14 - THE DANCE IN CASE HISTORY

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Introduction

This study addresses the question of the history of dance and its current status. Consider here is the shortage, the limits and requirements of the research literature in this area. This discussion is now in the second chapter of the completion of course work by the author, a hike in construction, giving the dimensions of the issue. This section is the origin of Dance in the life of the man and his historical trajectory, from the most primitive times until the present day. The research of the history of dance in its broadest did reflect on how she fits into the social area since the emergence of humankind as a producer of culture until the present day.

Origin of dance in the life of man and its historical trajectory

Before the man speaking out of an oral language, he danced. The dance was the expression of man through sign language. Ribas (1959) says that the man subsequently established an entire code of signals, gestures and expressions to which physiognomic printed several rhythms.

The pace that accompanies the gesture, it is an emotional discharge serving to regulate and measure all the vital forces, he is establishing harmony and balance movements, the presiding order of things and gives our gestures and our reactions to their strength and its expression. The pace is the first movement of life that focuses on the muscles of the human body.

We can confirm that

There are indications that the man dancing since ancient times. All peoples in all times and places danced. Danced to express revulsion or love, worship gods or out, force or show repentance, pray, win, entertain, in short, live! (TAVARES, 2005, p.93).

We can still detect that the first form of communication, dance, because it

[...] Appears recorded in the oldest graphic testimony from pre-history, which dates from the last glacial epoch, ten to fifteen years before our era and can be found in prehistoric caves of the Spanish Levante - Alpera (Valencia) and Cogull (Lleida) - and are similar to other documents related to prehistoric Dance found in South Africa (Rhodesia and Orange) and France (Solutré and Dourdogne). These cave paintings lead us to believe that primitive man dances performed entities in which the dominant convulsions and disorderly movements [...] (RIBAS, 1959, p.26).

When the man goes out of its primitive state, the wild, and become another standard of living that is to live in society, is the organization of work for the common survival, and such work is the game, the shredding of roots, seeds , Leaves, etc.. Many of these works were carried out and regulated by rhythmic markings.

In Ellmerich (1964) in Egypt, for example, there were sacred dances in honor of APIS, the "sacred bull" in front of HAT HOR the goddess of dance and music. I noticed here the language of dance markings directly linked to the rhythmic music, going to be called the junction of ritual.

A little later we find that the Hebrews had their own dances and other likely source of Egyptian. The Old Testament of the Bible texts, mentions Miriam, sister of Aaron, who with the tambourine in hand, organize a dance to celebrate the crossing of the Jews by the Red Sea; to dance around the golden calf of (analogy with the dance of Apis , The Egyptians), who stopped by Moses descends from Mount Sinai and condemned for being pagan, the dance of David in front of the cabinet and finally, the dance of Salome danced in front of King Herod when they won the head of the prophet John the Baptist, narrator in the New Testament.

The religious dances were performed in temples themselves. These highlights is the dance of torches carried out on the feast of Tabernacle. It is likely that in the court of King Solomon existed professional dancers.

Socrates, one of the great Greek philosophers, from Plato considered the dance as the activity that formed the public entirely. The dance would correct proportions to the body, it would be a source of good health, apart from being great way to aesthetic and philosophical reflection, what makes you gain space in Greek education. The Greek man not separate the body of the spirit and believed that the balance between them that you had the knowledge and wisdom.

We do not go unnoticed that this historic season, was also among the dance Etruscan civilization and the Romans. Among the Etruscan civilization only be seen through representations to the dance, because there is so far known written texts. But we can see that it has received strong influence of the Greeks from the séc. VII b.C., the representations that appear on signs dancing warriors, dionisíacas of Banquet, among others. The representations show moves between harmonic gestures and speeches, the former mime.

We thank

The archeology, wonderful science that both clarified and continues to shed light on our near or distant past, to translate the writing of people missing today, it also indicates the existence of dance as part of religious ceremonies, which seemed correct states that the dance was born of religion, if I was not born with it. (FARO, 1986, p. 13).

