METAPHORICAL PERCEPTIONS OF CONSERVATORY STUDENTS ON FOLK MUSIC

KONSERVATUVAR ÖĞRENCİLERİNİN HALK MÜZİĞİNE İLİŞKİN METAFORİK ALGILARI

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Abstract

Metaphors are frequently used expressions in music and are essential for determining people's perceptions of music. Therefore, this study aims to identify and analyze conservatory students' perceptions of folk music as a study in which the concepts of metaphor and music come together. The study group for the data consists of 82 conservatory students studying at Dicle University in the 2021-2022 academic year. The researchers collected data on conservatory students' perceptions of folk music using the phenomenological analysis method. These data were then interpreted through content analysis. According to the study results, the most common metaphors of participants' perceptions of folk music were life, past, history, Anatolia, sadness, mother's lap, and nightingale. In this context, conservatory students' folk music metaphors were grouped under 12 different categories such as tool, guide, belonging, pleasure, need, cultural transfer tool, reflection, closeness, serenity, diversity, abstraction and concretization. Conservatory students' folk music metaphors differ from each other to a certain extent. These findings contribute to determine conservatory students' perceptions of folk music and providing better music education. Different perceptions can help music students evaluate folk music from diverse perspective and better understand cultural heritage. This may lead to positive results regarding folk music education.

Keywords: Folk music, metaphor, conservatory students, music education

Öz

Metaforlar, müzikte sıklıkla kullanılan ifadelerdir ve insanların müzik hakkındaki algılarını belirlemek için önemli bir araçtır. Bu nedenle, bu araştırma metafor ve müzik kavramlarının bir araya geldiği bir çalışma olarak konservatuvar öğrencilerinin halk müziğine ilişkin metaforik algılarını belirlemeyi ve analiz etmeyi amaçlamaktadır. Veriler için çalışma grubu 2021-2022 akademik yılında, Dicle Üniversitesi'nde öğrenim gören 82 konservatuar öğrencisinden oluşmaktadır. Araştırmacılar, fenomenolojik analiz yöntemi kullanarak konservatuvar öğrencilerinin halk müziği algılarına ilişkin verileri toplamıştır. Bu veriler daha sonra içerik analizi yöntemiyle yorumlanmıştır. Araştırma sonuçlarına göre, katılımcıların halk müziği kavramına ilişkin metaforları arasında en fazla hayat, geçmiş, tarih, Anadolu, hüzün, anne kucağı, bülbül gibi kavramlar yer almaktadır. Bu bağlamda, konservatuvar öğrencilerinin halk müziği metaforları araç, rehber, aidiyet, haz, ihtiyaç, kültürel transfer aracı, yansıma, yakınlık, dinginlik, çeşitlilikler, soyutlaştırma ve somutlaştırma gibi 12 farklı kategori altında toplanmıştır. Konservatuvar öğrencilerinin halk müziği metaforları birbirinden belirli bir ölçüde farklılık göstermektedir. Bu bulgular, konservatuvar öğrencilerinin halk müziği algılarının anlaşılmasına ve daha iyi bir müzik eğitimi sunulmasına katkı sağlayabilir. Farklı algılar, müzik öğrencilerinin halk müziğini çeşitli bir bakış açısıyla değerlendirmelerine ve kültürel mirasını daha iyi anlamalarına yardımcı olabilir. Bu da, halk müziği eğitimi açısından olumlu sonuçlar doğurabilir.

Anahtar Kelimeler: Halk müziği, metafor, konservatuvar öğrencileri, müzik eğitimi

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INTRODUCTION

Knowledge transfer is a highly significant factor from generation to generation in different ways. Producing knowledge is substantial from both a procedural angle and given abstract qualifications. The ability to reason abstractly about the qualities of the world is a fundamental component of knowledge creation. The transmission of this knowledge through various means, such as writing or orality, is a significant factor in generational exchange.

