

Research Article

Comparison of right hand playing techniques used in flamenco guitar and baglama

Ali Can Kalkan¹ and Nilgün Sazak²

Sakarya University, Social Sciences Institutions, Musical Sciences Program, Sakarya, Turkiye

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Abstract

Flamenco music can be considered as a music belonging to the east as well as the west, due to the location of the geography in which it emerged. Due to the physical structure of the guitar instrument used in flamenco music, the fret system and the tampere system, the chords used in the classical music repertoire have naturally entered Flamenco and adapted to their own playing styles. Flamenco guitarists' interest in Jazz, Blues and Latin American music made Flamenco world music and distanced it from its essence, Eastern synthesis. Turkish Folk Music differs in many regions. Playing, singing and even instrument holding vary from region to region. This research aims to compare the right hand playing techniques of guitar and baglama instruments, which are the most used instruments in Flamenco Music and Turkish Folk Music, in terms of similarity. In this research, in which the comparative analysis method, one of the qualitative research methods, was used; collected by observation and note analysis. Videos were shot and presented to better observe the similarities and differences between flamenco guitar and baglama. Techniques by which comparisons are made In flamenco guitar; in back and forth strokes, Rasgueado, Golpe, Alzapua, Thumb, Tremolo, Arpeggio, Apagado, Apoyando, Picado and Tirando with the baglama techniques; hitting all the strings, hitting the body, Takma Tezne, string pulling, finger tapping and Mute techniques. As a result of the research, similarities were determined in the right hand playing techniques of two instruments belonging to different cultures in terms of hand holding position, playing technique and sensation characteristics.

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Introduction

Different cultures have interacted throughout history thanks to music. Techniques, musical sentences, lines and instruments were also affected by this interaction. They have similarities as well as local and cultural differences. Tracing these traces is one of the enjoyable and demanding pursuits of music researchers.

Even if there is no complete consensus about the origins of flamenco music, there is a consensus that it was formed by the interaction of many communities and regions such as Spain, Arabs, Berbers, Jews and Gypsies (Arıca, 2013: 4). In this case, it can be said that Flamenco music belongs to the East as well as the West. Considering that the prominent instrument is not the guitar, it can actually be considered purely Eastern music. The physical structure of the guitar, playing with the fret system and tampere system actually brought the East and the West together. The chords used in the classical music repertoire are naturally accepted in Flamenco and adapted to their own playing styles. With the interest of flamenco guitarists in Jazz, Blues and Latin American music, he introduced Flamenco as world music and moved it away from its essence, Eastern synthesis (Kargın, 2015:1).

¹ Master student, Social Sciences Institutions, Musical Sciences Program, Sakarya University, Sakarya, Turkiye. E-mail: y206062016@sakarya.edu.tr ORCID: 0000-0001-7395-3484

² Professor, Sakarya University State Conservatory, Vocal Training Department, Sakarya, Turkiye. E-mail: sazakn@sakarya.edu.tr ORCID: 0000-0001-8068-6126

Turkish Folk Music differs in many regions in Turkey. Playing and singing, even instrument holding varies from region to region. These differences in different regions of Turkey reveal the richness and diversity in Turkish folk music. In different regions such as Central Anatolia, Eastern Anatolia and the Aegean, there are changes in the attitude, tuning and physical structure of baglama. Each of these manners has created a different plectrum technique and has been named unique to the region.

The flamenco guitar shows similarities with baglama, which is the symbol of Turkish Folk Music, in most techniques as a right hand playing style. This playing technique, which is performed with the right hand nail stroke on the guitar, is performed with the plectrum in baglama.

Organological Analysis of Flemenco

Despite many assumptions, the exact origin of the term Flemenco has not been determined. Statements appearing in some sources are as follows; Flamenco has long been attributed to the Gypsies who arrived in the Iberian Peninsula in the 15th century, although Flamenco in its current form emerged only in the late 19th century. Largely despised by the local population, Gypsies and Flamenco were discovered by foreigners who visited Spain in the early 19th century and this fact contributed to endowing Andalusians with a distinct and positive identity (Rodríguez-Bailón, Ruiz, & Moya, 2009:382). Spanish Jews migrated to places where they could comfortably perform their religious songs, and these songs were called "flemenco" by the Jews who remained in Spain.

