



Educational Policy Analysis and Strategic Research

Volume 14, Issue 4 December 2019

epasr.penpublishing.net

ISSN: 1949-4270 (Print) 1949-4289 (Online)

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Umit Kubilay Can & Umut Volkan Yilmaz

To cite this article

Can, U.K. & Yilmaz, U.V. (2019). An Evaluation of the Use of Fingernail in Classical Guitar Training According to the Expert Opinions. Educational Policy Analysis and Strategic Research, 14(4), 62-89. doi: 10.29329/epasr.2019.220.4

Published Online	December 29, 2019
Article Views	7 single - 9 cumulative
Article Download	28 single - 33 cumulative
DOI	https://doi.org/10.29329/epasr.2019.220.4

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An Evaluation of the Use of Fingernail in Classical Guitar Training According to the Expert Opinions

Ümit Kubilay CAN¹

Kocaeli University

Umut Volkan YILMAZ²

Art Teacher

Abstract

The aim of this study is to evaluate the use of fingernail in classical guitar training considering expert opinions. The study questions have been generated under three categories; the length, structure, shape and use of fingernail, fingernail care and products; and fingernail problems and solutions. This study is a qualitative study based on the descriptive approach. The study group consists of 27 experts in the field of guitar training. The data of the study has been collected by using structured interview form with 17 questions created by the researchers. Tables of opinions, frequencies and percentages have been generated through the evaluations of the expert opinions. As a result of the study, it has been understood that there are shared and different point of views upon the use of fingernail in classical guitar training. Experts' recommendations for the use of quotes, most of the experts suggest that various nail nutrients (vitamins, almond oil, olive oil, glycerin, nail hardener, nail polish, galleon, lemon juice) should be used, nails should be cared for every day and artificial nails for nail breaks before the event. In addition, when looking at the suggestions for the solution of problems experienced in the use of fingernails, most of the experts think that the problems related to the nails of the students are mostly due to breakage and structural problems due to inability to extend the nails. It is recommended to use lemon juice, almond oil glycerin according to the weight gain idea as a solution suggestion.

Keywords: Classical guitar training, the use of fingernail, instrument training, music education, expert opinions

DOI: 10.29329/epasr.2019.220.4

1 Assoc. Prof. Dr., Kocaeli University, Turkey

Correspondence: kubican_gitar@hotmail.com

2 Lecturer, Kocaeli University, Turkey, Email: umutvolkan@gmail.com

Introduction

Classical guitar is one of the important instruments of music history with its timbre and technical possibilities. The development of classical guitar, which has undergone many physical changes until today, still continues. This process has brought some technical difficulties and some changes as a solution. The instrument, known as the renaissance guitar during the Renaissance, has undergone a number of formal changes until it becomes a classical guitar we call today. These changes brought about the change of right- and left-hand techniques. In other words, guitar instrument and technical changes have developed in relation to each other. This process of change and transformation has not only been influenced by the physical properties of the instrument, but also influenced by the innovations in the musical understanding of each period. During this development, guitar has attracted the attention of many composers and guitarists. Composers and performers have contributed significantly to the repertoire of the classical guitar.

There have been various changes in the evolution of classical guitar history from Renaissance guitar. Through these changes, the position of sitting-holding and, accordingly the diversity in the use of right- and left-hand techniques has changed. Undoubtedly, the most distinctive of this differentiation emerged in the right-hand technique. Various right-hand techniques have emerged until today, and some of which have been abandoned over time, others have been developed or transformed and reached to the present day. The right-hand technique and right-hand fingernails are the most fundamental element in producing sound in the classical guitar, and have the most important role in musical expression. The most basic elements of music, speed, nuance, and color, and various effects are produced by using right hand techniques (Uluocak, 2015). Therefore, using the correct right-hand technique and positions is crucial for technical command on the instrument. Musical expressions can be achieved in a shorter period of time by the effective and correct use of these techniques. The concept of correct right-hand technique and fingernail selection is a lifelong process of development for every guitarist from the beginning of the playing the instrument.

Widely accepted current right-hand technique standards have been changed and developed through time. Right-hand techniques used for the guitar-like instruments in history have been interpreted through the structures of instruments as well as figures and paintings at that period (Özyörük, 2014).

Although it is not known in which century the guitar has begun to be played, it is understood it began to be played in the 12th century by the presence of guitar figures in the Santiago Compostela cathedral (Sharpe, 1963). It is believed that the first Spanish guitar originated from the seedling-kithara. Art and science movements in the Arab countries supported the emergence of guitar and guitarists as a result of their interaction with Europe and helped Vihuela to stand out. Some authors have called the Vihuela musicians as “Spanish Renaissance lutists” (Halvaşı, 1992). The renaissance

guitar, one of the early forms of the guitar, has changed in terms of structure until it transformed into the shape of the contemporary classical guitar. This process has been accompanied by significant alterations in the right-hand technique, which was greatly influenced by periodic musical movements. “In the second half of the 16th century, the guitar of renaissance was named as “Guitarra Latina” after a fifth string had been added to the four-string guitar. The addition of the fifth string led to a larger body, and its string length reached 63 centimeters. Starting from the 17th century, the guitar gained popularity among all parts of the society” (Elmas, 1994: 14). After the renaissance guitar, baroque guitar, romantic guitar and Torres guitar are the other instruments in the process of evolution toward classical guitar. Right-hand technique has always been in a development in all these instruments which vary in size, shape and the number of strings (Uluocak, 2015). The modern guitar was taken its final shape in the second half of the 19th century by Antonio Torres (Şaklar, 2001). “Guitarist and composer Tarrega established the principles and the rules of sitting and holding the Torres guitar” (Yılmaz, 2018: 104). The modern classical guitar consists of two parts: the neck and the body.

The modern right-hand technique has evolved into its present form over time through the development of the classical guitar. It can be said that the search for the right-hand technique with the concerns about the qualities of instrument in terms of volume, tone and speed started with Francisco Tarrega. Guitarists such as Andres Segovia, David Russell, who came after him, developed their own unique techniques with some differences, taking into account all of them, in terms of volume, tone or speed. As a result of all these developments and researches, the basic principles of the right-hand technique in modern classical guitar have been introduced (Cangökçe, 2013). In contrast to the general belief that most of the guitar technique was created by Tarrega, Van Der Walt (1996) emphasizes that Dionisio Aguado is the pioneering figure of many discoveries about guitar techniques (et-nail combination, right-handed fingers twist, two-finger trill). In the 19th century, some of the guitarists preferred to use their fingernails in their performances, while some of them did not. D. Aguado, a prominent guitarist of the period, stated in his method that he used his nails in his performances to create different tones (Şaklar, 2001). “According to Emilio Pujol, F. Tarrega preferred the flesh-stroke in his performance” (Van Der Walk, 1996: 146). “Llobet’s ideals related to the quality of the sound on the guitar differed from Tárrega’s, although he was the latter’s most prominent pupil. His right hand technique included the use of the nails” (Alves, 2015: 111). Fernando Sor in his method appears to be familiar with the flesh-nail stroke. Dionisio Aguado’s method employs flesh-nail combination, an invention for which he can be said to be a pioneer of the guitar technique of the 20th century (Van Der Walk, 1996). In this technique, the fingertip first touches the string and then the contact of the fingernail to the string is observed to generate sound.

