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Metaphorical Perceptions of Prospective Music Teachers towards "Traditional Turkish Classical Music Course" Concept

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The purpose of this study is to determine the perceptions of prospective music teachers towards Traditional Turkish Art Music course by means of metaphors. Phenomenological design, one of qualitative study methods, was used in the study. The study group of our research consists of juniors and seniors studying in the Music Education Division, Department of Fine Arts Education, Faculty of Education, Çanakkale Onsekiz Mart University in the spring term of the academic year 2014–2015. Fifty five students participated in the study, and study data were obtained after the students filled in the expression "Traditional Turkish Art Music course is like/similar to ...… because ……" Obtained data were analyzed by using the content analysis technique, and the metaphors produced, their frequencies and percentages were determined and categorized. Within the scope of the study, it was observed that students produced 74 metaphors for Traditional Turkish Art Music. Metaphors produced by the participants were arranged under 7 categories in the light of the statements made and their perception towards the course was assessed.

Key words: Music teaching, traditional Turkish Art Music course, perspective, metaphor, content analysis.

INTRODUCTION

Traditional Turkish art music, with its composed and cumulative artistic production and positions, techniques, forms and instruments, has for centuries been the most important part of Turkish culture. This type of music has a radical convention of education and from the perspective of implementation; it has a special method of education. This special method of teaching music, which was improved by the music experts and was called "meşk method", has helped to reach the important parts of

Traditional Turkish art music's original modus operandi and its works to the present.

It can be said that the traditional Turkish art music, which has a radical convention of education, was incrementally devoid of government's assistance in the perspective of both performance and education with the beginning of the declaration of imperial edict of Gülhane and during the establishment of the Republic. Since the policies of Music Education of the Republic were based

on western music, the traditional education of Turkish art music was devoid of this change and transformation. When the programs of music education existing in different positions of education are examined, this situation can clearly be seen. During the Republic period, in the music education programs, sometimes Turkish music was never included or simple melodies of folk songs, which were suitable for tonal learning system, were included. Only after 1986, was Traditional Turkish art music included in the music lessons curriculums in junior high school and high school. After this curriculum change; the extent of the traditional music went on extensionally (Akkaş, 1997).

The above mentioned situation was put into practice in the junior high school and high school; moreover, the practices were not different in the institutions where music teachers and artists were trained. If we continue to evaluate the subject considering the aspect of music teacher training institutions, which also constitutes of the sample of this study, it can be said that none of the institutions that train music teachers did not include traditional Turkish art music as a course until Gazi University's music teaching department put the course into their curriculum in 1978. Since the teaching of traditional Turkish art music was excluded for a long time in music teachers training institutions, the candidates of music teachers trained in these institutions had nonreactive, uninterested, negative attitudes and perceptions towards traditional music. This was a result of being trained in this framework. The negative effects of this situation towards teaching professionals are also among the topics which should be emphasized. The first one of these negative effects, the difficulties, which resulted from the lack of the teacher training certificate, are faced the teaching of the traditional Turkish art music topics and because of this, the topics cannot be taught.

In 1986, the first time in the curriculum of music lesson of the junior high school and high school, the topics belonging to traditional Turkish art music are included. When looked from the present, the situation is better compared to past. However, while establishing the school culture in the first terms of the mentioned institutions above, the negative effects occurring by leaving out the traditional music are still clearly seen even if the effects decreased. Remaining aloof and anxiety states of students towards traditional music or the perception of music is less important among the other lessons are the reflections of these mentioned negative effects. This complex period and this kind of perceptions occurring in students affect the music lesson in many ways.

It is needed to make a plan in order to give a quality teaching of traditional Turkish art music in schools by examining thoroughly the previous complex period of education. In this planning, in addition to the studies which are for the quality of education, special studies can be given place to be known affective characteristics related to students' interest, attitude, academic self-

concept, (an organized, consistent and depleted perception). Affective characteristics such as interests, attitudes, academic self-concepts, (an organized, consistent and depleted perception) towards the education of traditional Turkish art music considering the perspective of making a qualified learning are as important as at least the existence of a well-planned curriculum. This situation was revealed with the different kinds of research conducted and still has been carrying on revealing (Başaran, 2000; Pehlivan and Köseoğlu, 2011; Umuzdaş and Umuzdaş, 2013; Kalyoncu, 2013; Babacan, 2014; Yalçınkaya et al., 2014; Özsoy, 2014).

