Romans)" and consists of two paragraphs. It is first time in this chapter that the musical culture and ethnic identities of the romans of Azerbaijani gypsies in Aghdash-Yevlakh-Balaken and the Chukurova region romans in Turkey (Ceyhan, Adana, Mersin) have been studied. The musical culture of the Gypsies, who began to settle in two Turkish countries whose cultural values are close to each other and their interactions have been studied comparatively.

2.1. It is called "**Religious, holidays and wedding ceremonies of Azerbaijani gypsies (Aghdash-Yevlakh-Balakan)**". Before examining the religious affiliation of the Azerbaijani Gypsies, it should be noted that the majority of Azerbaijani Turks are Shiah from the sects of Islam.

Like other gypsies living in different countries and geographies for centuries, the Gypsies living in Azerbaijan have adapted to the cultural and religious environment of the region. Gypsies, like most Azerbaijanis, adhere to the Shiah religion. However, according to Azerbaijanis, the gypsies restricted the performance of rituals of this sect. At the same time, it was observed that some gypsy children living in Azerbaijan received religious and memorization education.

It is estimated that the largest Gypsy migration to Azerbaijan took place in groups in the late 19th century. It was observed that gypsies coming to Azerbaijan preferred to fire. This feature suggests that Gypsies may have belonged to Zoroastrianism before Islam. Thus, there are Zoroastrian temples on the Absheron Peninsula, and in the 19th and 20th centuries, believers of Indian descent came to Azerbaijan to visit these temples⁴⁸.

Based on the information obtained during the meetings and general observations, it is possible to say that they are in harmony with the regions where Gypsies live and that there are Azerbaijani traditions and customs.

The meeting with Khangulu Dadashov, who settled in Agdash and made a living as a musician, also revealed that the Gypsies had mastered the tomb tradition. Dadashov: "We are Muslims, like the

⁴⁸ Abdullazade, G.A. Azerbaycanda Etnik Göçebe Kabile Olan Çingənələr // II Uluslararası Müzik ve Dans Kongresi. Muğla, Türkiye, - 26-28 Eylül, - 2016, - s.45-47.

Romans living in Turkey in Azerbaijan, we go to the tombs to pray for the realization of our intentions, to be reunited with our loved ones, and pray that our dreams come true. We make sacrifices in some of these visits. When we sacrifice, we gather as a group. After the sacrifice is cut, food is cooked in the tomb and we eat this food together”⁴⁹.

Gypsies in Azerbaijan also celebrate Novruz as an important day. Negotiations with the Gypsies confirmed this information.

But the main difference between Azerbaijani Gypsies and Anatolian Turkish Chukurova's romans is their religion. While Gypsies are mostly Shiah Muslims like Azerbaijanis, Chukurova's romans are mostly Sunni Muslim, like most Turks living in Turkey. However, both gypsies do not perform these rituals.

Marriages are not the only reason for such integration of Azerbaijani gypsies with Azerbaijanis. It has supported this unity in pre-Islamic regional beliefs. Many traditions, such as celebrating the New Year and spring by jumping over the fire on Novruz, and preferring red clothes, the color of fire, are also associated with the fire-worship that has existed in the region before.

2.2. It is called "**Religious, holidays and wedding ceremonies of Chukurova romans (Adana-Ceyhan-Mersin)**". It deals with the religious ceremonies of Chukurova's romans. From the earliest stages of cultural history to the present day, religion has influenced the behavior of every nation and society and has been an important element in the thinking of its people. Religion has a unifying effect on people.

Thus, negotiations with Chukurova's romans confirmed that the novels that came to Chukurova from Thessaloniki during Ataturk's time were Muslim. Ismail Nurbel, head of the Roman Association living in Mersin province: *“We have been living our religion better in our country for the last 10-15 years. Having said that, I do not mean that we had a hard time living our religion before. Because Turkey, as a country, has adopted Islam and is predominantly Muslim. In other words, I want to say that today we have begun to*

⁴⁹ Müəllifin ekspedisiya araşdırmaları.