Andres Segovia used the nail shape recommended by Miguel Llobet. Andres Segovia believed that not using nails while playing is a great mistake, and playing without nails reduces the volume, timbre and sound richness of the guitar (Uluocak, 2015). “Segovia used the nail only, or combined the

fingertip and the nail to create his sound. Segovia argued that the nails should slightly protrude over the fingertip when the palm is facing the player. The nails should also follow the natural contour of the fingertip, and tips polished with the finest abrasive paper or leather is the secret to producing a good tone” (Roos, 2009: 58). Prior to the 19th century, as fingernails were not used while playing guitar, many of the techniques used today were not implemented in the past. Therefore, musical works and methods of these periods were created according to that understanding (Yılmaz, 2018).

Although the length of fingernails varies among guitarists, nails are always grown for the same function and used to produce a vibrant, louder and more distinct tone. Playing with flesh-stroke, without the use of nail, produces a limited dynamic range and a very weak sound. Therefore, almost all professional guitarists want to use their fingernails to a certain capacity (Godfrey, 2013).

Fingernails vary in terms of curvature, tissue and thickness. These differences influence the guitarists’ fingernail shape. That shape may change from guitarist to guitarist depending upon personal experience or practice (Shearer, 1990). The most known fingernail types are inward curvature, outward curvature and flat nails (Kanneci, 1998).

The fingernail is a physiological factor that is constantly changing and differs from person to person. Even though playing guitar only with nail-stroke forms a basis for a certain tone in the guitar, it can be said that this variability leads insecurity during the performance because of the negativity such as the inability to produce the appropriate tone, the inability to use the constant maintenance of a certain fingernail length, and the necessity of constant nail care. By using the fingertip, playing guitar only with the fleshy part of the finger will cause the tone to become dull and weak, so it is thought that a certain loss will occur in tone production (Rende, 2006).

“From the mid 20th Century on, most pedagogues and theorists adopted the nail-only or flesh-and-nail technique. These theorists and pedagogues refined the Segovia technique and provided logical explanations as to how he created such a full tone. Nails produce a louder sound and make it easier to change between a sharper and a rounder tone. A nail-only attack releases the higher partials which make the sound clearer. Some theorists stated that a nail-only attack should be used for the *tirando*, and a flesh-and-nail attack for the *apoyando*. These detailed studies have set a higher standard of playing and have created new possibilities of tone production” (Roos, 2009: 77). Guitarists today are still in debate about nail-stroke and fingertip-stroke on the guitar. However, it is observed that many guitarists of present time prefer to use the nail-stroke (Kanneci 1998).

The Problem

Considering the literature on the historical process of using fingernail in guitar is examined, it is understood that it was first dealt with in Dionisio Aguado’s method in the 19th century, but it was not preferred by some guitarists of the period. It is seen that some important composers and guitarists of

the 20th century preferred to use fingernail in their compositions and performances and new developments in guitar technique have been realized with the spread of the use of fingernail. On the one hand, these new techniques have developed, on the other hand, the use of fingernail and related methods written for the understanding of the pre-nineteenth century caused the inability to perform. Since the middle of the 20th century, it is clearly understood that there are two technical approaches in guitar that only nail or skin and nail are preferred together. Although the use of fingernail and finger skin together is more preferred today, it can be said that there are different opinions until recently.

The problem of the study is analyzed within two frames. The primary issue is that the formation of the guitarists' or educators' approaches on the subject depend upon personal opinions due to the lack of academic knowledge about the use of fingernail in guitar. The secondary issue is the fact that academic publications on the use of fingernail in classical guitar are not adequately covered at national and international levels.

From the first frame; It is very important to be able to produce a clear sound and to create an effective tone in the guitar. According to the technical and musical possibilities of the classical guitar performers and educators, the most important subject is to produce sound and tone on the guitar. In classical guitar, sound and tone is produced by using right fingers and fingernails. In the history of guitar, the appearance of many different point of views about the fingernail structure, the use of fingernails, and sound production points out that this issue is continuously studied by the field experts. The right hand and fingernails, which are the basic sound and tone production mechanism of the classical guitar, vary from person to person depending on the physical structure. Finding the most appropriate shape of nail for a guitarist's own physical structure and technique is sometimes a process that continues throughout his/her entire career. Some negative situations such as the nail length and shape are not always as it is desired, the most appropriate shape cannot be fixed, and in parallel, the inability to produce the appropriate tone cannot be produced are the main problems related to the use of fingernail in guitar playing. The use of fingernail is one of the most common issues that guitarists complain before or during performance. This situation is also one of the most important subjects of guitar training about the use of fingernail in guitar. The problem of this study is to reveal the uncertain situations related to the use of fingernail in guitar playing and to make the existing knowledge about the use of fingernail clear.

From the second frame; in the arrangement of this study, national and international databases, printed and electronic publications and academic databases were searched for the use of right-hand technique and fingernail in guitar playing. Although there is no research topic on the use of fingernail in guitar in graduate theses at national level, there are few studies that mention the use of fingernail in the literature. Öztutgan (2016) has analyzed 125 master theses in guitar. Considering the subjects of the theses, there are only 7 theses about guitar techniques. The use of fingernail in guitar is a sub-topic

including the right hand technique in guitar. Due to the limited number of theses including guitar techniques, it is considered that fingernail use in guitar is a convenient subject that can be studied at academic thesis level. When we look at the instructional studies like books and methods published in the field of guitar, it can be said that besides the fact that there are few studies on the use of fingernail in guitar, the information given remains within the general scope and therefore is insufficient. Academic databases and methods and related books have been analyzed in order to search the studies carried out at international level. When we look at the studies in the field of guitar, no direct studies on the use of fingernails in guitar have been found. On the other hand, the studies on the subject are considered to be national and not comprehensive.

