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# Activity-Based Positioning and Playing Technique Instruction and Implementation in Amature Guitar Education

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## Abstract

*The aim of this study is to prepare activity-based lesson plans for amature guitar education to teach basic positioning and playing techniques, and to test the effectiveness of this teaching method. The research model is a single-group pretest-posttest design, and it was carried out with 5 students at the beginner level for 4 lessons of instructional process. The data obtained from performance tests were evaluated based on a 5-point Likert scale determined by three field experts, and the average success scores of the students for the relevant unit were determined. As a result of the evaluation, student achievements ranged between 87.19-100, and it was concluded that guitar education based on activity-based lesson plans was successful.*

**Keywords:** Music Education, Amateur Guitar Education, Activity-Based Teaching, Right Hand Technique in Guitar, Left Hand Technique in Guitar.

## Introduction

Music education is fundamentally a process of developing, changing, transforming, enhancing, and empowering musical behavior (Uçan, 2018, p. 11). Individuals who receive music education are influenced by many factors that determine the process, objectives, and expectations of the education. These factors include their musical environment, musical experiences, musical goals, musical preferences, age, physical and cognitive abilities. These factors play a crucial role in determining what individuals learn, how they learn it, and what musical behaviors they display. Music education is not just about acquiring musical behavior, but also about using music for various purposes. In this process, critical factors such as the individual's musical environment, musical experiences, musical goals, musical preferences, age, physical and cognitive abilities determine the process, objectives, and expectations of the education. Amateur music education is aimed at individuals who are interested, willing, enthusiastic, inclined, and passionate about music or a specific branch of music and goes beyond general music education to provide effective musical participation, enjoyment, and satisfaction, and to develop the necessary musical behaviors to sustain and improve it as much as possible (Uçan, 2018, p. 35). According to Tarman (2016), amateur music education is aimed at those who have an interest and love for music. Its aim is to provide the necessary musical behaviors for active musical participation, enjoyment, and satisfaction and to sustain and improve it. It is important for individuals to be willing rather than talented. Instrumental education is a musical activity that should be planned and carried out according to the child's developmental stages to support their musical development. This education plays important roles in supporting the correct use of sound, developing ear training, and increasing interest in music (Saraç, 2016, p. 36).

Instrument education addresses the cognitive, affective, and psychomotor aspects of the individual as a whole. Through this education, individuals gain technical knowledge and skills as well as aesthetic values. It enriches cultural life, and aims to raise creative, applicative, investigative, interpretive, critical and self-confident individuals (Kolukırık, 2019, citing Akgül). According to Uyan (2018), students who receive amateur music education have higher academic achievements compared to those who do not receive this education.

Amateur instrument education is a type of music education designed to improve the musical skills and talents of individuals who are passionate, willing, voluntary, and enthusiastic about music. This education provides students with the opportunity to learn to play an instrument and helps them develop their musical abilities. Amateur instrument education works to increase students' mastery of music theory, rhythm, and notation while also helping to develop their artistic expression skills. It is an ideal option for individuals interested in music and those who want to make music a part of their lives. This education instills confidence in students and adds an artistic dimension to their lives by developing their self-expression skills.

Amateur instrumental education is an important aspect of music education in terms of allowing individuals to discover, perceive, recognize and define themselves, improve their existing skills through education and thus provide opportunities for self-realization (Ercan, Orhan, 2012).

Amateur guitar education is a process for individuals who have a particular interest, passion, and desire to learn how to play the guitar to acquire cognitive, emotional, and motor skills. During this process, individuals learn the structure of the guitar, finger positions, notes and chords, and develop playing techniques. Guitar education is generally provided in school music clubs, music schools, private music courses, associations, and by individual teachers. This education process helps individuals develop their musical skills, increase their self-confidence, and express themselves.

With the increasing popularity of the guitar (Yılmaz and Şen, 2016; Yavçın, 2011) the demand for individualized guitar education is also growing,

making it more important than ever to plan and design effective teaching processes for students. Organizing educational programs that are tailored to the needs and levels of individual students can help increase their interest and motivation, resulting in more successful outcomes. Additionally, teacher experience and teaching approaches play a critical role in students' success in personalized guitar education.

