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METAPHORICAL PERCEPTIONS OF THE CONCEPT OF “MUSIC” AMONG MIDDLE SCHOOL STUDENTS RECEIVING OUT-OF- SCHOOL MUSIC EDUCATION

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ABSTRACT

This study aims to identify the perceptions of children and adolescents who are receiving systematic music education with both practical and theoretical components outside of school, regarding the concept of “music” through metaphors. The objective is to reveal the perspective that art and art education create in the lives of individuals. The study employed a phenomenological design, one of the qualitative research methods. The research was conducted with 69 middle school students from different socioeconomic backgrounds who were receiving music education at the Ankara Altındağ Municipality Youth Center and the Çanakkale Onsekiz Mart University Faculty of Music and Performing Arts Part-Time Certificate Program. Data were collected using a metaphor form designed by the researchers, which also included demographic information about the participants. The collected data were analyzed using thematic analysis. Within the scope of the study, a total of 55 metaphors related to the concept of “music” were generated and grouped under 8 themes. It was determined that the highest

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number of metaphors (n=14) was in the “relaxing and peace-giving aspect” category, while the fewest metaphors (n=5) were in the “learning-supportive aspect” category. The research concluded that students perceive the concept of “music” as a multidimensional field with cognitive, emotional, psychological, and social functions, attributing various meanings to it in this context. Furthermore, the fact that students receiving out-of-school music education see music not merely as a lesson but as a source of emotional balance, motivation, and creativity reveals that music is a powerful experiential domain that enhances individuals' quality of life. Accordingly, it can be stated that music has significant functions in child and adolescent development, both educationally and psychologically. It shapes the outlook on life for children and youth in this age group, influences their internal dynamics, and contributes to the acquisition of aesthetic values.

Keywords: Music, education, out-of-school music education, metaphor, metaphorical perception.

OKUL DIŞI MÜZİK EĞİTİMİ ALAN ORTAOKUL ÖĞRENCİLERİNİN “MÜZİK” KAVRAMINA İLİŞKİN METAFORİK ALGILARI

ÖZ

Bu araştırmada okul dışında, hem pratik hem de teorik yönüyle sistematik müzik öğrenimi gören çocukların ve gençlerin “müzik” kavramına ilişkin algılarını metaforlar aracılığıyla belirlemek, bu yolla sanatın ve sanat eğitiminin bireylerin yaşamında oluşturduğu perspektifi ortaya koymak amaçlanmıştır. Araştırmada nitel araştırma desenlerinden olgubilim (fenomenoloji) deseni kullanılmıştır. Araştırma, Ankara Altındağ Belediyesi Gençlik Merkezi ve Çanakkale Onsekiz Mart Üniversitesi Müzik ve Sahne Sanatları Fakültesi Yarı Zamanlı Sertifika Programı bünyesinde müzik eğitimi alan ve farklı sosyoekonomik düzeye sahip 69 ortaokul öğrencisi ile yürütülmüştür. Araştırmanın verileri, araştırmacılar tarafından tasarlanan, katılımcıların demografik özelliklerine ilişkin bilgilerin de olduğu bir metafor formu aracılığı ile toplanmıştır. Elde edilen veriler, nitel veri analizi yöntemlerinden tematik analiz yöntemiyle çözümlenmiştir. Araştırma kapsamında “müzik” kavramına ilişkin toplam 55 metafor üretilmiş ve bunlar 8 tema altında toplanmıştır. En fazla metaforun (n=14) “rahatlatıcı ve huzur verici yön” kategorisinde yer aldığı, en az metaforun (n=5) ise “öğrenmeyi destekleyici yön” kategorisinde toplandığı belirlenmiştir. Araştırma sonucunda öğrencilerin “müzik” kavramını; bilişsel, duygusal, psikolojik ve sosyal işlevleri olan çok boyutlu bir alan olarak gördükleri ve bu bağlamda farklı anlamlar yükledikleri tespit edilmiştir. Ayrıca okul dışı müzik eğitimi alan

öğrencilerin müziği yalnızca bir ders olarak değil, duygusal denge, motivasyon ve yaratıcılığın kaynağı olarak görmeleri, müziğin bireylerin yaşam kalitesini artıran güçlü bir deneyim alanı olduğunu ortaya koymaktadır. Bu doğrultuda çocuk ve ergen gelişiminde müziğin; hem eğitsel hem de psikolojik boyutlarıyla önemli işlevlere sahip olduğu, bu yaş grubundaki çocuk ve gençlerin hayata bakışını şekillendirirken içsel dinamiklere etkisinin yanı sıra estetik değer kazanımları sağladığını da söylemek mümkündür.

Anahtar Kelimeler: Müzik, eğitim, okul dışı müzik eğitimi, metafor, metaforik algı.

INTRODUCTION

The developments in today's rapidly changing world of technology and science have brought about changes in the ways we access information. Education systems, shaped in parallel with these developments, have begun to develop modern approaches to the process of constructing and processing information for individuals who learn by doing and experiencing. At this point, the experiences and knowledge that students gain in out-of-school learning environments, not limited to the school setting, have become significantly important. Out-of-school learning environments contribute to personality development not only through the diverse knowledge students acquire but also through the social relationships and forms of self-expression they develop in different settings.

When considering the learning process of children and young people comprehensively, it is necessary to take into account not only their learning processes at school but also their learning outside of school. Eshach (2007) categorizes learning into three types: formal, non-formal, and informal. Accordingly, learning that takes place at school is defined as formal learning, while learning outside of school is divided into non-formal and informal learning. Non-formal learning occurs in an institution outside of school, is generally supplementary, structured from a programmatic perspective, and follows a pre-arranged curriculum. It is often voluntarily pursued by individuals with intrinsic motivation, is guide- or teacher-centered, usually does not involve assessment, and is non-sequential. In contrast, informal learning can happen anywhere, is unstructured and spontaneous, generally student-centered, and does not involve the evaluation of learning.

The importance and role of educational activities in out-of-school learning environments, in addition to formal education, in raising contemporary individuals who are knowledgeable, cultured, have democratic awareness, aesthetic sensitivity, and are interested in art and sports,

have been discussed in various dimensions in the literature (Çağlayan, 2020; Uludağ & Erkan, 2023; Uzun & Bolat, 2023).

In the model created by Harland, Kinder, Lord, Stott, Schagen, Haynes, Cusworth, White, and Paola (2000) regarding the outcomes of arts education, the educational impact of art on students is specified as intrinsic effects, artistic knowledge and skills, social and cultural domain knowledge, communication and expression skills, and creativity and thinking skills. Hanshumaker (1980) stated that arts education has a positive effect on children's basic language development and reading readiness; is beneficial in regulating reading and mathematics learning behaviors; positively affects social and personal development; and that music activities develop creativity. He also emphasized that carefully prepared programs in arts education would lead to unique and positive effects on critical aspects of both the intellectual and social development of children. In this respect, it is possible to say that arts education makes significant contributions to the personal and social development of the individual; furthermore, thanks to the diversity of resources accessible in out-of-school environments and their suitability for different experiences, it serves as an important tool that complements formal education and increases students' artistic awareness.

Music education, a dimension of arts education, offers multifaceted contributions to the cognitive, social, emotional, and motor development processes of children and adolescents. Children who receive instrument training at an early age show significant progress in areas such as attention, memory, spatio-temporal reasoning, problem-solving, language development, and creativity (Uluğbay, 2013). Regular music studies help children develop their social skills, enabling them to acquire social-emotional gains such as cooperation, empathy, group harmony, patience, and discipline (Kazımlı, 2024). Activities like rhythm, singing, and playing instruments in early and middle childhood support not only the cognitive domain but also motor coordination and language development (Tutkun, 2023). Research shows that these multifaceted effects directly contribute to academic success, self-confidence levels, and social adjustment. Therefore, it can be said that music is not just an art form that develops children's aesthetic skills, but a holistic educational element that makes them more competent individuals in different areas of life.

Throughout their lives, individuals constantly communicate and encounter many new concepts in this process. The structuring of new concepts in the mind can be easy or challenging, depending on the connections an individual can establish with their prior knowledge. While the learning process is faster and more effortless in situations where similarities with prior knowledge can be established, learning can become more complex and tiring when these

similarities cannot be made. Since each individual's life experiences and learning history are different, the mental images they form while making sense of new information will also differ. These mental images represent the metaphors individuals create for new concepts. Perry and Cooper (2001) defined metaphor as the explanation of an unknown concept through known concepts. Saban (2004) states that individuals' efforts to express their thoughts by establishing connections between abstract concepts and concrete phenomena are realized through metaphorical structures. Lakoff and Johnson (1999) considered metaphors as cognitive tools that enable the understanding of one phenomenon in the framework of another and shape the way individuals perceive the world.

Today, metaphors are accepted as unique reflections of how individuals perceive concepts and events (Berber, 2019). In parallel, studies based on metaphor analysis in the field of educational sciences have increased remarkably in recent years. Concurrently, research on metaphorical perceptions in the fields of education and music education has also grown. Metaphor-based studies specifically in music education offer effective tools for understanding individuals' perceptions of abstract concepts like music and sound. Babacan (2014) studied the music perceptions of fine arts high school students and found that music was embraced as an aesthetic and emotional experience. Tez and Aydın-Uygun (2016) determined that middle school students perceived music class as “fun and happiness-giving” and the music teacher as a “loving and protective” figure. Çetinkaya (2019) grouped the 70 metaphors produced by music department students under the headings “music as an endeavor,” “its place in life,” and “its contribution to human life.” Akyüzlüer (2021) found that middle school students most frequently used the metaphors “family,” “guide,” and “music person” for their music teachers. Aytemur and Sipahi (2021) emphasized that music teachers' metaphors for special education and children with special needs were generally shaped around the themes of “patience” and “care.” Finally, Pirim, Pektaş, and Göktaş (2023) examined the perceptions of Science and Art Center students towards the concept of music through metaphors, revealing that music was most often defined as a “mood” and an “entertainment tool.” Saraçoğlu and Demirbatır (2024) studied the perceptions of students aged 11–15 regarding body percussion, stating that they mostly described the activity as a “fun and relaxing” experience.

