

## Examination of Middle School Students' Metaphorical Perceptions Towards the Concept of Music\*<sup>1</sup>

Assoc. Prof. Dr. Zeynep YADİGAROĞLU, Aksaray University, Faculty of Education,  
Türkiye

Teacher Besime KARATAŞ, Ministry of Education, Türkiye

This research aims to reveal middle school students' perceptions towards the concept of music through metaphors. The research study group consists of 250 randomly selected students studying in the 5<sup>th</sup>, 6<sup>th</sup>, 7<sup>th</sup> and 8<sup>th</sup> grades of 23 Nisan Middle School affiliated with the Ministry of Education operating in the Aksaray city center, Türkiye in the 2024-2025 academic year. The research employed one of the qualitative research methods, phenomenological research design. Data in the study were obtained through a semi-structured interview form. The students were asked to fill in the interview form which included open-ended statements such as “music is like .....; because .....”. Content analysis method was used in the data analysis. As a result of the research, it was found that the middle school students in the study group produced 69 different metaphors for the concept of music and the most reoccurring of these metaphors were a “therapy”, “guide” and “compass”. Metaphors produced by students were divided into 7 conceptual categories based on their common features. It was determined that the categories represented most by students were; music as a healing/therapeutic aspect, music as a means of expressing feelings and thoughts and music with its advising/guiding aspect. In the research, it was concluded that the students expressed their senses and thoughts towards the concept of music through producing positive metaphors and in this context their' perceptions towards the concept of music were in a positive way.

**Keywords:** Metaphor, Music, Middle School Students

### 1. Introduction

Music is a pervasive concept that is integrated to all facets of life. Music is an indispensable art that has existed since the dawn of humanity, interpreting and accompanying our emotions, pleasures, and sorrows (Karakoç and Aryol, 2022, p. 213). It is widely acknowledged that music exerts a more profound influence on the human spirit than any other artistic medium (Biber Öz, 2001, p. 102).

However, owing to its distinctive language, it is inherently challenging to articulate music conceptually. Alongside the definitions employed to explain the notion of music, metaphorical definitions, including figurative language and simile, are also used to clarify the concept (Yuvacı, 2021, p. 2). One of the methods individuals refer to when conveying their ideas regarding any concept is through metaphors. Demirtaş and Çoban argued that (2014, s. 113) metaphors strengthen the meaning, enrich comprehension, and convey an idea through an alternative concept. Metaphors further contribute significantly to the articulation of abstract ideas or intricate concepts. Yob (2003) argues that metaphors are employed to investigate and comprehend extremely speculative or abstract issues. In other words

---

<sup>1</sup> It was produced from the second author's master's thesis.

metaphors serve as useful tools for expression, allowing individuals to explain abstract concepts by substituting their perceptions thereof with concrete representations (Aydiner Uygun, 2015, p. 2). For middle school children, music transcends mere a course; it serves as a phenomena that facilitates the exploration of their emotional landscape. In this context, metaphors serve as a significant instrument for comprehending how middle school children conceptualize music and for exploring their interpretations of its significance in their internal experiences. As their abstract thinking skills mature gradually, children in this age group may interpret music in various ways and articulate these interpretations through metaphors. Identifying students' perceptions through metaphors may improve the quality of teaching.

A review on Turkish literature on the subject revealed numerous studies investigating the relationship between music and metaphors (Acay Sözbir and Çamlıbel Çakmak, 2016; Açıkgöz and Açılmış, 2019; Açıkgöz, 2017; Akça et al., 2019; Akyüzlüer, 2021; Aydiner Uygun, 2015; Aytemur and Sipahi, 2022; Babacan, 2014; Bak et al., 2019; Çakan Uzunkavak and Gül, 2019; Çelik and Demirel, 2023; Çetinkaya, 2019; Gerekten and Barışeri Ahmethan, 2018; Yazıcı et al., 2020; Karakoç and Aryol, 2022; Mentiş Köksoy, 2018; Özaltunoğlu, 2023; Pektaş et al., 2023; Pirim et al., 2023; Üstün and Umuzdaş, 2023; Yazıcı et al., 2023; Yılmaz, 2023; Saraçoğlu and Demirbatır, 2024; Tez, 2016).

