Dancing bubbles

Enchanted world
Strangers Pleasures
Deep Conflicts

Luz de Miel

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496 Sheet Book

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Dedicated to my students who have encouraged me in the way of dance deepening my feelings.
Selva Belfior.
Luz de Miel

Presentation

Bubble bath.
-I am very vexing dance
Vibrant, bubbly.
A loving passion
Burning hot fire,
Ocean, wind, cloud,
Luzern, Jungle Island,
Flower, perfume, Mirage,
Winged bird, summer,
Holy Angel, winter,
Sorrow, tenderness,
I'm sorry, honey,
Ora ora undulating mill,
Always traveler
Seeking date.
The Dionysian chaos sprout pimples stormy and a by magic; febrile yeasts explode in light.
Inspiration in **Nietzsche** and in **Universal Light.**

-The author **Luz de Miel** the character **Selva Belfior** , nicknamed**elvabel** or **Selvabê** , born in **Weena Port** , capital of **Latina** the cumbia and of Calypso.

-Some names of people and places like some situations, are fictitious.
Content author's book **Luz de Miel**: **Bubble bath of Dance**.

-Classical and modern ballet Steps.
-Steps of folk dances from five continents Including tribal dances.
-Universal dance basic steps.
-History of the bale and dancers.
-About ballroom dancing and folk dances.
-Methods of dance and dancers classification.
-Comments – concepts – thoughts – experiences.
-Major works of choreographic **Selva Belfior** and Illustrations.
-Reading for teachers and students of dance and for all the audiences.

School of Classical Ballet.
-Exercises A La Barr.
first item Fermê, demi plié, plié, relevé in demi point.
Demi plié et grand plié in five pos.
Battement tendú an dedant, an dehort, an coté.
Battement glisse.

Battement degagée et alongeé.

Ronde jambe et terre et fondie an l'air.
Claus g battement in coud of piè.
Battement frappé, battement glisse, battement fondú.
DESSOUS.
-Adagio: cambré on 1a POS. et cambré in demi oint, bras an flexibility, relevé et atittude.
Pivot, shovels of bourrée dessous, chassé et bras bas.
Developpment of the 5th item demi plié, croisé, fermé et pose Open plie.
Developpment croisé, dedant, dehort, coté.
Atittude: 5a POS. Retiré, relevé, croisé, Atittude in efacé, defacé et croisé. Grand battement an dedant, an dehort, an coté avec plié, relevé, demi tour, soufflé, cambré.
-Tour, detirée tour, alongé tour, relevé atittude.
-Center.
Port de bras, plié, relevé, on 1st and 2nd pos.
Soufflé et cambré at 5th pos.
Glisse, ensemble.
Pas de Chat, pas de bourrée.
Arabesque one, two, three avec balance et Waltz.
Piqué, arabesque, piqué, pirouette.
Chassé, galop, polka.
Jete, grand Jete Jete, altournand.
Tour, devoulé, pas de cheval.

Balloné, tombé, Star Bridge et wheel pose in arabesque
atittude.
Sautés, echappés, changements, elevés, relevés, Petiné,
temp related.
Pirouette, fogetê, doublé sissone, dessous coupe.
Battery Brise dessus, entrechat Quatre.
Grand card, grand Jete en tournand, freeze or sustain.
Running in a circle, running backwards, diagonally and switch with arret an l'air, grand Jete, balloné, pirouette, foguetté et couru blades chop et arabesque, waltz in a tournand, tour et atittude.
Tour, emboité in tournand, chainés.
-Ground.
Pikes, flex et point.
Alongé, detirée, soufflé.
Via spagarde, spagarde, soufflé et pose.
Snake, fish, a little Bell, Bell, swing, tumble.
-Thanks or compliment or reverence.
The first item on the second fourth compliment an dehort et in demiplié.
Swing, Waltz, minué, mazurka, arabesque, or tour etreverence in battement tendú an dedant.
-Exercises.
Elevés, relevés.
Alongé, fondú, plié, degagée.
Barr de la barre, soufflé, planché, table, kisses her knee.

Development, growing, souffle, alongé, back.
Suplesse; soufflé, cambré.
Sandiment, retiré, if I ever catch, relevé.