The perceptions and attitudes, which are based upon the experiences resulting from the communications and interactions and the previous period and the while-periods of the bachelor degree of the candidates of the teachers during the informal observations, have enormously affected the ideas of the candidate of teachers about learning, teaching and schools (Saban et al., 2006) Perception can be clearly explained as the process of comprehension and interpretation of the sensory knowledge. This comprehension has been carried out based on both partially objective realities and partially existing individual knowledge. Different kinds of factors can affect perception. Some of these factors can be counted as individual's set-up mentality, existing experiences, prior knowledge and motivation (Senemoğlu, 2005). The lack and negative of these factors affecting perception affects learning and accordingly, academic success in a negative way. Therefore, it can be said that it is very important for education and educators to understand and evaluate correctly the perceptions of the students related to lesson. Metaphors are very popular among the used tools in the recent years.

Overall, metaphors can be defined as the interpretations of a concept with different characteristics of a concept (Gedikli, 2014). Arslan and Bayrakçı (2006) interpreted metaphor as a modeling mechanism and a strong mental map that helps individuals to understand their own world. "The concise of a metaphor is to understand and experience something as if it is something else'' (Lakoff and Johnson, 2010). Metaphors give a chance to educator to make a comparison between two things and draw attention to similarities or explain something as if it is something else (Afacan, 2011). It is very important to research metaphors which are the most important tools of perception in order to reveal the concepts of the students lying under the assumptions and beliefs related to education and the roles of the teachers in the classroom (Ben-Peretz et al., 2003, as cited in Güveli at al., 2011).

To examine and evaluate by revealing the perceptions of the students related to traditional Turkish art music with the help of the metaphors will provide a chance to understand clearly the expectations of the students towards the education of the traditional Turkish art music.

This study was carried out in the light of all these ideas

and opinions and it was tried to specify and analyze the metaphoric perceptions of the students from 3rd and 4th music teaching department towards traditional Turkish art music.

METHOD

Study design

This study was carried out by using phenomenological design, one of qualitative study methods. Phenomenological study is an inductive, descriptive study model that focuses on human phenomenon (Baş and Akturan, 2008). The events, phenomena, experiences, concepts or attitudes that we encounter frequently in our daily life but which we cannot explain completely or on which we do not have adequate knowledge can be counted among the subjects of phenomenology (Köse, 2010). Phenomenology is a rather suitable study design for the studies aiming to examine the phenomena to which we are not strangers, however, which we cannot comprehend completely (Yıldırım and Şimşek, 2011).

Participants

Study was carried out with a group of 55 students studying in the undergraduate program of Music Education Department, Faculty of Education, Çanakkale Onsekiz Mart University in the spring term of the academic year 2014–2015. This student group consists of junior (26) and senior (29) students. In phenomenology studies, data sources are the individuals or groups that experience the phenomenon focused by the study and that are able to express or reflect that phenomenon.

Data collection

Study data were collected by means of a form containing the expression "Traditional Turkish Classical Music course is like/similar to …... because ……" which was prepared specially for this study. Firstly, the forms which were prepared to learn students' perceptions towards traditional Turkish classical music course by means of metaphors were delivered to the students to be filled in. Before filling in the delivered forms, students were informed about the study subject and purpose, and several explanations were made about how to fill in the forms by telling the metaphor concept according to the definitions in the literature. Moreover, students who participated in the study were asked to explain the metaphor that they wrote in the relevant blanks after the comma by giving a reason. The forms filled in by the students in light of those explanations were recollected and data collection procedure ended.

Data analysis

The data analysis process created by Saban (2009) was followed while analyzing the data obtained in accordance with the opinions put forth by the students. This process consists of five phases. These phases are as follows: 1- Coding and sorting, 2- Forming sample metaphor lists, 3- Determining categories, 4- Ensuring validity and reliability, and 5. Transforming metaphors into quantitative data.

1. Coding and sorting: In this part, firstly the metaphors produced by the students and the reasons written for such metaphors were examined and classified. At the end of the examination, 11 forms filled in by the students were excluded from the assessment as either a reason for the metaphor was not written or the metaphor and its reason were inconsistent with each other.

2. Forming sample metaphor lists: After the examination, the metaphors that were thought to be valid were sorted alphabetically and then sample metaphor expressions representing each metaphor were determined. In this way, a list consisting of 74 metaphors were made up.

3. Determining categories: This phase of the study can be expressed as an important phase requiring attention. In this phase, metaphors expressed by the students were examined in terms of common expression properties; they were grouped under 7 topics and categorized accordingly.

4. Validity and reliability: Two specialists working in educational sciences field were consulted for the reliability of the data obtained in this phase. Said specialists examined and assessed the determined categories and the metaphors under those categories separately. Some metaphors were transferred from current category to another category in accordance with specialists' opinions. During the assessments, it was observed that the researcher and the specialists had parallel thoughts in terms of classification and categorization.