In daily life, metaphor concepts are frequently used. They describe, identify, describe, and schematize a phenomenon. A metaphor indirectly expresses a notion, condition, or object using a dissimilar concept, not directly with itself (Deant-Reed & Szokolszky, 1993). This way, the metaphors we create by telling a subject are meaningful.

In Lakoff and Johnson's study, it is emphasized that metaphors are primarily formed in mind. "Our everyday conceptual system –terms with which we think and act– is fundamentally metaphorical in nature" (Lakoff & Johnson, 2015: 27). Metaphor studies can be considered and evaluated as a figure element of an intellectual figure in the modern age. Therefore, the concept of metaphor emerges as an intellectual product, as a materialized object in society. In this way, created metaphors appear as a unique expression in people.

One of the essential facts that will bring integrity to the definition of metaphor is our system of concepts. Our system of concepts often shapes our way of thinking without us being aware of it, and it is not just a mental state. Just as our thought system affects our actions, our conceptual system also builds our thought system, and most of the time, our mind automatically performs this process in daily life (Lakoff, 1993; Ayık, 2009: 55-73). Thus, our conceptual system implicitly shapes our thoughts and actions (Turhan, 2015).

Concept metaphors are shaped in the minds of people's essential experiences (Akşehirli, 2005). According to Lakoff, (1993) this formation is quite systematic and often occurs outside of cognition, as opposed to being random. This systematic relationship in mind is called "mapping", and it means "matching". It is also used as "transfer" in some Turkish sources. In conceptual metaphors, mapping is the resultant that represents the harmony, similarity, and relationship between two concepts, one of which is more concrete than the other (Kövecses, 2010: 7). The method divides these two concepts (let's call them A and B concepts to increase comprehensibility) as "source domain" (source domain-A) and "target domain-B", and the belonging to the source concept field is divided into the target concept field. Metaphorical interpretation takes place.

Despite the critical and widespread use of metaphor in human life, it started to be applied as a research topic in education after the 1980s (Çekten, 2006). Pedagogy is fed from the knowledge that is suitable for the understanding of objectivity within the framework of the structuralist approach. For this reason, before the understanding of modernization in education, the value of the conceptual integrity that metaphors brought to education was not well understood. The new perspective that Aristotle based on the traditional metaphor approach in Johnson's study titled Troubled Life of Metaphor, published in 1981, reveals that the lack of conceptual integrity in the field of education can be overcome with metaphor (Botha, 2009: 404; cited in Turhan, 2015: 35).

According to Patton (2018: 505), metaphors are a powerful and intelligent method of communicating findings. In this way, much meaning can be expressed with a strong metaphor. Furthermore, developing and using metaphors can be fun for the analyst and the reader. For this reason, in recent years, many subjects in academic studies in Türkiye have been handled with the use of metaphors (Saban, 2002; Özevin & Kaya, 2019; Ulusoy, 2020; Demirbilek & Atila, 2021; Saylık, Saylık & Sağlam, 2021).

It is convenient to use metaphors as a tool in educational research where students' opinions are taken. In this way, students can express their thoughts by feeling more comfortable through metaphors. Saban (2008: 490) pointed out that metaphors could be utilized as a robust "pedagogical tool" in the education of teacher candidates to reveal, understand, and perhaps change their mental images of certain phenomena. Metaphors can be used when prospective teachers need to create schemas in their minds and reconstruct these schemas when necessary. Metaphors, widely used in daily speech, help them convey what they want to say without difficulty (Uçal Canakay, 2021: 3).

Metaphorical studies have exited related to the field of music progressively in Türkiye (Aydiner-Uygun, 2015; Mustan-Dönmez & Karaburun, 2013; Özkul, 2013; Kalyoncu, 2013; Umuzdaş & Umuzdaş, 2013; Koca, 2013; Dinç-Altun, 2014; Babacan, 2014; Tez, 2016; Acay-Sözbir & Çamlıbel-Çakmak, 2016; Aydıner-Uygun, 2017; Mentiş-Köksoy, 2017).

