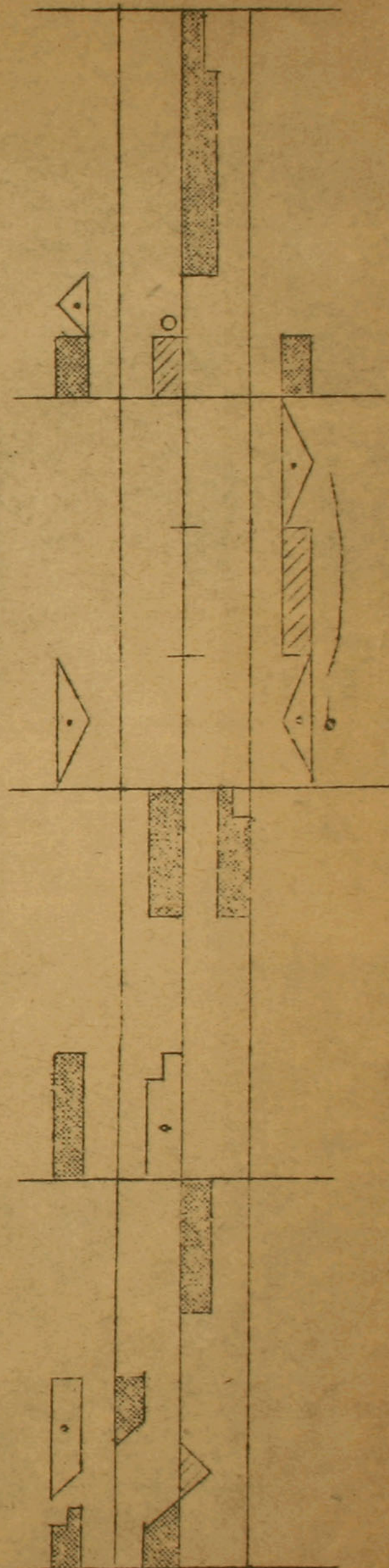
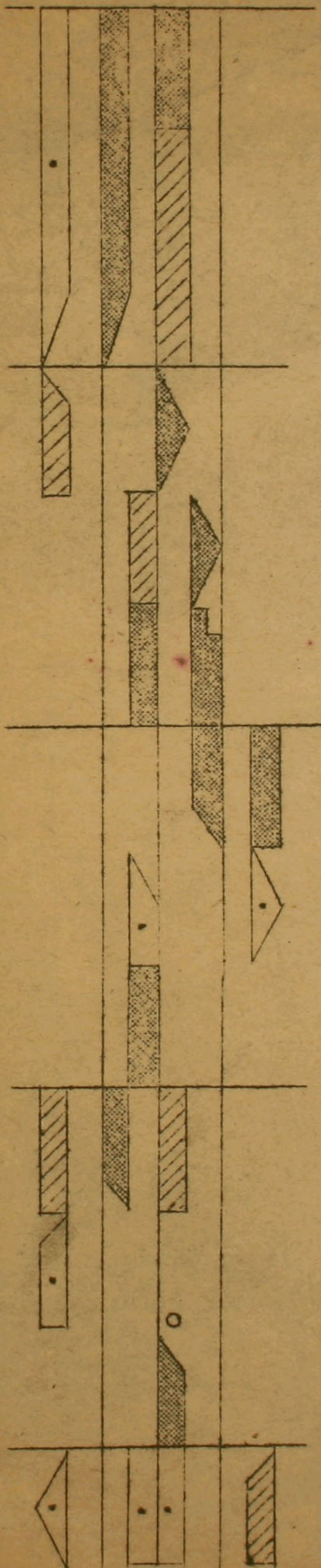
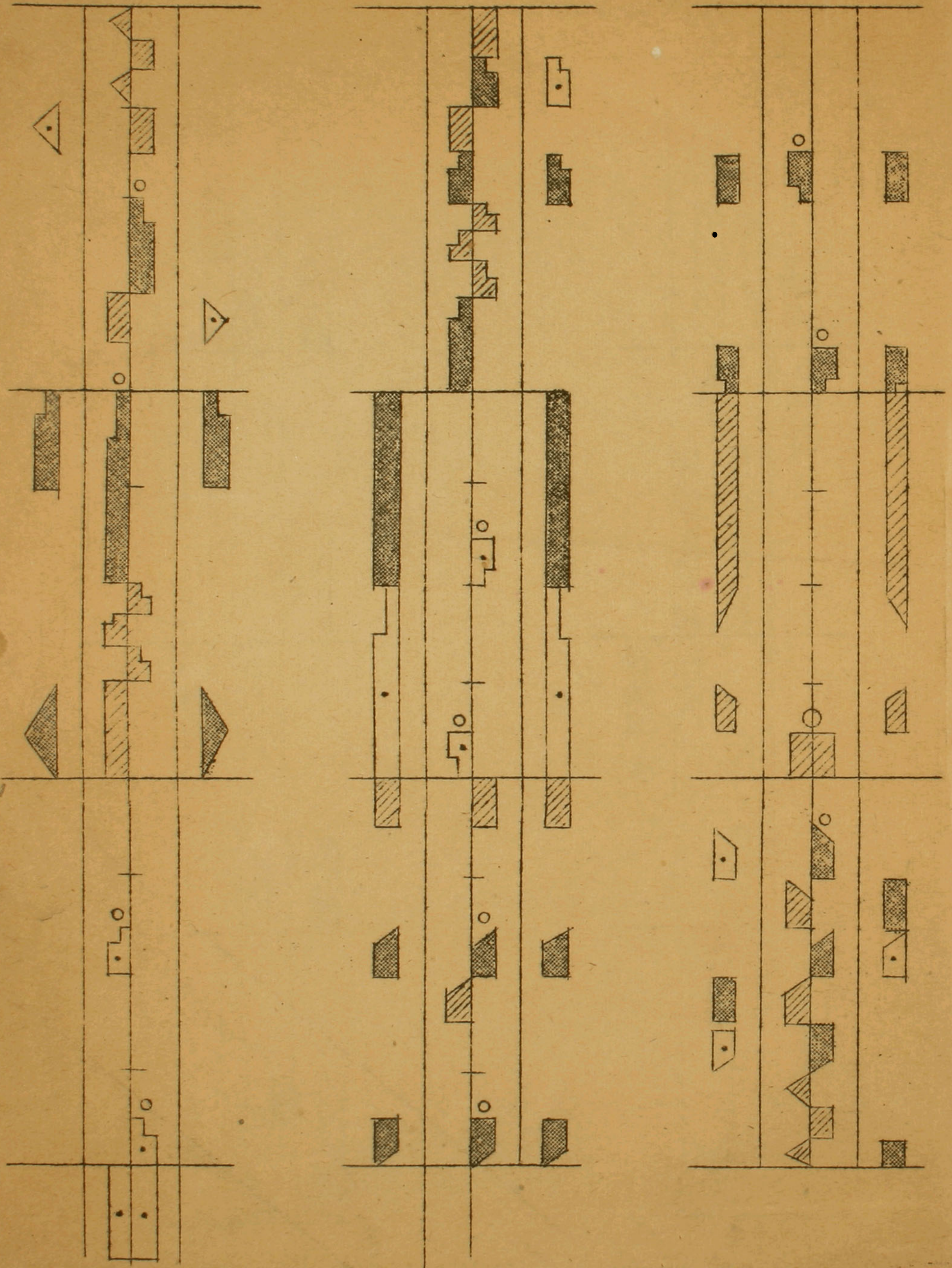
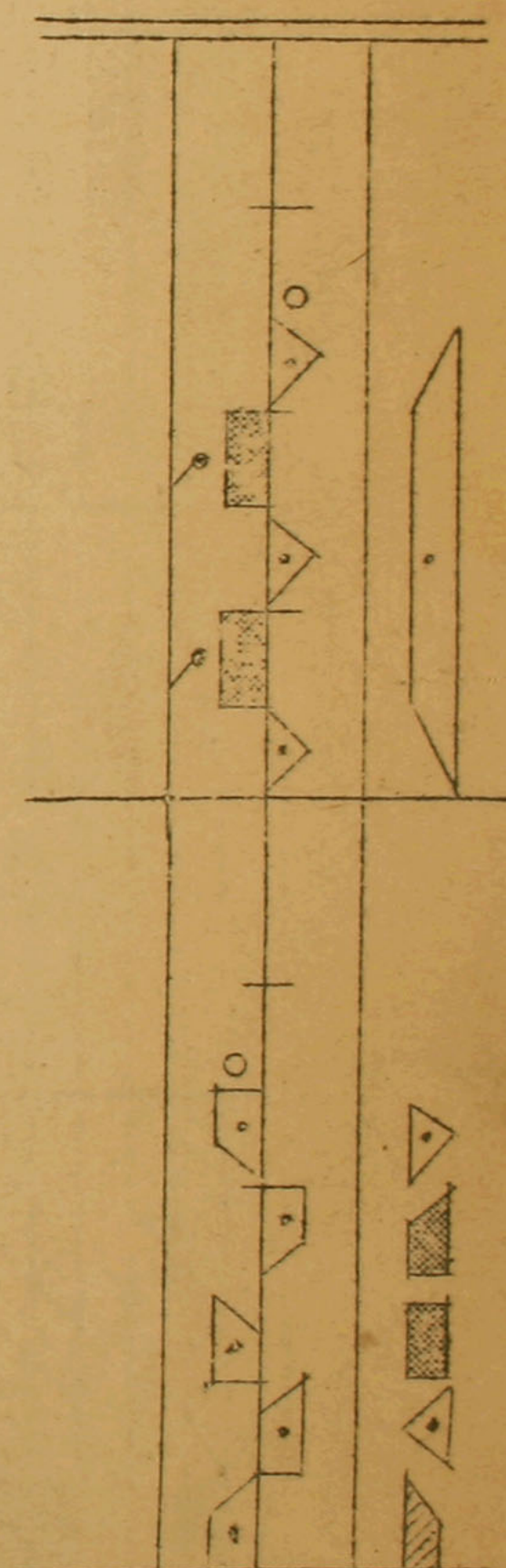
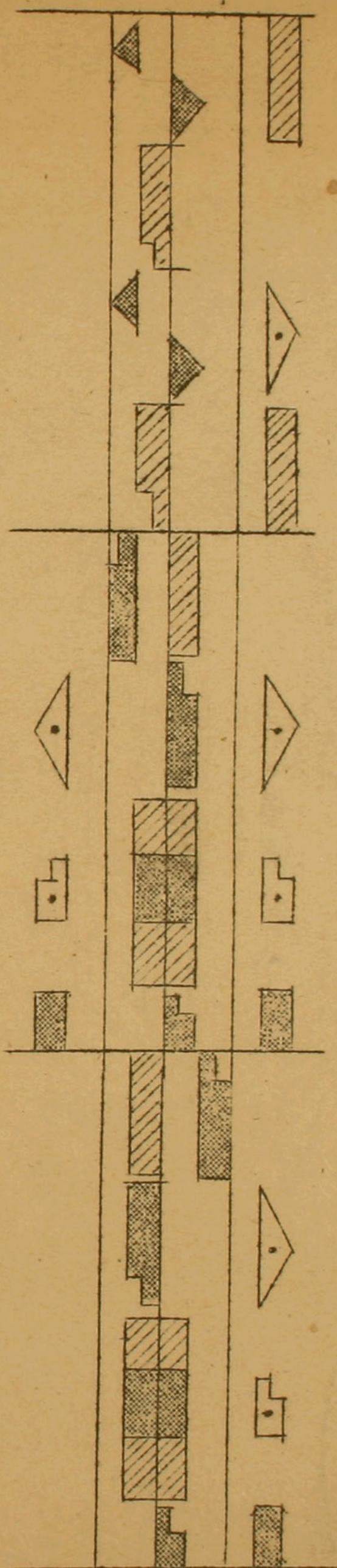
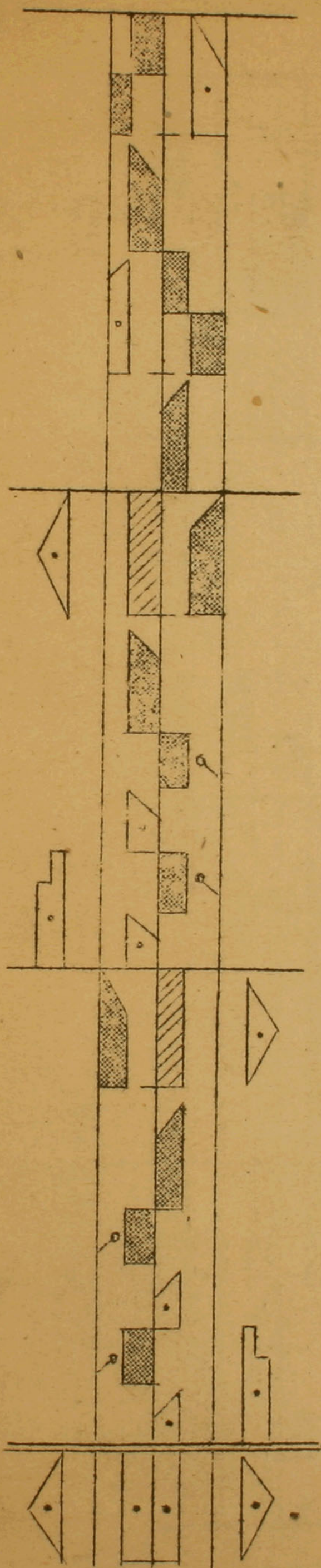


Cualidad lírica y fluída

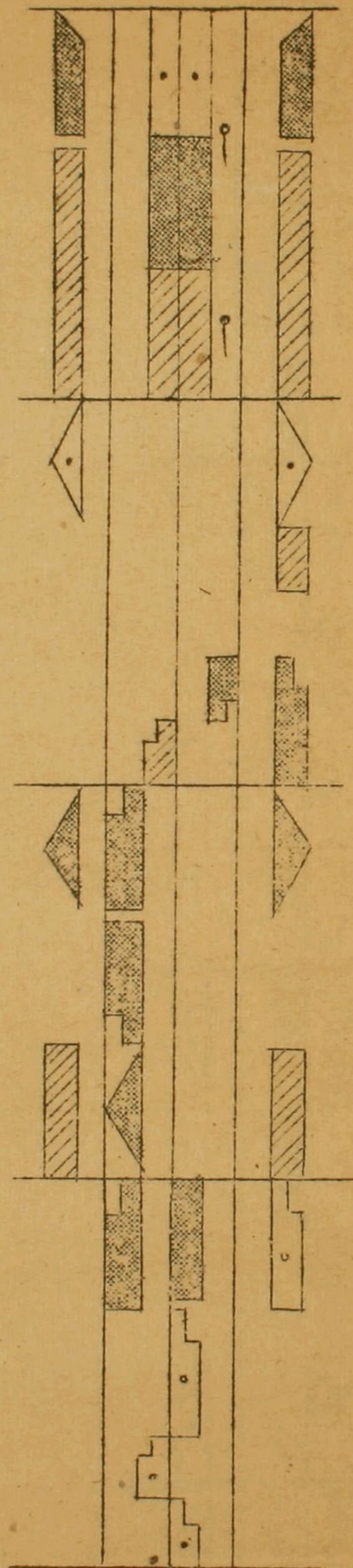
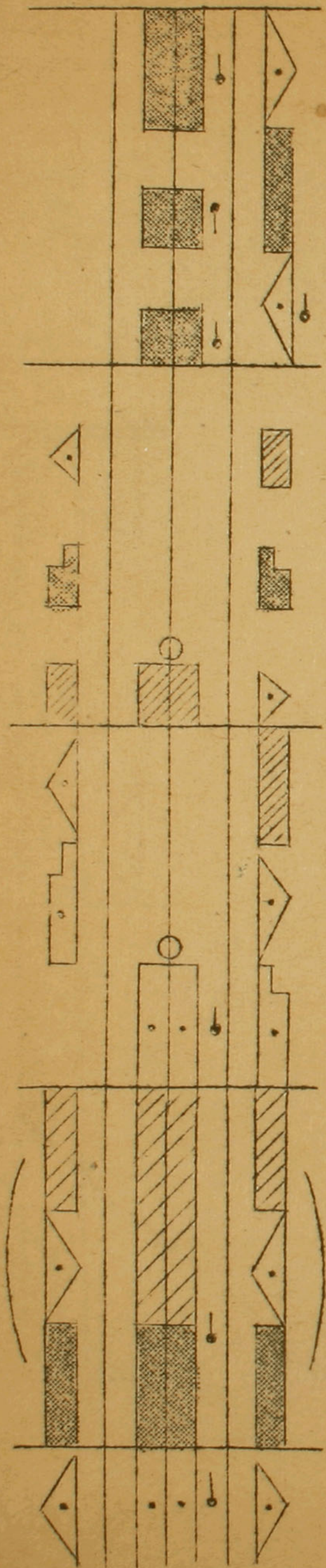


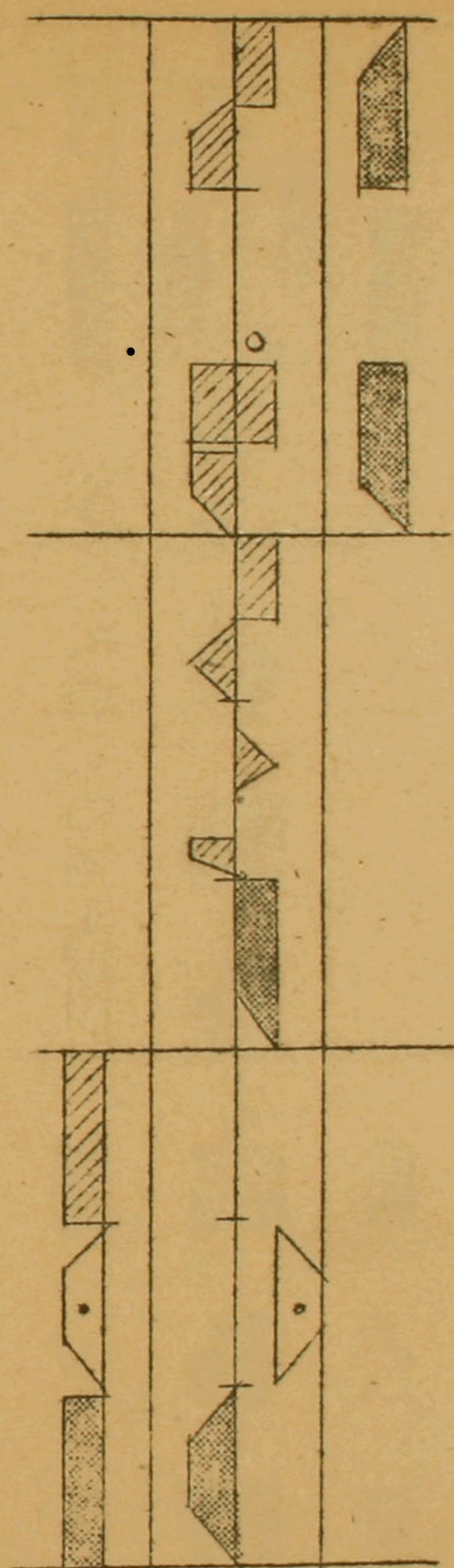
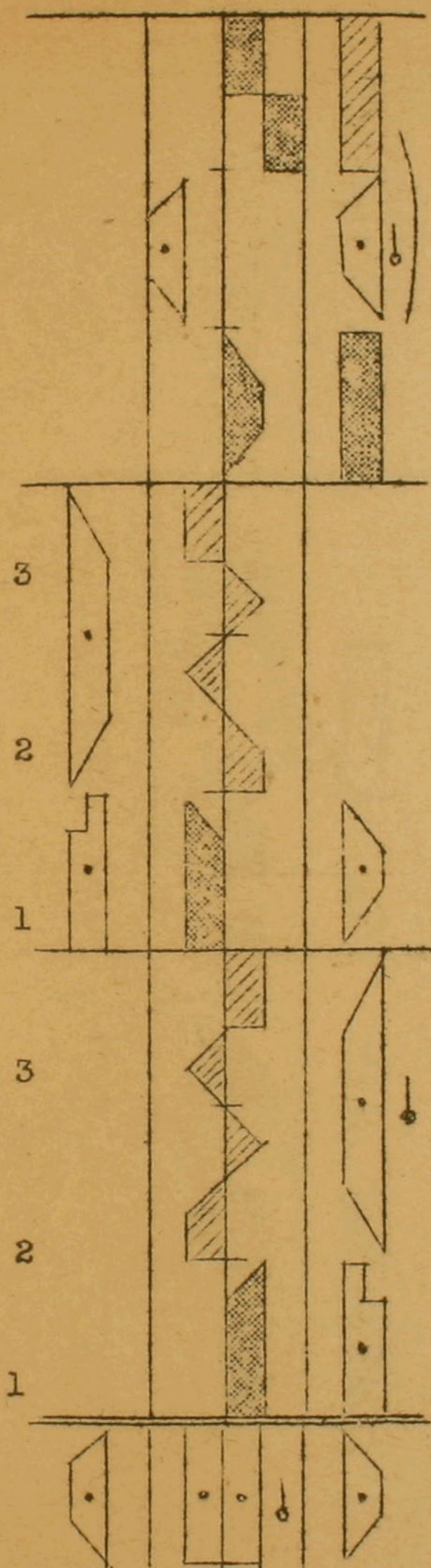
Movimiento simple con movimiento dramático.



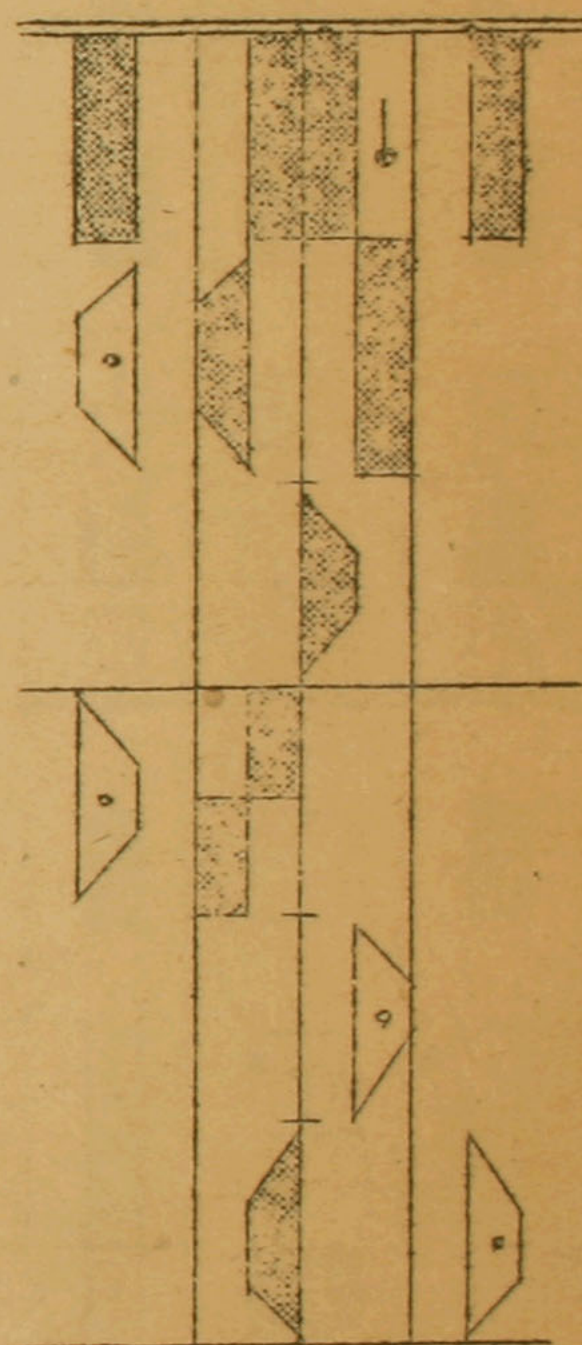


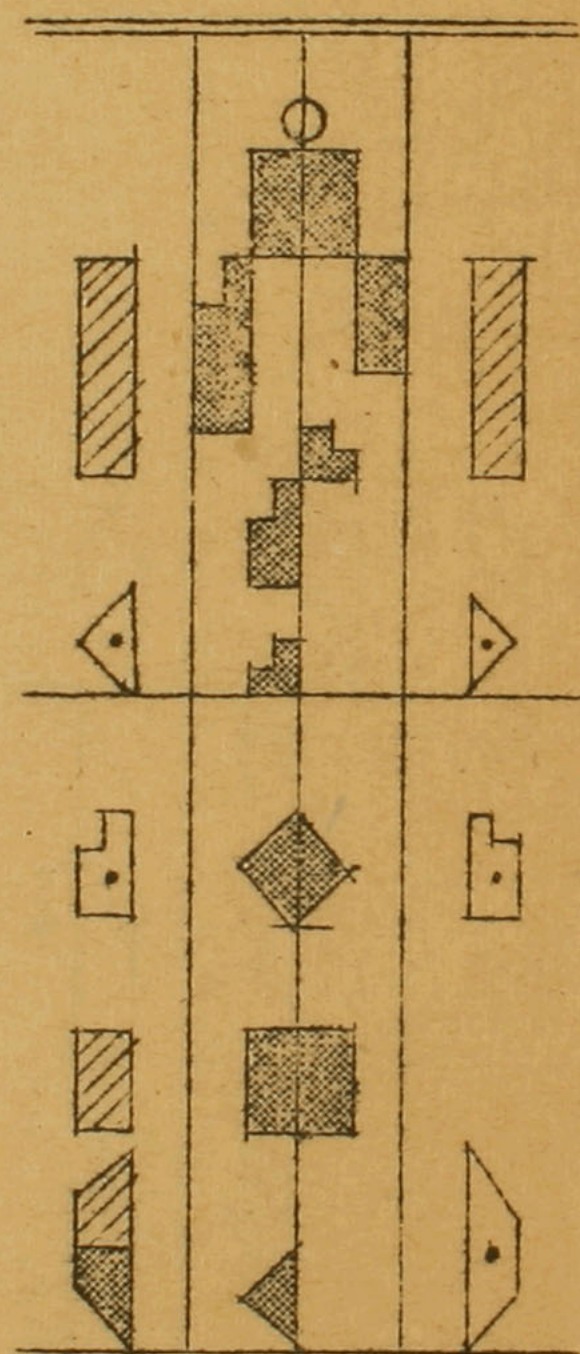
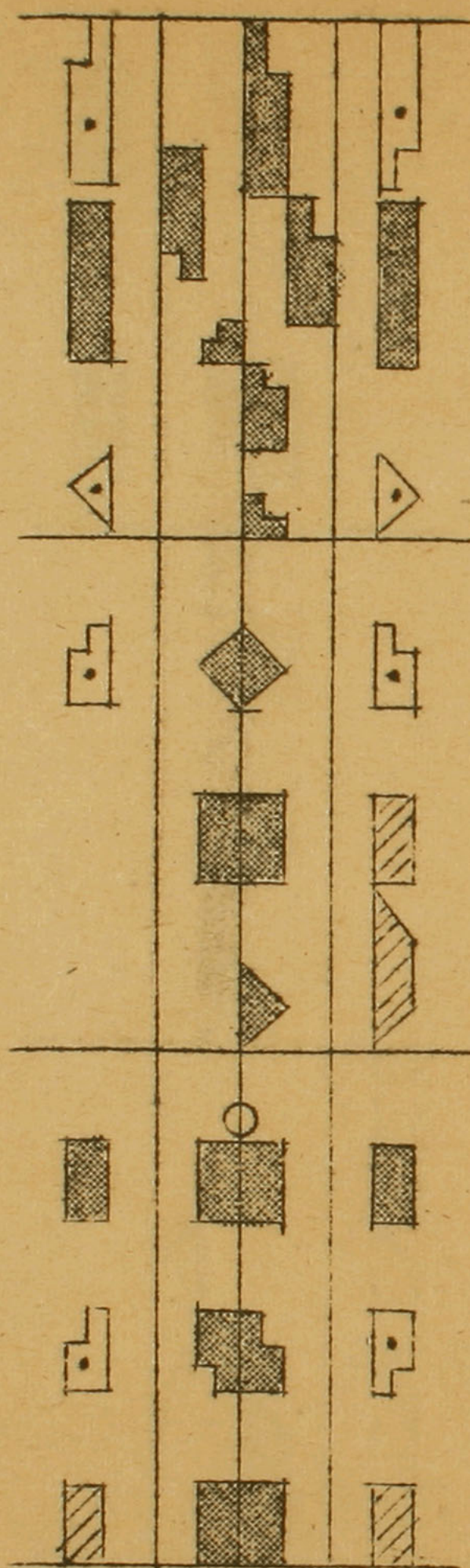
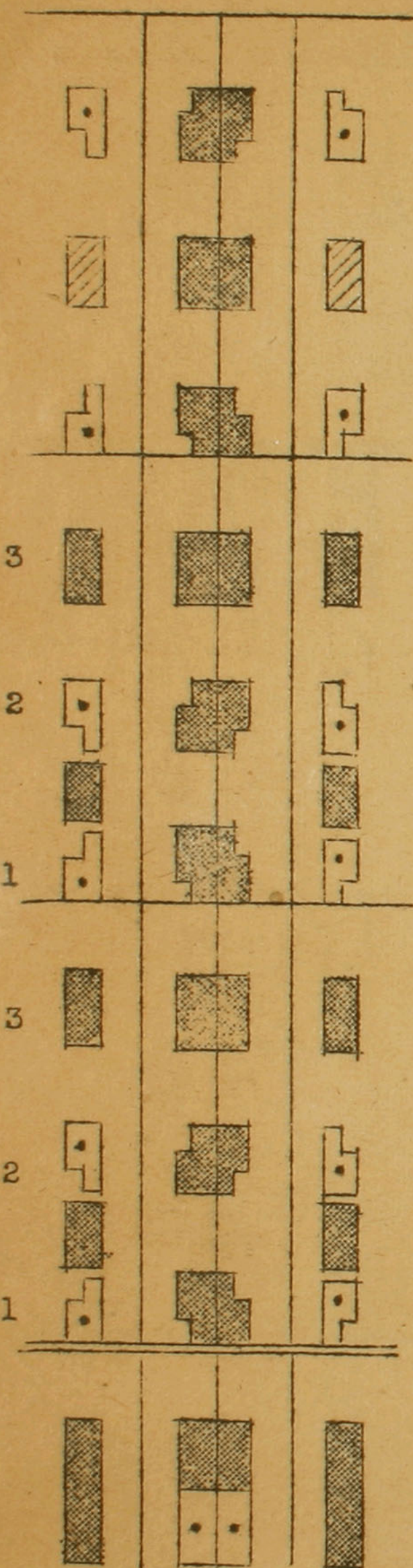
Contraste simple entre movimientos rápidos y movimientos fluidos.

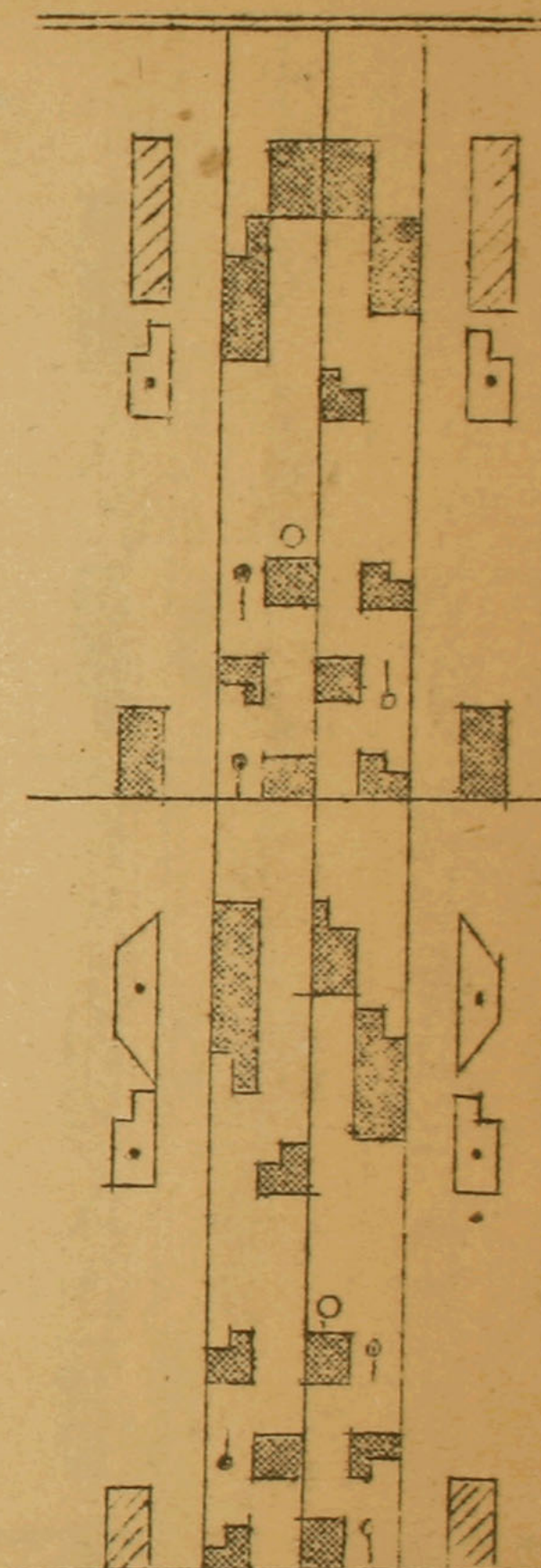
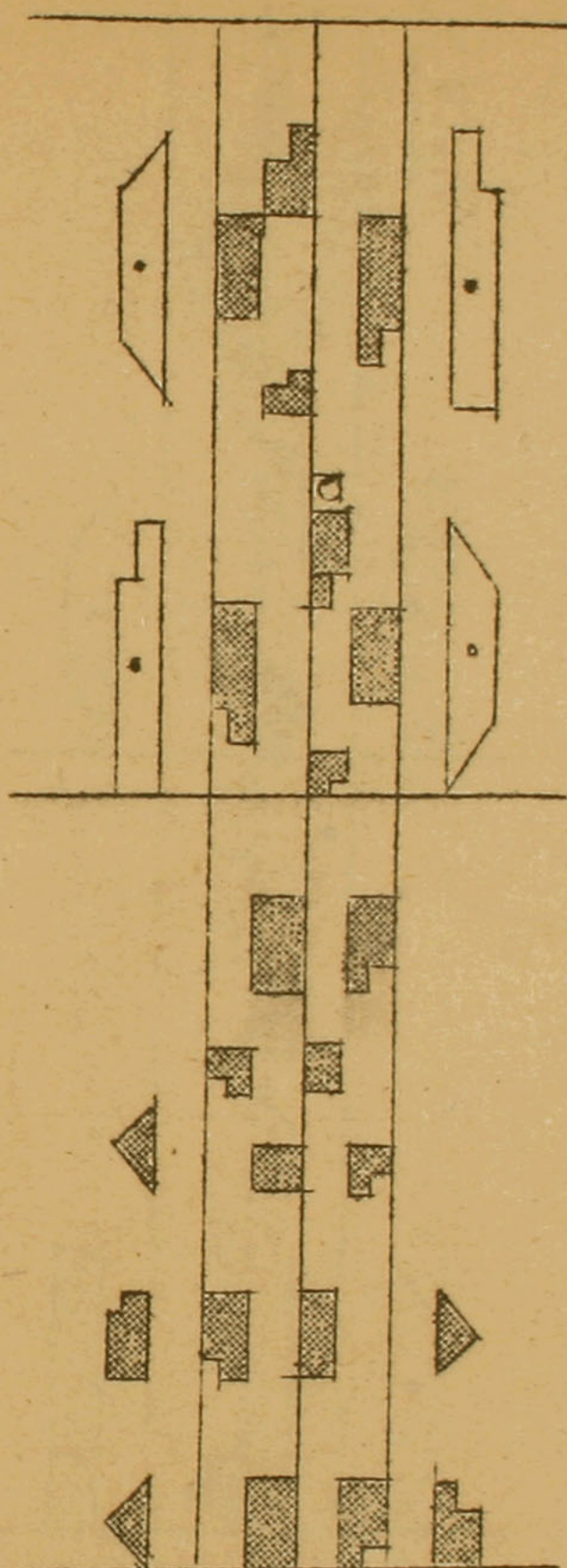
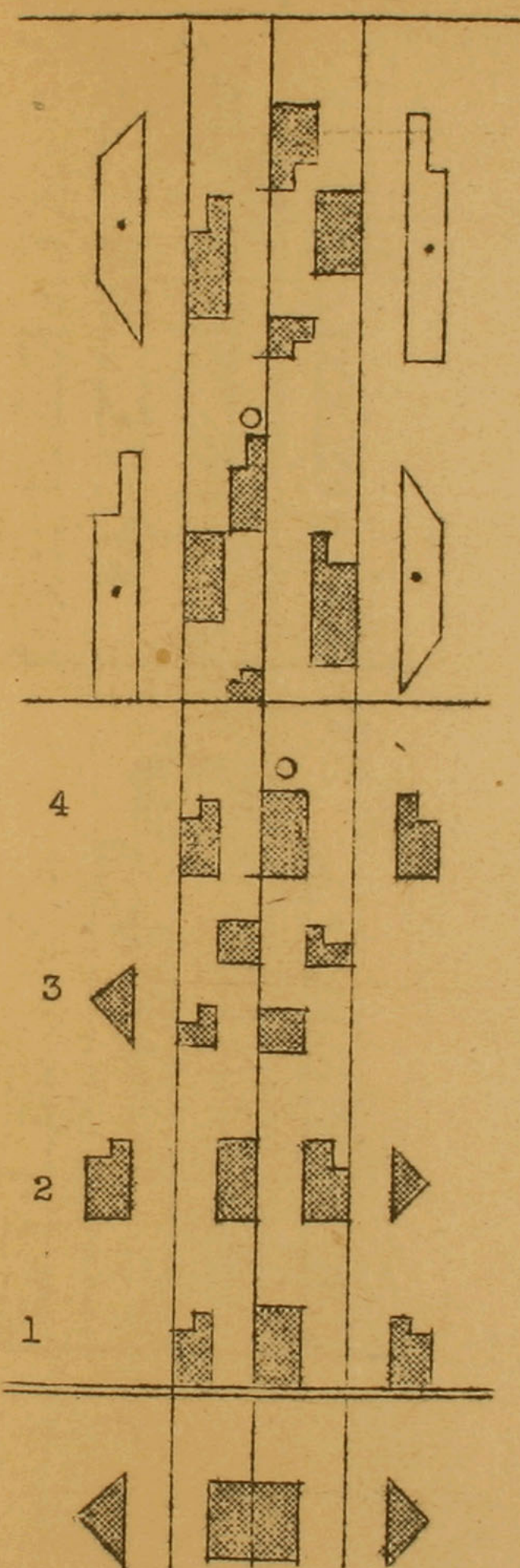