This research aims to explain the concept of music as perceived by middle school students, ascertain their subconscious expectations regarding music, and provide a comprehensive perspective on their definitions of music within their internal framework. It further seeks to address the question, “What metaphors do middle school students generate concerning the concept of music, and under which conceptual categories can these metaphors be classified?”.

## 2. Method

The phenomenological design was employed for the purpose of this qualitative research study. Phenomenology examines phenomena that we recognize yet do not fully comprehend, manifesting in various forms including events, experiences, perceptions, conceptions, and orientations. Phenomenology offers a suitable research ground for inquiries into phenomena that are somewhat familiar yet whose significance remains elusive (Yıldırım and Şimşek, 2021, p. 66).

### Study Group

The study group comprises 250 children randomly selected from the 5, 6, 7, and 8. Grade students enrolled in 23 Nisan Middle School affiliated to the Ministry of National Education in Aksaray, Türkiye as of the 2024-2025 academic year. Participation in the research, throughout the data collection process, was voluntary. The genders of the students in the study group are presented in Table 1, while their grades are detailed in Table 2.

Table 1. Gender of the Students in the Study Group

Gender	Number of Students (f)	%
Girls	133	53.2
Boys	117	46.8
<b>Total</b>	<b>250</b>	<b>100%</b>

Table 1 indicates that 53.2% of the students in the study group were girls, whereas 46.8% were boys.

Table 2. Grades of the Students in the Study Group

Class	Number of Students (f)	%
(5. Grade)	70	28
(6. Grade)	57	22.8
(7. Grade)	60	24
(8. Grade)	63	25.2
<b>Total</b>	<b>250</b>	<b>100%</b>

Table 2 indicates that 28% of the students in the study group were in the 5th grade, 22.8% were in the 6th grade, 24% were in the 7th grade, and 25.2% were in the 8th grade.

### Data Collection Tools

For the purpose of the study, the authors employed a semi-structured interview format to reveal the metaphorical perceptions of the students included in the study group around the concept of “music”. The interview form included an open-ended statement: “Music is like....., because.....”. Accordingly, participants were asked to explain their associations or comparisons with the concept of “music” and to provide rationale for their responses. In this context, the preposition “like” helps to establish the relationship between the subject and source of the metaphor, while “because” aims to lead the participants provide a justification and logical basis for the metaphors they produced (Saban, 2009, p. 285). Upon delivering the requisite information regarding the research to students at each grade level, they were instructed to fill out the form within 20 minutes through a single course session. The handwritten texts of the participants served as the principal data source in the research.

### Analysis of Data

Collected data were then analyzed using content analysis techniques. Content analysis is a systematic and renewable technique in which inferences are made by determining the message to be given objectively and where the coding is done following certain rules (Büyüköztürk et al., 2023, p. 258). In this context, the students' answers were analyzed, and the collected data were coded to reach specific categories. Metaphors were classified based on Lakoff and Johnson's (1980) Conceptual Metaphor Theory (CMT). The data collected in the research were then analyzed in five stages in line with this main purpose. These are: Coding and Debugging stage, Sample Metaphor Image Compilation stage, Category Development stage, Confirmation of the Validity and Reliability, and Transferring Data to SPSS Package Program for Quantitative Data Analysis (Saban, 2009, p. 285). Expert opinion was sought to ensure the reliability of the research. To confirm whether the 69 metaphors obtained within the scope of the research and categorized under 7 concepts accurately represent the designated categories, a list of metaphors and a list containing the titles and characteristics of the conceptual categories were submitted to expert opinion. The expert was asked to place the generated metaphors into the relevant categories. Accordingly,

the author's and the expert's pairings were compared. The reliability of the study was calculated using the formula of Miles and Huberman (1994, p. 64) (Reliability = Agreement / Agreement + Disagreement). Miles and Huberman (1994) suggest that an IRR (Inter-Rater Reliability) of 90% or higher is a sufficient agreement between expert and researcher evaluations in case of qualitative research. Regarding the metaphors derived about the concept of "music", 91% agreement was reached following the codings according to the formula above.

### 3. Findings

This section presents the findings related to the research problem, including the metaphors generated by the participating middle school students regarding the concept of "music" and the allocation of these metaphors across conceptual categories.