The Purpose of the Research

In this study, it is intended to examine the use of right-hand fingernails in classical guitar training depending upon the evaluation of the expert opinion.

The following questions have been answered considering the general purpose of the study:

1. What are the opinions of the experts about the fingernail length, structure, shape, and the use of fingernails in guitar playing?
2. What are the opinions of the experts about the fingernail care, filing and, the fingernail care products?
3. What are the opinions of the experts about the fingernail problems and solutions?

The Significance of the Research

In this study, it is important to determine the opinions in accordance with the expert opinions of the use of fingernails in guitar playing and to find solutions by revealing the uncertainties and problems that are generally experienced, to create a space for the nail use in the field of guitar training with many sub-dimensions, and to shed light on the educators, researchers and students, and new researches working in this field.

Method

The Research Model

This study is a qualitative study that is based on descriptive approach. A qualitative research approach is an approach that describes a situation that has existed in the past or present (Karasar, 1999). The aim of this study is to question the opinions of guitar experts on three sub-topics of using fingernails in guitar. The opinions of the experts for this purpose have been tried to be put forward with a qualitative understanding. A structured interview form was prepared by the researcher in describing the current situation. In this study, the data has been collected through structured interview form, and statistical solutions of the collected data have been made.

The Study Group

In qualitative researches, purposeful sampling technique is preferred rather than sampling techniques since it is aimed to analyze the subjects or subjects involved in the research rather than generalizing the research results to the universe (Creswell, 2009). In this study, the appropriate case sampling was chosen among purposeful sampling techniques in accordance with the nature of the qualitative research and the purpose of the research.

Twenty-seven guitar experts from different institutions form the study group of the study. The reason for working with the guitar experts chosen for the study is that the majority of the experts have professional experience as both educators and guitarists. In addition, the institutions in which the experts worked were also taken into consideration in this study. In the selection of these institutions, attention was paid to the fact that different age groups can be included and there are institutions that differ from each other in terms of structure and content. Therefore, it is thought that this institutional diversity included in the study gives the experts a professional experience with a wider perspective. It is thought that the expert educators involved in this study have gained a wide range of views in solving the problem of the study.

Within the study, no data were collected from guitar experts working in one of the vocational education institutions. Since the experts of the study group working in the conservatory also provide education at the primary, secondary and high school levels, these experts have educational experience in all age groups. The study group voluntarily participated in the study.

In this context, the following tables show the frequency and percentage of data on professional experiences and of the institutional data of the experts in the studying group.

Table 1. The Frequencies and Percentages of the Experts' Professional Experiences

Professional Experience	f	%
1-5	1	3.70
6-10	6	22.22
11-15	7	25.93
16-20	7	25.93
21 and more	6	22.22
Total	27	100

The years of professional experience of the sample group in Table 1 show that the experts with 11-15 and 16-20 years of professional experience constitute the majority with 7 experts in each group.

Table 2. The Frequencies and Percentages of the Experts' Institutional Data

Institution	f	%
Faculty of Education	4	14.81
Conservatory	8	29.63
Private Music Centers	11	40.74
Faculty of Fine Arts	4	14.81
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

Institutional data of the studying group in Table 2 shows that 16 experts working in institutions providing vocational music education and 11 experts working in private music centers.

The Data Collection and Analysis

In this research, structured interview form was used as a data collection tool. In the structured interview form, questions are prepared for the purpose and must not be changed. Analysis of interview data is made more clearly. There is no bias (Karataş & Yavuzer, 2015). The interview form consists of 17 questions. Three main themes were identified during the preparation of the form, which included the use of the right hand fingernail in classical guitar. These themes were determined within the scope of “fingernail length, structure, shape and use”, “fingernail care, filing and fingernail care products”, and “fingernail problems and solutions” and the questions of the form were created by adhering to this framework.

Content analysis was done for Interview Form data. Content analysis is defined as the technique of systematically summarizing, categorizing and forming codes related to the content of a subject or a text within the prescribed rules by the researchers (Büyüköztürk, Çakmak, Akgün, Karadeniz & Demirel, 2018). In the content analysis process, similar qualitative data are first organized under certain themes and categories. Then, the cause-effect relationships are analyzed and interpreted and some conclusions are reached (Yıldırım & Şimşek, 2013). In this study, it is aimed that guitar educators to answer the questions in the interview form sincerely and to analyze these answers in depth. For this purpose, the data obtained from guitar educators' answers to the seventeen questions in the structured interview form were analyzed by content analysis. Strauss and Corbin (1990) mention three types of coding; “coding according to predetermined concepts”, “coding according to concepts obtained from data”, “coding within a general framework”. In the coding according to concepts obtained from data, in the coding of the collected ones, this structure has been revealed by an inductive analysis as there is no conceptual structure to guide. In inductive analysis, codes are generated directly from data (as cited by Yıldırım & Şimşek 2013, 229-232). In this research, coding was done with “the

coding according to the concepts obtained from the data". Three randomly selected questions were first coded separately by the researchers and then consensus was reached to ensure the internal validity of the analysis. In line with this consensus, the remaining questions of the form were shared and coded by the researchers. Afterwards, the analysis of the data was completed by the researchers agreeing on all the questions.

In the analysis of the data, the answers given by the participants were coded and interpreted. The distribution of the data is shown by the opinions, frequency and percentage tables. During the preparation process of the interview form, two experts, an academician from education faculty and a guitar interpreter and lecturer, were consulted and the form was validated. In addition, the same experts provided support on whether the determined codes were convenient for the data analysis or not. Some of the questions in the interview form may have multiple answers that are related to each other in order to examine the subject in details. Data obtained from such kind of questions are coded and displayed in table as opinion, frequency and percentage. Additionally, the deeper details of the participants' answers to this type of question are presented by showing the number of the people under the tables according to the data in the table. By this way, the findings were supported with opinions of the experts in the field of guitar.

The interviews were conducted face-to-face with the participants, by telephone and via e-mail. The face-to-face and telephone interviews, which lasted an average of one hour, were recorded and then transcribed and analyzed. In this way, it was tried to determine the opinions of Turkish guitar experts on the topics covering the three sub-themes of the use of fingernails in guitar.

All the data of the research were presented to the experts without commenting, and data loss was prevented by using a recording device and storing the forms in computer by transmitting them via e-mail. This was effective in increasing the internal reliability of the study. In order to ensure external reliability; the data were discussed in accordance with the concluding part, and consensus was reached among the researchers that the conclusions and conclusions section was consistent.

Results

Answers given to three questions created according to the general purpose of the study are presented in the tables below.