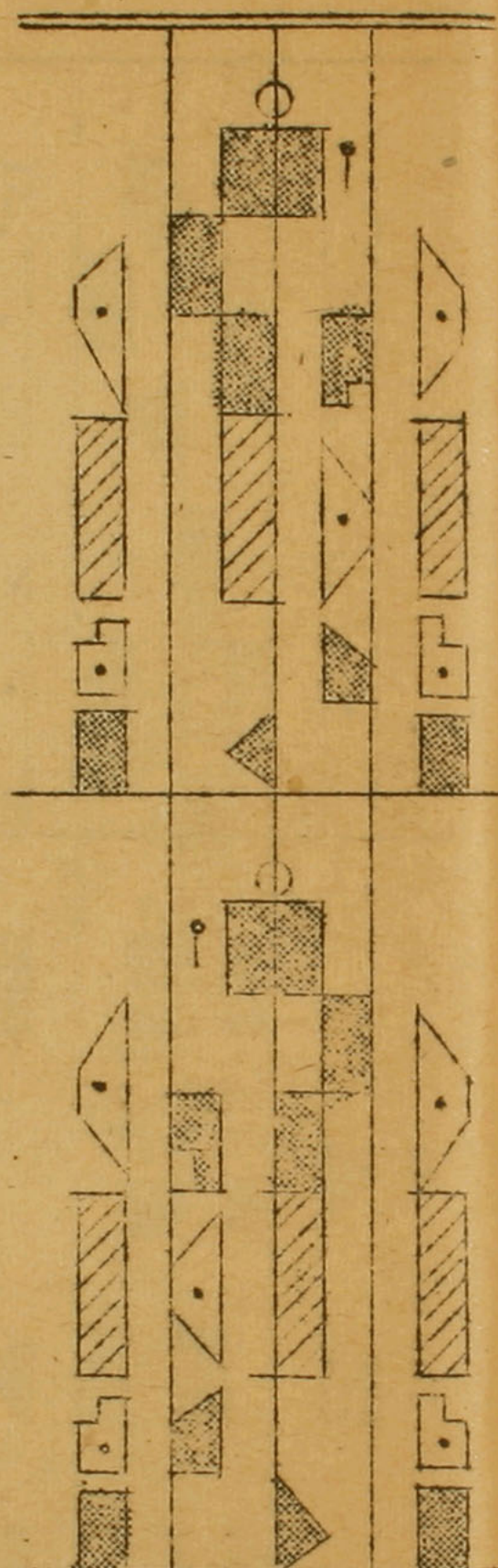
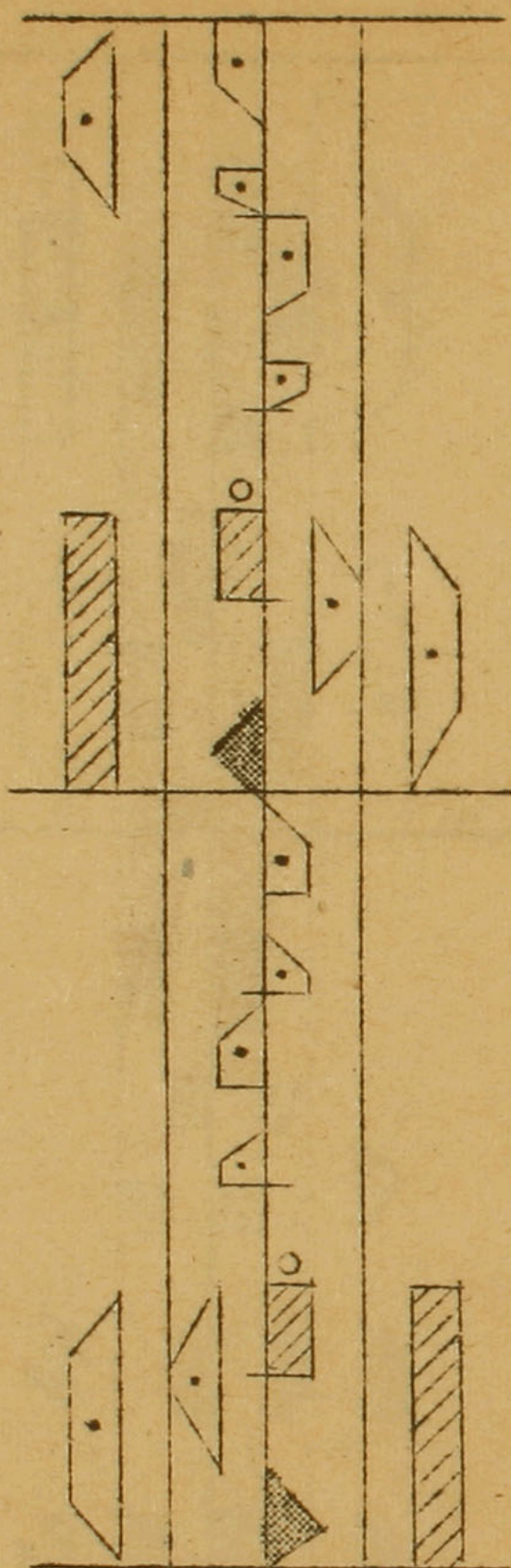
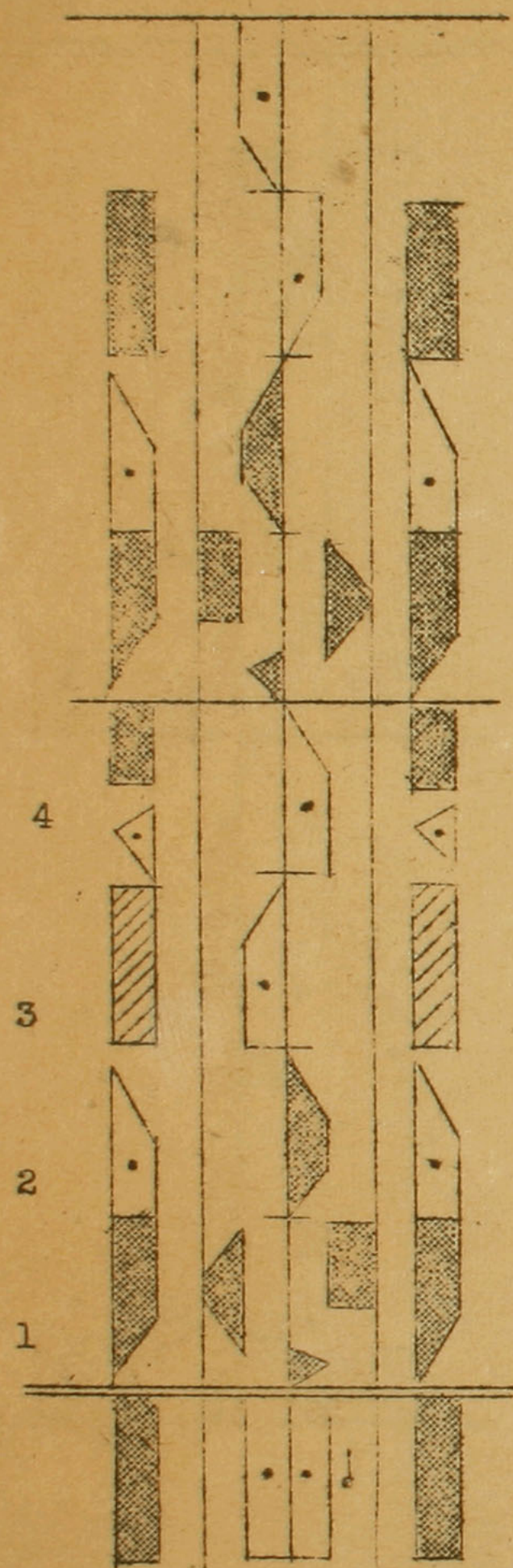


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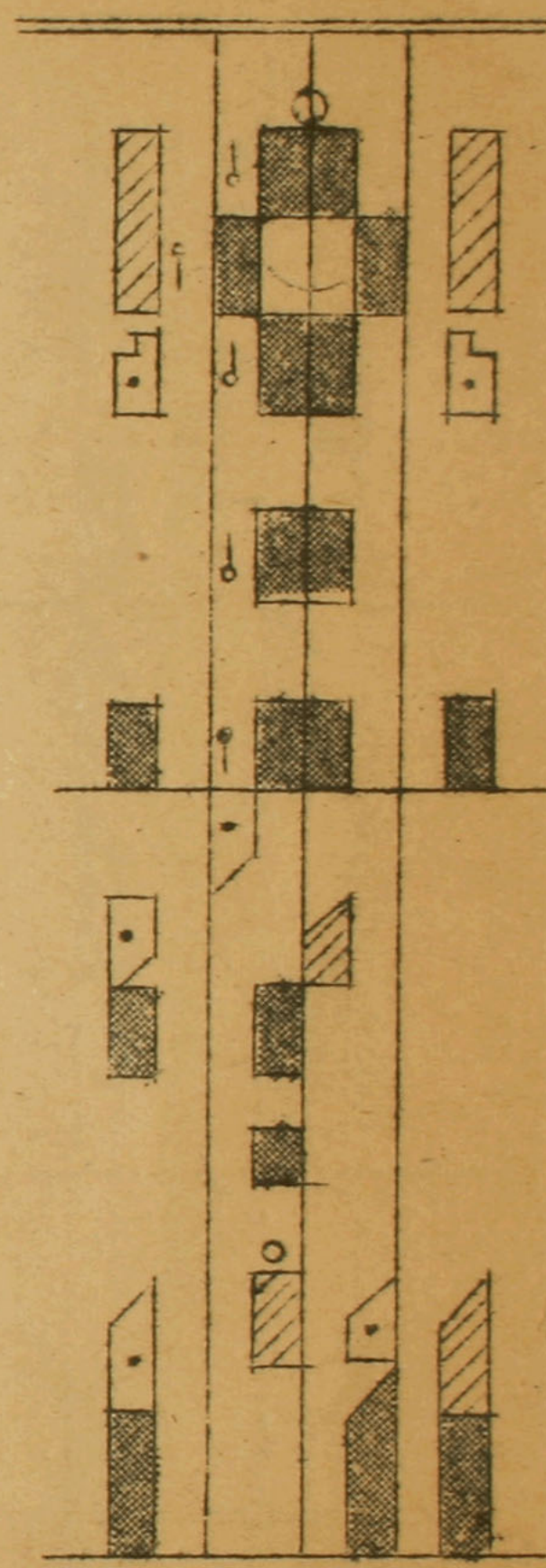
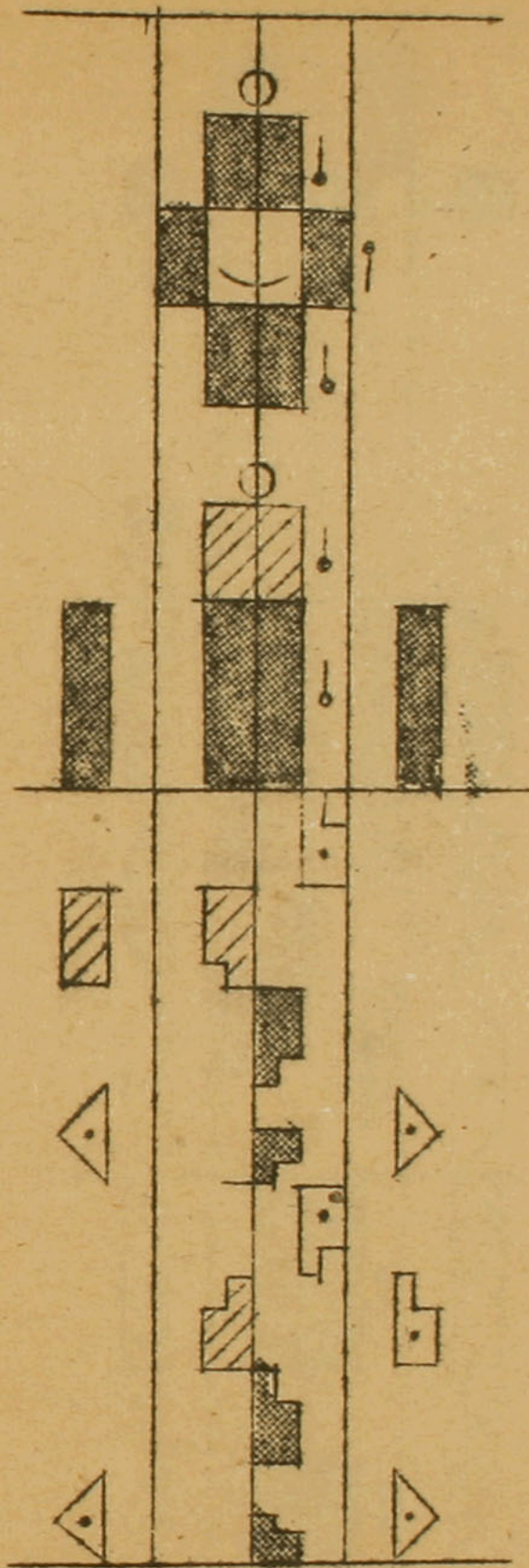
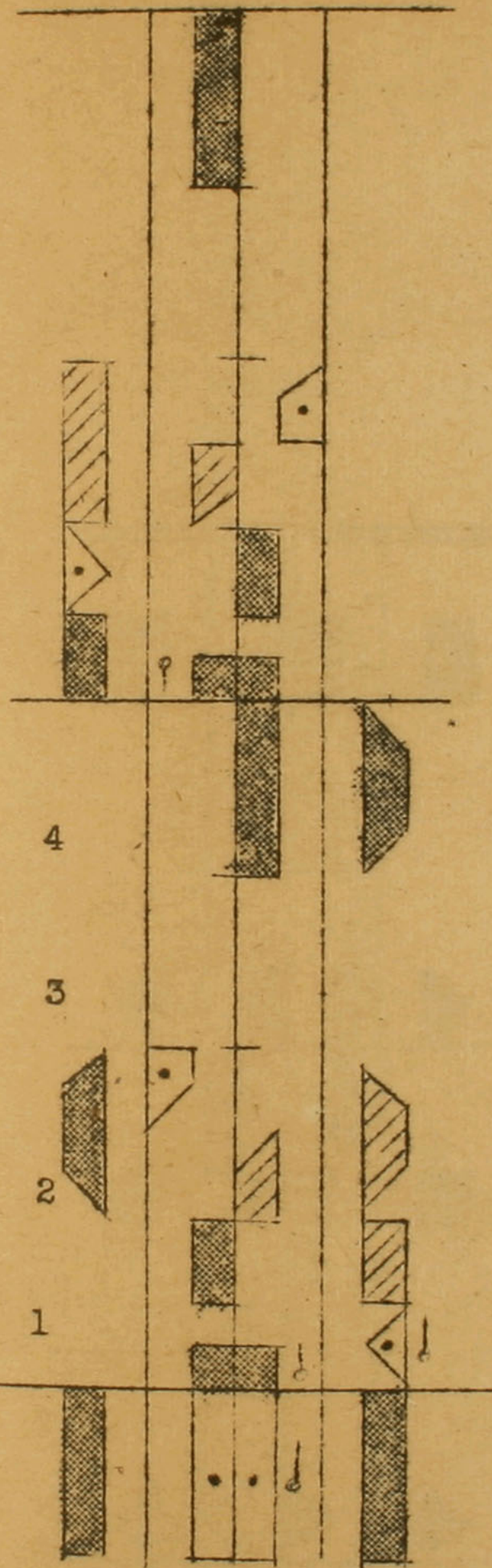




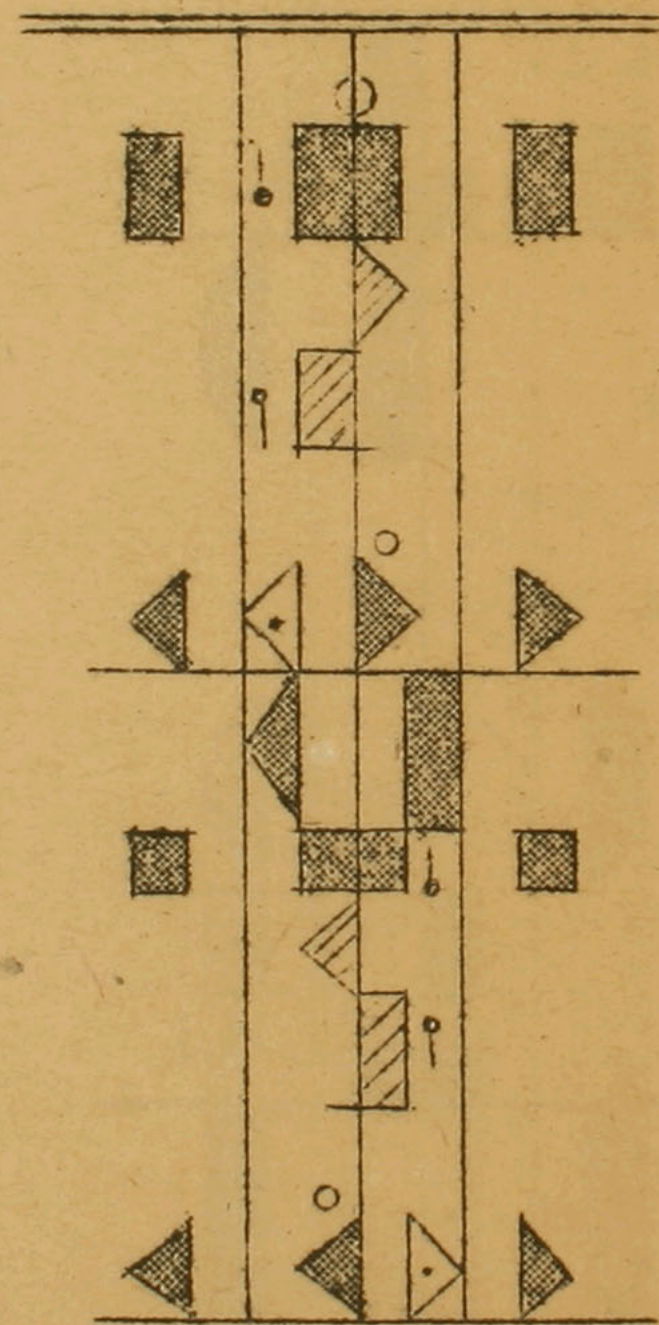
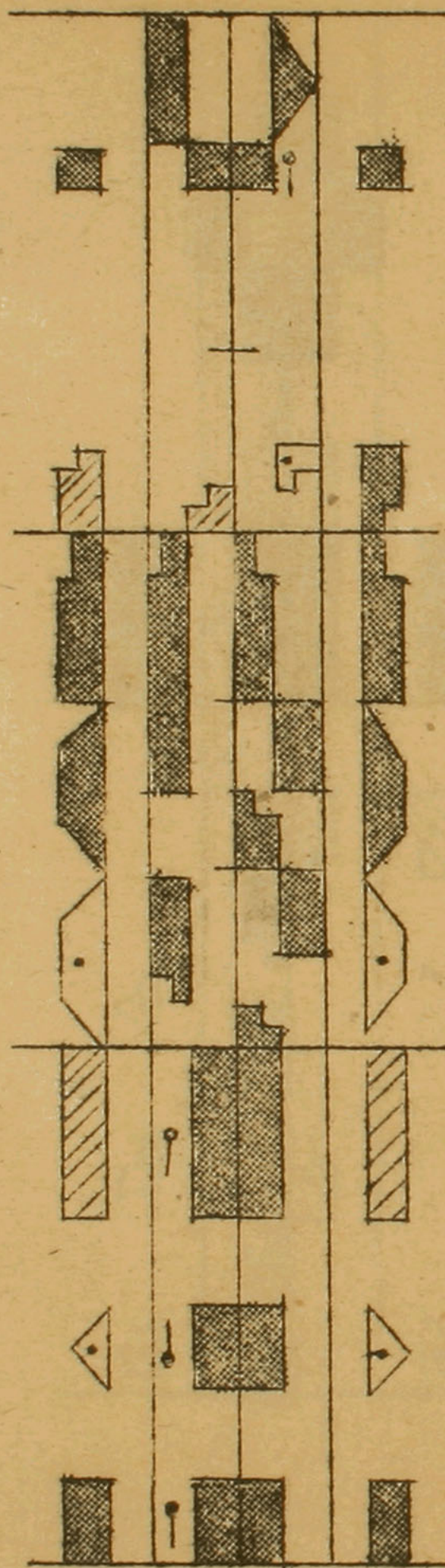
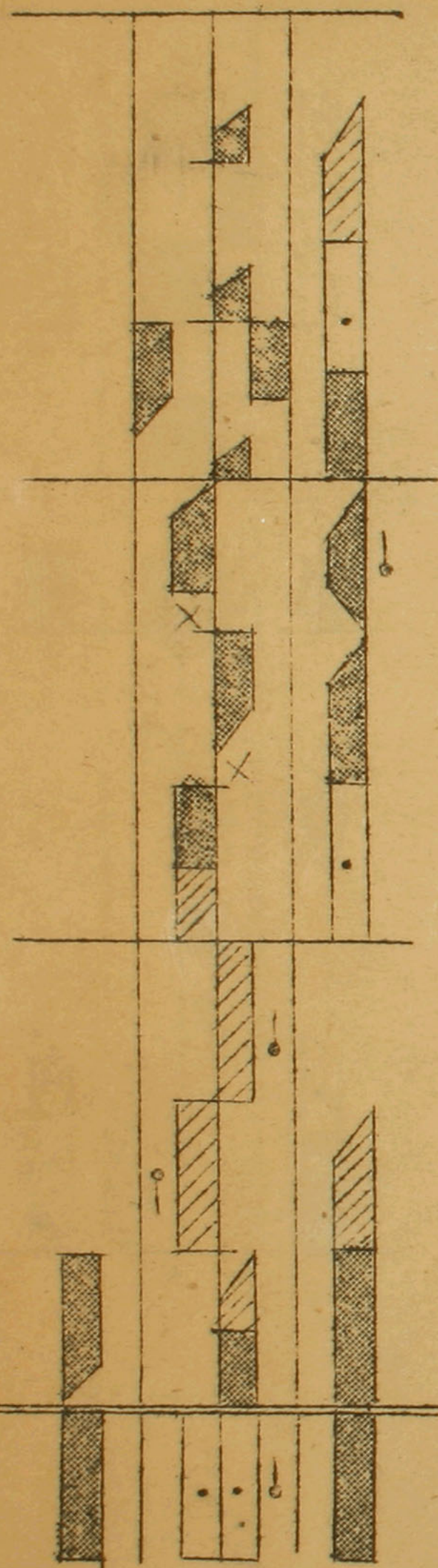


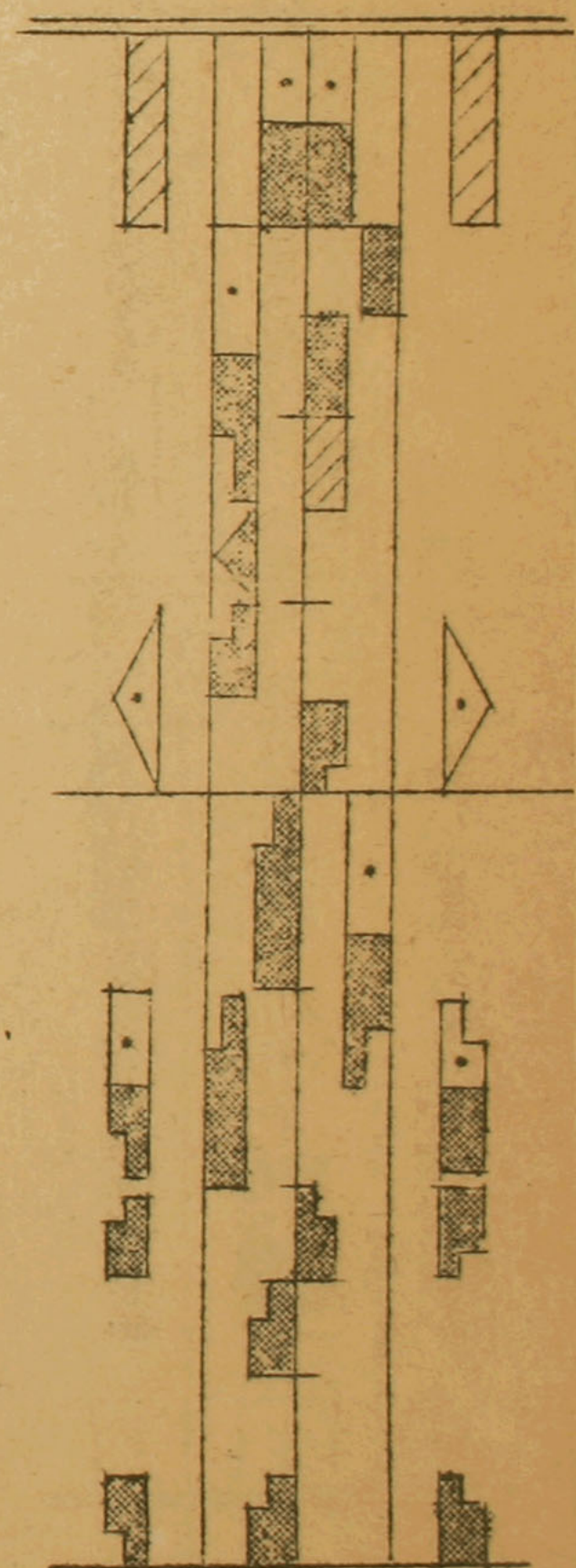
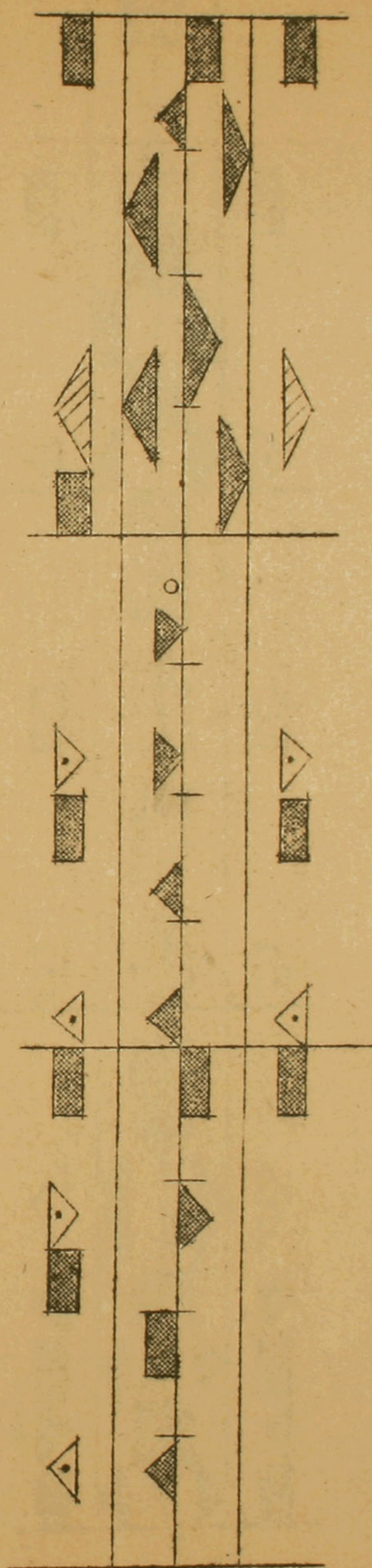
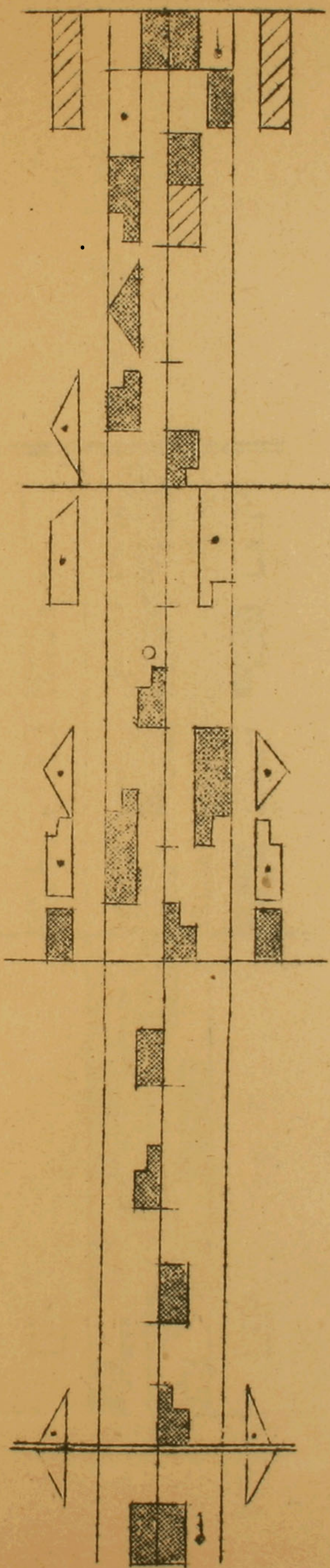


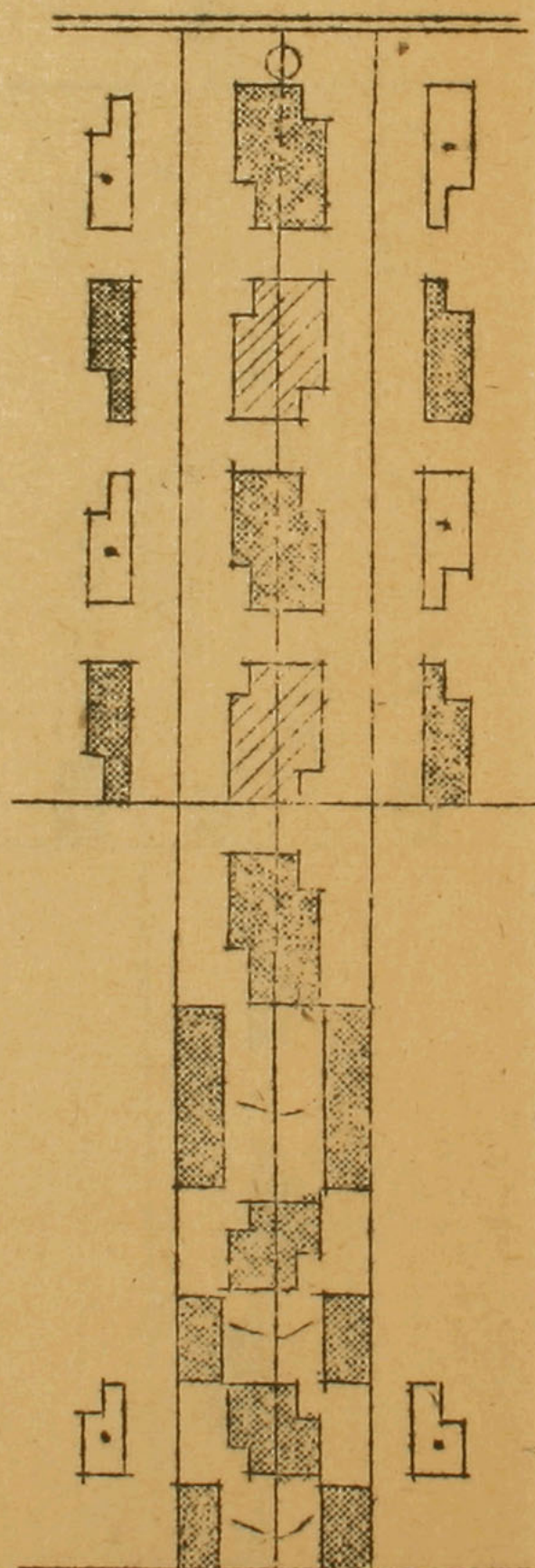
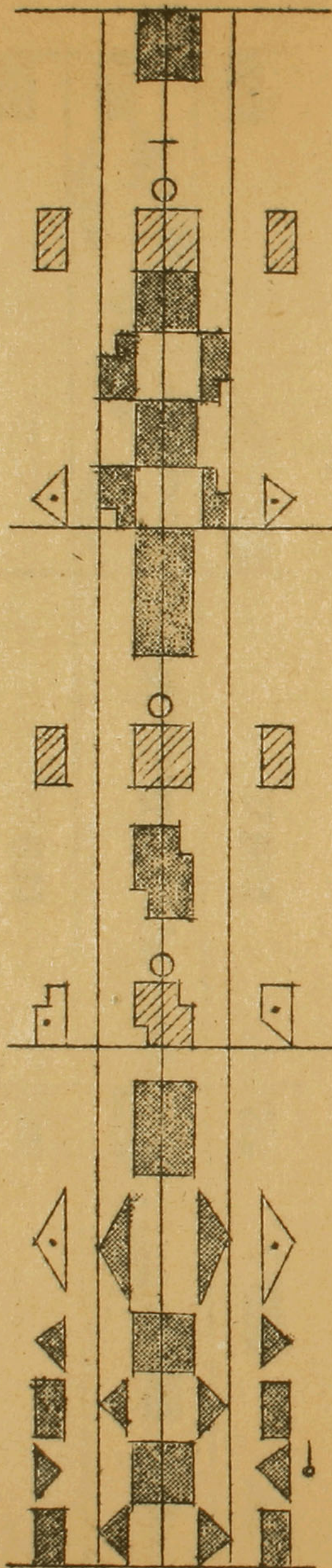
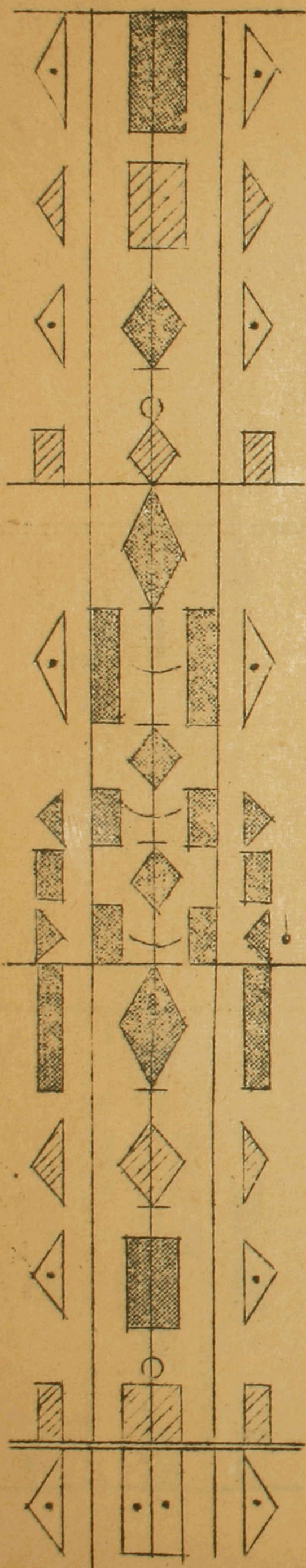
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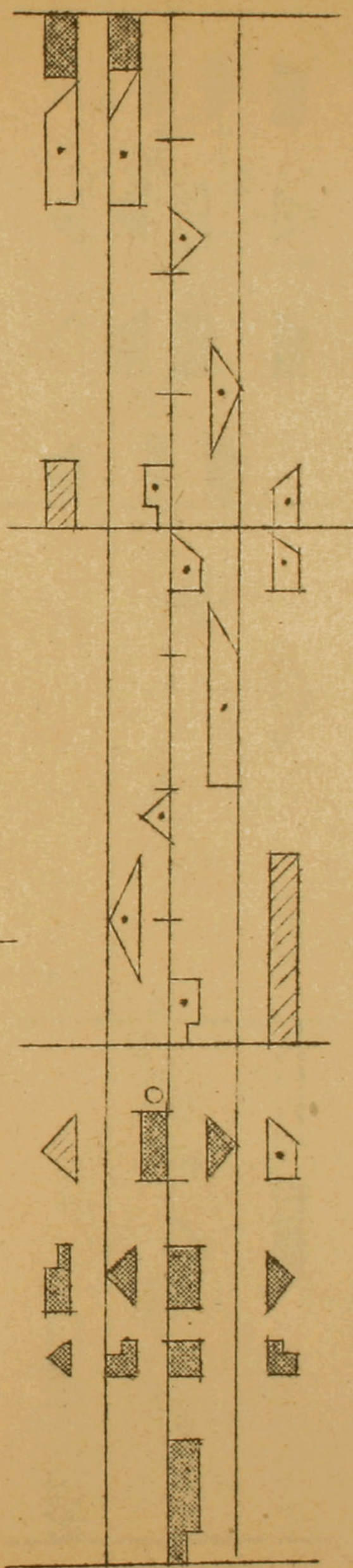
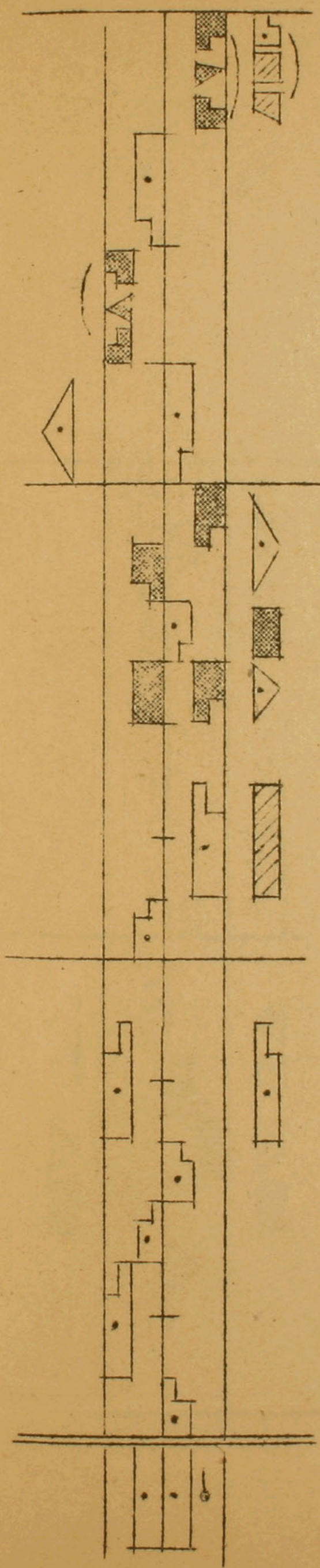


Vals clásico.