Table 3. Allocation of the Metaphors regarding the Concept of "Music" across Conceptual Categories

Categories	Metaphors	Student (f)	%	Metaphor (f)	%
1. Music as a Healing/Therapeutic Medium	Therapy (33), medicine (8), treatment (8), doctor (6), meditation (5), breath (4), psychotherapist (4), healer (4), painkiller (3), anesthesia (2), healing power (2), therapist (2), bandage (2)	83	33.2	13	18.84
2. Music as an Instrument for Expressing Feelings and Thoughts	Language (5), letter (5), speech (4), sound (4), writing (4), painting (3), song (3), translator (3), mirror (2), bridge (2), conversation (2), poetry (2), scream (1), window (1)	41	16.4	14	20.29
3. Music as a Guiding/Leading Medium	Guide (12), compass (10), map (6), instructor (4), consultant (3), individual's inner voice (2), leader (2)	39	15.6	7	10.14
4. Music as a Concept Associated with Nature/Natural Phenomena	Flower (7), wind (4), morning light (4), rain (3), star (3), sea (2), sky (2), sun (2), bird (2), mountain (1), waterfall (1)	31	12.4	11	15.94
5. Music as a Communication Instrument	messenger (5), sign language (5), telephone (5), voicemail (3), mailbox (2), radio (2)	22	8.8	6	8.70
6. Music as a Source of Joy/Entertainment	Circus (6), dance (3), carnival (2), New Year's Eve (2), fire show (1), ball (1), amusement park (1), confetti (1), concert (1), summer vacation (1)	19	7.6	10	14.49
7. Music as a Safe Space/Shelter	Shield (3), umbrella (3), armor (3), safety net (2), heart protector (1), harbor (1), veil of the soul (1), shelter (1)	15	6	8	11.60
<b>Grand Total</b>		<b>250</b>	<b>100%</b>	<b>69</b>	<b>100%</b>

## 1. Category: Music as a Healing/Therapeutic Medium

Table 3 illustrates that the category of “Music as a Healing/Therapeutic Medium” is represented by 13 metaphors (18.84%) articulated by a total of 83 students (33.2%). The metaphor most frequently referred by students was therapy (13.2%), followed by medicine (3.2%), treatment (3.2%), doctor (2.4%), and meditation (2%).

Presented below are examples of metaphors and their rationales generated by students under the category of “Music as a Healing/Therapeutic Medium”:

- “For me, music is like a therapy, because it helps individuals heal by relieving their emotional burdens.” (S37)
- “Music is like a fresh breath because it makes you feel like you're starting over and heals by bringing fresh life to the soul.” (S11)
- “Music is like meditation because it starts a healing process for the pains of the past.” (S23)
- “Music is like a healer because every note touches the depths of our soul and heals.” (S33)
- “Music is like a painkiller because it soothes and heals heartache.” (S31)
- “Music is like a psychotherapist because it helps us by making us think about our deepest feelings.” (S2)
- “Music is like anesthesia because it soothes us by relieving heartache.” (S38)
- “Music is like a bandage because it wraps and heals our broken heart.” (S12)

## 2. Category: Music as an Instrument for Expressing Feelings and Thoughts

Table 3 illustrates that the category of “Music as an Instrument for Expressing Feelings and Thoughts” is represented by 14 metaphors (20.29%) articulated by a total of 41 students (16.4%). The metaphors most frequently referred by students were language (2%) and letter (2%) metaphors, followed by speech (1.6%), sound (1.6%) and writing (1.6%).

Presented below are examples of metaphors and their rationales generated by students under the category of “Music as an Instrument for Expressing Feelings and Thoughts”:

- “Music is like language, because it expresses feelings that cannot otherwise be described with words.” (S51)
- “Music is a medium of communication, because it allows us to share our innermost ideas and emotions with the rest of the world.” (S48)
- “Music is like sound, because it can express feelings even when words fail.” (S61)
- “Music is like a mirror because it effectively reflects the feelings that reside in our inner world.” (S73)
- “Music is like a translator because it expresses what people feel and think in another language.” (S58)
- “Music is like a painting because it uses sound to portray intangible emotions.” (S3)
- “Music is like poetry because it conveys feelings through sound.” (S54)
- “Music is like speech because every note in music conveys our innermost feelings.” (S56)
- “Music is like writing because it helps us share our innermost thoughts and feelings with the outside world.” (S68)
- “Music is like a letter because it uses sound to communicate ideas emotionally.” (S64)
- “Music is like a window because it is a means of expression that opens up our emotions to the outside world.” (S76)

- “Music is like a scream because it powerfully expresses profound, indescribable feelings all at once.” (S62)
- “Music is like a conversation because it expresses our feelings.” (S187)

### 3. Category: Music as a Guiding/Leading Medium

Table 3 illustrates that the category of “Music as a Guiding/Leading Medium” is represented by 7 metaphors (10.14%) articulated by a total of 39 students (15.6%). The metaphor most frequently referred by students was guide (4.8%), followed by compass (4%), map (2.4%) and instructor (1.6%).