These studies demonstrate that in the context of music education, metaphors form a functional language for understanding individuals' inner worlds and perspectives on life. Metaphor analysis deeply reveals students' perceptions of music and teachers, providing various outputs for educational processes and offering important clues that can be used to improve learning environments.

This research aims to express the perceptions of students who have basic theoretical knowledge in the field of music through their education in out-of-school learning environments and have the opportunity to experience music as a whole by applying this knowledge in their instrument practices, regarding the concept of “music” through metaphors. In this context, the study seeks to reveal the level of impact of music education on children and young people. The research is also significant in terms of its results for promoting and supporting arts education, which plays a major role in raising cultured and intellectual individuals in society. In this context, the research problem statement has been determined as, “What are the metaphorical perceptions of middle school students receiving out-of-school music education regarding the concept of music?”

In line with the main objective, answers to the following questions were sought:

1. What metaphors did middle school students receiving out-of-school music education use to express their perceptions of the concept of “music”?
2. Under which conceptual categories were the metaphors produced by middle school students receiving out-of-school music education regarding the concept of “music” grouped?

METHOD

Research Model

In this study, a phenomenological design, one of the qualitative research methods, was used to determine the perceptions of middle school students receiving out-of-school music education regarding the concept of music through metaphors. Phenomenological studies allow for the investigation of meanings and perceptions attributed to insufficiently known phenomena (Yıldırım & Şimşek, 2016). In phenomenological studies, the researcher focuses on uncovering the common meanings underlying a phenomenon. (Baker, Wuest, & Stern, 1992). Although this design does not produce generalizable and definitive results due to the nature of qualitative research, it enables us to better understand the process through examples, explanations, and various experiences (Çepni, 2014).

Study Group

The study group of this research consists of 69 middle school students from different socioeconomic levels who, in the 2024-2025 academic year, are receiving music education at the Ankara Altındağ Municipality Youth Center and the Çanakkale Onsekiz Mart University Part-Time Certificate Program, in addition to their school education. This includes one hour of

“Instrument” and two hours of “Music Theory and Solfege” per week. 63.77% of the students are female, and 36.23% are male. Criterion sampling, a type of purposive sampling, was used in the selection of participants. Criterion sampling is based on selecting all cases that meet predefined criteria relevant to the research (Yıldırım & Şimşek, 2003). The main purpose of this method is to obtain more meaningful and explanatory findings through the in-depth examination of situations that possess important characteristics related to the research focus. The criteria can be determined by the researcher, or predefined and commonly used criteria can be preferred (Marshall & Rossman, 2014). The main criterion in this research was that the participating students, in addition to their school education, had been regularly attending “Instrument” and “Music Theory and Solfege” classes for at least six months, thus possessing basic music knowledge in both theory and practice. The six-month period was considered a sufficient timeframe for students to develop basic-level note reading and writing competencies, instrument skills, and musical awareness in the music education process. In this way, it was predicted that the students' meaning-making processes regarding the concept of "music" would be based on concrete experiences. Descriptive statistics regarding the participating students are given in Table 1.

Table 1. Characteristics of the Participating Students

Gender	<i>f</i>	%
Female	44	63.77
Male	25	36.23
Total	69	100
Age	<i>f</i>	%
10	38	55.07
11	9	13.04
12	5	7.25
13	9	13.04
14	8	11.60
Total	69	100
Instrument	<i>f</i>	%
Horn	3	4.35
Flute	9	13.04

Piano	9	13.04
Guitar	2	2.90
Violin	31	44.93
Cello	11	15.94
Classical Kemençe	2	2.90
Baglama	2	2.90
Total	69	100

Table 1. Characteristics of the Participating Students.

As seen in Table 1, 63.77% of the participating students are female and 36.23% are male. When the distribution of instruments is examined, it is seen that the majority of students (44.93%) play the violin. After the violin, the most commonly played instruments among the participants are the cello (15.94%), piano (13.04%), and flute (13.04%).

Data Collection Tools

In the study, a two-part form prepared by the researchers was used as a data collection tool. The first part included a participant consent text and questions about students' demographic information, such as age, gender, and grade level. In the second part, a sentence completion format was used for the determined concept. This format is a widely used technique in metaphor research, and its theoretical validity has been proven in the literature (Lakoff & Johnson, 1980; Saban, 2008). Participants were asked to complete the sentence “Music is like a... because...”. The word "because" in the sentence allows participants not only to make superficial analogies but also to reveal the cognitive schemas underlying these analogies (Yob, 2003; Schmitt, 2005). In this respect, the sentence completion format was evaluated as an appropriate tool for the in-depth examination of metaphorical perceptions of the concept of music. Before the form was administered, students were given necessary information about the purpose of the research and were expected to focus on a single metaphor and explain their chosen metaphor with its justification.

Data Collection

Data were collected between April 2nd and April 18th, 2025, at the Ankara Altındağ Municipality Youth Center and the Çanakkale Onsekiz Mart University Faculty of Music and Performing Arts. Participants who read and approved the ethical committee approval and consent form, based on the permission dated 21.03.2025 and numbered 58/80 from the Çanakkale Onsekiz Mart University Graduate Education Institute Scientific Research Ethics Committee, took part in the research. The first part of the form contained demographic

questions, while the second part included the semi-structured question “Music is like a....., because.....” to reveal the students' metaphorical perceptions of the concept of “music.” The forms were distributed by hand, and students were given 20 minutes to complete them.

Data Analysis

The data obtained in the research were evaluated using thematic analysis. Thematic analysis can be considered the most suitable method for a study that aims to explore through interpretation. It provides the researcher with a systematic element in data analysis. Thematic analysis goes beyond counting explicit words or phrases and focuses on identifying and explaining both implicit and explicit ideas (Çarıkçı, Meral, Berkil, Çalışır & Önala, 2024). By using thematic analysis in the research, the metaphors students attributed to music were transformed into various items, and thus, not only the frequency of the metaphors but also the underlying network of meaning was revealed.

The thematic analysis conducted in this context; the metaphors produced by the students regarding the concept of music, and the categories and themes created accordingly, were classified based on the functions of music (Uçan, 1996; Miendlarzewska & Trost, 2014; Román-Caballero, Arnedo, Triviño, & Lupiáñez, 2018; Schäfer, Sedlmeier, Städtler, & Huron, 2013; Ritter & Ferguson, 2017; Rodwin et al., 2022) to ensure a systematic classification of the criteria. These were divided into the cognitive, emotional, psychological, and social functions of music. Below, the functions of music are discussed within the scope of the research.

Cognitive Functions of Music: Music is a direct tool for educational and cognitive development, as it supports an individual's mental processes, facilitates learning, and encourages creativity. The dimensions of “accelerating cognitive-affective-psychomotor development” and “awakening creative power,” emphasized by Uçan (1996) within the scope of individual functions, support the cognitive functions of music. Additionally, the contribution of music education to cognitive development through mechanisms like rhythm and motivation (Miendlarzewska & Trost, 2014) and the long-term protective effects of music on brain functions (Román-Caballero, Arnedo, Triviño, & Lupiáñez, 2018) can be evaluated under this heading. In this context, the categories expressing the cognitive functions of music were determined as the learning-supportive aspect of music and the creativity-promoting aspect of music.

Emotional Functions of Music: Music is an important tool with significant effects on shaping an individual's emotional world, including the recognition, expression, regulation, and revitalization of emotions. This definition of music's functions aligns with the sub-functions

stated by Uçan (1996): “purification from primitive urges,” “strengthening and controlling emotions,” and “providing healthy catharsis.” Indeed, Ritter and Ferguson (2017) demonstrated that listening to happy music enhances creative thinking skills, showing that music supports cognitive processes—especially creativity—in interaction with positive emotional experiences. Accordingly, the categories indicating the emotional functions of music were determined as the aspect of music that helps express and regulate emotions, the motivating aspect of music, and the relaxing and peace-giving aspect of music.

Psychological and Social Functions of Music: Music can enhance psychological resilience by providing support for needs that arise in various life stages. In this respect, music is an important tool not only for therapy or healing but also for meeting an individual's emotional, social, or motivational needs. The heading of psychological and social functions of music covers the roles of establishing bonds between individuals, solidarity, integration, and facilitating socialization, as defined by Uçan (1996) under “individual therapy” and “social functions. Schäfer, Sedlmeier, Städtler, and Huron (2013) stated that listening to music serves important functions both for emotional regulation on a personal level and for social bonding. Rodwin et al. (2022) revealed the universal psychosocial and neurocognitive benefits of music participation. In this context, the themes expressing the psychological and social functions of music were determined as the therapeutic and calming aspect of music, the quality-of-life-enhancing aspect of music, and the needs-based supportive aspect of music.