Echapé, achagment, charnier, kick, pirouette, cabriole.
Chasé, chasé, ensemble. Chasé, Jete, grand Jete.
Freeze on the air with bras in 5a Russian or 3a Royal.
Demi tour, tour.
Shovels of bourré, pas de cheval, severiward.
Jump Italian and Hungarian.
Glisse, strom, sousous, dessous.
-Download energies. Aspire and squidgy.
Despreguiçar, break.
Cruz opened Monday. Stretch slowly upward,
link your fingers.
Pull energy from above with your right hand and then with left.
Attract the energy of the Earth. Position of prayer.
Exclaim: "I am pure light, I am deep peace!".
-Advanced exercises are designed for semester in semester with repetitions, improvement and classification according to the intention of the teacher and study requirement.

Classical Ballet and other madalities

Modern Ballet.

-The editor of "Dance Magazine", attentive to the movement modern Mary Wigman, Doris Humphrey, Charles Weidman, Martha Graham, the then very nice Paul Milton, encodes the steps of modern ballet since 1952.
Since then the ballet is not seen only as decorative, geometric, mechanical (Paul Love), harmonic.
The ballet reveals the human drama on back to equilibrium imbalance and discovery was done through body language. According To Isadora Duncan the natural movement of the body cannot be restrict only in the arms and legs, the torso kicks in and also the breath.
-Modern Ballet Exercises.
Aspire and squidgy.
Contract, relax or loosen up. Tension and relaxation.
Narrow and broad movement movement. High motion and Bass.
Spacing, speed up, slow down.
Cone height, shuttle up, legs and head will spinning.
Spherical height, undulating body rotating around the the stage space.

Body balance on the sides and circular motions in Figure-of-eight.
Wobble or fall from the body from the front or from the side, is a vertical gradient provided by feet in Horizontal, is a momentary imbalance of SAG and back.
Fall and recover imbalance and balance.
Cimbréio or movement that starts at the end bottom of the womb swinging from side to side and in a circle.
Spiral motion. Growing and accelerating.
Icosahedron: Rudolf Von Laban, in modern ballet can be followed movements in all directions.
Dynamism: second Dohn Martin, the modern ballet evolvesin continuous motion and dynamics based on whether your in opposites, with moves that contrast as the ascendants and descendants.
Aba form or repeatedly of a movement with energy emphasized by music.
Spin in continuous rotation.
Continuous sequence of a main motion.
Step, pause contrapasso.
Dominant positions and symbolic.
Experimental infinite sequences.

-Ballet.

The classical ballet formed if in the fifteen, sixteen and Seventeen, being a dance with academic method techniques. Creates the five basic positions where

leave all other dance moves.
A high dance ballet plan, is not only a choreography in accordance to this mode, at the beginning, the Bale took shape in a composition of dances Expressing an idea or a poetic drama, short story, legend. Flame this ballet repertoire, the expression If help of pantomime, in addition to the steps rigidly run, scenic decoration, the play of light, the Clothing and music.
Ballet is the basis of a ballet dancer, gives shape, flexibility, and body posture, thins the figure, gives Elegance to the movements and gestures us security, fluidity in the string, pass energy, strength and life channel.
For your method of the classical ballet thanks if folklore Gypsy, the folklore of India, Arabia, Greece, Italy, Spain, France, Scotland, Russia, Hungary, and thanks other classical characters as the tribal dances.
-In romantic Ballet of England the method, the costumes, the source of inspiration, begin to change with ornaments most charming.
Appears the bale with more freedom of Expression, with modern and exotic rhythm, style new, new choreographic elements in the scenario as the Painting, new gestures and movements more daring without osing the aesthetic, an innovative technique.
-The contemporary ballet at the end of the twentieth century shakes each cm body movement

and uses the space with more daring. The dynamic between your almost static and progressive jazz, street dance, aerobics, gymnastics Circus and other Olympic disciplines that feed your inspiration and technique. The your Singularity is in show get rid of aesthetic rules and using and abusing all the possibilities of Movement.
The classical ballet as the modern thanks to an arrangement of movements that lead to own all the roots of world high on stage through the projection Aesthetics. As the Brazilian musician Fernando Bicudo says:
folklore is the classic of tomorrow.