1. What are the opinions of the experts about the fingernail length, structure, shape, and the use of fingernails in guitar playing?

The opinion, frequency and percentage distribution information about the question "How length should fingernails be (in estimated millimeters)?" is given in Table 3 and expert opinions about "the reason of the related problem" are given below the table.

Table 3. The results of the question “How length should fingernails be (in estimated millimeters)?”

Opinions	f	%
1-2 mm	9	33.33
2-4 mm	9	33.33
3-5 mm	2	7.41
1-7 mm	3	11.11
Depends on the person	4	14.81
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

According to the table, on how length fingernail should be the majority of experts has thought that it should be equal to 1-2 mm (9E) and to 2-4 mm (9E), but few experts has thought that it should be 3-5 mm (2E).

Considering the opinions about the cause of the same problem, different answers can be obtained in different lengths from the experts such as 9 experts gave the answer of 1-2 mm while 9 experts giving 2-4 mm answer to get a better timbre, fast passage comfort and break (5E), prevent insertion (2E), use fingertip in touch (2E); 2 experts giving 3-5 mm answer to avoid stalling, ease of movement and good toning (6E), fast passage comfort (2E), breakage prevention (1E); 3 experts giving 1-7 mm answer by supporting that nails and flesh can be contacted with the strings (2E) and the answers 2-4 mm matt and strong timbres, 3-5 mm fast passage and bright colors, 4-7 mm bright and vivid colors can be obtained, from 4 experts giving the answer from person to person; depending on the hand structure and angle (2E), depending on the position of the hand and the structure of the nail (1E), the nail tips when the flesh passes and becomes visible when the nail length is understood (1E).

Opinion, frequency and percentage distribution information about the question “Should the nail lengths be similar?” is given in the Table 4 and the expert opinions about the question “If not, how should the fingernails (p, i, m, a) be decided in length? are provided below the Table 4.

Table 4. The results of the question, “Should the nail lengths be similar?”

Opinions	f	%
They shouldn't be similar	21	77.78
They should be similar	4	14.81
Depends on the person	2	7.41
Total	27	100

According to the table, although the majority of experts stated that fingernail length should be similar (21E), a small number of experts think that it varies from person to person (2E).

The experts' opinions on if not, how to decide the length of the fingernail are; 21 experts have said that fingernail lengths shouldn't be similar and 2 experts who said nail lengths should be get shorter in consecutively in the order of 'p-a-m-i' (11E), nail 'a' should be longer than the others (5E), nail 'p' should be longer than the others (3E), nails 'p' and 'a' should be longer and nails 'i' and 'm' should be shorter (2E) have said that fingernail lengths should be similar said it depends on finger length, hand position and angle (2E).

The opinions, frequency and percentage distribution information related to the question “How do individual changes, such as the grip and positioning of the guitar, affect the length and angle of the guitarist’s nail?” are given in Table 5.

Table 5. The results of the question “How do individual changes, such as the grip and positioning of the guitar, affect the length and angle of the guitarist’s nail?”

Opinions	f	%
It affects	22	81.48
It does not affect	4	14.81
No answer	1	3.70
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

According to the table, on the question “How do individual changes, such as the grip and positioning of the guitar, affect the length and angle of the guitarist’s nail?”, the majority of the experts (22E) have said that they have a direct effects (22E), and few experts have answered as they do not have an effect (4E).

Experts supporting changes have an effect have said fingernail length and angle should be designed together with guitar position (7E), such changes depend on the anatomical structure of the person (8E), changes in angles based on how the guitar is held can change fingernail directions and positions (4E), and such changes can have positive or negative effects on tone change (3E). Experts supporting the idea that these changes does not have any effect have said that individual changes like how the guitar is held and positioned does not affect fingernail length and angle when the guitar is suitable for the individuals' physical characteristics, and changes made on fingernails are more determinant on the length of fingernails (4E).

The opinions, frequency and percentage distribution information related to the question “Should the length and shape of the nail be the same for different musical forms or periods?” is given in the Table 6, and the expert opinions about the question “If not, what are the reasons?” are provided below the Table 6.

Table 6. The results of the question “Should the length and shape of the nail be the same for different musical forms or periods?”

Opinions	f	%
They should be the same	15	55.56
They should be different	9	33.33
It depends on the person	1	3.70
No response	2	7.41
Total	27	100

According to the table, on the question “Should the length and shape of fingernails be the same for different musical forms or periods?”, the majority of the experts (15E) have said that they should be the same, and few experts have answered as they should be different (9E).

The experts who are of the opinion that the length of fingernails should be the same have said that nail length is related to the guitarist's nail shape (2E), different period works are related to the musical understanding of the guitarist (3E), instead of changing the length of the nail, it will be more accurate to make an angle change (3E), there is no relationship among fingernail length, form and period (4E), the continuous change of the length and shape of the nail may disrupt the technical habit (2E), indicating that the length and shape of the nail should be the same if the appropriate and good tone can be produced (1E). (9E) stated that the different nail lengths of the experts who are in their opinion should be different depending on the period and musical genre.

The opinions, frequency and percentage distribution information related to the question “Is the size and shape of the fingernail important in apoyando and tirando techniques? is given in the Table 7 and the expert opinions on “Can you explain if there is?” are provided below the Table 7.

Table 7. The results of the question “Is the size and shape of the fingernail important in apoyando and tirando techniques?”

Opinions	f	%
Important	26	96.30
Not important	1	3.70
Total	27	100

According to the table, related to the question “Is the size and shape of the fingernail important in apoyando and tirando techniques?”, the majority of the experts have said that it is important (26E), and one of them have said that it is not important (1E).

The experts who are of the opinion that fingernail length and shape is important have said that the length and shape of the nail should be adjusted in such a way that we can easily apply both techniques (12E), that the long fingernails can be attached to the strings and will be particularly challenging for the player in the fast apoyando passages (8E); nails may be longer while playing tirando (2E), this may vary according to the shape of the finger and fingernail elongation (3E), the fingernails should be parallel with the strings for tirando, while the left side of the nail should be slightly edged for apoyando (1E). The experts who are of the opinion that fingernail length and shape is not important have said that different right hand techniques can be achieved with changes to the hand angle (1E).

The opinions, frequency and percentage distribution information on the question “Are the physical structure of the guitar, different string, and tension preferences, important for the guitarist’s fingernail structure?” is given in the Table 8, and the expert opinions related to the question “Why?” are provided below the Table 8.

Table 8. The results of the question “Are the physical structure of the guitar, different string, and tension preferences, important for the guitarist’s fingernail structure?”