In this regard, as the first step, all metaphors produced by the students were listed, and repetitive and meaningless expressions were eliminated. Valid metaphors were coded, their frequencies were determined, and they were grouped under conceptual categories. In the second stage, a thematic analysis was conducted on the categories. At this point, Braun and Clarke's (2006) six-phase thematic analysis approach was adopted: (1) familiarizing with the data, (2) generating initial codes, (3) grouping codes under themes, (4) reviewing themes, (5) defining and naming themes, and (6) reporting the findings. The research was conducted following these six steps. To ensure the internal validity of the research, the opinions of 4 music education experts were sought to check whether the metaphors forming the 55 conceptual categories represented the categories. For inter-coder reliability, the formula $[\text{Agreement} / (\text{Agreement} + \text{Disagreement}) \times 100]$ by Miles and Huberman (2021) was used, and the reliability percentage of the study was found to be 93%. Accordingly, the coding was deemed highly reliable. The research data were analyzed with the support of the MAXQDA v.20 qualitative data analysis program.

FINDINGS

- **Metaphors used by middle school students receiving out-of-school music education to express their perceptions of the concept of “music”**

When the findings from the research are examined, it was determined that middle school students receiving out-of-school music education produced a total of 55 metaphors for the concept of “music. The following table shows the metaphors alphabetically with their frequencies and percentages.

No.	Metaphor	f	%	No.	Metaphor	f	%
1	airplane	1	0.55	30	mind	1	0.55
2	art	2	1.10	31	nature	1	0.55
3	bed	2	1.10	32	outer space	1	0.55
4	bird	1	0.55	33	painting	2	1.10
5	black	1	0.55	34	piano	1	0.55
6	book	2	1.10	35	pleasure	1	0.55
7	breath	1	0.55	36	plum	1	0.55
8	cloud	1	0.55	37	privilege	1	0.55
9	colors	1	0.55	38	rainbow	1	0.55
10	cotton	1	0.55	39	road	1	0.55
11	dessert	6	3.30	40	rose	1	0.55
12	dream	1	0.55	41	sea	1	0.55
13	everything	1	0.55	42	seasons	1	0.55
14	freshness	1	0.55	43	sky	2	1.10
15	game	1	0.55	44	snowflake	1	0.55
16	garden	2	1.10	45	soul	2	1.10
17	green and blue	1	0.55	46	source of motivation	1	0.55
18	happiness	1	0.55	47	spring	1	0.55
19	harmony	1	0.55	48	stream	1	0.55
20	health	1	0.55	49	summer vacation	1	0.55
21	hobby	1	0.55	50	sun	2	1.10
22	home	1	0.55	51	therapy	1	0.55
23	infinity	1	0.55	52	thorny rose	1	0.55

24	ivy	1	0.55	53	voice of the soul	1	0.55
25	joy	1	0.55	54	water	1	0.55
26	ladder	1	0.55	55	world	1	0.55
27	life	1	0.55				
28	love	1	0.55				
29	medicine	2	1.10				

Table 2. Alphabetical Distribution of Metaphors Produced by Middle School Students for the Concept of “Music”

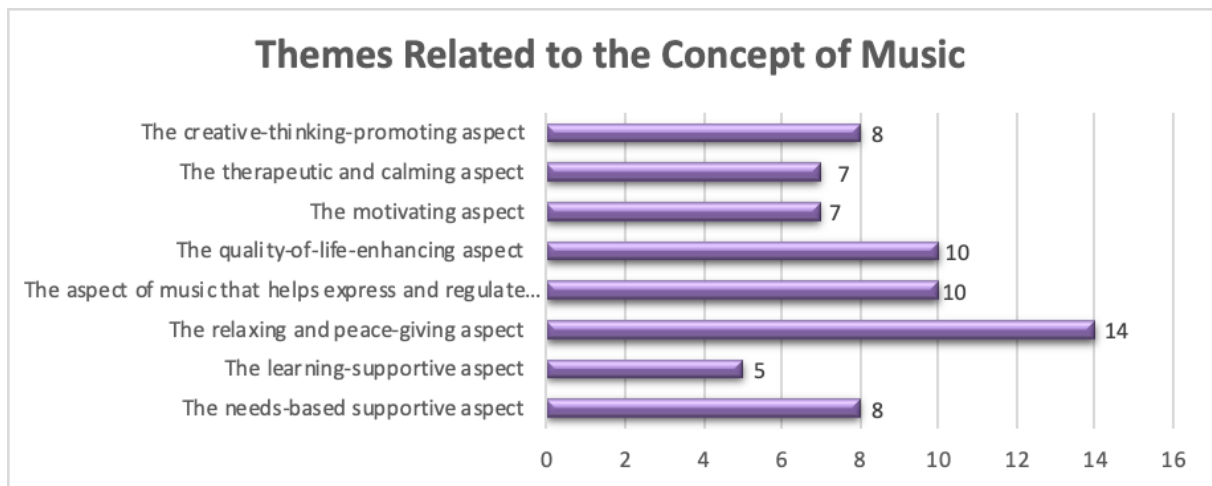
As seen in Table 2, 45 of the 55 metaphors were used only once, while the number of participants representing the remaining 10 metaphors ranges from 2 to 6. The metaphors preferred twice were garden, medicine, sun, sky, book, soul, art, bed, and painting; the metaphor preferred 6 times was dessert.

A representative visual of the metaphor distribution is provided in Figure 1.



Figure 1. Code Cloud for Metaphors Related to the Concept of Music.

- Conceptual themes under which the metaphors produced by middle school students receiving out-of-school music education for the concept of “music” are grouped



Graph 1. Categories for the Concept of Music.

Graph 1 shows the 8 themes created based on the metaphors produced by the students for the concept of "music". When the themes created by middle school students receiving out-of-school music education for the concept of music are examined, it is seen that the metaphors are most densely concentrated (n=15) in the “relaxing and peace-giving aspect” theme, and least expressed (n=5) in the “learning-supportive aspect” theme.

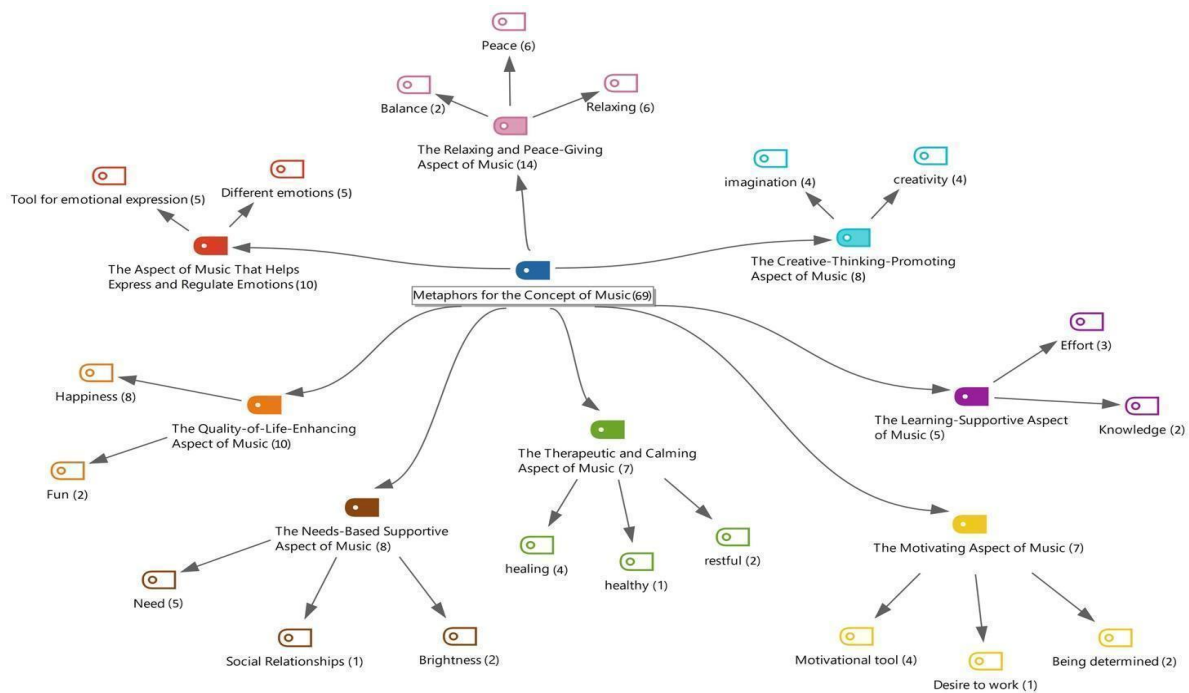


Figure 2. Hierarchical Code-Sub-code Model of Themes and Categories for the Concept of Music.

The hierarchical code-sub-code model in Figure 2 shows the themes, categories, and codes where the metaphors produced by middle school students receiving out-of-school music education for the concept of “music” are located. The metaphors produced by the students were grouped according to the cognitive, emotional, psychological, and social functions of music. In this context, metaphor examples and expressions for the themes “The creative-thinking-

promoting aspect of music,” “The therapeutic and calming aspect of music,” “The motivating aspect of music,” “The quality-of-life-enhancing aspect of music,” “The aspect of music that helps express and regulate emotions,” “The relaxing and peace-giving aspect of music,” “The learning-supportive aspect of music,” and “The needs-based supportive aspect of music” are presented below.

