

# Wk 4 perception key

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WK 4 PERCEPTION KEY WK 4 Perception Key Part I Perception Key “ Swing Low, Sweet Chariot” In comparison or proportion to the other notes used in the composition, the F note has been mostly used especially in the center and towards the end of the composition. With respect to the recurrence of the note F, it is obvious that the composition has the capacity to release and produce tension in the listener. For instance, the “ Swing Low, Sweet Chariot” composition somewhat has the F note in the beginning as such creating some sense of stability and security, in other words, helps release tension in listeners. The composition slowly moves away from F to D and then C building a sense of insecurity or tensions (Martin & Jacobus, 1978). Towards the end, the composition returns to F note, building a feeling of completeness in listeners-releases tension.

There are no areas in the composition where F is expected to be the next note and it is not. It has been supplied well when expected signifying a sense of stability or temporary stability, indicating that, the supply of F appropriately helps release tension in listeners. The difference in the temporary finality created in the middle section and the finality expressed at the end is effective in the sense that, it shows as the effects of temporary stability, the limits of our movement from that stability and the associated security and pleasures of total stability experienced at the end. This composition evokes a feeling of insecurity and tensions associated with being away from home. Just as this composition, swing low sweet chariot, any piece that produces what is expected of it, is not only interesting but also satisfying.

Perception Key “ Social Dance”

Rock dance is a dance technique that is highly demanding because of its

acrobatics, high speeds, and is also a straining dance performance considered to be a preserve of young dancers. Rock dancing demands loud music because it is argued that, loud music is in sync with intense energy. In order to achieve the requirements of rock dancing techniques, loud music is essential, because, it is an obvious synchronization of body and mind. Performing of powerful and spontaneous muscular motions explains the popularity of rock dance, especially in the sixties and the seventies. This is attributed to the fact that it is very competitive, athletic and is a dance that, although demanding, can be performed by both groups and couples. Older generations dislike both rock dance and rock music because of their acrobatic, high-energy, speeds and loud music respectively. For this reason, rock dancing is a mode that can be both danced and watched. Rock dancers derive body and mind synchrony, thereby releasing tensions, while watchers of the dance are able to learn new techniques and enjoy loud music associated with the dance.

One major difference between folk dance and rock dance is that, folk dances are developed by communities or groups whereas rock dance is choreographed. Learning in folk dance is informal and its execution is usually inherited and traditionally based. The basic subject matter of folk dance is a combination or mix of feeling or visual patterns and narratives. Break and rock dancing appeals to the young people whereas ballroom and square dancing appeal to the old because of the techniques associated with them, which is loud music and the acrobatics and speed associated with rock and break dance. The moderate nature of country dance and its basic subject matter of narrative and state of mind.

## References

Martin, F. D., & Jacobus, L. A. (1978). *The humanities through the arts* (2nd ed.). New York: McGraw-Hill.