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IDENTIFYING EARLY CHILDHOOD TEACHER CANDIDATES' MUSIC PERCEPTIONS

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ABSTRACT

Entering individuals from the time they are in their mothers' wombs, music is a representative art of our emotions and thoughts and a lifelong essential need. At the same time, music can support all developmental domains of children through various musical experiences, and it is used in education efficiently since early childhood. Musical activities should be prepared in a systematic way so that preschoolers fully benefit from music. Within the scope of these such prepared musical activities in preschool, there are practices such as breathing and singing, audio listening, producing, distinguishing, creative movement and dance, rhythm and musical story experiences. Teachers should possess the necessary knowledge and abilities to ensure the efficiency of musical activities in preschool. Thus, the determination of the teachers' perceptions towards music is of crucial importance, since they will plan and apply these activities in classes. In this sense, the aim of the study is to determine preschool teacher candidates' perceptions towards music through metaphors. The study was designed using the phenomenological research method which is one of the qualitative research methods. The study sample included 123 second year preschool teacher candidates studying at Afyon Kocatepe University, Education Faculty, Preschool Education Department, during the 2016-2017 academic year, fall term. A form which consisted of eight open-ended questions, was used as a data collection instrument in the study. The data was analyzed using content analysis, and it was represented with numerical values. The study results show that the participant teacher candidates produced

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different metaphors regarding music, musical activities, the roles of teachers and children in these activities (n=959). Additionally, it was revealed that the knowledge and experiences the participant teacher candidates had acquired during music courses had effects on their metaphors.

STRUCTURED ABSTRACT

Introduction

Music has been present throughout the history humanity and has an important place in our lives. It is a form of art which we encounter as early as the mother's womb, is an indispensable human need, and represents our feelings and thoughts (Ömeroğlu et. al, 2006; Çilden, 2001; Gruhn, 2005; Dikici Sığırtmaç, 2014). For music to fully benefit children in the early childhood period, music activities should be used systematically (Mertoğlu, 2003). Early childhood teachers must make room for music activities which support all of children's development areas. Music activities should be play-based so that children take part in them wilfully (Sığırtmaç, 2002). Also, teachers need musical knowledge so that they can guide the process of knowledge construction in children (Özden, 2011). In short, early childhood teachers need knowledge of music activities and experience in their implementation.

Purpose of the Research

Tobin and LaMaster (1992) and Güveli, İpek, Atasay and Güveli (2011) emphasize that metaphors have an important role in internalizing and conceptualizing teachers' roles. In addition to these, the identification of learner and teacher perceptions is important for better instructional activities (Çoban & Çeçen, 2013).

Studying early childhood teacher candidates' metaphors about music may be an effective way of revealing their perceptions of music. These perceptions directly influence their views and attitudes about the music activities they will use in their future professional lives. Owing to these reasons, the aim of the present study is to reveal early childhood teacher candidates' music perceptions through metaphors.

Method

This study uses the qualitative research method known as the phenomenological approach. This approach aims to facilitate a better and deeper understanding of a phenomenon (Yıldırım & Şimşek, 2011). Its purpose is to understand and interpret people's unique understanding of themselves and the outer world, their feelings about them, their perceptions and subjective lives (Fraenkel & Wallen, 2008). It was believed that the phenomenological approach would be a good method to study the perceptions of early childhood teacher candidates on music and music activities.

Study Group

The study group comprises a total of 123 teacher candidates who were attending their second year of studies at Afyon Kocatepe University's Education Faculty, Department of Early Childhood Education during the

fall term of 2016-2017, and who had taken the course "Music in Early Childhood".

Data Collection Tool

The data collection tool used in the study is an opinion form aiming to identify teacher candidates' perceptions of *music, teachers in music activities, children in music activities and music activities*. The form includes statements such as "Music is like because" in order for teacher candidates to comfortably express their views. In studies which use metaphors as a data collection tool, the expression "like" is often used to openly reveal the link between the "subject of the metaphor" and the "source of the metaphor" (Saban, 2009; Kaya, 2010), while the expression "because" is used for the participants to offer a reason for their metaphors (Saban, 2009).

Data Analysis

Data from the study were analyzed with content analysis. The analyses and interpretation of the metaphors created by early childhood teacher candidates were undertaken in four stages (Saban, 2009).

Conclusion, Discussion and Recommendations

Conducted to identify the music perceptions of early childhood teacher candidates through their metaphors, this study revealed that teacher candidates produced different metaphors regarding music, the role of the teacher and children in musical activities, and musical activities themselves (n=959). According to Cano (2003), meaning is attached to musical activities by using Mark Johnson's (1987) image schemas explaining the interaction between the mind and the body (Cano, 2003). Johnson (1987) states that metaphors are the link between people's minds and bodies and that they are a tool (Plummeridge, 2001). Metaphors also manifest themselves in musical parameters (Özmenteş, 2009). It may thus be argued that the theoretical knowledge that teacher candidates obtain in the "Music in Early Childhood" course and the experiences they gain during the implementation of activities influence the metaphors they create.

The study revealed that early childhood teacher candidates' metaphors about music were gathered under 8 different categories and most common ones were under the categories of nature/natural event (n=23), soul (n=22), object/being/food (n=15), and life (n=14). Acar Sözbir and Çamlıbel Çakmak (2016) studied the perceptions of early childhood teacher candidates about the concept of music, and found that they used the metaphors of life, mood, object, nature and peace to refer to music. The facts that teacher candidates refer to music as a vital need and that they define it with important images from their lives suggest that they have an awareness of the place of music in people's lives.

Early childhood teacher candidates' teacher-related metaphors were gathered under six categories, and the most common metaphors were in the categories of profession (n=51) and leader/guide (n=29). Regarding their reasons for using metaphors in the profession category, teacher candidates stated that teachers are leaders/guides. It may therefore be inferred that they are aware of the leadership and guidance roles of teachers in planning and implementing music activities. Yazıcı (2015) investigated elementary teacher candidates' metaphorical

perceptions of the music course, and found that they emphasized the importance of the teacher in the music course by likening it to the music teacher.

Early childhood teacher candidates' metaphors about the role of children in music activities were gathered under seven categories, and the most common metaphors were in the categories of music/musical instrument (n=31), object (n=20), human (n=16) and student/play (n=15). Denac (2008) studied the interest of children in music at home and at school, and found that children were interested in many different music activities (such as dancing, singing, playing a rhythm instrument). Teacher candidates most frequently produced metaphors related to breathing activities in the categories of sports (n=27), breathing (n=15) and peace/relaxation (n=14). Breathing activities are normally used before starting to sing. The metaphors make sense considering that these activities help children use their lungs in a better controlled way and help them relax before starting to sing (Mertoğlu, 2014a).