*live in a more detailed, knowledgeable, educated and informed in terms of religion. Chukurova's romans are Muslim. We have made great strides in fulfilling our religious obligations. The number of those who fast and pray has increased, and Quran courses named after Chukurova's romans have been opened to become muftis. This situation has gradually increased within the country"*⁵⁰.

Novels living in Turkey are Muslim. Most of Chukurova's romans are Sunni. The Romans replaced their former religion with Islam. This choice was influenced by the regions where they live. However, it is difficult to talk about romans within Turkey that regularly fulfill the conditions of Islam.

Chukurova's romans who live in Jeyhan province organize novel festivals on May 1. Roman Gulseren Bıkcın, who came to the ceremonies held in the park in the Sari Saggal district years ago in horse-drawn carriages, said that now the novels come to this area by cars, motorcycles, and public transport⁵¹. In addition to Chukurova's romans, romans who come from Adana, Nigde, Osmaniye, Marash and even Izmir are participating in the May 1 roman festivals in Jeyhan. Aware of the holiday celebrated by the Balkan and Aegean romans as "Hidir Ellez", Chukurova's romans celebrate May 1 as Bahar Holiday, knowing that May 6 "Hidir Ellez" coincides with May 1 Bahar Holiday.

At henna and weddings in which I participated as a researcher, I noticed that romans from guests who played the instrument well were still invited to the stage. It was observed that the bride and groom in Henna party entered the day with modern Turkish pop songs on the computer and performed their first dances, and immediately began to dance "chiftetelli" without taking their seats.

While the couple who celebrate henna day were dancing "chiftetelli" music, the roman musician who accompanied the computer-played music with the synthesizer "improvised the mode on the high-pitched sound" and the repertoire was followed by the Hijaz chiftetelli, followed by a henna ceremony where I took part in

⁵⁰ Müəllifin ekspedisiya araşdırmaları.

⁵¹ Müəllifin ekspedisiya araşdırmaları.

as an observer. Following these songs, the roman musician played a synthesizer, "Aslan gibi gelin aldım", "Kıskanırlar", "Sülalesi güzel", "Laf yaptılar dedikodu yaptılar", "Aşkım yanımda", "Altımı yesin", "Atacağım kendimi Çekyattan", "Terzi", "Bütün eller havaya", "Şampiyonlar oynasın", "Babalar yaşasın, şampiyonlar oynasın", "Antalyayı yeniden oynattım", as Ankara dances "Atım araptır benim" and "Gelinimi aldım" roman songs are seen. When all this music is said to be played, all the hands are raised in the air and united in dance. It has been observed that all the roman dances played at henna and weddings have a 9/8 rhythmic structure, and that the bride and groom play as if they were showing 9/8 rhythms without sitting down.

Chapter III of the dissertation is entitled "**Comparison of musical cultures of Azerbaijani gypsies and Chukurova romans**" and consists of two paragraphs. This chapter examines music, performance, and the organization of weddings in a comparative manner.

3.1. It is called "**Comprehensive Gypsy music in Azerbaijan: music education, performance, mode, rhythm, speech and reflection of wedding ceremonies**". Unlike other minorities in the region, Gypsies living in Azerbaijan have a very low level of education. For this reason, the number of gypsies studying music is negligible. In Gypsies, music is passed from father to son or new generations in the tradition of master-apprentice. For this reason, gypsy musicians in Azerbaijan appear to be illiterate and lack theoretical education. At present, Gypsies are taught to listen to music. For this reason, improvisation is very common in the interpretation of gypsy music.

Azerbaijani gypsy musicians do not currently receive music education like Chukurova's romans in Turkey. At the same time, they do not have any affiliates. The music played by Gypsy musicians, the fields of application, are not entertainment centers in big cities like the Chukurova romans in Turkey. These applications are limited to local ceremonies such as weddings, henna, engagements. At the same time, the tradition of ashig music is popular among gypsies in Azerbaijan.

Meetings with Roma in Azerbaijan have shown that the identity of Roma living here is weak. A gypsy tends to see himself more as an Azerbaijani. For this reason, many romans marry azerbaijanis. This situation is also reflected in the music culture and understanding of the Gypsies. Studies have shown that three different musical cultures are performed at gypsy weddings. These are:

- Azerbaijani gypsy music;
- Turkish roman music;
- Indian gypsy music.

