

Metaphors of the prospective teachers regarding the concept of music

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ABSTRACT

How teachers perceive concepts and facts is very important because teaching is a profession capable of shaping the cognitive, affective and behavioural behaviours of society through education. This research aims to determine the perceptions of prospective teachers studying at teacher education programmes of different fields regarding the concept of music. The main purpose here is to determine how music, which has an important place in human life with its individual, social, cultural, economic and educational functions, is perceived by prospective teachers. This research was conducted according to the descriptive survey model. The participants of the research consisted of three categories and a total of 186 people: prospective teachers attending departments whose curriculums do not include music lessons (PT, $n = 57$), prospective teachers attending departments whose curriculums include music lessons (preschool teaching, classroom teaching) (PTM, $n = 66$) and prospective music teachers (PMT, $n = 63$). The data were obtained through a form asking the participants to complete the statement 'Music is like ... because ...'. The analysis of the produced metaphors was carried out in five steps: (1) coding and extracting, (2) collecting sample metaphors, (3) developing categories, (4) ensuring validity and reliability and (5) transferring data to Statistical Package for the Social Sciences for quantitative data analysis. As a result of the research, based on 83 different metaphors produced by prospective teachers, these metaphors were divided into seven categories. When the distribution of perceptual categories by participant type was examined, it was observed that the perceptions of the participants changed according to whether they took music lessons and how often they took them.

Keywords: Metaphor, music, perception of music, teacher education.

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1. Introduction

Music is a concept and phenomenon that is present in every human being's life in different ways, that is multidimensional, functional and aesthetic in each genre and that varies according to the culture in which it is created. It is also possible to define music, which reaches and affects people more easily than all other art forms, as 'the art of researching and transmitting human reality in all its relations by ways of thinking with sounds and feeling and developing life through sounds' (Selanik, 2010). Given the infinity of the power of music to express feelings, thoughts and ideas, it can be said that many new definitions of music can be produced from different perspectives. The diversity of these definitions is closely related to how we perceive music (artistic, educational, social, economic, cultural, etc.). While sometimes the words we use to describe music may fail to fully describe what it means for us, another concept can enable us to clearly convey what music means to us. In fact, what we do at that point is to reflect our perception of music with metaphors.

To understand the functions of metaphors, it may be appropriate to know where they came from. 'The term "metaphor" is derived from "metapherein", a Greek word comprising meta (over) and pherin (transfer)' (Levine, 2005). There are different definitions of metaphor in the literature: 'A powerful mental tool that an individual can employ to understand and explain a highly abstract, complex or theoretical phenomenon' (Saban, Kocbeker & Saban, 2006); 'A way of thinking and seeing' (Morgan, 1980); 'A material of thought, a form of human comprehension and not only a word figure but also a thought figure' (Lakoff & Johnson, 2015, p. 12).

In fact, definitions of metaphors with different view panes show how functional tools are metaphors. 'One of the aims of using metaphors is to reveal how a concept or phenomenon is perceived' (Aydin, 2011). The fact that metaphors are a practical tool to demonstrate how any concept is perceived may have increased researchers' interest in works on metaphors. In recent years, studies have been carried out frequently to examine the concepts that are considered important in different fields using metaphors (Afacan, 2011; Akbulut, 2006; Aydin, 2010; 2011; Eraslan, 2011; Guven & Guven, 2009; Gillis & Johnson, 2002; Levine, 2005; Palmquist, 2001; Saban, 2008a; 2008b; Shaw & Mahlios, 2008). One of these fields is music. In a study titled AGSL Students' Perceptions of Music: Metaphor Analysis, Babacan (2014) examined the metaphors developed by students about music and reached nine different categories. These categories are: 'Music gives love and happiness; music is exciting and enjoyable; music is addictive; music requires attention and effort; music expresses different emotions; music includes diversity; music is a need; music improves and guides; music is relaxing; and music unites'. The categories were compared according to age, sex and years at school, and no significant difference was found. In a study examining prospective pre-school teachers' perceptions of 'music learning', Koca (2012) obtained categories such as 'learning music requires patience, effort, discipline and time; learning music is pleasant and gives knowledge and happiness; learning music is a nice process full of surprises'. On the other hand, in a study by Umuzdas & Umuzdas (2013) that determined prospective classroom teachers' perceptions of music lessons through metaphors, the participants defined music lessons as 'fun, necessary, relaxing, improving, diverse, delightful, awareness-raising, pleasing, giving pleasure, annoying, motivating, empowering expression, engaging, collaborative, liberating, providing opportunities, exciting and repetitive'. In a descriptive study titled 'Music, Metaphor and Emotion', Zangwill (2007) discussed metaphorically the relationship of the approaches he called 'Emotional Theories', examined descriptively the discourses of 'music to express emotions and music to evoke emotions or to represent emotions' and questioned why we describe music mainly using emotions.