According to Saraç (2016), active learning approach is a learning model in which the majority of the work is done by students who participate in activities where they apply their thoughts and ideas with brain activities in a fast, fun, and supportive way, outside of traditional learning methods. Within the scope of this study, it is aimed to plan activity-based teaching in a way that is compatible with the constructivist approach, 3e, 5e, and 7e teaching models. In the constructivist learning theory, a problem that will arouse the student's interest should be found, opportunities should be given for their individual opinions to emerge, and the teaching program should be processed through deductive reasoning by focusing on fundamental concepts with their participation (Saraç, 2016, p.61). Although the constructivist approach stages are generally identified as engage, explore, explain, elaborate, and evaluate (Saraç, 2016, p.68), reduction or increase can also be made in these stages.

Therefore, in the process of guitar education, it is important for the learner to be willing and interested, for the teacher to have the necessary skills, for appropriate teaching methods to be applied to the individual or group, for suitable educational resources to be used, and for students to be encouraged to work systematically and for teaching to be carried out within an appropriate program framework. From this perspective, the research problem statement was formulated as "How can positioning and playing techniques be taught and evaluated in the context of activity-based lesson plans in amateur guitar education?" and the following questions were answered:

1. How can activity-based lesson plans for teaching positioning and playing techniques in amateur guitar education be developed?
2. How effective are the activity-based lesson plans developed?

**Method**

**Research Design**

The research was conducted using the single group posttest model, which is one of the experimental research models. It was carried out with 5 students at the beginner level, using an activity-based lesson plan prepared for 4 lessons. The single group posttest model is defined as the application of an independent variable to a randomly selected single group and observing the effect on the dependent variable (Karasar, 2020, p. 130).

The stages of the research are as follows:

- Literature Review
- Determination of the Study Group
- Preparation of Lesson Plans
- 4-Lesson Implementation Process
- Expert Evaluations

**Working Group**

The study group of the research consists of 5 voluntary students between the ages of 18-33. None of these students have received guitar education from any institution or individual before. All of the students in the study group are individuals who express their interest in learning guitar, and state that they have no prior knowledge on the subject. Due to the application of a single group study, it can be said that the group was selectively formed, and it was necessary for the group to consist of individuals with the aforementioned characteristics.

**Data Collection Tools**

In the research process, literature review and experimental procedure were used to obtain data. The content and level suitability of the lesson plan template created in the study were consulted with and approved by three subject matter experts. In the experimental stage, one-on-one lessons were conducted with the 5 students in the study group. The lessons lasted for 2 weeks, with each lesson being 50 minutes long and a total of 4 lesson hours being applied. At the end of the unit, theoretical knowledge tests and performance tests were applied to the students for each subject and scope. For the evaluation of the performance tests, Albus's (2001) "Use of traditional Turkish music sound systems and polyphony approaches derived from this system in

viola teaching" doctoral dissertation's performance evaluation scale was used.

**Table 1 Performance Evaluation Criteria**

Row	Criteria	Score
1	Accuracy of pitch and rhythm	40
2	Acceptable tempo	10
3	Playing technique	30
4	Musicality	20
5	Total	100

These 4 criteria were converted into 5-point Likert scales, and area experts were asked to evaluate according to this developed Likert scale.

**Data Analysis**

During the experiment process, the answers of the theoretical knowledge tests obtained were reported by the researcher and included in the weighted percentage calculation. Forms created for the evaluation of performance tests were given to field experts and the evaluations were shaped as a result of field experts listening to the video recordings. The researcher calculated the total points received and the arithmetic means of the scores of three field experts. The points obtained by students from theoretical knowledge and performance tests were reported in tables by taking the weighted averages previously determined for each unit. The students' performance success statuses were expressed as follows: 0-30: Very Unsuccessful, 31-50: Unsuccessful, 51-65: Medium, 66-80: Good, 81-100: Very Good. The end-of-unit success scores of the students were created by calculating the weighted averages of the theoretical knowledge and performance tests of the relevant unit.

