Metaphorical Perceptions of Music Teacher Candidates about Piano Lessons in the Online Education Process of the Pandemic Period

Şefika TOPALAK
Trabzon University, Faculty of Education, Department of Fine Arts Education, Trabzon, Turkey
sefikat@trabzon.edu.tr
ORCID: https://orcid.org/0000-0002-8626-5194

ABSTRACT
This research was conducted to reveal the metaphorical perceptions of music teacher candidates about piano lessons during the pandemic period's online education process. The study group of the research consists of forty-one students who are studying in Trabzon University Fatih Education Faculty Fine Arts Education Department, Music Teaching Department, and who attended online piano lessons held during the pandemic process. The data of the study, which was carried out with the Phenomenology design, which is one of the qualitative research methods, were compiledd through a form prepared and applied by the researcher. Content analysis was applied to the obtained data. Metaphors are conceptually divided into two main themes; positive and negative metaphors, and five sub-themes that make up these themes. When the data were examined, it was noted that the participants produced the most negative metaphors for online piano lessons, and the frequency of positive metaphors was very low. Based on the data, it is recommended to reorganize and update the education programs to ensure that the students and academicians who benefit from online education applications are prepared.

INTRODUCTION
The word metaphor, which is explained as a combination of the Greek words meta (beyond) + pgora (transport) in terms of origin (Kılcan, 2021), is the expression of a thing by replacing it with another phenomenon that has nothing to do with it. The concept, which has its Turkish equivalent as "mecaz", is defined in the dictionary as "a word used in a sense other than its literal meaning as a result of a relevance or analogy" (Türkçe Sözlük, 2011, p. 441). It has also been expressed by Lakoff and Johnson (2010) as a concept field used in the transfer of cognitive actions. In other words, it is to describe an experienced or felt phenomenon, event, or situation with another phenomenon or situation that has nothing to do with it. With this aspect, metaphors can help us understand the concepts underlying perceptions and attitudes towards a field. Because "metaphors structure our perceptions, thoughts and actions" (Saban, Koçbeker & Saban, 200, p. 123).

In our country, music teaching departments of education faculties have undertaken the task of training music teachers. The piano, which is one of the compulsory courses for the students studying in these departments/programs, is one of the instruments that does not have intonation problems and is the most preferred instrument to be used and taught in the teaching profession (Coşkuner & Varış, 2018). In this context, piano education is an important tool in terms of transforming the basic music theory and theoretical knowledge that music teacher candidates need to learn during their education process into practice, and being an instrument that they will use during their teaching profession (Kıvrak 2003).

Since the beginning of 2020, the effect of the Covid-19 pandemic has spread rapidly all over the world. To prevent students from being harmed by the effects of the Covid-19 disease in our country as well as all over the world, face-to-face education activities at all levels have been suspended as of March 11, 2020, and courses have been started to be given through distance education platforms.

Distance education can be defined as a system that allows teaching through online and offline, synchronous or asynchronous applications in a planned learning-teaching environment (Hark Söylemez, 2020) with audio or video (İşman, 2011), in an internet environment where teachers and students can take place at the same time and place (Özdoğan & Berkant, 2020), making use of current communication technologies (Özyürek et al., 2016).

Distance education, which tries to eliminate the limitations between learner, teacher and learning resources, uses existing technologies in a pragmatist way to achieve this. It is an interdisciplinary field that uses an approach. Distance education, in a planned learning-teaching environment (Hark Söylemez, 2020), teacher and
where students can take place at the same time and place (Özdoğan & Berkant, 2020), current communication online and offline in an internet environment by making use of technology A system that allows lectures to be taught through synchronous or asynchronous applications (Özyürek et al., 2016) can be defined as.

At Trabzon University, where the study was conducted, piano lessons, like all lessons, were carried out through distance education platforms during the Covid-19 pandemic, and educational activities continued without interruption. In this process, it is thought that through this study, which is planned to learn the perceptions of students about online piano lessons, the effect of piano lessons carried out in the online education process on students and their perceptions can be revealed and shed light on students' perspectives.

There are metaphor studies in the literature to reveal the perceptions about piano education. Among these studies, Okan and Mohan Kömürcü (2020) examined the metaphorical perceptions of conservatory students towards the accompaniment lesson. In the results of their research with one hundred and four conservatory students, they determined that conservatory students were divided into seven categories regarding the accompaniment course, as an element of harmony and togetherness, a source of anxiety, a source of excitement and happiness, a complementary element, a supportive element, and a guiding and instructive element.

Yazıcı (2018) examined the attitudes of fine arts high school students towards piano lessons in his study titled "Metaphorical analysis of fine arts high school music department students' attitudes towards piano lessons" and conducted his research with ninety-one fine arts high school students. According to the results of the research, it has been determined that the fine arts high school students have a positive attitude toward the piano lesson.