When we look at the results of the above-mentioned studies, we see that the perceptions of music are gathered in similar categories in all studies. Different study groups' perceptions were investigated and their answers indicated positive metaphors and perceptual categories under which they were gathered. However, previous studies have not focused on the weight of the examined concept in participants' life of the education. In this study, on the other hand, prospective teachers' perceptions of music were examined according to their involvement in music education.

1.1. Purpose of the research

This research aims to determine prospective teachers' perceptions of music through the metaphors they produce and how their perceptions vary according to their departments and the frequency of music lessons they take.

1.1.1. Research problem

The research problem is as follows: What are prospective teachers' perceptions of music? In light of the following sub-problems, answers to the research problem were sought.

What metaphors do prospective teachers produce about music?

Under which perceptual categories can metaphors produced by prospective teachers be gathered?

What is the distribution of these perceptual categories in terms of participant type: PT, PTM and PMT? (PT: the prospective teachers were selected from departments whose curriculums did not include music lessons; PTM: whose curriculums included music lessons for four hours a week; and PMT: from the department of music teaching.)

2. Methodology

2.1. Research design

In this research, the descriptive surveying model, which is frequently preferred in the field of education, was used. According to Buyukozturk et al. (2009), descriptive surveys describe a given situation as precisely and insightfully as possible. The most commonly used method in education research is the descriptive surveying model because researchers summarise the characteristics (abilities, preferences, behaviours, etc.) of individuals or groups.

2.2. Research sample

The study group ($n = 186$) comprised prospective teachers who studied at the Ahmet Keleşoğlu Faculty of Education at Necmettin Erbakan University in the spring semester of 2016–2017 academic year. The prospective teachers were selected from departments whose curriculums did not include music lessons (PT: English language teaching, mathematics teaching, science teaching; $n = 57$), whose curriculums included music lessons for four hours a week (PTM: preschool teaching, classroom teaching; $n = 66$) and from the department of music teaching (PMT; $n = 63$).

Table 1. Participant Information

Sort of Participant	f	%	Demographic Characteristics	f	%
PT (%31)	57		Gender, Age		
			Female	47	82,46
			Male	10	17,54
			19	5	8,77
			20	12	21,05
			21	12	21,05
			22	14	24,56
			23	9	15,79
			24	3	5,26
25	1	1,76			

			27	1	1,76
PTM	66	(%35)	Female	62	93,94
			Male	4	6,06
			19	1	1,52
			20	12	18,18
			21	33	50
			22	12	18,18
			23	6	9,09
			24	1	1,51
			28	1	1,52
PMT	63		Female	38	60,32
		(%34)	Male	25	39,68
			18	1	1,58
			19	8	12,70
			20	12	19,05
			21	11	17,46
			22	15	23,81
			23	9	14,29
			24	2	3,17
			25	3	4,76
			26	1	1,59
			27	1	1,59

According to the Table 1 a total of 57 (31%) PTs, comprising 47 (82.46%) females and 10 (17.54%) males, participated in this study. The distribution of PTs according to age was: 5 (8.77%) of them were 19 years; 12 (21.05 %) of them were 20 years; 12 (21.05 %) of them were 21 years; 14 (24.56 %) of them were 22 years; 9 (15.79 %) of them were 23 years; 3 (5.26 %) of them were 24 years; 1 (1.76 %) of them was 25 years; and 1 (1.76 %) of them was 27 years.

A total of 66 (35%) PTMs, comprising 62 (93.94%) females and 4 (6.06%) males, participated in this study. When the distribution of PTMs was according to the age, it was seen that 1 (1.51%) of them was 19 years; 12 (18.18%) of them were 20 years; 33 (50%) of them were 21 years; 12 (18.18%) of them were 22 years; 6 (9.09%) of them were 23 years; 1 (1.52%) of them was 24 years; and 1 (1.52%) of them was 28 years.

Finally, 38 (60.32%) of a total of 63 (34%) PMTs participating in this study were female and 25 (39.68%) were male. The distribution of PMTs according to their age was: 1 (1.58%) of them was 18 years; 8 (12.70%) of them were 19 years; 12 (19.05 %) of them were 20 years; 11 (17.46%) of them were 21 years; 15 (23.81%) of them were 22 years; 9 (14.29%) of them were 23 years; 2 (3.17%) of them were 24 years; 3 (4.76%) of them were 25 years; 1 (1.59 %) of them was 26 years; and 1 (1.59 %) of them was 27 years.