Early childhood teacher candidates' metaphors related to sound hearing-production-distinction activities were gathered under 10 categories, and the most commonly used categories were sound/music/musical instrument (n=23), object/being/food (n=10), profession (n=10) and nature/natural event (n=8). As sound hearing-production-distinction activities support children's hearing, listening, concentration, sound recognition, distinction, reaction to sounds and new sound production, they are the basis of music activities (Gültek, 2002). Early childhood teacher candidates' metaphors and their reasons for using them confirm the contributions of sound hearing-production-distinction activities to children. Therefore, it may be stated that early childhood teacher candidates have gained awareness on sound hearing-production-distinction activities.

Early childhood teacher candidates' metaphors on creative movement and dance activities were gathered under five categories. The biggest numbers of metaphors were produced in the categories of dance/fun (n=39), object/being/nature (n=24) and play/movement/sports (n=18). Creative movement and dance activities support motor development and help children release their energy (Eliason & Jenkins, 2003). These activities also give children joy, help their imagination and character-development, and lay the foundations of creativity (Smith-Autard, 2002; Kangsoon, 1998). Early childhood teacher candidates' metaphors about rhythm activities were gathered under ten categories. Most metaphors were under the categories of music/musical instrument (n=47), nature/animals (n=15), relaxation (n=10) and play/movement/activity (n=10). Early childhood teacher candidates' metaphors in rhythm activities were mostly related to sounds and rhythmic concepts. It may thus be said that early childhood teacher candidates have had an opportunity to examine rhythm activities in detail and develop a new perspective in their music course. The metaphors that early childhood teacher candidates used when referring to musical story activities were gathered under eight categories. The highest number of metaphors were created in the categories of literature/art (n=35), play/player/drama (n=15), imagination/creativity (n=14) and object/being/nature (n=14). Early childhood teacher

candidates' metaphors seem to be directly related to the musical story activities they learned in class and implemented.

This study has revealed that early childhood teacher candidates produce different metaphors about music and music activities, refer to music as a vital need in their metaphors, and embellish them with images which have an important place in their lives. Further, many teacher candidates emphasize the role of the teacher as leader and guide in their music activities, and the knowledge gained in early childhood music course and the experiences gained during the implementations affect their metaphors.

In light of the findings of the study, the following recommendations may be made:

- Practical work should be included in the early childhood music course to improve teacher candidates' music-related professional knowledge and skills.
- Early childhood teacher candidates should be encouraged to participate in seminars so they can use music in their future professional lives and for personal development, as well.
- Mixed design studies should be planned in order to examine early childhood teacher candidates' perceptions on music activities.
- Studies should be conducted to compare the music perceptions of early childhood teacher candidates and teachers.
- Studies should be conducted to compare the music perceptions of teacher candidates from different fields of study.
- Studies should be conducted to compare the music perceptions of children in the early childhood period.

Keywords: Metaphor, Music, Preschool Teacher Candidate

OKUL ÖNCESİ ÖĞRETMEN ADAYLARININ MÜZİĞE İLİŞKİN ALGILARININ BELİRLENMESİ

ÖZET

Müzik, bireylerin hayatına anne karnındayken giren, hayat boyu vazgeçilmez ihtiyaçlardan biri olan, duyu ve düşüncelerimizin temsilcisi olan bir sanattır. Aynı zamanda müzik, çeşitli müziksel deneyimler yoluyla çocukların tüm gelişim alanlarını desteklemekte ve erken çocukluk döneminden itibaren eğitimde etkin bir şekilde kullanılmaktadır. Okul öncesi dönemdeki çocuklara müziğin tüm bu katkıları sağlaması için müzik etkinliklerinin sistematik bir şekilde hazırlanması gerekmektedir. Okul öncesi dönemde sistematik bir şekilde hazırlanan müzik etkinlikleri kapsamında nefes açma ve şarkı söyleme, ses dinleme, üretme, ayırt etme, yaratıcı hareket ve dans, ritim ve müzikli öykü çalışmaları bulunmaktadır. Okul öncesi dönemde müzik etkinliklerinin etkili bir şekilde gerçekleştirilebilmesi için öğretmenlerin gerekli bilgi ve becerilere sahip olmaları gerekmektedir. Müzik etkinliklerini planlayacak ve gerçekleştirecek olan öğretmenlerin müziğe

yönelik algularının belirlenmesi büyük önem taşımaktadır. Buradan hareketle bu çalışmanın amacı; okul öncesi öğretmen adaylarının müziğe ilişkin algularını metaforlar aracılığıyla ortaya çıkarmaktır. Araştırmada nitel araştırma yöntemi kapsamında fenomenolojik yaklaşım kullanılmıştır. Araştırmanın çalışma grubunu, 2016-2017 eğitim-öğretim yılı güz döneminde Afyon Kocatepe Üniversitesi Eğitim Fakültesi Okul Öncesi Eğitimi Anabilim Dalı'nda müzik dersini almış olan 123 ikinci sınıf öğretmen adayı oluşturmaktadır. Araştırmada veri toplama aracı olarak sekiz açık uçlu sorudan oluşan bir form kullanılmıştır. Elde edilen verilerin analizinde içerik analizi kullanılmış olup veriler sayısal değerlerle ifade edilmiştir. Bu çalışma sonucunda öğretmen adaylarının müziğe, müzik etkinlikleri kapsamındaki çalışmalara, müzik etkinliklerinde öğretmenin ve çocuğun rolüne yönelik (n=959) farklı metafor ürettikleri sonucuna ulaşılmıştır. Ayrıca öğretmen adaylarının müzik derslerinde edindikleri bilgilerin ve uygulamalar sırasında kazandıkları deneyimlerin, ürettikleri metaforlar üzerinde etkili olduğu belirlenmiştir.

Anahtar Kelimeler: Metafor, Müzik, Okul Öncesi Öğretmen Adayı

Introduction

Music has been present throughout the history humanity and has an important place in our lives. It is a form of art which we encounter as early as the mother's womb, is an indispensable human need, and represents our feelings and thoughts (Ömeroğlu et. al, 2006; Çilden, 2001; Gruhn, 2005; Dikici Sığırtmaç, 2014). Music also exists as an educational tool which develops children's esthetic understanding and acts as a window into other cultures. Through various musical experiences, it supports all of children's development areas and is an essential part of education starting from early childhood (Fox, 1991; Eliason & Jenkins, 2003).