Presented below are examples of metaphors and their rationales generated by students under the category of “Music as a Guiding/Leading Medium”:

- “Music is like a guide because it plainly guides someone how to get through their feelings.” (S21)
- “Music is like a compass because it helps us to find our way through our emotional journey.” (S47)
- “Music is like a leader because it guides and leads us towards freedom.” (S59)
- “Music is like a person's inner voice because it encourages to do the right thing and shows them the right path to safety.” (S45)
- “Music is like an instructor because each note shows how to feel and where to go on an emotional journey.” (S57)
- “Music is like a consultant because it helps us make the right choices when things get hard.” (S41)
- “Music is like a map because it guides and shows us the way out even if we delve into different paths in life.” (S53)

### 4. Category: Music as a Concept Associated with Nature/Natural Phenomena

Table 3 illustrates that the category of “Music as a Concept Associated with Nature/Natural Phenomena” is represented by 11 metaphors (15.94%) articulated by a total of 31 students (12.4%). The metaphor most frequently referred by students was flower (2.8%), followed by wind (1.6%) and morning light (1.6%).

Presented below are examples of metaphors and their rationales generated by students under the category of “Music as a Concept Associated with Nature/Natural Phenomena”:

- “Music is like a star because each note illuminates the night sky like a star.” (S72)
- “Music is like the wind; sometimes it's gently blowing and other times it's blowing with all its might.” (S17)
- “Music is like the sea because it seems calm and quiet at first, however then it shows its power, making a beautiful harmony.” (S29)
- “Music is like rain because every note makes a new harmony.” (S108)
- “Music is like a flower because it blooms in different ways at different times of life bringing beauties into one's inner world.” (S107)
- “Music is like the morning light, because it illuminates the darkness.” (S113)
- “Music is like the sky because it is always peaceful.” (S126)
- “Music is like a bird, because it brings together the vibrant and joyful sounds of nature.” (S125)
- “Music is like the sun because every note brings light into our lives.” (S110)
- “Music is like a waterfall because it flows continuously and never stops.” (S116)
- “Music is like a mountain, because each note represents a peak that should be climbed up.” (S103)

### 5. Category: Music as a Communication Instrument

Table 3 illustrates that the category of “Music as a Communication Instrument” is represented by 6 metaphors (8.70%) articulated by a total of 22 students (8.8%). The metaphors most frequently referred by students were messenger (2%), sign language (2%) and telephone (2%), followed by voice mail (1.2%), mailbox (0.8%) and radio (0.8%).

Presented below are examples of metaphors and their rationales generated by students under the category of “Music as a Communication Instrument”:

- “Music is like a telephone because it transmits messages through sound waves.” (S109)
- “Music is like a mailbox because each note carries a message to be delivered to people.” (S122)
- “Music is like a voice mail because it directly communicates our messages to individuals.” (S128)
- “Music is like the sign language because each note communicates the intended message in a manner that is comprehensible to all.” (S127)
- “Music is like a messenger because it directly conveys the intended message from one place to another through sound.” (S112)
- “Music is like radio because the messages in the melodies are conveyed to a wider audience.” (S105)

### 6. Category: Music as a Source of Joy/Entertainment

Table 3 illustrates that the category of “Music as a Source of Joy/Entertainment” is represented by 10 metaphors (14.49%) articulated by a total of 19 students (7.6%). The metaphor most frequently referred by students was circus (2.4%), followed by dance (1.2%), carnival (0.8%) and New Year’s Eve (0.8%).