2.3. Data collection tool

To reveal the participants' perceptions regarding the concept of music, they were distributed a form asking them to complete the following statement: 'Music is like ... because ...'. To make it easier for the participants to understand how they were expected to complete the sentence, an example was given: 'A teacher is like a guide because he/she guides his/her students'. The form also contained questions about the gender, age and programme of the participants. According to Saban (2008, p. 5), in studies where metaphors are used as a research tool, the word 'like' is often used to more clearly evoke the link between the subject of the metaphor and the source of the metaphor, and the word 'because' allows participants to provide a rationale or logical basis for the metaphor they produce. The participants were asked to concentrate on only one metaphor. The time allocated to this process was determined as a maximum of one lesson (50 minutes). The forms constituted the main data source of the research. In the categorization of the determined metaphors, the number of pairings that the expert and researcher agreed and disagreed was determined, and using Miles and Huberman's formula ($\text{reliability} = \frac{\text{consensus}}{\text{consensus} + \text{dissensus}} \times 100$) (1994; cited by Saban, 2008), reliability was calculated. 'In qualitative studies, if the inter-rater agreement is 90% and above, a desired level of reliability is provided' (Saban, 2008).

2.4. Data analysis

The analysis of the produced metaphors was carried out in five steps: (1) coding and extracting, (2) sample metaphor compilation, (3) developing categories, (4) validity and reliability and (5) transferring data to Statistical Package for the Social Sciences (SPSS) for quantitative data analysis. In the coding and extracting stage, first, it was examined whether the participants could clearly produce a metaphor ($n = 282$). After that, the metaphor produced by each participant was coded (e.g., 'water', 'mother', 'chocolate', etc.). During the coding process, it was noted that the participants attributed different meanings to some metaphors; therefore, these metaphors were considered as separate metaphors. So, in order to distinguish between them, these metaphors were numbered (e.g., tree 1, tree 2). Also, in this stage, forms that did not contain any metaphors, that did not provide any logical basis for that metaphor, that contained more than one metaphor or that were not filled out ($n = 96$) were excluded. In the sample metaphor collection stage, the remaining 83 metaphors were arranged in alphabetical order and one sample sentence representing each metaphor was selected. Thus, a resource was created to gather metaphors under certain categories and to validate the analysis and interpretation of the research. In addition, personal information about the participant producing the metaphor was given as codes in brackets immediately after the sentence. These codes were as follows: (1) abbreviations (PT, PTM and PMT) according to the department of the prospective teacher who produced the metaphor, (2) the age of the participant and (3) the letters M and F to indicate the gender of the participant. In the category development stage, the produced metaphors were examined according to the involvement of the participants in music education. During this process, based on the sample metaphor list containing 83 metaphors, it was examined how each metaphor conceptualised music. To this end, each metaphor produced by the participants was analysed in terms of (1) the subject of the metaphor, (2) the person who produced the metaphor and (3) the relationship between the subject and the person who produced the metaphor. Subsequently, each metaphor was associated with a specific theme in terms of its approach towards music (for example, 'music as a phenomenon that gives peace, happiness and pleasure'), leading to a total of seven different conceptual categories.

In the validity and reliability stage, important points were taken into consideration. 'Validity and reliability are the two most important criteria used to ensure (or increase) the credibility of the research results' (Saban, 2008). Accordingly, to ensure the validity of the study, (1) the process of obtaining seven perceptual categories was explained in detail; (2) a sample metaphor which was assumed to represent each of the 83 metaphors obtained in this study, was identified and (3) all of these metaphors are given in the findings sections. Also, in order to ensure the reliability of this study, expert opinion was obtained to check whether the metaphors under the seven perceptual categories

represented the categories. To this end, the list of categories and the list of metaphors were given to a faculty member in the same department, who was asked to match the numbered metaphors to the categories he thought represented them; then, the pairings of the expert and the researcher were compared. In this research, reliability was achieved at the rate of 96%. The expert, who consulted within the scope of the calculation of the reliability of the research, associated four metaphors ('teacher', 'air', 'shadow' and 'soul') with a category different than the researcher. As a result, reliability was calculated as follows: $\text{reliability} = 79/79 + 4 \times 100 = 96\%$. In the stage of transferring data to the SPSS package programme, all the data obtained first were transferred to the SPSS statistical programme. Then, the number (*f*) and percentage (%) of participants representing 83 metaphors and 7 perceptual categories were calculated. After that, the categorical distribution of these seven perceptual was carried out according to participant type (PT, PTM and PMT).

3. Results

3.1. Findings of the first sub-problem

The first sub-problem aimed to obtain prospective teachers' metaphors about music.

Table 2 Frequency Distribution of Metaphors the Prospective Teachers Produced Regarding The Concept of Music, Alphabetically Put in Order