History of ballet.
-The spectacle of the Roman circus in the c15th in Italy had a parade of artists, poets, musicians, dancers, acrobats. Gradually introduced in dance a theatrical argument with choosing a text to express yourself with music and dance to entertain the aristocracy. Catherine de ' Medici was then the promoter for new artists.
In 1661 in France, Louis XIV founded the Académie Royale of Dance, performing as a dancer, the Sun King in 1672 founded if the Opera of Paris on the first the choreographer Pierre Beachamps who taught the five positions facing outwards (in dehort) to enlarge the movements of legs and arms, the Pas de Elevation with jumps, pirouettes, unfortunate mishaps for men at the

time danced dressed as women, but soon introduced if the Lady like ballerina. The arguments contained myths and short stories where the hero was the dancer in a world romantic of princes and princesses. With dancing sur le pointes the dancer's appearance was Ethereal, mystical, divine as take Marie Taghione using the skirt Romantique tulle and doing arabesques, and Fanny Elssler dancing with deep expression dared if use the tutu; short skirt of tulle. The Opera of Paris left bales as The romantic Sprites. Taking as a model the Bale Russian Sergei of Diaghilev.

-In Saint Petersburg in Russia, in the early 18th century, the French choreographer Petipa and the Russian Tshaikowski, musician create monumental works for classical ballet as the Sleeping beauty in 1890, the Nutcracker, the Swans in 1895.

-Dali was born the great choreographer Mikhail Fokine that made the Swan's death, becoming in 1909, choreographer of The Ballets Russes of Diaghilev, Fokine came to Paris from the Centre of fine arts of Saint Petersburg that he even he founded and introduces in Paris to paint in large scenarios for the dance. Dali left Anna Pavlova, Vaslav Nijinsky, Leon Bakst, Alexander Benois. Until 1929 the Manager of Fokine, Diaghilev, produced works Intelligent as the Opera Prince of Borodin, choreography by Fokine, Le Fils Prodigue of Balanchine, Prokofiev, and Rouault Kochno.

The Russian Ballet Fokine converted into bales romantics and stylized as Cleopatra, Petruschka, Carnival.
-In 1910 the Russian musician Igor Stravinsky brought to Paris symphonic poem Fireworks, at the request of Diaghilev creates more a musical composition to bale: the bird of Fire, Petruschka later. The rite of Spring, Pulcinella, all anticlassical compositions with striking rhythms and originalíssimos. In the 18th century, the triumph classic ballet training in Russia, in France, in Italy, the Ecole Francaise influencing England, Austria, Germany, Denmark, Italy, Russia, strong cultural exchange between them. The Ecole Francaise happens to be the synthesis of various styles of ballet.
-Ana Paulownia (1881-1931), Russian ballerina of the method Classic for who Michel Fokine did the dying swan.
-Margot Fonteyn: born in England in 1919, was the biggest star of Royal Academie of Dance of London, danced with the Russian Rudolf Nureyev, bales as Romeo and Juliet, spreading a new bale; the Romantique.
-Vaslav Nijinsky: he became famous by your figure and character sick on stage showed extraordinary strength with elevations. Danced in Sheherazade, the specter of the rose, Petruschka. Create your famous choreography of a Faun, with music by Debussy in 1912, dancing with

marked sensuality and romance. In your wonderful choreography: the rite of spring with music by Igor Stravinsky, live harsh criticism by steps contrary to the elegance of ballet with many push-ups, Besides music considered anticlássica. Le Sacre du Printemps was called: the massacre of spring,
However, happened after the be your greatest triumph, this bale revolutionary marked the passage from classical to
Modern.
-Of Russia came to Paris Leonide Massine to dance the
Bale of Fokine: La Legende de Joseph, begins to be a
remarkable innovator with the bale realistically in an Act:
Parade, premiered in 1917 with music by Erik Satié,
Choreographed by Leonide Massine, reassembled by Suzanna della Pietra, giant screen and wardrobe of Pablo Picasso, libretto by
Jean Cocteau, caused amazement with your bale Cubist.
Massine in Montecarlo of 1932 to 1936 works
as Jeux d Enfans, Le Danube Bean, Scuola of Ballo, Union Pacific, La Gaité Parisienne, Spanish Capriccio,
Septienne, Symphonie Fantastique Simphonie. Worked