Dinç Altun (2014) conducted a study with ninety-four teacher candidates examining the metaphor perceptions of teacher candidates studying in the music teaching program concerning the concept of the piano lesson. In the results of the study, it has been determined that there are twelve categories in total as metaphors containing fear and anxiety, forced sanction situations, vital importance, compulsory need, time and place, illness and treatment, human, action, problem to be solved, an obstacle to be overcome, plant and belief metaphors, and that teacher candidates have generally negative attitudes towards piano education.

Although these studies in the literature are about piano lessons, no study has been found in which the metaphorical approaches of music teacher candidates regarding online piano lessons during the Covid-19 pandemic period were examined. It is thought that this aspect of the study can contribute to the related literature.

Purpose of the research:
This research was conducted to reveal the metaphorical perceptions of music teacher candidates about piano lessons during the pandemic period online education process. For this purpose, the sub-questions of the research were determined as follows: Regarding metaphorical perceptions of music teacher candidates regarding online piano lessons during the pandemic period;

- What is the distribution of the metaphors they produce?
- In which categories does it concentrate?
- What is the distribution in terms of female participants?
- What is the distribution in terms of male participants?
- What is the distribution in terms of students attending the 2nd grade?
- What is the distribution in terms of students attending the 3rd grade?
- What is the distribution in terms of students attending the 4th grade?
- What is the distribution in the context of students who attend online courses for 1 semester?
- What is the distribution in the context of students who attend online courses for 2 semesters?
- What is the distribution in the context of students who attend online courses for 3 semesters?

METHOD
Research Model
The research was carried out with the Phenomenology pattern, which is one of the qualitative research methods. Yıldırım and Şimşek (2013) state that the phenomenology method provides a suitable research ground in the research and interpretation of the cases that we are not unfamiliar with but whose meaning we cannot fully grasp.

Study Group
The study group of this research, which was conducted to reveal the metaphorical perceptions of music teacher candidates regarding piano lessons during the online education process during the pandemic period, consisted of students studying in Trabzon University Fatih Education Faculty Fine Arts Education Department, Music Teaching Department in the 2020 spring semester and 2020-2021 academic years and students who attended online piano lessons during the pandemic.

Criterion sampling, which is one of the purposive sampling methods, was preferred in the selection of the study group. Criterion sampling is "the study of all situations that meet a predetermined set of criteria" (Yıldırım &

Şimşek, 2013, p. 140). The criterion in this study was that the participants participated in online piano lessons and volunteered to participate in the study. All students who met this criterion were tried to be reached.

Table 1. *Distribution of the Study Group by Gender*

Gender		N
Female	S1, S2, S3, S4, S5, S8, S9, S10, S13, S14, SS15, S16, S17, S18, S20, S21, S22, S23, S24, S26, S28, S30, S31, S32, S33, S34, S35, S37, S38, S39, S40, S41	32
Male	S6, S7, S11, S12, S19, S25, S27, S29, S36	9
Total		41

Table 1 shows the gender distribution of the participants in the study group. According to the table data, thirty-two of the participants are females and nine are males.

Table 2. *Distribution of the Study Group by Class Variable*

Class	Participants	Total
2nd Class	S4, S5, S6, S7, S8, S9, S10, S11, S12, S13,	10
3rd Class	S3, S14, S15, S16, S17, S18, S19, S20, S21, S22, S23, S24, S25, S26, S27, S28, S29, S30, S31, S32, S33, S34, S35, S36, S37, S38, S39, S40,	28
4th Class	S1, S2, S41	3

According to Table 2 data, ten of the participants in the study group are second-grade students, twenty-eight are third-grade students, and three are fourth-grade students. There are only four piano students in the fourth grade in the department where the study was conducted. At the time of the study, one of the students could not be reached. Although the number of fourth-grade students is low in the data, almost all of the students who took piano lessons in the online process were reached. The total number of students in the third year of Trabzon University, Fatih Faculty of Education, Department of Fine Arts Education, Music Teaching Department, where the study was conducted, is fifty, and the total number of students in the second year is fifteen. The students who volunteered to participate in the study constituted the participants of the research.

Table 3. *Distribution of the Study Group in terms of the Number of Semesters in Which They Attended Online Piano Lessons*

Number of Semesters	Participants	Total
1 Semester	S11, S22, S23, S24, S26, S29, S31, S34, S36, S37, S38, S40	12
2 Semesters	S4, S5, S6, S7, S8, S9, S10, S12, S13, S19, S25, S27, S28, S30, S32, S35, S39	17
3 Semesters	S1, S2, S3, S14, S15, S16, S17, S18, S20, S21, S33, S41	12

Table 3 data shows the semester durations that the participants who make up the study group participated in online piano lessons. Compulsory piano lessons in the department where the study is conducted are carried out in two semesters starting from the 2018-2019 academic year, and students who choose the piano instrument individually continue in the following semesters. Students who stated that they attended an online piano lesson for one semester, among the participants who made up the study group, are the students who continue their lessons online due to the pandemic in the second semester of the compulsory piano lessons they completed with face-to-face education in the first semester. Students who passed the course successfully did not continue online piano education. The students who stated that they attended online piano lessons for two semesters are the first-grade students who registered to the department in the 2020-2021 academic year, the students whose branch of instrument is the piano, and the students who retake the lesson. Participants who stated that they attended online piano lessons for three semesters are students from all three classes whose branch of instrument is the piano, and students who retake the lesson. According to the table, there are twelve students attended online piano lessons for one semester, seventeen students attended two semesters and twelve students attended three semesters in the study group.