Regarding cognitive development, music is vital for children's mental capacities and comprehension skills. Music also teaches children body awareness, facilitates the retention of concepts and numbers, and improves listening and focusing skills (Duke, 1999; Scott Kassner, 1999; Church, 2001; Dikici Sığırtmaç, 2014). As for social development, music supports children's socio-emotional development by increasing their social skills, self-confidence, self-esteem, self-control, responsibility, group work, group adaptation, communication and interaction (Turner, 1999; Suthers, 2001; Lew & Campbell, 2005). Music is also helpful in the development of language. To illustrate, children can learn new words while listening to sounds and guessing what these sounds belong to. When words are learned through musical experiences, their retention and pronunciation is better. At the same time, music gives children better linguistic development by teaching them the different resonance, tones and accents of sound (Levinowitz, 1999; Arslan et. al, 2003; Başer, 2004). Further, music contributes to the development of children's self-confidence and hand-eye coordination by enabling them to use their bodies in a coordinated way (Strickland, 2001; Van Der Linde, 1999).

Early childhood music activities offer children breath, singing, sound-hearing, production, distinction, creative movement and dance, rhythm and musical story activities. With such music activities, children can achieve educational objectives in an alternative way (Sığırtmaç, 2002). Breath opening activities are done prior to starting to sing. These activities relax children and teach them how to breathe adequately and regularly (Mertoğlu, 2014a). Sound hearing, production and distinction activities enable children to hear the surrounding sounds, distinguish, recognize and repeat them, and improve their attention span (Eliason & Jenkins, 2003; Bencik Kangal, 2014). Creative movement and dance activities support motor development and give children a chance to

release their energy (Eliason & Jenkins, 2003). Rhythm activities, on the other hand, improve children's sense of rhythm, bodily skills, concentration ability and sense of trust (Sun & Seyrek, 2002). Musical story activities include stories conducive to use of music and enable children to express ambient sounds in different ways (Bal & Artan, 1995; Artan & Bencik Kangal, 2014).

For music to fully benefit children in the early childhood period, music activities should be used systematically (Mertoğlu, 2003). Ever since Froebel (1782-1852), music has had an important place in early childhood education programs (Arslan et. al, 2003). Early childhood teachers must make room for music activities which support all of children's development areas. Music activities should be play-based so that children take part in them wilfully (Sığırtmaç, 2002). Also, teachers need musical knowledge so that they can guide the process of knowledge construction in children (Özden, 2011). In short, early childhood teachers need knowledge of music activities and experience in their implementation.

Metaphors are expressions used frequently in daily life, consciously or otherwise, in order to empower the meaning of a given concept (Acay Sözbir & Çamlıbel Çakmak, 2016). Yıldırım and Şimşek (2011) state that scientists use metaphors to make meaning of the world, and they derive meaning from objective reality with metaphors. The term metaphor has been defined by Saban as (2004) "one of the most important mental tools that construct, guide and control our thoughts about the formation and operation of events", by Cerit (2008) as "a tool which reveals how concepts are analyzed and perceived", and by Arslan and Bayrakçı (2006) as "a powerful mental-mapping and modelling mechanism for understanding our individual worlds and constructions". These definitions show that metaphors are not used to define things, but to transform a definition through analogies. At the same time, we see that the mission of a metaphor is not only to make an analogy, but also to reveal the perceptions of a given concept (Acay Sözbir & Çamlıbel Çakmak, 2016; Zangwill, 2007).

Metaphors also help us make a mental link between two different concepts. With these links, new schemas are formed. Based on the frequency of the links between schemas, the retention of knowledge increases (Çoban & Çeçen, 2013). As the use of metaphor increases, individuals experience a new way of thinking and seeing which shows their perception of the world and improves their cognitive processes. The improvement of these cognitive processes in turn improve individuals' affect. Cognitive and affective processes mutually influence and improve each other, and manifest themselves in individuals (Girmen, 2007). Tobin and LaMaster (1992) and Güveli, İpek, Atasay and Güveli (2011) emphasize that metaphors have an important role in internalizing and conceptualizing teachers' roles. In addition to these, the identification of learner and teacher perceptions is important for better instructional activities (Çoban & Çeçen, 2013).

Studying early childhood teacher candidates' metaphors about music may be an effective way of revealing their perceptions of music. These perceptions directly influence their views and attitudes about the music activities they will use in their future professional lives. Owing to these reasons, the aim of the present study is to reveal early childhood teacher candidates' music perceptions through metaphors.

Method

This study uses the qualitative research method known as the phenomenological approach. This approach aims to facilitate a better and deeper understanding of a phenomenon (Yıldırım & Şimşek, 2011). Its purpose is to understand and interpret people's unique understanding of themselves and the outer world, their feelings about them, their perceptions and subjective lives (Fraenkel & Wallen, 2008). It was believed that the phenomenological approach would be a good method to study the perceptions of early childhood teacher candidates on music and music activities. According to Yıldırım and Şimşek (2011), in line with the nature of qualitative research, these studies

may not always generate definitive and generalizable results. However, they may yield examples, details and experiences to help us better get to know and understand a phenomenon.

Study Group

The study group comprises a total of 123 teacher candidates who were attending their second year of studies at Afyon Kocatepe University's Education Faculty, Department of Early Childhood Education during the fall term of 2016-2017, and who had taken the course "Music in Early Childhood".

Data Collection Tool

The data collection tool used in the study is an opinion form aiming to identify teacher candidates' perceptions of *music, teachers in music activities, children in music activities and music activities*. The form includes statements such as "Music is like because" in order for teacher candidates to comfortably express their views. In studies which use metaphors as a data collection tool, the expression "like" is often used to openly reveal the link between the "subject of the metaphor" and the "source of the metaphor" (Saban, 2009; Kaya, 2010), while the expression "because" is used for the participants to offer a reason for their metaphors (Saban, 2009).

Data Analysis

Data from the study were analyzed with content analysis. The analyses and interpretation of the metaphors created by early childhood teacher candidates were undertaken in the stages given below (Saban, 2009):

Coding and Exclusion

The metaphors that teacher candidates used in their forms and their reasons for doing so were analyzed. The focus of analyses included the existence and clarity of metaphors, and whether more than one metaphor was generated. No form was excluded from the study as they all included a metaphor and its reason.

Making an sample metaphor list

After the coding and exclusion stage, the valid metaphors and their reasons were analyzed again. The metaphors offered by the participants were recorded one by one into a list.

Identifying categories

In this stage, music-related metaphors generated by the participants were analyzed with respect to their common properties. Each metaphor was analyzed by considering (1) its subject, (2) its source, and (3) the relationship between the subject and the source of the metaphor. The metaphors that the teacher candidates created in relation to music, the role of teachers and students in music activities, and the contents of music activities were gathered under various categories. Of the metaphors under each category, the two most commonly stated were selected from the forms and directly quoted here by using abbreviations such as TC-22, TC-49, TC-5.

Establishing reliability and validity

For validity, data analysis was given in detail and all metaphors were presented in the findings section. For reliability, data analysis was undertaken separately by different researchers. Miles and Huberman's (1994) agreement and disagreement formula yielded the result of 97%.