For this reason, gypsy weddings are more influenced by Azerbaijani, Turkish, and, to a lesser extent, Indian music culture.

Azerbaijani and European musical instruments are used during the performance of music at Azerbaijani gypsy weddings and holidays. Wedding music is mostly played with garmon, electro guitar, gosha naghara, and baghlama. The garmon, gosha naghara and baghlama are part of Azerbaijani culture, and the electric guitar is part of Western culture. Gypsies also play the gara zurna and drums, the local instruments of Azerbaijan, at some weddings and holidays.

The adaptation of Gypsies to Azerbaijani instruments and the abandonment of local instruments of Indian origin show that they have been assimilated. Today, Gypsy musicians mostly play Azerbaijani music. The same situation applies to Chukurova's romans living in Turkey.

Gypsy Rajab Abdulrahmanov said in a face-to-face meeting that "*the Gypsy people did not know their musical culture and played the music of the regions where they lived because they adapted to this culture after moving to Azerbaijan*"⁵².

In general, these talks showed that the gypsies were moving away from local music to Azerbaijani music culture. In Azerbaijan, gypsies also play saz according to the ashig tradition, especially in the Yevlakh and Agdash regions. At the same time, garmon, saz, electro guitar, and goshanaghara instruments are mostly performed in Agdash, and dambur and saz instruments are performed in Balakan.

⁵² Müəllifin ekspedisiya araşdırmaları.

Thus, although the Gypsies living in Agdash played Indian music, they originally mastered Azerbaijani music. Among the performed Azerbaijani music, there are mostly songs of folk and composers, pieces of folk music played at weddings. Examples of these pieces are "Tarakeme", "Qaytagi", "Shalakho" dances. In these types of music, Segah and Chahargah mughams are generally preferred.

Research has shown that Azerbaijani dances are also included in gypsy weddings. The most popular of these pieces are "Vaghzali", "Tarakeme" dance, "Ruhani dondurmesi" with folk and ashig music. This much-loved music is generally played without any lyrics with the zurna and is danced to when it is played. The songs most often played by gypsies at weddings and danced by men and women were observed as "Yaniq Kerami" and "Suleymani". Azerbaijani gypsies perform the halay dance at their weddings, which is also popular in Eastern and Southeastern Anatolia in Turkey and features local characteristics.

In Gypsy music, it is usually performed using rast, shur, segah modes. It should be noted that in Gypsies, first ashig music and secondly wedding (halay / performance / dance) and entertainment music are important.

3.2. "Comprehensive roman music in Chukurova: music education, performance, mode, rhythm, a reflection of words and wedding ceremonies". In the last ten years, there has been progress in the music education of romans in Turkey. Many gifted novel children went to music schools, conservatories, music departments of art lyceums and began to study music in accordance with the music system and rules.

In the Chukurova region of Turkey, traditional music education in roman families begins at home. Although the romans are undisciplined in many respects, they are very disciplined because they want to be professional in music education and make a living in this way.

This traditional method of roman music education has now been supplemented by the modern method of music education. Romans did not send their children to school due to financial

difficulties in the past. This has changed today. Believing in the importance of education, the romans decided to teach their children. The music education system has begun to gain popularity among Turkish and especially Chukurova's Romanics. Chukurova's romanics have begun to receive more music education today than in the past. Today, Chukurova's romanics are trying to adapt to modern life. Some of them were able to develop and come to important positions in their professions in Turkey. In Turkey today, many different non-governmental organizations are defending the rights of romanics.

The type of music performed by Chukurova's romanics can be divided into two parts: The first is the music required in the places where they work. The second is the original music played by the romanics, which can be called "romanic music" and "fasil". "Chapter" is an Arabic word; It is derived from the word "fasl", which means section, division, separation, or period. As a term, the term interval, which has many meanings, is called a form of performance in which works in different forms from the same status are performed within the rules of the Turkish music tradition. It is a type of performance consisting of works consisting of peshrev, kar, murabba, aghir semai, yoruk semai and saz semais and their sounding, written in the same mugham with the most compact traditional form.