Data Collection Tools and Procedure
The study data were obtained through a form prepared and applied by the researcher to the students who attended their piano lessons online during the pandemic process. In the first part of the form, which consists of two parts, there were questions to determine the gender, class, and the number of semesters that students attended online piano lessons. In the second part, the phrase "Online piano lessons were like…… Because….." took place and the participants were asked to fill in the blanks with their own expressions. While collecting the data, the students

were explained about the metaphor and it was explained with examples of how they could express their feelings through metaphors. Then, the students were asked to write a metaphor that could express their feelings about online piano lessons in the blank in the first sentence of the form, and to write the reason why they chose this metaphor in the blank in the second sentence.

Data Analysis
Analysis of the data was carried out through content analysis. In content analysis, firstly the data is conceptualized, then the themes are reached with a logical arrangement and the facts become clear and understandable through these themes (Yıldırım & Şimşek, 2013). For this purpose, firstly, after the forms containing the data were collected, each form was given a number (such as S1 for Student 1), and all statements were transferred to the electronic environment. The data obtained from the participants were processed in five stages, including the stages of naming the analyses, screening and cleaning, compilation and category development, ensuring validity and reliability, and analysis (Saban, 2008).

When the data collected from the participants were counted, it was seen that a total of forty-two students participated in the study, but it was determined that one of the written expressions could not be considered as a metaphor and was excluded from the data. The remaining forty-one statements were grouped into categories with which they were conceptually similar. While creating the tables, a table was made for each category separately and the metaphors that make up that category and the participants expressing the metaphors are shown in the tables. Metaphor expressions were also included in the explanation parts of the tables, and the findings were supported by raw data.

To calculate the reliability of the research, all the metaphors related to the study and the categories they belong to were presented in the opinion of three faculty members who are experts in the field. After the coding was made by the experts, the coefficient of agreement between the encoders was calculated. The Krippendorff Alpha coefficient was used to calculate the consensus of expert opinions. "Krippendorff Alpha reliability coefficient takes a value of $0 \leq \alpha \geq 1$. A value of $\alpha=1$ indicates that there is a perfect fit between the encoders, and a closeness to $\alpha=0$ indicates that the fit is weak" (Krippendorff & Bock, 2008, cited by Okan & Mohan Kömürcü, 2020, p. 1422). In line with the expert opinions, the reliability calculations of the study were made and the Krippendorff Alpha coefficient was calculated as $\alpha=.94$. In this context, it can be said that the agreement between encoders is at an excellent level.

FINDINGS
In this section, the metaphors expressed by the study group participating in the research "for online piano lessons during the pandemic period" and the tables related to these metaphors are included.

Table 4. *Findings Regarding the Metaphors Stated by Students for the Pandemic Period's Online Piano Lesson*

Metaphor	Participant Expressing	Metaphor	Participant Expressing
Nightmare	S3, S22, S31, S30, S34	Life	S19
Watching a movie	S8, S26	Roly-poly-toy	S20
Amusement park	S13, S33	Soil	S21
Make a cake	S5	Sea	S23
Dead-end	S6	Wind	S24
Hazelnut garden	S7	Outer space	S25
To get lost	S2	Marathon	S27
Labyrinth	S9	Equation with unknowns	S28
Watching children playing outside	S10	Deep pit	S29
An insufficient lamp	S11	New beginning	S4
Computer game	S12	Foggy weather	S32
Seasons	S1	Night	S35
Flying balloons	S14	Soulless person	S36
Loves me loves me not	S15	Running but unable to move forward	S37
Flying leaves	S16	Fish out of water	S38
A long walk	S17	A peaceful sea	S39
Paralyzed person	S18	Making Someone Who Cannot Hear Listen to the Most Beautiful Song in the World	S40

| Total | 23 | Missing puzzle piece | S41 |
| | | Total | 18 |

When Table 4 data was analyzed, it was determined that the participants produced a total of thirty-six metaphors for piano lessons during the online education period. It is seen that among these metaphors, the metaphor of nightmare in the expressions of five people is followed by the metaphors of watching a movie, and an amusement park in the expressions of two participants, while other students expressed their feelings with different metaphors. When metaphors are examined conceptually, they are divided into two main themes; positive metaphors and negative metaphors, and five sub-themes that make up these themes. Four of these sub-themes were determined as negative metaphors theme (online piano lesson as a source of anxiety, online piano lesson as an element of uncertainty and confusion, online piano lesson as a repeated and boring element, online piano lesson as a factor that makes you feel bad) and one of them was determined as positive metaphor theme (online piano lesson as a source of happiness and excitement). These sub-themes are;

1. Online piano lessons as a source of anxiety
2. Online piano lessons as an element of uncertainty and confusion
3. Online piano lessons as a repeated and boring element
4. Online piano lessons as a factor that makes you feel bad
5. Online piano lessons as a source of happiness and excitement.