Theme 1. The Creative-Thinking-Promoting Aspect of Music

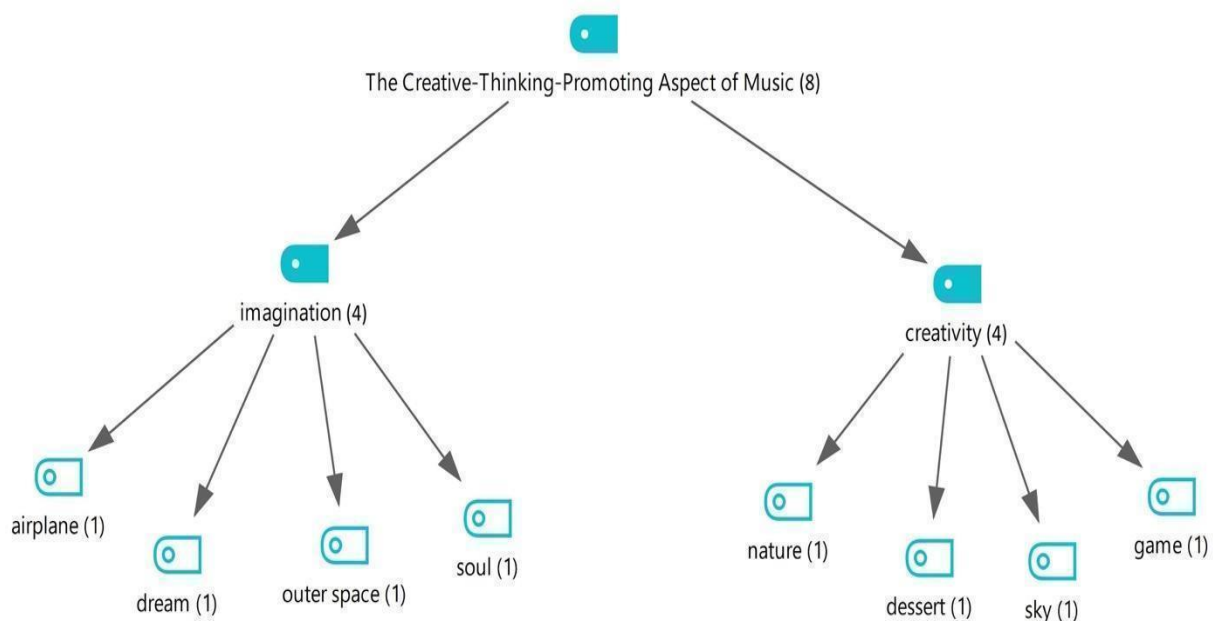


Figure 3. Hierarchical code-sub-code model of the creative-thinking-promoting aspect of the music theme.

This theme reflects the students' tendency to conceptualize music as a stimulus for mental expansion, imagination, and idea generation. Under this theme, two categories emerged: “imagination” and “creativity”. The metaphors expressed in this theme, as shown in Figure 3, were: outer space, soul, dream, nature, game, sky, and dessert. The expressions related to these codes are provided below.

Category 1. Imagination

The metaphors in this category (airplane, outer space, soul, dream) show that students perceive music as a tool that transports the mind beyond its usual boundaries. For example, the statements “Music is like an airplane, because it takes me far away” (S4) and “Music is like outer space, because it contains everything” (S62) both emphasize music's capacity to mentally carry the individual beyond their current reality. Similarly, “Music is like a dream...” (S70) and

“Music is like a soul...” (S21) emphasize the connection between the musical experience and mental imagery.

Category 2. Creativity

Looking at the metaphors in this category (nature, game, sky, dessert), it is seen that elements of diversity, emotional richness, and originality stand out in the students' perceptions of music. For instance; in the statements “Music is like nature, because it contains a lot of variety” (S61) and “Music is like the sky. Because it contains different tones suitable for every mood.” (S30), it is seen that students, by comparing music to nature, emphasize its variable, multifaceted structure that accommodates diversity according to different situations. In the narratives “Music is like a game. Because a game entertains me, sometimes makes me think, and sometimes relaxes me.” (S14) and “Music is varied like dessert. Because in music, there are genres like rap, pop, classical music, folk music. In terms of dessert, there are also types like cookies, cakes.” (S35), it is also seen that there are expressions related to the unique structure and diversity of music. In this context, it can be said that students conceptualize music not as a static field of knowledge, but as a dynamic, transformative process that nurtures creativity.

Theme 2. The Therapeutic and Calming Aspect of Music

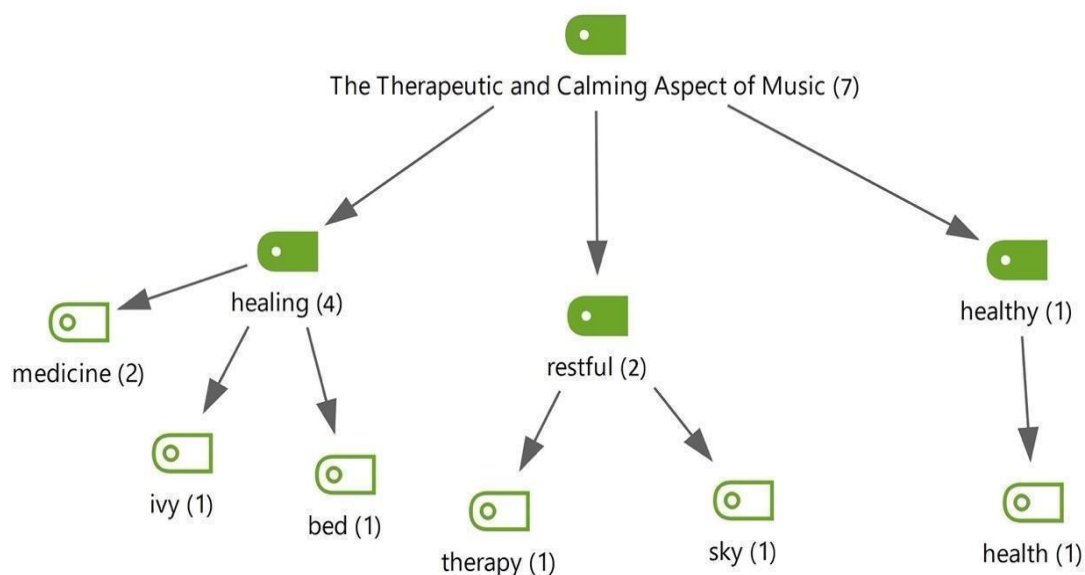


Figure 4. Hierarchical code-sub-code model of the therapeutic and calming aspect of the music theme.

Under this theme, it was determined that students tend to see music as a tool for calming down, feeling peaceful, and well. Accordingly, the categories “healthy,” “healing,” and “restful”

emerged. The metaphors expressed in this theme, as shown in Figure 4, were: health, sky, therapy, medicine, ivy, and bed. The expressions related to these codes are provided below.

Category 1. Health

The statement “health,” the only metaphor in this category, shows that the student perceives music as a tool that supports their physical and mental health. The expression “Music is like health, because whenever I engage with music, I feel healthy.” (S34) reveals that the student attributes a therapeutic and healing function to music, emphasizing music's psychological relaxation and well-being effect on the individual.

Category 2. Healing

Looking at the metaphors of medicine, ivy, and bed in this category, it is seen that students conceptualize music as an element that provides spiritual healing, emotional relief, and internal balance. The statement “Music is like medicine, because it heals us.” (S23) reveals that music is perceived in its therapeutic (healing) dimension; showing that the student sees music as a tool for emotional recovery. The statement “Music is like ivy, because it envelops our soul and rests us.” (S57) highlights the aspect of music that makes the individual feel emotionally secure. The expression “Music is like my bed, because when I lie down, I feel light, happy, and rested.” (S50) shows that music is identified with feelings of relaxation, peace, and loosening up.

When these three metaphors are evaluated together, they reveal that students perceive music not only as a doctrine but also as a tool that provides psychological rest and emotional renewal. Therefore, the “healing” category demonstrates that elements such as inner peace, emotional balance, and the need for relaxation are prominent in the students' relationship with music.

Category 3. Restful

Looking at the “sky” and “therapy” metaphors in this category, it is seen that students conceptualize music as a field that provides mental relaxation and tranquility. In the expressions “Music is like the sky. Because the restfulness I feel when I watch the sky is also in music for me.” (S46) and “Music is like therapy. Because it relaxes a person.” (S65), the spiritual relaxation and balancing effect that music creates in the individual emerges. This situation indicates that students perceive music not only as an artistic activity but also as a tool for emotional relief and mental renewal.

Theme 3. The Motivating Aspect of Music

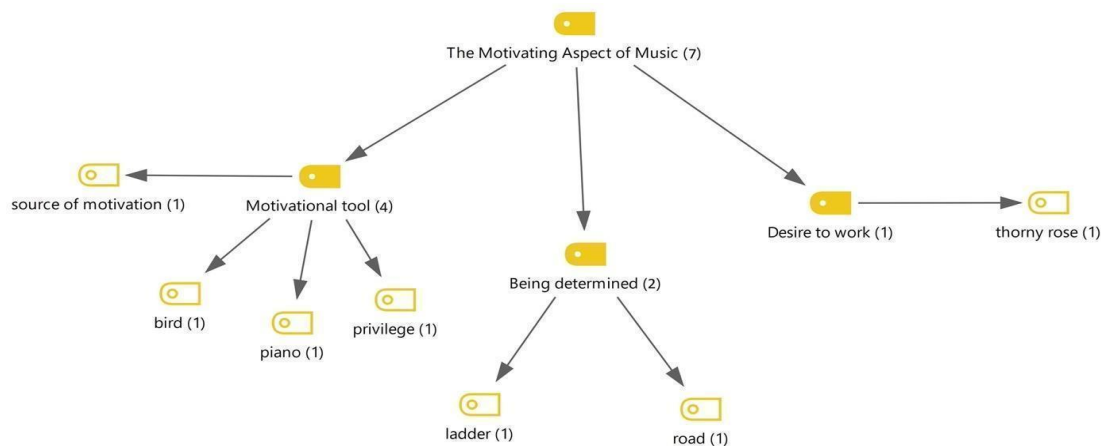


Figure 5. Hierarchical code-sub-code model of the motivating aspect of a music theme.

