

Activity-Based Fundamental Music Theory Instruction in Amateur Guitar Education

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Abstract

The aim of this study is to prepare activity-based lesson plans for amateur guitar education to teach note theory and practice on guitar, 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 97,5-100, and it was concluded that guitar education based on activity-based lesson plans was successful.

Keywords: Music Education, Amateur Guitar Education, Activity-Based Teaching, Note Theory

Introduction

Music education, at its core, is a transformative journey aimed at nurturing, enhancing, and empowering individuals' musical aptitude (Uçan, 2018, p. 11). The effectiveness and objectives of this education are shaped by various factors, including the musical milieu, prior musical experiences, musical aspirations, sonic preferences, age, as well as physical and cognitive capabilities. These factors exert a pivotal influence on what individuals learn, the way they assimilate knowledge, and the musical behaviors they exhibit. It's important to underscore that music education isn't solely about acquiring musical skills; it also entails the utilization of music for diverse purposes. Throughout this process, the individual's musical environment, past experiences, aspirations, preferences, age, and cognitive and physical abilities all converge to delineate the educational framework, objectives, and expectations.

Amateur music education, on the other hand, caters to individuals who harbor a genuine passion, enthusiasm, and proclivity for music or a specific musical discipline. It transcends the realms of general music education by offering a platform for active musical engagement, enjoyment, and satisfaction. Its primary goal is to cultivate the requisite musical competencies necessary to fully sustain and elevate one's musical pursuits (Uçan, 2018, p. 35). Tarman (2016) echoes this sentiment, emphasizing that amateur music education is geared toward individuals who possess an intrinsic fondness for music. Its primary objective revolves around imparting the essential musical skills conducive to active musical participation, enjoyment, and fulfillment. Here, the willingness of individuals takes precedence over inherent talent.

Instrumental education emerges as a musical endeavor that necessitates meticulous planning and alignment with a child's developmental stages to bolster their musical growth. It assumes a multifaceted

role, fostering the correct utilization of sound, passion for music (Sarac, 2016, p. 36). Instrument education encompasses the cognitive, affective, and psychomotor dimensions, equipping individuals with not only technical knowledge and skills but also a deep appreciation for aesthetic values. This enriches their cultural experiences while fostering creativity, application, inquiry, interpretation, critical thinking, and self-assuredness, as articulated by Kolukirlik (2019), referencing Akgül. Uyan (2018) further contends that students engaging in amateur music education exhibit higher academic achievements compared to their non-participating peers.

Amateur instrumental education stands as a specialized form of music education, tailored to enhance the musical talents and skills of individuals who ardently harbor a passion, willingness, and eagerness for music. This form of education affords students the opportunity to embark on a musical journey, honing their musical prowess. It places particular emphasis on bolstering their grasp of music theory, rhythm, notation, and artistic expression, ultimately enriching their lives and imbuing them with newfound confidence and the ability to articulate themselves artistically.

Within the realm of music education, amateur guitar education caters to individuals who harbor a specific interest, fervor, and aspiration to master the guitar. This journey equips them with cognitive, emotional, and motor skills necessary for proficient guitar playing. The educational process encompasses an understanding of the guitar's structure, finger placements, notes, chords, and the development of playing techniques. Guitar education is typically offered through school music clubs, music schools, private music academies, associations, and individual instructors. This pedagogical path empowers individuals to elevate their musical competencies, boost self-confidence, and find a means of self-expression.

With the burgeoning popularity of the guitar (Yilmaz & Sen, 2016; Yavçin, 2011), the demand for personalized guitar education is on the rise, underscoring the need for meticulously designed and executed teaching processes. Tailoring educational programs to cater to the unique needs and proficiency levels of individual students can significantly

honing aural acumen, and kindling a genuine passion for music, yielding more successful outcomes. Additionally, teacher experience and pedagogical approaches wield substantial influence over students' achievements in personalized guitar education.

Sarac (2016) posits that the active learning approach hinges on a learning model wherein students actively participate in activities that prompt them to apply their thoughts and ideas through dynamic mental engagement, diverging from traditional instructional methods. Within the framework of this study, the goal is to formulate activity-based teaching strategies that align with the constructivist approach and various teaching models like 3e, 5e, and 7e. In the constructivist learning theory, a problem that piques the student's interest should be identified, allowing space for individual perspectives to emerge. The teaching curriculum should revolve around fundamental concepts, involving students through deductive reasoning (Sarac, 2016, p.61). Although the constructivist approach typically involves stages such as engage, explore, explain, elaborate, and evaluate (Sarac, 2016, p.68), adjustments can be made to these stages as needed.