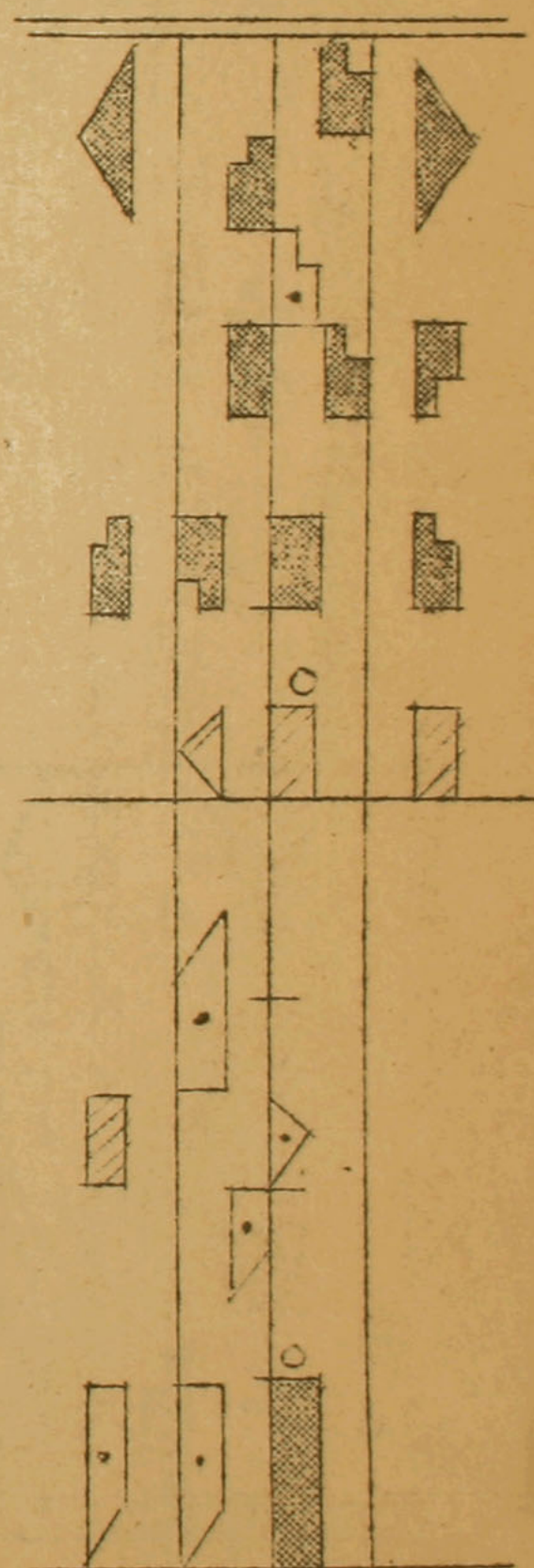


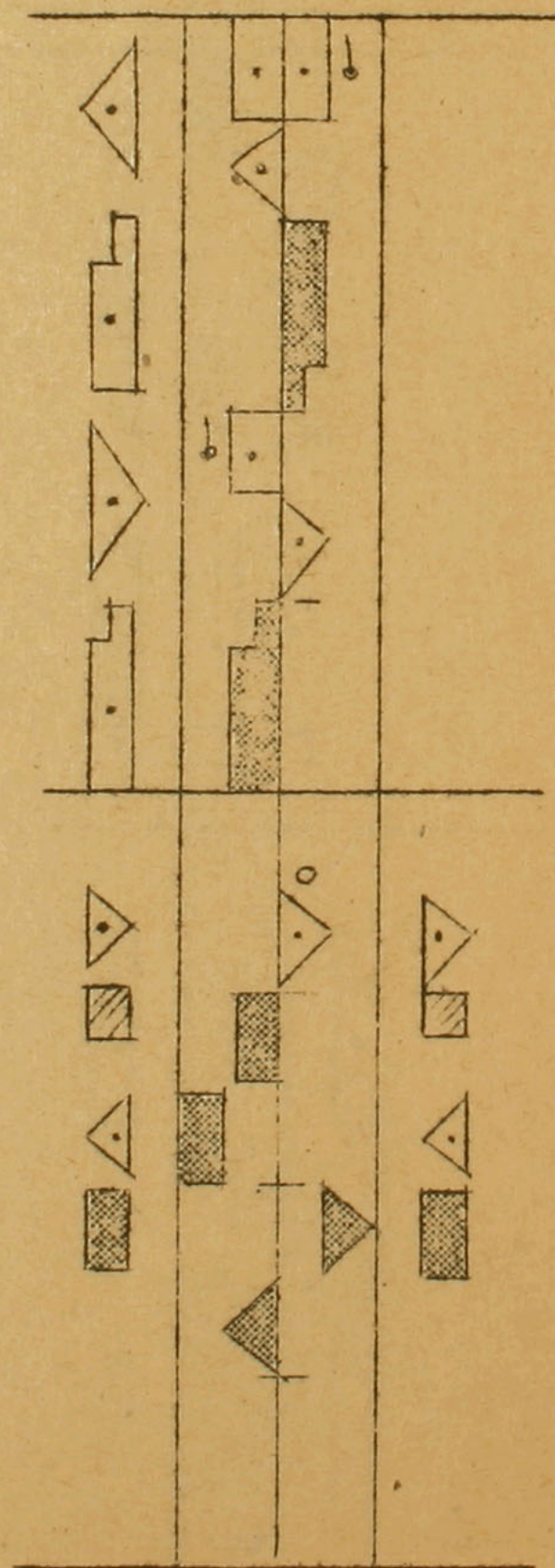
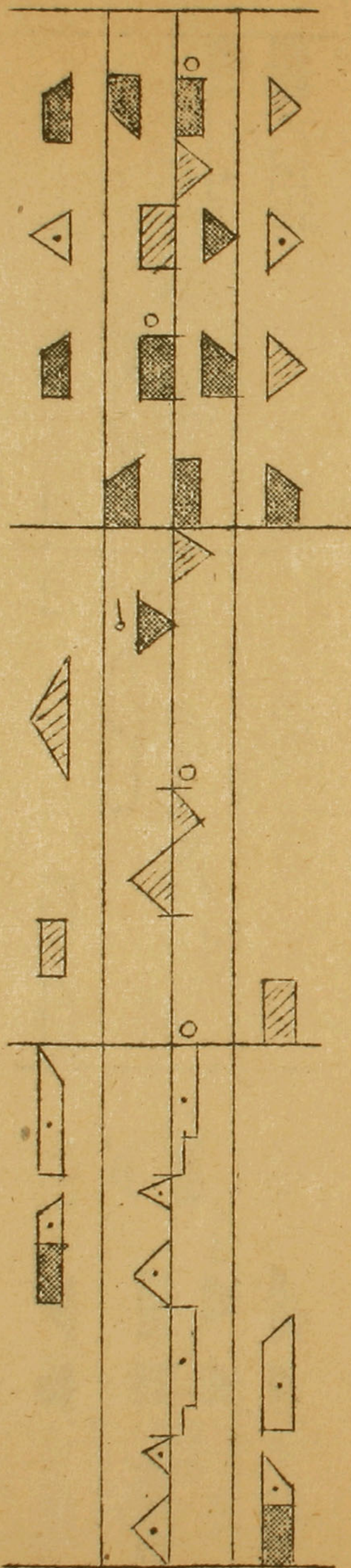
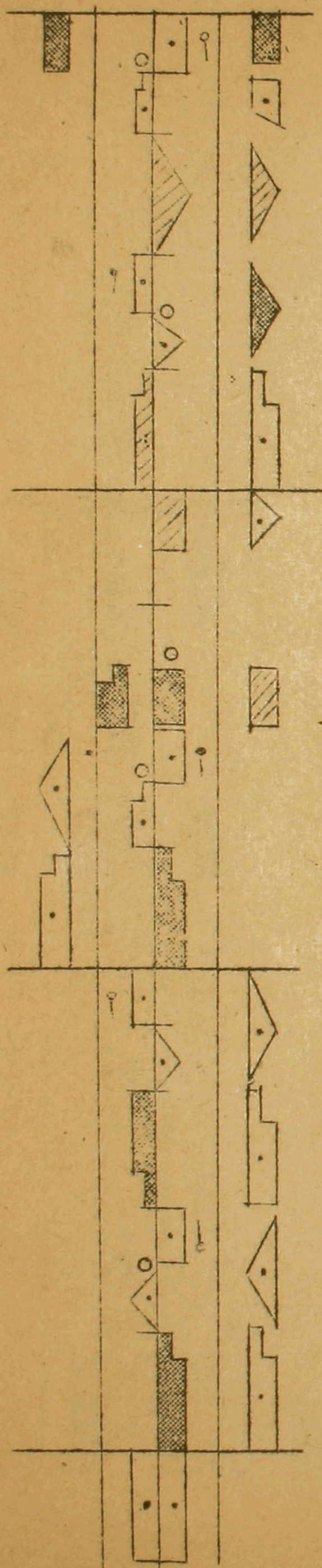


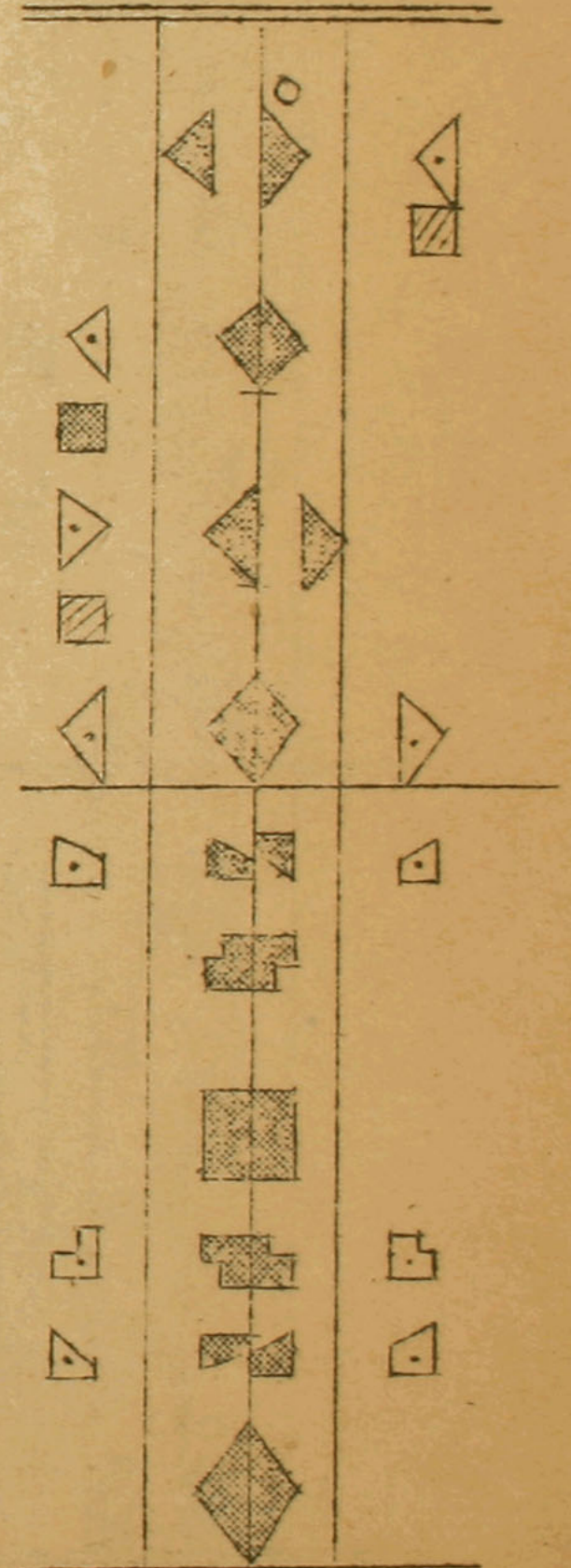
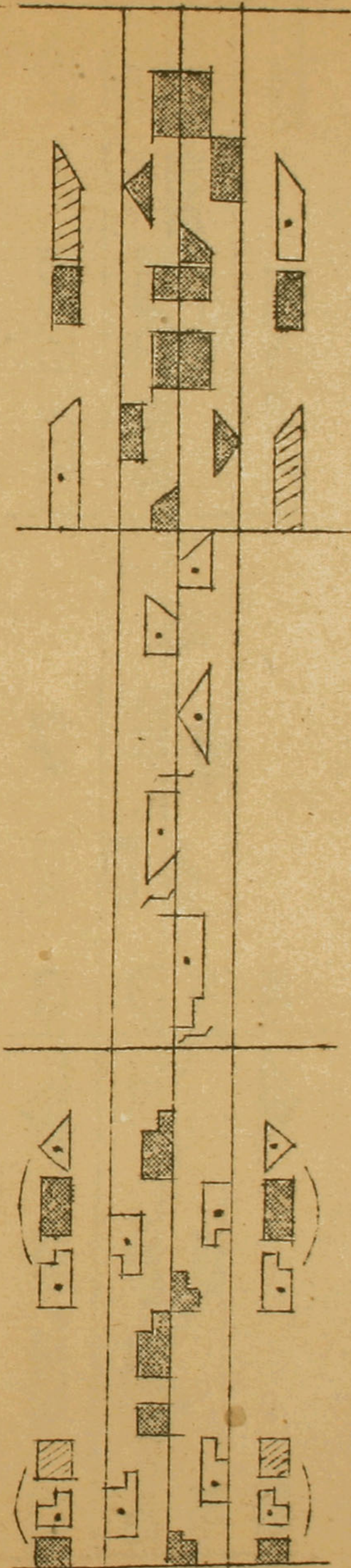
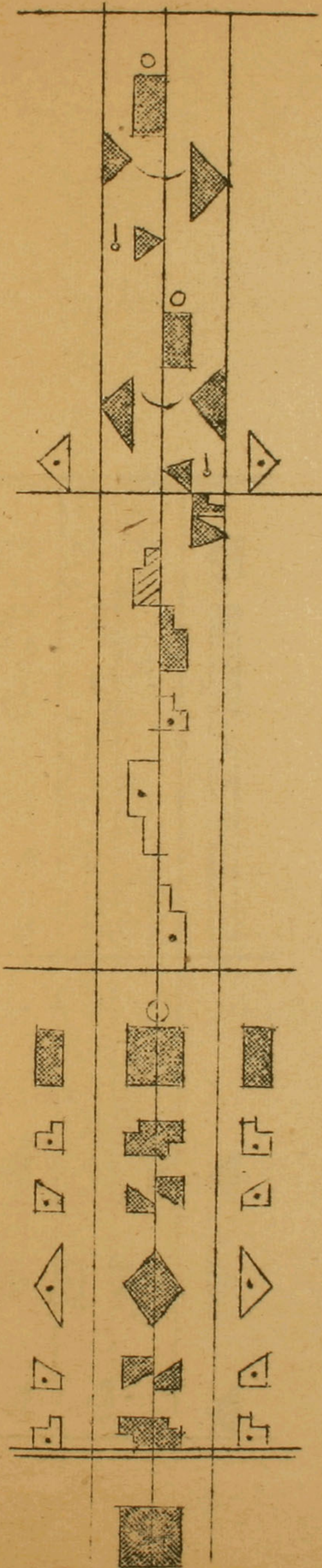


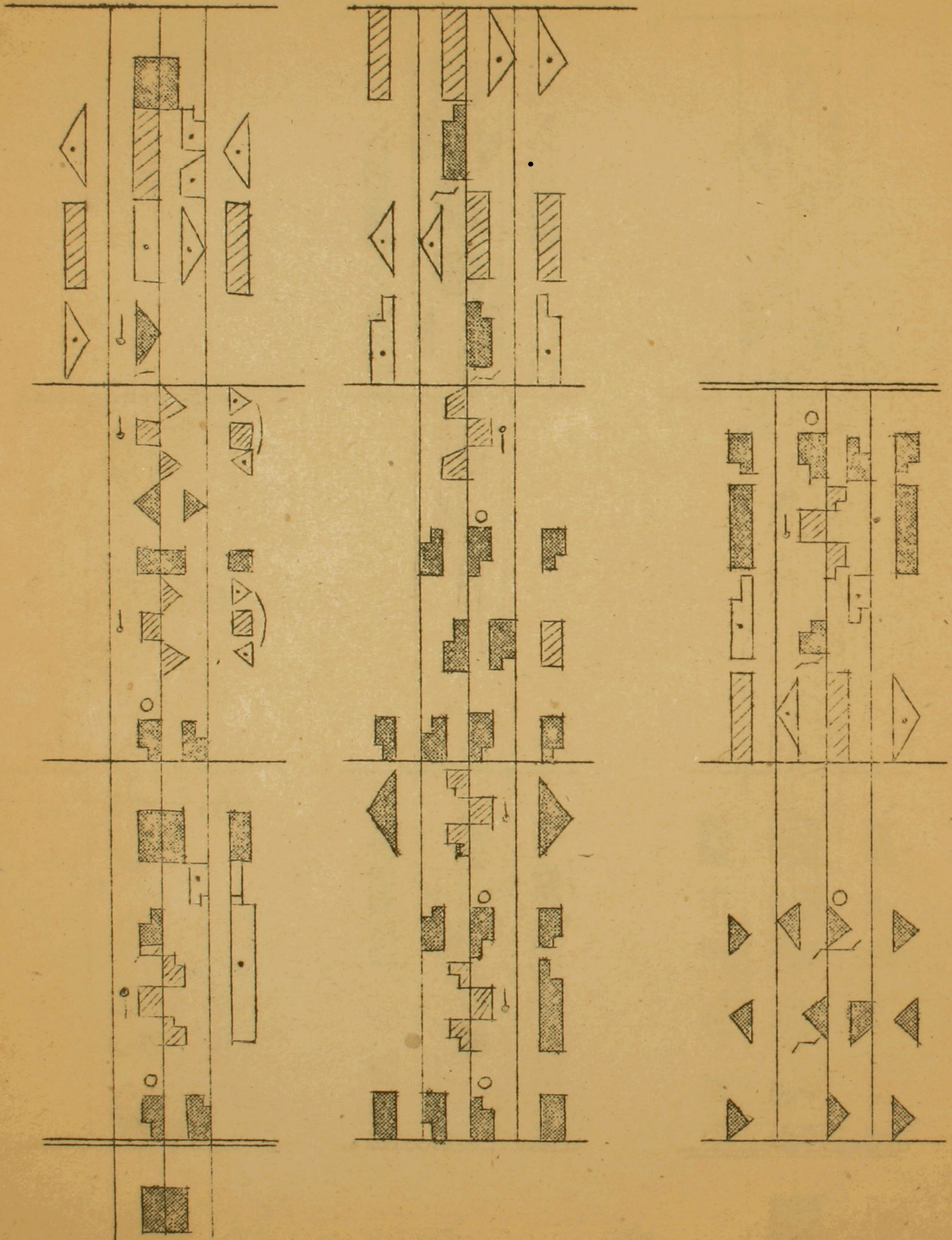


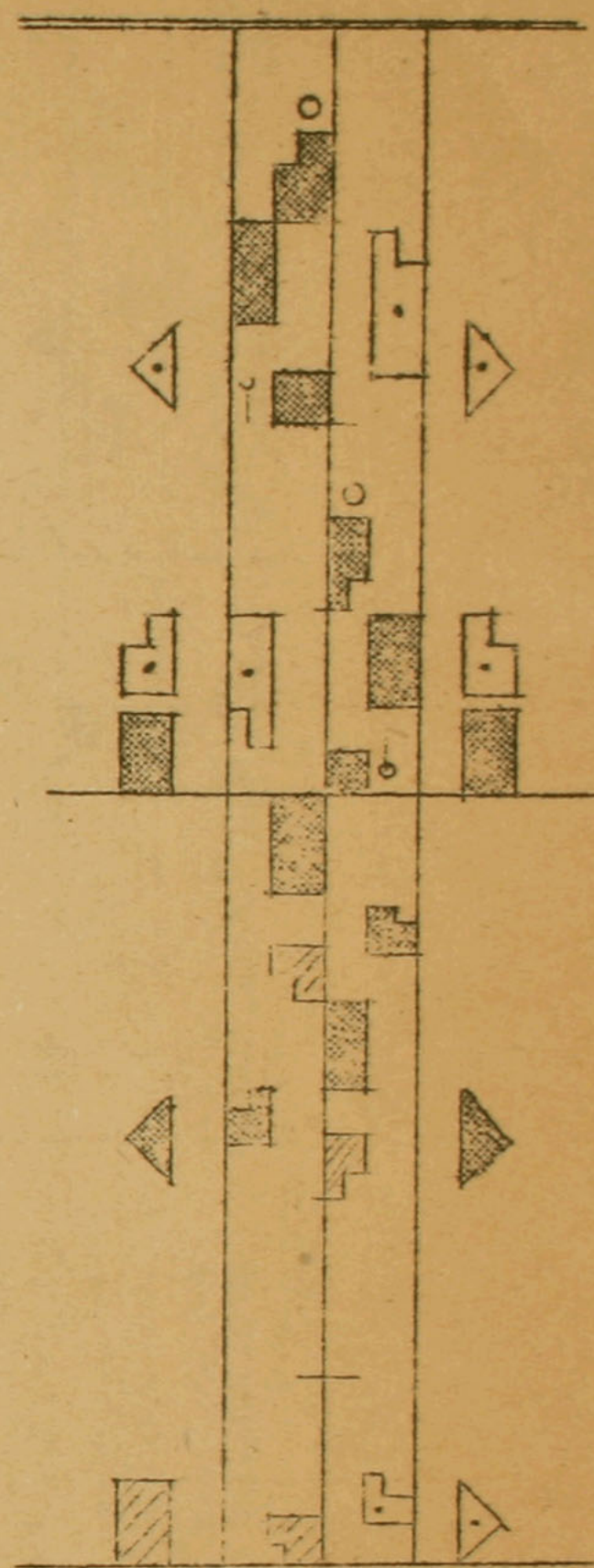
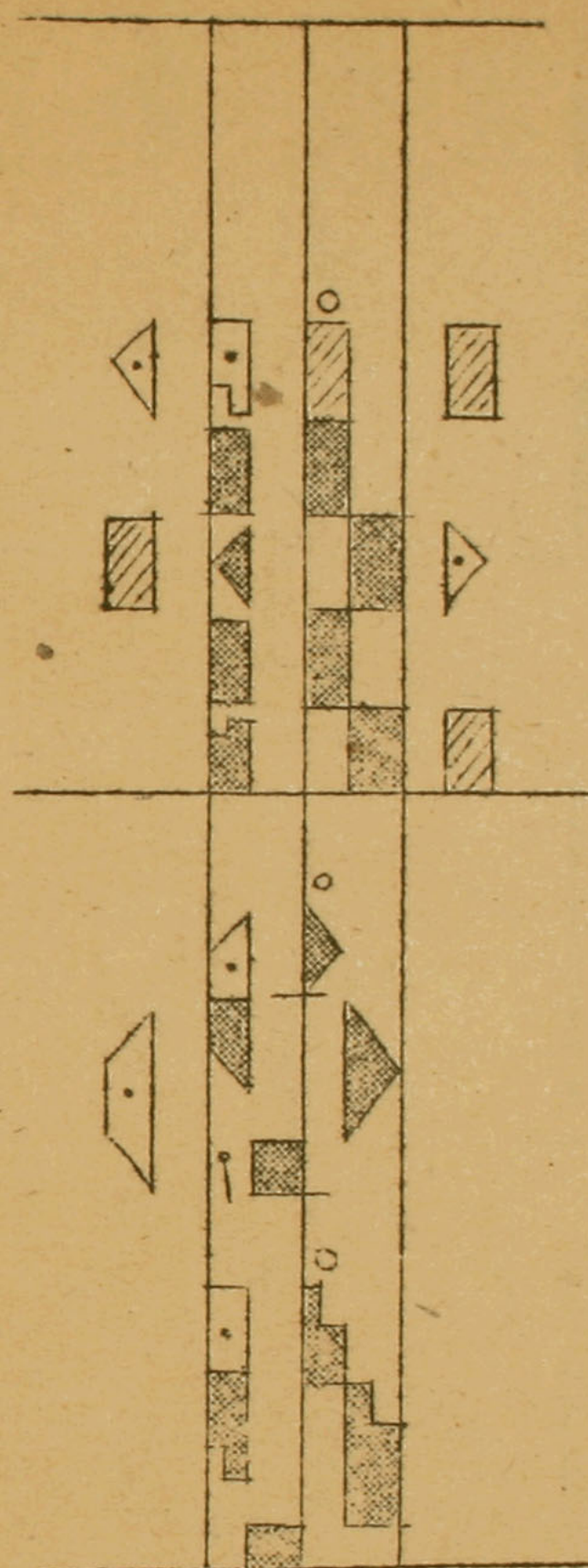
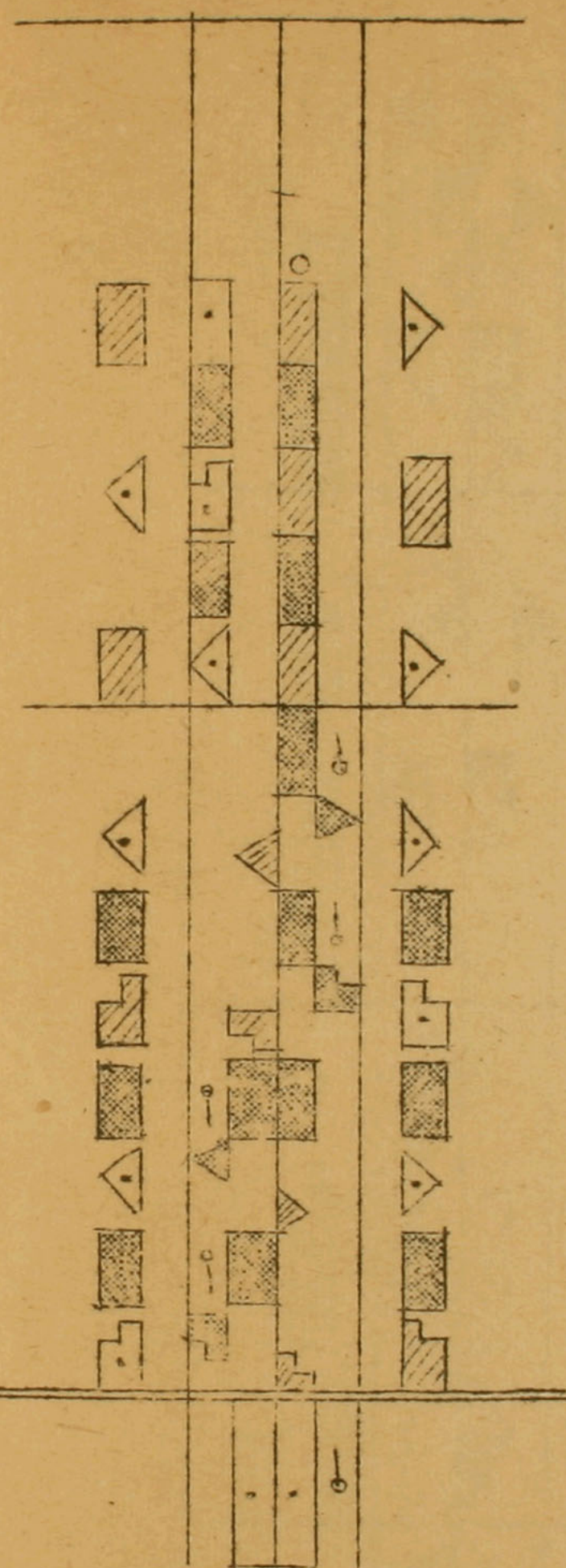
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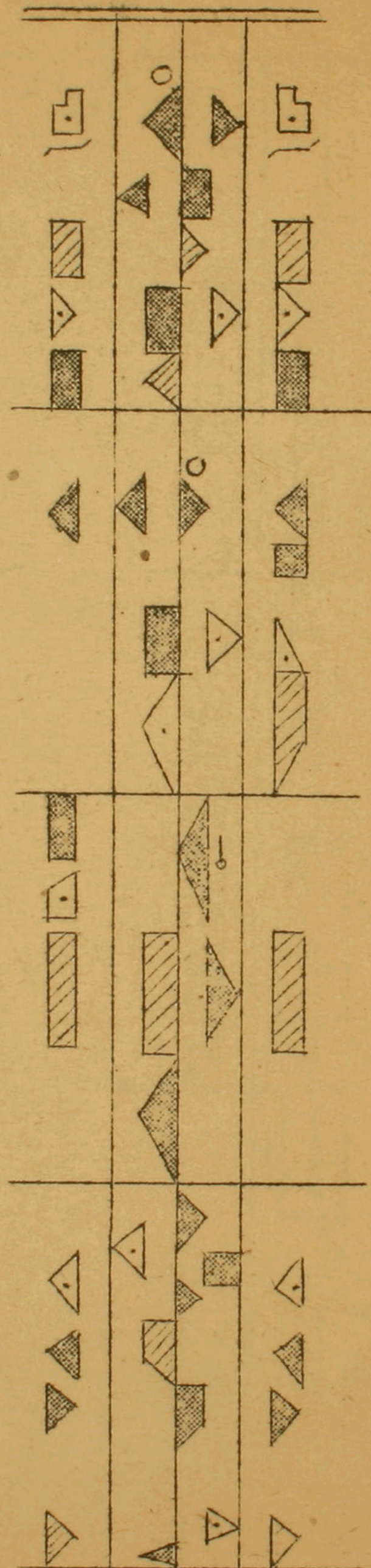
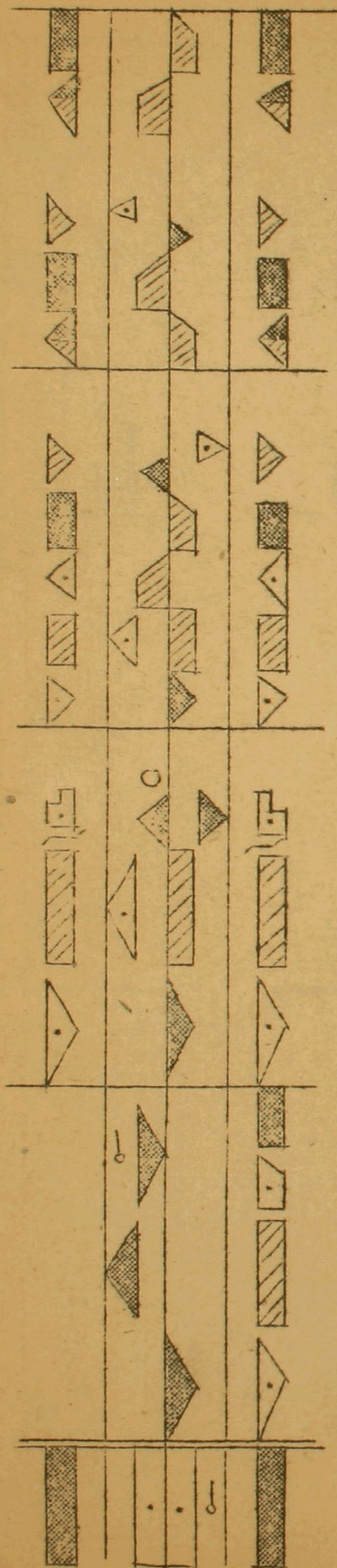


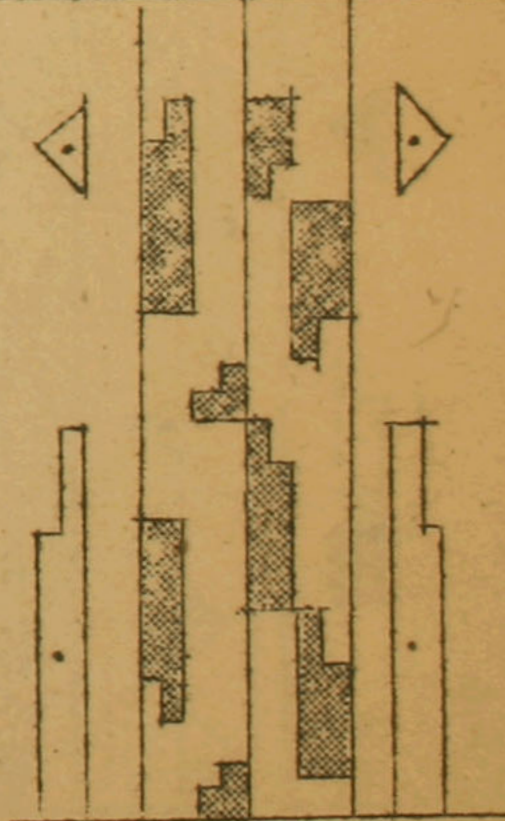
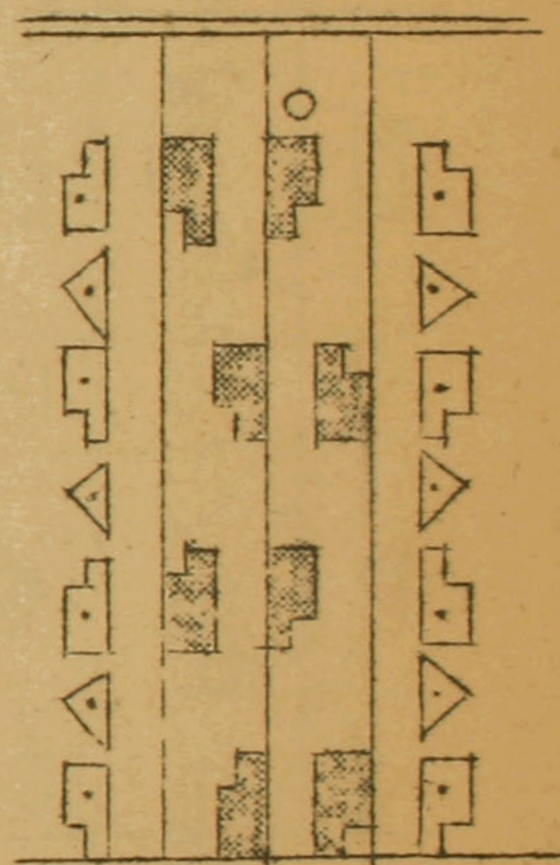
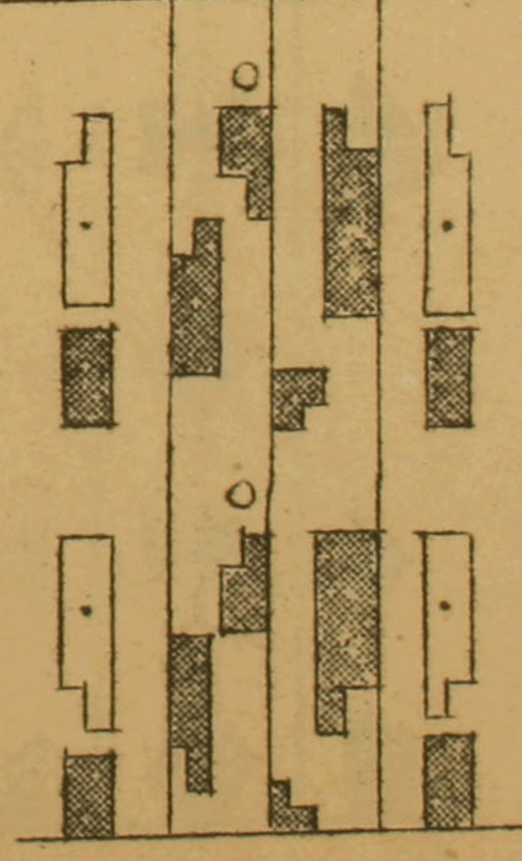
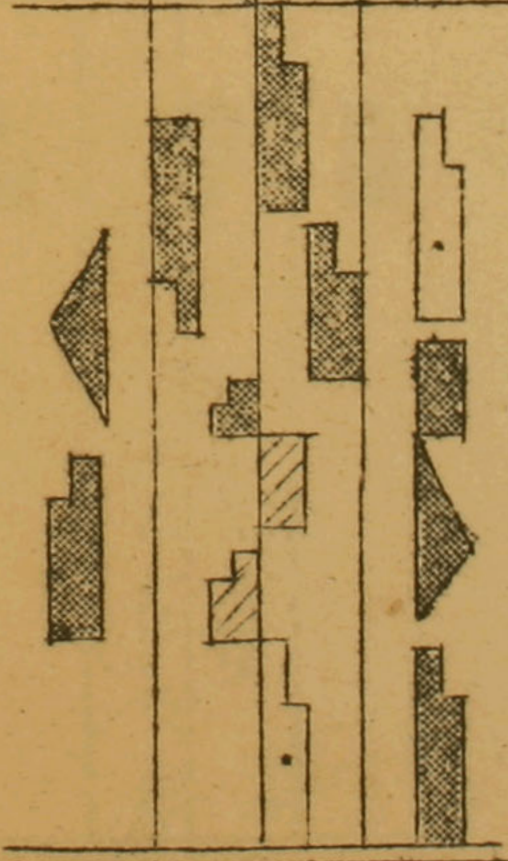
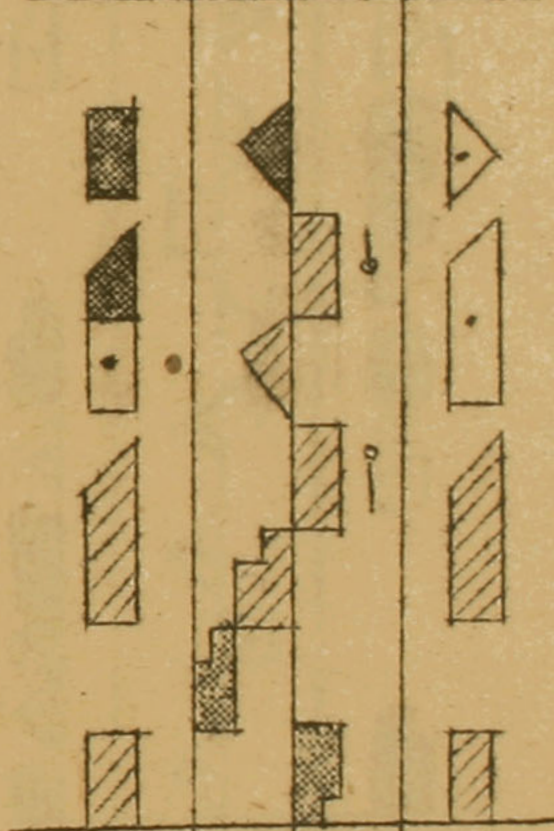
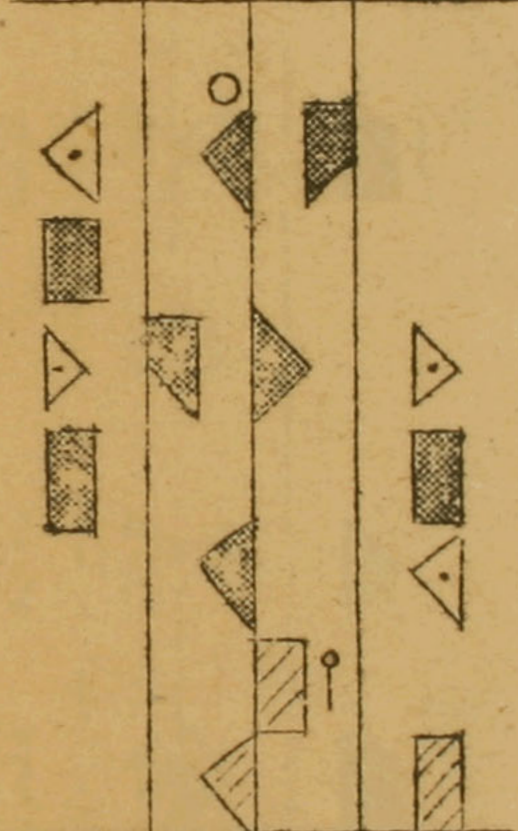
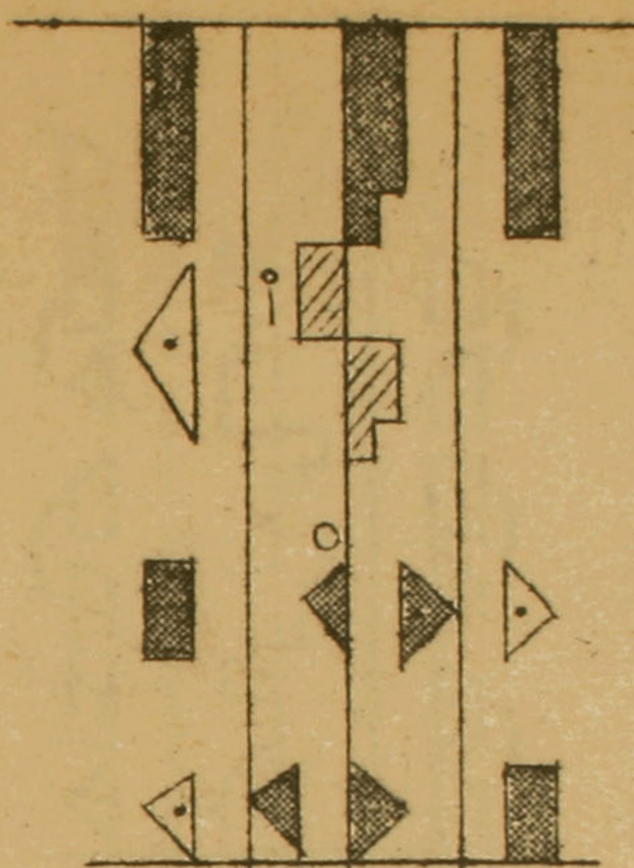
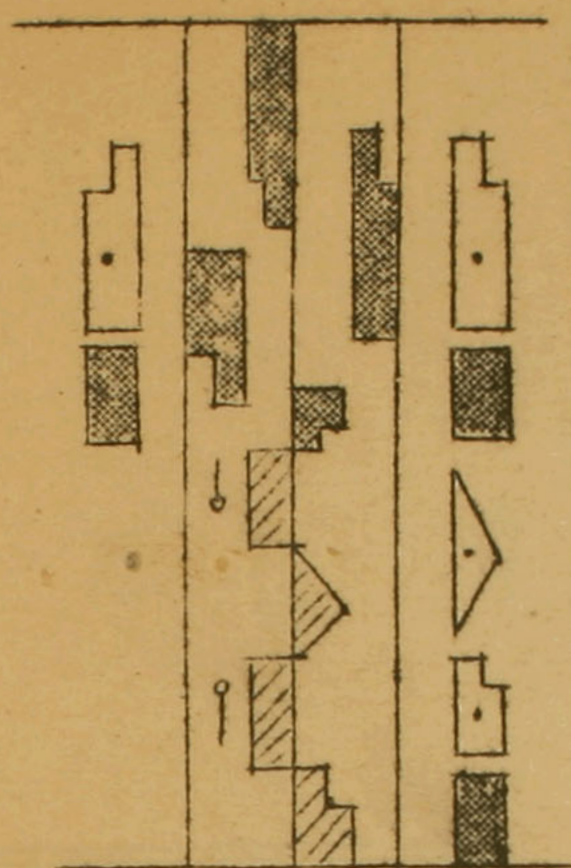