in France, in Italy, in America where he presented the bale
with dramatic content, mystical tone and religious: Noble Visione, later the barbier of Seville. The human comedy with music of the 14th century. Massine was another of so many great choreographers discovered by Diaghilev, entrusting to him the three peaks that Hat
Massine appeared in 1919 with music by Manuel de
Falla and Picasso scenario.
-George Balanchine: graduated as a dancer in Are Petersburg in Russia joining the Ballet Russes
Paris businessman and artist Sergei Diaghilev, after
He worked in Denmark, in England and in America. The
your choreography Apollon was success in Paris in 1928,
with music by Stravinsky, based on a Greek myth and
presented in classic and contemporary style. Made 425
Choreography, the last 45 in the New York City Ballet. A
of his many achievements was Les Fils Prodigue, theme
Biblical presented in 1929 with music by Sergei Procofiev in three acts produced by Boris Kochno.

-Roland Petit: joined at the age of ten in the Ecole de Dance de l'Opera de Paris, was a choreographer of Proust, Les Forains, Le Rendez-Vous, Le Jeune Home et la Mort, Carmen, Paradis Perdú, La Rose Malade, Symphonie Fantastique, Le Fantome de l'Opera, Can Can, among others. In Rendez-Vous in 1945, with music by Joseph Kosma and release of Jacques Prévert where it says that a man reads the horoscope for his death, a sinister character, drop the knife he had in his hands in a dark corner, to avoid the worst, the man confesses to his possible assailant, have a date with the girl more the world, immediately the villain closes the knife leaving the slip in the pocket of the solitary man who Quick part to the destination where your death the sticking.
-Isadora Duncan: was born in Los Angeles California in
1878, never attended a ballet Academy, was
self-taught dancer who contravened the strict standards of the classical ballet, was against the five positions, against the and horizontal straight lines as non-existent in nature
as the unnatural tip that trap shoes
the feet. Spread the dance barefoot or Duncan in
1916 and culminates in 1911, is a romantic style, natural,
poetic, half naked, with Greek tunics, figures copied from
Greek sculptures, steps imitating movements of

children, birds, maidens. Supersedes the exercises for ballet exercises like breathe, whisper, smiling, walk, walk, run, spin, swing, jump, fall, lift, without fixed technique. The posture not to remain on the column and in the chest, dali out all kind of emotion, evolves with upward movements in growing point peak and relax.
Isadora Duncan founded schools in Berlin in 1904, in Paris in 1914, in Moscow in 1921. Six dancers catalogued the steps of Duncan, in 1946 if technical school formalized the art Duncan, natural stylized Dance, Neo-helênica dance. Began to dance free style and the Improvised dance. The charm of Duncan dances resided in continuous movement and harmonic, lyrical expressions and not natural had to do with meaningless dances or with abstract dance. In sum it I heard expressing poetry of nature and soul with a flow before never seen. The movement starts with the breath and the wavy shapes. This formed the basis the modern ballet discovering more flexibility and body language, evolving in ways more vibrant and dynamic.
The Classical Ballet follows the academic line of steps and positions used in the dance with historical arguments, fairy tales, legends, myths, ancient scenes where they appear mythical, mystical elements, romantic, lyrical, within a lot of elegance and academic discipline.

Since the 16th century happened changes or innovations, not exactly revealing another academic style and Yes a new increasingly revolutionary mentality as in the 19th century. Great works such as Fokine qualified as modern ballet, have strong elements of the classical school.

The Romantic ballet, a natural consequence of the ballet Classic, don't differ much on technique and are introduced in it new elements, expressions, character arguments called that the texts inspired by folk dances with the bale more attractive, eloquent, loose, more ornate, more exotic.

In modern ballet the technique appears more differentiated, but don't give up the classical ballet as elementary school to form dancers with posture and not even in the bale contemporary ceases to be used most Classic exercises based on discipline and greater body range in the career of a dancer. All academic trends are because they all have teaching methods and the purpose is to always innovate This technical progress since the 16TH century until today. The modern ballet blooms at the same time in France, in Germany, in America. The forerunner of this new movement in dance were Isadora Duncan, rejecting the classic method and deploying natural steps.

