

The effects of the creative dance on the analysis of fugue

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Abstract. Fugue form which can be acknowledged as peak point of polyphonic notation perceptivity is one of the most important of fugal forms. It can be thought that the analysis of fugue is tougher than the analysis of other musical forms. Thus, it is considered that creative dance which forms the basis of “Play, Dance and Music” course would provide benefit on fugue analysis. In this context, problem sentence of study is: Is there a positive effect of creative dance on the analysis of fugue? This study has been carried out in the 2014- 2015 education year on the fourth-year Music Education 12 major students in the Department of Education of Fine Arts and in Dokuz Eylul University, Buca Faculty of Education. The pretest-posttest model has been utilized. The research data has been analysed with the Mann-Whitney U Test. The results of the research have shown that creative dancing activities have a meaningful effect on the analysis of fugue ($p < 0.05$).

Keywords. Play-dance-music; creative dance; musical forms; fugue

1 Introduction

Learning through living helps that information is permanent. One of the most important focus in education is the students are extracted from the only listener position and they can move their body, spirit and emotions and learning by experiences.

Traditional education separates senses out off intelligence and focus on only some of the features of intelligence. There is a very delicate relationship between knowing and feeling. How we feel is closely related to what we think and what we know [13].

We need the language of feelings to express what we perceive. This is one of the functions of art. Fields of art can be liberate creative forces.

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Dance holds an important place among fields of art and is a means of expressions as important as words and writings. It represents the artistic dimension of communication. It can use as an educational tool,also; it contributes to educating the students who are compatible, aesthetic, creative and collaborative. It can be thought that feeling through movements will contribute to individual's social, emotional, personal and physical progress.

It is expected that qualified music teachers can use body language effectively, express themselves musically and be individuals who are equipped and aesthetics. Thus, they will be able to improve their students musical expressions and aesthetics perceptions. For this, it can be benefited from creative dance that can be considered the most important means using the body language.

Dance art can classify in two categories: Performance oriented dances for audience and participation oriented dances [7].Creative dance is in second category. Rudolf van Laban is pioneer in the development of creative dance. This type of dance allows individuals are able to express themselves freely. It aims individuals communicate benefiting from movements and release their emotions and personal expressions without hesitation.

Creative dance has common elements with professional dance, but it is different in terms of process. Whereas professional dance focus on techniques, skills and product, creative dance focus on creation, subjectivity and imagination [8].

The creative dance can be considered one of the best ways of understanding music, because it provides that the individuals can use their body as a means of musical expressions. This perceptivity has been a basis of E. J. Dalcroze's music education methodology. Dalcroze can be considered as the pioneer of the idea of collaboration of music and body movement and he has asserted that the musical perception capacity can be developed by benefiting from physical movements. This is the coordination among movement, dance and music is used as means of musical understanding.

The coordination among music courses contributes that learning is consolidated and the creative dance can concretize abstract notions. In view of this power of creative dance, it is considered that creative dance can be used as a means of learning theoretical music courses such as Harmony and Musical Forms. It has been grounded on the idea that creative dance activities can contribute to Musical Forms course in this study. It has been derived from the thought the coordination between Play, Dance and Music and Musical Forms courses can facilitate analysis of complicated musical works.

Fugue form which can be acknowledged as peak point of polyphonic notation perceptivity is one of the most important of fugal forms. Harmonic and formal analysis of fugue form which is substantial in terms of diversifying a musical expression is important in terms of understanding the art of counterpoint. In order to perform the fugue form properly, it must be analysed completely. It can be thought that the analysis of fugue is tougher than the analysis of other musical forms and students can overcome this difficulty, if it is provided coordination between relevant courses.

Thus, it is considered that creative dance which forms the basis of "Play, Dance and Music" course would provide benefit on fugue analysis. In this context, problem sentence of study is: Is there a positive effect of creative dance on the analysis of fugue? The aim of the study is to research the effect of creative dance on the analysis of fugue. It can be thought this study is important due to enable to educating more qualified music teachers by offering a different perspective to music education departments.

2 Method

This study has been carried out in the 2014-2015 education year on the fourth-year Music Education 12 major students in the Department of Education of Fine Arts and in Dokuz Eylul University, Buca Faculty of Education. The pretest-posttest model has been utilized. The research data has been analysed with Mann-Whitney U test.

Processes have been performed in this order:

- The analysis of J.S. BACH’s fugue notes has been given as pre-test.
- 6 students who have randomly selected from 12 students have formed the experimental group and the others have formed the control group.
- The four hour course about analysis of fugue has been studied as theoretically with two groups.
- Additionally, the eight hour course has been studied with experimental group and J. S. BACH’s another fugue has been transferred to creative dance choreography by this group.
- The analysis of fugue notes that has been carried out as pretest has been given as posttest.

3 Results

The results of Mann-Whitney U test has shown below.

Table 1. Descriptive statistics

Group	Pretest			Posttest		
	N	X	S	N	X	S
Experimental Group	6	2		6	57	
		2,529			18,654	
Control Group	6	6,666		6	20,500	
		5,125			16,269	

Table 2. Mann-Whitney U test statistics

	Pretest	Posttest	Difference
Mann-Whitney U	7,000	2,500	1,000
Wilcoxon W	28,000	23,5000	22,000
Z	-1,800	-2,486	-2,727
Asymp. Sig. (2-tailed)	,072	,013	,006
Exact Sig. [2*(1-tailed Sig.)]	,093 ^b	,009 ^b	,004 ^b

According to the results of Mann-Whitney U Test, there is no significant difference between the experimental and the control group’s pre-test scores ($p=0.07>0.05$). But, it is seen there is a significant difference post-test scores ($p=0.013<0.05$). The experimental group points are significantly higher than the control group points. In this case, it can be concluded the creative dance is significantly effective on the success in analyzing the fugue form.

It is thought this result has been derived from the prospective music teachers have felt the fugue form with their bodies and sense organs.

4 Conclusions

The creative dance has a facilitative effect on the analysis of fugue. This result has shown creative dance can be used as a learning approach. It can connect different disciplines each other and make learning permanent.

It can be benefited from creative dance, especially in theoretical courses such as Musical Forms teaching of certain subjects at intervals.

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Appendix A.

A. 1. Pictures from creative dance activities performed by experimental group