**Findings and Comment**

Findings and Comments on Creating an Activity-Based Lesson Plan

Unit: Positioning and Playing Techniques

Topic 1: Right Hand

**Introduction**

The instructor asks the students how they position their right hand when sitting, walking, running, holding an object, and pulling a rope and

asks them to demonstrate each position. They ask which positions make their hands feel comfortable, uncomfortable, or tense. The instructor emphasizes the importance of the right hand being relaxed and not tense when playing the guitar. They then show videos of various guitarists and ask the students to pay attention to how they use their right hand and open up the topic for discussion. They discuss the role of the right hand in playing the guitar.

### Development

Activity 1: The instructor talks about how the fingers of the right hand are given different names and shares those names with the students.

Thumb: p

Index Finger: i

Middle Finger: m

Ring Finger: a



**Figure 1 Names of the Write Hand Fingers**

The instructor provides information about how long the nails of these fingers used in guitar playing should be. The nail length should be visible from the back of the finger when looked at towards the palm, not too long or too short. Using visuals, students are expected to adjust their nails to the example lengths.



**Figure 2 The Appearance of Nails**

The instructor explains how to shape each nail and which tools (file, sandpaper, etc.) should be used for this purpose. As the angles of the fingers during playing are different from each other and the ideal playing stroke in guitar playing is using nails close to the flesh, the instructor demonstrates to the students how each finger should be shaped.



**Figure 3 Shaping the Nails**

Activity 2: The instructor positions their right hand correctly on the middle part of the guitar body and asks the students to express their opinions about the posture of their hand and fingers. The instructor explains that in the playing position, the thumb should make parallel strokes from top to bottom on the strings and directs the students to imitate their strokes. The instructor positions the other playing fingers on the strings and asks the students to position their fingers similarly. The playing fingers will push the strings from bottom to top at approximately a 45-degree angle towards the direction of the elbow, rather than perpendicular to the strings. The instructor emphasizes that the palm of the right hand should be round and that the pinky finger, which will not participate in playing, should also curl inward like the other fingers, without any outward tension.



**Figure 4 Right Hand Position**

Finally, the instructor warns the students that their right-hand palm, wrist or fingers should not rest on any part of the guitar and helps them position

and play their right-hand fingers on the guitar strings according to the rules explained. In this way, students try to play all the strings with all their right-hand fingers. During the practice, the instructor guides the students to correct any incorrect hand positions. The practice continues until all students produce the correct sound from the guitar.

Activity 3: The instructor informs the students that the right hand can make two types of strokes, one called *apoyando* and the other called *tirando*. In *apoyando* stroke, the playing finger rests on the string above, while in *tirando* stroke, the playing finger does not touch any other string.



**Figure 5 Apoyando and Tirando Strokes**

After explaining the two types of right-hand strokes, *apoyando* and *tirando*, the instructor demonstrates these strokes on open strings and asks the students to differentiate between them. While performing the strokes, the instructor encourages the students to observe the movements, joint flexions, and shape differences of the playing fingers and provide their comments. Finally, the students are asked to practice both *apoyando* and *tirando* strokes on open strings.

**Topic: Left Hand**

**Introduction**

The instructor asks the students to demonstrate how they position their left hands while sitting, walking, running, holding an object, and pulling a rope, just like they did with their right hands. They ask the students which positions are comfortable, uncomfortable, or tense. The instructor emphasizes the importance of keeping the left hand relaxed and not tensed while playing the guitar. They then show videos of various guitarists using their left hands and ask the students to pay attention to their techniques and discuss the topic. The discussion covers the role of the left hand in playing the guitar.