Chukurova's romanics use almost all modes of traditional Turkish art music in their music. Chukurova's romanics often perform the relevant fasil works. Among these modes, Hijaz, Usak, Muhayyer, Kurdish, Kurdish hijazkar, Rast, Huzzam, Segah are used the most.

The instruments used by Chukurova's romanics during the play of fasil are clarinet, ganun, violin, jumbush, def , gaval, darbuka, and ud.

The first mode in the fasil performance of Chukurova's romanics begins with a taksim. Then a slow rhythmic rapid flow is followed. If the work is performed at two modes, one instrument divides the transition to another mode, and the intervals are finally played in a saz semai, or more rhythmically, an instrumental transition. The romanics do not follow the sequence in the fasil as in

classical Turkish music. During the fasil, a single mode rule is followed, but there is no performance based on the rules.

When the musical analysis of the song "Eller havaya" from the romanian music of the Chukurova region is studied from the point of view of traditional Turkish art music, the sound of maya occurs in the Iya of dugah scale, the sound of Kurdish makam is added to the Kurdish quartet Buselik quintet. Taking 5 comas bemol inside, moving upwards, referring to the Rast status, the culmination is performed on the re nava scale. In terms of rhythm, in the form of 2 + 2 + 2 + 3 in Turkish folk music, a method referring to the rhythm of 9/8 was used here, as in Turkish music.

This rhythm formula is also accepted as the rhythm of the romanian associations living in Turkey. When examined in terms of subject matter and wording, this music, performed at Romanian weddings and in every part of Turkey, has been found to contain verses that reflect feelings of fun, enthusiasm, and joy.

In the romanian dance "Gelinimi aldım" the Hijaz mugham in Turkish music was used and in Turkish folk music "Garip ayagi". This example is given in the culmination of the sound sequence re (nava). In terms of rhythm, the form 3 + 2 + 2 + 2 in Turkish folk music refers to the 9/8 lame method used in Turkish music. The music uses up and down movements, which are characteristic of the Hijaz mugham.

In the romanian dance "Hap koydum" the Hijaz mugham was used in Turkish music, and "Garip ayagi" was used in Turkish folk music. This example is given in the culmination of the sound sequence re (nava). In terms of rhythm, the form 2 + 2 + 2 + 3 in Turkish folk music refers to the 9/8 Eupher method used in Turkish music. The descending and ascending movement, which is a characteristic feature of the Hijaz mugham, was used. The content of the piece of music is about enthusiasm and fun.

"Ille de roman olsun" is a work written in the Hijaz mugham and refers to the dugah scale. The rast scale is used as the maya sound of this downward-pointing mugham, and the nava scale is used as the strong sound. The work is written in 9/8 rhytym, reflecting

enthusiasm and fun. This work is set in a tone that should be the basis of Turkish music.

The work "Chadirimim ustune" was written in Hijaz mugham and is on the dugah scale. In this mugham, the rast was used as a maya sound and nava as a strong sound. The work is written in 9/8 rhythm, reflecting the entertaining character. This work uses the tone that should be the basis of Turkish music.

The **Result** section of the dissertation summarizes the research and findings are generalized. It is noted that this study examines the elements of the ethnic identity of gypsies in the world and the history of gypsies known in Azerbaijan as "gypsy" and "romanic" in the Chukurova region of Turkey, their current social status, cultural characteristics, and their relationship to music culture. The musical arts and cultures of these two gypsy ethnic groups have been analysed comparatively.

Studies have shown that gypsies around the world have changed their beliefs to the religion of their country. For this reason, today most of the gypsies living in Azerbaijan and romanics living in the Chukurova region of Turkey are Muslim. But they are from different religions. Most of the Azerbaijani Gypsies have adopted the Shiah sect. While nomadic romanics living in Turkey chose the Bektashi-Alevi sect, the settled romanics chose the Sunni sect.

Studies have shown that the level of education of Azerbaijani Gypsies is generally at the level of primary and secondary education.

Research has shown that Gypsies living in Azerbaijan are completely adapted to local culture and even feel like Azerbaijanis.

Although Turkish Chukurova romanics are culturally adapted to the regions in which they live, unlike the Gypsies, they live their culture more closely.