Folk music is one of the most prominent building blocks that reflects the culture, roots, and identity of a society and continues as a tradition by being transferred from person to person over the years. Folk music culturally carries the rich features of nations through music. Considering that the sociality of music is also important, the role of folk music in this context is to reflect the public socially. In societies where only popular culture is dominant, new generations may be deprived of rich folk culture due to cultural degeneration. Studies have shown that societies that value their culture and knead future generations with this rich equity are successful. Edwards (1998:66) defined the concept of cultural sensitivity as "the emotional cognition or perception of cultural elements", which is the outcome-outcome of his work with fourth-grade children in learning Native American music. Because folk music is so socially important, this research examines and emphasizes the importance of metaphors for the concept in question. Since the research includes the students studying at the music school, it was carried out within the study group who knew these concepts. The map thus drawn can be a basis for the research to be made in music education within the scope of folk music. Music discipline is an abstract field as well as a field where metaphorical expressions are used extensively to understand events, facts, and concepts. Therefore, it is quite functional in developing the creativity expected from a musician or musical structures.

Feld (1982) has explored that sound structures in music are shaped by social structures and the relationship between music and society. On the other hand, Işın (2014) discussed the effect of nationalism on ethnomusicology in Türkiye and examined how nationalism affected the study and interpretation of Turkish music. Similarly, Küçük (2012) conducted her study concerning music and identity in Türkiye discussions, and this way created an "ethnic" notion of how contributed to it by investigating. In this context, Stokes's study (2004) has emerged strikingly. Stokes has put forth that by investigating the national music formation of Türkiye, how emerged of national music ideas, and how shaping via political and cultural elements. Turino (2008) supported relatively likewise outcomes; therefore, making music is a political action and social relations and power dynamics which can be shaped by it. Namely, he discussed making music politics.

Gök (2016) has set forth to impact the attitudes and affected aspects of students who studying music education students on folk music. Yaman (2018) executed with pre-service music teachers' folk music perceptions and use. Traditional music use is facilitating and inevitable method in music education. Okur (2017) analyzing on the study of Turkish folk music metaphors with ethnomusicological aspects. Metaphors" used as seen in every music field, such as education sciences and ethnomusicology, emerged frequently. Karayürek (2019) also studied discourse analysis and used the metaphor of folk music singers. Yıldırım (2020)

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similarly contributed to the study on perceptions and implementations of folk music teaching by music teachers.

The subject examined is how the concept of folk music corresponds to a metaphorical concept in the minds of conservatory students. It seeks responses to questions such as how metaphors created as concepts are imaged by conservatory students, their positive, negative, and reflective effects, and what importance they have for them. It is expected to interpret the outputs both in terms of music education and within the discipline of vocal education and to shed light on future studies. This study aims to identify the perceptions of conservatory students about folk music through metaphors. For this objective, responses to the following questions were sought:

1. With which metaphors did the students of the conservatory express their perceptions of folk music?

2. Under which conceptual categories do the metaphors produced by the conservatory students regarding folk music come together?

METHOD

Research Design

This study used a qualitative research method concerning folk music of metaphorical perceptions of conservatory students. Phenomenology is used both as a qualitative research approach and as a philosophical perspective. Briefly, it is a qualitative pattern based on psychological and philosophical perspectives. Unlike the positivist paradigm, phenomenology, which is a movement that seeks reality in experiences and in the subject itself, started with an intelligent discussion and was shaped as a qualitative research design in scientific research methods with a new perspective that it brought to the world of science (Ersoy, 2016). Phenomenology is based on the meanings revealed by experiences (Ersoy, 2016), phenomena that the subject is aware of but does not have a detailed and in-depth understanding of, and an understanding of interpersonal interaction (Bogdan & Biklen, 1998).

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Study Group

The study group of this research consists of 55 female and 27 male (82 students) who are studying in the 1st, 2nd, 3rd, and 4th grades of the Turkish Music, Voice Training, and Turkish Folk Dances departments at Dicle University State Conservatory in the 2021-2022 academic year.