The word flamenco is derived from the Arabic words "fellaḥ minkum", which means "farmer of your group". The word Flemenco was used as a slang word meaning arrogant and arrogant at the beginning of the 19th century (Yeşrem, 2006: 9).

As for geographical origins, although flamenco music originated in Andalusia, it soon received influences from musical traditions from other areas such as Castilia, Murcia, Extremadura or South America. By the late eighteenth century, flamenco music was characterized by unique features that constituted its identity and distinguished it from local folk music. Its evolution has continued through to the present day. (Guastavino, Gómez, Toussaint, Marandola, & Gómez, 2009:130). They said that, few studies have considered music as an attribute linked to social identities and inter-group relations and music can be strongly related to religious, national, or ethnic groups and is often associated with expression of social identities. Flamenco music, which typically involves singers, dancers, guitarists and, most recently, percussionists, originated in the most economically and socially marginalized Gypsy community in Southern Spain, Andalusian cities of Cadiz, Seville, Granada and Jerez de la Frontera. (Aoyama, 2007:104).

The development of flamenco art is examined in three main periods;

- At the beginning of the 19th century until 1860, the gypsies and poor people of Andalusia were a part of their lives and exhibited Flamenco in themselves.
- The "Cafés Cantantes" period between 1860-1910, when flamenco music was exhibited only in private venues. In addition to the guitarists and singers who had to develop a repertoire in this period, the most important feature of the period was that the guitarists added mixed and melodic arrangements called "falseta" in order to fill the gaps left by the singers.
- The third period is the period from 1910 to the present, when Flamenco emerged from its environment and opened up to the world (Yeşrem, 1998:7).

Flamenco Guitar

While Spain was unaware of the existence of the guitar instrument, the Arabs had instruments similar to the oud. While the guitar is similar to the Vihuela in terms of physical structure, it has taken the lute as an example as a playing technique. These instruments have become Flamenco and Classical guitars over time (Arıca, 2013:35).

The gypsies adopted the flamenco guitar, which has a harmonic structure, while performing the art of flamenco. The wealth and status of the performers has a great influence on the proliferation of this instrument. The playing technique of the flamenco guitar, unlike the classical guitar, was influenced by the first Arab and Andalusia instrumental music (Arıca, 2013: 35).

In order to accompany the song correctly, guitarists need to have knowledge about "copla", which means verse, and their expression intensity, "aire", and to have a very good musical ear for the harmonies played along with it (Arıca, 2013: 35).

Flamenco guitar playing is considered to be one of the most difficult among various guitar music genres. Familiarity alone would not substitute for training exclusively for the purpose of acquiring this art form. Therefore it takes years if not decades to master the art of flamenco. Until mastery, most of the students of flamenco are consumers, few rising to the level of practicing flamenco (Aoyama, 2007:105).



Picture 1. Flamenco guitar ([Web 1](#))

Baglama

Baglama tradition is as old as the tradition of Turkish folklore in the history of Anatolian music. The spread of the baglama in the regions has been very fast and strong. The Kopuz, which we can call the ancestor of instruments resembling the baglama today, has a long-necked pear-shaped or three-sided body, before it had hair strings and no pitch, when it moved to Anatolia, it became the XIV. In the 19th century, it took a more modern form by attaching metal wire and connecting sound curtains from the gut beam. When we look at the present day, the baglama has undergone significant changes in its string equipment, fret structure and tuning (Kurubaş, 2020: 1-2).

With the proclamation of the Republic, the Turkish Radio and Television Corporation (TRT), which is one of the most important factors to be heard in all cities of the country, and various organizations and institutions started folk music studies in line with the ensembles they established among themselves, and in line with these studies, certain standards were created in the organological form of baglama, and the baglama family emerged. (Sonmez, 2021:5).

Organological Structure of Baglama

It has been seen that baglama has a very long and deep-rooted history, has come from the past to the present with some changes and developments in this process, and today it has reached standard sizes at certain rates (Göktaş, 2020: 12).

There are varying opinions regarding the origin of the binding. The most well-known of these is the baglama, a Turkish instrument of Central Asian origin (Boran, 2018:6). In Turkish Folk Music, baglama has become one of the instruments that are currently played with strings, plectrums, plectrums, and wooden covers, and it is composed of 7 or 9 strings and is grouped as 3 strings (Sönmez, 2021: 7).