Opinions	f	%
Important	13	48.15
Not important	11	40.74
No response	3	11.11
Total	27	100

According to the table, related to the question “Are the physical structure of the guitar, different string, and tension preferences, important for the guitarist’s fingernail structure?” the majority of the experts have said that it is important (13E), and some of them have said that it is not important (11E).

Experts, who said that it is important, have said the physical structure of the guitar directly affects technical approach (1E), fingernail length should be longer as tension increases and the string gets thicker (1E), fingernail length should be shortened as string tension decreases (2E), highly tense strings can damage nails and guitarists can have difficulty in these tensions with brittle and unhealthy nails (5E), or the experts have said important without giving any reason (4E). Experts saying it is not important have said such changes are not important for healthy and well-cared fingernails (6E) or said not important without giving any reason (5E).

The opinions, frequency and percentage distribution information related to the question, “Have you ever felt the need to change the shape or structure of the nail during your professional

life?” is given in the Table 9, the expert opinions on the question “ If so, please indicate the reasons for preference?” are provided below the Table 9.

Table 9. The results of the question, “Have you ever felt the need to change the shape or structure of the nail during your professional life?”

Opinions	f	%
Yes	18	66.67
No	8	29.63
No response	1	3.70
Total	27	100

According to the table, related to the question “Have you ever felt the need to change the shape or structure of the nail during your professional life? the majority of the experts have said yes (18E), and few of them have said no (8E).

The experts answering yes have said they prefer shorter fingernails compared to the past (4E), they are in a continuous search (8E),the shape of fingernail changes according to the choice of repertoire (1E), they change their fingernail shape to get a more accurate tone with longer fingernails (1E), the contact point of the fingernail with the string should be filed curved shape in a more inclined way (1E), they imitate the fingernail shapes of the guitarists they follow (1E), they change their fingernail shape according to the intonation quality of fast passages (1E), as a result of the experiences gained over time, they have found the final shape of the fingernails (1E). The experts who said no have stated that the length and shape of their fingernail have never changed during their professional life (8E).

Table 10 provides information on the opinion, frequency and percentage distribution related to the question “Do you suggest a standard fingernail structure to your students? And the expert opinions are given related to the question “If not, what are your suggestions?” are given below the Table 10.

Table 10. The results of the question “Do you suggest a standard fingernail structure to your students?”

Opinions	f	%
I suggest a standard fingernail structure	12	44.44
I do not suggest a standard fingernail structure	14	51.85
No answer	1	3.70
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

According to the table, related to the question “Do you suggest a standard fingernail structure to your students?” the majority of the experts have stated that they do not suggest a standard fingernail structure (14E), and some of them have said that they suggest a standard fingernail structure (12E),

Those who are in the opinion of a standard structure suggest that they recommend a standard structure only at the beginning stage, and that students should find their own unique styles as a result of their physiological structure and experiences (7E), or they recommend a standard fingernail structure without giving any reason (5E). The experts, who do not recommend a standard structure, offer only some negative advice when they see a negative development (8E), they recommend a number of different options and tell them to choose the one that is convenient to them (1E), they offer a different fingernail shape for each student (3E) and different shapes can be tested according to the student’s fingernail structure (2E).

The opinions, frequency and percentage distribution information about the question “Do you check the following fingernail images for you?” is given in the Table 11.

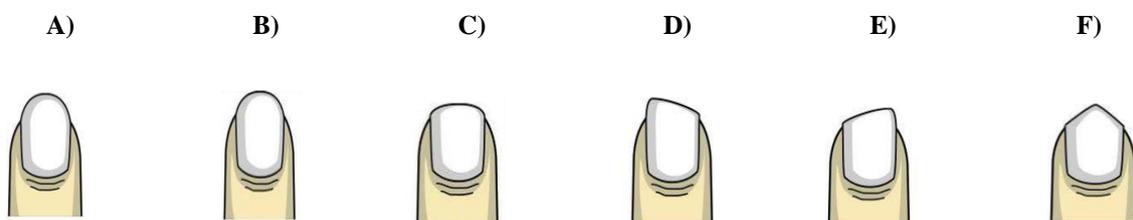
Table 11. The results of the how the nail shape should be for the nail images given by the experts in Figure 1

Opinions	f	%
Option B	12	44.44
A combination of option C and B	5	18.52
A combination of option A and B	3	11.11
A combination of option E for fingers 'p-i-m', option D for finger 'a'	2	7.41
Option A	2	7.41
A combination of option B and E	1	3.70
Option D	1	3,70
No answer	1	3.70
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

According to the table, on the selection of the most suitable fingernail shape image, the majority of the experts has selected option B (12E), and few of them have selected options B and E (1E) and option D (1 E).

Image 1. Fingernail Images



2. What are the opinions of the experts about the fingernail care, filing and, the fingernail care products?

The opinions, frequency and percentage distribution information related to the question “What kind of materials should be preferred in fingernail file?” are given in Table 12.

Table 12. The results of the question “What kind of materials should be preferred in fingernail file?”

Opinions	f	%
For the main shape: Metal file For fine details: Water sandpaper no. 1200 and above	11	40.74
For the main shape: Paper file For fine details: Sandpaper of various sizes	8	29.63
For the main shape: Glass file	2	7.41
For the main shape: All file types	2	7.41
For the main shape: Water sandpaper	2	7.41
For the main shape: Special files for guitarists	1	3.70
No preference	1	3.70
Total	27	100

According to the table, related to the question “What kind of materials should be preferred in fingernail file?”, the majority of the experts have stated that they should be a metal file for the main shape, water sandpaper no. 1200 or above for fine details (11E), and one of them have said they should be special files for guitarists (1E).

The opinions, frequency and percentage distribution information related to the question “What kind of materials should be preferred in fingernail file?” are given in Table 13.

Table 13. The results of the question "What kind of materials should be used for nail care?"

Opinions	f	%
Nail fortifier	14	51.85
No preference	8	29.63
Nail moisturizer	2	7.41
Warm water	1	3.70
Nail brush	1	3.70
Soap	1	3.70
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

According to the table, related to the question “What kind of materials should be preferred in fingernail file?”, the majority of the experts have said various nail fortifiers (vitamins, almond oil,

olive oil, glycerin, nail hardener, nail polish, Kalyon products, lemon juice) should be used (14E), some others have stated soap (1E), warm water (1E) and nail brush (1E) should be used.

The opinions, frequency and percentage distribution information related to the question “how often should fingernail care be done?” are given in Table 14.

Table 14. The results of the question “how often should fingernail care be done?”