Table 5. *Categories of Metaphors Used by Participants for Pandemic Period Online Piano Lessons*

Theme	Sub-theme	Metaphor (participants expressing)	f	(%)
Negative metaphors	Online piano lessons as a source of anxiety	Nightmare (S22, S30, S34 S31, S3), Getting Lost in a City (S2), Dead End (S6), Hazelnut garden (S7), Watching children playing outside (S10), Labyrinth (S9), Sea (S23), Outer space (S25), Deep pit (S29), Running but unable to move (S37), Equation with multiple variables (S28)	15	36
	Online piano lessons as an element of uncertainty and confusion	Like the Seasons (S1), Loves me loves me not (S15), An Insufficient Lamp (S11), Flying Leaves (S16), Life (S19), Roly-poly-toy (S20), Soil (S21), Wind (S24), Foggy Weather (S32), Fish Out of Water (S38), Making Someone Who Cannot Hear Listen to the Most Beautiful Song in the World (S40), Puzzle (S41)	12	29
	Online piano lessons as a repeated and boring element	Watching a Movie Again (S8, S26), Night (S35), Soulless Person (S36)	4	10
	Online piano lessons as a factor that makes you feel bad	Flying Balloons (S14), Paralyzed Person (S18)	2	5
	Negative metaphors total		33	80
Positive metaphors	Online piano lessons as a source of happiness and excitement	Amusement Park (S13, S33), Make a cake (S5), Computer Game (S12), New beginning (S4), A long walk (S17), Marathon (S27), A peaceful sea (S39)	8	20
	Positive metaphors Total			
	The overall total		41	100

When Table 5 data is examined, it has been determined that thirty-six of the students who make up the study group produced a total of forty-one metaphors for online piano lessons. When Table 5 is examined, it was observed that the participants produced the most negative metaphors for online piano lessons (N=33, 80%), and it was noted that the frequency of positive metaphors was very low (N= 8, 20%). It is seen that the sub-theme of "online piano lesson as a source of anxiety", which was determined the most in terms of frequency of use in the theme of negative metaphors, consisted of fifteen interpretations, twelve of which were different from each other. Statements containing these metaphors in the raw data obtained;

Online piano lessons; it was like a nightmare. Because it was scary (S22); it was like a nightmare. Because it was stressful, I wanted it to end immediately (S31); it was like a nightmare. Because I was afraid of not being able to do it (S3); it was like a nightmare. Because I wanted it to end immediately (S34); it was like a nightmare. Because I could not participate in distance education (S30); it was like getting lost in a city. Because I didn't know how to

adapt (S2); it was like a dead end. Because I could not move forward (S6); it was like a hazelnut garden. Because I liken it to thorns and stinging nettles that prick our hands while picking hazelnuts (S7); it was like watching children playing outside. Because I wanted to play but I couldn't (S10); it was like a labyrinth. Because I got lost (S9); it was like a sea. Because I drowned in its depths (S23); it was like outer space. Because I got lost (S25); it was like a deep pit. Because I fell and got lost (S29); it was like running and running and not being able to move forward. Because I was getting very nervous (S37); it was like an equation with many unknowns. Because I didn't know anyone who could help (S28).

When the views of the participants, which were determined from the expressions of the twelve participants and constituted the sub-theme of the "online piano lesson as an element of uncertainty and confusion", were examined; online piano lessons were like the seasons. Because I was happy when I could play and sad when I couldn't (S1); it was like loves me loves me not. Because I was never sure if I loved (S15); it was like an insufficient lamp. Because there was no application (S11); it was like a leaf flying in autumn. Because it was both sad and exciting (S16); it was like my life. Because it was between existence and non-existence (S19); it was like a roly-poly toy. Because it was not falling down, but it was not standing either (S20); it was like soil. Because it both gave flowers and reminded death (S21); it was like the wind. Because it's blown and gone (S24); it was like foggy weather. Because nothing was clear (S32); it was like a fish out of water. Because there was anxiety and haste for those who did not have a piano at home (S38); it was like making someone who cannot hear listen to the most beautiful song in the world. Because we could not communicate (S40); it was like a missing puzzle piece. Because I couldn't see my mistake and couldn't quite learn (S41).

As can be seen in Table 5 data four different students produced three different metaphors regarding the online piano sub-theme as a repetitive, boring element on the sub-theme of the online piano as a repetitive, boring element evoked by the statements of the four participants, which is another sub-theme. According to these statements, online piano lessons; it was like watching a movie I watched over and over again. Because it was boring (S8); it was like watching a movie. Because I just watched and listened (S26); it was like night. Because as I listened to the lesson, I fell asleep (S35); it was like a soulless person. Because only I can feel the works I play (S36).