Picture 2. Baglama

In this research, right-hand playing techniques of instruments belonging to two different cultures will be examined and similarities will be revealed. This study is considered important because it reveals the techniques of different cultures, which are called with different names, and sheds light on future research.

Research Problem

In this research, it is aimed to compare the right hand similarities of flamenco guitar and baglama instruments, which are playing techniques. The problems of this research are;

- How is Baglama's hand playing technique compared with Flamenco guitar right hand technique in terms of music playing technique?
- How is the "tezene" playing technique of Baglama compared to the flamenco guitar right hand technique in terms of music playing technique?

Method

Research Model

This research is carried out in accordance with the comparative analysis technique in qualitative research techniques. In addition, the right hand playing techniques of flamenco guitar and baglama were examined and compared in terms of similarity. In making these comparisons; In order to determine the similarities and differences between the physical criteria of the instruments in organological terms and musical playing techniques, the criteria of hand holding position, "tezene" and nail strokes, similarity or difference in sensation during the performance of the techniques with the instrument were used.

Documents

In the research, in the comparative analysis of baglama and flamenco in terms of organological and musical techniques; back-and-forth beats for the guitar, rasgueado, golpe, alzapua, thumb, tremolo, arpeggio, apagado, apoyando, picado and tirando techniques, hitting all the strings in the baglama, tapping the body, plugging "tezene", string drawing, finger tapping and mute technique, The hand holding position was chosen considering that it is similar in terms of playing technique and sensation characteristics.

Results

Right Hand Technique of Flamenco Guitar and Baglama

Forward-Back Hits in Flamenco Guitar, Rasgueado Techniques and Hiting All Strings in Baglama Technique

The back-and-forth technique is generally used in rasgueado. The forward hits of this technique are made from thick strings to thin strings, and the backward beats are made from thin strings to thick strings. While applying this technique, the right hand should not change the tirando position. In this technique, which is applied with all fingers, it is necessary not to disturb the basic position of the right hand. If no finger name is specified while applying this technique, the technique is performed with the index finger. Forward hits are shown with an upward arrow in notation, while backward hits are shown with a down arrow (Yeprem, 2006: 135).



Notes 1. Representation of Forward-Back Hits in Notes (Yeprem, 1998: 60).







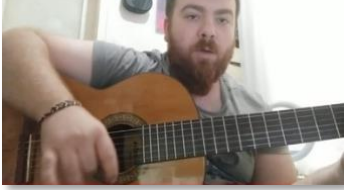


<p>Rasgueado Technique with Forward-Back Kicks on Flamenco Guitar</p>	<p>The Technique of Hitting All the Strings in Baglama</p>
 	 
<p>Forward-Back Kick Technique (Web 2)  YouTube</p>	<p>The Technique of Hitting All Strings (Web 4)  YouTube</p>
 	
<p>Rasgueado Technique (Web 3)  YouTube</p>	

Figure 1. Comparison of back-and-forth beats in flamenco guitar, rasgueado and all-string percussion technique

The Rasgueado technique is the resonance of the strings in a certain order by using the inner and outer parts of the nail in a certain sequence, in the form of chords, without disturbing the tirando position of the right hand. Of the rasgueado technique, which has many varieties, the most used one is "Quadruple Rasgueado" (Özkasnakli and Dalkıran, 2013: 207).



Notes 2. Notation of Rasgueado (Yeprem, 1998: 61)

The technique of hitting all the strings played with the hand (selpe, pence) in baglama is performed by hitting the strings with all the fingers up or down on the right hand. This technique is applied in two positions, the handle and the chest, by hitting the whole of the strings with the fingers of the right hand (Ceylan, 2018: 7).

The Golpe Technique on the Flamenco Guitar and the Body Hit Technique in the Baglama

Golpe is a type of sound obtained by striking the body of the guitar. This stroke is usually performed with the "m" (middle) and "a" (ring) fingers at certain times. These beats made on the body of the guitar with the nail are made by placing a transparent plastic called golpedor between the lower threshold and the rose part of the guitar in order not to cause damage to the body of the guitar and hits on it (İşbilen, 2006: 30).