Turning metaphors into quantitative data and interpreting them

In this stage, the number of metaphors under each category was identified and presented in tables.

Findings

Table 1. *Music-Related Metaphors of Early Childhood Teacher Candidates*

Category	Metaphors	Number
Nature/Natural Events	Waves/sound of waves (n=4), Water (n=4), River (n=2), Butterfly/butterfly dance (n=2), A verdant forest (n=2), Nature (n=2), Sea (n=1), Pebble (n=1), the harmony of the dropping of water from a fall (n=1), Wind (n=1), Animal sounds (n=1), Ocean (n=1), Garden (n=1)	23
Soul	Essence of soul (n=14), Soul (n=3), Medication of soul (n=1), A breeze in soul (n=1), A tone touching the soul (n=1), Soul doctor (n=1), The liberty of souls (n=1)	22
Object/Thing/Food	Food (n=6), Child (n=1), Baby (n=1), Tea (n=1), Fellow (n=1), Mirror (n=1), Tailor (n=1), Chocolate (n=1), Food (n=1), Close friend (n=1)	15
Life	Life (n=9), Life's itself (n=1), Colorful door which opens to life (n=1), Flow of life (n=1), Living (n=1), Winds of life (n=1)	14
Emotions/Feelings	Love (n=2), Showing empathy (n=1), Expressing the problems (n=1), Smile (n=1), Morale (n=1), Feelings (n=1), Dream (n=1), The best side of hearing ability (n=1), Our emotions (n=1), Listening to self (n=1), The direction of feelings (n=1), Integrating with self (n=1), Expressing oneself (n=1)	14
Peace/Tranquility	Peace/peaceful activity (n=5), Sleep (n=3), Massage (n=2), Relaxing (n=1), A relaxing world (n=1)	12
Health	Therapy/psychological treatment (n=4), Breath (n=4), Medicine (n=3), Human body (n=2), Heart beat (n=1), Drugs taken through ears (n=1)	15
Other	Play (n=3), Knowing the world (n=1), One day (n=1), Looking at the sky (n=1), Country (n=1), Dream (n=1)	8
Total		123

Table 1 shows that early childhood teacher candidates' music-related metaphors were gathered under eight categories: "Nature/Natural Event", "Soul", "Object/Being/Food", "Life", "Emotion/Feeling", "Peace", "Health" and "Other". The music-related metaphors most frequently used by early childhood teacher candidates were "Nature/Natural Event" (n=23) and "Soul" (n=22). For instance:

"Music is like an endlessly stretching sea, because I feel myself in an endless sea when I listen to music." (S-32)

"Music is like the sounds of waves in the sea, because as you listen to them, you find peace." (S-59)

"Music is like natural events, because it makes water-like sounds when winds blow or when it rains." (S-92).

"Music is like nature, as it holds all sounds in itself." (S-93)

"Music is like the food of soul, since it refreshes our souls." (S-6).

“Music is like the food of soul, because music gives physical and spiritual relaxation.” (S-14).

“Music is like a breeze in soul, because it has relaxing effects.” (S-70).

“Music is like chocolate for me which positively influence my life, because it makes me happy.” (S-105).

Table 2. Teacher-Related Metaphors in the Music Activities of Early Childhood Teacher Candidates

Category	Metaphors	Number
Leader/Guide	Guide (n=14), Mentor (n=4), Guiding (n=4), Leader (n=2), Role model (n=1)	25
Occupation	Orchestra/Opera/Conductor (n=15), Artist (n=8), Musician (n=5), Conductor (n=4), Master (n=3), Teacher (n=2), Doctor (n=2), Clown (n=2), Traffic police (n=2), Player (n=2), Chef (n=1), Operator (n=1), Driver (n=1), Director (n=1), Scientist (n=1)	51
Object/Thing	Child (n=3), Light (n=3), Brain (n=2), The first man walking on snow (n=1), Torch (n=1), Compass (n=1), Jug (n=1), Book (n=1), Rubber (n=1), Mirror (n=1), An old man (n=1)	16
Nature/Natural Events	Tree (n=2), Soil (n=2), Pole star (n=1), Wind (n=1), Sea (n=1), Plane tree (n=1), Earth (n=1), Sun (n=1), Stars (n=1), Rainbow (n=1)	12
Close contact/family	Mother (n=4), Friend (n=3)	7
Other	Food (n=1), Spiral (n=1), Explanatory (n=1), The pied piper of hamelin (n=1), Art (n=1), Orchestra (n=1)	6
TOTAL		122

It can be seen in Table 2 that early childhood teacher candidates' teacher-related metaphors were gathered under six categories: “Leader/Guide”, “Profession”, “Nature/Natural Event”, “Object/Being”, “Relative/Family” and “Other”. The metaphors most often used by early childhood teacher candidates related to the teacher were “Profession” (n=51) and “Leader/Guide” (n=25). In music activities, the teacher both participates actively in activities and guides them (Kemple, Batey & Hartle, 2004). Most teacher candidates emphasized in their metaphors the role of the teacher as leader and guide in music activities. For instance:

“In musical activities, a teacher is just like a guide, because s/he creatively directs children to the best.” (S-2).

“In music activities, a teacher is like a mentor, because s/he guides.” (S-14)

“In music activities, a teacher is like a conductor, because s/he directs the class.” (S-23).

“In music activities, a teacher is like a brain, because s/he controls the class and gives instructions.” (S-39).

“In music activities, a teacher is like the pied piper of Hamelin, because s/he only plays his pipe, namely plays his music, and children follow him.” (S-54).

“In music activities, a teacher is like a compass, because s/he shows us the way.” (S-89).

“In music activities, a teacher is like a maestro, because the children in class are like his small choirs and since the teacher gives instructions and direct the activities, s/he acts like a maestro.” (S-90).

“In musical activities, a teacher is like a traffic police, because s/he organizes the traffic, but the control of the steering wheel is always on the child.” (S-144).