5. Transforming metaphors into quantitative data and interpretation: In this part, frequency and percentage tables indicating how many metaphor images are contained in each category and how many students expressed those images were made and obtained data were interpreted.

RESULTS

There are tables and comments related to the metaphors developed for the "Traditional Turkish Classical Music course" concept by 55 junior and senior students who participated in the study.

In Table 1, metaphors developed for the "Traditional Turkish Classical Music course" concept by participant junior and senior students were classified alphabetically and frequency (f) and percentage (%) values were given.

As shown in Table 1, junior and senior students in the department of music education produced 74 metaphors in total for the "Traditional Turkish Classical Music Course" concept. Among those metaphors produced, the metaphor love is in the first place by 5.40%. The metaphors following that metaphor in terms of production frequency are ocean, teacher and our essence by 4.05%.

In Table 2, the frequency (f) and percentage (%) values of the concepts determined according to the common properties of the metaphors produced for the "Traditional Turkish Classical Music Course" concept by participant junior and senior students were given.

As shown in Table 2, the metaphors produced for the "Traditional Turkish Classical Music Course" concept by the junior and senior students participated in the study were categorized by grouping under 7 topics in terms of the common properties expressed by them. These topics can be sorted as follows: vital (12.16%), informative (14.90%), transmitter (19%), content (17.60%), chaos (14.90%), discipline (6.80%) and relaxing (14.90%).

Category 1: Vital

As shown in Table 2, the category Vital contains 9

Table 1. Metaphors developed for traditional Turkish classical music course concept.

No.	Metaphor	f	%	No.	Metaphor	f	%
1	Tree	1	1.35	29	Butterfly	2	2.71
2	River	2	2.71	30	Book	1	1.35
3	Mind	2	2.71	31	Cultural Value	1	1.35
4	Mother	2	2.71	32	Labyrinth	1	1.35
5	Soldier	1	1.35	33	Mathematics	2	2.71
6	Astral Projection	1	1.35	34	Homeland	1	1.35
7	Love	4	5.40	35	Ocean	3	4.05
8	Artery	1	1.35	36	Organ	1	1.35
9	Mirror	1	1.35	37	Forest	1	1.35
10	Meal with Ample Sauce	1	1.35	38	Teacher	3	4.05
11	Puzzle	1	1.35	39	Custom	1	1.35
12	Ice	1	1.35	40	Our Essence	3	4.05
13	Flower	2	2.71	41	Raki	1	1.35
14	Sea	2	2.71	42	Colored Pencils	1	1.35
15	Emotion	1	1.35	43	Affection	2	2.71
16	Instrument	2	2.71	44	Water	1	1.35
17	Universe	1	1.35	45	Process	1	1.35
18	Travel from Past to Present	1	1.35	46	Turnip	1	1.35
19	Gene	1	1.35	47	Painting	1	1.35
20	Rainbow	2	2.71	48	Traffic	1	1.35
21	Sky	1	1.35	49	Tribune	1	1.35
22	Sun	1	1.35	50	Relative living away	1	1.35
23	Mortar	1	1.35	51	Hand Fan	1	1.35
24	Drink	1	1.35	52	Green Plum	1	1.35
25	Medicine	1	1.35	53	Green Color	1	1.35
26	Woman	1	1.35	54	Jewel	1	1.35
27	Velvet	1	1.35	55	Chain	1	1.35
28	Heart	1	1.35			74	100

Table 2. Conceptual categories of Traditional Turkish classical music course concept.

Categories	Metaphor	f	%
1. Vital	Mirror(1), Turnip(1), Tribune(1), Flower(2), Sun(1), Drink(1), Love(1), Jewel(1)	9	12.16
2. Informative	Book(1), Mathematics(2), Tree(1), Custom(1), Mother(2), Mind(1), Sky(1), Puzzle(1), Universe(1)	11	14.90
3. Transmitter	Gene(1), Astral Projection(1), Teacher(2), Homeland(1), Our Essence(3), Cultural Value(1), Process(1), Mind(1), Raki(1), Travel from Past to Present(1), Chain(1)	14	19
4. Content	Painting(1), Affection(2), Rainbow(2), River(2), Ocean(2), Artery(1), Mortar(1), Forest(1), Sea(1)	13	17.60
5. Chaos	Relative(1), Meal with Ample Sauce(1), Love(3), Labyrinth(1), Ocean(1), Emotion(1), Woman(1), Green Plum(1)	11	14.90
6. Discipline	Instrument(2), Soldier(1), Teacher(1), Organ(1)	5	6.80
7. Relaxing	Water(1), Heart(1), Ice(1), Medicine(1), Butterfly(2), Green Color(1), Hand Fan(1), Velvet(1), Sea(1), Colored Pencils(1)	11	14.90

metaphors (12.16%). Metaphors contained in this category can be sorted as follows: Mirror(1), Turnip(1), Tribune(1), Flower(2), Sun(1), Drink(1), Love(1), Jewel(1).