Presented below are examples of metaphors and their rationales generated by students under the category of “Music as a Source of Joy/Entertainment”:

- “Music is like dance because the rhythm moves the body, revealing the joy and entertainment already within the individual.” (S117)
- “Music is like a circus because it features shows that mesmerize, cheer up, and entertain the audience.” (S123)
- “Music is like New Year's Eve, because it always symbolizes the beginning of joy and entertainment.” (S200)
- “Music is like a carnival because it fills everyone with fun and joy.” (S202)
- “Music is like a concert because it takes the fun to its peak, enchanting the listener with joy.” (S201)
- “Music is like confetti, because each note spreads happiness and joy.” (S209)
- “Music is like an amusement park, because each rhythm induces a delightful surprise that elevates our spirits.” (S250)
- “Music is much like a summer vacation because the joyful rhythm of music creates a pleasant atmosphere in every moment.” (S210)
- “Music is like a ball, because every moment is vigorous and joyful.” (S203)
- “Music is like a fire show, because each note, like a spark, illuminates the soul, allowing the individual to experience the peaks of joy and fun.” (S211)

## 7. Category: Music as a Safe Space/Shelter

Table 3 illustrates that the category of “Music as a Safe Space/Shelter” is represented by 8 metaphors (11.60%) articulated by a total of 15 students (6%). The metaphors most frequently referred by students were shield (1.2%), umbrella (1.2%) and armor (1.2%), followed by security net (0.8%).

Presented below are examples of metaphors and their rationales generated by students under the category of “Music as a Safe Space/Shelter”:

- “Music is like a shield, because each melody protects our soul from emotional assaults, serving as a safe haven.” (S240)
- “Music is like armor, because it protects our soul in the safest way against the blows of the outer world.” (S212)
- “Music is like an umbrella that keeps us safe from the negative feelings that come down like a storm at tough periods in life and serves as a secure place to be.” (S242)
- “Music is like a safety net that keeps us from being lost in the fierce teeth of life and comfortably wraps around our souls.” (S247)
- “Music is like a wrap for the soul that protects us against all kinds of evil and makes us feel safe.” (S214)
- “Music is like a harbor, offering a safe and secure place to take shelter during emotional storms.” (S207)
- “Music is like a shelter because every note offers a safe haven for our soul.” (S215)
- “Music is like a heart protector because it serves as a safe space by protecting our hearts from evil.” (S244)

## Discussion and Conclusion

This study analyzed middle school students' metaphorical interpretations of "music" as a concept and identified 69 distinct metaphors derived from data collected from 250 students. The metaphors most frequently referred by students were therapy (13.2%), guide (4.8%), and compass (4%). 69 metaphors generated by the participating middle school students regarding the concept of “music” were then allocated across 7 conceptual categories. The resultant conceptual categories were classified under the following headings: “Music as a Healing/Therapeutic Medium”, “Music as an Instrument for Expressing Feelings and Thoughts”, “Music as a Guiding/Leading Medium”, “Music as a Concept Associated with Nature/Natural Phenomena”, “Music as a Communication Instrument”, “Music as a Source of Joy/Entertainment” and “Music as a Safe Space/Shelter”. It was determined that the categories representing the highest number of students were “Music as a Healing/Therapeutic Medium” (33.2%), “Music as an Instrument for Expressing Feelings and Thoughts” (16.4%), and “Music as a Guiding/Leading Medium” (15.6%). Tez (2016) seeking to analyze middle school students' impressions of music, music courses, and music teachers through metaphors, categorized the metaphors with regard to “music” as a concept generated by students into 15 different categories. The categories identified in the study conducted by Tez, namely “Music as a Reassuring Instrument”, “Music as a Healing Instrument”, “Music as a Source of Entertainment” and “Music as a Communication Instrument” were evaluated to coincide with the categories identified herein this study, where students defined the concept of music as “Music as a Safe Space/Shelter”, “Music as a Healing/Therapeutic Medium”, “Music as a Source of Joy/Entertainment” and “Music as a Communication Instrument.” Consequently, it may be argued that both research yield analogous outcomes. In the study analyzing the perceptions of Anatolian Fine Arts High School students about the concept of music using metaphors, Babacan (2014) classified the metaphors generated by the students under nine