Hence, in the realm of guitar education, it is paramount for learners to possess willingness and interest, for instructors to possess requisite pedagogical skills, for tailored teaching methodologies to be applied to individuals or groups, for appropriate educational resources to be employed, and for students to be encouraged to work systematically within a well-structured program framework.

Method

Research Design

The study employed the single-group posttest design, a variant of experimental research models. It was conducted with a sample of 5 novice students using a four-lesson activity-based instructional plan. The single-group posttest design involves the introduction of an independent variable to a randomly selected single group while observing its impact on the dependent variable (Karasar, 2020, p. 130).

Participants

The research participants consisted of 5 volunteers aged between 18 and 33, all of whom had no prior experience with guitar education from any formal institution or private instructor. These individuals expressed a keen interest in learning the guitar and affirmed their lack of prior knowledge in this domain. Given the single-group research approach, the group was selectively composed to include individuals with these specific characteristics.

Data Collection Tools

In the research process, data were gathered through a literature review and experimental procedures. The content and suitability of the lesson plan template, developed for the study, were consulted with and endorsed by three subject matter experts. In the experimental phase, one-on-one lessons spanning a total of 4 hours were conducted over a 2-week period with the 5 students in the study group. Each lesson had a duration of 50 minutes. At the conclusion of the instructional unit, both theoretical knowledge tests and performance assessments were administered to gauge the students' understanding and proficiency in the subject matter. To evaluate the performance assessments, [Albuz'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 employed.

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

Throughout the experimental phase, the researcher documented the answers to the theoretical knowledge tests and incorporated them into the weighted percentage calculations. Forms created for

the evaluation of performance tests were provided to field experts who assessed video recordings of the students' performances. The researcher computed the total points awarded and the arithmetic mean of scores from three field experts. The students' scores from theoretical knowledge and performance assessments were tabulated, taking into account the pre-determined weighted averages for each section. The students' overall performance levels were categorized as follows: 0-30: Very Unsuccessful, 31-50: Unsuccessful, 51-65: Moderate, 66-80: Good, 81-100: Very Good. The students' end-of-unit success scores were derived by calculating the weighted averages of the theoretical knowledge and performance assessments for the respective unit.

End of Chapter Assessment and Evaluation

A 10-question theoretical knowledge test and a 2-question performance-based scale have been prepared to measure the success of the target behaviours in the relevant learning area. Each theoretical question is worth 10 points. Each performance-based question is also worth 50 points and has been evaluated according to the scale below. The theoretical knowledge test is worth 50%, and the performance test is worth 50%, resulting in a total calculation out of 100 points.

Theoretical Knowledge Test

- Question 1. What is the letter name of the note La?
- Question 2. Show a 1-beat G note on the staff.
- Question 3. Display a half-beat rest symbol.
- Question 4. Say the Do major scale ascending and descending.
- Question 5. Give an example of a simple time signature.
- Question 6. Provide an example of a compound time signature.
- Question 7. Show the sharp symbol and explain its function.
- Question 8. Is the interval between Mi and Fa a whole step or a half step?
- Question 9. Illustrate the positions of the natural notes in the 1st position on the guitar.
- Question 10. Which notes do the open strings on the guitar produce? Say them in order.

Performance Test

- Question 1. Play the natural ascending scale in the 1st position.
- Question 2. Play the natural descending scale in the 1st position.

End of Chapter Evaluation

The evaluations of the theoretical knowledge test (50%) and the performance test (50%) have been expressed in numerical ranges as follows:

- 0-30: Very Fail
- 31-50: Fail
- 51-65: Average
- 66-80: Good
- 81-100 Excellent

Activity-Based Teaching Program

Chapter Topics

- Names and Positions of Notes on the Staff
- Concept of Time Signature
- Accidentals and Their Usage
- Note Positions and Knowledge in the First Position

Chapter General Objectives

- Identifies the names of notes.
- States the letter equivalents of notes.
- Demonstrates how notes are positioned on the staff.
- Indicates the duration values of notes.
- Indicates the duration values of rests.
- States simple time signatures.
- States compound time signatures.
- Distinguishes between simple and compound time signatures.
- Writes the symbols of accidentals.
- Explains the functions of accidentals.
- Expresses sequential natural notes as whole and half steps.
- States which notes open strings produce.
- Applies note positions in the first position.