This "Darp" technique, which is generally applied while playing the rasgueado technique, is indicated on the note with an "x" sign above the note (Yeprem, 1998: 63).



Notes 3. Notation of the Golpe Technique (Yeprem, 1998: 63)







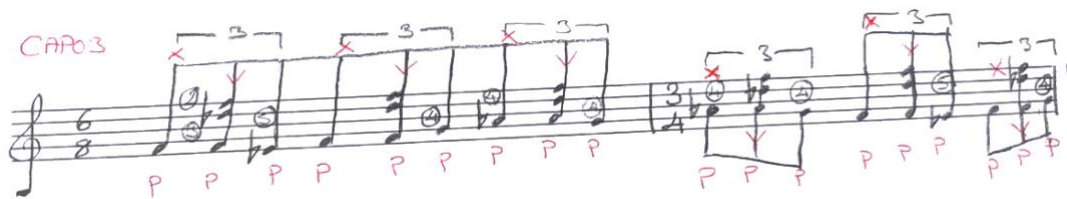
Golpe Technique on Flamenco Guitar	Body Hit Technique in Baglama
 	 
Golpe Technique (Web 5)  YouTube	Body Hit Technique (Web 6)  YouTube

Figure 2. Demonstration of the comparison of the golpe technique in flamenco guitar and the body beat technique in baglama

Alzapua on Flamenco Guitar and Thumb Technique and “Takma, Tezene” Playing Technique in Baglama
 Alzapua, meaning lifting point, is a characteristic Flamenco technique performed with the pulgar “p” (thumb) finger. It is done with high tension fingers. The hits are generally listed as follows;

- First, it occurs with thumb back and forth strokes. These beats, made in a triad, form a golpe hit with this first note or chord that is resonated, and this first note belongs to the melody played.
- Then the chord of the note containing the melody is struck with a backstroke, and this is the most characteristic feature of Alzapua.
- By taking the end, the thumb makes the apoyando beat corresponding to the last note and the trilogy is completed (Yeprem, 2006, 143).



Notes 4. Note example of the alzapua technique (Yeprem, 1998: 66)



"Alzapua" and Thumb Technique on Flamenco Guitar	Takma Tezene Technique in Baglama
 	 
Alzapua Technique (Web 7)  YouTube	Takma Tezene Technique (Web 9)  YouTube
 	
Thumb Technique (Web 8)  YouTube	

Figure 3. F Comparison of "alzapua" and thumb technique in flamenco guitar and plectrum playing technique in baglama

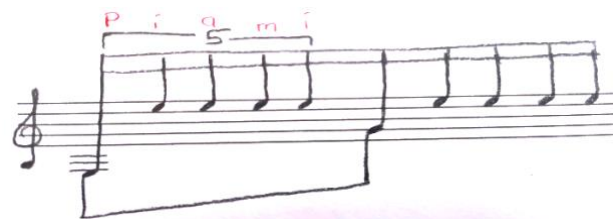
Playing the thumb technique with both soft and hard strokes is one of the characteristics of the thumb. It is generally used with apoyando (supported playing) (İşbilen, 2006: 15).

Tremolo and Arpeggio Techniques on Flamenco Guitar and Stringing and Finger Tapping Techniques in Baglama

Tremolo is a right-hand technique used to give a sense of continuity and extension of notes. This technique, which is played as “p, a, m, i” in traditional classical guitar technique, is played as “p, i, a, m, i” in flamenco guitar (İşbilen, 2006: 33).



Notes 5. Traditional Classical Guitar Tremolo Technique (Yeprem, 1998: 67)



Notes 6. Flamenco Guitar Tremolo Technique (Yeprem, 1998: 68)













Tremolo and Arpeggio Technique on Flamenco Guitar	Stringing and Finger Tapping Technique in Baglama
 	 
<p>Arpeggio Technique (Web 10)  YouTube</p>	<p>Finger Tapping Technique (Web 12)  YouTube</p>
 	 
<p>Tremolo Technique (Web 11)  YouTube</p>	<p>String Tapping Technique (Web 13)  YouTube</p>

Figure 3. Comparison of tremolo, arpeggio technique in flamenco guitar and stringing and finger tapping technique in baglama

Arpeggio means playing chords in a certain order. Arpeggios on the guitar, on the other hand, is the drawing of these strings one after the other by creating a certain sequence and various combinations of chord sounds (Özkasnaklı and Dalkıran, 2013: 207). Wire drawing is one of the basic techniques of tying. It enables to obtain sound by pulling the wire with the finger (Ceylan, 2018: 7). The finger tapping technique is a technique that is applied by tapping and pulling the tones of the right hand in baglama (Ceylan, 2018: 7).