Table 3. *Child-Related Metaphors in the Music Activities of Early Childhood Teacher Candidates*

Category	Metaphors	Number
Music/Musical Instrument	Musical instrument (n=6), Musical note (n=4), The music itself (n=3), Musician (n=2), Maraca (n=2), Active listener (n=2), Rhythm instrument (n=2), Dance (n=1), Musical note (n=1), Flute (n=1), Enthusiasm (n=1), Orchestra (n=1), Instrument (n=1), Audio recorder (n=1), Different sounds (n=1), Conductor (n=1), Artist (n=1)	31
Object	Play dough (n=2), Sponge (n=2), Toy (n=2), An empty box (n=2), Glass (n=1), Candle (n=1), Wheel (n=1), Puppet (n=1), Magnet (n=1), Painting palette (n=1), An empty board (n=1), An empty glass (n=1), Home (n=1), Bread (n=1), Steering wheel (n=1), Mercury (n=1)	20
Human being	Clown (n=5), Tired patient (n=2), The human to walk on snow for the first time (n=1), Traveler (n=1), Soldier (n=1), Hungry baby (n=1), Genius (n=1), The person who sees snow for the first time (n=1), Hunter (n=1), Traveler (n=1), Scientist (n=1)	16
Student/play/player	Player (n=5), Student (n=2), A human hungry for learning (n=2), Role (n=2), Play (n=1), A human hungry for music (n=1), Apprentice (n=1), A fairy tale character (n=1)	15
Nature/Natural Events	Flower (n=2), Pole star (n=2), Rainbow (n=2), Sapling (n=1), Raw stone (n=1), Coal (n=1), Sky (n=1), Galaxy (n=1), Rose just budding out (n=1), Leaves flying through the winds (n=1), Su (n=1), A wilting flower (n=1)	15
Animal	Free bird (n=3), Nightingale (n=1), Baby duck (n=1), Pigeon (n=1), Cub (n=1), Rooster (n=1), Chick (n=1), Cat (n=1)	10
Other	Independent (n=2), Colors (n=1), Source of inspiration (n=1), The life itself (n=1), A person waiting for his favorite meal (n=1), Crazy (n=1), Our organs (n=1), Radar (n=1), Free (n=1), Thirty-two teeth (n=1), Dream ball (n=1)	12
TOTAL		119

According to Table 3, there were seven categories of metaphors created by early childhood teacher candidates and related to the role of children in music activities: “Music/Musical Instrument”, “Object”, “Human”, “Student/Play/Player”, “Nature/Natural Event”, “Animal” and “Other”. The early childhood teacher candidates most commonly used the metaphors of “Music/Musical Instrument” (n=31), “Object” (n=20) and “Humans” (n=16) when referring to children in music activities. For instance:

“In musical activities, a child is like a musical instrument in an orchestra, because every child reflects a different sound.” (S-21)

“In musical activities, a child is like a flute, because he produces a different sound whenever it is blown.” (S-25)

“In musical activities, a child is like a maraca, because he gives different sounds in constant movements.” (S-60)

“In musical activities, a child is like a play dough, because teacher shapes him in association with his characteristics.” (S-2)

“In musical activities, a child is like a candle, because he should be always enlightened by a lighter.” (S-30)

“In musical activities, a child is like a sponge, because he absorbs every information and rhythm.” (S-93).

“In musical activities, a child is like a scientist, because he wonders and discovers.” (S-30).

Table 4. Early Childhood Teacher Candidates' Metaphors on Breathing Activities

Category	Metaphors	Number
Sport	Warm-up (n=6), Exercise (n=5), Workout (n=5), Running (n=3), Sport (n=3), Yoga (n=2), Walking (n=2), Swimming (n=1)	27
Breath	Breathing (n=6), Blowing up a balloon (n=6), Lung (n=2), Crying baby (n=1), Air (n=1), Clearing the throat (n=1), Going outdoor (n=1), Oxygen (n=1), Breathing (n=1)	20
Peace/Relaxing	Mint (n=3), Relaxing (n=3), Relaxation (n=2), Sleep (n=1), Relaxing music (n=1), Peace (n=1), Being happy (n=1), Therapy (n=1), Tea (n=1), Time-out (n=1)	15
Object/Thing/Nature/ Natural Events	Wing (n=5), Road (n=2), Boiling water (n=1), Flute (n=1), Cloud (n=1), Nature (n=1), Forest (n=1), Tree (n=1), Worm (n=1)	14
Other	Whole (n=1), Play (n=1), Stopping after running (n=1), Playing a music instrument (n=1), Finding a voice (n=1), Every side of life (n=1), Self-confidence (n=1), Finger play (n=1), Sine qua non of songs (n=1), Cleaning (n=1), A woman drinking hot coffee (n=1), Birthday (n=1), Watching a horror movie (n=1), Improving (n=1), Diction course (n=1), Subsidiary activity (n=1)	16
Life	Life (n=4), Flow of life (n=1), Living (n=1)	6
TOTAL		122

As shown in Table 4, early childhood teacher candidates' metaphors on breathing activities fell under six categories: “Sports”, “Breath”, “Peace/Relaxation”, “Object/Being/Nature/Natural Event”, “Other” and “Life”. Early childhood teacher candidates most commonly used the metaphors of “Sports” (n=27), “Breath” (n=20) and “Peace/Relaxation” (n=15) when referring to breathing in music activities. For instance:

"The breathing activities are like exercises, because they provide a warm up for music activity." (S-8)

"The breathing activities are like a warm up, because it prepares the child for singing." (S-25)

"The breathing activities are like swimming, because people learn how to control breathing." (S-59)

"The breathing activities are like eating mint candy, because it freshens people's voices and breaths." (S-19).

"The breathing activities are like sleeping, because it always makes you relaxed." (S-19).

"The breathing activities are like a therapy, because it helps us relax." (S-44)

"The breathing activities are like doing yoga, because we relax as we breath." (S-44)

Table 5. Early Childhood Teacher Candidates' Metaphors on Listening to, Producing, and Distinguishing Sounds Activities

Category	Metaphors	Number
Sound/ Music/Musical Instrument	Radio (n=2), Mother's voice (n=2), Wedding (n=1), Gong (n=1), Musical instrument (n=1), Drums (n=1), Flute (n=1), Soloist (n=1), Ambulance sounds (n=1), A musician's discovering the right notes (n=1), Concert (n=1), Guitar (n=1), Sound box (n=1), Dance of notes (n=1), Cassette (n=1), Poem (n=1), Melody (n=1), Composition (n=1), Orchestra (n=1), Musical intelligence (n=1), Audio recorder (n=1)	23
Action	Listening to the silence (n=3), Trying to know someone(n=2), An artistic touch (n=1), Doing puzzle (n=1), Playing game (n=1), Removing stones from rice (n=1), Walking a tightrope (n=1), Hearing (n=1), Reading book (n=1)	12
Creativity	Creativity (n=5), Mental activity (n=2), Discovery (n=2), Research-Discovery (n=1), Brainstorm(n=1), Improvisation (n=1)	12
Fun	Play (n=6), Su do ku (n=1), Sport (n=1), Circus (n=1), Puzzle (n=1)	10
Occupation	Musician (n=2), Artist (n=1), Producer (n=1), Machine (n=1), Teacher (n=1), Sculptor (n=1), Scientist (n=1), Carpenter (n=1), Detective (n=1)	10
Object/Thing/Food	Bread (n=1), Painting (n=1), Compass (n=1), Baby (n=1), Bat (n=1), A Hypnosis instrument (n=1), Antelope (n=1), Fishbone (n=1), Bee (n=1), Apple (n=1)	10
Concentration/Attention	Awareness (n=5), Concentration (n=2), Attention (n=2)	9
Nature/Natural Events	Nature (n=2), Ocean (n=1), Lake (n=1), Sky (n=1), Forest (n=1), Seasons (n=1), Daisy (n=1)	8
Human Body	Ear (n=6), Human body (n=1), Sense organs (n=1)	8
Other	Factory (n=3), Meat grinder (n=2), Exam (n=2), Silence (n=1), Happiness (n=1), Life (n=1), Cherry pick (n=1), The end of a day at school (n=1), Breakfast (n=1), Freedom (n=1), Turkish course (n=1), Social responsibility (n=1), Mathematics (n=1)	17
TOTAL		119