Table 1. Participants' demographic data

		f	%
Gender	Female	55	67.1
	Male	27	32.9
Department	Turkish music	37	41.5
	Voice training	30	36.6
	Turkish folk dances	15	18.3
	Total	**82**	**100**

Data Tool

The data of this research has been collected with a fill-in-the-blanks form like "folk music is like .... Because ...... ". The data collected was analyzed by using content analysis. Basically, in content analysis, similar data is grouped into specific concepts and themes, organized and interpreted in a way the reader can understand (Yıldırım & Şimşek, 2000: 162). In the collected data, a check of the fill-in-the-blank questions was initially made, and then there was a good connection between the metaphor and the explanation searched.

Category Developing Stage

Created metaphors were analyzed and construed inside themselves by the number of repeated metaphors. In this stage, 11 forms of data were excluded because they were not suited to the criteria, and content analysis was made by using the 82 prospective conservatory students' data gathered. After the listing and categorizing of the metaphors, expert interviews were conducted. In this stage, categories have been developed for the respondents' reasons. Miles and Huberman's formula defined research reliability and validity (Reliability= Agreements / Agreements + Disagreements), and the result was 90%.

When the student groups came together, the researcher clearly stated that participation in this scientific study was voluntary, that the names of the participants would be kept concealed and that the research data would not be used for other than scientific purposes. Thus, this study was carried out with the participation of 82 participants who volunteered.

In this stage, arranged metaphor groups alphabetically were enumerated after it analyzed the metaphors, specifically whether it was expressed or not. Some forms related to folk music notion, which had no reason, were eliminated in the study consisting of 82 forms. Twenty-one forms were deemed invalid upon folk music notion. Content analysis was carried out for the metaphors created.

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Ethics of Research

During research, ethic rules have been considered such as voluntary consent form and ethic committee report. Before carrying out the research, ethical committee approval was taken. Ethics approval was obtained by Dicle University Social and Human Sciences Ethics Committee with the date 26.01.2023 and number 438689.

FINDINGS

Conservatory students created metaphors related to folk music as the concept has been analyzed in this study in line with obtaining data. For this purpose, participants filled up the online form by writing to express folk music. The metaphors are demonstrated in Table 2 collectively based on the frequency number. Afterwards, these metaphors are presented in Figure 1 as a word cloud according to the frequency of their expression.

Table 2. Created metaphors and conceptual categories on folk music

Categories	Metaphors	f	%
Proximity (2)	breakfast (f=1) mother's lap (f=1)	2	3.3
Pleasurable (4)	bread (f=1) hot pepper (f=1) happiness (f=1) cinnamon cake (f=1)	4	6.6
Belonging (5)	Anatolia (f=3) earth (f=2) geography (f=1) essence (f=1) habitat (f=1)	8	13.1
Peaceful (3)	village(f=1) soil scent (f=1) therapy (f=1)	3	4.9
Guide (6)	native land (f=1) experience (f=1) minstrel (f=1) folk's voice (f=1) rout of the past (f=1) nightingale (f=1)	6	9.8
Expression Tool (8)	sorrow (f=3) invoking (f=1) freedom(f=1) expressing emotions (f=1) lament (f=1) painting (f=1) form of expression (f=1) cotton (f=1)	10	16.4
Diversities (3)	fan (f=1) characters (f=1) mankind (f=1)	3	4.9
Cultural Transfer Tool (3)	past (f=4) history (f=3) existing (f=1)	8	13.1
Needed (3)	water (f=1) walking stick (f=1) gold (f=1)	3	4.9
Reflecting (3)	life (f=5) echo (f=1) values (f=1)	7	11.5
Embodying (4)	sounds in nature (f=1) bird (f=1) storybook (f=1) culture (f=1)	4	6.6
Abstraction (3)	dream (f=1) tale (f=1) heartstrings (f=1)	3	4.9
Total		**61**	**100.0**

As seen in Table 2, while examining the respondents, sixty-one were totalled. Attending in the study, conservatory students created a total of 47 metaphors. The most created metaphors were life (f=5), past (f=4), history (f=3), Anatolia (f=3), and sorrow (f=3). In this context, it is gathered under the categorized uttermost expression tool (f=8), guide (f=6), belonging (f=6), pleasurable (f=4), and embodying (f=4).