Two participants produced a metaphor for online piano lessons as "they are something that makes you feel bad". According to these metaphors, online piano lessons; it was like flying balloons. Because it went out of the window. It made felt bad (S14); it was like a paralyzed person. Because there were transfer problems (S18).

Contrary to these negative metaphors, eight of the metaphors produced by the participants describe online piano lessons as a source of happiness and excitement. Seven different metaphors stand out in this category. Online piano lessons according to raw data; it was like an amusement park. Because I was both nervous, excited, and enjoying (S13); it was like an amusement park. Because it was sometimes scary and sometimes fun (S33); it was like making a cake. Because it was enjoyable (S5); it was like computer games. Because when I failed, I was starting again (S12); it was like starting something new. Because it was exciting (S4); it was like a long walk. Because it was both tiring and full of new discoveries (S17); it was like a marathon. Because I wasn't sure if I would finish it or not. (S27); it was like a peaceful sea. Because it was relaxing (S39).

Table 6. *Distribution of metaphorical perceptions of female music teacher candidates regarding online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	%
Negative Metaphors	Online piano lessons as a source of anxiety	S2, S3, S9, S10, S22, S23, S28, S30, S31, S34, S37	11	35
	Online piano lesson as an element of uncertainty and confusion	S1, S15, S16, S20, S21, S24, S32, S38, S40, S41	10	31
	Online piano lessons as a repetitive, boring element	S8, S26, S35	3	9
	Online piano lessons as making you feel bad	S14, S18	2	6
	Negative metaphors total		26	81
Positive metaphors	Online piano lessons as a source of happiness and excitement	S4, S5, S13, S17, S33, S39	6	19
	Positive metaphors total			
	The overall total		32	100

In Table 6, all metaphor categories were examined in terms of the female gender variable. Considering this variable, it is seen that the most frequently created metaphors for online piano lessons are the negative metaphors in the context of the female gender variable. The most frequent expressions were in the sub-themes of the online piano lesson as a source of anxiety (f=11, 35%) and online piano lesson as an element of uncertainty and confusion (f=10, 31%). It was determined that there were six (19%) participants who defined the online piano lesson as a source of happiness and excitement with a positive metaphor theme.

Table 7. *Distribution of male music teacher candidates' metaphorical perceptions regarding online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	(%)
Negative Metaphors	Online piano lessons as a source of anxiety	S6, S7, S25, S29	4	45
	Online piano lessons as an element of uncertainty and confusion	S11, S19	2	22
	Online piano lessons as a repetitive, boring element	S36	1	11
	Online piano lessons as making you feel bad	-	-	-
	Negative metaphors total		7	78
Positive metaphors	Online piano lessons as a source of happiness and excitement	S12, S27	2	22
	Positive metaphors total			
	The overall total		9	100

In Table 7, all metaphor categories were examined in terms of the male gender variable. Considering this variable, it was determined that negative metaphors were produced in all sub-themes, just like in the woman variable. Similarly, as in the female variable, it was determined that the most frequently expressed negative metaphors were "online piano lesson as a source of anxiety (N=4 45%)" and "online piano lesson as an element of uncertainty and confusion (N=2 22%)". The positive expressions used are composed of the opinions of two participants (22%).

Table 8. *The distribution of the metaphorical perceptions of the participants in the 2nd grade towards online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	(%)
Negative Metaphors	Online piano lessons as a source of anxiety	S6, S7, S9, S10	4	40
	Online piano lessons as an element of uncertainty and confusion	S11	1	10
	Online piano lessons as a repetitive, boring element	S8	1	10
	Online piano lessons as making you feel bad	-		
	Negative metaphors total		6	60
Positive metaphors	Online piano lessons as a source of happiness and excitement	S4, S5, S12, S13	4	40
	Positive metaphors total			
	The overall total		10	100

In Table 8 data, the metaphors produced by the second-grade student participants for online piano lessons were examined. Accordingly, it was determined that almost half of the students attending the second grade produced negative metaphors (f=6, 60%), however, almost half of the participants at this grade level expressed positive metaphors (f=4, 40%).

Table 9. *Distribution of metaphorical perceptions of third-grade participants regarding online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	(%)
Negative Metaphors	Online piano lesson as a source of anxiety	S22, S31, S3, S34, S30, S23, S25, S29, S28, S37	10	36
	Online piano lessons as an element of uncertainty and confusion	S15, S16, S19, S20, S21 S24, S32, S38, S40	9	32

	Online piano lessons as a repetitive, boring element	S26, S35, S36	3	11
	Online piano lessons as making you feel bad	S14, S28	2	7
	Negative metaphors total		24	86
Positive metaphors	Online piano lessons as a source of happiness and excitement	S17, S27, S33, S39	4	14
	Positive metaphors total			
	The overall total		28	100

According to Table 9 data, third-grade student participants mostly produced negative metaphors for online piano lessons (f=24, 86%). At this grade level, metaphors that evoke the sub-themes of "online piano lesson as a source of anxiety" and "online piano lesson as an element of uncertainty and confusion" were determined most frequently. The sub-theme of the online piano lesson as a positive metaphor, "a source of happiness and excitement", was formed by the expressions of four participants (14%).