Research has shown that Azerbaijani gypsies have completely forgotten about music and adapted to Azerbaijani music. Unlike Azerbaijani Gypsies, Chukurova's romanics in Turkey use the 9/8 rhythm, known in Turkey as the "romanic rhythm", in places where music is performed, and especially at weddings. Since these melodies were not written down and archived in writing, they listened to these works and passed them on to new generations.

It seems that the Azerbaijani gypsies I participated in as musical observers used Azerbaijani modes and the tradition of love in their music. The Gypsies ensured the process of adaptation to the Azerbaijani and Caucasian cultures of their region.

Chukurova's romanics, on the other hand, begin their musical programs by playing any peshrev, especially fasil. For example, when the Hijaz Peshrev is performed, the songs and lyrics that come after the Hijaz must be in the Hijaz mugham. Chukurova's romanics also use the mugham of Huzzam, Segah, Rast, Nihavent, Muhayyer, and Karjigar in their fasils. In makamsal transitions of songs, it is performed after the peshrev is performed before moving to the main song.

Chukurova's romanics do not pass from one position to another at that moment. Wherever they start, they continue their songs with songs. Chukurova's romanics perform these mughams according to their own style, performing them in accordance with the classical Turkish music tradition in Turkey. In general, these pieces of music are performed in a dance style with 9/8 romanics rhythms.

As a result of observations and interviews, it has been observed that Gypsies use Garmon, Guitar, Saz, Goshanaghara, Davul, Zurna, Synthesizer, and Clarinet as instruments. Chukurova's romanics musics were performed with the instruments "Kaman", "Clarinet", "Zurna", "Davul", "Synthesizer", "Darbuka", "Baglama", "Kanon", "Ud" and "Zilli Daf".

Studies show that the Gypsies who immigrated to Azerbaijan were completely rhythmically adapted to this culture. Gypsies incorporated Azerbaijani music and traditions into their weddings and entertainment. For this reason, 6/8 and 12/8 fast rhythm samples, which are mostly used in Azerbaijan, can be seen in the music they perform. In the music performed by Chukurova's romanics, this rhythmic structure is found to be 9/8.

Rast, Segah, and Nihavand have been observed in the researches with the rising and falling of the modes in the gypsy music. In Turkey, the romanics use the music of traditional Turkish art and play the music of the fasil. As can be seen from the research, mugham such as Hijaz, Karjigar, and Kurdi dominate in these pieces of music. It is concluded that the use of hijaz mugham is more widely

used among Turkish Chukurova's romanis and that the language of the songs performed is Turkish.

This study examines the culture, identity, and music of Azerbaijani Gypsies and Turkish Chukurova romanics. In our opinion, this ethnic group has not been sufficiently studied in Azerbaijan and Chukurova regions, and as there is no available information, the aim of this study is to investigate the Romanic ethnic group.

The autor`s following works were published according to the content of the dissertation:

1. Kılınçer, Z.K. “Kültürel Kimlik” ve “Kültürel Adaptasyon” kavramları çerçevesinde Malatya Romanlarının müzik pratikleri [Elektron resurs] // – Dergi Park. Akademik, – 2013. №74, – s.9-45.
URL: <https://dergipark.org.tr/tr/pub/fe/issue/26039/274268>
2. Kılınçer, Z.K. Etnomüzikolojik açıdan Türkiye’de yaşayan Çukurova Romanları [Elektron resurs] // – Bakı: Musiqi dünyası, – 2016. № 4 (69), – Article № 7, – s.7709-7721.
URL: http://www.musigi-dunya.az/article/68/68_7.htm
3. Kılınçer, Z.K. Azərbaycan Karaçi düğün kültürleri və müzik pratikleri Ağdaş, Yevlak Balaken Örnəkləri // II Uluslararası Müzik və Dans Kongresi, – Diyarbakır: – 30-31 ekim - 1 kəsım, – 2016, – s.362-370.
4. Kılınçer, Z.K. Toplumsal və müziksel anlamda Azərbaycan Karaçıları və Türkiye Çukurova Romanları [Elektron resurs] // – Bakı: Harmony, – 2017. № 16. – s.1.
URL: <http://harmony.musigi-dunya.az/RUS/archivereader.asp?txtid=702&s=1&iss=28>
5. Kılınçer, Z.K. Çukurova Romanları mədəniyyəti bayram rituallarında // – Bakı: Mədəniyyət. AZ, – 2017. iyul-avqust (320), / ISSN 2413-2365, – s.81-84.
6. Kılınçer, Z.K. Musiqi mədəniyyəti kontekstində Ceyhan, Adana, Mersin Roman toyları // “Türksoylu xalqların musiqi mədəniyyətinin tədqiqi problemlər” XVI Beynəlxalq elmi-praktiki konfransın materialları, – Bakı: – 2017, – s.60-64.