Metaphor No	Metaphor	Frequency (f)	Percent (%)	Metaphor No	Metaphor	Frequency (f)	Percent (%)
1	Affection	2	2,40	28	Healing	1	1,20
2	Air	1	1,20	29	Hot Coffee	1	1,20
3	Amusement Park	1	1,20	30	Imagination	1	1,20
4	Book	2	2,40	31	Journey	1	1,20
5	Breath 1	8	9,64	32	Ladder	1	1,20
6	Breath 2	1	1,20	33	Lake	1	1,20
7	Bread	1	1,20	34	Language	1	1,20
8	Cat	1	1,20	35	Life	11	13,25
9	Child	1	1,20	36	Light	1	1,20
10	Chocolate 1	1	1,20	37	Living	6	7,23
11	Chocolate 2	2	2,40	38	Love	2	2,40
12	Cross Country Running	2	2,40	39	Medicine	7	8,43
13	Daisy	1	1,20	40	Meditation	1	1,20
14	Darling	1	1,20	41	Mint Candy	1	1,20
15	Daydream	1	1,20	42	Mother	2	2,40
16	Dictionary	1	1,20	43	Nature 1	2	2,40
17	Dish	8	9,64	44	Nature 2	1	1,20
18	Dream	2	2,40	45	Need	2	2,40
19	Entertainment	1	1,20	46	Ocean	2	2,40
20	Everything that is beautiful	1	1,20	47	Oxygen	1	1,20

21	Father	1	1,20	48	Painkiller	1	1,20
22	Fellow	1	1,20	49	Passion	1	1,20
23	Film	1	1,20	50	Peace	2	2,40
24	Flower	1	1,20	51	Pepper	1	1,20
25	Food	8	9,64	52	Philosophy	1	1,20
26	Freedom	1	1,20	53	Play	2	2,41
27	Friend	2	2,40	54	Poem	1	1,20
55	Rain	1	1,20	69	Sun	1	1,20
56	Rainbow	3	3,61	70	Sunset	1	1,20
57	River	1	1,20	71	Teacher	1	1,20
58	School	1	1,20	72	Therapy	12	14,46
59	Sea	5	6,02	73	Tranquilizer	1	1,20
60	Season	1	1,20	74	Tree 1	1	1,20
61	Shadow	1	1,20	75	Tree 2	1	1,20
62	Sky 1	1	1,20	76	Twin	1	1,20
63	Sky 2	2	2,41	77	Universe	3	3,61
64	Sky 3	1	1,20	78	Vitamin	1	1,20
65	Sleep	4	4,82	79	Water	19	22,89
66	Space	2	2,41	80	Wind	2	2,41
67	Speaking	1	1,20	81	Woodnote	1	1,20
68	Spirit	6	7,23	82	Wording	1	1,20
				83	World	1	1,20
		Total	100 %				
		186					

When the findings in the Table 2 were examined, it was found that the prospective teachers produced 83 valid metaphors about music, and 54 of these metaphors were produced by only one student. These are tree 1, tree 2, painkiller, wording, father, pepper, chocolate 1, child, language, nature 1, nature 2, world, entertainment, bread, philosophy, movie, sky 1, sky 3, lake, shadow, sunset, sun, everything that is beautiful, air, daydream, imagination, light, twin, cat, speaking, woodnote, amusement park, meditation, ladder, season, mint candy, river 1, river 2, oxygen, school, teacher, freedom, daisy, tranquiliser, darling, hot coffee, dictionary, healing, poem, passion, vitamin, rain, journey and fellow. The remaining metaphors ranged between 2 and 9 students. These are mother (f:2), friend (f:2), love (f:2), chocolate 2 (f:2), sea (f:5), cross-country running (f:2), universe (f:3), food (f:8), rainbow (f:3), sky 2 (f:2), breath (f:8), ocean (f:2), play (f:2), spirit (f:6), dream (f:2), wind (f:2), affection (f:2), water (f:19), therapy (f:12), sleep (f:4), space (f:2), living (f:6) and dish (f:8). According to the distribution, it can be stated that the metaphors produced by the prospective teachers vary.

3.2. Findings of the second sub-problem

The second sub-problem aimed to find out under which perceptual categories the produced metaphors could be collected. The distribution of the findings is given in Table 3. In addition, the categories and sample sentences representing the categories are described separately.

Table 3. Distribution of metaphors the prospective teachers produced regarding the concept according to the categories

Categories	Metaphors	f	%
Requires strong desire, interest and labour	Tree 1, flower, cat, ladder, darling, lake, passion	7	3.76
Gives peace, happiness, and pleasure	Tree 2, low (f:2), chocolate 1, child, entertainment, sky 1, sunset, sun, everything that is beautiful, daydream, peace (f:2), woodnote, amusement park, river 1, affection (f:2), hot coffee, play (f:2), journey, nature 1 (f:2)	24	12.90
Music as an important need	Bread, need (f:2), breath1 (f:8), oxygen, water (f:19), eat (f:8), sleeping (f:4), rain, air, food (f:8), light, vitamin, chocolate 2 (f:2)	57	30.65
Relaxing, calming and Therapeutic	painkiller, cross country running (f:2), sea (f:5), nature 2, medicine (f:7), meditation, mint candy, river 2, therapy (f:12), healing, tranquiliser, poem	34	18.28
Eternal	Universe (f:3), sky 2 (f:2), ocean (f:2), space (f:2), imagination, soul (f:6)	16	8.60
Provides support and shelter	Mother (f:2), friend (f:2), father, fellow, twin, shadow, philosophy, teacher	10	5.38
Music as a phenomenon that can express different moods	pepper, world, rainbow (f:3), sky 3, life (f:11), season, daisy, wind (f:2), school, living (f:6), dream (f:2), freedom, language, wording, dictionary, speaking, book (f:2), movie	38	20.43
Total		186	100%

3.2.1. Category of music as a phenomenon that requires strong desire, interest and labour

In this category, music was defined by 7 (3.76%) prospective teachers, with 7 different metaphors as a phenomenon requiring strong desire, interest and labour. When the frequency distributions were examined, it was seen that each metaphor was used only once. The examples are as follows:

‘Music is like a tree; if you feed the root well, you will get very good yield’ (PMT, 23, F).