Some of the metaphors that were produced by the students who participated in the study are as follows.

1. Traditional Turkish Classical Music course is like/similar to mirror because it reflects our inner world.
2. Traditional Turkish Classical Music course is like/similar to tribune because we shout out our love with songs.
3. Traditional Turkish Classical Music course is like/similar to love because you attach yourself to this music type as you familiarize with it.
4. Traditional Turkish Classical Music course is like/similar to flower because it makes one happy as it is listened to.
5. Traditional Turkish Classical Music course is like/similar to jewel because it is the ornament of Turkish arts.

Category 2: Informative

As shown in Table 2, the category Informative contains 11 metaphors (14.90%). Metaphors contained in this category can be sorted as follows: Book(1), Mathematics(2), Tree(1), Custom(1), Mother(2), Mind(1), Sky(1), Puzzle(1), Universe(1).

Some of the metaphors that were produced by the students who participated in the study were given below as examples.

1. Traditional Turkish Classical Music course is like/similar to book because it broadens your musical perspective, opens up your horizon.
2. Traditional Turkish Classical Music course is like/similar to mind because it makes you to reflect upon it.
3. Traditional Turkish Classical Music course is like/similar to sky because it has a very wide area.
4. Traditional Turkish Classical Music course is like/similar to puzzle because each subject, each work is different from another.
5. Traditional Turkish Classical Music course is like/similar to universe because it has a vast knowledge wealth.

Category 3: Transmitter

As shown in Table 2, the category Transmitter contains 14 metaphors (19%). Metaphors contained in this category can be sorted as follows: Gene(1), Astral Projection(1), Teacher(2), Homeland(1), Our Essence(3), Cultural Value(1), Process(1), Mind(1), Raki(1), Travel from Past to Present(1), Chain(1).

Some of the metaphors that were produced by the students who participated in the study were given below.

1. Traditional Turkish Classical Music course is like/similar to gene because it is a cultural element transferred from one generation to other.
2. Traditional Turkish Classical Music course is like/similar to homeland because it contains our essence.
3. Traditional Turkish Classical Music course is like/similar to our essence because it constitutes our music's foundation.
4. Traditional Turkish Classical Music course is like/similar to travel from past to present because it conveys our past musical values to present.
5. Traditional Turkish Classical Music course is like/similar to chain because it links the past to the present.

Category 4: Content

As shown in Table 2, the category content contains 13 metaphors (17,60%). Metaphors contained in this category can be sorted as follows: Painting(1), Affection(2), Rainbow(2), River(2), Ocean(2), Artery(1), Mortar(1), Forest(1), Sea(1)

Some of the metaphors that were produced by the students who participated in the study are given below.

1. Traditional Turkish Classical Music course is like/similar to sky because you encounter with a new color every time as you enter into it.
2. Traditional Turkish Classical Music course is like/similar to painting because its content is almost like a color spectrum.
3. Traditional Turkish Classical Music course is like/similar to river because you are taken with its tunes and styles.
4. Traditional Turkish Classical Music course is like/similar to ocean because it has such a wide area that you can't get enough of exploration.
5. Traditional Turkish Classical Music course is like/similar to mortar because it reinforces musical knowledge.

Category 5: Chaos

As shown in Table 2, the category chaos contains 11 metaphors (14,90%). Metaphors contained in this category can be sorted as follows: Close relative living away(1), Meal with ample sauce(1), Love(3), Labyrinth(1), Ocean(1), Emotion(1), Woman(1), Green Plum(1).

Some of the metaphors that were produced by the students participated in the study are given below.

1. Traditional Turkish Classical Music course is like/similar to traffic because it always becomes complicated and presses you by nature.
2. Traditional Turkish Classical Music course is like/similar to close relative living away because we do not feel out of it, we knit up with it at once although it does not play a significant part in our daily life.
3. Traditional Turkish Classical Music course is like/similar to love because it can make you happy at a time and sad at another time.

4. Traditional Turkish Classical Music course is like/similar to woman because it is difficult to cipher out, full of details but naive, sensitive, delicate and fine.
5. Traditional Turkish Classical Music course is like/similar to green plum because it is sour but you cannot help eating it.