categories. It was concluded that the categories identified in Babacan's study, namely "Music is exciting, entertaining, and pleasurable", "Music serves to express different feelings and encompasses diversity" and "Music helps individuals develop and learn" were evaluated to correspond to the categories identified herein this study, where students defined the concept of music with metaphors as "Music as a Source of Joy/Entertainment", "Music as an Instrument for Expressing Feelings and Thoughts" and "Music as a Guiding/Leading Medium". Therefore it may be argued that these two studies yielded analogous outcomes. In their research conducted to ascertain the perceptions of students in the Music Department of Fine Arts High School concerning "Turkish Folk Music" through metaphors, Gerekten and Barışeri Ahmethan (2018) categorized the metaphors generated by the students under eight distinct groups. It was determined that the category entitled "The Effectiveness of Turkish Folk Music on Emotions" identified in the research by Gerekten and Barışeri Ahmethan corresponds with the category in which the students participating in this study assessed the concept of music through the metaphor of "Music as an Instrument for Expressing Feelings and Thoughts." This indicates a similarity between the two research. Akyüzlüer (2021) conducted research to ascertain middle school students' perceptions of their music teacher using metaphors and revealed that students generated metaphors across nine themes: "family, guide, music term, musician, instrument, sky, nature, emotions, living creatures." It was also concluded that the students included in this study consistently associated the concept of music to the categories of "Music as a Concept Associated with Nature/Natural Phenomena", "Music as a Guiding/Leading Medium" and "Music as an Instrument for Expressing Feelings and Thoughts." In this regard, a discernible similarity exists between the two studies. In the research conducted to ascertain the perceptions of students in the Music Department concerning the concept of music, Çetinkaya (2019) grouped the metaphors produced by students studying in the Music Department of the Faculty of Music and Performing Arts regarding the concept of music under 3 main categories. These main categories were later grouped into 12 subcategories. It was determined that the categories identified by Çetinkaya as "music as a means of expressing feelings and thoughts", "music as a therapeutic/healing medium", "music as a protective medium", "music as a guiding medium" were evaluated to correspond to the categories identified herein this study, where students defined the concept of music under the categories of "Music as a Healing/Therapeutic Medium", "Music as an Instrument for Expressing Feelings and Thoughts", "Music as a Safe Space/Shelter" and "Music as a Guiding/Leading Medium". This finding indicates a similarity between the two research.

The study indicated that students predominantly articulated their perceptions of music through positive metaphors. In this context, it may be argued that students possess favorable feelings and perceptions regarding the concept of music. This research underscores the necessity for a more student-centered approach to music education by putting forward students' conceptual frameworks around music. Based on the results obtained, the following suggestions can be put forward:

- This research can be broadened to cover all middle school students in Türkiye.
- Comparative analytical studies may be conducted to examine the metaphorical perceptions of students in Türkiye and other nations around the concept of music.
- Further research may analyze middle school students' metaphorical perceptions around the concept of music in relation to different variables.
- Further research may aim to comprehend music not merely as an art form or a technical language, but in a more profound and nuanced manner.
- Music teachers may engage in activities aiming to allow students to explore the concept of music within a broader framework.

- Metaphorical analyses might be undertaken to raise students' awareness on musical culture and furnish them with diverse viewpoints.
- Examining metaphorical perceptions may facilitate students' deeper engagement with music and enable them to articulate their personal experiences.
- In future studies on this topic, metaphors to be produced by teachers and students may be examined separately and analyzed comparatively.
- This research may be inspiring to quantitatively extend the studies on the therapeutic role of music.