‘Music is like a flower; when watered, it flourishes; when not watered, it withers’ (PMT, 23, F).

‘Music is like a cat; if you do not take care of it, it becomes ungrateful’ (PMT, 21, F).

‘Music is like a ladder; it requires constant work and discipline. It tires you over time’ (PMT, 21, F).

‘Music is like your darling; if you are interested in it, it will respond; if you are not, it will be offended’ (PMT, 20, M).

‘Music is like a lake; the deeper you go, the deeper it will pull you’ (PMT, 20, M).

'Music is like passion; it is performed with great enthusiasm all the time' (PMT, 20, M).

3.2.2. Category of music as a phenomenon that gives peace, happiness and pleasure

In this category, music was defined by 24 (12.90%) prospective teachers, with 19 different metaphors as a phenomenon that gives peace, happiness and pleasure. When the frequency distributions were examined, it was seen that love, peace and nature 1 metaphors were used twice while the others were used only once. The examples are as follows:

- 'Music is like a tree; the more we are close to it, the more relaxed we feel' (PMT, 20, M).
- 'Music is like love; it touches your heart and circulates through your veins' (PMT, 25, M).
- 'Music is like chocolate; you take the same pleasure when you eat chocolate' (PTM, 21, M).
- 'Music is like a child; it caresses your soul' (PTM, 21, F).
- 'Music is like nature; it comes with the creation and gives peace' (PT, 21, F).
- 'Music is like entertainment; it makes you happy' (PTM, 21, F).
- 'Music is like the sky; it gives you peace' (PTM, 21, F).
- 'Music is like the sun; it warms you as you listen' (PT, 23, F).
- 'Music is like the sunset; it gives you peace' (PTM, 21, F).
- 'Music is like everything that is beautiful; it gives you happiness' (PTM, 20, F).
- 'Music is like peace; it gives you happiness' (PMT, 23, M).
- 'Music is like dreaming; it gives you peace' (PTM, 21, F).
- 'Music is like woodnote; it gives you happiness and peace' (PT, 23, F).
- 'Music is like an amusement park; it is always entertaining' (PT, 22, F).
- 'Music is like a river; it gives you peace as you listen' (PT, 21, F).
- 'Music is like love; it evokes beautiful feelings' (PMT, 20, M).
- 'Music is like hot coffee; it warms you' (PT, 20, F).
- 'Music is like a play; it both entertains and teaches' (PMT, 22, F).
- 'Music is like a journey; it takes us to pleasant lands' (PMT, 21, F).

3.2.3. Category of music as an important need

In this category, music was identified by 57 (30.65%) prospective teachers, with 13 different metaphors as an important need. When the frequency distribution was examined, it was seen that 'water' was the metaphor most commonly used by the participants when defining music as an important need. Also, 'eating', 'sleeping' and 'food' metaphors were also repeated frequently. In addition, 'need' and 'chocolate 2' metaphors were used twice, while 'bread', 'oxygen', 'rain', 'air', 'light' and 'vitamin' metaphors were used only once. The examples are as follows:

- 'Music is like bread; you cannot live without it' (PTM, 21, F).
- 'Music is like a need; you will always have one' (PMT, 21, M).
- 'Music is like a breath; you cannot live without it' (PMT, 22, F).
- 'Music is like oxygen; if it was not for oxygen, we would not be' (PTM, 19, F).
- 'Music is like water; our body's need for music never ends' (PT, 27, F).
- 'Music is like eating, one of our basic needs' (PMT, 23, F).
- 'Music is like sleeping; every human being needs it' (PTM, 20, F).
- 'Music is like rain; people need music' (PTM, 20, F).
- 'Music is like air; it is a need, it gives life' (PTM, 21, F).
- 'Music is like food; our soul gets hungry without it' (PT, 20, F).
- 'Music is like light; our soul needs it' (PT, 23, F).
- 'Music is like a vitamin; it feeds the soul' (PTM, 21, F).
- 'Music is like chocolate; you just can't stop listening' (PTM, 20, F).