Topic: Names and Positions of Notes on the Staff Introduction

The instructor aims to acquire information from the students about their general music education, such as “What is a note?”, “What is the purpose of notes?”,

and “Do you know the names of notes?” by asking questions. The instructor also attempts to introduce unknown concepts through what the students already know by showing single and multiple-part notes in different shapes and positions.

Development

Activity

The instructor tells the students that the names of natural notes are “Do-re-mi-fa-sol-la-si” and asks the students to repeat this sequence. The instructor explains that after the note “Si,” the sequence starts over with “do,” and notes are arranged from thick to thin, and from thin to thick, repeatedly. The instructor clarifies that the sequence “Do-re-mi-fa-sol-la-si-do” is expressed in an octave range because it starts and ends with the same note.

The instructor asks the students to say the sequence of notes starting with “do” and moving from thick to thin. After the students, with the support of the instructor, find the sequence “Do-si-la-sol-fa-mi-re-do,” the instructor explains that this sequence is also expressed in a similar octave range because it starts and ends with the same note.

The instructor explains the difference between the two sequences: the first one is ascending (from a thick sound to a thin sound), and the second one is descending (from a thin sound to a thick sound) and asks the students to create an ascending and descending sequence on any other note they choose.

The instructor also mentions that notes can be expressed using letters, which will be occasionally used in the guitar education process. The instructor presents it as follows and asks the students to repeat and try to remember it as much as possible.

Do Re Mi Fa Sol La Si
C D E F G A B

Activity

The instructor displays the 1-octave ascending and descending C major scale on the staff.

1 Octave C Major Ascending Scale



1 Octave C Major Descending Scale



The instructor explains that the staff is a system consisting of 5 horizontal lines and 4 spaces that allows us to read/play notes. While positioning notes on these 5 lines, it is emphasized that notes get thinner from bottom to top and thicker from top to bottom. The instructor mentions that the 5 lines on the staff are symbolic lines, and if the sounds are thinner or thicker, there are actually imaginary lines above and below, and these lines, called “additional lines,” can be used when necessary. For example, it is shown that the thick C note is placed on the first additional line below the staff.

The instructor provides the following information regarding the positioning of notes on the staff:

- The lines on the staff can be named from bottom to top as 1st line, 2nd line, 3rd line...
- The spaces between the lines on the staff can also be named from bottom to top as 1st space, 2nd space, 3rd space...
- The additional lines placed below the staff from top to bottom can be named as 1st additional line, 2nd additional line, 3rd additional line...
- The additional lines placed above the staff from bottom to top can be named as 1st additional line, 2nd additional line, 3rd additional line...
- When positioning notes on the staff, they are placed in a way that corresponds to the lines and spaces in order.
- The position of notes on the staff is determined by the location of the round part of the note symbol. Whether the circle is filled or empty, and the stems are drawn up or down do not change the name of the note. However, while the tail of the “Si” sound can be drawn in both directions, the tails of the thin “do” and higher notes are drawn below the octave line, and the tails of the notes below the “Si” sound are drawn above the octave line.

Activity

The instructor plays a section of a musical piece containing notes of various durations for the students. The students are asked to pay attention to the durations of the notes they hear. The instructor points out that some notes have longer durations while others have shorter durations. The instructor explains how these durations are represented in note notation with the following visuals.

When counting note durations, we can think of each motion of our hand in the downward ↓ and upward ↑ directions as half a beat. In other words, ↓ is half, ↑ is another half, so completing one downward and one upward motion will be equal to one full beat.

Example of a 4-beat (whole) note (↓↑↓↑↓↑↓↑)



Example of a 2-beat (half) note (↓↑↓↑)



Example of a 1-beat (quarter) note (↓↑)



Example of a 0.5-beat (eighth) note (↓)

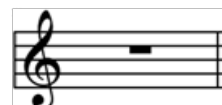


Two or more 0.5-beat notes can be connected as shown below. Therefore, the beats of the visuals below will be in the form of (↓↑) and (↓↑↓↑), with one 0.5-beat note corresponding to each arrow symbol.