Figure 1. Word cloud on folk music created by the respondents

Proximity Category

In proximity, category reflects that being emotive terms as part of life' participants both in relations and similarities. In this category, breakfast (f=1) and mother's lap (f=1) include two metaphors. The concepts created by these metaphors regarding the concept of folk music are schematized and evoke the phenomenon of closeness and familiarity.

(P1): "It is like breakfast in our house - the voice and music rising from within us is as close and familiar to us as the sound of mixing tea at breakfast." (P2): "Folk music is like a mother's lap. Because I think it's like the place where you breathe smells like home."

Pleasurable Category

In order of bread (f=1), cinnamon cake (f=1), hot pepper (f=1), and happiness (f=1) were constituted by created participants in the pleasurable category.

(P3): "It is just like bread because it makes me full." (P4): "Folk music is like cooking a cinnamon cake. It's the most delicious thing for me." (P5): "It is like a hot pepper because it both gives pain, and the sweetness of that pain is like a different flavour that stays on the palate…. Just like in folk music, the fact that my most beautiful pieces of her became integrative made me think that it was like hot pepper." (P6): "Folk music is like happiness for me because when I sing it or play the instrument, I just feel extremely happy."

Belonging Category

In this category, Anatolia (f=3), earth (f=2), geography (f=1), essence (f=1) and habitat (f=1) existed five metaphors created by eight participants.

(P7): "Folk music is similar to Anatolia. Because each tune touches a separate self." (P15): "It is like Anatolia, any song that I hear as a necessity of the geography where we were born and raised naturally reminds me of Anatolia, my hometown, the country I belong to, the

lands." (P9): "Folk music is like <u>Anatolia'</u> lands. Because in every note, in a melody, there is a feeling of belonging, a lived experience." (P10) "It is like the <u>earth</u> because everything is born from it." (P11): "Folk music is similar to our ancestral <u>earth</u> because it is a trust, they left us in their time. (P12): "It is like <u>geography</u>. It reminds me of what I have been through." (P14): "It is like <u>essence</u>. When I hear a work that belongs to our culture due to the land I belong to, I remember my essence." (P13): "Folk music is like a <u>habitat</u> because it reminds me of the territory where I was born and grew up while listening to folk music pieces and performing on my saz."

Peaceful Category

In this category, village (f=1), soil scent (f=1), and therapy (f=1) metaphors were created by three participants.

(P24): "Folk music is like a <u>village</u>; when I hear folk music, it reminds me of my childhood and spending time in my village." (P8): "Folk music is like the <u>soil's scent</u> after rain because it feels so beautiful and peaceful." (P17): "It is like <u>therapy</u> for me because it makes me relax."

Guide Category

Categories under the guide consist of native land (f=1), experience (f=1), minstrel (f=1), folk's voice (f=1), a rout of the past (f=1), and nightingale (f=1) created by respondents.

(P18): "It is like a <u>native land</u> because folk music is the combination of melodies that remind us of our values, with the idioms specific to our regions. To figure out this, it is requisite to see and feel." (P27): "Folk music is like an <u>experience</u> because you could understand the life by your rising experience and find in folk music." (P20): "It reminds me of <u>minstrel</u> via past times, just like them because the past experiences are also reflected in their music, so we can only understand what our elders and poets went through music." (P21): "Like a <u>folk's voice</u> and inspired by all kinds of events of our people. It is the style of music that determines the life culture of the people. (P30): "Folk music is like <u>a route of the past. It</u> provides us with understanding sorrows, happiness and feelings; therefore, it helps us to be good performers while making the music." (P36): "Turkish folk music is like a <u>nightingale</u> for me. It is always sad and stuck in the cage, even if it wants to be. It just keeps beeping, but it crows sadly. It tells about his grief, love, family drama, prophetic love, and many more that I cannot count and explain. It always shows us the way, but unfortunately, we have never understood these roads. If we understand, our life will be better and more beautiful. In this way, they always express their voices verbally. They keep telling us a lot, but unfortunately, we do not understand their value.