Table 10. *The distribution of the metaphorical perceptions of the participants in the 4th grade towards online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	(%)
Negative Metaphors	Online piano lessons as a source of anxiety	S2	1	33
	Online piano lessons as an element of uncertainty and confusion	S1, S41	2	67
	Online piano lessons as a repetitive, boring element	-		
	Online piano lessons as making you feel bad	-		
	Negative metaphors total		3	100
Positive metaphors	Online piano lessons as a source of happiness and excitement	-	-	-
	Positive metaphors total	-		
	The overall total		3	100

As can be seen from the Table 10 data, all of the fourth graders produced negative metaphors for online piano lessons (f=3, 100%). When the sub-themes were examined, it was determined that "online piano lesson as an element of uncertainty and confusion (f=2, 67%)" was the most frequent sub-theme of the theme of the negative metaphor.

Table 11. *Distribution of metaphorical perceptions of participants who attend Online Piano Lessons for 1 semester towards online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	(%)
Negative Metaphors	Online piano lessons as a source of anxiety	S22, S23, S29, S31, S34, S37	6	50
	Online piano lessons as an element of uncertainty and confusion	S11, S24, S38, S40	4	33
	Online piano lessons as a repetitive, boring element	S26, S36	2	17
	Online piano lessons as making you feel bad	-		
	Negative metaphors total		12	100
Positive metaphors	Online piano lessons as a source of happiness and excitement	-		
	Positive metaphors total			
	The overall total		12	100

When Table 11 is examined, all of the participants who attended online piano lessons for one semester produced negative metaphors for online piano lessons (f=12, 100%). When the sub-themes are examined, as in all the other tables, while "online piano lesson as a source of anxiety (f=6, 50%)" was the most frequent, it was followed by "online piano lesson as an element of uncertainty and confusion (f=4, 33%)".

Table 12. *Distribution of metaphorical perceptions of participants who attend Online Piano Lessons for 2 semesters towards online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	(%)
Negative Metaphors	Online piano lessons as a source of anxiety	S6, S7, S9, S10, S25, S28, S30	7	41
	Online piano lessons as an element of uncertainty and confusion	S19, S32	2	12
	Online piano lessons as a repetitive, boring element	S8, S35	2	12
	Online piano lessons as making you feel bad	-		
	Negative metaphors total		11	65
Positive metaphors	Online piano lessons as a source of happiness and excitement	S4, S5, S12, S13, S27, S39	6	35
	Positive metaphors total			
	The overall total		17	100

According to Table 12 data, it was seen that the participants who attended online piano lessons for two semesters mostly produced negative metaphors (f=11, 65%). When examined in terms of sub-themes, the most frequent sub-theme of "online piano lesson as a source of anxiety (f=7, 41%)" was determined among the views forming the theme. The sub-theme of the online piano lesson as a positive metaphor, "a source of happiness and excitement", was formed by the expressions of six participants (35%).

Table 13. *Distribution of metaphorical perceptions of participants who attend Online Piano Lessons for 3 semesters towards online piano lessons during the pandemic period*

Theme	Sub-themes	Participants expressing	f	(%)
Negative Metaphors	Online piano lessons as a source of anxiety	S2, S3	2	17
	Online piano lessons as an element of uncertainty and confusion	S1, S15, S16, S20, S21, S41	6	49
	Online piano lessons as a repetitive, boring element	-		-
	Online piano lessons as making you feel bad	S14, S18	2	17
	Negative metaphors total		10	83
Positive metaphors	Online piano lessons as a source of happiness and excitement	S17, S33	2	17
	Positive metaphors total			
	The overall total		12	100

According to Table 13, it was observed that also the participants who attended online piano lessons for three semesters mostly produced negative metaphors (f=10, 83%). According to Table 13, it was observed that the participants who attended online piano lessons for three semesters mostly produced negative metaphors (f=10, 83%). When the sub-themes were examined, the most frequent sub-theme of "online piano lesson as an element of uncertainty and confusion (f=6, 49%)" was determined among the views that formed the theme of negative metaphors. It was determined that the sub-theme of "online piano lesson as a source of happiness and excitement", which is a positive metaphor, was formed by the expressions of two participants (17%).

CONCLUSION

The research was conducted to reveal the metaphorical perceptions of music teacher candidates about piano lessons during the pandemic period online education process. Metaphors enable us to understand the implicit ideas about a subject, situation, or event through similes, allowing for a comfortable understanding of values, beliefs, and attitudes about life. In this context, as in many disciplines and fields, it emerges as a way of data collection that makes subjects that are difficult to explain in the field of education easier to explain and interpretable (Çakmak, 2021; Gözel & Gündoğdu, 2021).