3.2.4. Category of music as a relaxing, calming and therapeutic phenomenon

In this category, music was defined by 34 (18.28%) prospective teachers, with 12 different metaphors as a relaxing, calming and therapeutic phenomenon. When the frequency distribution was

examined, it was seen that 'therapy' metaphor was most preferred, followed by 'medicine' and 'sea' metaphors. Also, 'cross-country running' metaphor was used twice, while 'painkiller', 'nature 2', 'meditation', 'mint candy', 'healing', 'tranquiliser' and 'poem' metaphors were used only once. The examples are as follows:

'Music is like a painkiller; it kills the pain in your soul when you listen' (PTM, 22, F).

'Music is like cross country running; it relaxes and makes you think' (PTM, 21, F).

'Music is like the sea; it calms you down and eases your burden' (PT, 23, M).

'Music is like the nature; it relaxes your mind' (PT, 20, F).

'Music is like medicine; it cures and heals our souls' (PT, 22, F).

'Music is like meditation; it purifies your soul from all your troubles' (PTM, 21, F).

'Music is mint candy; it relaxes and refreshes' (PT, 20, M).

'Music is like a river; it relaxes and calms you down' (PTM, 22, F).

'Music is like a therapy; it relaxes you any time' (PT, 21, F).

'Music is like healing; it relaxes you as you listen' (PTM, 22, F).

'Music is like a tranquiliser; it can help you forget all your troubles' (PTM, 21, F).

'Music is like poem; it relaxes us' (PMT, 22, F).

3.2.5. *Category of music as an eternal phenomenon*

In this category, music was defined by 16 (8.60%) prospective teachers, with 6 different metaphors as an eternal phenomenon. These metaphors are as follows: universe (f:3), sky 2 (f:2), ocean (f:2), space (f:2), imagination (f:1) and soul (f:6). When the frequency distribution was examined, it was seen that the 'soul' metaphor, used by six prospective teachers, was the most common metaphor, followed by the 'universe' metaphor. In addition, 'sky 2', 'ocean' and 'space' metaphors were used twice, while 'imagination' was used only once. The examples are as follows:

'Music is like the universe; it has a lot of beauties yet to be discovered; we cannot guess its boundaries' (PMT, 21, F).

'Music is like the sky; its content, genres and its width cannot be limited' (PT, 20, F).

'Music is like an ocean; it has no boundaries' (PMT, 20, M).

'Music is like space; it is confusing, infinite, fascinating' (PMT, 20, F).

'Music is like imagination; you never run out of it' (PMT, 24, F).

'Music is like the soul; it is invisible, but it always has a place in our deepest self' (PTM,23, F).

3.2.6. *Category of music as a support and shelter*

In this category, music was defined by 10 (5.38%) prospective teachers, with 8 different metaphors as a support and shelter. When the frequency distribution was examined, it was seen that 'mother' and 'friend' metaphors were used twice, while 'father', 'fellow', 'twin', 'shadow', 'philosophy' and 'teacher' metaphors were used only once. The examples are as follows:

'Music is like your mother; it is always there when you need it' (PMT, 20, F).

'Music is like a friend; you share both your joy and sadness with it' (PTM, 20, F).

'Music is like your father; it touches our soul in the best way' (PT, 22, M).

'Music is like my fellow; it is always with me' (PT, 23, F).

'Music is like your twin; it understands and tells about you' (PT, 22, M).

'Music is like a shadow; it is always next to you' (PTM, 21, M).

'Music is like philosophy; it creates a lifestyle for you' (PTM, 21, F).

'Music is like a teacher; it always renews our souls' (PMT, 22, F).

3.2.7. Category of music as a phenomenon that can express different moods

In this category, music was identified by 38 (20.43%) prospective teachers, with 18 different metaphors as a phenomenon that can express different moods. When the frequency distribution was examined, it was seen that the 'life' metaphor was used most frequently. Also, the 'rainbow' metaphor was used thrice, followed by 'wind', 'dream' and 'book' metaphors. In addition, 'pepper', 'world', 'season', 'daisy', 'school and freedom', 'language', 'wording', 'dictionary', 'speaking' and 'movie' metaphors were used only once. The examples are as follows:

'Music is like pepper; it can be both bitter and sweet' (PMT, 22, F).

'Music is like the world; it is a whole despite all different genres and colours' (PMT, 22, F).

'Music is like a rainbow; it reflects different emotions at the same time' (PT).

'Music is like the sky; sometimes it can be merry, sometimes sad' (PMT, 25, M).

'Music is like life; it contains all kinds of pain and happiness' (PT, 23, M).

'Music is like a season; it is universal and contains many emotions' (PMT, 22, F).

'Music is like a school; it sometimes entertains and sometimes bores' (PT, 22, F).

'Music is like freedom; you travel to different horizons with every song' (PTM, 21, F).

'Music is like a daisy; it makes you happy when 'it loves you,' and it makes you sad when 'it loves you not'' (PT, 24, F).

'Music is like a dream; it is sometimes sad, sometimes pleasant. It takes you to different dreams'(PT, 24, F).