Among the Romans, the dance seemed to have a clearer and more specific meaning: Reis, Republic and Empire. The century séc. VI to VII b.C., Age of Kings, Rome was dominated by the Etruscan civilization, so the home were agrarian dances. But we can also highlight the dancing warriors (usually between Salinas) widely celebrated during the spring, and in honor of Mars, god of war, ie was still a sacred dance.

In Rome, where the population was primarily of soldiers, despise themselves to dance and considers it incompatible with the spirit of the people conqueror, then deteriorated to dance like they did with poetry, sculpture and philosophy. Most of the people appeared in huge arenas, for example, the Colosseum and the Circus Maximus, to see gladiators fighting with fierce animals, but it was art.

In Rome's cosmopolitan era of the Lower Empire, where it could no longer represent the drama of talking because of the diversity of languages, and where the shows reflected the decline of history, the arts become increasingly coarse and is represented by the sadistic violence obscenity of the circus and pantomime. The dance was thus involved in the corruption of the Roman way of life.

The Christianity in its condemnation of this world which rotted, included the arts that reflected the breakdown. I noticed that

The priests of the Church, St. Augustine among them, condemning "this madness lasciva call dance, the devil's business." Apart from this curse circumstantial, the contamination of thought by biblical Greek dualism that led Sao Paulo to oppose

the spirit to the feelings and discard the body: the good, in humans, is only in the soul, and all the evil comes from meat. This perversion of dual brought Christianity as the consequences of the body as an obstacle to life of the soul and direction of life to another world, with the denial of meat, which should be ignored, punished, and chagrin. (WISSMANN, 2008).

In this atmosphere of suspicion against the body, the dance lost its strength. From the fourth century, with the emperors themselves "Christians", the theater and dance have been sentenced. The baptism was denied to those who worked in the circus or pantomime. And 398, the Council of Carthage, who went to the theater on holy days were excommunicated. Even in the seventeenth century, in France, the comedians still could not be buried in the "holy field".

The popular tradition, however, is so strong that even the XII century to dance in the form of patrols that accompanied the psalms, was part of the liturgy. From the XII century, the dance was banned from the liturgy.

Not only survived the "dance macabre", dance of death and against death, in an era of fear of famine, war and plague. At the time of plague, 1349, multiplied is the phenomena of trance and possession, with the convulsive dances. Outside it only developed the dances profane: carole of the peasants, which unfolds in Farandole evoked by Breughel and then

Rubens, and the albert Danses of nobles, smothered in heavy clothing in luxury.

The only dance again flourish in the Renaissance, when came a new attitude and respect of Christian dualism, and the values of worldly life and body were again rampant. In the Renaissance world in the process of secularization, the arts that were hitherto the service of the

Church, became the symbol of wealth and power. We have an example in the fifteenth century in Italy, ballet born of the ceremonial cutting of entertainment and the aristocracy.

You could say, in effect, that the dance came out of the ghetto, because, rejected by the company's official church, the tradition was kept in ghettos and in the fifteenth century the first great teacher of dance of Italy was Ebre Guglielmo (William , The Jew) had a key role in the creation of the ballet choreographer as the Duke Urbino, in the same season in which Piero della Francesca did this. After Ebre Guglielmo Vallourec rose to serve as the Magnificent. He was the author of the first treaty of dance, in which the qualities of dancer: the pace by which he follows the cadence, the memory of the steps and combinations thereof, the sense of space, to compose pictures in a limited, be light, dominate the art of the jump and falling elegant, the "way", that is, the style of elegance and coordination of movements of the body that moves with grace and precision.

Coast (2008) says it is through dance that the dancer expresses his movements and feelings. The dance is the most complete and ancient art in the world and

Like all arts, dance is the result of man's need for expression. This need connects to what's in basic human nature. Thus, if the architecture came from the need to live, dance, probably came from the need to placate the gods or to express joy for something good granted by the destination. (FARO, 1986, p. 13).

In the Middle Ages, the popular dances, we found the same grounds of the primitive dance. Christianity has managed to mitigate but not completely erase the sense of pagan dances. The carnival is the most popular party from a cultural and psychological, it is an "escape valve" undoubtedly necessary, so that the people, for a short period, can expand their feelings, recalcados in harsh regime of feudal serfdom and protected by the clergy, sometimes we have fanatic as an example the inquisition, but always omnipotent another example is the submission of emperors and kings to the pope.