Table 5 shows ten categories of early childhood teacher candidate metaphors on sound hearing-production-distinction activities: “Sound/Music/Musical Instrument”, “Object/Being/Food”, “Nature/Natural Event”, “Profession”, “Action”, “Creativity”, “Fun”, “Concentration/Attention”, “Human Body” and “Other”. The most commonly used metaphors related to the hearing, production and distinction of sound were “Sound/Music/Musical Instrument” (n=23), “Object/Being/Food” (n=10) and “Nature/Natural Event” (n=8). For example:

“Sound listening, differentiating and producing exercises are like a gong, because it gathers people’s attention.” (S-13)

“Sound listening, differentiating and producing exercises are like a guitar, because there are different tastes on its every string.” (S-47)

“Sound listening, differentiating and producing exercises are like a sound box, because different sounds are produced and new music exercises can be done.” (S-62)

“Sound listening, differentiating and producing exercises are like a bread, because firstly the wheat is planted, then it is grounded and then our food comes out.” (S-2)

“Sound listening, differentiating and producing exercises are like a daisy, because they are like different activities on the same leaf.” (S-91)

“Sound listening, differentiating and producing exercises are like an antelope, because it requires attention.” (S-100)

“Sound listening, differentiating and producing exercises are like a fish bone, because it is a whole although each of them seems separate.” (S-120)

“Sound listening, differentiating and producing exercises are like a sculptor, because he can make sense out of any different stone.” (S-42)

Table 6. Early Childhood Teacher Candidates’ Metaphors on Creative Movement and Dance Activities

Category	Metaphors	Number
Dance/Fun	Wedding (n=7), Dancer (n=7), Ballerina (n=4), Theatre (n=4), Fun (n=2), Folk play (n=2), Luna park (n=2), Party (n=2), Dance of storks (n=1), Joke (n=1), Carnival (n=1), Drama (n=1), Concert (n=1), Animation (n=1), Orchestra (n=1), Show (n=1), Enthusiasm (n=1)	43
Object/Thing/Nature	Bird (n=4), Nature (n=3), Su (n=2), Ant (n=1), Daisy (n=1), Tree (n=1), Pigeon (n=1), Leaves flying in wind (n=1), Butterfly (n=1), Duck (n=1), Toy (n=1), Ball (n=1), Pleated skirt (n=1), Octopus (n=1), Antidepressant (n=1), Home (n=1), Wind (n=1), Popcorn (n=1)	24
Play/Action/Sport	Play (n=5), Sport (n=3), Sky diving (n=3), Body movement (n=2), Running (n=2), Swimming (n=1), Walking (n=1), Exercises (n=1)	18
Relaxing	Sleep (n=2), Therapy (n=1), Relaxing (n=1)	4
Other	One’s self (n=2), Walker on (n=1), Emptiness (n=1), Junction (n=1), Eating (n=1), Simulation (n=1), Marketing (n=1), Salesman (n=1), Taste of life (n=1), Art (n=1), Activity(n=1), Child (n=1), Inflation and deflation of a balloon (n=1), School (n=1)	15
TOTAL		104

As presented in Table 6, early childhood teacher candidates' metaphors on creative movement and dance activities were gathered under five categories: "Dance/Fun", "Object/Being/Nature", "Play/Movement/Sports", "Relaxation" and "Other". The most frequent metaphors in creative movement and dance activities were "Dance/Fun" (n=39), "Object/Being/Nature" (n=24) and "Play/Movement/Sports" (n=18). For instance:

"Creative movement and dance exercises are like a street dancer, because he can do the moves in which he will feel himself independent." (S-12).

"Creative movement and dance exercises are like a ballerina, because she thinks and produces her own movements" (S-18).

"Creative movement and dance exercises are like an amusement park toys, because all of them dance uniquely." (S-114).

"Creative movement and dance exercises are like having fun an amusement park, because people have fun there freely" (S-59).

"Creative movement and dance exercises are like a bird, because it is as free and wild as a bird's flying in the sky." (S-65).

"Creative movement and dance exercises are like an octopus, because it includes multi directional and various actions." (S-93).

"Creative movement and dance exercises are like exercises, because they help relaxing" (S-118).

Table 7. Early Childhood Teacher Candidates' Metaphors on Rhythm Activities

Category	Metaphors	Number
Music/Musical Instrument	Harmony (n=5), Orchestra (n=5), Wedding (n=4), Drum (n=4), Dance (n=3), Band (n=3), Click (n=3), Maraca (n=2), Composer (n=2), Musician (n=2), Ivories (n=2), Rhythmic movement (n=2), Tambourine (n=1), Bell (n=1), Rhythm stick (n=1), Musical aptitude (n=1), Feeling the music (n=1), Drum (n=1), Janissary band anthem (n=1), Sounds in the street (n=1), Choir (n=1), Concert (n=1)	47
Nature/Natural Events/Animal	Dropping water (n=4), Season (n=2), Hail (n=1), Parrot (n=1), Weather conditions (n=1), Nature (n=1), Mountains (n=1), Rainbow (n=1), Rain (n=1), Pebble (n=1), Snow (n=1)	15
Play/actions/activity	Play (n=3), Walking (n=2), Course (n=2), Action (n=2), Activity (n=1)	10
Relaxing	Tool for stress relief (n=8), Therapy (n=1), Sleeping (n=1)	10
Human/human body	Heart (n=2), Ear (n=2), Human body (n=1), Muscle (n=1)	6
Object	Factory (n=1), Bouncing ball (n=1), Alarm clock (n=1), African tribes (n=1), Construction (n=1), Embroidery (n=1)	6
Life	Life (n=6)	6
Feeling	Love (n=2), Emotion (n=2), Happiness (n=1)	5
Other	Writing (n=2), Knowledge (n=2), Organization (n=1), Order (n=1), Politics (n=1), Exam (n=1), Mathematics (n=1), Traffic (n=1), Creativity (n=1), Authentic (n=1), School (n=1)	13
TOTAL		118