Opinions	f	%
Everyday	13	48.15
Once a week	6	22.22
Twice a week	4	14.81
Depends on the work schedule	1	3.70
Depends on the efficiency of the nails	1	3.70
Depends on the person	1	3.70
It should be done every two days	1	3.70
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

According to the table, related to the question “how often should fingernail care be done?” the majority of the experts have stated that nail care should be done on a daily basis (13E), some of them have said that it should be done every two days (1E), it depends on the work schedule (1E), it depends on the efficiency of the nails (1E), it varies from person to person (1E).

The opinion, frequency and percentage distribution information about the question “Can you get the same result every time you file your nails? Rate between 1 and 5” are given in Table 15.

Table 15. The results of the question “Can you get the same results every time you file your nails? Rate between 1 and 5”.

Opinions	f	%
Rated 2	2	7.41
Rated 3	1	3.70
Rated 4	14	51.85
Rated 5	10	37.04
Total	27	100

According to the table, related to the question “Can you get the same results every time you nail your nails? Rate between 1 and 5”, the majority of the experts have rated 4 out of 5 (14E), one of them have rated 3 out of 5 (1E).

The opinion, frequency and percentage distribution information about the question “What are the materials and application steps used in nail filing?” are given in Table 16.

Table 16. The results of the question, “What are the materials and application steps used in nail filing?”

Opinions	f	%
First filing, then water sandpaper	16	59.26
From thick to fine with multi-purpose files	5	18.52
Nail clipper, file and sandpaper	3	11.11
File, buffer and water sandpaper	2	7.41
Sandpaper	1	3.70
Total	27	100

According to the table, related to the question “What are the materials and application steps used in nail filing?” the majority of the experts have answered as file-water sandpaper (16E), and only one of them has said sandpaper (1E).

The opinion, frequency and percentage distribution information about the question “In what direction should nails be filed” are given in the Table 17 and the expert opinions on the question “how should the final shape be given?” are provided in the Table 17.

Table 17. The results of the question, “In what direction should nails be filed”

Opinions	f	%
In only one direction (from left to right)	13	48.15
Direction should be based on the physical feature and growth of fingernail	6	22.22
In either direction	4	14.81
Filing should be started from the point and angle of first stroke	2	7.41
No answer	2	7.41
Total	27	100

While answering the question “In what direction should nails be filed?”, the majority of experts have said it should be done from only one direction from left to right (13E), few of them have said that filing should be started from the point and angle of first stroke (2E).

While answering the question “how should the final shape be given to the fingernails?” the experts have stated their opinions as the final shape should be based on a performance test playing (9E), nail surface should be smooth (4E), the shape of nails should be oval and fingernails’ contact point with the string should be shorter (2E), nail length and direction should be determined by looking

at the hand palm up (1E), an arpeggio should be performed by placing water sandpaper on the strings (1E), nail ends should be blunt (1E), nail direction should slant to the right (2E), all nails should be in an equally oval shape (1E), or they have said no preference (5E).

3. What are the opinions of the experts about the fingernail problems and solutions?

The opinion, frequency and percentage distribution information about the question “What fingernail problems do your students experience in general?” are given in the Table 18 and the expert opinions related to the question “What do you recommend as a solution?” are given below Table 18.

Table 18. The results of the question “What fingernail problems do your students experience in general?”

Opinions	f	%
Broken nails or structural problems	15	55.56
Nail biting, poor nail care	5	18.52
Problems with nail filing	3	11.11
No problems	2	7.41
Problem of erosion on nail 'p'	1	3.70
No answer	1	3.70
Total	27	100

According to the table, related to the question “What fingernail problems do your students experience in general? What do you recommend as a solution?”, the majority of experts have answered as broken nails or structural problems (15E), nail biting and poor nail care (5E), problems with nail filing (3E), no problems (2E), and only one expert has answered as the problem of erosion on nail ‘p’ (1E).

The experts have made some suggestions and recommended lemon juice, almond oil and glycerin (5E), zinc and calcium in nutrition (1E), suitable filing and nail care products (4E), recognizing how the nails get broken (1E), taking care to maintain nails in daily life (1E), taking points off from students with poorly maintained fingernails during exams (1E), composite nails if structural problems and broken nails are not fixed in the long term (1E), and a good diet and regular sleep (1E) for the broken nails or structural problems;

The experts have thought that to raise awareness (3E), nail fortifying care products (2E) is required for nail biting and poor nail care or they have expressed no problems (2E). On the solutions recommended for problems with nail filing, the experts suggest that no sharp angles should be left while filing (2E), and the appropriate filing methods should be used (1E). One of the experts (1E) has recommended brown packaging tape as a solution for the problem of erosion in nail 'p'.

The opinion, frequency and percentage distribution information about the question “What are your suggestions for the broken nails prior to a performance (concert or an exam)?” are given in Table 19.

Table 19. The results of the question “What are your suggestions for the broken nails prior to a performance (concert or an exam)?”

Opinions	f	%
Using artificial nails	18	66.67
Clipping nails very short or entirely cutting before performance	4	14.81
Using adhesives	3	11.11
Recommending solutions depending on nail condition	1	3.70
Canceling the activity	1	3.70
Total	27	100*

* Since the data for percentage calculations are taken as 2-digit decimal numbers, the sum of the resulting values is approximate.

According to the table, related to the question “What are your suggestions for the broken nails prior to a performance (concert or an exam)?”, on their recommendations concerning broken nails prior to an activity or exam, the majority of the experts have said using artificial nails (18E), one of them has said recommending solutions depending on the nail condition (1E), while the other expert has answered as canceling the activity (1E).

Conclusion and Recommendation

On the experts’ opinions about the length, structure, shape and usage of fingernail under the first sub-purpose of the study:

It is observed that the experts who answered as fingernails should be 1-2 mm and 2-4 mm are 33.33%. Although these experts have two different point of views about the nail length, it is seen that nail length preferences are very close to each other with a difference between 1 or 2 mm. Accordingly, it is understood that experts prefer short nails. Van Der Walt (1996) emphasized that Aguado believes that the ideal nail should not be long. Relevant studies (Duncan, 1980; Elmas, 1994; Tennant, 1995) have indicated that a good tone and fingernails without moving on the string is possible only with short nails. This situation is similar to the results of the study.

Considering the answers of the experts about the cause of the problem, the preferred shape for the nails is short, which results in less breakage, better toning and ease of movement. The long nail on the right hand is difficult to maintain and control. It is thought that short nails have been suggested by the educators especially for the students who have just started the classical guitar and have mostly very fragile nails.