## References

- Acay Sözbir, S. ve Çamlıbel Çakmak, Ö. (2016). Okul öncesi öğretmen adaylarının “müzik” kavramına ilişkin metaforik algıları. *The Journal of Academic Social Science Studies*, (42), 269-282. <http://dx.doi.org/10.9761/JASSS3248>
- Açıkgöz, M. G. ve Açılmış, H. (2019). Batı müziği koro eğitimine “yeni başlamış” ve “tamamlamış” öğrencilerin koro eğitimine ilişkin algılarının karşılaştırılması: Metafor analizi örneği. *İdil Sanat ve Dil Dergisi*, (57), 629-640. <https://doi.org/10.7816/idil-08-57-09>
- Açıkgöz, N. (2017). *Ortaokul öğrencilerinin müzik dersine ilişkin metafor örneklerinin incelenmesi (Malatya İli Battalgazi İlçesi Örneği)* (Tez No. 495700) [Yüksek Lisans Tezi, İnönü Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi.
- Akça, O. M., Şen, Ç. ve Kurtaslan, Z. (2019). Bilim ve sanat merkezleri müzik alanı öğrencilerin müzik kavramına yönelik algılarının belirlenmesi: Bir metafor analizi çalışması. *AKÜ AMADER*, (10), 123-145. <https://doi.org/10.36442/AMADER.20191055041>
- Akyüzlür, F. (2021). Ortaokul öğrencilerinin müzik öğretmenine ilişkin metaforik algıları. *Pamukkale Üniversitesi, Eğitim Fakültesi Dergisi*, (53), 60-86. <https://doi.org/10.9779/pauefd.846801>
- Aydiner Uygun, M. (2015). Öğretmen adaylarının geleneksel müzik türlerine ilişkin algılarının metaforlar aracılığıyla incelenmesi. *Afyon Kocatepe Üniversitesi Akademik Müzik Araştırmaları Dergisi*, 1(1), 1-16. <https://doi.org/10.5578/AMRJ.8905>
- Aytemur, B. ve Sipahi, S. (2022). Müzik öğretmenlerinin ve öğretmen adaylarının müzik yeteneği olan özel gereksinimli çocuklara ilişkin algıları. *International Journal Of Social and Humanities Sciences Research (Jshsr)*, 9(79), 49-59. <https://doi.org/10.26450/jshsr.2913>
- Babacan, E. (2014). AGSL öğrencilerinin müzik kavramına ilişkin algıları: metafor analizi. *Eğitim ve Öğretim Araştırmaları Dergisi*, 3(1), 124-132. <https://jret.org/FileUpload/ks281142/File/12.babacan.pdf>
- Bak, G., Bak, A. ve İşildak, M. (2019). 15-18 yaş aralığındaki çocukların müzik kavramı üzerine algılarının metaforik bir analizi. *International Social Sciences Studies Journal*, 5(49), 6465-6474. <http://dx.doi.org/10.26449/sss.1925>
- Biber Öz, N. (2001). İnsanın kültürel gelişiminde müzik eğitiminin önemi. *Uludağ Üniversitesi Eğitim Fakültesi Dergisi*, 14(1), 101-106. <https://dergipark.org.tr/en/download/article-file/153174>
- Büyüköztürk, Ş., Kılıç Çakmak, E., Akgün, Ö. E., Karadeniz, Ş. ve Demirel, F. (2023). *Bilimsel araştırma yöntemleri*. Pegem Akademi.