**Development**

Activity 1: The instructor explains that four fingers are used on the left hand while playing the guitar and assigns numbers to them:

- Index finger: 1
- Middle finger: 2
- Ring finger: 3
- Pinky finger: 4



**Figure 6 Left Hand Finger Numbers**

When playing the guitar, it is explained that the thumb of the left hand does not have a function in producing sound and that it serves as a support element in the background. The teacher turns their back to the students so that they can see the back of the guitar fretboard and demonstrates how the thumb should be positioned.



**Figure 7 Position of the Left-Hand Thumb**

The instructor demonstrates and explains that the joint of the thumb should not be bent or contracted towards the back and that it can be positioned in various ways to support the positions of the other fingers, while not being too visible from the front. Typically, the thumb is positioned around the middle of the fretboard. The students are then asked to mimic the position shown.

Activity 2: The correct position of the left hand and the pressure of the fingers on the fretboard are demonstrated by the instructor to the students. While doing this, the instructor asks the students to shape

their left palm into a round form, like their right hand, and imagine a semi-circle in front of their placed thumb as they approach their fingers towards the fretboard. The importance of having short nails on the left hand when playing the guitar is emphasized. The instructor presses the left-hand fingers in order on the first, second, third, and fourth frets according to their finger numbers, while asking the students to observe and comment on how the left-hand fingers shape during the pressure.



**Figure 8 Left Hand Position**

The proper positioning of the fingers is explained by showing that the tips of the fingers near the nails should be pressed onto the guitar fretboard with both joints bent and at a right angle to the fretboard. It is also emphasized that pressing the strings as close to the fret as possible is beneficial, and that during the pressing action, other fingers should be kept in a suitable position and close together without being removed from the position. Students are then asked to imitate the teacher by playing the first finger on the first fret of the thinnest string using any finger they choose on their right hand. Possible mistakes related to the position of the left hand (such as flattening and touching the fretboard with the palm, not pressing the fingers perpendicularly, and turning the left thumb to the left) are corrected by the teacher. This exercise continues until all left-hand fingers can press the correct string at the correct fret and produce a quality sound.

**Topic: Left-Hand and Right-Hand Coordination**  
**Introduction**

The instructor demonstrates the right-hand

strokes and finger pressures from the previous lesson to motivate students. In the following stage, he/she explains that both hands will be used together, and they will start practicing the guitar. The instructor shows a few examples of playing with both hands together.

**Development**

Activity 1: The instructor explains how to play the following exercises on the thin string and then asks the students to try playing them. Since the students do not yet have any knowledge of musical notation, the exercises are demonstrated using finger numbers for the left hand, finger names for the right hand, and fret numbers (1st fret, 2nd fret, etc.) for the guitar.



**Exercise 1**



**Exercise 2**



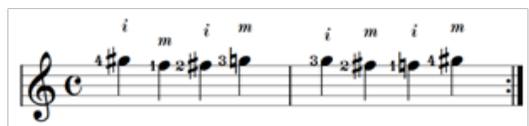
**Exercise 3**



**Exercise 4**



**Exercise 5**



**Exercise 6**

Activity 2: The teacher explains how to play various exercises on all strings without using note names and helps students to play these exercises.



Exercise 7



Exercise 8



Exercise 9



Exercise 10

### Unit Final Exam-Assessment

Instructions: A 5-question theoretical knowledge and a 5-question performance-based scale have been prepared to measure the success of target behaviors in the relevant learning area. Each theoretical question in the test is worth 20 points. Each performance-based question is also worth 20 points and is evaluated according to the following scale. The theoretical knowledge test is weighted 50% and the performance test is weighted 50%, and calculation is made over a total of 100 points.

### Theory Test

- Question 1. Name the finger names of the right hand.
- Question 2. Name the finger numbers of the left hand.
- Question 3. Define apoyando stroke.
- Question 4. Define tirando stroke.
- Question 5. Explain how to shape the right-hand nails.