'Music is like the wind; it can sometimes be a breeze, sometimes a hurricane' (PTM, 20, F).

'Music is like life; it contains all kinds of emotions' (PTM, 20, F).

'Music is like wording; it is a way of expressing my thoughts' (PMT, 19, F).

'Music is like a language; it helps to express feelings and thoughts' (PTM, 22, F).

'Music is like speaking; you can express yourself with music' (PMT, 27, M).

'Music is like a dictionary; it often describes people's feelings and thoughts' (PMT, 22, F).

'Music is like a book; it can tell you about anything' (PMT, 23, M).

'Music is like a movie; it brings to mind different things' (PTM, 23, F).

3.3. Findings of the third sub-problem

The third sub-problem of the study aimed to find out the distribution of perceptual categories according to participant types (PT: prospective teachers attending departments whose curriculums did not include music lessons; PTM: prospective teachers attending departments whose curriculums included music lessons and PMT: prospective music teachers) (See Table 2).

Table 4. Distribution of perceptual categories by participant type

Categories	Participants					
	PT		PTM		PMT	
	<i>n</i> = 57		<i>n</i> = 66		<i>n</i> = 63	
	<i>f</i>	%	<i>f</i>	%	<i>f</i>	%
Music requires strong desire, interest and labour	-		-		7	11,1
Music gives peace, happiness and pleasure	8	14	10	15.2	6	9.5
Music is an important need	18	31.6	27	40.9	12	19
Music is a relaxing, calming and therapeutic phenomenon	16	28.1	15	22.7	3	4.8
Music is an eternal phenomenon	3	5.3	3	4.5	10	15.9
Music is a support and shelter	4	7	3	4.5	3	4.8
Music can express different moods	8	14	8	12.1	22	34.9

According to Table 4, prospective teachers in the PT group (*n* = 57) mostly defined music as ‘an important need’ (f:18) and as ‘a relaxing, calming and therapeutic phenomenon’ (f:16). Also, the participants in this group defined music as ‘a phenomenon that gives peace, happiness and pleasure’ (f:8), ‘a phenomenon that can express different moods’ (f:8), ‘an eternal phenomenon’ (f:3) and as ‘a support and shelter’ (f:4). Interestingly, none of the participants in the PT group defined music as ‘a phenomenon that requires strong desire, interest and labour’. It can be inferred from this distribution that prospective teachers who do not take any music lessons (PT) perceive music with its affective properties.

On the other hand, the participants in the PTM group mostly defined music as ‘an important need’ (f:27) and ‘a relaxing, calming and therapeutic phenomenon’ (f:15). Also, the participants in this group defined music as ‘a phenomenon that gives peace, happiness and pleasure’ (f:10), ‘a phenomenon that can express different moods’ (f:8), ‘an eternal phenomenon’ (f:3) and as ‘a support and shelter’ (f:3). Another interesting finding is that none of the participants in the PTM group perceive music as ‘a phenomenon that requires strong desire, interest and labour’. As is known, prospective teachers in the PTM group (preschool teaching, classroom teaching) take only a small number of music lessons (four lessons a week). Moreover, the music education they receive does not aim to provide them with the ability to play an instrument, rather it contains methods they can use in their music lessons with children. This might be attributed to why they do not perceive music as ‘a phenomenon that requires strong desire, interest and labour’. On the other hand, the distribution of the PT and PTM groups according to categories is quite similar. Similar to the PT group, PTM group participants also perceive music with its affective properties.

Finally, prospective music teachers (PMT) mostly defined music as ‘a phenomenon that can express different moods’ (f:22) and as ‘an important need’. Also, the participants in this group defined music as ‘an eternal phenomenon’ (f:10), ‘a phenomenon that requires strong desire, interest and labour’ (f:7), ‘a phenomenon that gives peace, happiness and pleasure’ (f:6), ‘a relaxing, calming and therapeutic phenomenon’ (f:3) and as ‘a support and shelter’ (f:3). Notably, contrary to the other

groups, the participants in this group least frequently defined music as 'a relaxing, calming and therapeutic phenomenon'. The reason why only a small number of prospective teachers define music as 'a relaxing, calming and therapeutic phenomenon' might be the fact that they were heavily involved in music.

4. Conclusion, discussion and further studies

One of the most remarkable findings obtained in this study is that prospective teachers produced a large number of different metaphors about music (f:83). This finding is consistent with the functioning of metaphors. 'Using metaphors is a way of thinking and seeing that permeates our understanding of the world' (Morgan, 1998, p. 14). Prospective teachers in this study produced different metaphors about music due to the differences in the way they perceive or see music. Similarly, they defined music with the same metaphors due to the similarities in the way they perceive or see music. The perceptual differences that emerged are consistent with the findings of similar studies that argue that music cannot be defined with a single metaphor or definition (Babacan, 2014, p. 131; Erol, 2009, p. 74). This result indicates that metaphors are an important tool that helps to convey different perceptions of a certain concept and to group them categorically and systematically.