Ellmerich (1964) says that the very word carnival comes from "Carrus NAVALIS", the rowing the boat which carried the first dancer and leader of the choir dithyrambus it is the commemoration of the fertility god Dionysus, his death and his resurrection. In the Christian era, as transition of pagan customs, the carnival that precedes the 40 days of Lent, starts to mean "beef valley", that is, "goodbye to meat" in view of the rapprochement of Lent which requires strict abstinence. By passing these types of dances to seal the area of religious priests to the area of people, only then the religious events have become popular in demonstrations.

This transition from religious to folk dance can be seen also in a way in which

They are in France interlude of many castles in which they recognize and prepare the elements of future ballets of cuts, "entremezes" of dance, acrobatics of, from exotic attractions, festivals in major cities for the arrival of kings and princes with horseback riding, car pantomimes, live pictures, "snoot" with masks and costumes. Every year at Carnival festivities were great, and the other arose during the year. (Michaut, 1978, p. 10).

It is interesting to note with Faro (1986) that for several centuries, dance was the prerogative of men, and only much later women began to participate actively of the folkloric dances.

In the second part of the average age is a master of dance that accompanies their lords, the noble, and has often position of trust. Gradually turns into teacher of manners and since then, the dance is part of the education of gentlemen.

Ellmerich (1964) shows that the only known name of a teacher of dance in the average age is the Jewish Rabbi ben make Salome of the Spanish province of Zarogoza by that incredible as it may seem, the christians taught to dance a "round" on the altar of San Bartolomé church. The pope only granted the privilege to teach dance and song in 1575 for two Jews from Ancoma, Grescion Azziz and Rabbi Emanuel of Jalomacis.

We can prove in a footnote to a classic that

All the courtiers and the kings themselves were amateurs love of dance, since young people accustomed to dance (as in most, had notions of music and play an instrument). Henry II and Francis II were students from the master of Milanese Virgilio Brascio dances; Charles IX of Pompeo Diobone; Henry III, Francesco de Gier, Louis XIII of France Boileau and Louis XIV, the illustrious Beauchamp. (Michaut, 1978, p. 13).

It is in this part of history that the ballet takes all eyes complicating the dance field of the people, therefore becomes a dance of the field who could keep her away to courtiers "amateurs" to become the occupation of professionals such as King Louis XIII, the ballet scenes to rise higher than theater. Changed its optics, transforming their technique. The movements of arms, the knees, skipped the times and beaten, then the pictures of elevation, will not be seen from above as in pantomime, but in front, horizontal and a dance show. We then sometimes a close union between a pantomime and dance, the balance between Representations and steps virtuosity, make certain charm to these ballets.

With this great transformation of the dance is taking its place and from characterizing their needs Michaut (1978) describes that Beauchamp invented a system of choreographic writing to record their dance of signs. His new work was lost and it was not as it was at least according to their student Pécourt that Feuillet established its choreography: the first grammar and the first code the French dance, which later becomes the basis for teaching and learning if any other dance.

From the XV century are treated the first theoretical: Domenici or Domenichino de Plasencia wrote "From the art di Ballaré et danzare" in 1455, Antonio Cornazaro publishes the "Libro del della danzare." In France, the treaty is the oldest "Orchésographie" the authors of Thoinot - Arbeau, canon of the Cathedral of Langres and the volume was printed without the permission of the cleric, the bookseller Jehan give Preys in 1589. Under the pseudonym of Jean Tabouret, the canon explains in his book the French dances admitted in court. These data were collected in Ellmerich (1964).

So far the history of dance was reminded of the civilization of the world. Now the attention is from Brazil, a country very close to other new on our planet, but that the dance is also "... aesthetics of a coordinating body movements, a rhythmic and musical

expression of human feeling". Ribas (1959) and then of extreme necessity to man Brazil.

The Brazilian dance was seen for the first time

"... on European soil took place in 1550 in the city of Rouen, capital of Normandy, during the visit of King Henry II of Valois and his wife, Catherine de Medicis. In an environment which should represent the land wild, just discovered, 50 Brazilian Indians, in company of more than 200 individuals, all naked, painted and decorated with fashion of the early inhabitants of Brazil, simulating a fight between Tupinambás and Tabajaras. "(ELLMERICH , 1964, p. 108).