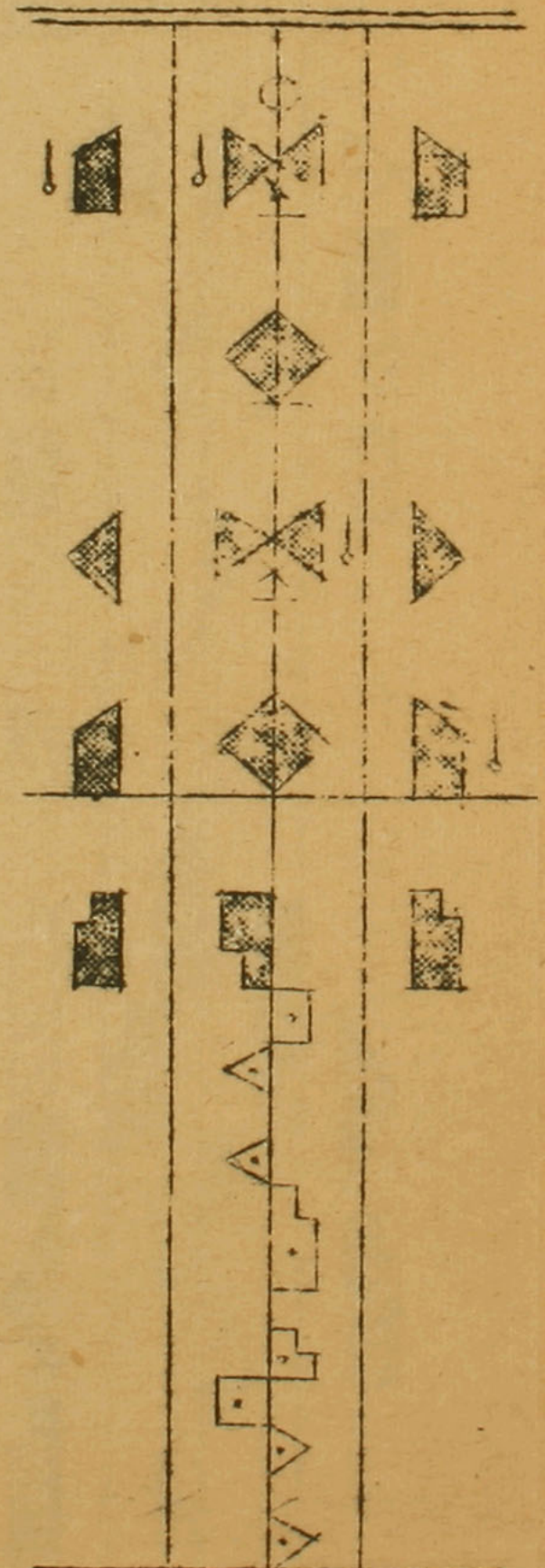
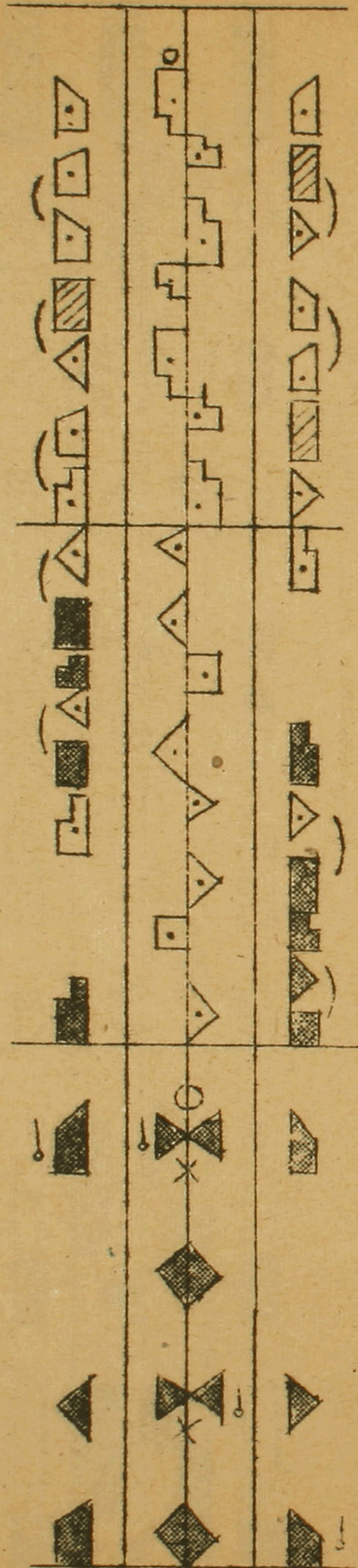
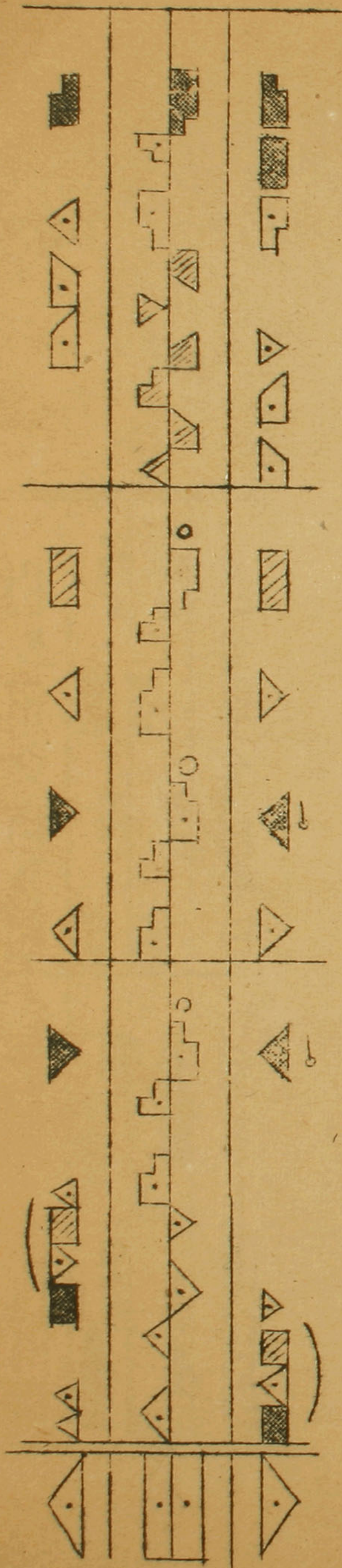


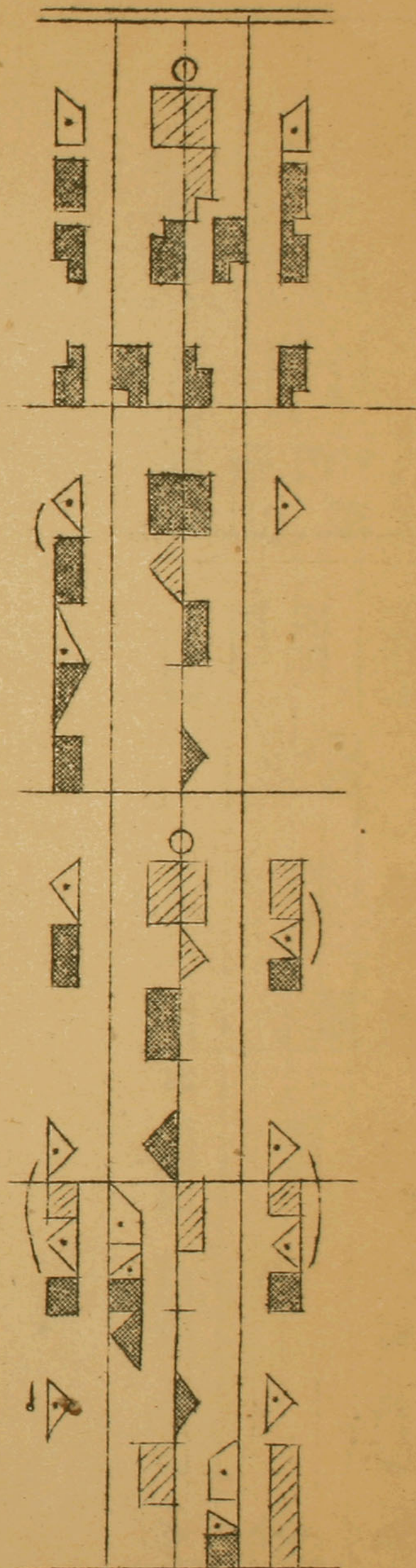
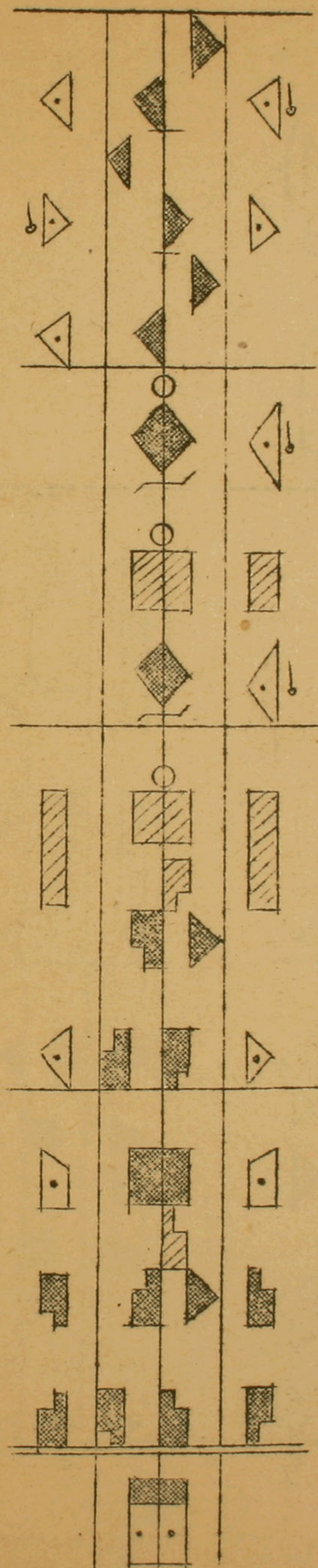


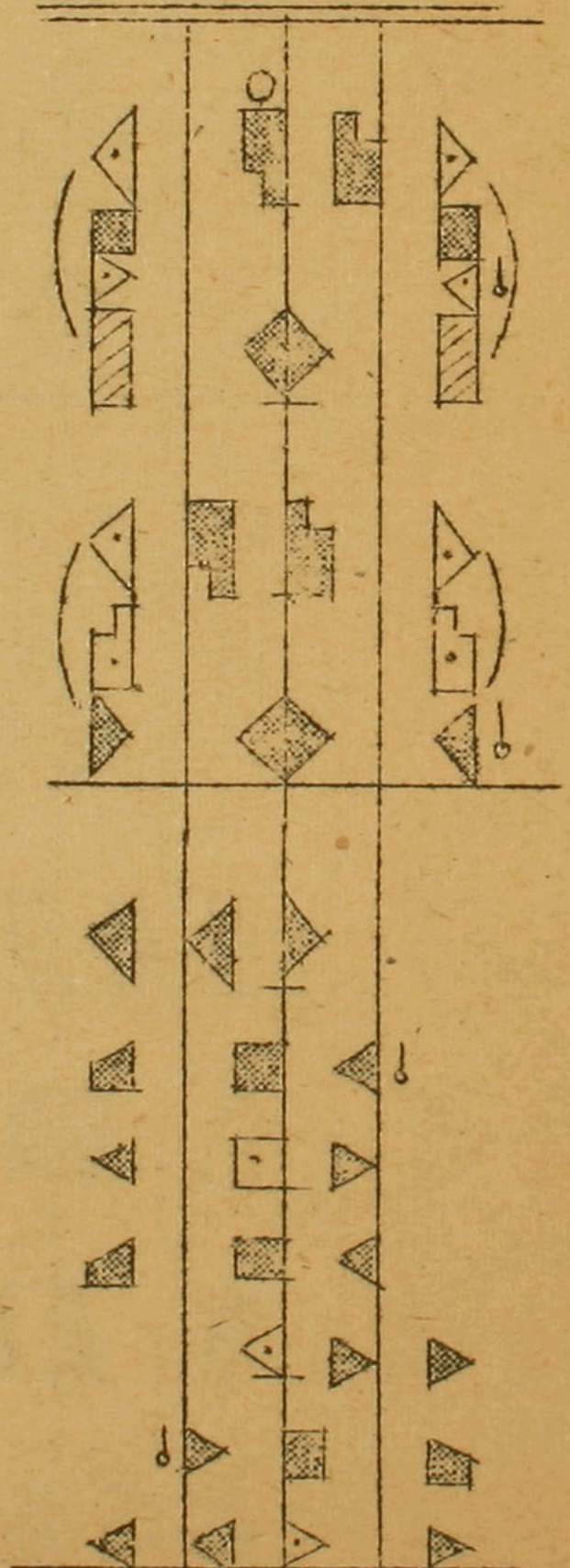
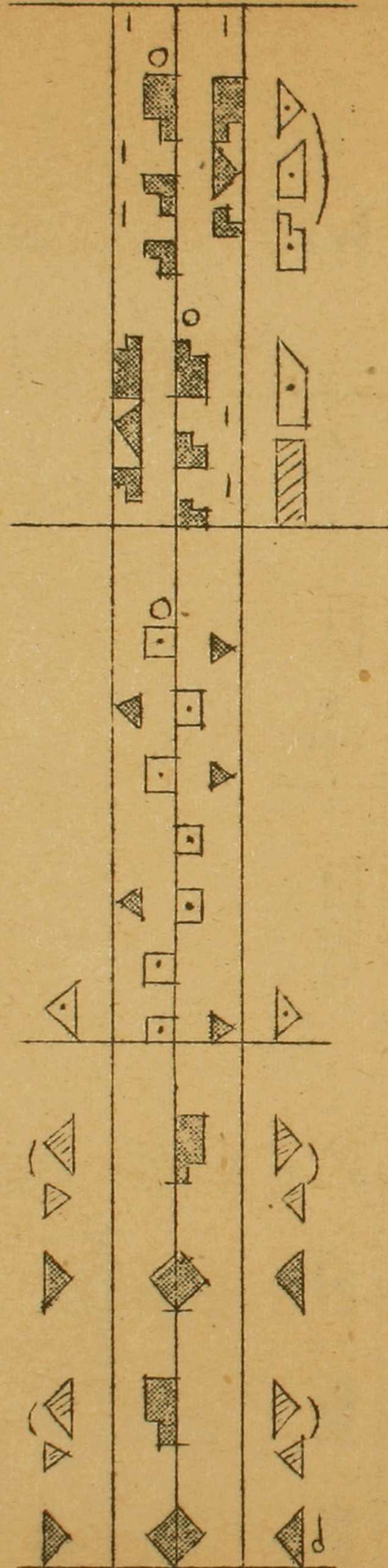
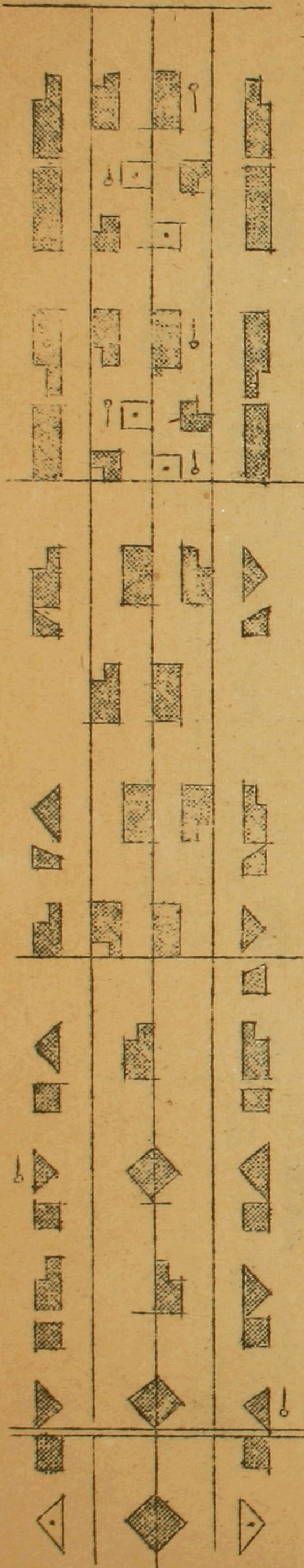


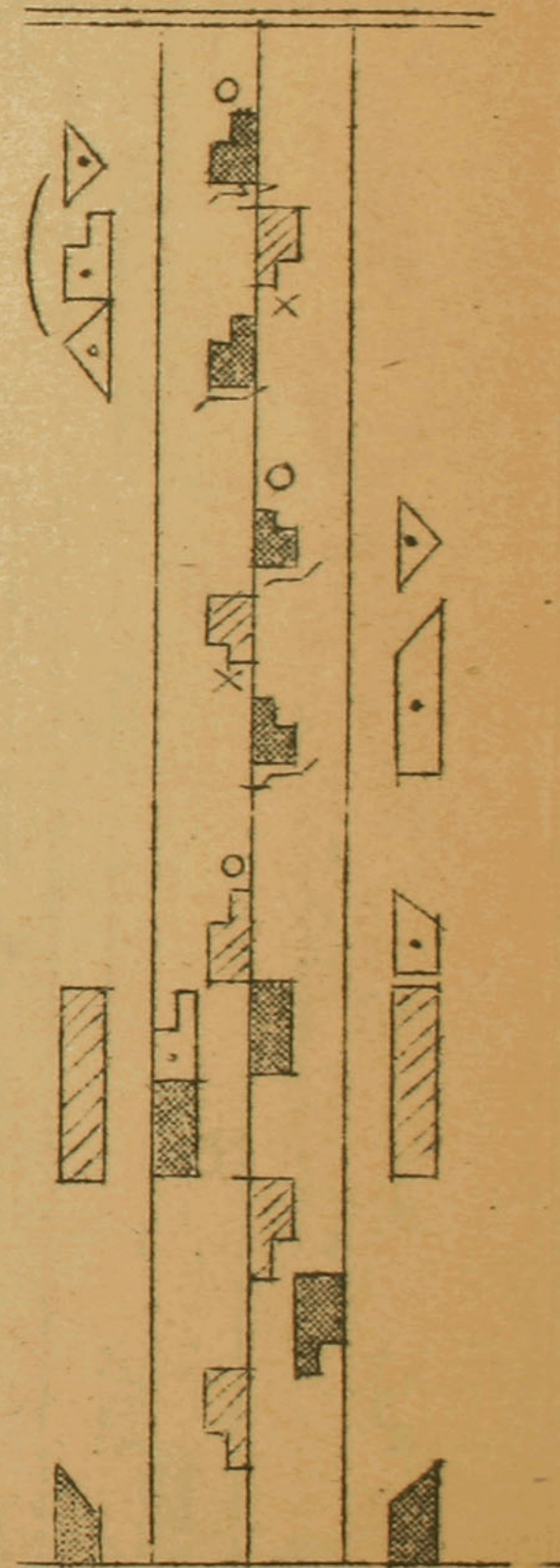
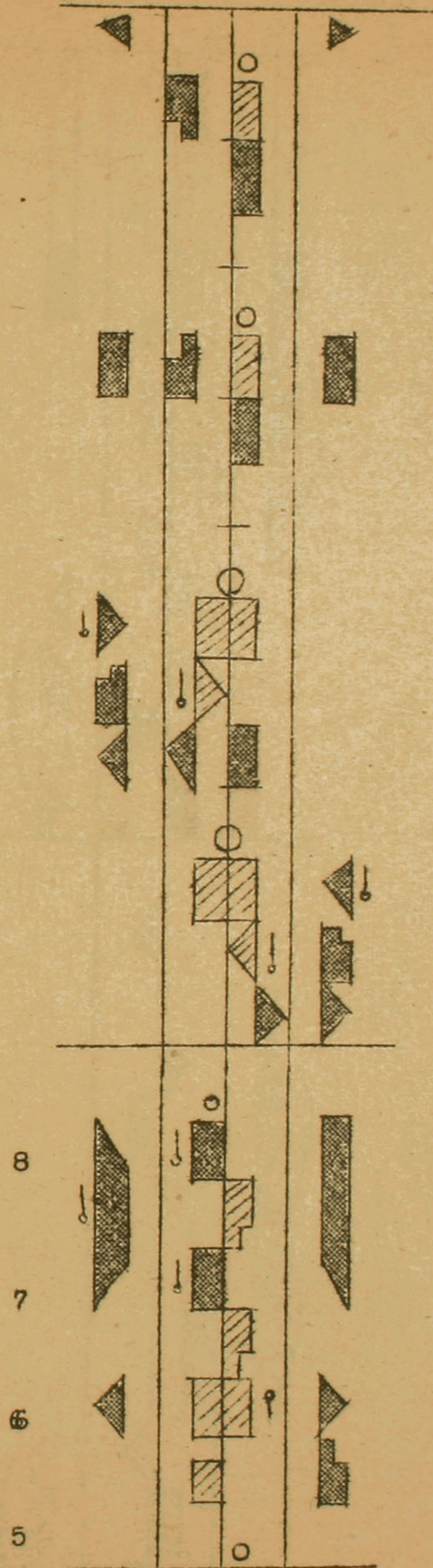
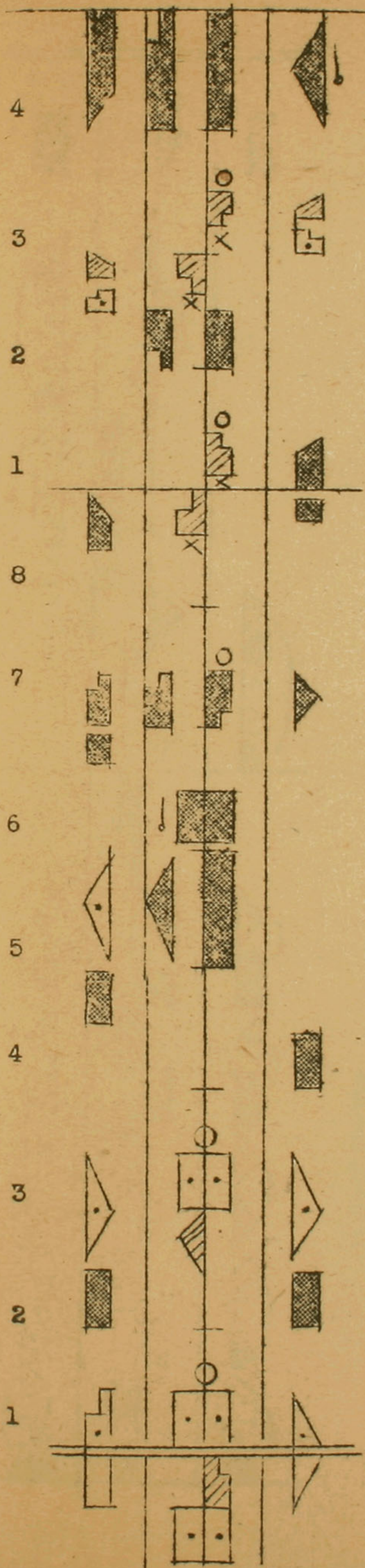




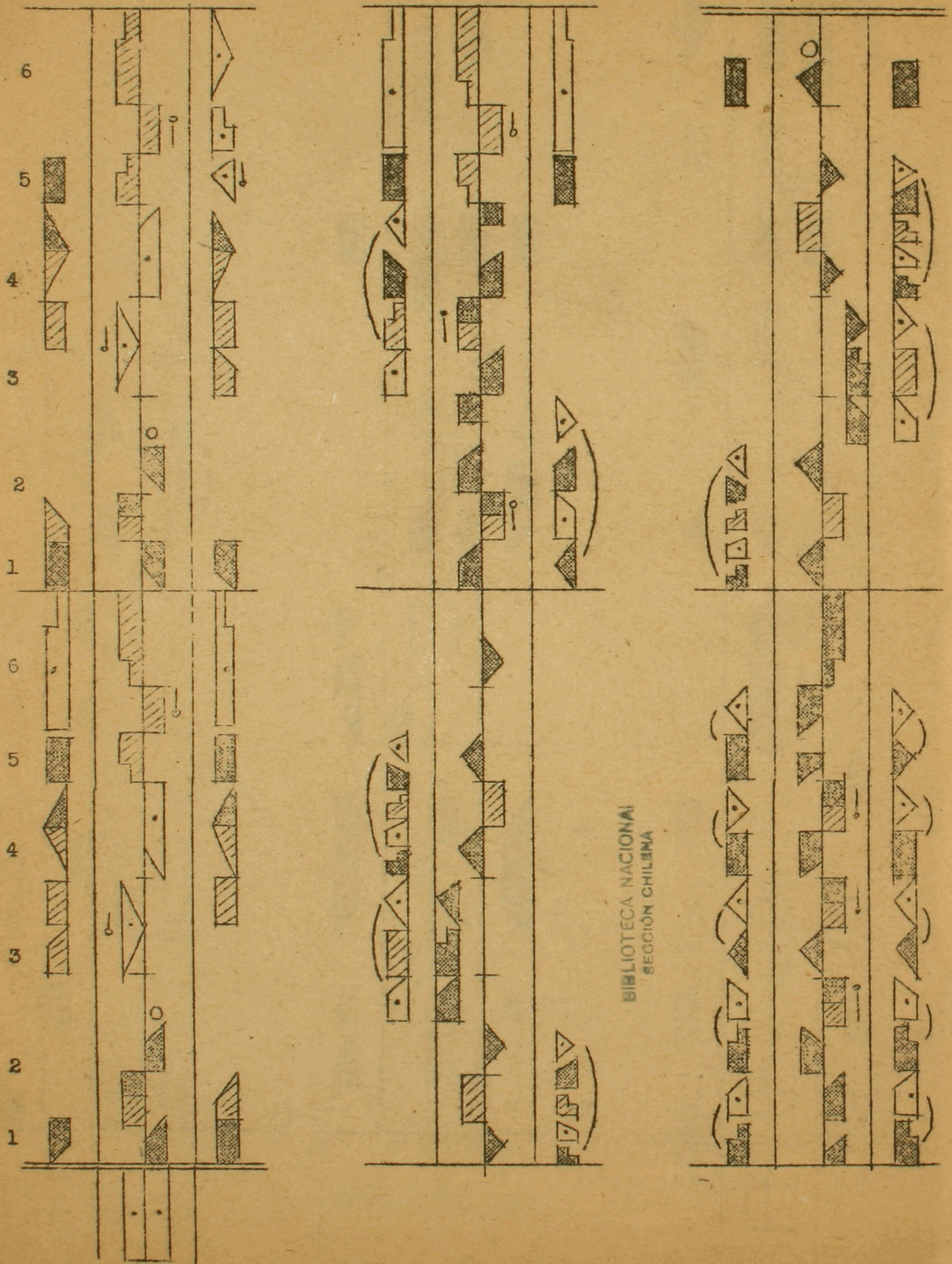








Estudios simples de chassé. Para ser ejecutado a tiempo rápido

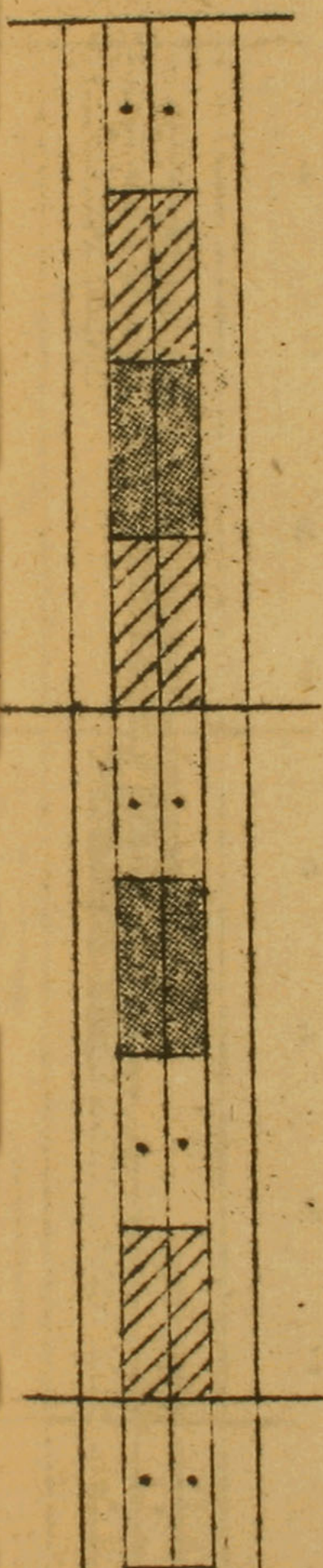


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MATERIAL DE LECTURA

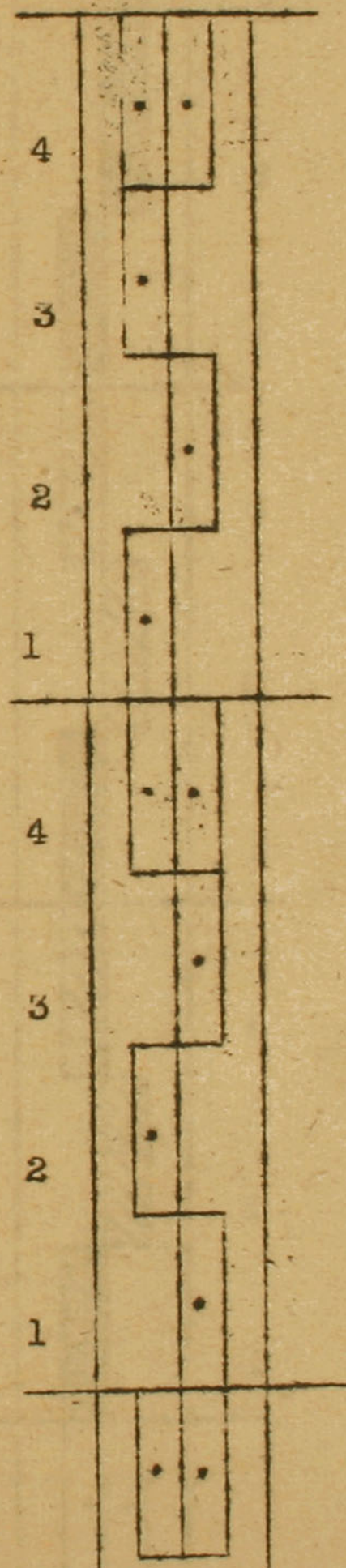
Soportes y pasos en el lugar. Note al leer: Cuando el peso está en un pié, el otro está libre, exactamente al ras del suelo; haga una clara distinción de cuando el peso está en un pie y cuando está en los dos.

Serie I
Pág. 1



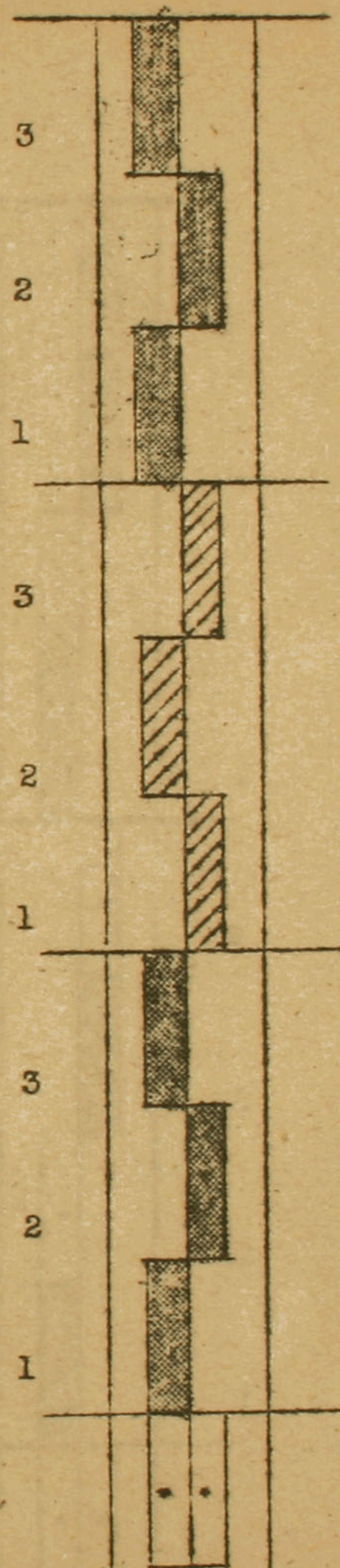
A

Cambios de nivel,
el peso en ambos
pies.