### Performance Test



Question 1 Play exercise 1



Question 2 Play exercise 4



Question 3 Play exercise 5



Question 4 Play exercise 7



Question 5 Play exercise 9

Findings and Comments on Theoretical Knowledge Achievement

Table 2 Unit Theoretical Knowledge Test Results

Students/ Questions	1	2	3	4	5	Total
Student 1	10	0	10	10	0	80
Student 2	10	0	10	10	10	90
Student 3	10	10	10	10	10	100
Student 4	10	10	10	10	0	80
Student 5	10	10	10	10	10	100

As seen in the table above, the students answered the unit theoretical knowledge test questions and received scores of 80, 90, 100, 80, and 100, respectively. The average theoretical knowledge achievement of the students is 90 points. This indicates that activity-based teaching in amateur guitar education has been successful in terms of understanding theoretical knowledge.

**Findings and Comments on Unit Performance Test Achievement**

**Table 3 Expert Evaluation of the First Student's Performance**

Question	Expert	Accuracy of Pitch and Rhyth	Acceptable Tempo	Playing Technique	Musicality	Total
Question 1	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 2	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 3	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 4	Expert 1	30	7	20	20	77
	Expert 2	30	7	20	15	72
	Expert 3	30	7	20	20	77
Question 5	Expert 1	40	10	20	20	90
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100

In the above table, data on the evaluation of the 5 performance questions of the 1st student by three experts in 4 dimensions are shared. It was found that the arithmetic averages of expert evaluations for each question were 100, 100, 100, 75.3, and 96.6, respectively. The student's unit performance

average is 94.38. Accordingly, the 1st student has successfully completed the unit with a grade of excellent. This indicates that activity-based teaching in the amateur guitar education has been successful for the 1st student.

**Table 4 Expert Evaluation of the Second Student's Performance**

Question	Expert	Accuracy of Pitch and Rhyth	Acceptable Tempo	Playing Technique	Musicality	Total
Question 1	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 2	Expert 1	30	10	30	20	90
	Expert 2	40	7	20	15	82
	Expert 3	30	10	30	20	90
Question 3	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 4	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 5	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100

The table above shows the data on the performance evaluation of the 2nd student by three experts on 5 performance questions in 4 dimensions. The arithmetic averages of the expert evaluations for each question are 100, 87.3, 100, 100, and 100, respectively. The student's unit performance average

is 97.46. Therefore, the 2nd student has successfully completed the unit with an excellent grade. This indicates that activity-based teaching in amateur guitar education has achieved success for the 2nd student.

**Table 5 Expert Evaluation of the Third Student's Performance**

Question	Expert	Accuracy of Pitch and Rhythm	Acceptable Tempo	Playing Technique	Musicality	Total
Question 1	Expert 1	30	10	30	20	90
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 2	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 3	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 4	Expert 1	40	10	20	20	90
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 5	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100

The table above presents data on the evaluation of 5 performance questions of the 3rd student by three experts in 4 dimensions. The arithmetic means of expert evaluations are respectively 96.6, 100, 100, 96.6, and 100 for each question. The student's

unit performance average is 98.64. Therefore, the 3rd student has successfully completed the unit with an excellent degree. This shows that activity-based teaching in the amateur guitar education has achieved success for the 3rd student.

**Table 6 Expert Evaluation of the Fourth Student's Performance**

Question	Expert	Accuracy of Pitch and Rhythm	Acceptable Tempo	Playing Technique	Musicality	Total
Question 1	Expert 1	40	10	20	20	90
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 2	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 3	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 4	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100

Question 4	Expert 3	40	10	30	20	100
Question 5	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100

In the table above, data related to the evaluation of 4th student's 5 performance questions in 4 dimensions by three experts are shared. It has been revealed that the arithmetic averages of the expert evaluations for the student's questions are 96.6, 100, 100, 100, and 100, respectively. The student's unit

performance average is 99.32. Therefore, the 4th student has successfully completed the unit with a high degree of achievement. This indicates that activity-based teaching in amateur guitar education has achieved success for the 4th student.