Category 6: Discipline

As shown in Table 2, the category Discipline contains 5 metaphors (6,80%). Metaphors contained in this category can be sorted as follows: Instrument(2), Soldier(1), Teacher(1), Organ(1).

Some of the metaphors that were produced by the students who participated in the study are given below.

1. Traditional Turkish Classical Music course is like/similar to soldier because it is a well-ordered, well-disciplined and regular music.
2. Traditional Turkish Classical Music course is like/similar to instrument because it requires much more work as you study it.
3. Traditional Turkish Classical Music course is like/similar to instrument because if you abandon studying, it abandons you, too.
4. Traditional Turkish Classical Music course is like/similar to teacher because it requires a well-disciplined study.
5. Traditional Turkish Classical Music course is like/similar to organ because it makes you sick if you don't care for it properly and regularly.

Category 7: Relaxing

As shown in Table 2, the category Relaxing contains 11 metaphors (14,90%). Metaphors contained in this category can be sorted as follows: Water(1), Heart(1), Ice(1), Medicine(1), Butterfly(2), Green color(1), Hand fan(1), Velvet(1), Sea(1), Colored pencils(1).

Some of the metaphors that were produced by the students participated in the study are given below.

1. Traditional Turkish Classical Music course is like/similar to ice because it refreshes you.
2. Traditional Turkish Classical Music course is like/similar to water because its melodies flow into the depths inside you.
3. Traditional Turkish Classical Music course is like/similar to medicine because heals our soul.
4. Traditional Turkish Classical Music course is like/similar to velvet because its melodies activates your feelings.
5. Traditional Turkish Classical Music course is like/similar to sea because it refreshes you and eliminates mental fatigue.

CONCLUSION AND RECOMMENDATIONS

The following conclusions can be pointed out in light of the findings obtained from this study:

The students who participated in the study produced 74 metaphors for the traditional Turkish classical music course. Those 74 metaphors were organized in 7 themes according to the reasons stated after the expression because by the students.

It can be said that the metaphors produced for the traditional Turkish classical music course are intensive in the theme "transmitter" by 19% and the theme "content" by 17,60. This can be interpreted as that the students consider the said course as a course which brings our musical culture values from past to present and find it colorful in terms of content.

Following the themes "transmitter" and "content", the themes for which the students produced metaphors at most, were "informative", "chaos" and "relaxing". The proportional value of the metaphors contained in those themes is 14.90%.

Although the themes "chaos" and "relaxing" seem to give two opposite perceptions for the same course, it is not like that in fact. The metaphors under the topic "chaos" reflect the student perceptions towards the theoretical part of the course. Taking the metaphors under this topic into account, it can be said that students have difficulty in learning technical terms, concepts and definitions and they find the subjects complicated. When the metaphors under the topic "relaxing" are considered, it is observed that it contains students' perceptions not towards the theoretical but towards musical part of the course. Metaphors under this topic mainly express the relaxing and soothing nature of music. This finding and the finding that "the participants perceive the traditional Turkish classical music mostly as an element giving peace, happiness and health" obtained in the work "The Examining of Teacher Candidates' Perception of Turkish Folk and Traditional Turkish Art Music through Metaphors" by Aydıner (2015) have a characteristic supporting each other.

Another theme covering a part 12.16% is the theme "Vital". Metaphors under the theme vital put forth that the traditional Turkish classical music has an aspect addressing to the daily lives of students. This can be interpreted as that the traditional Turkish classical music is not disconnected from the life.

The theme in which the least metaphors are produced by 6.80% by the students is the theme "discipline". It can be assumed from the metaphors under this theme that students have a perception that the course requires a well-disciplined and regular study.

It can be seen that similar conclusions were obtained in many studies conducted on the students' perceptions towards several courses (Soysal and Afacan, 2012; Kalyoncu and Liman, 2013; Kalyoncu, 2013; Şahin, 2013; Akça et al., 2015; Aydıner, 2015). The fact that students express their perceptions towards the courses and different concepts by utilizing several aspects of the same objects constitutes the matching points of such

studies (Yaşar and Bayır, 2010).

As it can be understood from the conclusions obtained, by means of the metaphors produced from different perspectives, participant students put forth their opinions and perceptions towards the traditional Turkish classical music course in a manner which is clear and also provides their reasons. It can be said that the conclusions achieved through such studies are quite important for planning the courses, being able to orientate the students correctly according to their perceptions towards the course, and making sense of their behaviors towards the course and their academic success.

Conflict of Interests

The author has not declared any conflicts of interest.

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