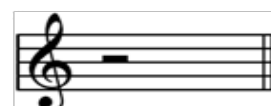


Rests also have duration values similar to notes, and accordingly, they have associated symbols. Below are some visuals of rests with their duration values.

Measure Rest



Two-Beat Rest



One-Beat Rest

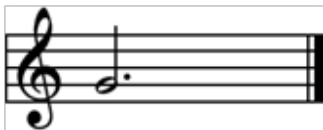


Half-Beat Rest



Knowing these note and rest symbols is important for beginner-level guitar exercises, studies, and compositions. In addition, it would be more appropriate to share information about other symbols and their meanings related to duration values with students when the time is right.

Another symbol that affects the duration values of notes and rests is the dot symbol. When the dot symbol is placed next to a note or rest, it increases its duration by half of its own duration. For example, when a 2-beat note is followed by a dot symbol, it becomes $2 + (2/2) = 2 + 1 = 3$ beats long.



Similarly, when a 1-beat note is followed by a dot symbol, it becomes $1 + (1/2) = 1.5$ beats long.



Topic: Concept of Time Signature Introduction

The instructor initiates the topic by asking students questions that evoke thoughts about the concept of time signature, such as “Why do we group notes on the staff with vertical lines?”, “Why do we need this?” Afterward, the instructor explains that the vertical lines are time signature lines, and each section divided by these lines should have equal duration values for both sound and silence. Sample notes related to the topic are presented.

Development

Activity

The instructor simplifies the concept of time signature as a numerical value expressed through upper and lower numbers placed right next to the key signature, which provides information about the rhythmic structure of music. The instructor explains the meaning of these numbers, stating that the upper number represents the quantity, while the lower number represents the unit duration value. For example, when you see a time signature of 4/4, the upper “4” means there should be 4 of something, and the lower “4” indicates a quarter note. So, in each measure, there should be a total of 4 quarter-note durations, which means there should be a total of 4 beats of sound or silence in each measure.



Similarly, a time signature of 3/4 means there are 3 quarters in each measure, or in other words, there should be a total of 3 beats of sound or silence in each measure.



Another example is the time signature of 2/4. Here, the upper number “2” represents the quantity, and the lower number “4” represents the duration value of a note. Therefore, in each measure, there should be 2 quarter notes, which means a total of 2 beats of sound or silence in each measure.



The examples given above are for simple time signatures. If all the values that make up a measure are in the form of two-fold value signs, such as “whole,” “half,” “quarter,” or “eighth,” this type of measure is called a simple measure (Say, 2012, p. 410).

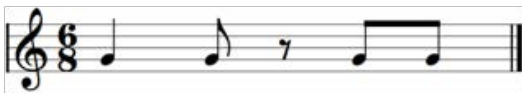
Activity

If all the values that fill a measure are in the form of a dotted value sign, such as dotted whole, dotted half, dotted quarter, or dotted eighth, this

type of measure is called a compound measure (Say, 2012, p. 410). The instructor explains that the 3/8 time signature is constructed with the logic of simple measures, with 3 eighth notes (half a beat) in each measure. What is meant by 3 eighth notes in each measure is actually the sum of these duration values. In other words, 3 eighth notes or 1 quarter note and 1 eighth note, or an eighth rest and 2 eighth notes (with a total duration value of 3 half beats) can be created.



Similarly, when discussing the 6/8 time signature, it is emphasized that there should be 6 eighth notes (half a beat) in each measure. Here, as in the case of the 3/8 time signature, various rhythmic combinations can be applied. For example, a 3-beat (dotted half) note can fill a measure. Two notes with a duration of 1.5 beats each would also add up to a total of 6 eighth-note beats. Examples can be multiplied using different combinations of sounds and rests.



Topic: Accidentals and their Usage

Introduction

The instructor shows sharps (#), flats (b), and naturals (♮) to the students and asks if they have seen these symbols before. The instructor explains that these symbols are placed next to notes and have functions, and they expect students to make guesses about what these functions could be. Finally, the instructor mentions that some keys on the piano are white while others are black and asks if this could be related to accidentals.

Development

Activity

The instructor presents the sharp (#) symbol to the students and explains that this symbol raises the pitch of the note before it by half a step. On the guitar, each fret space corresponds to half a step. Therefore, when this symbol is in front of a note, you should press the fret one step forward (to the right) from where the note is.