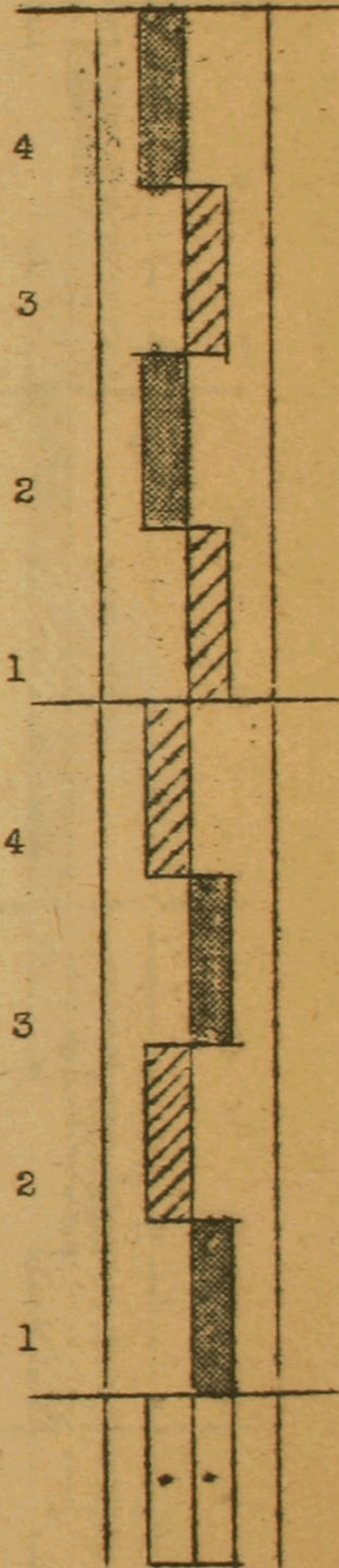
B

Traslado de peso de
un pié al otro mar-
cando el tiempo



C

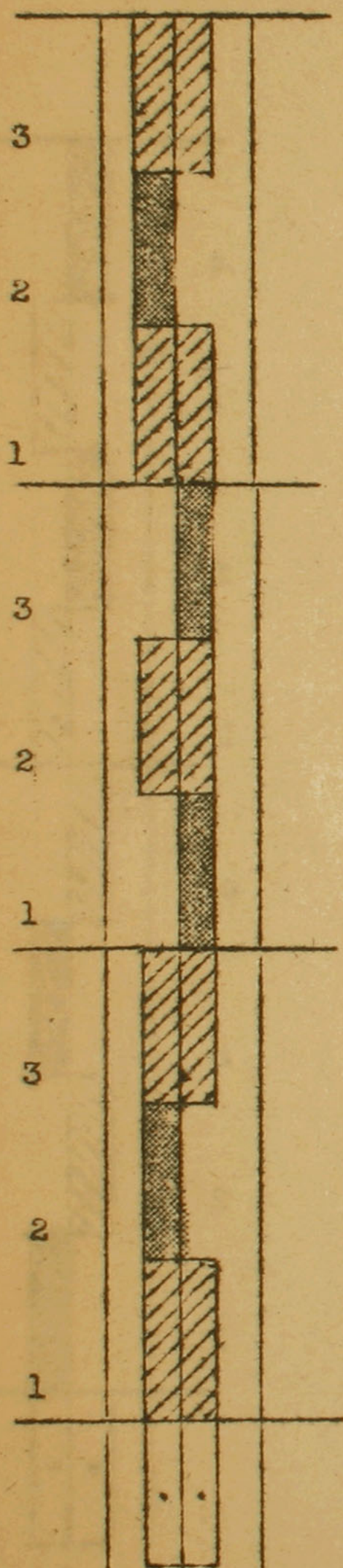
Traslado de peso y
cambio de nivel



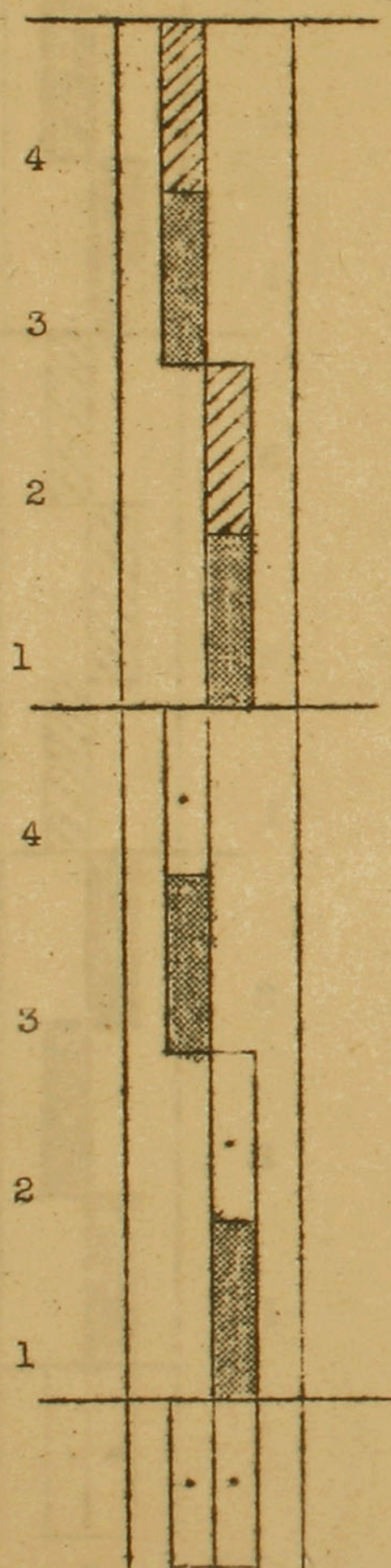
D

Marcando el tie-
po alto y bajo

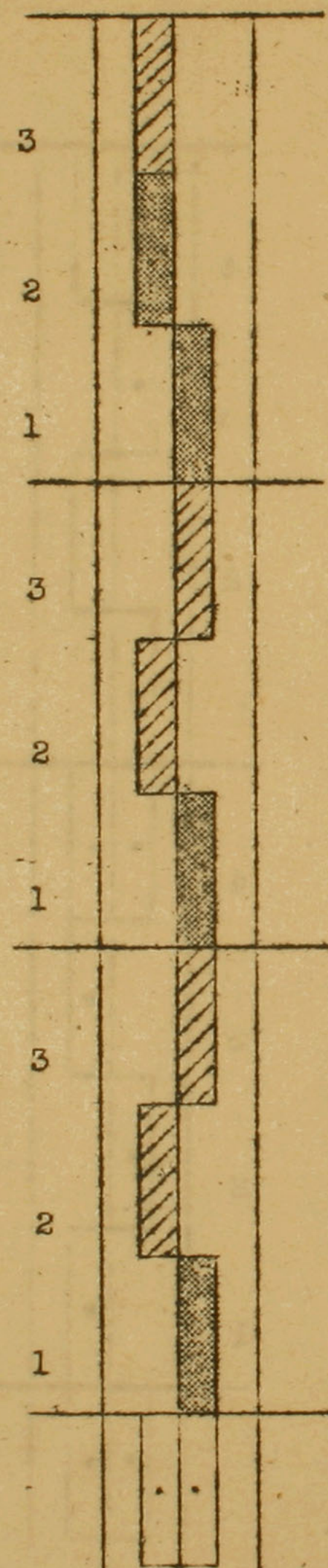
Cambios de nivel con el peso en ambos o en un pié.



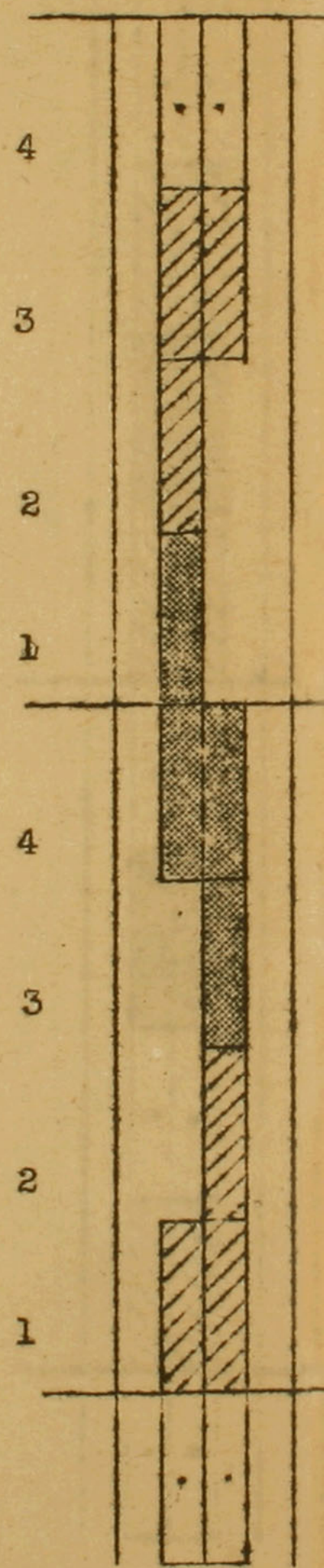
A



B



C

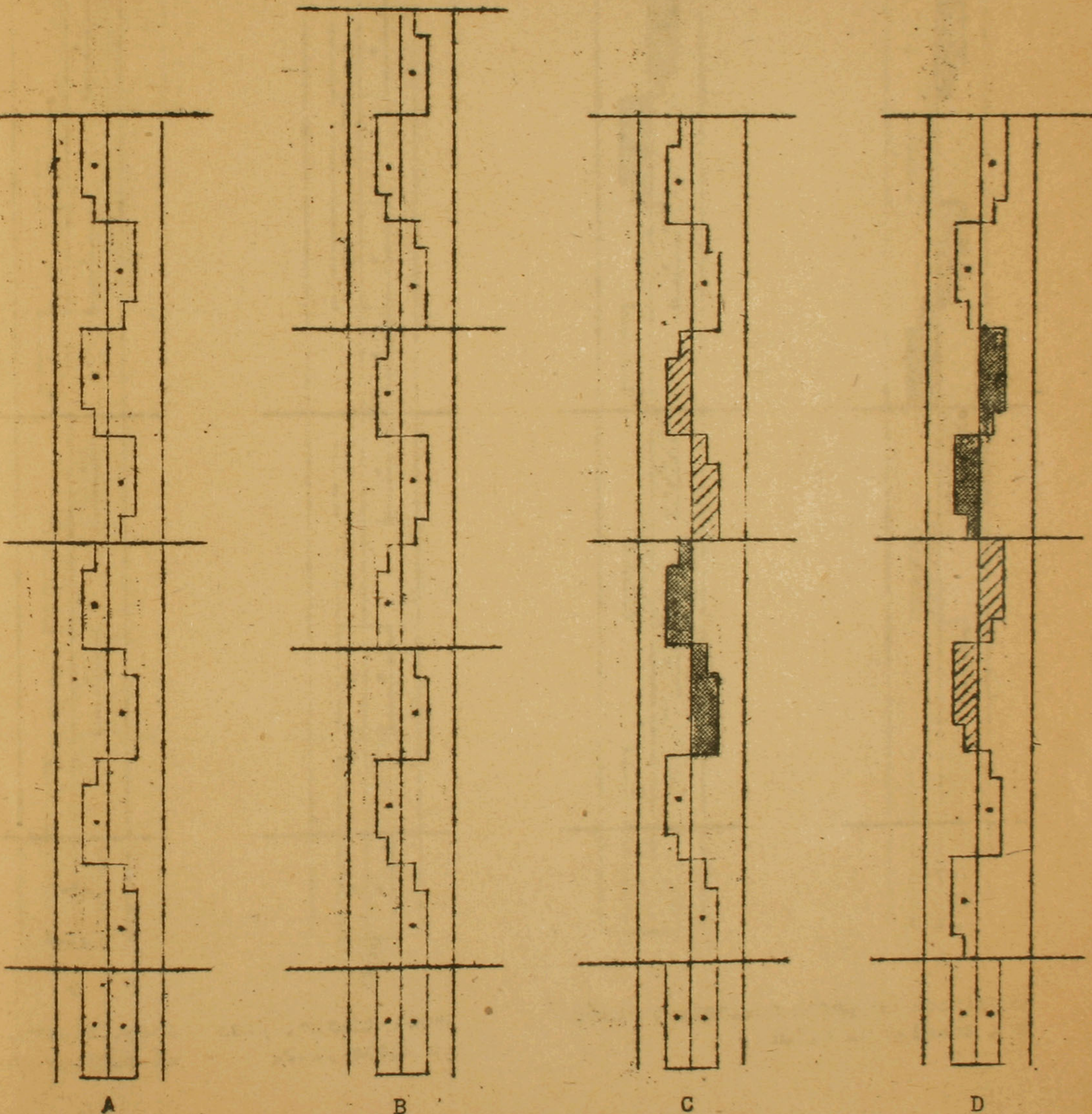


D

MATERIAL DE LECTURA

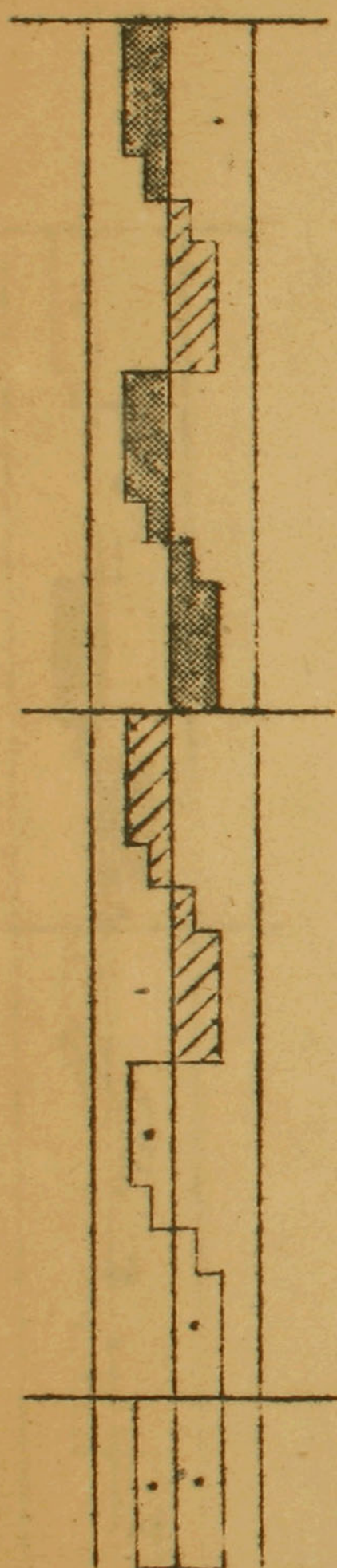
Serie I
Pag. 3

Note al leer: Un paso en cualquiera dirección debe ser de tamaño normal, de longitud cómoda para el ejecutante. Los pasos largos y cortos se darán después.

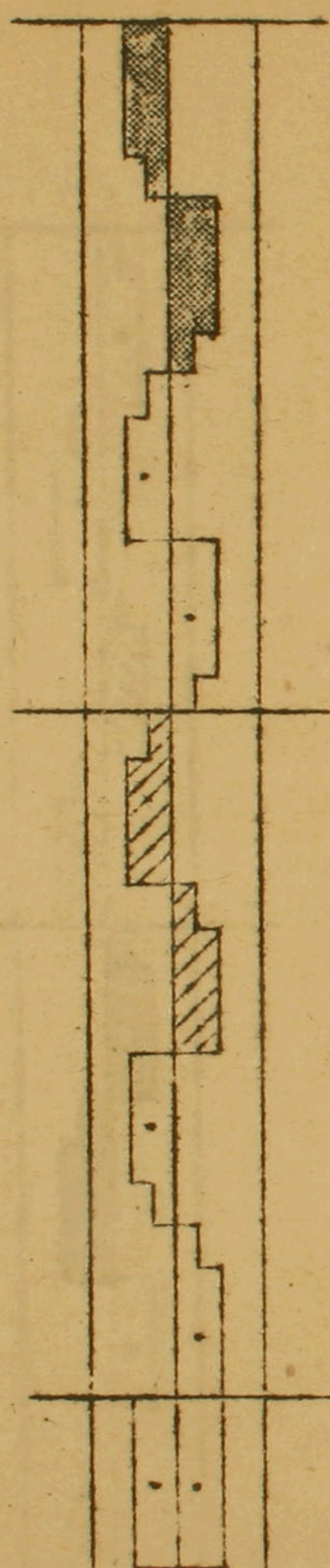


Pasos adelante y atrás.

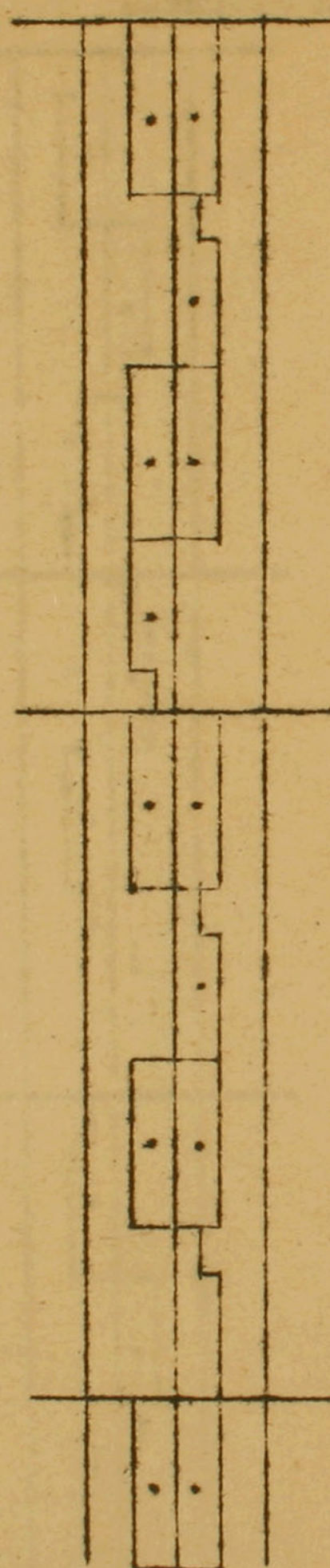
Cambios de nivel



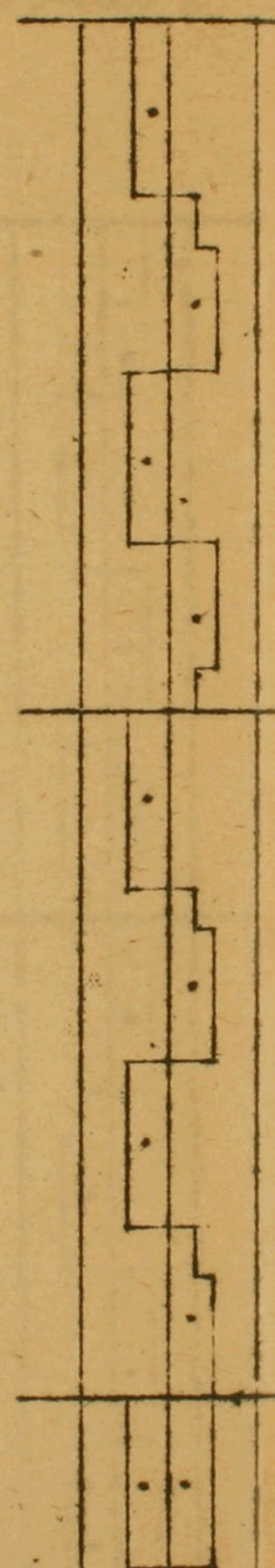
A



B



C



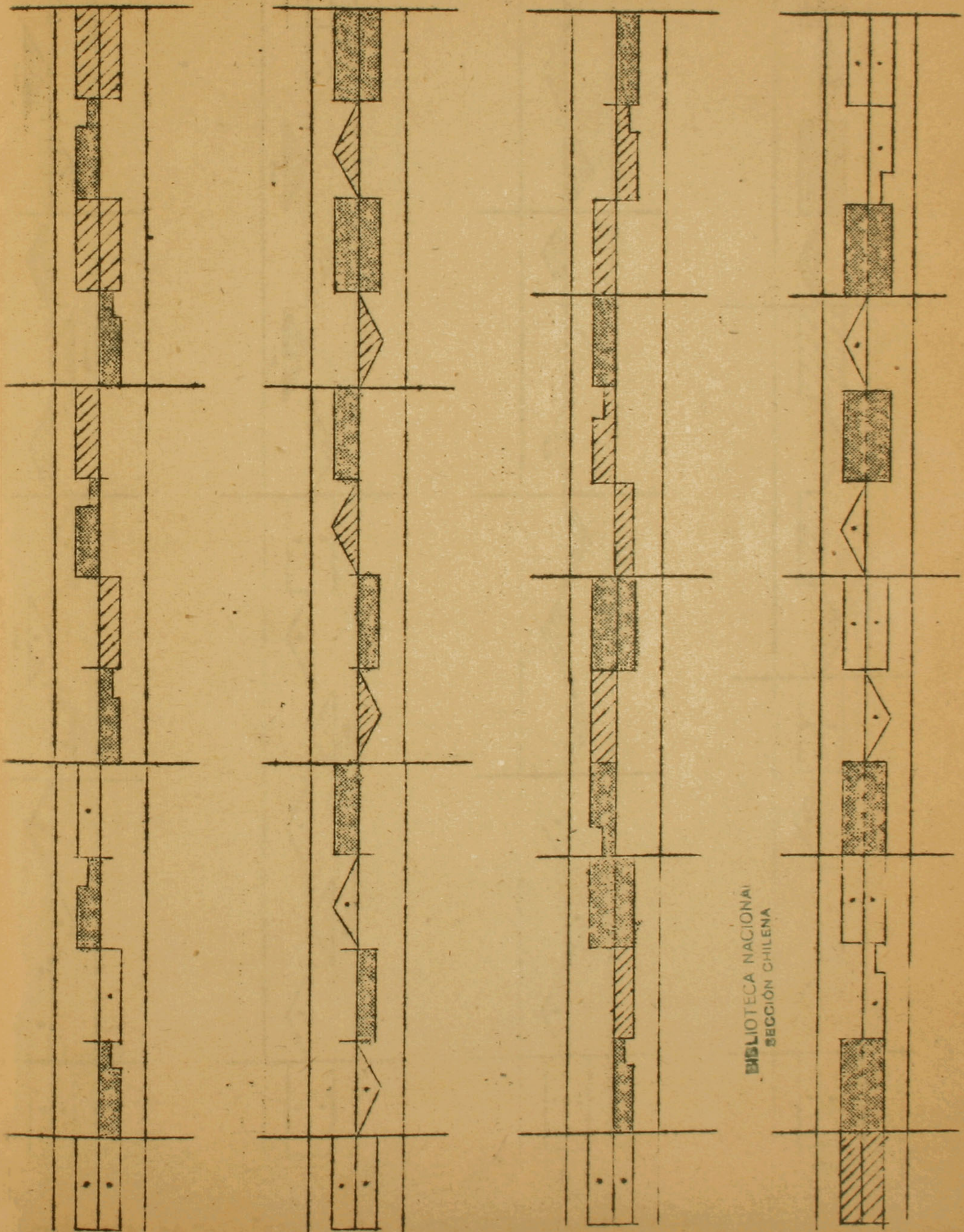
D

Oscilando en pasos adelante y atrás
con cambios de nivel

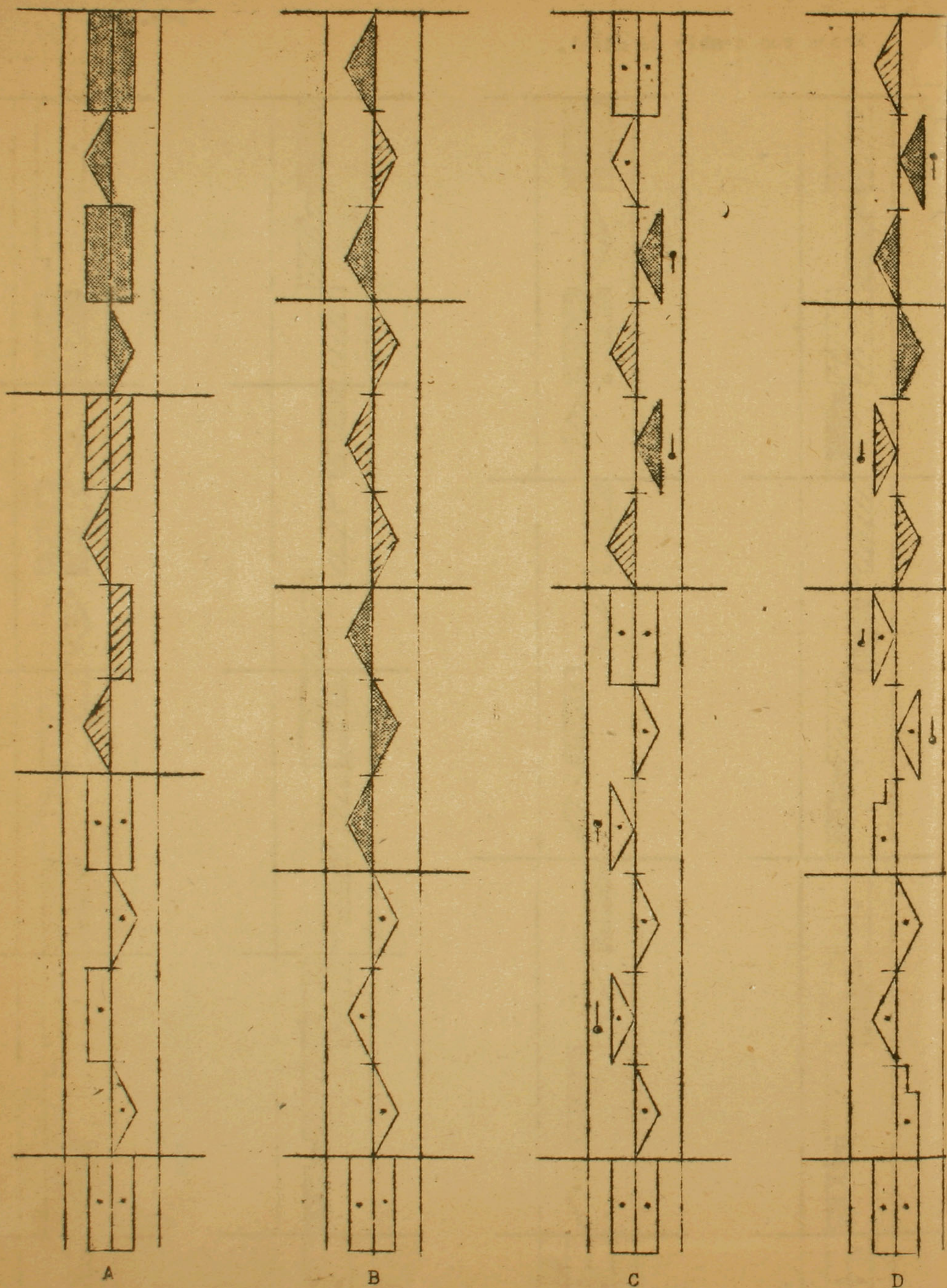
Paso, cierra, peso
en ambos pies.

Paso, cierra,
el peso en un

Pasos con cambio de nivel.

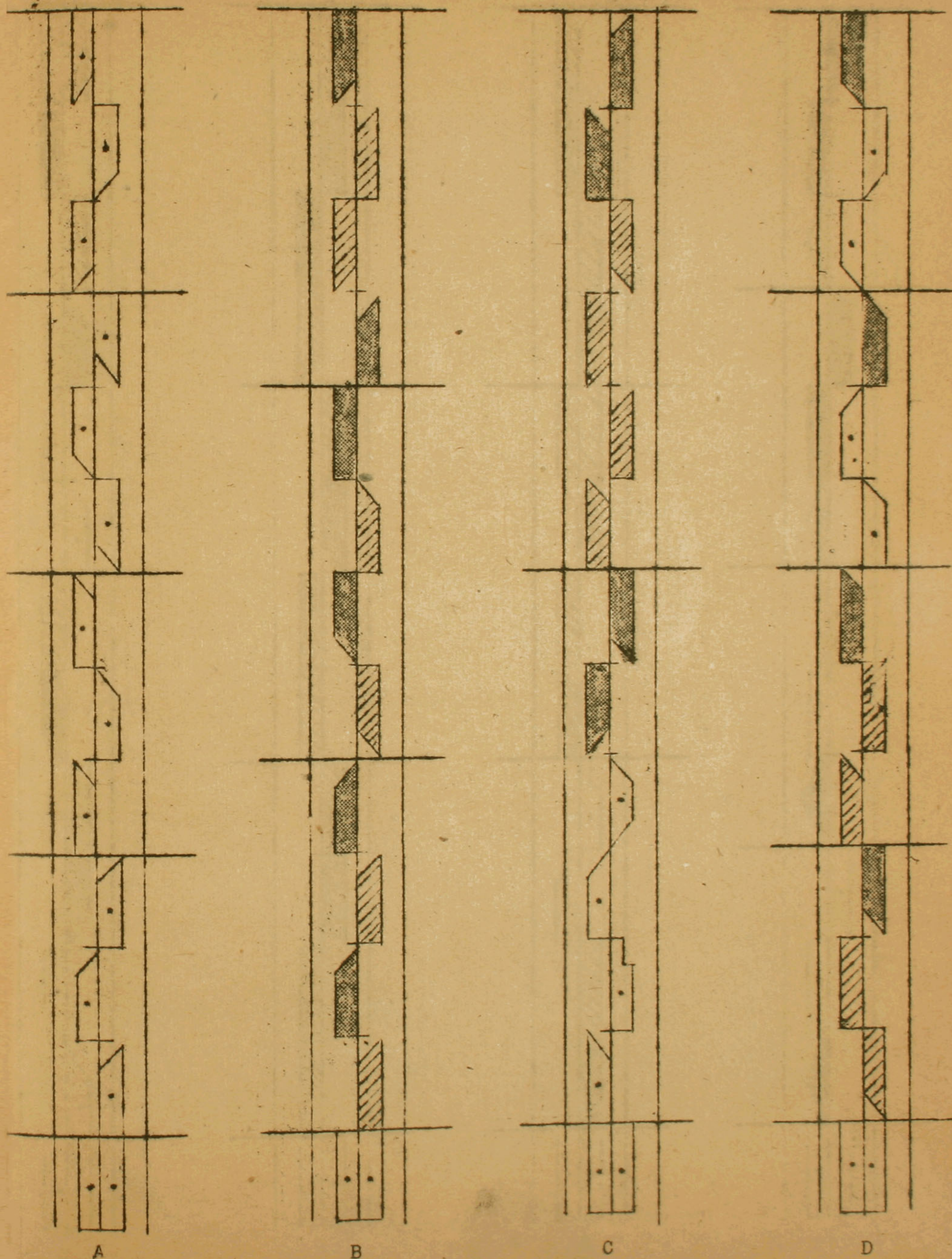


Pasos al lado.

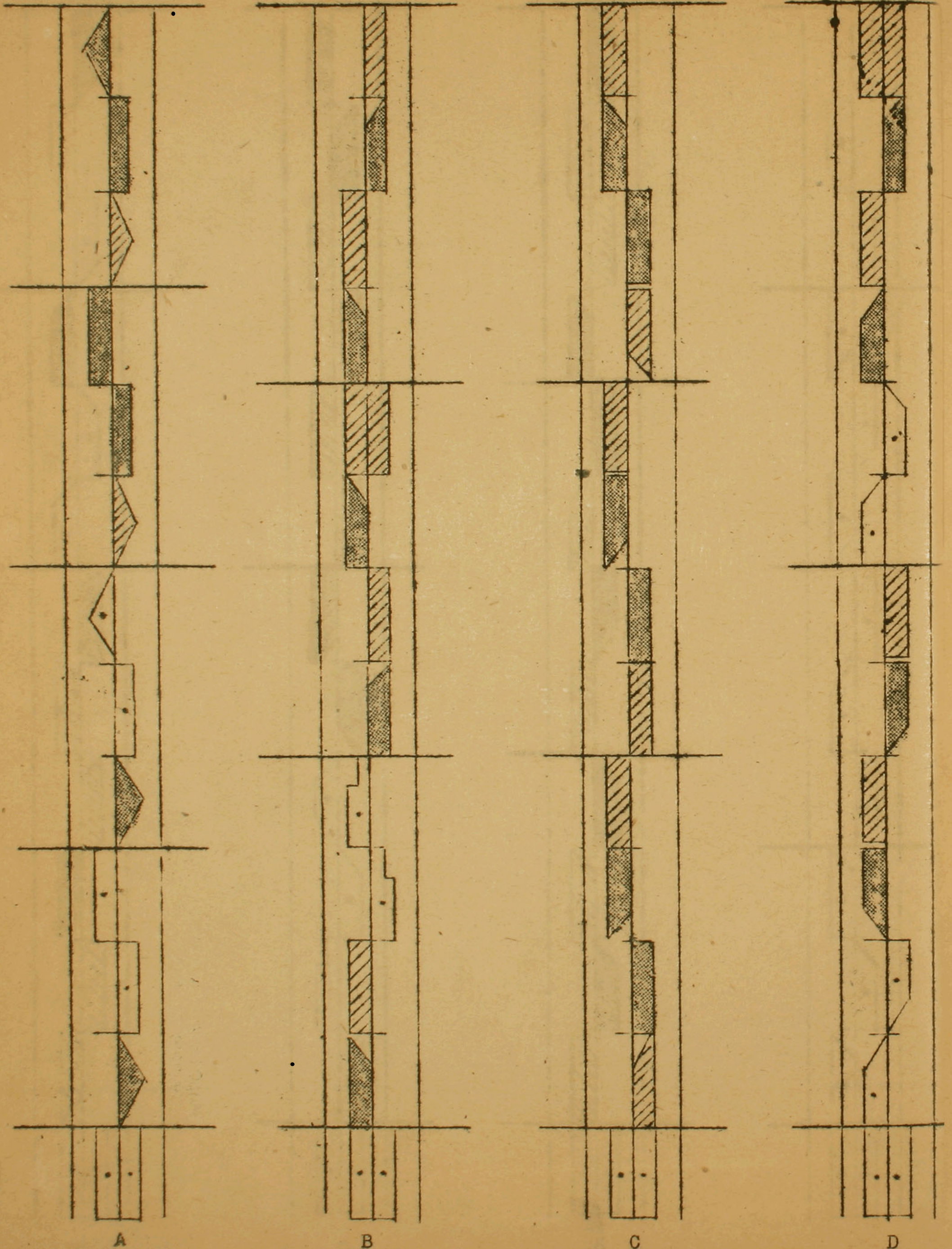


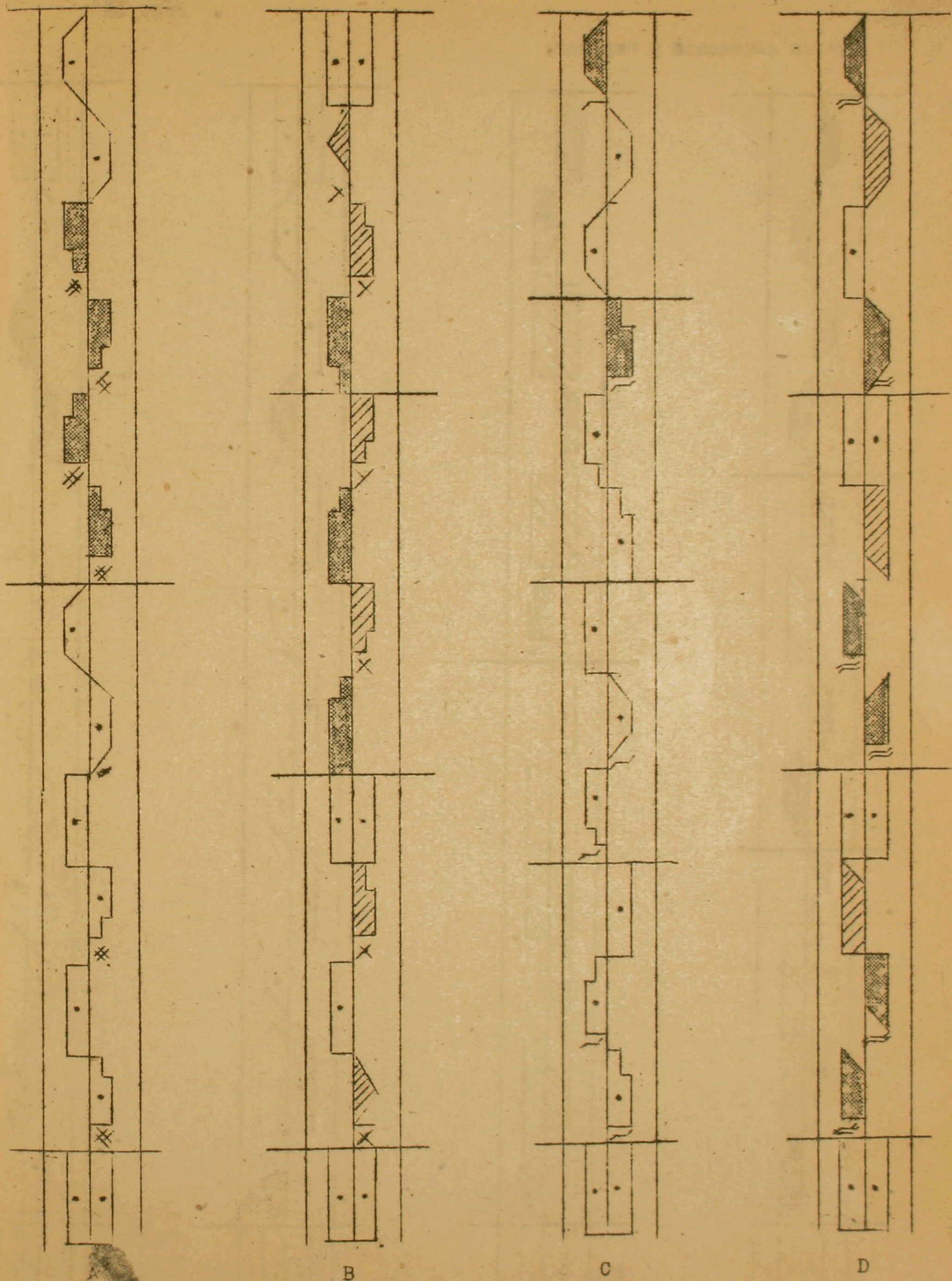
Los alfileres significan "delante de" o "detrás de" la otra pierna.

Pesos en diagonal. Recordar que la dirección es la del cuerpo,
no la de la pieza.



Combinando lado, pasos adelante y en diagonal.





Muy pequeño (doblemente estrecho).

Pequeño (paso estrecho).

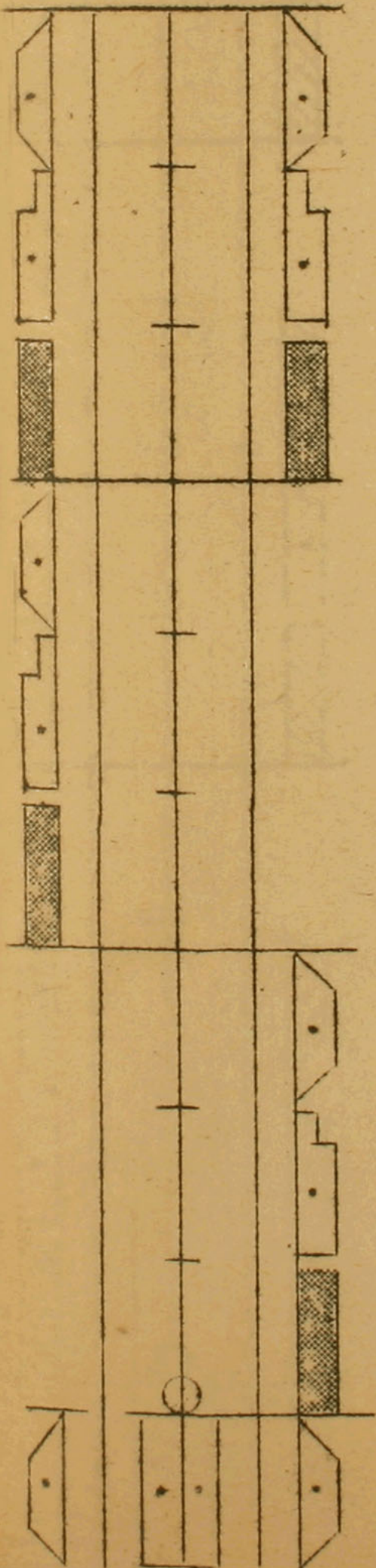
Largo (paso amplio).