The theme of the motivating aspect of music shows that components such as the desire to progress, patience, and self-discipline come to the forefront in the students' relationship with music, and they also associate music with effort, progress, and motivation. As shown in Figure 5, the metaphors related to this theme were: thorny rose, ladder, road, privilege, source of motivation, bird, and piano. When these metaphors are considered together, it is concluded that students see music not only as an endeavor but also as a tool that increases the desire to work, nurtures determination, and strengthens internal motivation. The expressions related to these codes are provided below.

Category 1. Desire to work

The statement “Music is like a thorny rose, because I enjoy playing my instrument, I feel excitement, succeeding feels good, and this creates a desire to work in me.” (S10) emphasizes the aspect of music that provides satisfaction in the end, even if it involves difficulties, revealing that the student perceives music as an element that encourages work.

Category 2. Being determined

The expressions “Music is like climbing a ladder. Because every time I play the violin, I feel like I'm on a new step of the ladder.” (S59) and “Music is like a road. Because no matter how much I walk, it never ends; it diversifies with increasing forks in the road as I progress and allows me to become more conscious.” (S32) show that music is conceptualized as a process-oriented development and a field requiring determination. Students described progress in music as climbing step by step or moving along an endless road.

Category 3. Motivational tool

The statements “Music is like a privilege. Because it makes me feel special in every environment I go to.” (S19), “Music is like a source of motivation. Because when I play an instrument, I feel as light and good as a bird.” (S52), “Music is like a bird. Because like a bird, I feel free and like I can do anything.” (S43), and “Music is like a piano. Because it seems difficult, but it's easy when you practice.” (S29) show that music is evaluated as an element that evokes feelings of self-confidence, freedom, and achievement, and internally motivates the individual.

These expressions also reveal that students see music not just as a hobby, but as a tool for self-realization and gaining inner strength. The aspect of music that "makes one feel special" (S19) shows that it strengthens the individual's self-perception and reinforces the feeling of making a difference in social settings. The "bird" (S43) and "source of motivation" (S52) metaphors emphasize that music frees the individual from their limits by providing a sense of freedom, lightness, and spiritual relaxation. The "piano" (S29) metaphor, on the other hand, reveals that music represents the feeling of achieving success as a result of effort and patience. When these four metaphors are evaluated together, it can be said that the students' relationship with music is built on foundations of self-confidence, freedom, determination, and internal motivation; and that music plays both an encouraging and transformative role in the individual's self-development process.

Theme 4. The Quality-of-Life-Enhancing Aspect of Music



Figure 6. Hierarchical code-sub-code model of the quality-of-life-enhancing aspect of a music theme.

The metaphors in the theme of the quality-of-life-enhancing aspect of music show that students conceptualize music as an element that beautifies life and is a source of pleasure and happiness. As shown in Figure 6, the metaphors related to this theme were: dessert, happiness, book, life,

pleasure, and joy. When these metaphors are considered together, it is understood that students see music not only as an artistic activity but also as a life element that increases daily quality of life and nurtures feelings of happiness and fun. Therefore, the “quality-of-life-enhancing” theme shows that in the students' relationship with music, elements of positive emotions, enjoyment, and pleasure in life come to the forefront. The expressions related to these codes are provided below. The expressions related to these codes are provided below. The expressions related to these codes are provided below.

Category 1. Happiness

The metaphors identified for the happiness category, within the theme of the quality-of-life-enhancing aspect of music, were: dessert, happiness, book, and life. Here, 5 students produced the dessert metaphor, unlike the happiness, book, and life metaphors, which were produced by one student each. The student expressions related to these codes are provided below.

The expressions “Music is like happiness. Because it always entertains me like eating candy.” (S55) and “For me, music is like dessert. Because just as I am happy when I eat dessert, I am equally happy when I engage with music.” (S31) highlight the dimensions of pleasure, joy, and positive affect that music creates in the individual, emphasizing the emotionally satisfying aspect of music. The expressions “Music is like life. Because living makes me happy, and that's why I compare music to life” (S40) and “Music is like a book. Because I feel the same happiness when I make music as when I read a book.” (S38) show that music is perceived as an experience that enriches the meaning of life and provides inner happiness.

These metaphors show that students see music not just as an activity of listening or performing, but as a natural part of their lives. Through objects associated with daily life, such as dessert, books, and life, students express that music adds joy and meaning to ordinary moments. Therefore, for students, music stands out not only as an emotional stimulus but also as an experiential field that beautifies life, provides continuity, and nurtures the feeling of happiness.

Category 2. Fun

The metaphors identified for the fun category were: pleasure and joy. The student expressions related to these codes are provided below.

The metaphors “Music is like joy, because it entertains me.” (S6) and “Music is like pleasure, because when I play an instrument or listen to music, I relax and have fun.” (S26) reveal that music is evaluated as a tool for entertainment, relaxation, and having a good time.

Theme 5. The Aspect of Music That Helps Express and Regulate Emotions

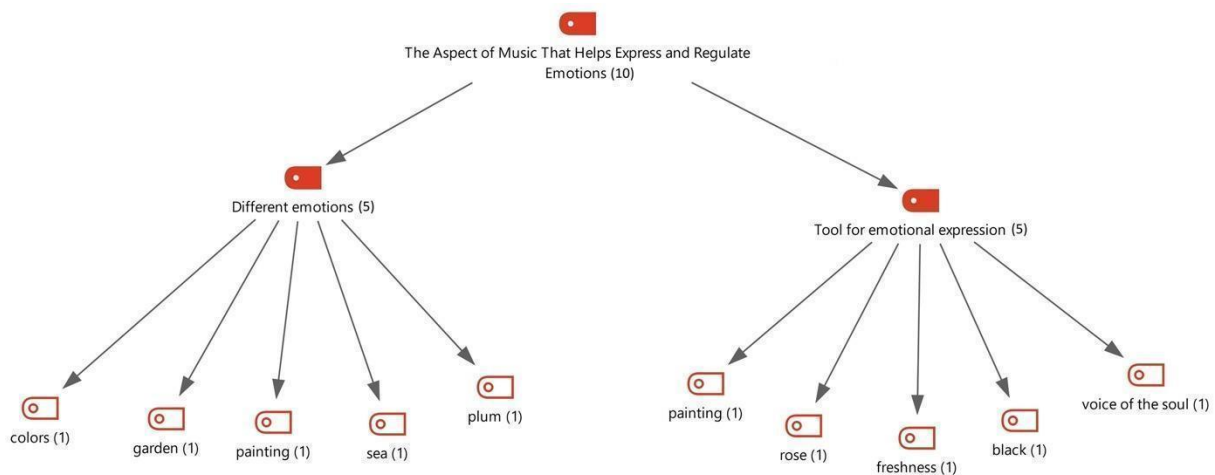


Figure 7. Hierarchical code-sub-code model of the theme "The aspect of music that helps express and regulate emotions".

The theme of the aspect of music that helps express and regulate emotions shows that elements of emotional awareness, self-expression, and inner balance are prominent in the students' relationship with music. As shown in Figure 7, the metaphors related to this theme were: sea, painting, garden, colors, and plum. The expressions related to these codes are provided below. When these metaphors are considered as a whole, it is understood that students see music as a tool that makes sense of the diversity of emotions and helps to express and balance them.

Category 1. Different emotions

The metaphors identified for the different emotions category were: sea, painting, garden, colors, and plum. The student expressions related to these codes are provided below.

With the statement "Music is like the sea. While music is sometimes like gentle and soft waves, it can become fierce at any moment. If we don't feel the music, if we don't play it by living and thinking it, we can get lost just like in the sea." (S16), they emphasized the changing emotional depths of music; with "Music is like a painting, because when I make music, the notes turn into a painting in my eyes." (S45), the visual expression of emotions; and with "Music is like a garden. Because just as there are countless flowers and plants in a garden, there are many types of emotions in music, like the flowers in the garden." (S66), emotional diversity. The statements "Music is like colors. Because just as there is a color to describe every emotion, there are notes to describe every emotion." (S68) and "Music is like a plum. Because sometimes it's sour, sometimes bitter, and sometimes sweet. I think music, like a plum, contains different emotions." (S13) reveal the multifaceted emotional layers of music.

Category 2. Tool for emotional expression

The metaphors identified for the tool for emotional expression category were: tableau, rose, freshness, black, and voice of the soul. The student expressions related to these codes are provided below.

The expressions “Music is like a painting because it contains many emotions and colors.” (S71), “Music is like a rose, because making music is as beautiful as a rose.” (S58), “Music is like freshness, because every time I come to music class, I feel a sense of freshness inside me.” (S44), “Music is like the color black, because sometimes I struggle.” (S20), and “Music is like the voice of the soul, because music reflects emotions.” (S18) draw attention to the aspects of music reflecting, expressing, and providing inner relief for emotions.