As can be seen in Table 7, early childhood teacher candidates' metaphors on rhythm activities fell under nine categories: "Music/Musical Instrument", "Nature/Natural Event/Animal", "Play/Movement/Activities", "Relaxation", "Human/Human Body", "Object", "Life", "Feelings" and "Other". The early childhood teacher candidates most frequently used the metaphors of "Music/Musical Instrument" (n=47), "Nature/Natural Event/Animal" (n=15) and "Play/Movement/Activities" (n=10) when referring to rhythm activities. For example:

"The rhythm activities are like a composer, because he plans, listens and sings." (S-18)

"The rhythm activities are like a band, because everybody in a band has his own moves and rhythm." (S-20)

"The rhythm activities are like an orchestra, because it is a well example for a coherent and nice study." (S-42)

"The rhythm activities are like coordination, because child does more than one action in harmony." (S-85)

"The rhythm activities are like musical instruments in a wedding, because they should be in harmony and order." (S-93)

"The rhythm activities are like a choir, because they try to catch a harmony all together." (S-100)

"The rhythm activities are like a rainbow, because all sound colors are hidden in it ." (S-71)

"The rhythm activities are like the flow of water, because it is constant and fluent." (S-76)

Table 8. Early Childhood Teacher Candidates' Metaphors on Musical Story Activities

Category	Metaphors	Number
Literature/Art	Fairy tale (n=7), Story (n=7), Cartoons (n=4), Theatre (n=3), Movie (n=3), Art (n=2), Fairy tale characters (n=2), Lullaby (n=2), Vignette (n=2), Nine-dimension cinema (n=1), Musical comedy (n=1), Comic strips (n=1)	35
Play/Player/Drama	Play (n=8), Drama (n=5), Player (n=1), Jigsaw puzzle (n=1)	15
Imagination/creativity	Imagination (n=5), Dream (n=5), Creativity (n=2), Curiosity (n=1), Freedom (n=1)	14
Object/Thing/Nature	Dance of rain (n=2), Water (n=2), Bread (n=1), Mixer (n=1), Sea (n=1), A walk in forest (n=1), Massage chair (n=1), Stony road (n=1), Snow (n=1), Accessory (n=1), Bird (n=1), Amusement center (n=1)	14
Sound/Music	CD player (n=2), Orchestra (n=1), Pop music (n=1), Singer (n=1), Conductor (n=1), Song with video clip (n=1), Sound Production (n=1), Song (n=1), Drum (n=1)	10
Action	Being in a story (n=2), Resting (n=1), Thinking (n=1), Filling the gap in mind (n=1), Walking in a fairy tale (n=1), Listening to lullaby (n=1), Living (n=1)	9
Other	Attractive (n=3), Life (n=3), Sleep (n=2), Teacher (n=2), Sculpture (n=1), Fitness (n=1), Puzzle (n=1), Relaxing (n=1), Student (n=1), Providing self confidence (n=1), Kindergarten (n=1), Travelling (n=1)	18
TOTAL		115

Table 8 shows seven categories of metaphors on musical story activities: "Literature/Art", "Play/Player/Drama", "Imagination/Creativity", "Object/Being/Nature", "Sound/Music", "Action" and "Other". The most frequent metaphors in musical story activities were "Literature/Art" (n=35), "Play/Player/Drama" (n=15) and "Imagination/Creativity" (n=14). For instance:

"The musical story activities are like a fairy tale, because we can increase the level of creativity however we want, and integrate children into the fairy tale." (S-15).

"The musical story activities are like funny stories, because they teach children while entertaining them." (S-28).

"The musical story activities are like a nine-dimension cinema, because you both sense and live." (S-36).

"The musical story activities are like a lullaby, because it not only gives tranquility, but also develops imagination." (S-46).

"The musical story activities are like a musical show, because music, dance and rhythm are all together." (S-63).

"The musical story activities are like a puzzle, because when they all come together, a nice composition exists." (S-100).

"The musical story activities are like watching TV, because during such activities, children make use of more than one sense organ, and they make sense of the story better through using their imagination and sense organs." (S-90).

Conclusion, Discussion and Recommendations

Conducted to identify the music perceptions of early childhood teacher candidates through their metaphors, this study revealed that teacher candidates produced different metaphors regarding music, the role of the teacher and children in musical activities, and musical activities themselves (n=959). According to Cano (2003), meaning is attached to musical activities by using Mark Johnson's (1987) image schemas explaining the interaction between the mind and the body (Cano, 2003). Johnson (1987) states that metaphors are the link between people's minds and bodies and that they are a tool (Plummeridge, 2001). Metaphors also manifest themselves in musical parameters (Özmenteş, 2009). It may thus be argued that the theoretical knowledge that teacher candidates obtain in the "Music in Early Childhood" course and the experiences they gain during the implementation of activities influence the metaphors they create.

The study revealed that early childhood teacher candidates' metaphors about music were gathered under 8 different categories and most common ones were under the categories of nature/natural event (n=23), soul (n=22), object/being/food (n=15), and life (n=14). Acar Sözbir and Çamlıbel Çakmak (2016) studied the perceptions of early childhood teacher candidates about the concept of music, and found that they used the metaphors of life, mood, object, nature and peace to refer to music. Babacan (2014) aimed to investigate the music perceptions of music students at Anatolian Fine Arts High School, and found that they associated the concept of music with life and water, love and friend, and food. Umuzdaş and Umuzdaş (2013) investigated the perceptions of elementary teacher candidates about the music course through metaphors, and stated that their teacher candidates produced 59 metaphors, of which 58 were positive ones. They also added that the music course led to cognitively and affectively perceived metaphors. Hunt (1922) states that music is a part of life (cited in Cox, 2001). The facts that teacher candidates refer to music as a vital need and that they define it with important images from their lives suggest that they have an awareness of the place of music in people's lives.

Early childhood teacher candidates' teacher-related metaphors were gathered under six categories, and the most common metaphors were in the categories of profession (n=51) and leader/guide (n=29). Regarding their reasons for using metaphors in the profession category, teacher candidates stated that teachers are leaders/guides. It may therefore be inferred that they are aware of the leadership and guidance roles of teachers in planning and implementing music activities. Yazıcı (2015) investigated elementary teacher candidates' metaphorical perceptions of the music course, and found that they emphasized the importance of the teacher in the music course by likening it to the music teacher. During music activities, as in others, the teacher leads/guides the students, and at the same time provides musical experiences for children and participates actively in the activities (MENC, 1999). Kemple, Batey and Hartle (2004) also state that teachers in music activities should be guides, participate actively in the process, and support child creativity. Young (2001) also touched upon the issue of teacher development in music education by reminding the reader of the significant role of teachers in structuring instruction. According to Pitts (2001), when teachers plan music activities, they should first do research, then consider children's development and have control over the activity. Music activities present a challenge for the teacher as they require much effort and energy. Kurtuldu (2009) evaluated elementary teacher candidates' views on music education and concluded that their learning in the music course influences their future professional lives. In Sever's (2015) study on the role of music in elementary students' visual expressions and its link to the music course at school, some students emphasized the role of the teacher in their work, thus revealing the importance of teachers. Tez (2016) examined secondary school students' perceptions of music, the music course and the music teacher through metaphors, and found that their metaphorical perceptions of the music teacher were as follows: "the music teacher as a loving, trustworthy and protective person; the music teacher as a source of information; the music teacher as a person who gives priority to others; and the music teacher as an admirable person".