Muy largo (pasos doblemente amplios).

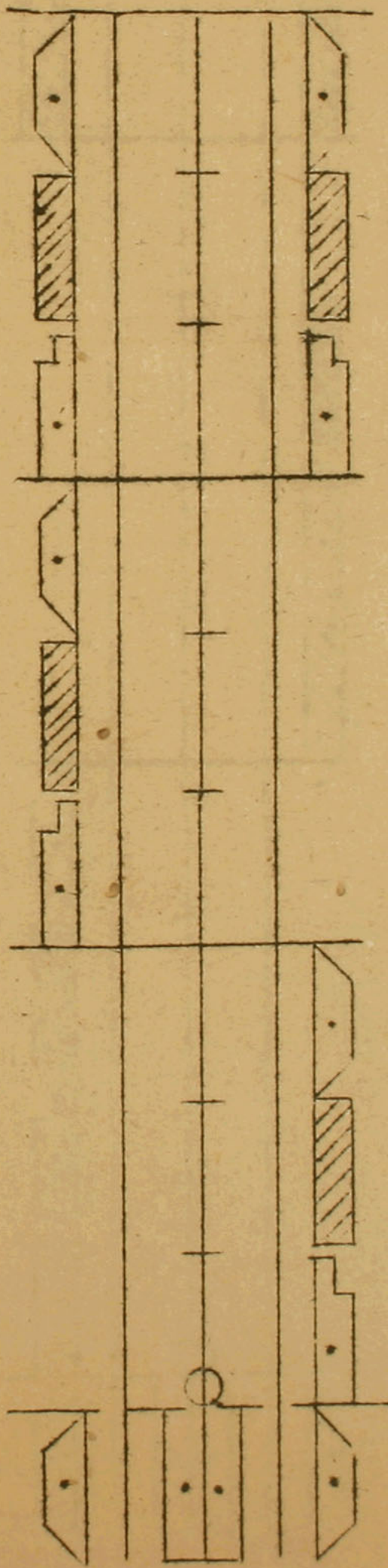
Pasos estrechos y amplios.



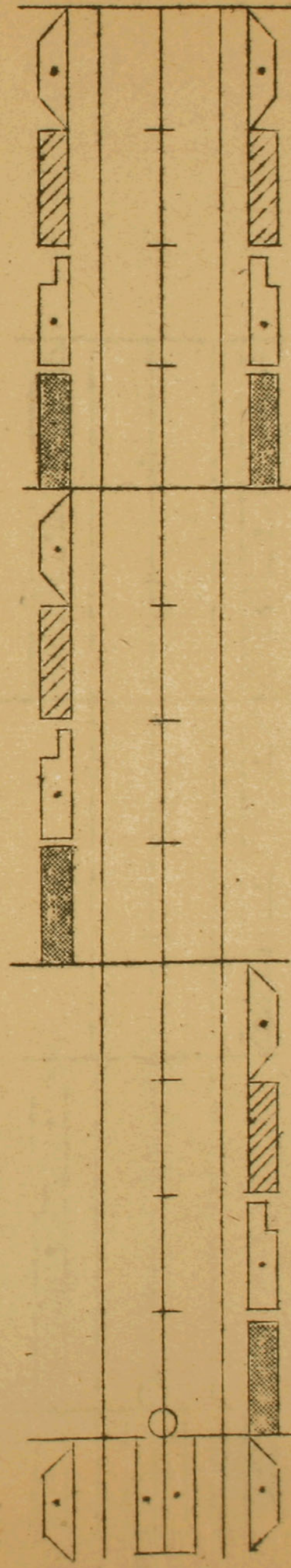
Movimiento de brazo.



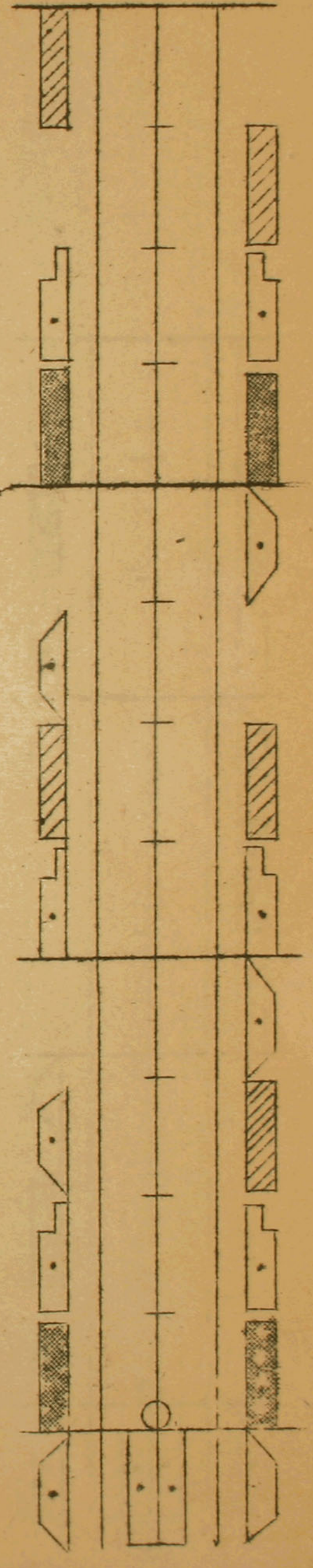
A



B

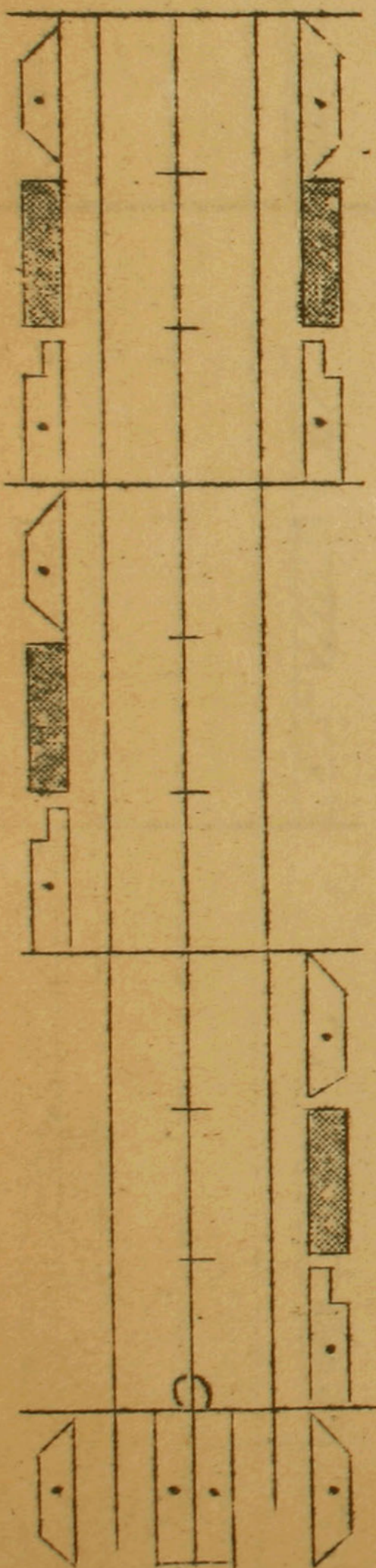


C

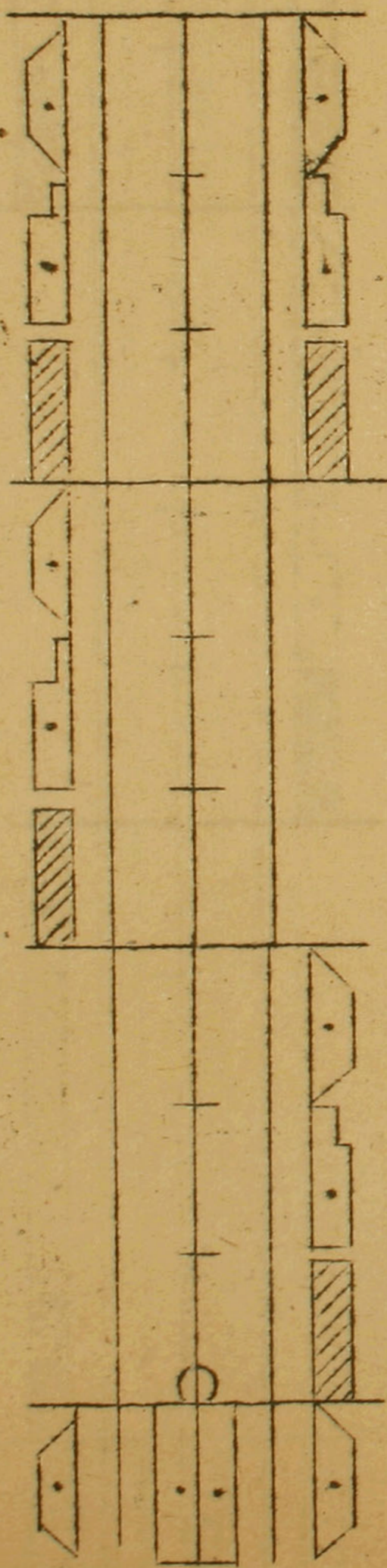


D

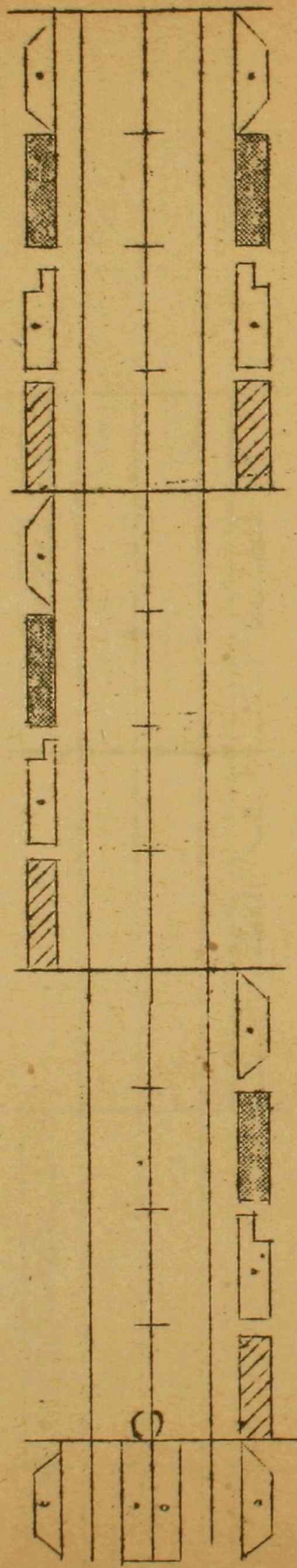
Movimiento de brazo.



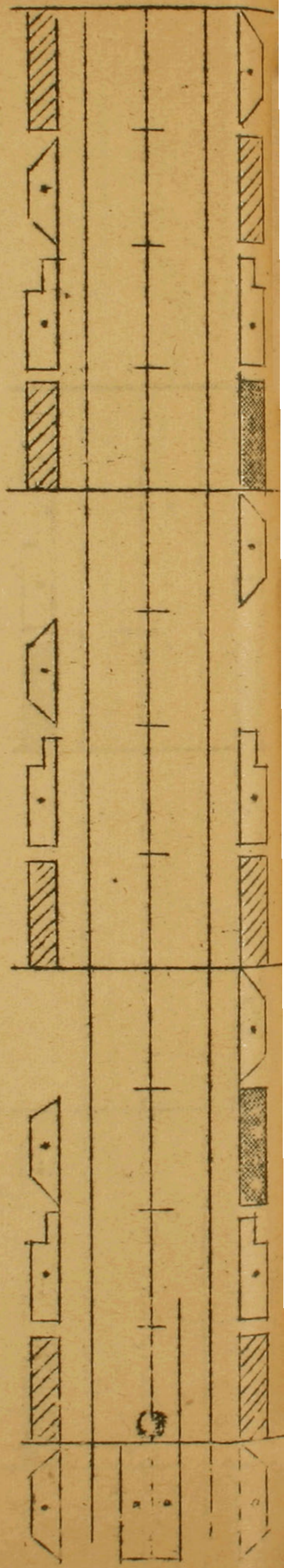
A



B

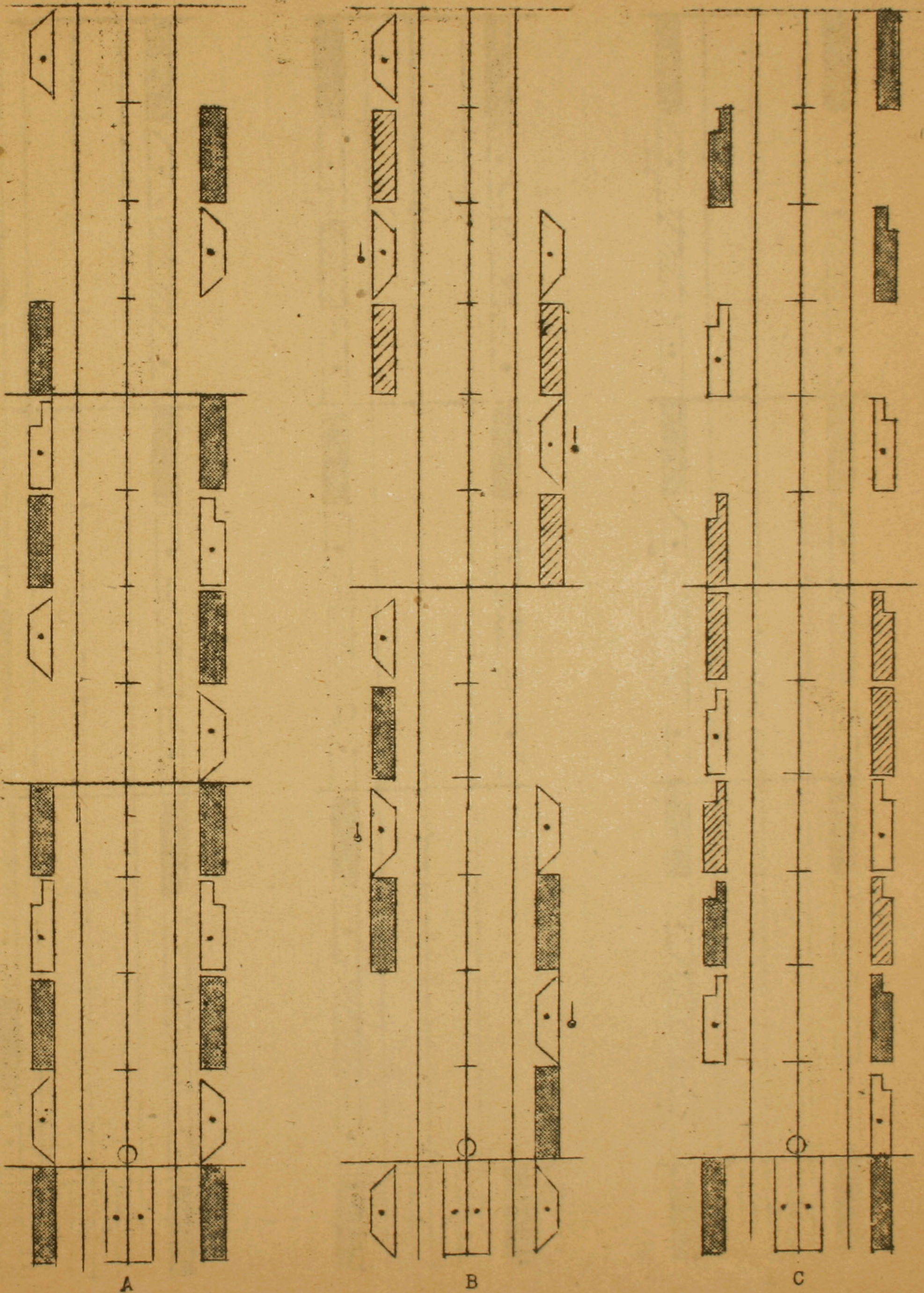


C

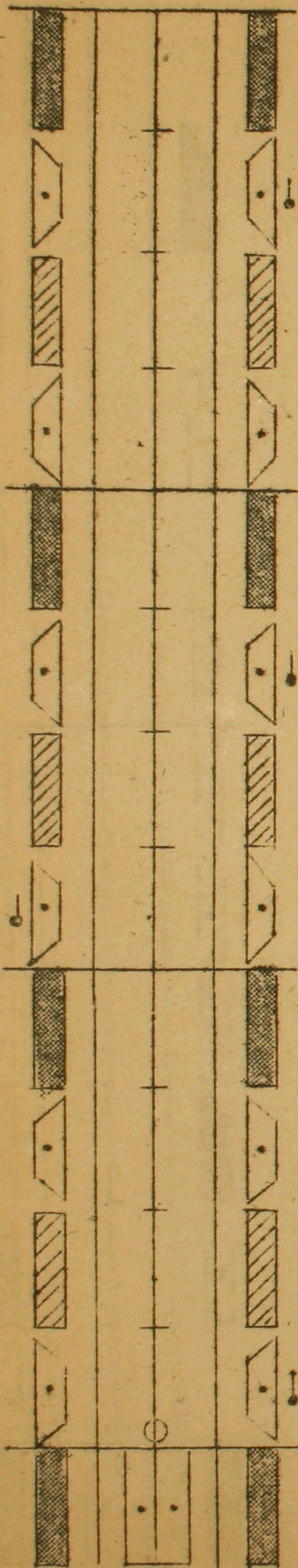


D

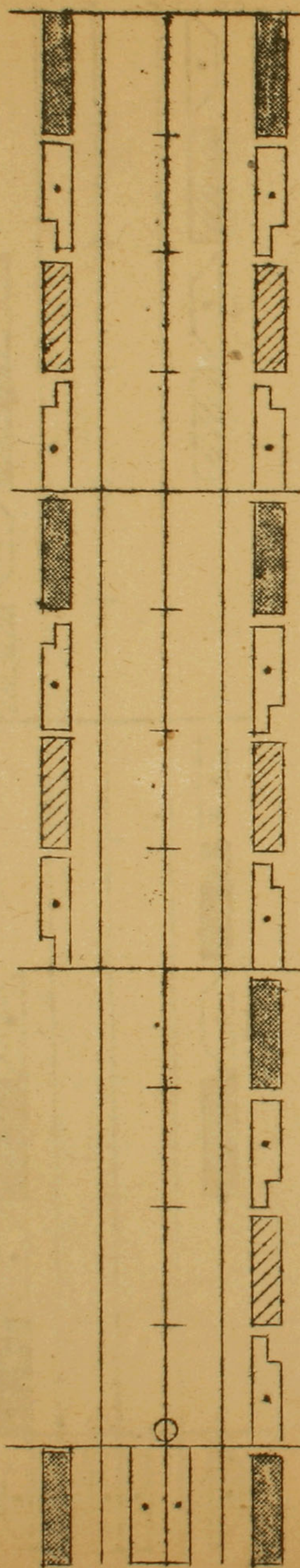
Movimientos balanceados de brazos.



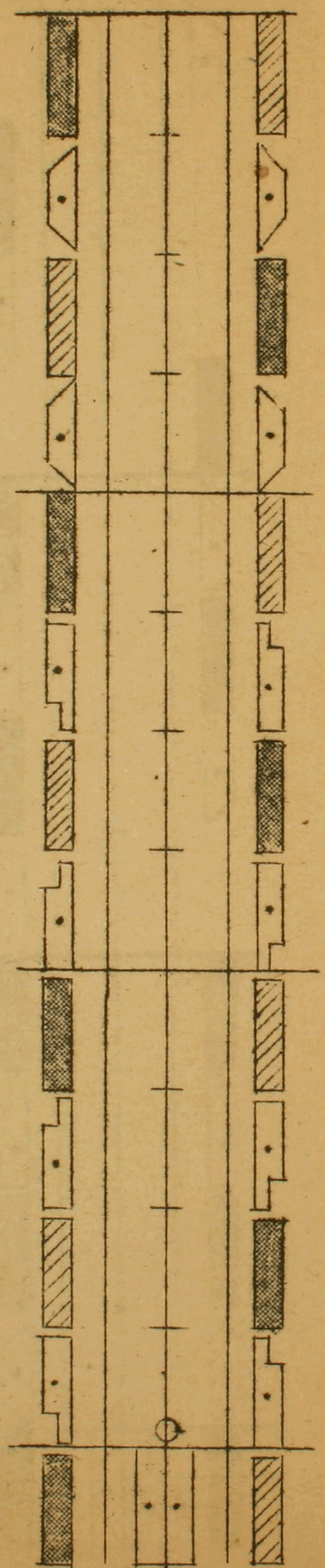
Movimientos circulares de brazos.



A

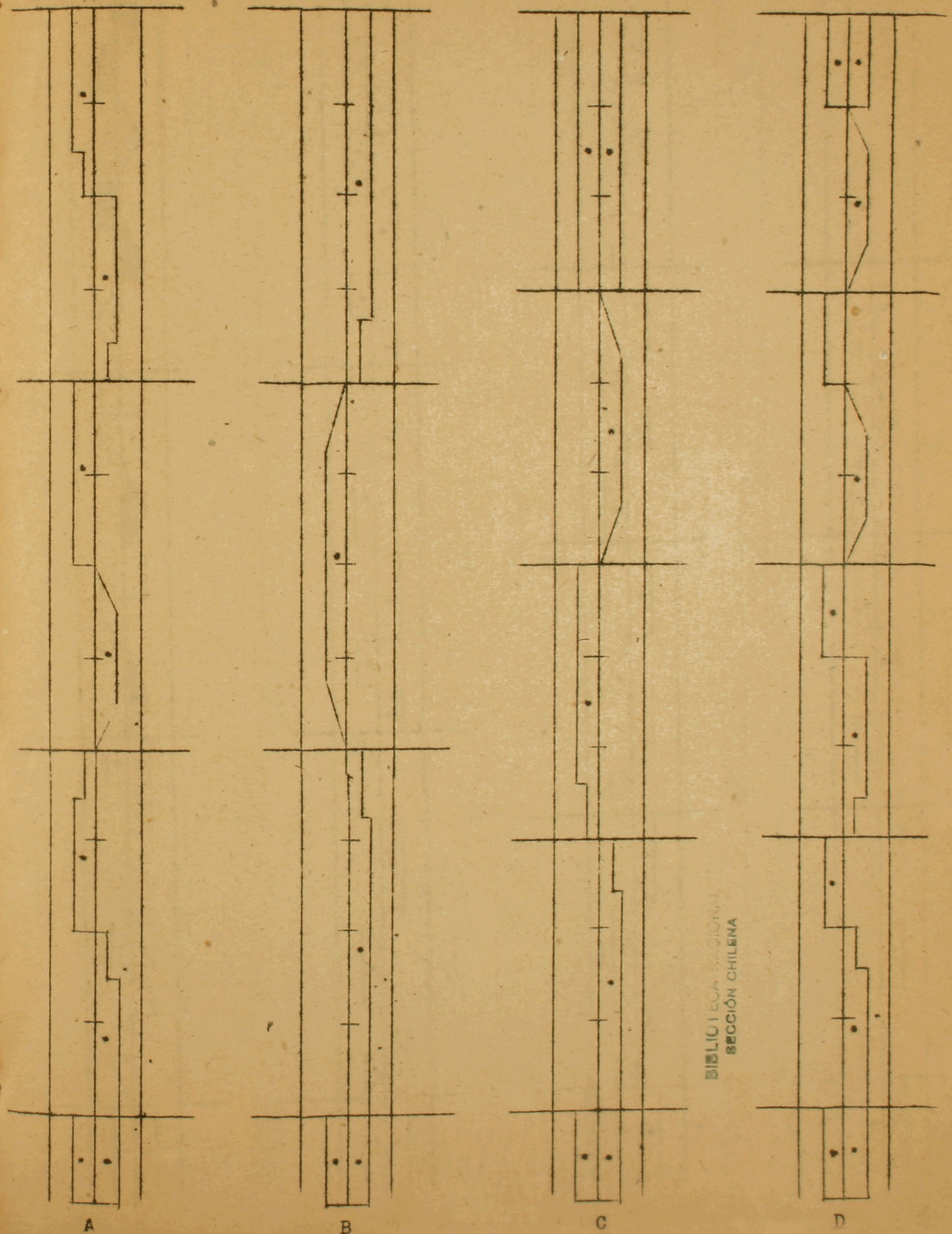


B



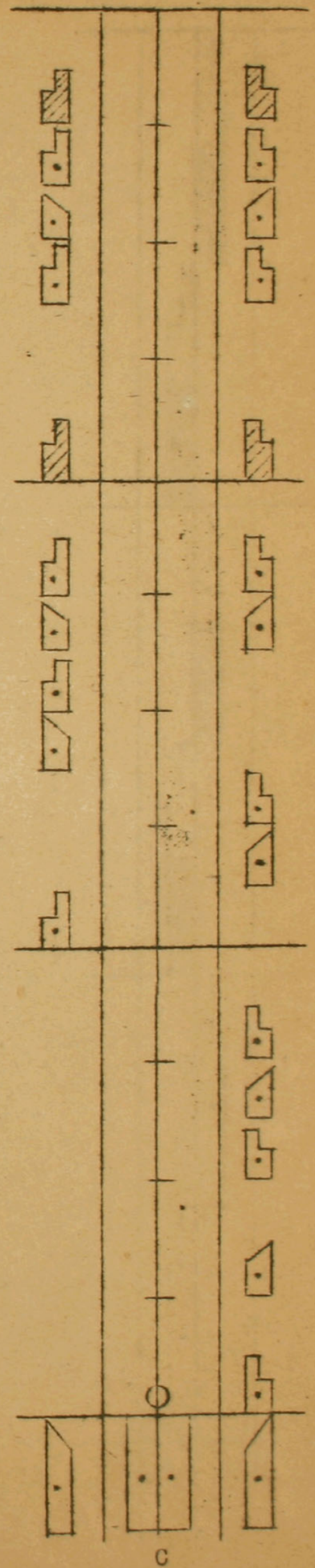
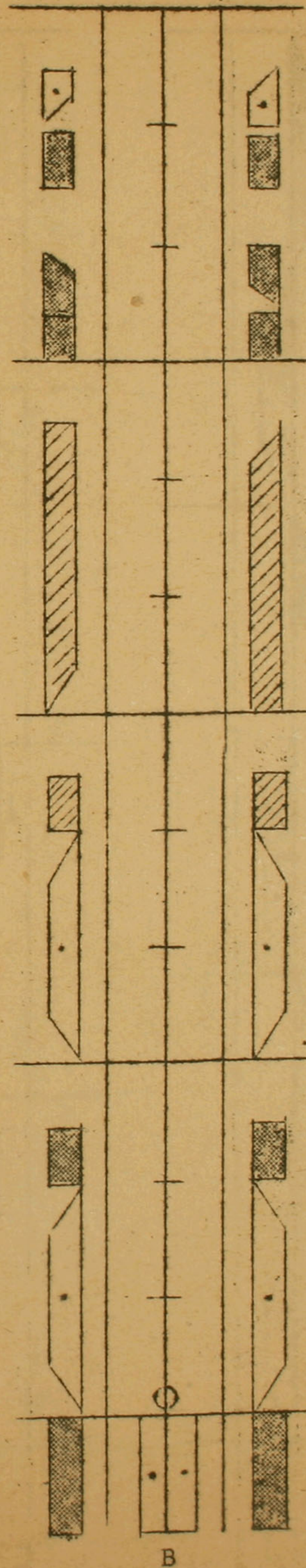
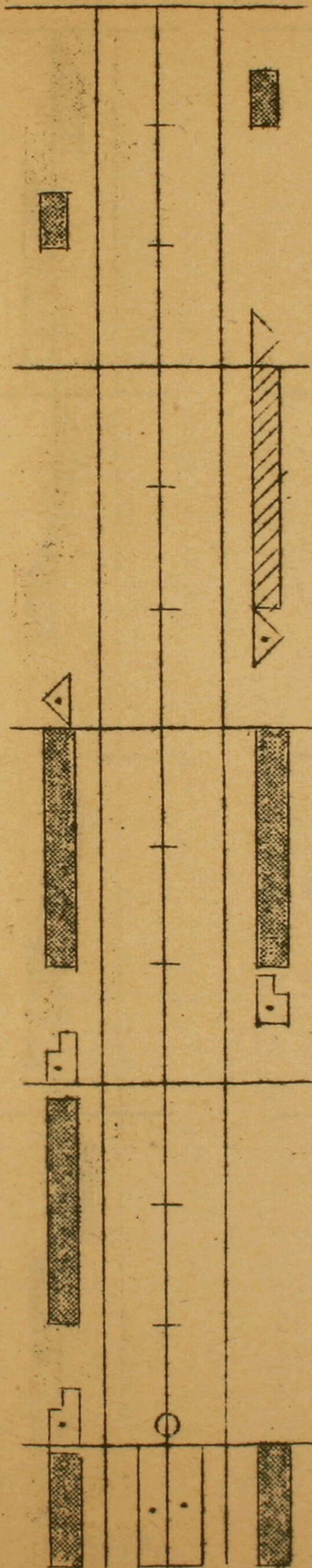
C

Ritmos lentos.





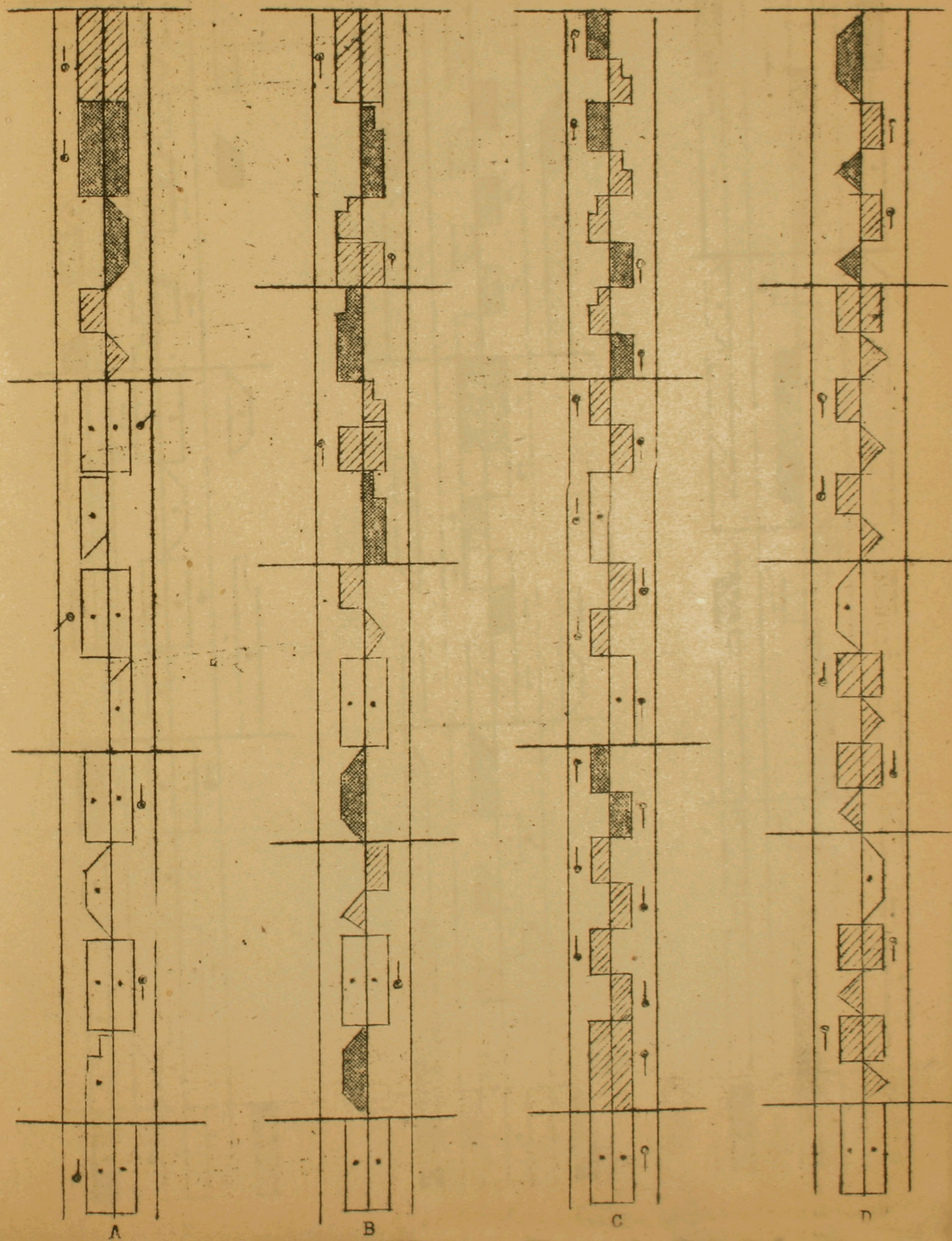
Ritmos en movimiento de brazo.



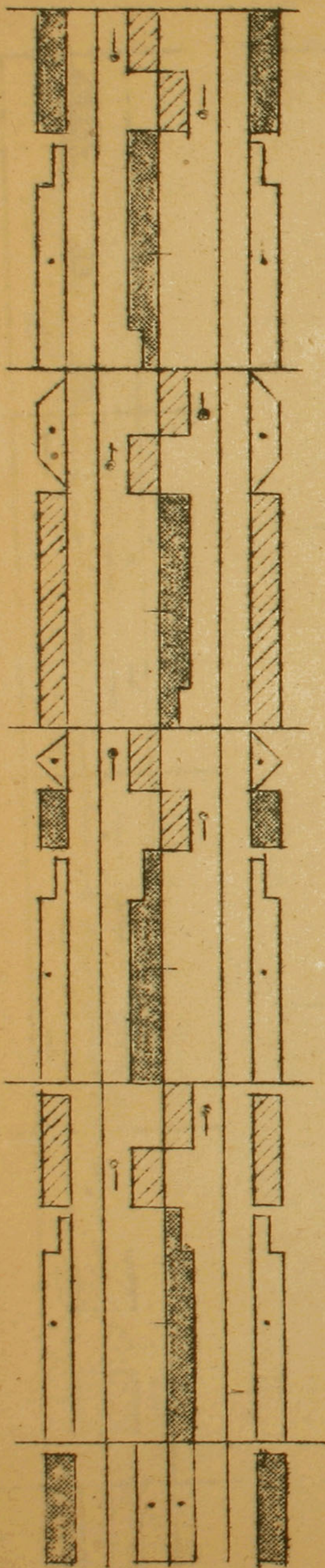
Cambios de nivel durante un paso.



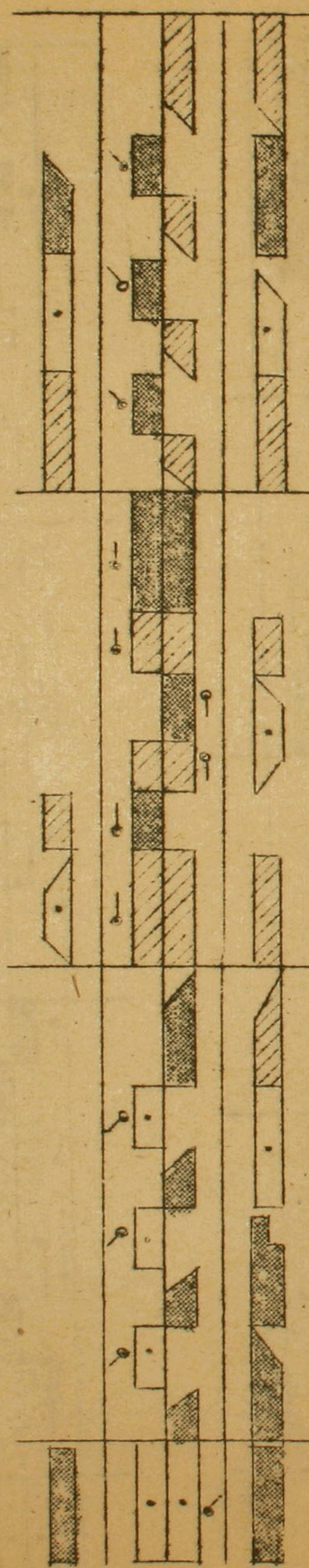
Pasos usando la tercera y quinta posición.



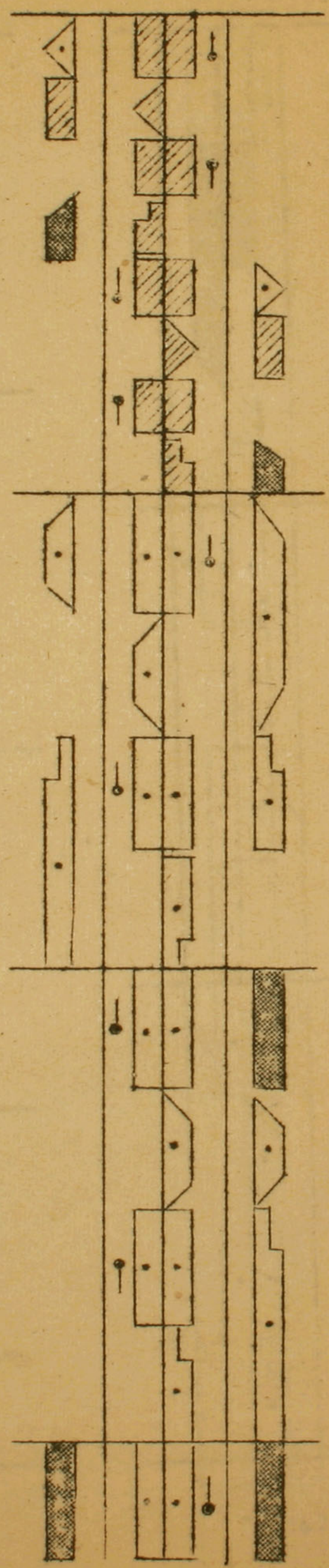
Pesos usando la tercera y quinta posición con movimiento de brazos.