Theme 6. The Relaxing and Peace-Giving Aspect of Music

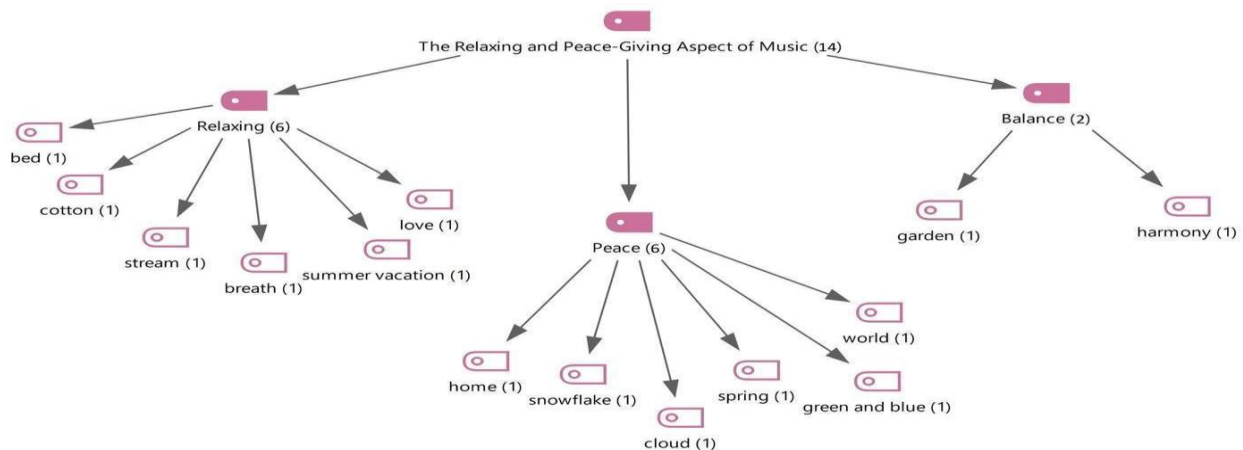


Figure 8. Hierarchical code-sub-code model of the relaxing and peace-giving aspect of the music theme.

The relaxing and peace-giving aspect of music theme shows that students position music as a phenomenon that supports mental and spiritual calmness and inner balance. As shown in Figure 8, the metaphors related to this theme were: snowflake, home, spring, cloud, world, green and blue, cotton, bed, breath, stream, love, summer vacation, harmony, and garden. Accordingly, the “relaxing and peace-giving” theme reveals that music is perceived by students as an experiential field providing spiritual healing, balance, and tranquility. The findings are important in that they show the students' relationship with music is based not only on aesthetic appreciation but also on the need for psychological relaxation and inner renewal. The expressions related to these codes are provided below.

Category 1. Peace

The metaphors identified for the peace category, within the relaxing and peace-giving aspect of music theme, were: snowflake, home, spring, airplane, cloud, world, and green and blue. The student expressions related to these codes are provided below.

With the statements “Music is like a snowflake, because it is pure white and soft; I feel this way when I play my instrument.” (S63) and “Music is like home, because just as a person feels peaceful at home, I feel peaceful as if I am at home when I play my instrument.” (S42), they emphasized the aspect of music that reinforces the feeling of being safe and inner peace. The statements “Music is like spring, because it makes me feel peaceful, like the first excitement of spring and the blooming of flowers.” (S17) and “Music is like a cloud, because it takes you to other lands like clouds drifting with the wind.” (S3) show that music is associated with renewal, tranquility, and imagination. Similarly, the expressions “Music is like the world. Because when I make music, read solfege, or listen to music, that is, when I feel the music, I find myself full of peace.” (S2) and “Music is like green and blue, because it reminds me of peace and summer.” (S1) reveal that music is perceived as a source of natural balance and inner calm.

Category 2. Relaxing

The metaphors identified for the relaxing category were: cotton, bed, breath, stream, and love. The student expressions related to these codes are provided below.

The expressions “Music is like cotton, because the notes are as soft as cotton.” (S39), “Music is like a bed. Because a music lesson is like a person lying in their bed and relaxing; it is a spiritual cleansing.” (S36), and “Music is like breath. Because when I don't make music, I feel incomplete and bad; I relax when I engage with music.” (S25) highlight the aspect of music that provides physical and spiritual relaxation. The expressions “Music is like a stream, because it carries me away.” (S22) and “Music is like love, because I feel more relaxed when I play my instrument.” (S15) show that music is perceived as a fluid, emotional, and love-based tool for relaxation. The statement “Music is like a summer vacation. Because whenever I listen to or play music, I relax and forget everything else at that moment.” (S11) emphasizes the liberating and loosening effect of music.

Category 3. Balance

The metaphors identified for the balance category were: harmony and garden. The student expressions related to these codes are provided below.

The expressions “Music is like harmony, because I really like the harmony within music itself.” (S33) and “Music is like a garden. Because all the trees and flowers in the garden are in harmony

with each other, like music.” (S54) show that music is conceptualized as a symbol of balance, order, and inner harmony.

Theme 7. The Learning-Supportive Aspect of Music

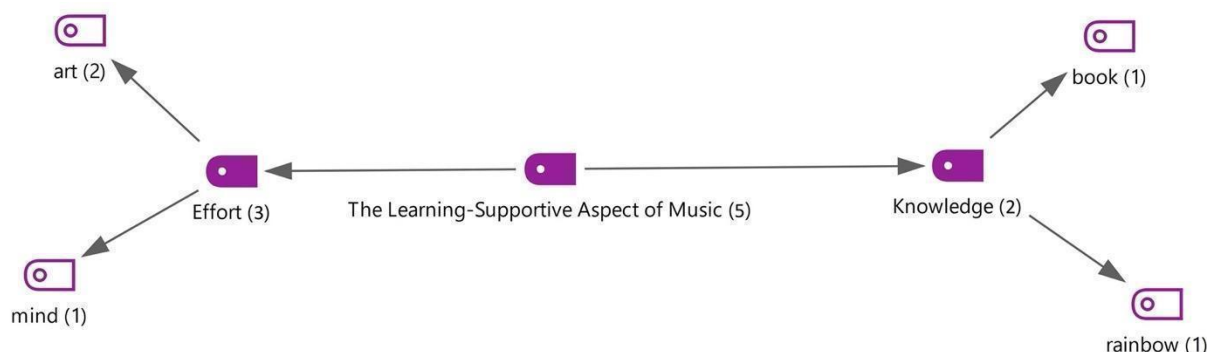


Figure 9. Hierarchical code-sub-code model of the learning-supportive aspect of the music theme.

The metaphors in the learning-supportive aspect of music theme show that students see music as an element that supports learning, promotes mental development, and enriches the information acquisition process. As shown in Figure 9, the metaphors related to this theme were: mind, art, book, and rainbow. When these metaphors are considered together, it is understood that students see music not only as an art form but also as a learning environment that encourages learning, develops mental skills, and increases cognitive awareness. Therefore, the “learning-supportive” theme shows that in the students' relationship with music, elements such as attention, effort, knowledge accumulation, and the desire to learn are prominent. The expressions related to these codes are provided below.

Category 1. Effort

The metaphors identified for the effort category, within the learning-supportive aspect of music theme, were: mind and art. The student expressions related to these codes are provided below. The statement “Music is like the mind, because things like placing our fingers correctly while playing an instrument require attention.” (S8) reveals that music is perceived as an activity that activates cognitive processes and requires attention, focus, and mental coordination. The statement “Music is like art, because when I listen to or play music, I feel the effort and labor within that music and understand that an art is being created.” (S7), on the other hand, emphasizes that music is a field that develops effort, discipline, and aesthetic awareness in the learning process.

Category 2. Knowledge

The metaphors identified for the knowledge category were: book and rainbow. The student expressions related to these codes are provided below.

The statement “Music is like a book, because in music class, just like I learn from books, I always acquire new information and feel happy.” (S69) shows that music is a continuous process for acquiring knowledge, discovering, and learning. The statement “Music is like a rainbow, because every time I come to music class, it teaches me new things and adds color.” (S47) expresses that music adds color, diversity, and emotional richness to the learning process.

Theme 8. The Needs-Based Supportive Aspect of Music

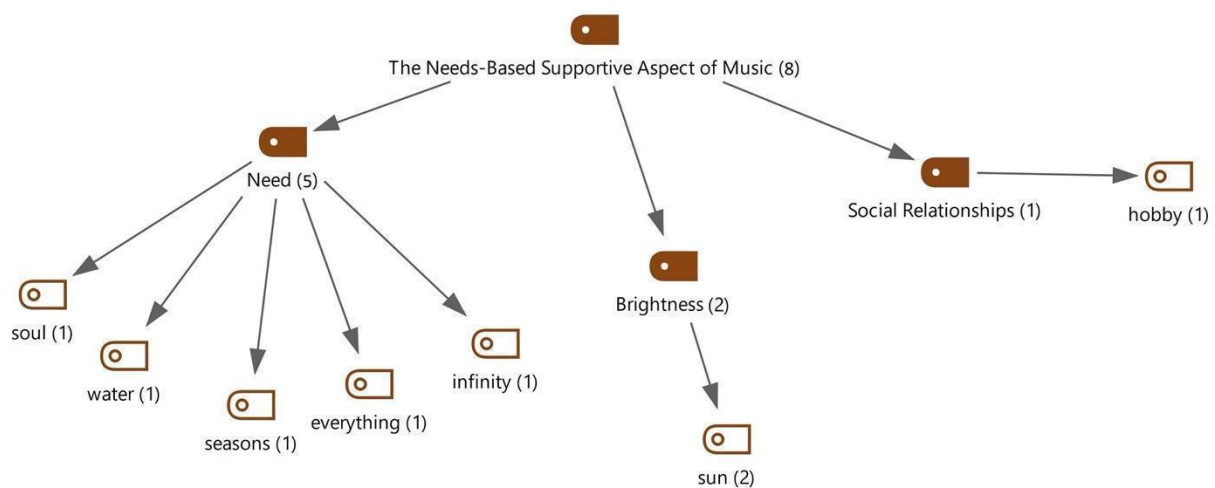


Figure 10. Hierarchical code-sub-code model of the needs-based supportive aspect of the music theme.