Figure 1 Fa – F#

Similarly, the instructor shows the flat (b) symbol to the students and explains that this symbol lowers the pitch of the note before it by half a step. In contrast to the sharp symbol, when this symbol is in front of a note, you should press the fret one step back (to the left) from where the note is.



Figure 2 Re – Db

The instructor then shows the natural (♮) symbol to the students. The function of this symbol is to return a note that has previously been sharpened (received a sharp) or flattened (received a flat) to its natural state. Therefore, on the guitar, the fret you press to play a note will be the natural position of the note.

Activity

Building on the information provided in the previous activity, the instructor explains that when a note in a measure has a sharp or flat symbol, it should be played in accordance with the accidental within that measure if the same note is encountered again. For example, if there is a sharp symbol in front of an “F” note in a measure, and another “F” note is seen in the same measure, the second “F” note should be played or read as “F#” without the need for an additional sharp symbol. However, if the intention is to return the second “F” note to its natural state, a natural symbol should be placed in front of it.

Some music notes may have accidental symbols on or between the lines in the part called the key

signature. This indicates that those notes will be played with the corresponding accidental throughout the composition. To return the note to its natural state during the composition, the natural symbol can also be used.

Topic: Note Positions and Knowledge in the First Position

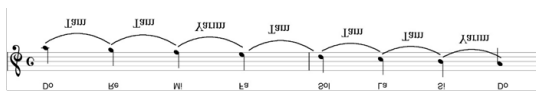
Introduction

The instructor reminds students of the C major scale, emphasizing that there are no accidentals in this scale. They pose a question to the students, “Are the distances between consecutive notes the same when natural notes are arranged in the range from low C to high C?” The aim is to get students to think about interval concepts. In this section, students will learn to express the intervals between consecutive notes as whole and half steps. They will also learn which notes are produced by the open strings of the guitar, and how to tune the guitar to standard tuning and position notes in the first position.

Development

Activity

The instructor illustrates the intervals between natural consecutive notes on the C major scale below, both as whole and half steps, and asks students to reinforce this concept.



On the guitar, each half step corresponds to one fret. Therefore, when playing notes with half-step intervals, you should move one fret (to the right) for half-step intervals and two frets (either to the right or left) for whole-step intervals. The frets that are skipped when playing whole-step intervals are named after the note that comes before the next note. For example, the interval between C and D is a whole step. The skipped fret between these two notes can be called either C sharp or D flat.



Figure 3 C sharp = D flat

The instructor also explains that you can obtain the sounds of the open strings on higher strings as shown below:

- 1st string E sound is obtained from the 5th fret of the 2nd string,
- 2nd string B sound is obtained from the 4th fret of the 3rd string,
- 3rd string G sound is obtained from the 5th fret of the 4th string,
- 4th string D sound is obtained from the 5th fret of the 5th string,
- 5th string A sound is obtained from the 5th fret of the 6th string. This information is also used when tuning the strings relative to each other.



Figure 4 Locations of Open String Sounds on Higher Strings

Activity

Guitar strings are numbered from low to high. In standard tuning, the notes produced by the open strings are as follows:

- 1st String: E
- 2nd String: B
- 3rd String: G
- 4th String: D
- 5th String: A
- 6th String: E



Figure 5 String Names

Strings can be tuned using a tuner or tuning apps found on smartphones, tablets, computers, and other devices. It is important to ensure that the device/application is set to standard tuning (standard tuning) and displays A=440. These settings are commonly found in many devices/applications today, but adjusting the settings correctly is essential as they may offer various tuning options.

Once the settings are adjusted, the tuning process is performed for each string in alphabetical order. For example, when tuning the E string (1st string), if a letter that comes before “E” in the alphabet is displayed when plucking the string, the tuning peg should be tightened, causing the pitch to rise closer to “E.” Conversely, if a letter that comes after “E” in the alphabet is displayed, the tuning peg should be loosened, causing the pitch to lower closer to “E.” When using a tuning device, the visual representation when the string is in tune will typically appear as shown below:



Figure 6 A string in Tune

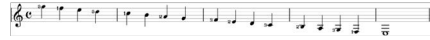
Activity

The instructor introduces the concept of the first position on the guitar. Using the visuals below, students are asked to play natural notes in the first position on the guitar, including open strings, first from low to high (ascending), and then from high to low (descending).