Expression Tool

The "Expression tool" category is part of most metaphors. In this category have found such as sorrow (f=3), invoking (f=1), freedom (f=1), expressing emotions (f=1), lament (f=1), painting (f=1), a form of expression (f=1), and cotton (f=1). Ten attendants and eight metaphors (16.4 %) represent this category.

(P19): "It is like a <u>sorrow</u> because it has emerged by all emotions and grieves." (P28): Folk music is like <u>sorrow</u> because all people prefer to perform easily and naturally via this art style their sorrows and stories." (P29): "Like a <u>sorrow</u> because it hides all stories of human beings that's why people can use it as an easy tool to explain spontaneously. (P22): "Folk music is like <u>invoking</u> because our folk songs and dance moods were burned with painful subjects." (P33): "Like <u>freedom</u>, because no rules, as you wish to sing endlessly, limitlessly." (P34):" Like <u>expressing emotions</u> because our folk songs are an output of our emotions." (P31): "Folk

music is like a <u>lament</u> on geography which I live for me because it an expressing to all (P32): "Like a <u>painting</u> because just as we reflect our emotions on the canvas via brush strokes, we can express our sadness, anger, the vast thoughts in our minds and our pride with the words we use. (P23): "It is like a soft cotton because folk music tells us the troubles and represents to voices of oppressed peoples." (P35): "Folk music is <u>a form of expression</u> for me because it is how we had experiences in our life to transfer by this way.

Diversities Category

Three participants created the fan (f=1), characters (f=1), and humankind (f=1) and why they are related to folk songs.

(P16): "It is like a cultural <u>fan</u> because folk music not only has only specific folks' music, all folks' music." (P25): "Folk music is like a <u>character</u> of a person because each individual has a different character, therefore, in folk music, according to society, performing the regions, it can be changeable, diverse and colourful. Different moods have been seen in folk music, such as excitement, calm, sorrow, and happiness. (K26): "It is like <u>humankind</u> because our folk songs are so various that like people's mood. For example, we have moving folk songs besides laments. It can be the opposite. Namely, folk music represents to feelings and thoughts of human beings. This feature is very dominant in this music style.

Cultural Transfer Tool Category

As a cultural transfer tool, in this category, it has been seen as past (f=4), history (f=3), and existing (f=1) created by eight respondents.

(P37): "It is like the <u>past</u> because when I listen to folk music, traditional and cultural values, love, life from the past to the present without feeling any deficiency, it makes me feel like I was in that period." (P38): "Like diving because it touches the notes from every era and the essence of every history." (P39):" Like a <u>past,</u> it reminds us of the ancients. Because our grandparents are an heirloom from our grandparents, it is a good legacy from them. It allows us to have knowledge and memories of the past." (P40): "It is like <u>the past</u>. Because when you sing it, it reminds you of its essence." (P41): It is like <u>history</u> because it carries traces from our past." (P42): "Folk music is like <u>history.</u> Because while it sometimes takes us to the past, sometimes it takes us to the future." (P43): "It is like <u>history</u> because it includes the civilization, progress, feelings, thoughts, religion, and customs of the people." (P44): "Folk music means <u>existing</u> because it is to carry our essence, our culture, our ethnic values, from the past to the present, with motifs such as folk songs and sayings."

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Needed Category

This category consisted of three metaphors such as water(f=1), walking stick (f=1), and gold (f=1).

(P45): "Like <u>water</u> because everyone needs it." (P46): "Folk music is like an old, bearded man is <u>walking stick</u>. He has seen many places; he has held one hand. The most unique and heartfelt melodies were produced, sung, and listened to. And intact." (P47): "Folk music is like <u>gold</u> because it is unique and precious when we are troubled, to evaluate for our budget."