**Table 7 Expert Evaluation of the Fifth Student's Performance**

Question	Expert	Accuracy of Pitch and Rhythm	Acceptable Tempo	Playing Technique	Musicality	Total
Question 1	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 2	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 3	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 4	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100
Question 5	Expert 1	40	10	30	20	100
	Expert 2	40	10	30	20	100
	Expert 3	40	10	30	20	100

In the above table, data is shared regarding the assessment of a student's 5 performance questions in 4 dimensions by three experts. The arithmetic means of the expert evaluations were all 100 points. The student's unit performance average is also 100. Therefore, the fifth student completed the unit with an excellent degree. This shows that activity-based teaching in amateur guitar education has led to success for the 5th student.

### Findings and Comments on Students' Overall Achievement at the End of the Unit

The average unit success of students has been expressed in the following tables based on the evaluation of the theoretical knowledge test (50%) and performance test (50%).

**Table 8 Average Unit Success of the First Student**

Theoretical Knowledge Test	Performance Test	Average
80	94,38	87,19

According to the table above, the unit achievement score of the 1st student is 87.19. Therefore, the student has completed the unit with a very good degree.

According to the table above, the unit success score of the second student is 93.73. Therefore, the student has successfully completed the unit with a very good grade.

**Table 9 Average Unit Success of the Second Student**

Theoretical Knowledge Test	Performance Test	Average
90	97,46	93,73

**Table 10 Average Unit Success of the Third Student**

Theoretical Knowledge Test	Performance Test	Average
100	98,64	99,32

According to the table above, the 3rd student's unit achievement score is 99.32. Therefore, the student has successfully completed the unit with a very good degree.

**Table 11 Average Unit Success of the Fourth Student**

Theoretical Knowledge Test	Performance Test	Average
80	99,32	89,66

According to the table above, the 4th student's unit success score is 89.66. In this case, the student has completed the unit with a very good degree.

**Table 12 Average Unit Success of the Fifth Student**

Theoretical Knowledge Test	Performance Test	Average
100	100	100

According to the table above, the 5th student's unit success score is 100. Therefore, the student has completed the unit with a very good degree.

**Table 13 Average Unit Success Scores of Students**

	Student 1	Student 2	Student 3	Student 4	Student 5
Average	87,19	93,73	99,32	89,66	100

Based on the table above, the average achievement scores for the 1st, 2nd, 3rd, 4th, and 5th students are 87.19, 93.73, 99.32, 89.66, and 100, respectively. As a result, all students have successfully completed the unit with distinction.

Based on the students' overall averages, the class average has been calculated as 93.97. This indicates that the activity-based teaching plan in amateur guitar education has been highly successful on the study group.

### Discussion, Conclusion and Recommendations

As part of the research, an activity-based lesson plan was prepared consisting of introduction, development, and evaluation stages that transformed the 5E model into the 3E model. The introduction sections aimed to arouse curiosity in students by incorporating motivating questions and exploring the topic with informative materials. The development section included explanatory and in-depth information, and activities were used to reinforce the permanence of learning. In the unit-end evaluation section, theoretical knowledge tests and performance tests were applied to measure the acquired knowledge and skills related to the topic.

In the study, it has been observed that activity-based teaching approach motivates students to listen to the lesson more. For instance, according to Doğan (2008), activity-based education has been found to improve listening skills. This study also supports the findings of the mentioned research.

Additionally, it has been observed that activity-based teaching positively affects students' performance in the assessment process, their interest and attitude towards the course, and contributes to an increase in their academic achievement (Batdı, 2014). Similarly, the results of this study are in line with the findings of the relevant research.

Furthermore, in another study based on the constructivist approach 5e model, it was found that students' interest and participation in the course were high and their academic achievement was higher compared to the control group (Gök, 2012). In this study, a lesson plan based on the 5e model was implemented, and it was found that students' academic achievement was quite high.

In the same context, within the framework of the activity-based lesson plan implemented for the 5 students in the study group, the scores they received from theoretical knowledge tests and performance tests evaluated by experts were in the range of 87,19-100 indicating that the activity-based teaching in amateur guitar education resulted in highly successful outcomes.

It is recommended to repeat the same study with different unit topics in guitar instruction through activity-based lesson plans and to conduct similar studies for different levels of other instruments.

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