A

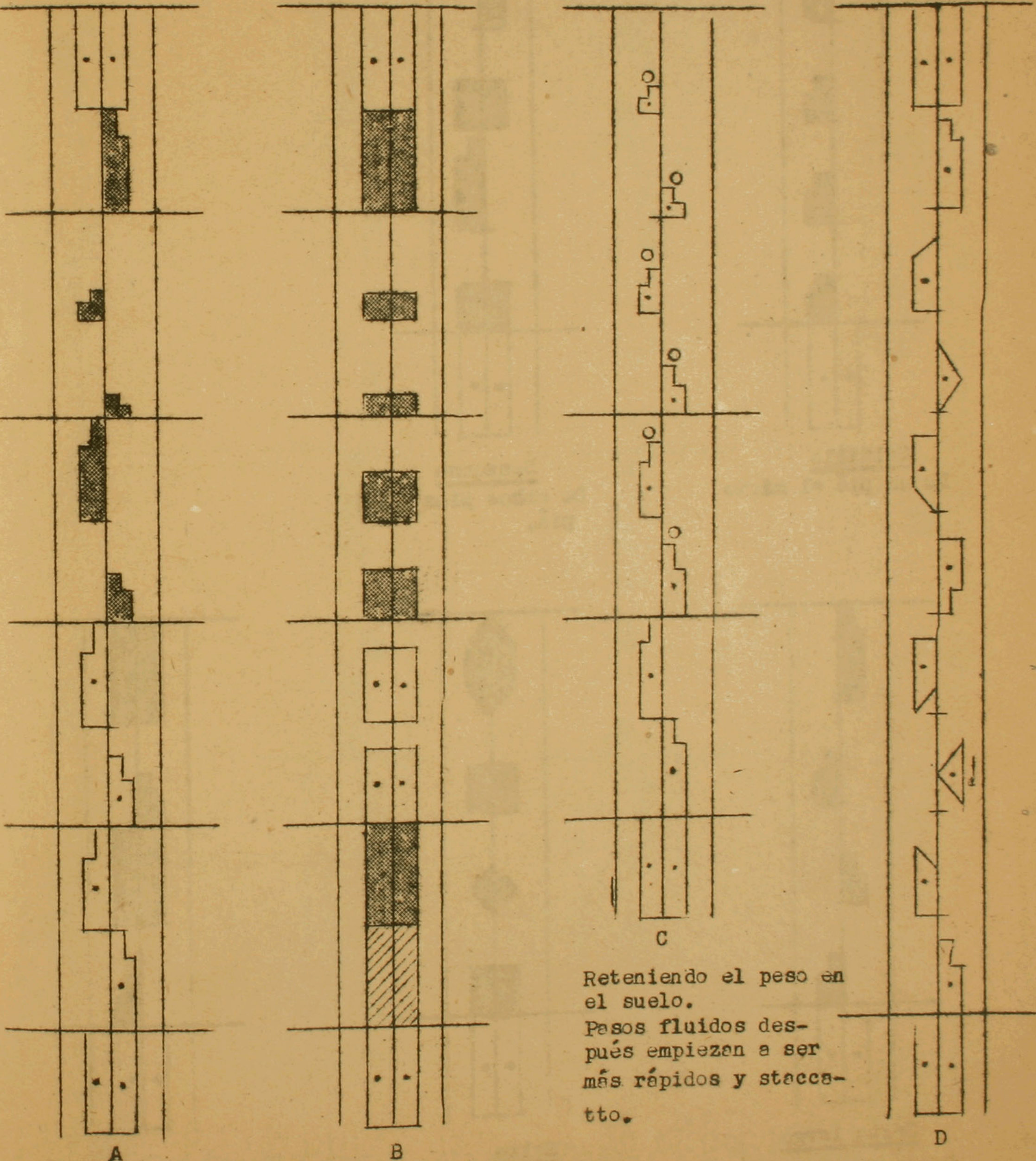


B

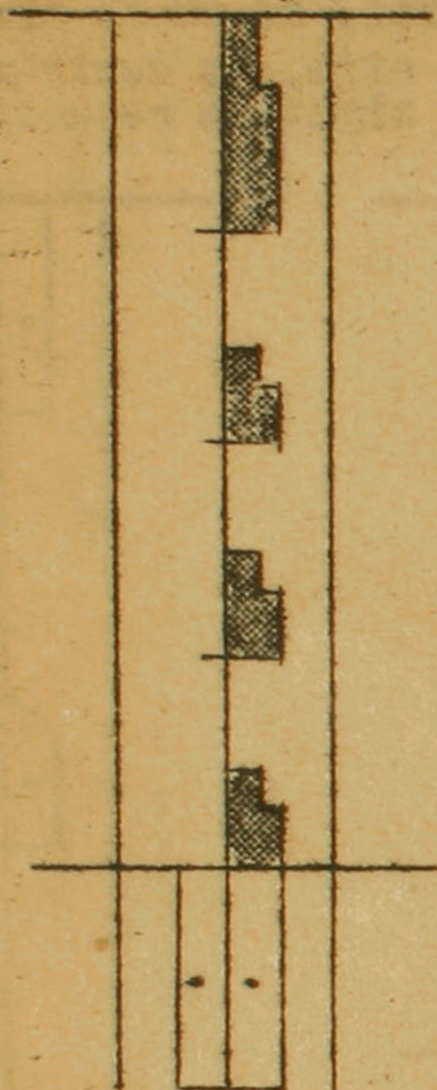


C

Un espacio entre los soportes significa que no hay soporte, se va al aire. Mientras más largo el espacio, más tiempo se está en el aire, es decir más tiempo seddeja el suelo. Para no ir al aire, se usa el signo de retención de peso.

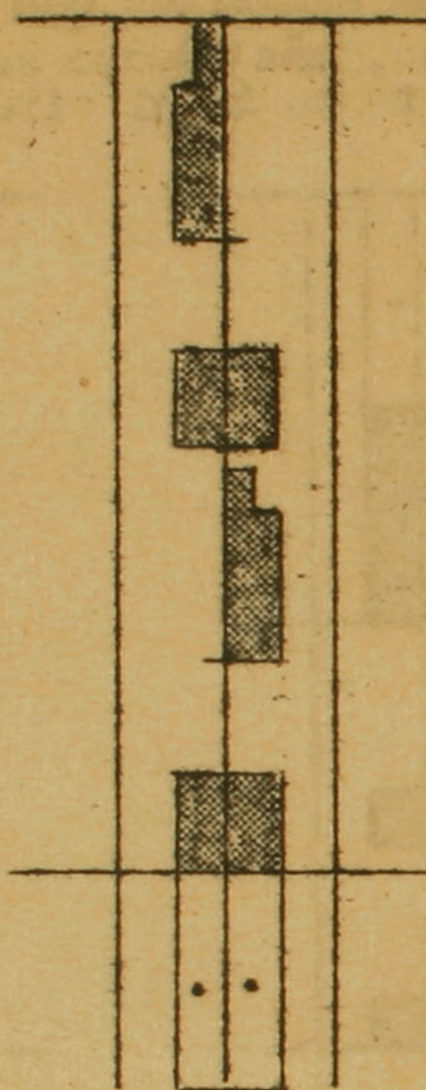


Las cinco formas básicas de saltos (trabajo en el aire).



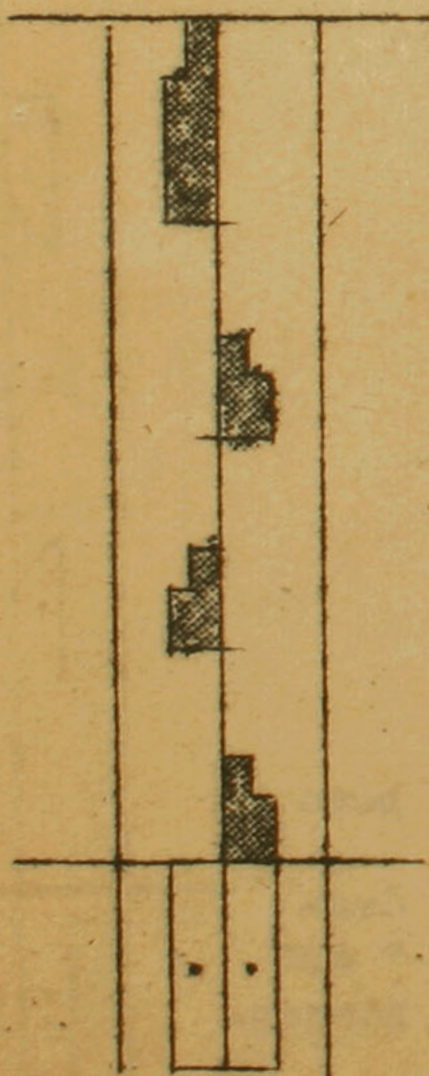
Saltillo

De un pié al mismo



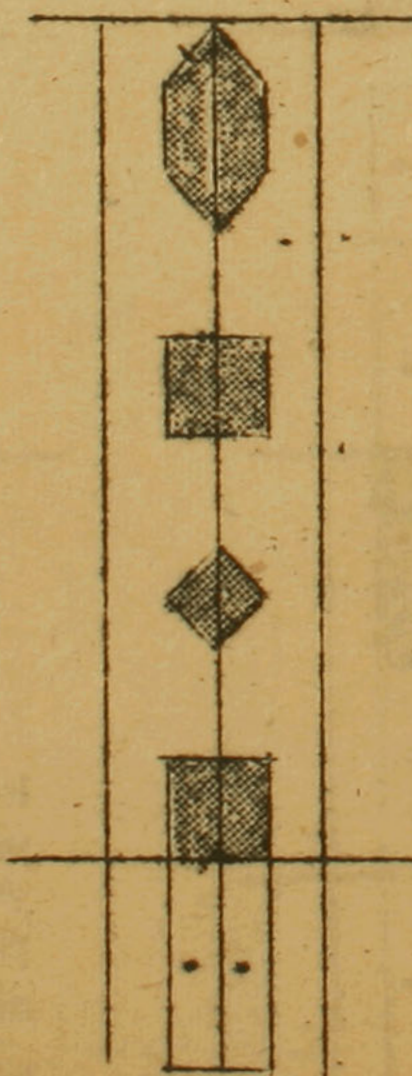
Seasonne

De ambos pies a un pié.



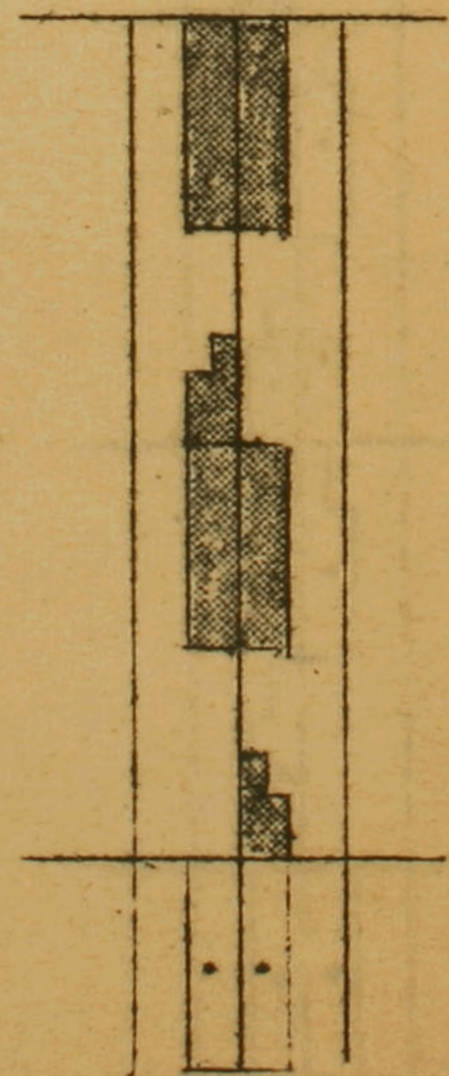
Salto largo

De un pié al otro.



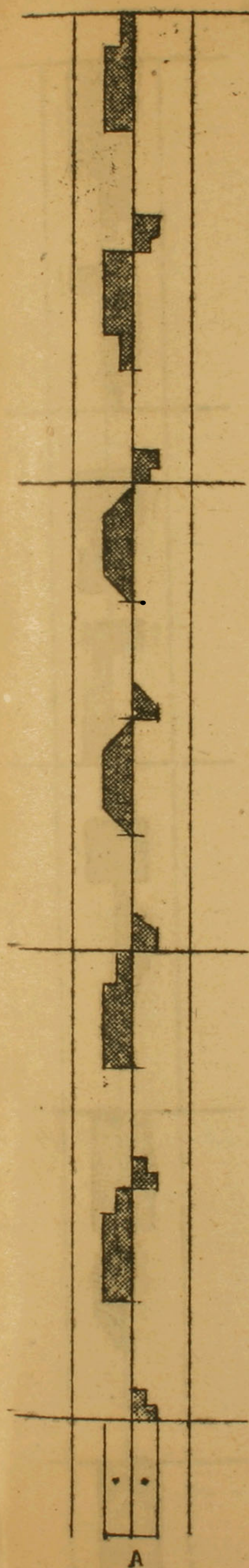
Salto

De dos pies a los dos pies.

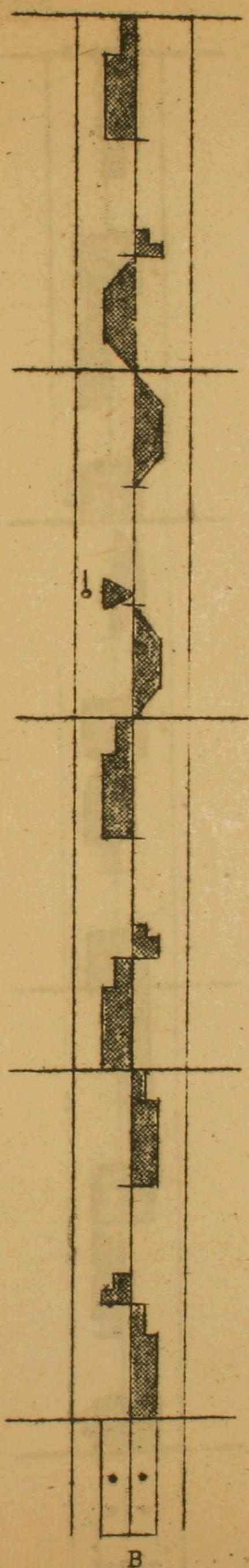


Essemblé

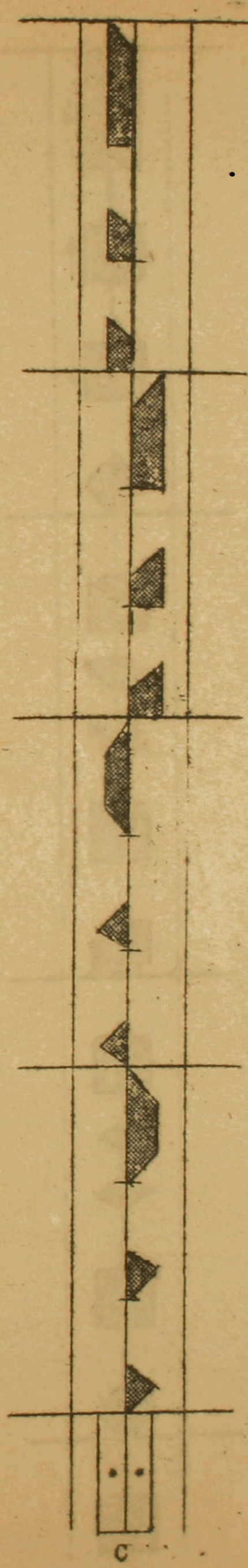
De un pié a dos.



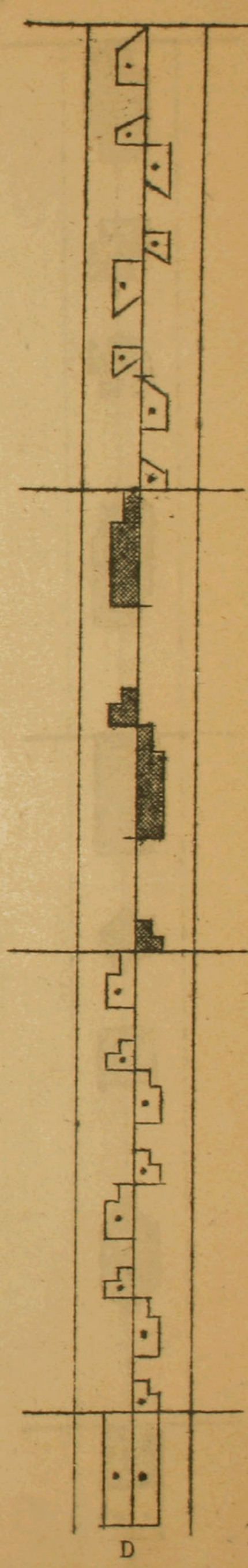
Paso, salto.



Paso, peso, salto.



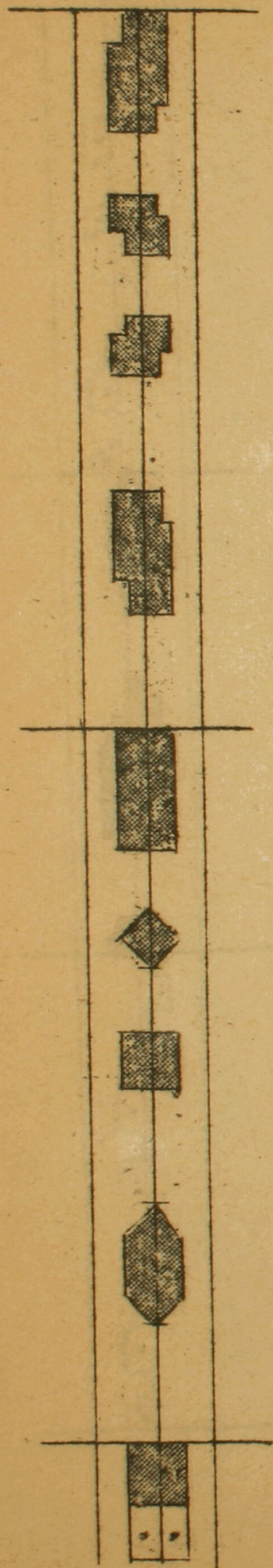
Paso saltillo, saltillo.



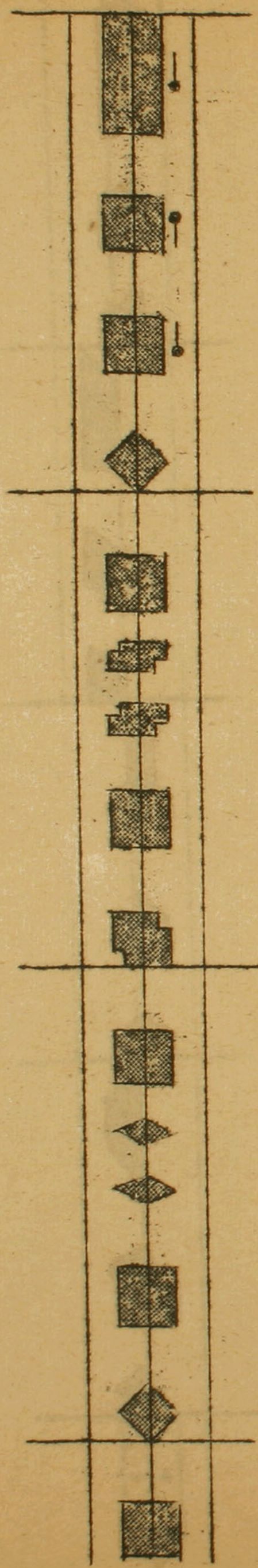
Paso, saltilla

Salto.

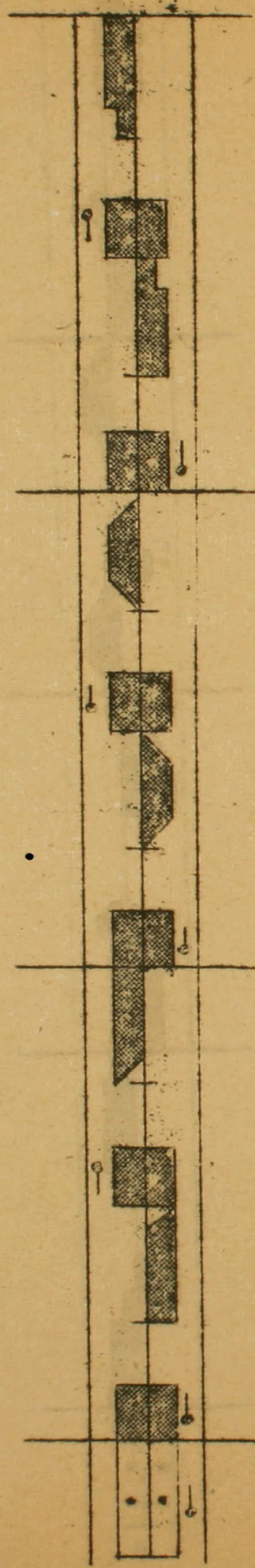
Seasonnes



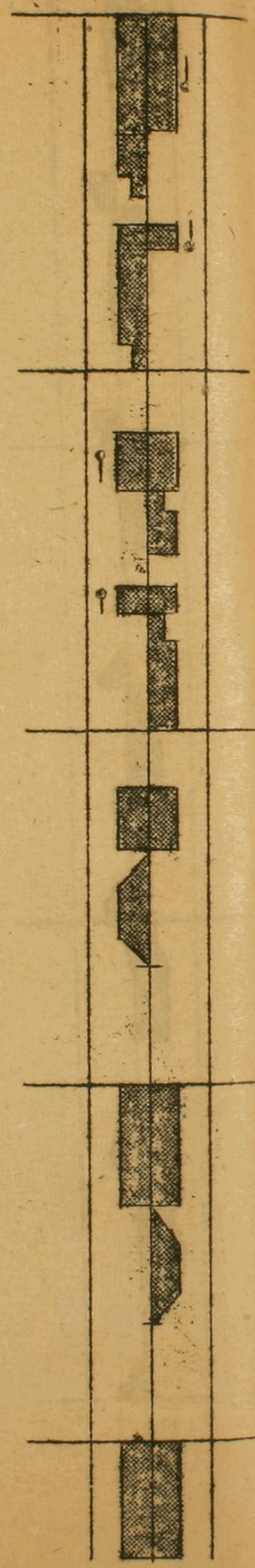
A



B



C



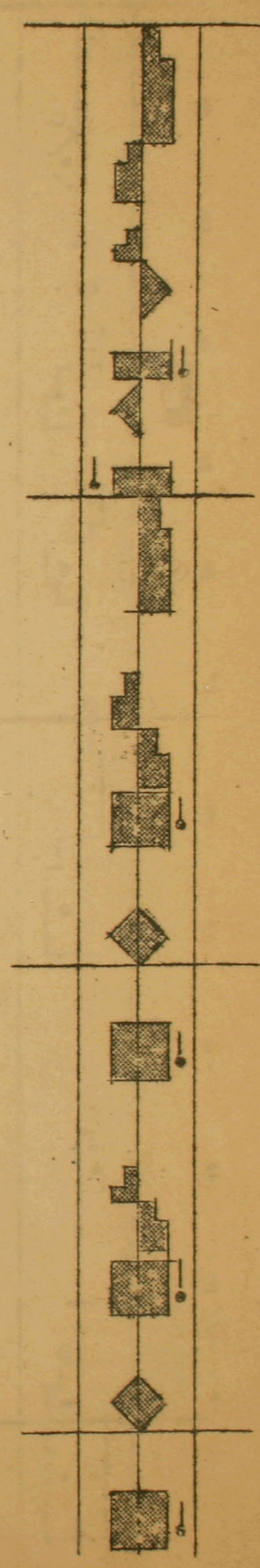
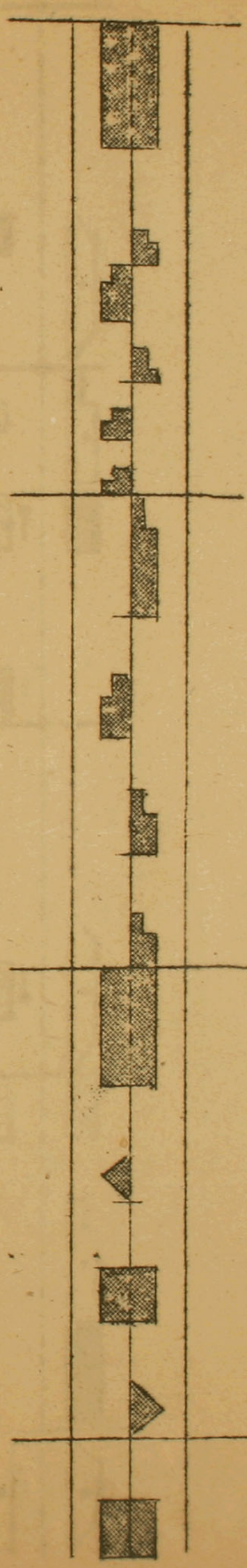
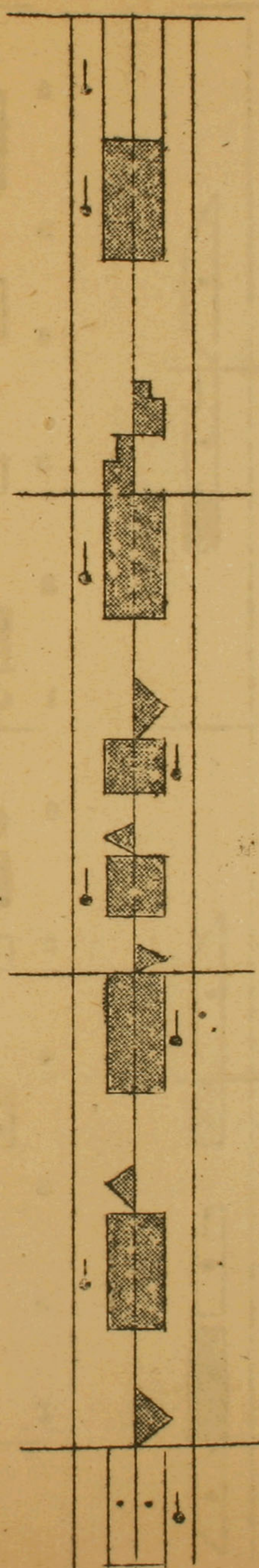
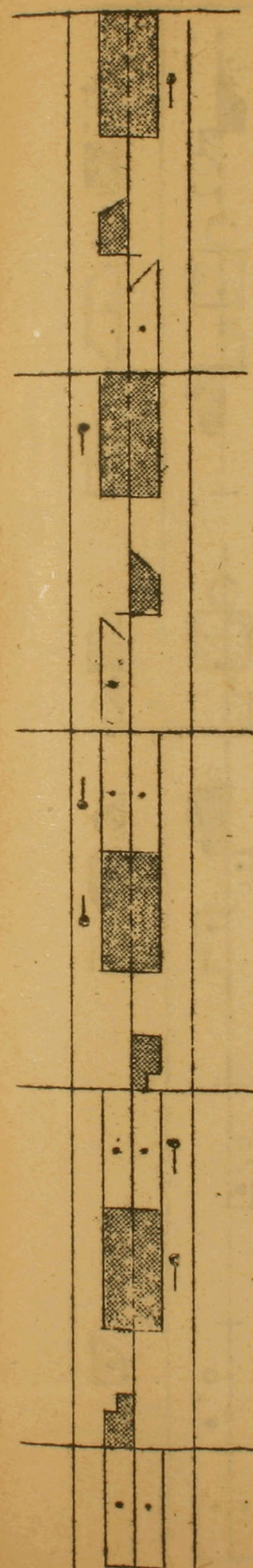
D

Assemblée

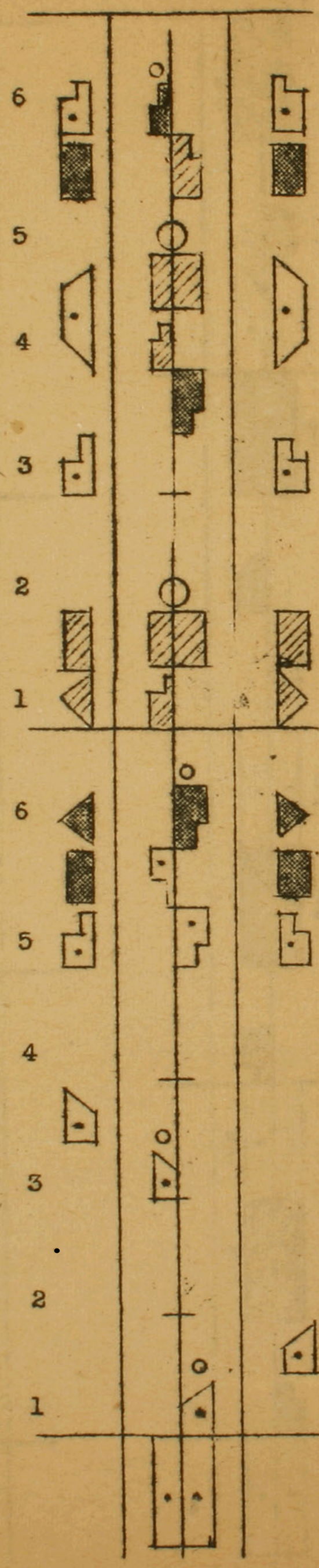
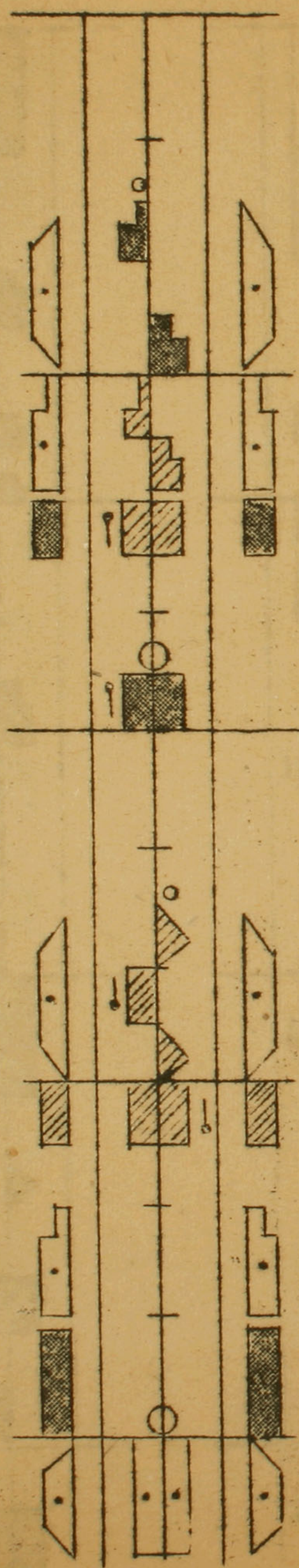
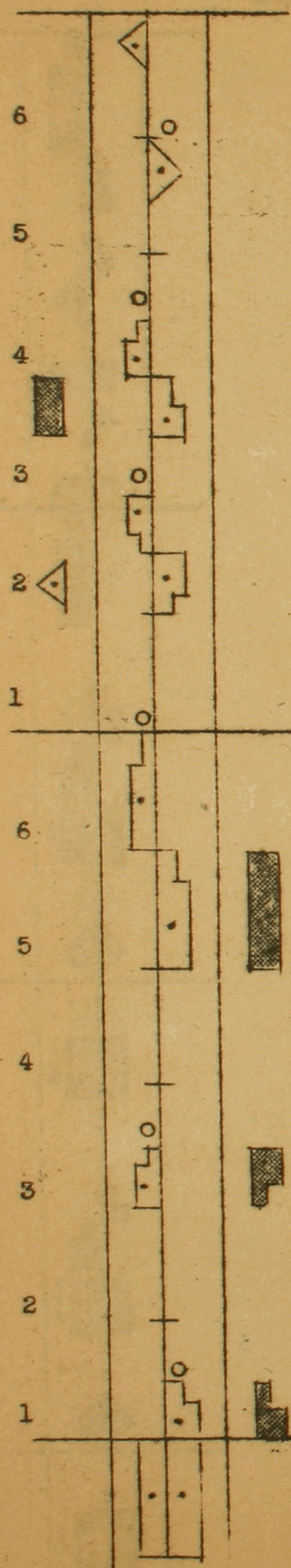
Serie III

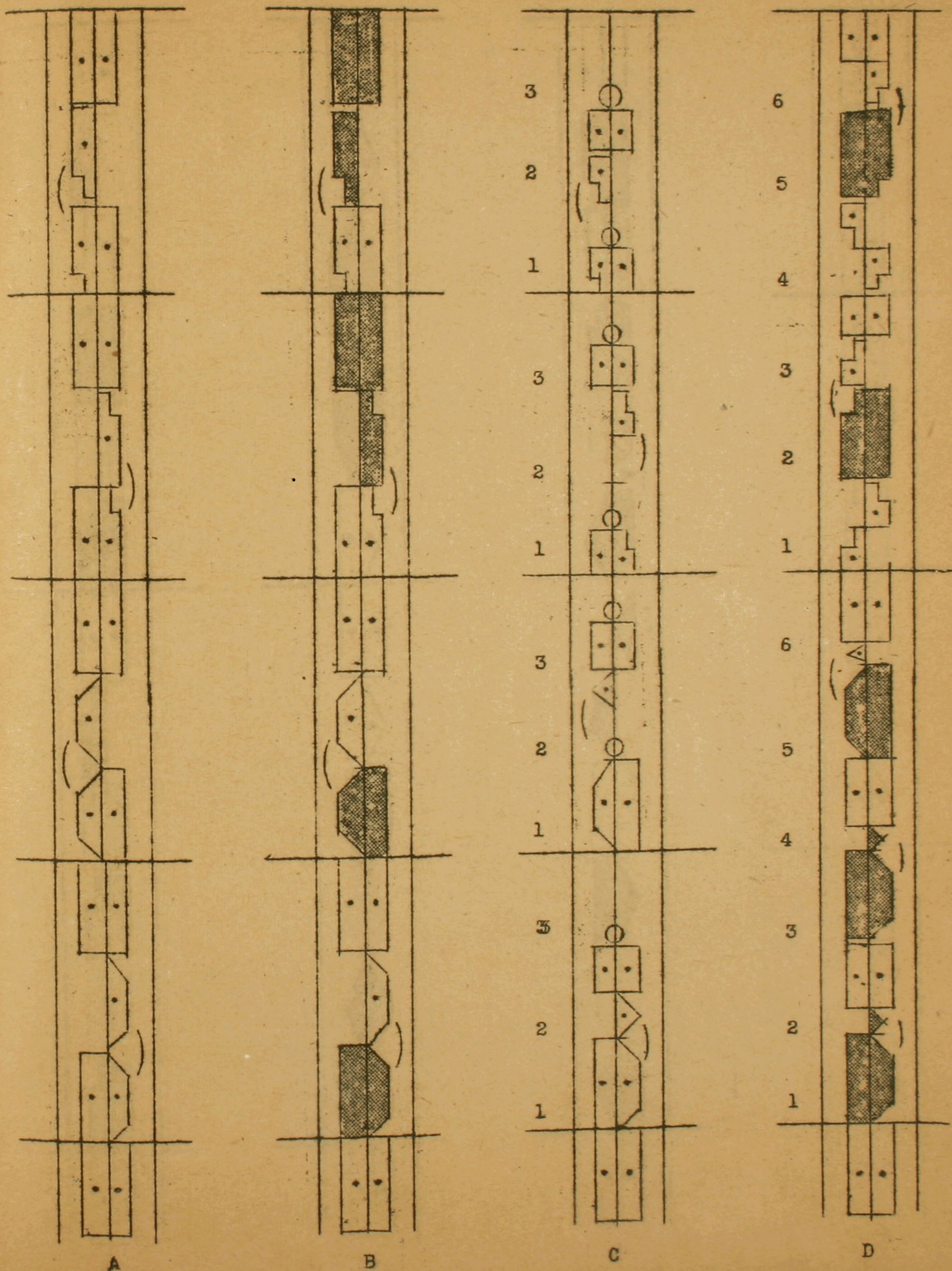
Pág. 5

Verios

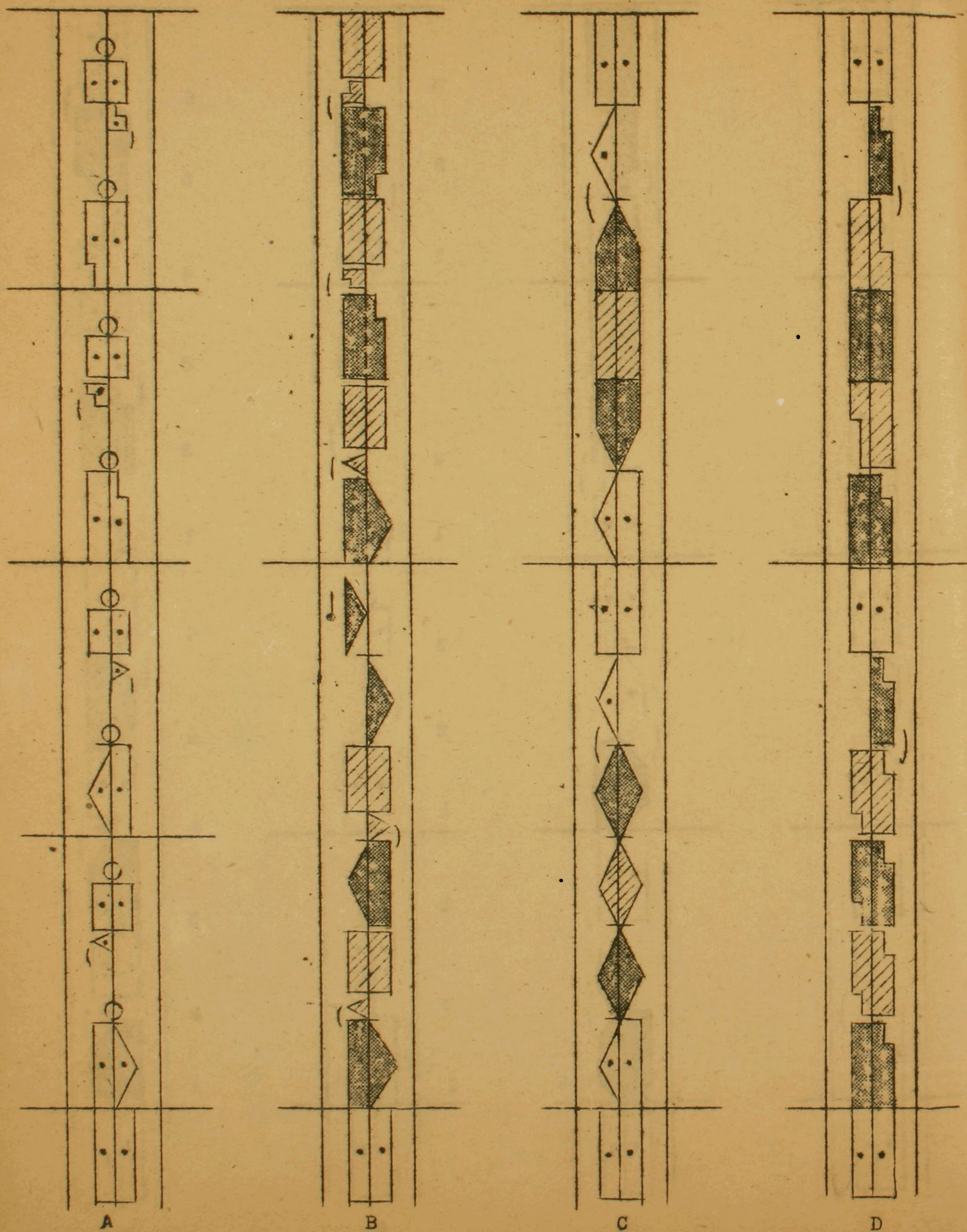


Pasos usando el signo de retención de peso.