Early childhood teacher candidates' metaphors about the role of children in music activities were gathered under seven categories, and the most common metaphors were in the categories of music/musical instrument (n=31), object (n=20), human (n=16) and student/play (n=15). Denac (2008) studied the interest of children in music at home and at school, and found that children were interested in many different music activities (such as dancing, singing, playing a rhythm instrument). Lew and Campbell (2005) state that music activities help children establish positive interaction in the classroom. Starting music education early helps children use music effectively throughout their lives (Matter, 1982). Gaining a new perspective enables children to participate in music activities, and in turn increases their self-confidence (Lazdauskas, 1996).

Teacher candidates most frequently produced metaphors related to breathing activities in the categories of sports (n=27), breathing (n=15) and peace/relaxation (n=14). Breathing activities are normally used before starting to sing. The metaphors make sense considering that these activities help children use their lungs in a better controlled way and help them relax before starting to sing (Mertoğlu, 2014a). MacNaughton and Williams (2004) also state that breathing activities are vital for children to learn the basics of music, such as rhythm, tempo, resonance, pace and tone. Bulut and Aktaş (2014) studied the music activities of early childhood teachers, and found that very few of the teachers they studied were using breathing activities.

Early childhood teacher candidates' metaphors related to sound hearing-production-distinction activities were gathered under 10 categories, and the most commonly used categories were sound/music/musical instrument (n=23), object/being/food (n=10), profession (n=10) and nature/natural event (n=8). As sound hearing-production-distinction activities support children's hearing, listening, concentration, sound recognition, distinction, reaction to sounds and new sound production, they are the basis of music activities (Gültek, 2002). It is also emphasized that these activities improve audio distinction, sound repetition and children's attention spans (Eliason &

Jenkins, 2003; Bencik Kangal, 2014). Early childhood teacher candidates' metaphors and their reasons for using them confirm the contributions of sound hearing-production-distinction activities to children. Therefore, it may be stated that early childhood teacher candidates have gained awareness on sound hearing-production-distinction activities.

Early childhood teacher candidates' metaphors on creative movement and dance activities were gathered under five categories. The biggest numbers of metaphors were produced in the categories of dance/fun (n=39), object/being/nature (n=24) and play/movement/sports (n=18). Creative movement and dance activities support motor development and help children release their energy (Eliason & Jenkins, 2003). These activities also give children joy, help their imagination and character-development, and lay the foundations of creativity (Smith-Autard, 2002; Kangsoon, 1998). In addition, children gain body awareness with creative movement and dance activities, and improve their social skills as movement gives them a new channel for interaction (Artan, 2014). It may be considered a positive finding that early childhood teacher candidates' metaphors included hints on the purposes of creative movement and dance. Previous studies into creative movement and dance have also revealed important results. For instance, Kim (1998) studied seventh graders and found that children who receive creative dance education have better creativity and critical thinking than others. Likewise, Riley (1984) studied fourth graders and concluded that children taking creative dance education have higher self-confidence and problem solution skills. Olesch (1994), on the other hand, gave dance lessons to women with special needs and reported increased self-confidence levels. Various creative movement and dance activities that Newnam (2001) did with third and fourth graders, Theodorako and Zervas (2003) did with 11 and 12 year-olds, Özevin Tokinan and Bilen (2007) did with early childhood teacher candidates, Tokinan (2008) did with music teachers, and Ödemiş and Adiloğulları (2016) did with university students all showed that the activities improved participants' self-confidence and self-competence.

Early childhood teacher candidates' metaphors about rhythm activities were gathered under ten categories. Most metaphors were under the categories of music/musical instrument (n=47), nature/animals (n=15), relaxation (n=10) and play/movement/activity (n=10). Rhythm is one of the fundamental components of music, and these activities develop children's sense of rhythm, bodily skills, concentration ability and sense of trust (Sun & Seyrek, 2002; Mertoğlu, 2014b). Early childhood teacher candidates' metaphors in rhythm activities were mostly related to sounds and rhythmic concepts. It may thus be said that early childhood teacher candidates have had an opportunity to examine rhythm activities in detail and develop a new perspective in their music course.

Sökezoğlu (2010) found that the social development of 7-11 year-olds who received rhythm, movement and song-based music education is better than those who did not receive such education. Mertoğlu (2002) examined the rhythm perceptions of 5 and 6 year-old children at early childhood education institutions, and concluded that girls have higher overall rhythm perceptions and rhythm levels, that six-year-olds are more successful than five-year-olds, and that a lack of systematic music activities in the classroom and musical skills on the teachers' part affect children's rhythm perceptions negatively. Early childhood teachers should therefore systematically employ music activities to support children's musical development.

The metaphors that early childhood teacher candidates used when referring to musical story activities were gathered under eight categories. The highest number of metaphors were created in the categories of literature/art (n=35), play/player/drama (n=15), imagination/creativity (n=14) and object/being/nature (n=14). Early childhood teacher candidates' metaphors seem to be directly related to the musical story activities they learned in class and implemented.

Musical stories are written for the use of sounds and are dramatized by making sounds with the instruments and objects chosen by children (Bal & Artan, 1995; Morin, 2001). Bulut and Aktaş (2014) studied early childhood teachers' use of musical activities and found that the majority in their study group did not use such activities.

This study has revealed that early childhood teacher candidates produce different metaphors about music and music activities, refer to music as a vital need in their metaphors, and embellish them with images which have an important place in their lives. Further, many teacher candidates emphasize the role of the teacher as leader and guide in their music activities, and the knowledge gained in early childhood music course and the experiences gained during the implementations affect their metaphors.

In light of the findings of the study, the following recommendations may be made:

- Practical work should be included in the early childhood music course to improve teacher candidates' music-related professional knowledge and skills.
- Early childhood teacher candidates should be encouraged to participate in seminars so they can use music in their future professional lives and for personal development, as well.
- Mixed design studies should be planned in order to examine early childhood teacher candidates' perceptions on music activities.
- Studies should be conducted to compare the music perceptions of early childhood teacher candidates and teachers.
- Studies should be conducted to compare the music perceptions of teacher candidates from different fields of study.
- Studies should be conducted to compare the music perceptions of children in the early childhood period.

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