First Position Ascending Natural Scale



First Position Descending Natural Scale



During these exercises, the instructor provides the following guidance to students:

- Use the same-numbered finger on your left hand for the fret you are pressing.
- Use your right hand’s “i” and “m” fingers alternately when plucking.
- Keep the fingers you’re not using for plucking or pressing close to the fretboard and strings.
- Try not to deviate from the basic hand position while playing.
- Use a mirror to check your hand position and playing technique during practice outside of lessons.

Results Regarding Students’ Unit Achievements

The average chapter 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 2 Average Chapter Success of the First Student

Theoretical Knowledge Test	Performance Test	Average
100	98,33	99,17

According to the table above, the chapter achievement score of the 1st student is 99,17. Therefore, the student has completed the unit with a very good degree.

Table 3 Average Chapter Success of the Second Student

Theoretical Knowledge Test	Performance Test	Average
100	98,33	99,17

According to the table above, the chapter success score of the second student is 99,17. Therefore, the student has successfully completed the unit with a very good grade.

Table 4 Average Chapter Success of the Third Student

Theoretical Knowledge Test	Performance Test	Average
100	100	100

According to the table above, the 3rd student's chapter achievement score is 100. Therefore, the student has successfully completed the unit with a very good degree.

Table 5 Average Chapter Success of the Fourth Student

Theoretical Knowledge Test	Performance Test	Average
100	95	97,5

According to the table above, the 4th student's chapter success score is 97,5. In this case, the student has completed the unit with a very good degree.

Table 6 Average Chapter Success of the Fourth Student

Theoretical Knowledge Test	Performance Test	Average
100	100	100

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

Table 7 Average Chapter Success Scores of Students

	Student 1	Student 2	Student 3	Student 4	Student 5
Average	99,17	99,17	100	97,5	100

Based on the table above, the average achievement scores for the 1st, 2nd, 3rd, 4th, and 5th students are 99,17, 99,17, 100, 97,5, 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 99,16. This indicates that the activity-based teaching plan in amateur guitar education has been highly successful on the study group.

Discussion and Conclusion

Within the scope of this research endeavor, a pedagogical lesson plan was meticulously crafted, encompassing introductory, developmental, and evaluative phases that stream lined the 5E model into a more concise 3E model. The introductory segments were thought fully designed to ignite students' curiosity by integrating stimulating inquiries and delving into the subject matter with enlightening resources. As for the developmental phase, it entailed comprehensive and explanatory content, complemented by interactive activities aimed at solidifying the permanence of acquired knowledge. In the conclusive chapter-end evaluation stage, a combination of theoretical assessments and practical performance tests were administered to gauge the extent of knowledge acquisition and proficiency development pertaining to the subject matter.

Throughout this research, it has been empirically observed that employing an activity-based teaching approach significantly heightens students' engagement and attentiveness during lessons. For instance, as highlighted by [Doğan \(2008\)](#), activity-based education has shown to be instrumental in enhancing students' listening skills. The findings of this study corroborate the outcomes of theafore mentioned research.

Furthermore, it has come to light that an activity-based teaching methodology has a favorable impact on various facets of students' educational journey, including their performance in assessment procedures, their overall interest in and attitude towards the course, and it substantially contributes to an overall up swing in their academic accomplishments, as substantiated by [Batdı \(2014\)](#). Correspondingly, the outcomes of this study closely align with the conclusions drawn from the relevant research.

In a similar vein, an alternative study rooted in the constructivist framework utilizing the 5E model revealed that students exhibited a heightened level of interest and active participation in the course. Moreover, their academic achievements out performed those of the control group, as disclosed by [Gök \(2012\)](#). Within this context, the implementation of a lesson plan grounded in the 5E model played a pivotal role in elevating students' academic accomplishments.

Furthermore, within the confines of the activity-based lesson plan implemented for the five students in the study group, it was observed that their scores on both theoretical knowledge tests and performance assessments, as meticulously evaluated by experts, consistently fell within the impressive range of 97,5 to 100. This undoubtedly underscores their sounding success achieved through the application of an activity-based teaching approach within the realm of a mature guitar education.

Consequently, it is strongly recommended that similar studies be replicated with diverse subject matters within the domain of guitar instruction, all under pinned by activity-based lesson plans. Furthermore, it is prudent to extend such research endeavors to encompass various levels of proficiency across different musical instruments.

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