Also in revelations of Ellmerich (1964), was from 1538 that came the first waves of Africans and blacks in dance that was precisely the contribution of Africa is of utmost importance. His dances, sometimes have the name of musical instrument that serves to monitor, the Caxambu example, other name still the ceremony in which they are executed, the example maracatu and Gong.

The Princess Elizabeth and her husband, Count D'Eu, held numerous saraus and dancing in his palace, which now sits at Guanabara. They helped keep the dances of Europe and disseminate the Brazilian.

At any stage of the historic process of dance the best way to enjoy the dance is like Faro (1986) says that the ideal would be for the consideration share historical and technical knowledge that would allow them to fully enjoy the show represented his front. The contribution of this work there, a vehicle to enjoy the dance the best possible way was sought and built in the literature search possible.

The dance is today in practice never dream before. It can be used to therapeutically, prescribed by many doctors as a way to obtain recoveries physical or muscle. According Faro (1986) today everything can be considered dance,

It is good that the dance was done in the past, what good is done now and what good will in the future and will contribute what they actually dance, what is added to the positive experience for generations of artists who dedicated their Stocks on the plantation and cultivation of an art whose fruits are now not only on our stage, but in our cinemas and screens of our televisions, leaving something to be cultivated by a small elite to become a means of entertainment of the most popular in recent decades. (FARO, 1986, p. 130).

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THE DANCE IN CASE HISTORY

Abstract: This study aims to verify the process in dance history looks back to its current status. The literature review identified that performed the dance in this whole process of civilization along the society and serving as a means to express the man. Thus the dance this throughout this process of civilization and accompanying social developments, see themselves with the teachers of Physical Education that the school has the content, with the academies of high income, highly accessible with the media. Finally, there is still movement and expression of feelings if historical understanding of art more complete and the old world.

Key Words: Dance; history; current status.

UN DANSER DANS LE CAS OÙ L'HISTOIRE

Résumé: Cette étude visait à vérifier le processus en danse l'histoire remonte à son statut actuel. L'examen effectué a indiqué que la danse dans l'ensemble de ce processus de la civilization la suite de la société et agissant comme un moyen d'exprimer l'homme. Une fois que la danse est présente dans tout processus de la civilization et de l'accompagnement du changement social, nous constatons avec les enseignants de l'éducation physique que l'école a le contenu, avec les académies de revenu élevé, très accessible avec les médias. Finalement, il ya toujours mouvement et d'expression des sentiments si la compréhension de toute l'histoire de l'art et la plus complète monde antique.

Mots-clés: danse; l'histoire; la situation actuelle.

UN BAILE EN EL CASO DE LA HISTORIA

Resumen: Este estudio tuvo como objetivo verificar el proceso en la danza la historia parece volver a su estado actual. El examen determinó que el baile realizado en todo este proceso de la civilización a raíz de la sociedad y actúa como un medio para expresar el hombre. Una vez que la danza está presente en cualquier proceso de la civilización y los cambios sociales, nos encontramos con los profesores de Educación Física que la escuela tiene el contenido, con las academias de altos ingresos, muy accesible con los medios de comunicación. Por último, todavía hay movimiento y la expresión de sentimientos en caso de cualquier entendimiento de la historia del arte y más completa mundo antiguo.

Palabras clave: danza, la historia, la situación actual.

A DANÇA NO PROCESSO HISTÓRICO

Resumo: Este estudo objetiva verificar a dança no processo histórico voltando olhares para seu status atual. A revisão bibliográfica realizada identificou que a dança esta em todo o processo de civilização acompanhando a sociedade e servindo como meio para o homem expressar. Assim a dança esta presente em todo processo de civilização e acompanha a evolução social, percebe-se com os professores de Educação Física que a tem como conteúdo escolar, com as academias de alto rendimento, com a mídia extremamente acessível. Enfim, continuará existindo expressão de movimentos e sentimentos se houver compreensão histórica da arte mais completa e antiga do mundo.

Palavras-chave: Dança; história; status atual.