With the Covid-19 outbreak, studies investigating online education environments have become an increasingly popular study topic. As in all fields of education, there are many studies investigating the effect of online education applications in instrument education, which is an important sub-dimension of music education (Küçükkılınç, 2022; Ayaz Töral & Albuz, 2021; Sarıkaya, 2021; Sakarya & Zahal, 2020; Umuzdaş & Baş, 2020). These studies examine

the online education environments in music education and instrument education in terms of various variables and reveal the disadvantages as well as the advantages of online education. In the results of the related researches, it is stated that online education applications are advantageous in terms of providing technological experience, uninterrupted continuation of educational activities, and providing freedom of time and space. On the other hand, internet, connection problems, problems in the supply of technological tools, economic and even cultural approaches, loss of motivation, loss of performance were found to be disadvantageous for students. The finding that face-to-face education is generally preferred, especially in the context of instrument training practices, is another common result in the studies.

When these metaphors were analyzed and conceptually coded, it was seen that all expressions were grouped under two themes as positive and negative metaphors and in five sub-themes (online piano lesson as a source of anxiety, online piano lesson as a source of uncertainty and confusion, online piano lesson as a source of happiness and excitement, online piano lesson as a repetitive and boring element and online piano lesson as a feeling bad element) constituting these themes.

When the expressions forming the study data were examined, it was determined that the participants produced the most negative metaphors for online piano lessons (N=33, 80%). These metaphors consist of "nightmare, getting lost in a city, dead-end, hazelnut garden, watching children playing outside, labyrinth, sea, outer space, deep pit, running but unable to move forward, equation with many unknowns, like seasons, loves me or loves me not, an insufficient lamp, flying leaves, life, life, soil, wind, foggy weather, a fish out of the water, making someone listen to who can't hear the most beautiful song in the world, puzzle, watching a movie again, night, soulless person, flying balloons and paralyzed person". Demirbilek (2021) found a similar finding in his research titled "Metaphoric Perceptions of University Students on Distance Education". In the research, it is stated that the study group mostly produced negative metaphors for distance education.

The expressions in the data that evoke positive metaphors are an amusement park, making a cake, a computer game, starting something new, a long walk, a marathon, peaceful sea. It was noted that the frequency of creating positive metaphors in all data was quite low (N= 8, 20%). Başaran, Doğan, Karaoğlu, and Şahin (2020) found in their research that teachers could not interact sufficiently with students in online lessons during the distance education process. As it is known, piano lesson is a practical lesson. With this aspect, teacher-student interaction is of great importance in the success of the course. In the studies conducted (Cokyaman & Ünal, 2021; Umuzdaş & Baş, 2021; Sakarya & Zahal, 2020) it is stated that online education is not effective in the context of applied lessons, and it is stated that the main reason for this is that it creates limitations in interaction, which is an indispensable element for a practical course. In addition, the need for technology in online education, the inability of everyone to access the appropriate equipment to meet the needs of distance education, the technical problems that individuals who are defined as digital immigrants and who are unfamiliar with the use of technology may experience, and the technical disruptions in terms of technology and infrastructure are other important factors. As it is known, online education applications can be carried out regardless of time and place, wherever there is internet access. With this aspect, according to Demirbilek (2021, p.10), "distance education infrastructure needs to be further strengthened and developed". Another of the difficulties brought by online education is the possible lack of motivation and motivation disorders in students, and the difficulties that can be experienced in measurement and evaluation. Similarly, Demirbilek (2021) states in his study that measurement and evaluation in online education environments are not fair and emphasizes the necessity of transparency in evaluation processes.

The sub-theme of "online piano lesson as a source of anxiety", which was determined the most in terms of frequency of use in the theme of negative metaphors, consisted of fifteen comments, twelve of which were different from each other. Twelve comments formed the sub-theme of "online piano lesson as an element of uncertainty and confusion". Four comments formed the sub-theme of "online piano lesson as a repetitive boring element". Two comments formed the "online piano lesson sub-theme as a making feel bad factor". The comments of eight participants also formed the sub-theme of online piano lessons as a source of happiness and excitement, pointing to the theme of positive metaphors. When the concepts created were examined, it was observed that the study group generally produced metaphors that evoked negativity regarding online piano lessons. This situation made us think that students were generally unhappy and afraid of online piano lessons that had to be conducted during the pandemic process. Aydınlı Gürler & Kılıç (2021) examined distance education as a metaphorical perception in undergraduate students in the music department and textile and fashion design department, and as a result of their studies, they determined that music department students mostly produced negative metaphors about distance education. Kaleli Yılmaz & Güven (2015), in their study titled "Determination Of Teacher Candidates Perceptions Of Distance Education Through Metaphors", determined that teacher candidates could not feel like real students in distance education applications, especially due to technical problems. However, in some studies examining attitudes towards piano lessons in the literature, it is stated that music teacher candidates have positive attitudes

towards piano lessons (Topalak, 2019; Yazıcı, 2019; Ünal, 2017; Sönmezöz, 2014). These mentioned studies are studies conducted in face-to-face education environments. This suggests that the online education process negatively affects students' attitudes toward piano lessons.

