

Danzas Folklóricas Argentinas Coreografías

K. Meira Goldberg, Antoni Pizà

Coreografías de danzas nativas argentinas, 1993

Danzas folklóricas israelíes Gabriela Wilensky, Paola Freinquel, 2002

Danzas, Bailes y Costumbres del Litoral Argentino Claudia L. García, Enrique A. Piñeyro, 2025-08-20 Danzas, Bailes y Costumbres del Litoral argentino es un viaje profundo por las manifestaciones populares en el noreste argentino. Con una mirada crítica y apasionada, Claudia García y Enrique Piñeyro exploran el origen, evolución y sentido de danzas como el chamamé, la charanda y el tanguito montielero. La obra entrelaza historia, música, relatos y vestimentas, rescatando la voz de las comunidades portadoras de estas tradiciones. Es una defensa del folklore vivo, resistiendo las imposiciones institucionales y mediáticas, reivindicando la danza como expresión de identidad y memoria colectiva. Una lectura esencial para quienes buscan comprender el alma del Litoral argentino.

Coreografías de danzas nativas argentinas P. Berruti, Jorge Biga, Carlos Cárdenas, 1987

Coreografías de danzas nativas argentinas Pedro Berruti, 1987

Danzas folklóricas argentinas Eleonora Luisa Benvenuto, 1962

Coreografías de danzas folklóricas Jorge Andrés Larralde, 1952

Manual de danzas nativas P. Berruti, 1959

Manual de danzas nativas Pedro Berruti, 1954

International Encyclopedia of Dance Dance Perspectives Foundation, 1998 Contains alphabetically arranged entries that provide information about various aspects of dance around the world, covering ritual, social and theatrical dance forms, and including articles about history, techniques, music, costume, dance films and writing, and major dance personalities.

Las danzas populares argentinas Carlos Vega, 1986

Dictionary Catalog of the Dance Collection New York Public Library. Dance Collection, 1974

Dance Sources, UCLA Libraries and Archives, 1991

Carlos Saura. El cine al compás del baile Pascale Thibaudeau, 2024-09-23 Presente en casi todas las películas de Carlos Saura, la danza sirve aquí de hilo de Ariadna para adentrarnos en una obra abundante y proteica. De los bailes populares a los abrazos íntimos, del ballet profesional a las danzas de combate o de posesión, el cuerpo danzante acompaña tanto la

evolución de la sociedad, la liberación de los cuerpos y las mentes como la trayectoria estética de un cineasta que es también pintor y fotógrafo. Si el baile forma parte de las estrategias que emplea el cineasta para eludir la censura, inicia a partir de los años ochenta un diálogo entre la danza y el cine, abriendo el espacio fílmico a otras artes visuales o escénicas, en un vasto movimiento de hibridación de formas y lenguajes.

El origen de las danzas folklóricas Carlos Vega, 2024-05-17 Explora el fascinante mundo del folclore y las danzas tradicionales con El origen de las danzas folklóricas de Carlos Vega. Este libro es una obra completa que ofrece una visión profunda de las formas, estilos y significados detrás de las danzas populares de diferentes regiones. Con 25 láminas, 12 dibujos y 2 mapas, este libro ilustra visualmente la diversidad y la riqueza cultural de estas danzas. Desde las danzas de pareja enlazada hasta las danzas picarescas, el autor explora cómo las tradiciones folklóricas han evolucionado a lo largo del tiempo y han sido influenciadas por diferentes clases sociales y geografías. Con conclusiones reveladoras y análisis detallados, este libro es una lectura imprescindible para cualquier persona interesada en comprender las raíces y la historia de las danzas folklóricas. Sumérgete en este viaje cultural y descubre la belleza y la diversidad de las danzas tradicionales de todo el mundo. El origen de las danzas folklóricas. Con 25 láminas, 12 dibujos y 2 mapas. Contenido: Formas, Estilos, significación. Geografía y danzas. Suposiciones sobre los orígenes. Las clases rurales imitan a las urbanas. Las clases superiores toman elementos del pueblo. Los centros de Radiación. Las clases de danzas. Las generaciones coreográficas. Las danzas modernas. Las danzas de pareja enlazada. Las danzas de parejas independientes. Las danzas graves-vivas. Las danzas picarescas. Conclusiones. La coreografía del tango. La jota en la Argentina. Bibliografía. Índice de láminas. Índice de dibujos, cuardos y mapas.

Historia general de la danza en la Argentina, 2008

Danzas tradicionales bonaerenses Mabel Ladaga, Lilian Corino, María Angélica Bello, 1985

Bailar en San Antonio Claudio Díaz, 2018-03-21 Un día de diciembre de 1991, en una pequeña localidad serrana de Córdoba, un grupo de artistas junto a la comunidad local daba inicio al Encuentro Nacional Cultural de San Antonio de Arredondo. Un evento autogestionado, basado en el trabajo comunitario, sin fines de lucro, que se ha realizado cada año desde entonces. Aún hoy, en una sociedad tan individualista, resulta un hecho llamativo, que parece ir contra la lógica dominante de lo social. Durante cuatro días, miles de personas se encuentran para compartir todos los aspectos de la vida. Durante esos días acampan, cocinan, trabajan y comen juntas. Pero además comparten músicas, danzas, producciones artesanales, talleres culturales, fotografías, video. Los autores de este libro, basándose en los testimonios de los participantes y en sus propias vivencias, se proponen indagar sobre estas particulares prácticas buscando los modos de pensar y sentir en los que encuentran su fundamento. Este libro incluye el CD Cantar en San Antonio con 18 canciones interpretadas por el Dúo Coplanacu, Paola Bernal, Los nietos de Don Gauna, Sombra y Toro, Gustavo Patiño, entre otros.

Boletín interamericano de música ,1968

Celebrating Flamenco's Tangled Roots K. Meira Goldberg, Antoni Pizà, 2022-01-18 This collection of essays poses a series of questions revolving around nonsense, cacophony, queerness, race, and the dancing body. How can flamenco, as a diasporic complex of performance and communities of practice frictionally and critically bound to the complexities of Spanish history, illuminate theories of race and identity in performance? How can we posit, and argue for, genealogical relationships within and between genres across the vast expanses of the African—and Roma—diaspora? Neither are the essays presented here limited to flamenco, nor, consequently, are the responses to these questions reduced to this topic. What all the contributions here do share is the wish to come together, across disciplines and subject areas, within the academy and without, in the whirling, raucous, and messy spaces where the body is free—to celebrate its questioning, as well as the depths of the wisdom and knowledge it holds and sometimes reveals.

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