The majority of the experts have stated that the right hand fingernails should not be similar in length. Most guitar performers perform the positioning of the guitar in similar ways. Accordingly, the positioning of the right arm, the angle of the hand and the placement of the fingers inevitably require different nail sizes. Eleven experts stated in their decision that the order of fingers “p, a, m, i” should be ordered from long to short. The position of the guitar of the performer can be said to be an inevitable result due to the fact that the length of the fingers, p, a, m, i and the fingers of the right hand and fingers are shorter (Duncan, 1980).

Most of the experts have shared the idea that changes such as positioning guitar affects the nail length and angle because the changes due to the difference in the grip of the guitar can also change the direction and position of the nails, therefore the idea that the length and angle of the nail should be designed with the positioning of the guitar.

14.81% of the experts argued that the grip and positioning of the guitar did not have a direct connection with the nail length or angle, and stated that the angular problems resulting from these changes should be eliminated with minor changes on the nail. “The classical guitar is an instrument with a high probability of mistakes, without the slightest loss of movement and control during performance. All angular and positional requirements for the grip and the correct positioning of the guitar are the necessity for the right arm and hand position. If the positioning of the guitar is changed, the position of the right hand and arm may also change” (Şaklar, 2001: 20). The height of the chair guitarist uses, the height of the material that raises the foot or the guitar, the personal physical characteristics of the guitarist (arm and leg lengths) directly and positively affect the dominance of the guitar and guitar. It is extremely important to consider all these variables when determining the shape and length of the nail. The position of the sitting, the grip and the position of the guitar may require changes in the form of nails (Glise, 1997). The shape of the nail should be fixed and the shape of the nail should be fixed on the physical properties of the person and the proven general lines.

Most of the experts have agreed that nail length and shape should be the same for different musical forms or periods and there is a general consensus on the fact that the right arm and the small angular changes in the hand can reach the musical understanding of the period. However, it is also shown that the continuous change of nail length and shape may impair the technical habit. Changes in the right hand and right hand nails, which are important in terms of technical habits and instrument dominance and are known as the basis of the sound production mechanism, may adversely affect the guitarist in technical and musical terms. It is thought that it is difficult for the guitarist to consider the elongation times of the fingernails to use long nails in the next work and shorten the claw for another work to be chosen and especially considering the time fingernails need to grow.

The majority of the experts have stated that the fingernail length and shape are important in apoyando and tirando techniques. On the other hand, it is seen that there are two main views; the first

opinion is that the fingernails should be in the same length. The second point is that the longer fingernails are more in contact point with the string, especially in the apoyando passages. Considering all variables such as nail length or shortness, nail shape, right hand position and the contact point with the string, it is known that the slightest change in the guitar will have a positive or negative effect on the guitar player. However, it is important for the guitarist to fix these variables as much as possible in the technical works and works to be played. This may include a common nail length to be used in the tirando and apoyando passages. It is known that apoyando and tirando techniques are frequently used in almost every work written or transferred to classical guitar. In this case, it is a situation that guitarists need to prefer to use short nails for apoyando, but unfortunately it is also not possible. However, it is possible to increase or decrease the contact point of the nail with the angular changes on the right hand. Thus, after making a common nail length which we can easily apply both techniques and other right hand techniques, making the desired changes with right hand angle change will be a more accurate choice for the guitarist to maintain the technical habit.

48.15% of the experts have answered as important to the question “are the physical structure of the guitar, different string and tension preferences important for the guitarists’ nail structure?”, and 40.74% of the experts have said that they are not important and as it is seen rates are close to each other. the most common reason among experts who said that they are important was that high tension in strings can affect the guitarists who have thin and brittle fingernail structure, and the most common reason among experts who said that they are not important was that changes in string tension is not important for well-maintained and healthy nails. Although the two views appear to be opposed to each other, it is understood that the perspectives of the experts are similar. The physical structure of the guitar and the tension in the strings are very important and individually variable. The most important variable is the choice of string in the classical guitar instrument which does not differ greatly in physical structure. With the increase in the tension rate of the string, the thickness of the string in creases at the right rate. This can significantly change the angle of the touch point of the nails. High levels of tension due to the increase in the tension of high-tensioned strings may be an important preference for most guitarists.

The rate of the experts who have stated they have had to change their fingernail shape and structure during their professional lives is 66.67%. It is observed that there are two dominant opinions on the reasons; the first is that they are in constant search and the second is that they prefer shorter nails compared to the past. It is known that guitarists maintain a fingernail shape and structure throughout their professional lives. It is thought that guitarist’s fingernails need to change the nail structure in time due to the needs felt by the guitarist due to the musical and performance search, as well as the guitarist’s nail structure, the environmental conditions and changes experienced, age, and eating habits. In determining the ideal nail structure of the guitarist, the position of the guitarist as well

as the position of the chair, chair height, arm length and right hand position of the nails can be very important.

Whether a standard fingernail structure is recommended to the students, 51.85% of the experts do not recommend and 44.44% of them suggest a certain fingernail structure. The experts who are in the opinion of not suggesting a standard structure, only those who suggest that they offer a standard nail structure when they see a negative situation, the experts suggest that they only offer a standard structure at the beginning stage, stated that they should find their original style. Considering the fact that the expert guitarists with different physical characteristics are the determined truths according to their physical comfort in the correct way they proposed to their students, the common point that is still the most plausible point about the length and structure of the nail, which is still a subject of debate, is to determine the original structure according to the physical characteristics of the student (Glise, 1997) is the creation of a system within its own mechanics. In this respect, it is thought that the experts overlap with the idea that they intervene only in negative situations without suggesting a standard quotation structure to their students. However, considering the fact that even experienced guitarists are in search of ideal nail structure, it is difficult to determine the nail structure for students who have just started classical guitar.

In the selection of the appropriate nail image, it is seen that 44.44% of the experts preferred to choose the most appropriate one among the nail images, and the closest option is the mixture of C and B with 18.52% of the experts' view. In cases in which the nails are angular, it is thought that most of the guitarists prefer oval nails in this direction. Van Der Walt (1996) emphasized that he believed that the nail pattern of Aguado should be oval. When the related literature is examined, it is thought that the nail shape should be oval (Elmas, 1994; Glise, 1997; Van Der Walt, 1996).