Mute Technique in Baglama with Apagado on Flamenco Guitar

Apagado, which means silenced, is a technique used by flamenco guitarists to silence any resonance (Yeprem, 1998: 68). In this technique, which is called the mute technique in Baglama, the purpose is the same in both instruments. As a method, the palm is used in the right hand apagado on the guitar, while the outer parts of the hand are mostly used in baglama.







Apagado Technique on Flamenco Guitar	Mute Technique in Baglama
 	 
<p>Apagado Technique (Web 14)  YouTube</p>	<p>Mute Technique (Web 15)  YouTube</p>

Figure 4. Comparison of apagado technique in flamenco guitar and mute technique in baglama

String Pulling Technique in Baglama with Flamenco Guitar Apoyando, Picado, Tirando Techniques

Apoyando is performed by resting any of the "i, m, a" fingers on the next string after the string hit. When applying this technique with the thumb "p" rests on the lower wire after the stroke. The aim of this technique is to obtain powerful sounds (Özkasnaklı and Dalkıran, 2013: 207). The playing of single-note passages using the apoyando technique is called picado. Although this technique seems to be the same as the apoyando technique, it is different in musical sense. The technique can be applied with "i-m, i-a" and their diversification. Guitarists have shaped this playing style in their own way. In this technique, the wrist is pulled out, the fingers are set perpendicular to the strings, and it is applied with small movements and a dynamic stroke. It is a technique that shows the speed and reflex of the fingers (Özkasnaklı and Dalkıran, 2013: 207). In the Tirando technique, it is the movement of the fingers of the right hand towards the palm with the "p, i, m, a" fingers by touching only a string and without applying any leaning (Özkasnaklı and Dalkıran, 2013: 206).










Apoyando, Picado, Tirando Techniques on Flamenco Guitar	String Pulling Technique in Baglama
 	 
<p>Apoyando Technique (Web 16)  YouTube</p>	<p>String Pulling Technique (Web 13)  YouTube</p>
 	
<p>Picado Technique (Web 17)  YouTube</p>	



Figure 5. Comparison of apoyando, picado, tirando on flamenco guitar and string pulling technique in baglama

Conclusion and Discussion

Gomez (2016)' doctoral thesis titled "Modern Guitar Techniques; a view of History, Convergence of Musical Traditions and Contemporary Works (A guide for composers and guitarists)" at the University of California; The rasgueado consists basically of the producing a sound in an outward movement. All Western technique is based on the action of the fingers when the active movement goes from the outside to the inside of the hand. Arica (2013) is of the opinion that there is a similarity between the Flamenco guitar and the baglama instrument due to the hand and "selpe" technique used in the baglama instrument.

Plulu (2010) compared rasgueado, golpe, alzapua, thumb, tremolo, arpeggio, apagado, apoyando, picado and tirando techniques with tying techniques. He is of the opinion that there are similarities between classical guitar performances.

Similarities of techniques used in the two instruments:

- The back-and-forth beat and rasgueado technique of the flamenco guitar and the technique of tapping on all the strings of the baglama show a great deal of similarity with the shape methods they apply.
- The tapping technique on the body is applied in the baglama in the same way as the golpe technique in the guitar. The tapping fingers on the body are made with the middle and ring fingers as in the guitar.
- It has been observed that in these two techniques, which are similar to the technique of "fake plectrum" in baglama, the thumbs act as plectrums and the technique is applied with plectrum movements.
- It is aimed to obtain drawing and arpeggio sounds in all techniques applied in guitar and baglama. Tremolo, arpeggio, stringing and finger tapping techniques are similar to each other in terms of application and sensation.
- The apagado technique in flamenco guitar and the mute technique in baglama are similar to each other in terms of playing and feeling.
- Apoyando, picado and tirando right hand techniques applied in flamenco guitar are similar to string pulling technique in baglama.