- Çakan Uzunkavak, M. ve Gül, G. (2019). Lise öğrencilerinin müzik kavramına ilişkin metaforik algıları. *Atlas International Refereed Journal On Social Sciences*, 5(20), 481–494. <https://doi.org/10.31568/atlas.333>
- Çelik, S. ve Demirel, S. (2023). Metaphorical perceptions of conservatory students on folk music. *Elektronik Sosyal Bilimler Dergisi*, 22(88), 1739-1753. <https://doi.org/10.17755/esosder.1287574>
- Çetinkaya, Y. (2019). Müzik bölümü öğrencilerinin müzik kavramına ilişkin metaforik algıları. *Ordu Üniversitesi Sosyal Bilimler Araştırmaları Dergisi*, 9(3), 539-547. <https://dergipark.org.tr/en/download/article-file/867266>
- Demirtaş, H. ve Çoban, D. (2014). Üniversite öğrencilerinin, üniversite ve fakülte kavramlarına ilişkin metaforları (İnönü Üniversitesi Örneği). *Ondokuz Mayıs University Journal of Education Faculty*, 33(1), 113-144. <https://doi.org/10.7822/omuefd.214870>
- Gereken, S. E. ve Barışeri Ahmethan, N. (2018). Güzel sanatlar lisesi müzik bölümü öğrencilerinin “Türk halk müziği” kavramına ilişkin algıları. *Erzincan Üniversitesi Eğitim Fakültesi Dergisi*, 20(2), 387-406. <https://doi.org/10.17556/erziefd.334139>
- Karakoç, E. ve Aryol, H. (2022). Anadolu lisesi öğrencilerinin “müzik dinlemek” ve “şarkı söylemek” kavramlarına ilişkin algıları: Metafor analizi. *IBAD Sosyal Bilimler Dergisi* (12), 211-230. <https://doi.org/10.21733/ibad.993181>
- Lakoff, G. ve Johnson, M. (1980). *Metaphors We Live By*. The University of Chicago Press.
- Mentiş Köksoy, A. (2018). Müzik öğretmeni adaylarının ve GSL öğrencilerinin yanflüt kavramına ilişkin algılarının metaforlar aracılığıyla incelenmesi. *International Journal of Social and Humanities Sciences Research*, 5(16), 100–107. <https://doi.org/10.26450/jshsr.335>
- Miles, M. B. ve Huberman, A. M. (1994). *An expanded sourcebook: Qualitative data analysis*. Sage Publications, Thousand Oaks, California
- Özaltunoğlu, Ö. (2023). Müzik alanındaki akademisyenlerin bakışıyla: Bir metafor olarak dikte. *RumeliDE Dil ve Edebiyat Araştırmaları Dergisi*, (37), 677-705. <https://doi.org/10.29000/rumelide.1405784>
- Pektaş, S., Göktaş, G. ve İlhan, S. A. (2023). Metaphoric perceptions of pre-school students on the concept of music: Okul öncesi öğrencilerinin müzik kavramına yönelik metaforik algıları. *International Journal of Human Sciences*, 20(4), 519-529. <https://doi.org/10.14687/jhs.v20i4.6413>
- Pirim, B., Pektaş, S. ve Göktaş, G. (2023). “Müzik... gibidir”: Bilim ve sanat merkezi öğrencilerinin metaforik algıları. *Karadeniz 11th International Conference on Social Sciences*, 64-75. <https://www.researchgate.net/publication/367298822>
- Saban, A. (2009). Öğretmen adaylarının öğrenci kavramına ilişkin sahip oldukları zihinsel imgeler. *Türk Eğitim Bilimleri Dergisi*, 7(2), 281-326. <https://dergipark.org.tr/en/download/article-file/256272>
- Saraçoğlu, H. ve Demirbatır, R. E. (2024). 11-15 yaş grubu öğrencilerin beden perküsyonuna ilişkin metaforik algılarının incelenmesi. *Journal of Uludağ University Faculty of Education*, 37(2), 394-423. <https://doi.org/10.19171/uefad.1326636>
- Tez, İ. (2016). *Ortaokul öğrencilerinin müzik-müzik dersi ve müzik öğretmeni kavramlarına ilişkin algılarının metaforlar aracılığıyla incelenmesi*. (Tez No. 421595) [Yüksek Lisans Tezi, Niğde Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi.

- Üstün, A. ve Umuzdaş, S. (2023). Metafor yöntemiyle çalışılmış müzik makalelerindeki genel eğilim. *Online Journal Of Music Sciences*, 8(1), 103-115. <https://doi.org/10.31811/ojomus.1248819>
- Yazıcı, T., Çelebioğlu, O. ve Topalak, Ş. (2020). Öğretmen adaylarının “müzik” kavramına ilişkin metaforik algıları. *Eurasian Academy of Sciences Eurasian Art & Humanities Journal*, (13), 99-113. <http://dx.doi.org/10.17740/eas.art.2020-V13-06>
- Yazıcı, T., Savaş, H. ve Topalak, Ş. (2023). Özengen müzik eğitimi kurumlarında piyano eğitimi alan bireylerin piyano çalmaya yönelik oluşturdukları metaforların içerik yönünden analiz. *Ekev Akademi Dergisi*, (95), 336-349. <https://doi.org/10.17753/sosekev.1272423>
- Yıldırım, A. ve Şimşek, H. (2011). *Sosyal bilimlerde nitel araştırma yöntemleri* (8. Baskı). Seçkin Yayıncılık.
- Yılmaz, İ. S. (2023). *Okul öncesi eğitimde çocukların müzik kavramına ilişkin metaforik algıları*. (Tez No. 808406) [Yüksek Lisans Tezi, Ankara Müzik ve Güzel Sanatlar Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi.
- Yob, I. M. (2003). Thinking constructively with metaphors. *Studies in Philosophy and Education*. (22), 127-138. <https://www.researchgate.net/publication/226989897>
- Yuvacı, T. S. (2021). *Ortaokul öğrencilerinin, öğretmenlerinin ve yöneticilerinin müzik dersine ilişkin algılarının belirlenmesi: Bir metafor analizi çalışması*. (Tez No. 669539) [Yüksek Lisans Tezi, Sivas Cumhuriyet Üniversitesi]. Yükseköğretim Kurulu Ulusal Tez Merkezi.