Reflecting Category

The reflecting category has demonstrated to us three metaphors answered by seven participants. Those are life (f=5), echo (f=1), and values (f=1).

(P48): "Folk music is like <u>life</u> because it includes everyone's parts within this music style." (P49): "It is like <u>life</u> because all kinds of experiences contain pain, joy, happiness, and sadness. Being anonymous and making you feel a pinch of emotion from every generation it

comes from." (P50): "It is just like part of our <u>life</u> because this music represents geographical life." (P51): "It is a part of daily <u>life</u> because folk songs penetrate the souls of people at every moment of life." (P52): "It is like a <u>life</u> story because it is born from some pain, and it reflects us." (P58): "Folk music is like the <u>echo</u> of the feelings and thoughts of our ancestors who passed through these geographies. We can find emotions in the lines of folk songs." (P59): "It is a collection of <u>values</u> from past to present because it reflects experiences."

Embodying Category

As seen in this category, it found four metaphors following sounds in nature (f=1), bird (f=1), storybook (f=1), and culture (f=1).

(P53): "Like a <u>sound in nature</u> because it is full of images and experiences in this way, it becomes significant via voices, melodies." (P54): "Folk music is like a <u>bird</u> because I feel like flying over the hill in the meadows." (P55): "Like a <u>storybook</u> because both folk music and most of the stories are about real, lived events, pains, heroisms, loves. The only difference is in folk music, to sing with melodies and melodies. I can assert that it is composed in stories." (P60): "Folk music is our <u>culture </u>because everything told talks about the places, we live in."

Abstraction Category

Concerning this category, dream (f=1), tale (f=1), and heartstrings (f=1) were formed by respondents. Following the example, the sentences are below.

(P56): "Folk music is like <u>a dream</u> because it takes you far away." (P57): "It is like a fairy <u>tale</u> because it draws us in." (P61): "Like a <u>heartstring</u> because it cannot be described to me how this music that I am keen on".

DISCUSSION

Metaphors are an essential element both as a learning and teaching element, facilitating expression and expression in other branches of science rather than our expressions in daily life. Music is an abstract concept. In this way, it has an important place in music as in other branches of science. From a pedagogical point of view, the role of each metaphorically created concept in music education in transferring and expressing music can be very influential.

In this study, the metaphorical perceptions of folk music, which constitutes the core structure of a society, were evaluated in line with the views of conservatory students. Conservatory students have stepped into the academic part of music and have more organized ideas regarding folk music metaphors than all their peers. For this reason, the study group in the research has a substantial place, particularly in their age group, in the idea of folk music metaphor.

With the evaluations made in the research, the intended plans were reached. In the study group, the importance of folk music was examined, and awareness was created with the help of metaphors. Thus, a start was made to develop a positive attitude towards folk music. The metaphors revealed in the research can also form the basis of future research.

Previous research shows that folk music has an important place in society. This research is in line with other former studies examining and drawing attention to the metaphorical perceptions of folk music.

Some of the metaphorical expressions (life, past, history, Anatolia, earth, native land.) preferred in the research were included under different categories when considered together with the reasons replied after the phrase "because ...". This situation arises from the fact that the metaphor image that the conservatory students use as content in the reasoning part they stated despite using the same word in their metaphors is handled from different perspectives. Since it

is thought that a categorization process based on the images used would be faulty in terms of content, the metaphor image and its justification were considered together throughout the analysis process.

It has encountered metaphorical studies on folk music in literature. Forty-seven created metaphors have been seen related to folk music, the most such as life (f=5), past (f=4), history (f=3), Anatolia (f=3), and sorrow (f=3). In this context, it is gathered under the categorized uttermost expression tool (f=8), guide (f=6), belonging (f=6), pleasurable (f=4), and embodying (f=4).