There is a parallelism between our research findings and the findings of right-handed technical studies between flamenco guitar and baglama. In the study, the back-and-forth stroke technique determined for the flamenco guitar was rasgueado, golpe, alzapua, thumb, tremolo, arpeggio, apagado, apoyando, picado and tirando techniques, hitting all the strings in the baglama, tapping the body, "takma tezene", string pulling, finger tapping, and mute technique, hand holding position, playing technique and sensation characteristics.

Examination of the developmental course of instruments is carried out in the field of organology. Accordingly, the study of Çoklu (2010) on the organological examination of the flamenco guitar and baglama found similarities in baglama and guitar techniques, and he thinks that different techniques in baglama will provide great convenience and advantage in classical guitar.

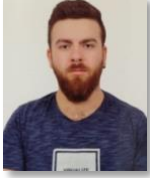
Regarding the change and interaction of music culture, Arica (2013) is of the opinion that Turkish music of eastern origin and Flamenco music of east-west hybrid origin emerged as a result of the interaction of different cultures and that the two musics have similarities in terms of modal characteristics. In this study, the techniques used in the two instruments are clearly revealed.

Recommendations

Based on the results obtained in the research, the following suggestions are given.

- Left hand playing techniques and touch differences between baglama and flamenco guitar should be examined.
- It can be examined whether the similarity in the context of traditional instruments of Eastern and Western musical culture leads to similarities in sociological, social and cultural characteristics.

Biodata of Authors



Ali Can Kalkan was born on July 26, 1991 in the Adapazarı district of Sakarya. I completed my primary and secondary education at Istanbul Bahçelievler Mevlana Primary School. I completed my high school education in Sakarya Sapanca Şehit Alpay Güner Ekici High School. As a result of being influenced by the guitar tones of an album I was listening to, I started learning classical guitar at the age of 14, but I learned to play with my own works without having a professional education on guitar education. I started stepping on the stage in 2007 – 2008. I took the stage in various concerts and events, mainly in the fields of Turkish Pop Music, Turkish Classical Music and Sufi Music. In 2011, I started my university education at Eskişehir Anadolu University Open Education Faculty Hospitality Management Department. During this time, I continued to take part in more professional stages and events by improving myself in the field of music, and intensified my studies on the fields of orchestral writing and harmony. After winning the Sakarya University State Conservatory Department of Basic Sciences in 2015, I left the Hospitality Management Department and switched to the conservatory. So I started my first professional training. During these years, I also started teaching classical guitar at various institutions such as Social Development Center, Public Education Center and private art academies. As a result of my studies with the classical guitar for many years, I developed the playing technique that I called the 'Medcezir Technique' and published it as a paper at the 2nd International Music Research Congress. I graduated from Sakarya University State Conservatory, Department of Basic Sciences in 2019 and I continue my education at Sakarya University Social Sciences Institute Music Sciences Department. I still teach classical guitar at various institutions, train students for talent exams and continue to perform at concerts. E-mail: alicankalkan44@gmail.com



Prof. Dr. **Nilgün Sazak** was born in Bolu in 1971 and graduated from Selçuk University, Faculty of Education, Department of Music Education in 1992. She completed her MA in Abant İzzet Baysal University (AİBU) Social Sciences Institute in 1997 and her PhD in 2001 at Gazi University, Institute of Science and Technology. She worked as a Research Assistant at Gazi University GEF GSE Department between 1997-2001 and as Assistant Professor at Abant İzzet Baysal University between 2002-2004. She transferred to the Department of Fine Arts Education at Kocaeli University Faculty of Education in 2004. She received the title of Associate Professor at the same institution in 2009. She served as the Head of Fine Arts Education Department at Kocaeli University Faculty of Education between 2004-2013. She started to work as the Head of the Department of Basic Sciences at Sakarya University State Conservatory in 2013. She received the title of Professor in 2015. He founded the Online Journal of Music Sciences (OJOMUS) in 2016. His academic studies continue on voice education and music education. She is still the director of Sakarya University State Conservatory. E-mail: sazakn@sakarya.edu.tr ORCID: 0000-0001-8068-6126

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