On the experts' opinions about the fingernail care, filing and materials under the second sub-purpose of the study:

In the expert assessment of the choice of nail pulp, the two points of view come to the forefront; the first is a metal nail file for the main shape, water sandpaper no. 1200 or above, and the second is a paper file for the main shape and water sandpaper, When the two views are examined, it is seen that the water sandpaper for thin lines is the common sight. It is known that the water sander 1200 and above cleans the visible and invisible nail roughness after the cleaning for the outlines. At the expert opinion for the outlines, it is seen that the paper file is less used than the metal nail file. According to the performer playing guitar for a long time, the performer has said that his nails are generally more durable. In this respect, experts prefer the metal nail file to be preferred and recommended in the filing of the outline of the durable nails, and it is also considered that the use of the metal nail file is longer than the paper nail file.

Some of the experts suggest that various nail nutrients (vitamins, almond oil, olive oil, glycerin, nail hardener, nail polish, galleon, lemon juice) should be used. Fingernail guitar performance is quite important for guitarists. Guitarists are generally not always satisfied with their nail performances because the physical characteristics of the guitarist's fingernails, their nutritional habits, seasonal transitions, and their needs depending on the self-care of the nail may vary from situation to situation or from person to person. Through this view, it is believed that the experts recommend the use of nourishment in nail care and that the proposed materials are in a very different number.

Some experts say that nails should be cared for every day. It is thought that there may be a difference between regular nail care and maintenance when the nail is extended. The care of the regularly made nail will be minimized due to breakage, sensitivity and installation. Playing with neglected fingernails throughout performance is thought to be a demotivating situation for the guitarist. For these reasons, it is thought that experts recommend daily care. When we look at the answers of the experts regarding the cause of the problem, it was stated that the daily activities deformed the nail and caused a change in shape. According to Bobri (1977), Andrea Segovia shaped the length of her fingernails in order to preserve its length. In other studies, it was stated that nail care should be done daily (Elmas, 1994). Quotes are 0.1 millimeters per day on average (<https://tr.wikipedia.org/wiki/Tirnak>). This natural process in the nail forces guitarists to care or file every day. Depending on the average elongation time and amount of the nail, the person's work tempo is also a serious factor on the shape changes on the nail surface. The guitarist is thought to preserve the nail shape and structure in certain periods every day in order to protect his/her technical habit.

A part of the experts rated themselves 4 out of 5 on how ideally they file their nails. Fingernail filing may change from person to person or depending on external factors. Due to these reasons, experts may not get the same results each time they file their nails. However, 88.88% of the experts are good or very good at getting the same results in each filing. It can be assumed that guitarists gain experience and become more efficient in filing over time.

Most of the experts stated that they used metal nail file and then sandpaper. In the views of the application phase, the first of the ordering was generally from the main shaping materials (such as nail clippers, metal nail file, multi-purpose file). It is also seen that the second and third order materials consist of sandpaper and plastic files suitable for thin lines. Therefore, it was observed that the responses were consistent and close. According to this result, it is thought that metal file for the outlines, or glass, plastic files with the same function are preferred, whereas thin lines and details are the preferred thinner of sandpaper and multi-purpose files.

According to the expert opinion about the direction of nail filing, it should be in one direction from right to left. The single direction of the nail is considered to enable both the desired filing to be

performed according to the double-sided filing, and the nail to create a more effective tone during performance. The final decision of the nail should be tried by stealing and the final decision should be determined accordingly and the result is weighted. The guitarist is expected to perform the guitar during filing and make the final decision by guitarist with trial and error yields a more reliable performance.

On the experts' opinions about fingernail problems and solutions under the third sub-purpose of the study:

Most of the experts think that the problems related to the nails of the students are mostly due to breakage and structural problems due to inability to extend the nails. Guitar students usually begin to play the guitar begins to extend the nails. Although it varies from person to person, students' fingernails are fragile during the first extension periods and this sensitivity can last for a long time. Besides, it is not easy for students with a small age to place nail care habits. For these reasons, it can be seen as a natural process that students experience problems. It is recommended to use lemon juice, almond oil glycerin according to the weight gain idea as a solution suggestion. In order to minimize this sensitivity, the effects of lemon juice and nutritional properties of almond oil and glycerin are thought to be recommended by experts.

Most of the experts have suggested artificial nails for nail breaks before the event. One of the most unfavorable conditions a guitarist can experience before performance is nail breakage. Although this situation is not frequent, it is a situation between guitarists. Sometimes there are situations in which the guitarist cancels the concert. When the nail breaks, it is difficult for the guitarist to produce the desired tone, as well as the entire habit of performance. Accordingly, it is thought that experts suggest artificial nails as the nearest solution in order to achieve the minimum performance for the guitarist.

When the research findings are evaluated in general;

When the literature on the use of fingernail in the guitar is searched, it is understood that the existing information is mostly included in guitar methods. When the content of this general information is examined, it is seen that the general information about the use of fingernail in guitar has been used more heavily so far and the scope is considered as a narrower subject in the method. It is seen that the current studies indirectly addressing this issue also refer to these sources as references. Since the current studies have to use the mentioned sources that are constantly repeating themselves, they are thought to be far from the opportunities and developments brought about by the present conditions. The findings obtained in this study overlap with the information available in the related literature. In addition to these data, the opinions of the experts on their personal performances or the knowledge and skills they have gained through the study they have had with the students have been obtained within the scope of the research. In the current opinions obtained; experts, both the student's

personal characteristics of the centered approach, and it is understood that they adapt to today's technical and technological developments. However, it is thought that the researchers working in the field of guitar cannot bring this issue to the agenda in academic level and therefore these subjects are not exhibited and spread professionally. Therefore, it can be said that the knowledge and skills acquired are within the scope of the employees in the field. In the transfer of this information, it is thought to be made with the skillful apprentice relationship which is frequently seen in instrument training. It is thought that these findings obtained will create an up-to-date academic data in the field of guitar training and will attract the attention of researchers.

Researchers, trainers and guitarists who serve in the field of guitar are advised to analyze the results of this research, which deals with the use of fingernail in guitar in three sub-themes, taking into consideration what can be done in the context of guitar training and performance.

This research constitutes the studying group of the experts in the field of guitar training who work in various educational institutions in Turkey. As it is seen that the opinions of the experts of the study group are valuable, it is thought to be useful to analyze the perspectives of guitar students who receive vocational music education. Therefore, studies involving students from different age groups can be arranged. Furthermore, it is considered that it would be meaningful to carry out a study including international studying groups by extending the study universally. In this way, it can be determined whether cultural and professional differences exist. Therefore, in order to deepen and enrich the research subject, it is suggested to conduct new researches dealing with similar or different working dimensions within the scope of this research including different working groups.

Acknowledgements

We would like to thank Ajda Aylin Can and Behzat Cem Güneş for their support in preparing the interview form and analyzing the data.

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