The metaphors in the needs-based supportive aspect of music theme show that students conceptualize music as an element that meets life's basic needs, provides spiritual enlightenment, and strengthens social bonds. As shown in Figure 10, the metaphors related to this theme were: sun, hobby, soul, water, seasons, everything, and infinity. When these metaphors are evaluated as a whole, it is understood that students conceptualize music as an element that nourishes human life, meets spiritual and social needs, and provides the person with inner brightness and completeness. Therefore, the “needs-based supportive” theme shows that in the students' relationship with music, elements such as inner satisfaction, commitment, sharing, and the search for existential meaning are prominent. The expressions related to these codes are provided below.

Category 1. Brightness

In the “brightness” category, within the needs-based supportive aspect of the music theme, the sun metaphor was used by 2 students. The student expressions related to these codes are provided below.

The expressions “Music is like the sun, because like the sun, music gives us brightness.” (S37) and “Music is like the sun. Because it warms our hearts, illuminates our world, and shines a light on us.” (S51) reveal that music is seen as a source of life energy, hope, and inner brightness for the individual. These metaphors show that music functions as a light that guides, warms the soul, and gives meaning to life during a person's dark or challenging emotional moments.

Category 2. Social relations

The metaphor identified for the social relations category was: hobby. The student expressions related to these codes are provided below.

The statement “Music is like a hobby, because playing with my friends socializes me, and it is the best hobby.” (S48) emphasizes the aspect of music that strengthens social relationships and encourages sharing and co-production. This situation shows that students see music not only as an individual endeavor but also as a tool that facilitates communication and reinforces a sense of belonging.

Category 3. Need

The metaphors identified for the need category were: soul, water, seasons, everything, and infinity. The student expressions related to these codes are provided below.

The statements “Music is like the soul because music is the food of the soul.” (S60), “Music is like water. Because like water, it refreshes a person's inside; when I learn and play new notes, I enjoy it just as my inside cools down when I drink water.” (S56), and “Music is like the seasons. Because it is like the sun, rain, and sky that we need, and it is a magical world that contains all the beautiful emotions I know at the same time.” (S49) reveal that music is perceived as a vital need. The statements “For me, music is like everything. Because it's not just about feeding the soul, it's something I identify with myself, and I can't imagine myself without music.” (S28) and “Music is like infinity, because it completes me, so I need it to be in my life forever.” (S12) show that students see music as an existential requirement, a permanent and indispensable part of their lives.

CONCLUSION AND DISCUSSION

The human mind uses more than just words and images to make sense of the world. Metaphors are powerful tools that shape our thoughts by concretizing abstract concepts. It can be said that a metaphor is a potent linguistic and cognitive tool that allows us to understand one concept through another. The metaphors we frequently use unconsciously in daily life shape not only our language but also our way of perceiving the world. Perception, in turn, determines how we interpret the world around us and make sense of our experiences. In other words, it is the process of receiving stimuli from our environment through our sensory organs and organizing and interpreting them in our brain. This process is not merely a passive recording of information from the external world; it involves active interpretation based on an individual's past experiences, expectations, and attention. Perception, therefore, is a fundamental cognitive process that determines how we interpret and make sense of the world around us (Kahveci, 2002). In this case, perception can be described as the individual's process of interpreting and making sense of their environment. Understanding how metaphors guide our perception and shape our thoughts and perspectives is only possible through studies that examine the relationship between metaphor and perception and reveal the effect of metaphors on our cognitive behaviors.

In this study, which examined the metaphorical perceptions of middle school students receiving out-of-school music education regarding the concept of music, it was revealed that students define the concept of “music” with diverse and rich metaphors. The findings showed that students interpret the concept of music multidimensionally and experience it through different themes. The categorical themes established within the scope of the research were: the creative-thinking-promoting aspect of music, the therapeutic and calming aspect of music, the motivating aspect of music, the quality-of-life-enhancing aspect of music, the aspect of music that helps express and regulate emotions, the relaxing and peace-giving aspect of music, the learning-supportive aspect of music, and the needs-based supportive aspect of music.

When the metaphorical perceptions of students towards the concept of music were analyzed, a total of 55 metaphors were produced, and these were classified under 8 themes and 20 categories within the framework of the cognitive, emotional, psychological, and social functions of music. While the students' metaphors revealed the multidimensional function of music, concentrations were observed in certain themes. The highest number of metaphors (n=14) was gathered in the “relaxing and peace-giving aspect of music” theme. Under this theme, students perceived music as providing peace, relaxation, and balance, using metaphors

such as snowflake, home, spring, cloud, world, green-blue, cotton, bed, breath, stream, love, summer vacation, and garden. In contrast, the fewest metaphors (n=5) were expressed in the “learning-supportive aspect of music” theme; students explained music with metaphors like mind, art, book, and rainbow under the categories of effort and knowledge.

In the theme related to the cognitive functions of music, 8 students expressed music with the categories of “imagination” and “creativity.” Prominent metaphors were outer space, dream, soul, nature, game, sky, and dessert. These findings indicate that students perceive music as a tool that supports creativity and mental processes. Within the theme of the therapeutic and calming aspect of music, 7 students expressed music with metaphors under the categories of health, restful, and healing. Metaphors included health, bed, breath, stream, ivy, and medicine. The metaphors that emerged in this context highlight the healing and calming aspects of music. Under the theme of the motivating aspect of music, 7 students explained music with the categories of desire to work, being determined, and motivational tool; metaphors such as thorny rose, ladder, road, privilege, source of motivation, bird, and piano stood out. These results suggest that students gain effort, motivation, and self-confidence while engaging with music. Within the theme of the quality-of-life-enhancing aspect of music, 10 students expressed music with the categories of happiness and fun; metaphors like dessert, happiness, book, life, pleasure, and joy were prominent. In the theme of the aspect of music that helps express and regulate emotions, 10 students used metaphors such as sea, painting, garden, colors, plum, tableau, rose, freshness, black, and voice of the soul under the categories of different emotions and tools for emotional expression. Within the theme of the needs-based supportive aspect of music, 8 students explained music with the categories of brightness, social relations, and need; metaphors like sun, hobby, soul, water, seasons, everything, and infinity were prominent.

Overall, the students' metaphorical perceptions reveal the cognitive, emotional, psychological, and social functions of music in a multidimensional manner. The prevalence of positive metaphors reflects the level of motivation and satisfaction in music activities. However, the use of some negative metaphors, such as black, indicates that students may occasionally face difficulties in the music process. Therefore, it can be said that the vast majority of students attribute a positive meaning to the concept of music, but a small number of negative metaphors reflect the multidimensionality of this process and individual differences. This situation is consistent with findings from previous studies, which also revealed that students predominantly evaluate music as a positive experience (Tez & Aydıner-Uygun, 2016; Çetinkaya, 2019; Akyüzlüer, 2021; Aytemur & Sipahi, 2021; Pirim, Pektaş & Göktaş, 2023; Saraçoğlu & Demirbatır, 2024).

The findings of the research show that students receiving music education make sense of the concept of music in a multidimensional way with its cognitive, affective, and social dimensions. The prominence of "peace-giving," "relaxing," and "healing" themes, in particular, reveals that music is perceived by students not only as a learning area but also as an element that provides emotional balance and psychological well-being. This is important as it shows that music education should serve not only to impart technical skills but also to develop emotional awareness and inner motivation. The results of this study provide strong evidence that music education is not limited to cognitive gains; it should also be considered as a field that supports holistic learning and personality development.

RECOMMENDATIONS

- As this study is limited to middle school students receiving out-of-school music education, it is recommended that similar studies be replicated with students studying different disciplines, university-level individuals, or groups receiving professional music education to comparatively analyze the similarities and differences in metaphorical perceptions.
- Considering that the meanings students attribute to the concept of music may be closely related to the socio-cultural context, it is recommended that similar research be conducted in different cities or cultural structures to reveal regional differences.
- It is recommended to conduct a longitudinal study by collecting data at regular intervals to see how students' thoughts on the concept of music change over time. Thus, the process of change in students' perspectives on music can be examined in detail.
- It is thought that the obtained metaphorical perceptions will provide educators with important clues about how students make sense of music. In this context, it is recommended that music education programs be restructured to be sensitive to students' ways of meaning-making.
- In future studies, it is recommended to examine perceptions of the concept of music in more detail, not only through written expressions but also through visual narratives and face-to-face interviews with students, either individually or in small groups.
- In addition to the concept of music, it is recommended that metaphorical perceptions of concepts from other disciplines, such as art, sports, and technology, also be researched to comparatively evaluate students' ways of conceptualizing or making sense of different fields.