Another important finding of this study is that the metaphors produced by prospective teachers can be categorised into seven different perceptual categories: 'music is an important need', 'music is a relaxing, calming and therapeutic phenomenon', 'music can express different moods', 'music gives peace, happiness and pleasure', 'music is an eternal phenomenon', 'music is a support and shelter' and 'music requires strong desire, interest and labour'. These categories reveal that prospective teachers' perceptions of music are positive because none of the categories contain any negative expression about music. In addition, considering these seven perceptual categories, music can be thought to benefit prospective teachers in many different ways. On the other hand, considering the distribution of metaphors into categories, the category 'music as an important need' has the highest distribution rate. This result is an important and promising one in that it shows that our teachers, who will shape future generations, see music with its many functions in one or more important areas of life. According to Hui, He & Sam Ye (2015, p. 316) it is very important that teachers' views on art for the successful implementation of art education among children of different educational levels.

This study also obtained some remarkable findings in terms of perceptual differences among prospective teachers pre-grouped according to the music education they received or did not receive. These findings can be summarised as follows: prospective teachers attending departments whose curriculums did not include music lessons (PT) and prospective teachers attending departments whose curriculums included only a small number of music lessons (four lessons a week) (PTM) did not produce any metaphors falling into the category of 'music as a phenomenon that requires strong desire, interest and labour.' The PT group consisted of prospective English, Maths and Science teachers who did not take any music lessons. On the other hand, the PTM group consisted of prospective classroom and pre-school teachers who took only a small number of music lessons. The music education that this group received does not aim to provide them with the ability to play an instrument, rather it contains methods they can use in their music lessons with children. Since realising whether some work or action requires interest, labour and effort necessitates being actively involved in that work or action, it is not surprising that prospective teachers who did not take music lessons and those who took only a small number of music lessons did not perceive music as 'a phenomenon that requires strong desire, interest and labour'. This way of perception was mostly observed in prospective music teachers, who were heavily involved in music. In a similar study, Koca (2012, p. 1489) examined prospective pre-school teachers' perceptions of learning music and found that one of the perceptual categories that emerged was that 'learning music requires patience, effort, discipline and time'. However, it should not be overlooked that this study aimed to examine perceptions regarding the concept of 'music', while Koca's study aimed to examine the perceptions of 'learning music'. Therefore, Koca's aforementioned perceptual category was, in this study, mostly expressed,

with regard to not only 'learning music' but also the concept of 'music', by prospective music teachers who were heavily involved in music as 'a phenomenon that requires strong desire, interest and labour.

Another interesting finding of this study is that prospective classroom and pre-school teachers who take only a small number of music lessons mostly defined music as 'a relaxing, calming and therapeutic phenomenon'. As is known, both pre-school and classroom teachers are involved in the education of young children. Considering the importance and functionality of music in child education, it can be thought that the result is consistent with the music education that these prospective teachers receive. In a similar study, Koca (2012: 1489) examined prospective pre-school teachers' perceptions of learning music and obtained categories such as 'learning music requires patience, effort, discipline and time; learning music is pleasant and gives knowledge and happiness; learning music is a nice process full of surprises.' Similarly, in a study by Umuzdas and Umuzdas (2013) that determined prospective classroom teachers' perceptions of music lessons through metaphors, the participants defined music lessons as 'fun, a requirement, relaxing, improving, diverse, delightful, awareness-raising, pleasing, giving pleasure, annoying, motivating, empowering expression, engaging, collaborative, liberating, providing opportunities, exciting and repetitive.' In this study, prospective pre-school and classroom teachers' perceptions of music were found to be consistent with those obtained in the studies by Koca (2012) and Umuzdas and Umuzdas (2013).

Finally, it was found in this study that the perceptual category 'music as a phenomenon that can express different moods', which was less commonly expressed by prospective teachers who did not take music lessons and those who took only a small number of music lessons, was the category most frequently observed in the group that contained prospective music teachers. Prospective music teachers use various modifications of time, force and expression to transform their theoretical music knowledge into a musical performance. In other words, they do not only experience music with their senses, but also the way they perform music. A similar result was obtained in another study that examined the music perceptions of students who received vocational music education. In the study that examined music perceptions of the students of an Anatolian High School of Fine Arts (Babacan, 2014, p. 131), the category 'expresses different emotions and includes diversity' emerged as one of the categories related to the students' perceptions of music.

Music is a very broad concept and phenomenon with its different genres and dimensions and with its many functions, which is important for societies. Although in this research music perceptions of teachers, who have an important place in the education of societies, were investigated with a relatively small sample size, no study investigating music perceptions of societies has been found. Studies on music perceptions of society will both help to determine how society perceives music and provide clues for determining future music education strategies for music teachers. In addition, it can be done in a study where pre-service teachers or current teachers' perceptions of music genres are examined via metaphors.

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