7. Kılınçer, Z.K. Türkiye Çukurova Romanlarında sosyo-kültürel yapı ve müzik uygulamaları // II Uluslararası Sosyal Bilimler Sempozyumu, – Alanya: – 18-20 may, – 2017, – s.492-498.
8. Kılınçer, Z.K. Çukurova Roman qolundan olan Malatya Romanlarında qadınların rolu // – Bakı: Mədəniyyət. AZ, – 2018. iyul-avqust (320), / ISSN 2413-2365, – s.83-85.
9. Kılınçer, Z.K. Azərbaycan Karaçilerinde sosyo-kültürel yapı ve müzik uygulamaları // – Bakı: Sənət Akademiyası, – 2018. № 2 (5), / ISSN 2219-9837, – s.119-125.
10. Kılınçer, Z.K. Çukurova Roman kültürünü yaşatmaya adanan bir ömür Ali Daylan // Ecsac'xx19 IVth European Conference on Science, – Antalya: – 18-21 nisan, – 2019, – s.192-197.
11. Kılınçer, Z.K. Türkiye Çukurova Romanlarının Kültürü ve Müziği // “Musiqişünaslığın Aktual Problemləri” mövzusunda Beynəlxalq Elmi konfrans, – Bakı: – 3-4 dekabr, – 2019, – s.290-298.
12. Kılınçer, Z.K. Azərbaycan Karaçi Müzik Kültürü [Elektron resurs] // – Uluslararası Sosyal Araştırmalar Dergisi, – 2019. № 12 (62), / Corpus ID: 197637490 :2021/ ISSN:1307-9581, – s.590-597.
URL:https://www.researchgate.net/publication/331409943_AZERBAYCAN_KARACI_MUZIK_KULTURU
DOI:10.17719/jisr.2019.3079.
13. Kılınçer, Z.K. Azərbaycan Karaçilerinde ve Türkiye Çukurova Romanlarında Müzik İcralarında Kullanılan Çalgılar / Derya Doğan Karaburun // Bakı Musiqi Akademiyasının 100 illiyi çərçivəsində “Etnoorqanologiya: aktual problemləri və vəzifələri” mövzusunda Beynəlxalq elmi-praktiki konfransın materialları, – Bakı: – 29-30 aprel, – 2021, – s.155-164.
14. Kılınçer, Z.K. Azərbaycan Karaçileri ile Türkiye Çukurova Romanlarında Bahar bayramı ve müzik // VII Uluslararası Müzik ve Dans Kongresi, – Çeşme / İzmir: – 28-30 mayıs, – 2021, – s.202-209.
15. Kılınçer, Z.K. Müzik kültürü olaraq Çukurova romanlarında kına mərasimi // VIII Uluslararası Müzik ve Dans Kongresi, – Bakı: 1-3 oktyabr, – 2021, – s.597-604.

The defense will be held on 27 September 2022 at 14:00 at the meeting of the Dissertation council FD 2.36 of Supreme Attestation Commission under the President of the Republic of Azerbaijan operating at the Baku Music Academy named after Uzeyir Hajibeyli.

Address: AZ 1014, Baku, Sh.Badalbeyli str. 98.

Dissertation is accessible at the Baku Music Academy named after Uzeyir Hajibeyli Library.

Electronic versions of dissertation and its abstract are available on the official website of the Baku Music Academy named after Uzeyir Hajibeyli.

Abstract was sent to the required addresses on 29 June 2022.

Signed for print: 24.06.2022

Paper format: 60x84 1/16

Volume: 42 949

Number of hard copies: 20