The movements of the arms in the classic ballet based on whether the Spanish folklore by your

time was influenced by Gypsy folklore that had passed by India, by Egypt, for Balkan lands until arriving in Spain. The jumps, the half tip, originate from tribal dances. The cute being universal as the wheel or ring. What Isadora rejected were not the influences of dances of the world and Yes the positions very difficult, painful, uncomfortable of the Ballet and hazardous to health.
There is, however, the inner satisfaction that gives the ballet both the practitioner and the spectator, your technique, in soft and refined appearance, it looks like a vision embodied soul manifesting in imaginary flights an aesthetic form with many subtleties that exceeds the senses and leads us to a world with figures Ethereal. Without doubt, the beauty of classical ballet reveals the Mystery of the soul, its desires and fantasy, is deep, lyrical, like no other sport.
The folklore us identifies with the fire because it heats up the soul, we identify with the land and with nature. Ali your charm lies, since the classical ballet move more with the with the elevation, with the breath, the melancholy, with the hidden be discernment. his modern ballet that shake with water, deep and first element that makes transparent emotions unacknowledged intention worth if the experience with the body in a language surprising.
-Isadora Duncan danced when the bale with new theory and practice. Delsartre, Dalcrose, Antony

Tudor, spread their works for America and for the Europe, arose new choreographers and new modalities quickly. The great Vaslav Nijinsky had revolutionized even more if it wasn't owned by the madness that maybe what happened precisely for having produced so many choreographies of extraordinary beauty in short period of time, so much wealth in your mind creative, so essence of your soul at it! Or maybe be hidden in search of quiet or away the ingratitude of many with great souls.

The modern ballet used early in the term of dance modern or new dance indicating a new time of changes, opposite to strict ballet so much Classic like society and innovating notoriously in years 1920.

Jacques Dalcrose said that the artist should express your organic impulse and spiritual well being in integrated movement and perfect, no sink in the forms. The natural movement was based on the internal rhythm to be followed mechanically.

-François Delsarte (1811-1871): forerunner of the modernism by introducing gestures in bale as the gathering easier from the lips, head movement, hit with the feet, hands, elbows, inside and out. Qualifies the moves in intellectual, emotional and physical expression.

Sub divided into three more inexpressive and other situations to be recognized by the public. Divides the body in three phases determined by

Expressionists three aspects of natural law: space, movement and time.
Based on this, describes nine laws of gesticulators and Gymnastics to get each body part more fluid and expressive.
-Mary Wingman: studied in Germany with Dalcrose and Rudolf Von Laban maturing the your style in 1924.
Danced without music communicating tension and relaxation with expressive movements using the entire space scenic. Draws up to the subjective qualities dance, dynamic and emotional by muscular physique. Of your study came out dancers as Hanja Holm, Yvonne Georgi, Harald Kreuzberg, Kurt Jooss. From 1920 to 1930 the fame of Mary Wigman in Germany and in America increased with your silent and innovative dance body language, a name for this style: pure or absolute movement, man's relationship with the your universe.
-Rudolf Von Laban: Hungarian master who codified the modern ballet movements in a series of balances that happen in a geometric shape within which the body develops; the icosahedron. The swings are drawn in various scales of motion using Smart space. The line is continuous forming always a figure eight that appears augmentative to public perception and harmonious. Laban was influenced by Delsarte and influenced your time in your students as Mary Wigman, Kurt Jooss. Sigurd

Leeder. In 1928 Laban publishes your Schrifttanz or dance writing, translated in English and French, was a breakthrough since the 15th century. The opposed to other writings with signs and figures, Laban makes use of a music Pentagram placed vertically on the page, and being read from below upwards.
The signs read is a rectangle and its variations indicating positions, time, and motion. Created symbols of all the major and minor body parts as the shoulders, fingers, face, knees, etc.
The icosahedron has 20 equilateral triangles found in twelve vertices, and ball-related cubical.
Martha Graham: is one of the three dancers who came out of the Denishawn School establishing the modern ballet in the America as Mary Wigman and Rudolf Von Laban on Germany. In 1929 Martha Graham follows your path creating a style of his own. Though Mary Wigman elaborates the subjective, emotional and dynamic qualities of a body in tension and relaxation, Martha Graham distinguishes the memory and the movement of contraction and relaxation, the dynamic part of the unconscious and of subconscious. She does not use the term of Wigman of tension that implies a weight on the mind and relaxation that root canals the body.
All modern trends were also called of Expressionism.