For some reason, the most created metaphors were life. Participants metaphorically have shown being life's self, including in folks all experiences, past, sorrows, happiness, and name every emotion. It means both life's self and society's self, this music style reflects each root and folk. In this way, they are transferring the accumulation of people's values, traditional as a tool and task. On the other hand, a secondary significant created metaphor is seen as the past. Speaking of this substantial secondary metaphor created by conservatory students, as a transferring role between future and past has made a sign. Under the cultural transfer tool category created past as a metaphor, participants' sensitivities on cultural values, roots, and sense of belonging to traditional values have been reflected. Folk music's positive, and self-values of participants can be concluded. Therefore, students' attitudes and approaches have been positively and consistently towards this music genre. According to Çelik (2021), specified findings are similar to the local music of pre-service music teachers. In these findings, conducted with this study, pre-service music teachers preferred to listen to music styles have been found chiefly folk music. Despite giving primary music education as classical Western music inside the curriculum at music education faculties, those results have emerged strikingly.

Overlapping similarities have been seen in another research's results. (Aydıner Uygun, 2015) Conducted an article on Turkish folk music, but part of it was extracted. A defining element, basic element, and belonging sense were extracted. Owing to our study is significant proof of this axis particularly belonging, cultural transfer tool, and reflection. Those outcomes supported this study. On the other hand, Folk music is like a concept of Anatolian folk's defined identity, and this music genre is admitted to be an indispensable factor in this society. Namely, this music represents all folks' voice identity and bygones in the historical process like a mirror and guide.

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Conducted with Umuzdaş and Umuzdaş (2013) examining pre-service classroom teachers' perceptions concerning the music lesson via metaphors, the fifty-nine determined metaphors were categorized into eighteen themes. According to this study, the defined themes included positive perceptions.

These called the comparison of metaphor models of students in conveying or central schools type intended for music lessons (Model of Şanlıurfa province) by written Orhan (2019) has found striking results. To sum up, it was deduced that the central school type students showed more affirmative outcomes than the transportation school type students in terms of metaphor variety, expressing all the metaphors generated and creating more categories, with the effects of the socio-cultural environment's development level, education level, educational occasions and the student's interest in music lessons.

Pre-service music teachers' metaphorical perceptions of voice have been determined mostly positively (Özaydın, 2019). Similar studies on music's other fields and other sampling groups have overlapped on the axis of other studies (Çetinkaya, 2019; Açıkgöz & Açılmış, 2019; Girgin, 2019; Açıkgöz, 2017; Tez, 2016).

The most outstanding study has been Aydıner Uygun (2015) as the nearest related to our research. Investigated traditional style in this research on folk music created by pre-service music teachers, some perceptional categories have been revealed, such as a cultural element, an element that ensures continuity, a descriptive element, a basic element, an element that creates a sense of belonging and a representative element have the highest number of participants. For all Turkish music styles (folk&art) can be made an inference regarding the element that creates a sense of belonging". By the stated categories, participants' views demonstrated an element that reflects the culture of Turkish folk music, an identity of Anatolian folk. Namely, in this music, it can be asserted that their native land related to her hearing ring of sounds.

Those studies have demonstrated that it has increased regarding their music related to metaphors more and more. Seeing that the former research sample groups ed in studying music education students besides pre-service teachers and high school and secondary school students. With the results acquired from the studies, it was tried to gain new perspectives on the subject, and it was concluded that these results shed light on the related research. In another similar study, metaphorical perceptions of Turkish music instruments, some findings have been seen as positive (Şenzeybek, 2021)

Based on the results of the study it has given some suggestions. Gained results have been shown to explain the perceptions in the context of different music styles of conservatory students and metaphosphoric. Therefore, individuals and educators use the metaphor shows as teaching students and, in this way, provide to transfer of music efficiently. It can be used as a learning tool that provides the concepts of mental perceptions.

Lastly, Koczy's study (2022) was about Hungarian folk song cultural metaphors findings. By exploring the status of nature culturally, investigated observed by a researcher from three perspectives. Nature as a notion and frame has been observed via cultural experiences, and our study also can evaluate similar findings. According to the created metaphors and categories basis on folk songs, as a cultural phenomenon, a part of the society, and a tool of transferring belonging moreover history and their native land (Anatolia) revealed.

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