When the data are examined in terms of gender variables, it is seen that the metaphors produced by female participants and male participants are generally negative metaphors. Accordingly, twenty-six female participants (81%) and seven male participants (78%) produced negative metaphors. According to the results of the study, it can be said that the participants have almost equal views on online piano lessons in terms of gender. In the literature, there are studies examining the piano attitudes of teacher candidates (Kademli Güçlü, 2022; Tunç ve Baydağ 2021; Topalak, 2019; Ünal, 2017; Çevik ve Güven, 2011). When these studies are examined in terms of gender variables, it can be seen that female candidates have more positive attitudes towards piano than males. However, considering that these studies are also carried out in face-to-face education environments, it is noteworthy that online education environments negatively affect women. Atabek & Burak (2019) stated that experience has an effect on the use of technological tools, and stated that men generally use technological devices (computers, phones, tablets, etc.) more often than women, and therefore men may have higher self-efficacy in the context of technology. It can be said that this situation may have affected this result of the research.

According to the results of the research, the metaphors produced by the second-grade students in terms of the class variable are also negative metaphors as in the other variables. The expressions of six of the participants (60%) consisted of negative metaphors. Similar to the results of the study, Ünal (2017) determined in his study that the scores of the second-grade students in terms of the class variable consisted of the lowest scores. However, Sarp (2017) evaluated the attitudes of music teacher candidates who have just started undergraduate education towards the piano lesson and the problems they encounter. As a result of the study, it was concluded that the students included in the study did not agree with the following attitudes; the piano lesson is not liked, enjoyment not being taught of the course, the lesson is not interesting, the lesson is not a lesson that supports musical development, the lesson makes the person nervous. It can be said that this result, which does not coincide with our study data, may be because the lessons of our participants were conducted online.

It was determined that twenty-four of the third-grade students (86%), who constituted the study group of the research, made statements containing negative metaphors. Kademli Güçlü (2022) states that negative attitudes increase in piano education in upper classes. Contrary to this finding, which is in line with our study finding, Çevik and Güven (2011) determined in the analysis of the data of Çevik and Güven (2011) that the scores of the third grade students got the highest scores in the attitudes of the music teacher candidates towards the piano, taking into account the mean rank in terms of the class variable. This result is inconsistent with the data of our study. It can be said that this result may also be due to online education.

Because all the fourth-grade students produced negative metaphors in the study data, the degree of difficulty of the pieces played in piano lessons increases as the grade rises, and the participating students are individual piano branch students, it can be said that they are more afraid in the distance education process compared to other classes and have more difficulty in the lessons. We can see a study supporting this interpretation in Gün and Köse (2013). In their study where the researchers examined the attitudes of music students towards the piano, it was determined that the senior students of the music education department in the study group did not enjoy the piano lessons, that the piano was an obstacle, and that they felt bored after the lessons.

When all the expressions in the research were examined in terms of sub-themes, it was seen that all classes focused on the sub-themes of "online piano lesson as a source of anxiety and online piano lesson as an element of uncertainty and confusion". When the research data for the variable is interpreted, it can be said that the expressions of the participants in the study group in terms of the class variable do not differ and there are negative evaluations of online piano lessons at all grade levels. Similarly, Topalak (2019); Ünal (2017); Çevik & Güven (2011) did not find a statistically significant difference between classes in terms of class variables according to the total attitude scores they received as a result of the attitude scale they applied in their studies. The fact that these studies, which had similar results to our study, were conducted in face-to-face education environments showed that conducting the lessons face-to-face or online did not make a difference at the class level.

When the data were analyzed according to the semester duration of online piano lessons, it was determined that all of the participants (100%) who attended online piano lessons for one semester produced negative metaphors. In terms of sub-themes, the most frequent sub-theme was "online piano lesson as a source of anxiety" and "online piano lesson as an element of uncertainty and confusion". The majority of students (65%) who attended online courses for two semesters also expressed negative statements. However, in the variable of the semester in which online piano lessons are attended, positive metaphors were most frequently encountered for this semester level

(35%). In all three semester variables, it was determined that the majority of the participants (83%) produced negative metaphors. From the data, it has been determined that the students who produce metaphors "as a source of happiness and excitement" about online piano lessons are the students who attend online lessons for two or three terms, and none of the students who attend online piano lessons for one term have produced positive metaphors.

Considering the results of the research, to ensure that students and academicians are prepared for online education applications, it is suggested to organize and update education programs, and include more courses and course contents that will increase digital and technological literacy, that universities should encourage the use of applications such as flipped learning, which provides technical support, especially in applied courses such as instrument training, since they initially consist of semi-online semi-face-to-face education activities.

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