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GENİŞLETİLMİŞ TÜRKÇE ÖZET

GİRİŞ

Bu çalışmanın amacı, okul dışında hem pratik hem de teorik yönleriyle sistematik müzik eğitimi alan ortaokul öğrencilerinin “müzik” kavramına ilişkin algılarını metaforlar aracılığıyla ortaya koymaktır. Araştırma, müziğin bireylerde oluşturduğu bilişsel, duygusal, psikolojik ve sosyal perspektifleri açığa çıkarmayı hedefleyerek, öğrencilerin müziği nasıl anlamlandırdıklarını ve hangi işlevleri yüklediklerini metaforik dil üzerinden analiz etmeyi amaçlamıştır. Bu bağlamda çalışma, sanat eğitiminin özellikle okul dışı öğrenme ortamlarındaki katkılarını betimsel ve kavramsal düzeyde tartışmaya zemin hazırladığı düşünülmektedir.

YÖNTEM

Bu araştırma; Çanakkale Onsekiz Mart Üniversitesi Rektörlüğü Etik Kurulu tarafından 21.03.2025 tarihinde, 58/80 sayılı karar ile onaylanmıştır. Araştırmada nitel araştırma yöntemlerinden olgubilim (fenomenoloji) deseni kullanılmıştır. Çalışma grubu, 2024–2025 eğitim-öğretim yılı içerisinde Ankara Altındağ Belediyesi Gençlik Merkezi ile Çanakkale Onsekiz Mart Üniversitesi Müzik ve Sahne Sanatları Fakültesi Yarı Zamanlı Sertifika Programı’na devam eden öğrencilerden oluşmaktadır. Katılımcılar, en az altı ay süreyle düzenli olarak çalgı eğitimi ile müzik teorisi ve solfej çalışmalarına katılan, farklı sosyoekonomik düzeylere sahip 69 ortaokul öğrencisinden meydana gelmiştir. Örneklemin demografik dağılımı incelendiğinde, katılımcıların %63.77’sinin kız öğrenci, %36.23’ünün ise erkek öğrenci olduğu; yaşlarının ise 10–14 aralığında olduğu görülmektedir. Veriler, 02–18 Nisan 2025 tarihleri arasında toplanmıştır. Araştırma, Çanakkale Onsekiz Mart Üniversitesi Lisansüstü Eğitim Enstitüsü Bilimsel Araştırmalar Etik Kurulu tarafından 21 Mart 2025 tarih ve 58/80 sayılı karar ile etik açıdan onaylanmıştır.

Veri toplama aracı olarak araştırmacılar tarafından hazırlanan iki bölümlü bir form kullanılmış; ikinci bölümde katılımcılardan “Müzik... gibidir, çünkü...” cümlesini tamamlamaları istenmiştir. Katılımcılardan yalnızca tek bir metafora odaklanmaları ve seçtikleri metaforu gerekçelendirmeleri beklenmiştir. Elde edilen açık uçlu ifadeler tematik analiz yöntemiyle çözümlenmiş; Braun ve Clarke’ın (2006) altı aşamalı yaklaşımı izlenmiş, kodlama sürecinin güvenilirliği ise dört müzik eğitimi uzmanının görüşleri ile değerlendirilmiş ve Miles & Huberman formülüne göre kodlayıcı güvenilirliği %93 olarak raporlanmıştır. Analiz işlemleri MAXQDA v.20 desteğiyle yürütülmüştür.

BULGULAR

Araştırma bulgularına göre öğrenciler toplamda 55 farklı metafor üretmiş olup, bu metaforlar müziğin işlevsel boyutları dikkate alınarak sekiz ana tema altında sınıflandırılmıştır: (1) müziğin yaratıcı düşüncüyü teşvik edici yönü, (2) terapötik ve sakinleştirici yönü, (3) güdüleyici yönü, (4) yaşam kalitesini artırıcı yönü, (5) duyguların ifade edilmesine ve düzenlenmesine yardımcı yönü, (6) rahatlatıcı ve huzur verici yönü, (7) öğrenmeyi destekleyici yönü ve (8) ihtiyaç temelli destekleyici yönü. Tema dağılımları incelendiğinde, en yoğun metafor kümelenmesinin “rahatlatıcı ve huzur verici yön” teması etrafında toplandığı görülmektedir. Buna karşılık, “öğrenmeyi destekleyici yön” temasının en az metafor içeren kategori olduğu belirlenmiştir. Ayrıca, belirli metaforların tekrar edilme sıklıkları da dikkat çekicidir. Örneğin, “tatlı” metaforu altı öğrenci tarafından dile getirilmişken, diğer pek çok metafor yalnızca bir kez üretilmiştir.

Tema düzeyinde elde edilen nitel yorumlar, öğrencilerin müziği yalnızca estetik bir etkinlik olarak değil; duygusal denge sağlayan, motivasyon veren, yaratıcılığı destekleyen ve yaşam kalitesini artıran çok boyutlu bir alan olarak algıladıklarını göstermektedir. Örneğin öğrenciler müziği “yatak/nefes/pamuk” gibi rahatlatıcı imgelerle, “dikenli gül/merdiven/yol” gibi çaba ve ilerleme çağrışımlarıyla; “tatlı/kitap/hayat” gibi yaşam sevinci ve kalite metaforlarıyla tanımlamışlardır. Buna göre okul dışı müzik eğitiminin, çocuk ve ergenlerde hem psikolojik iyilik hâli hem de bilişsel-uyumsal kazanımlar açısından önem taşıdığı vurgulanmaktadır.

Çalışmanın bulguları, eğitim programları açısından iki temel öneri sunmaktadır. İlk olarak, okul dışı müzik eğitimi uygulamalarının öğrencilerin duygusal ve motivasyonel gereksinimlerini destekleyen yönleri güçlendirilmelidir. İkinci olarak, müzik eğitiminin yaratıcılık ve öğrenme süreçlerine olan etkilerinin daha görünür kılınabilmesi için öğretim programlarının öğrencilerin anlamlandırma biçimlerine duyarlı biçimde yeniden yapılandırılması gerekmektedir. Bunun yanı sıra araştırma, benzer çalışmaların farklı yaş grupları, mesleki eğitim alan gruplar ve bölgesel bağlamlarda yinelenmesini önermekte, ayrıca zaman içerisindeki değişimlerin izlenebilmesi amacıyla uzunlamasına araştırma yaklaşımlarının kullanılmasının önemine işaret etmektedir.

SONUÇLAR

Sonuç olarak, bu çalışma okul dışı müzik eğitimi sürecine katılan ortaokul öğrencilerinin müziği çok boyutlu bir deneyim olarak algıladıklarını göstermektedir. Bulgular, müziğin bireylere duygusal, psikolojik, bilişsel, sosyal ve motivasyonel katkılar sunduğunu göstermektedir. Elde edilen metaforik veriler, öğrencilerin müzik deneyimlerini nasıl

anlamlandırdıklarına ilişkin doğrudan ipuçları sunmakta; bu yönüyle hem eğitimciler hem de program geliştiriciler için değerli bilgiler sağlamaktadır. Araştırma sonuçları, müzik eğitiminin pedagojik uygulamalarının zenginleştirilmesine ve okul dışı öğrenme ortamlarında yaygınlaştırılmasına yönelik pratik öneriler geliştirilmesine katkı sunmaktadır. Bu durum, öğrencilerin müzikle kurdukları ilişkinin sadece teknik bir öğrenme sürecinden ibaret olmadığını; aynı zamanda bireysel kimlik gelişimi, estetik beğeni, özgüven ve psikolojik iyi oluşla da doğrudan bağlantılı olduğunu ortaya koymaktadır.

Sonuçlar, müzik eğitiminin çocuk ve gençlerin içsel dünyalarında anlamlı bir yer edindiğini göstermektedir. Öğrencilerin büyük çoğunluğunun müziği olumlu metaforlarla tanımlaması, okul dışı müzik eğitiminin onların duygusal ihtiyaçlarını karşılamada ve sosyal aidiyet duygusunu pekiştirmede önemli bir rol oynadığını göstermektedir. Bununla birlikte, “siyah” gibi az sayıdaki olumsuz metafor, öğrenme sürecinde karşılaşılan güçlüklerin de öğrencilerin deneyimlerinde yer aldığını işaret etmektedir. Bu durum, müzik eğitiminin bir yandan keyif ve motivasyon kaynağı olurken, öte yandan disiplin, sabır ve çaba gerektiren yönlerini de görünür kılmaktadır.

Araştırmanın sonuçları, eğitim programları açısından da çeşitli öneriler sunmaktadır. İlk olarak, okul dışı müzik eğitimi uygulamalarının öğrencilerin duygusal ve motivasyonel gereksinimlerini destekleyen yönleri güçlendirilmelidir. İkinci olarak, müzik eğitiminin yaratıcılık ve öğrenme süreçlerine olan etkilerinin daha görünür kılınabilmesi için öğretim programlarının öğrencilerin anlamlandırma biçimlerine duyarlı olacak şekilde yeniden yapılandırılması gerekmektedir. Ayrıca, elde edilen bulgular öğrencilerin müziği sosyal bir bağ kurma aracı olarak da gördüklerini ortaya koymuştur. Bu bağlamda, müzik eğitiminin iş birliği, dayanışma ve empati gibi sosyal-duygusal becerileri geliştirme kapasitesi daha sistematik biçimde desteklenmesi gerektiği; ayrıca farklı yaş grupları ve bağlamlarda yapılacak benzer çalışmaların, müziğin bireysel ve toplumsal düzeydeki işlevlerini daha geniş bir perspektiften incelemeye olanak sağlayacağı düşünülmektedir.