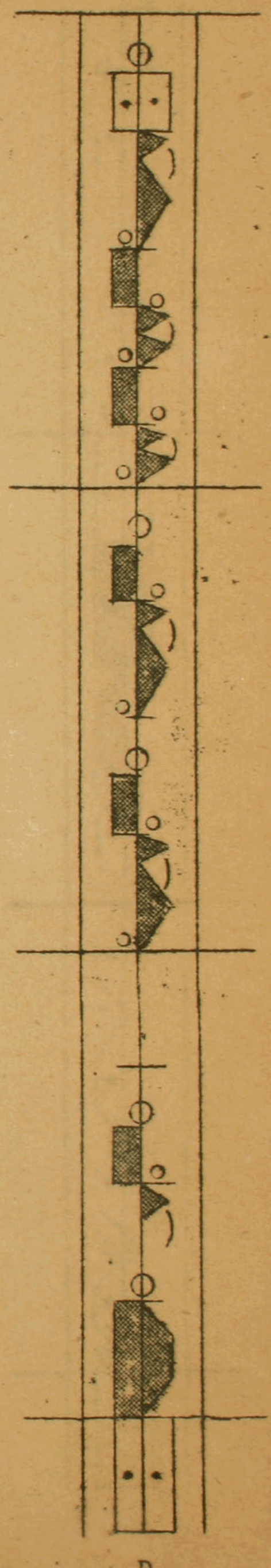
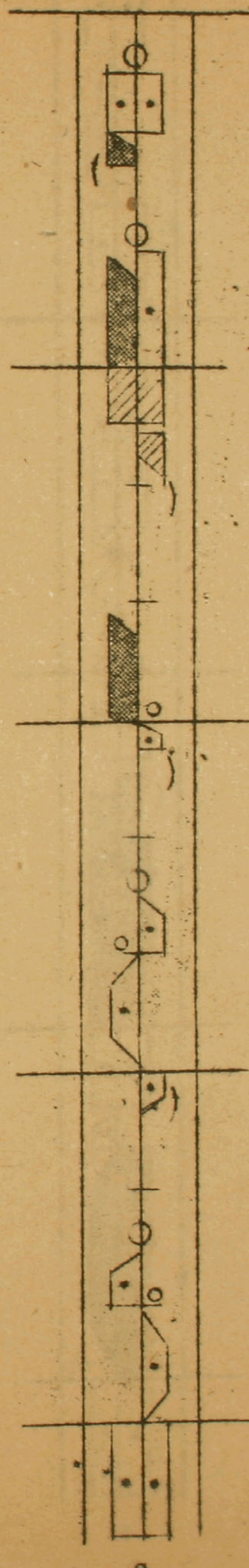
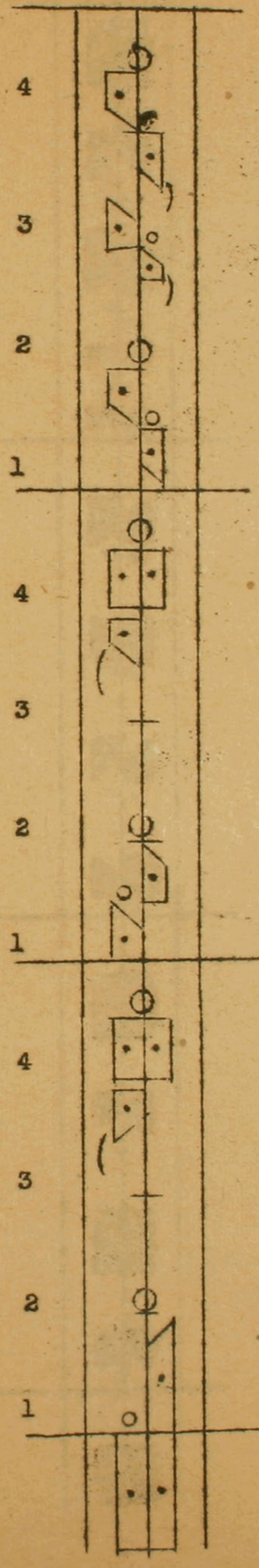
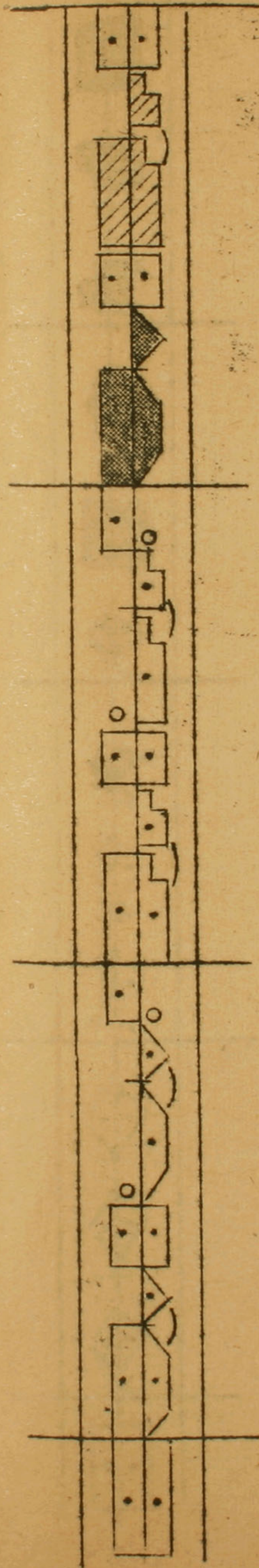


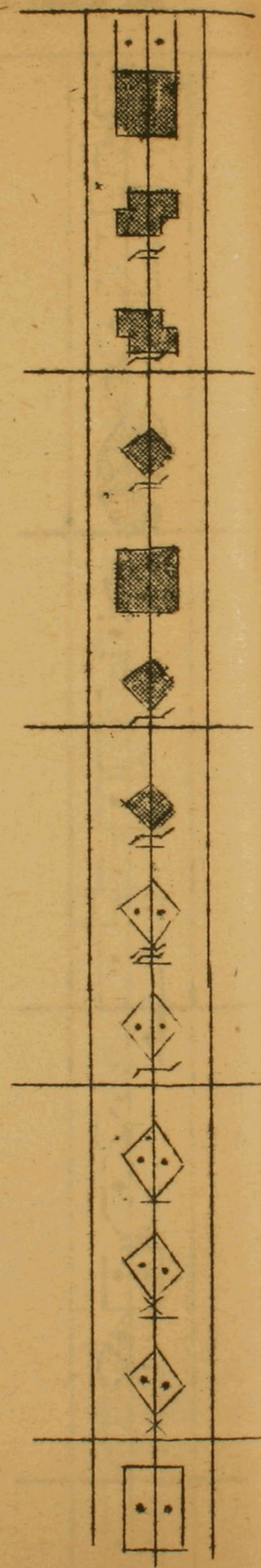
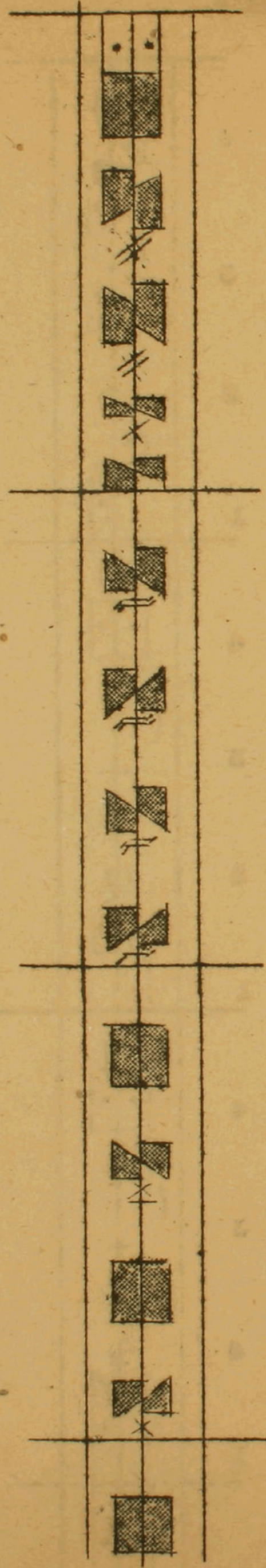
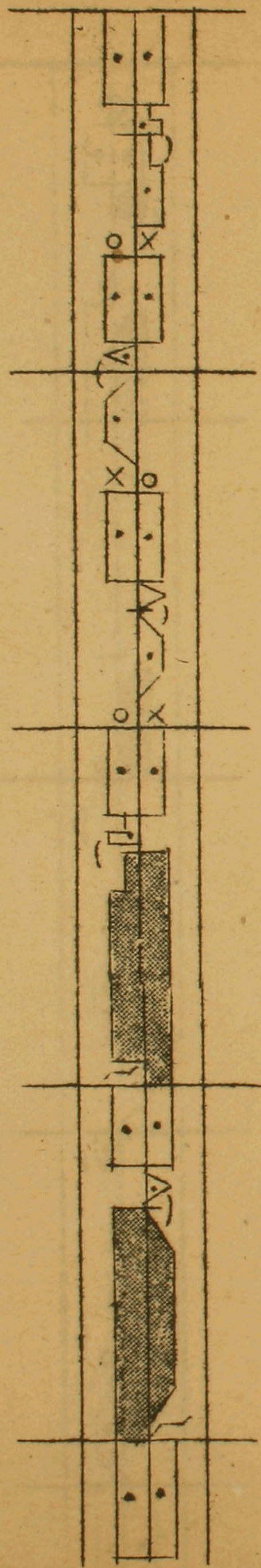
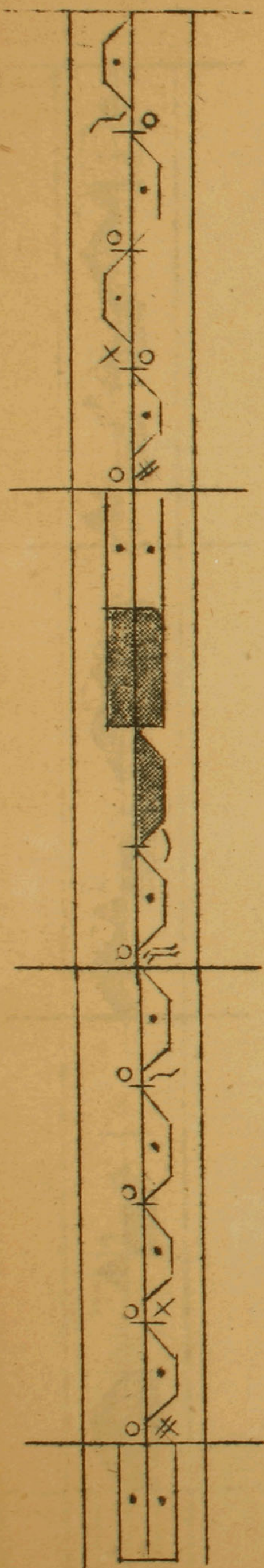


Transferencia de peso hacia posiciones abiertas y cerradas.

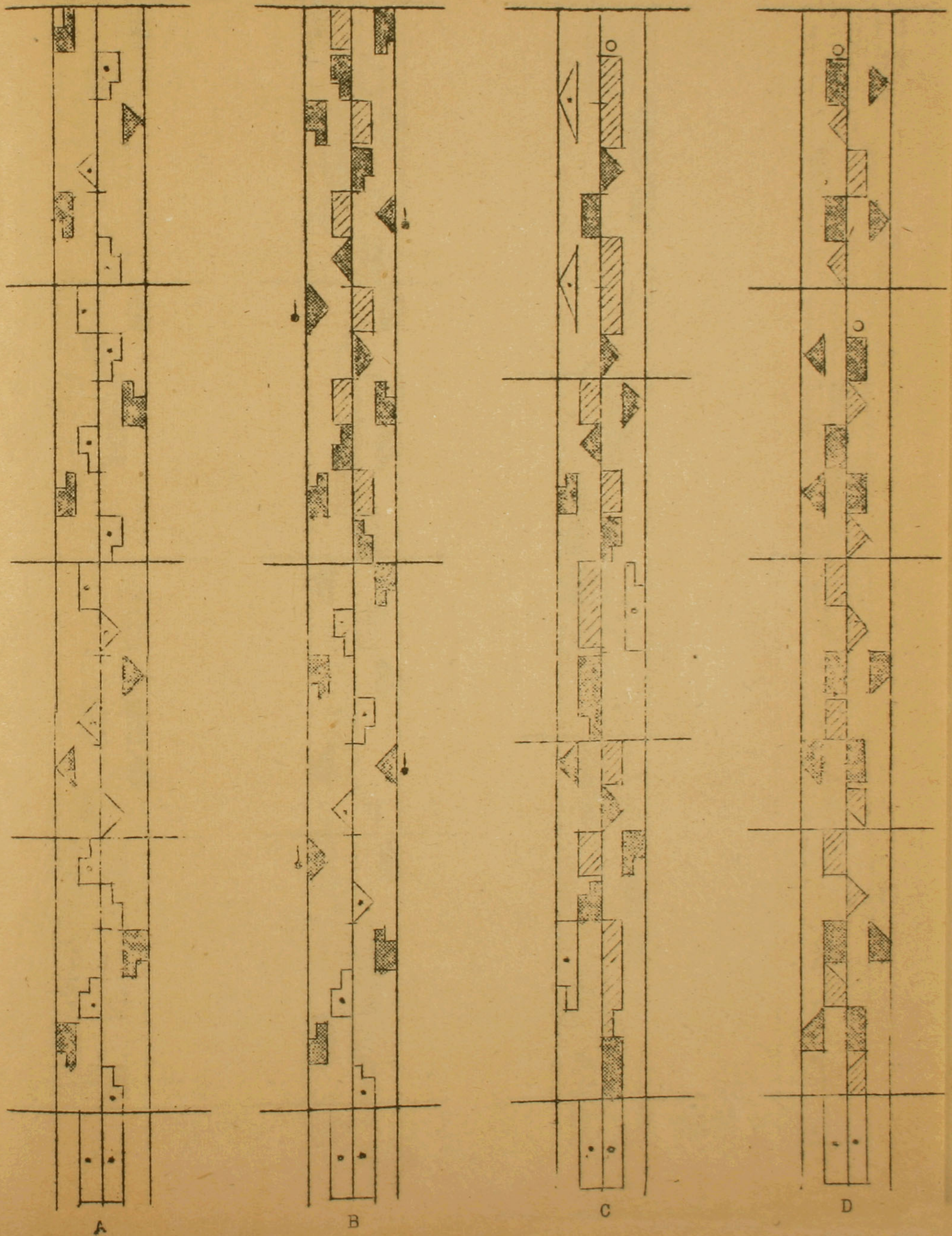


Traslado de peso usando el signo de retención en vez
del signo de lugar,

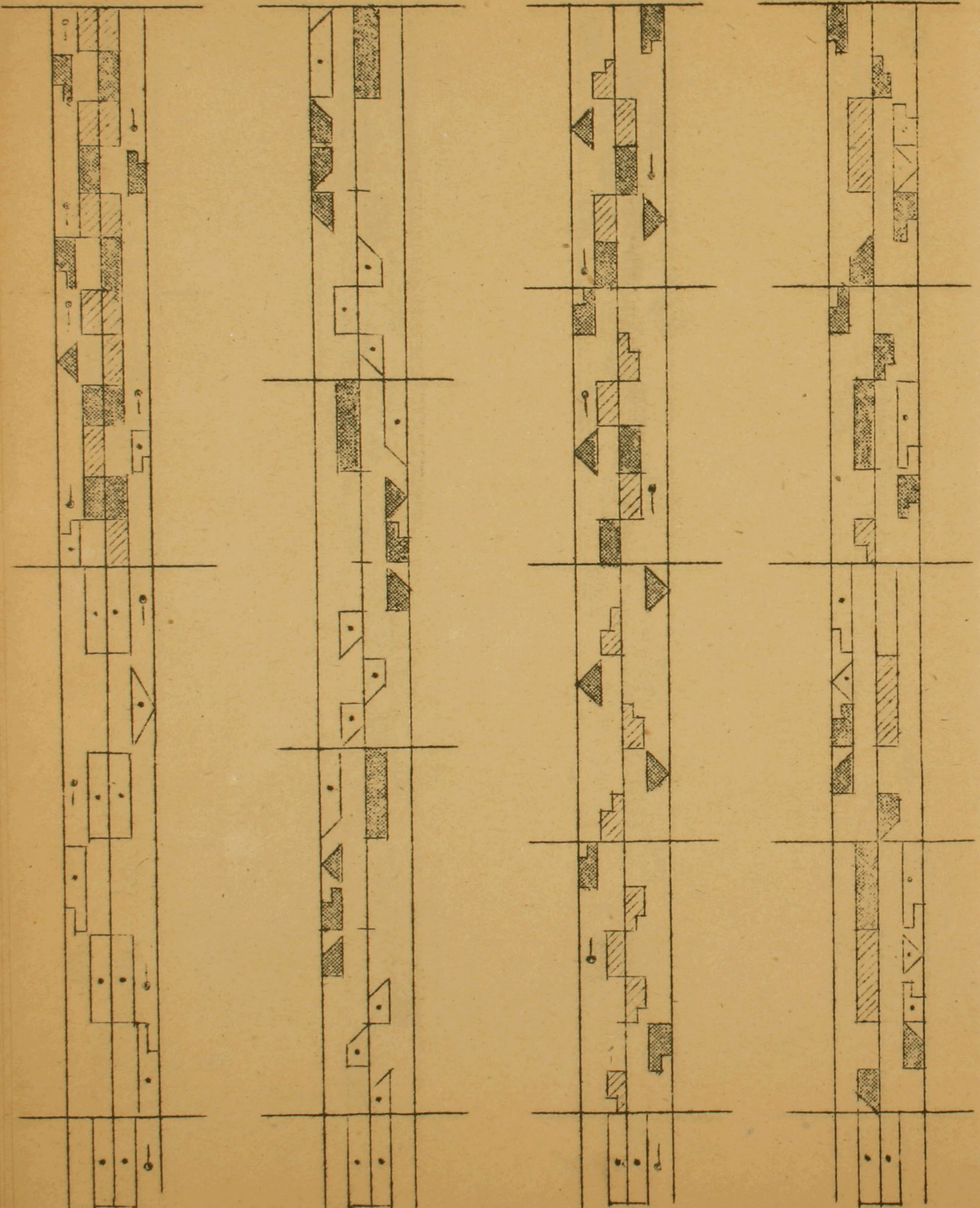




Pasos con movimiento de piernas.

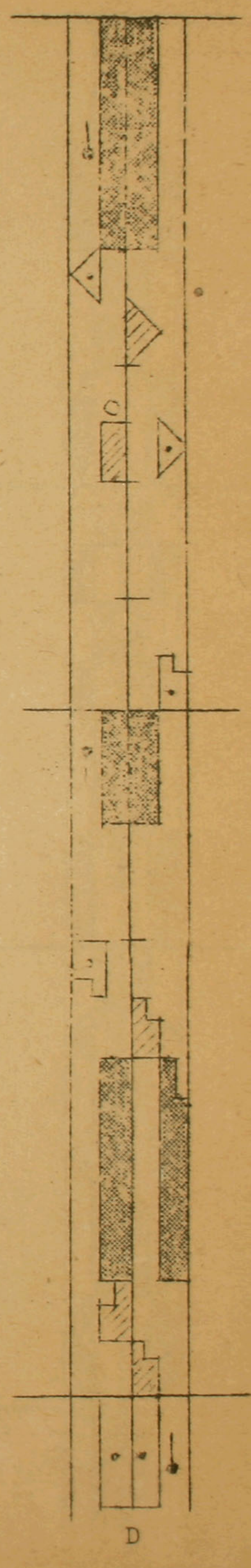
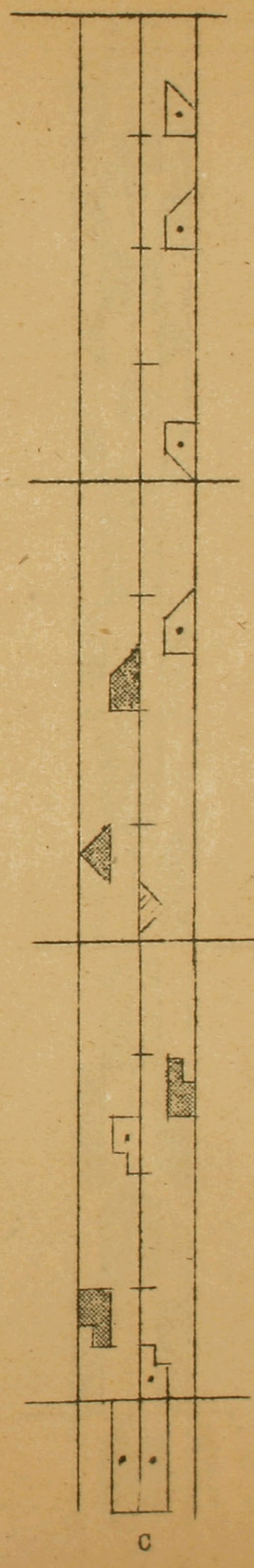
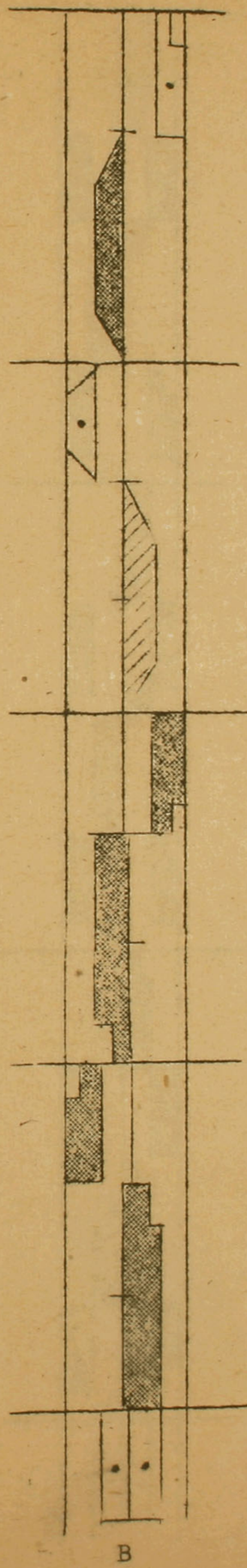
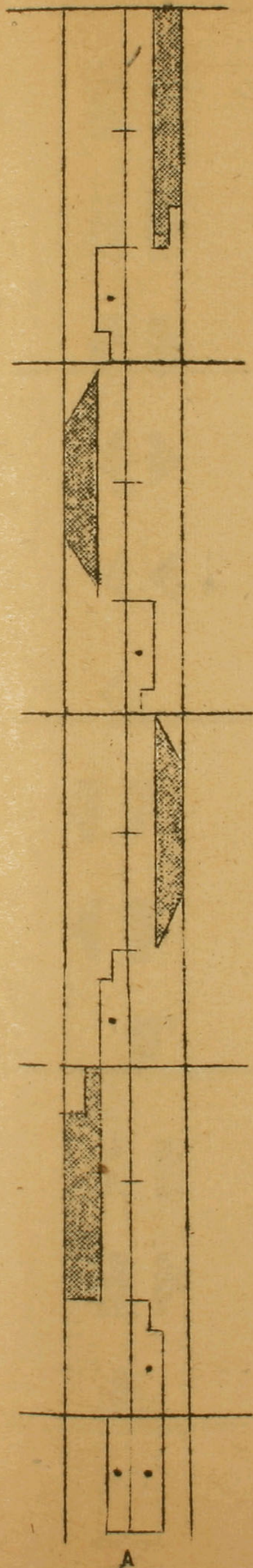


Pasos con movimiento de piernas



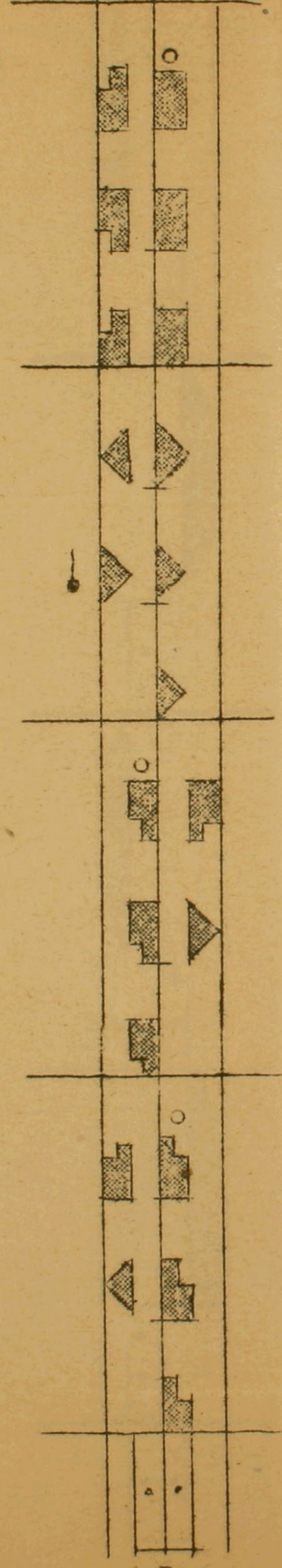
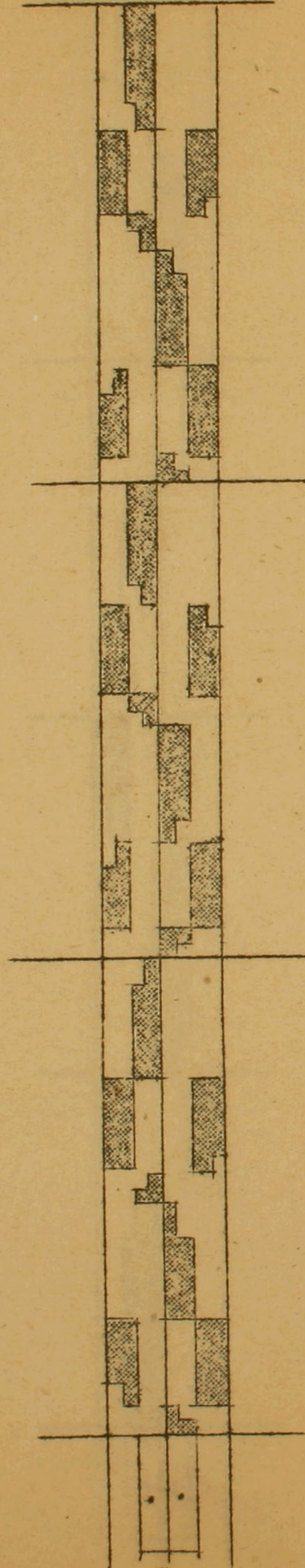
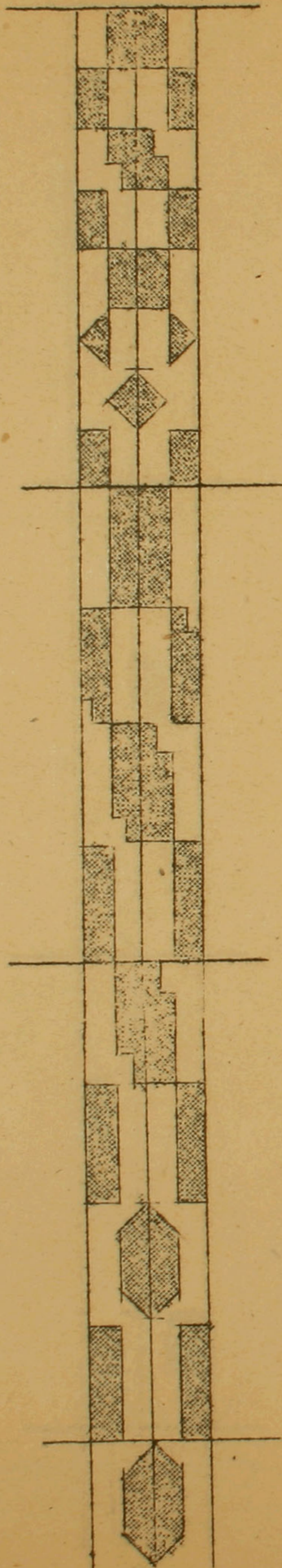
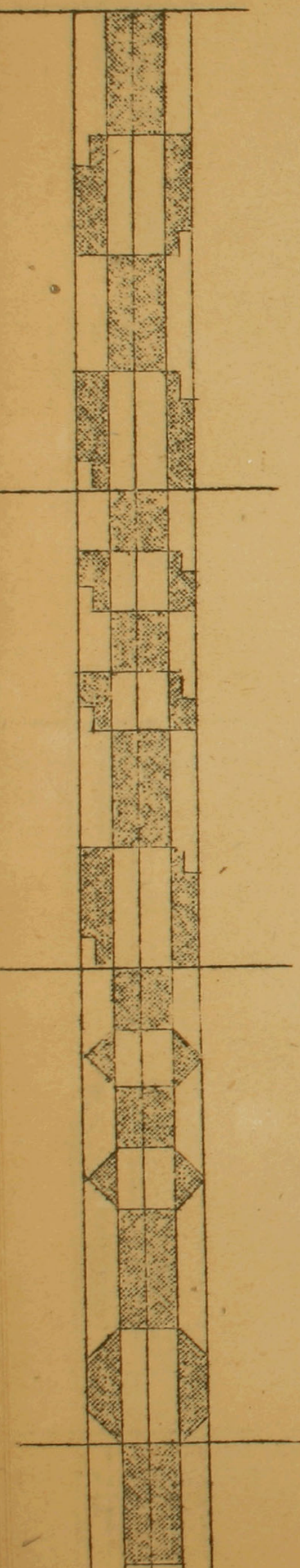
Movimiento de pierna con ritmos.

Serie IV
Pág. 3

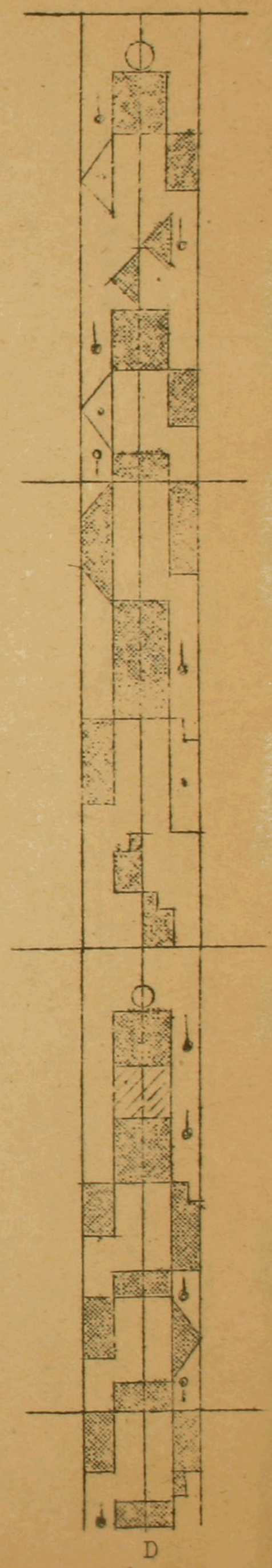
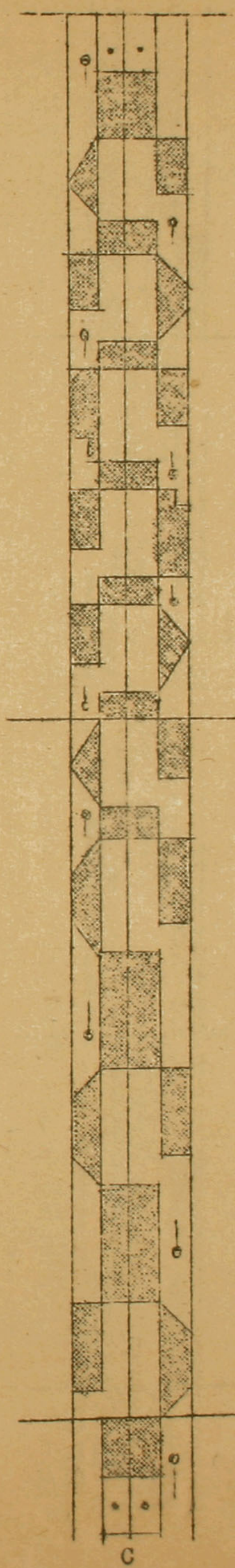
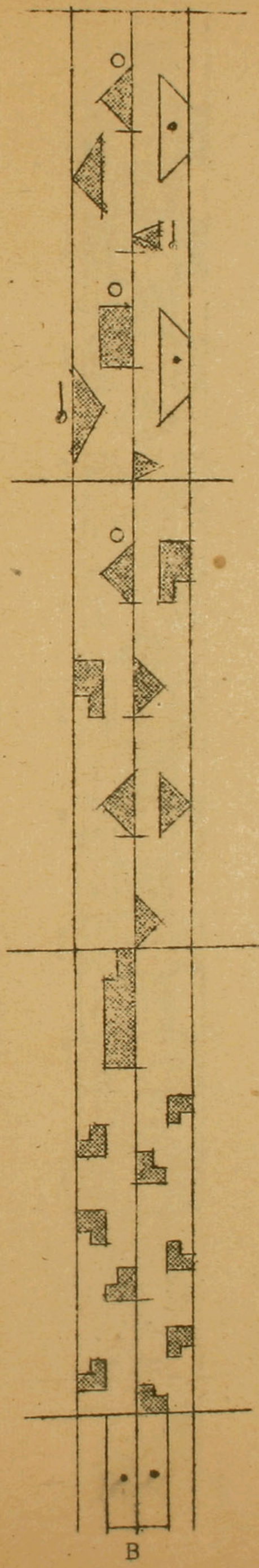
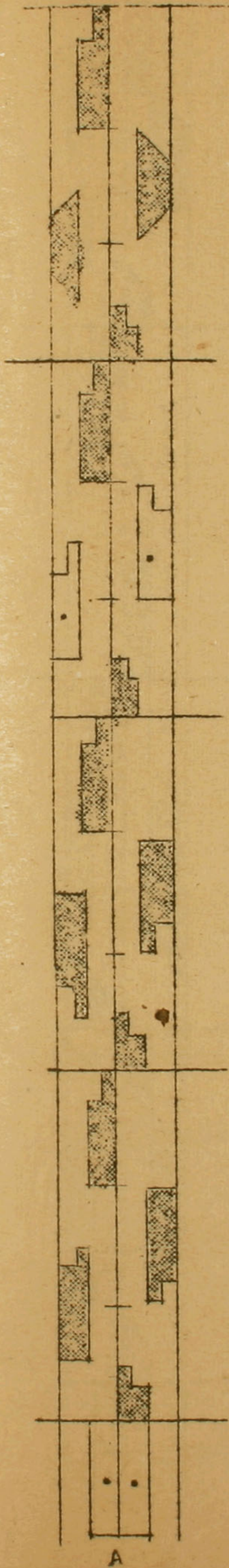


Salto

Saltillos



Diferentes formas de saltos. (jetés con mov. de piernas)
 essemblés con mov. de piernas.

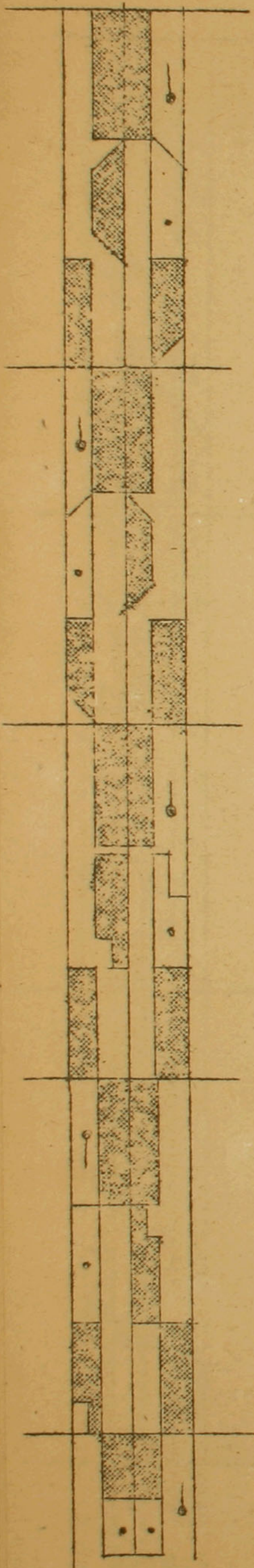


Seassonne

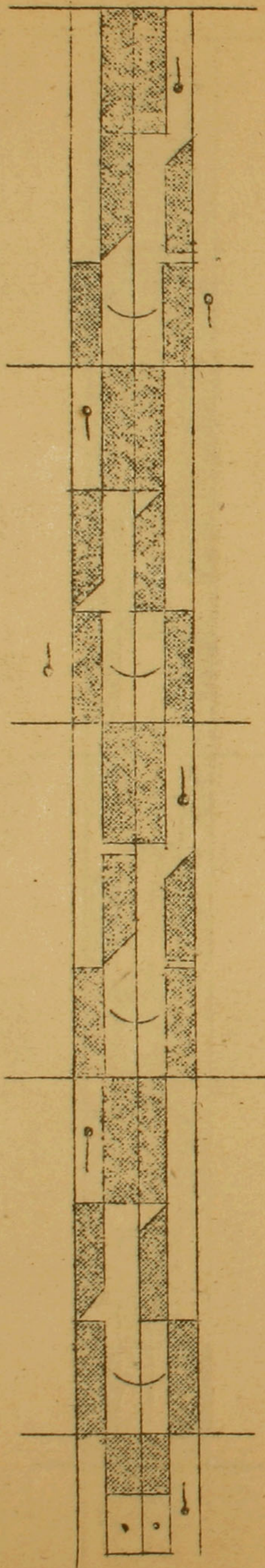
Seassonne batu

Changement-
 Entrechâ-catre

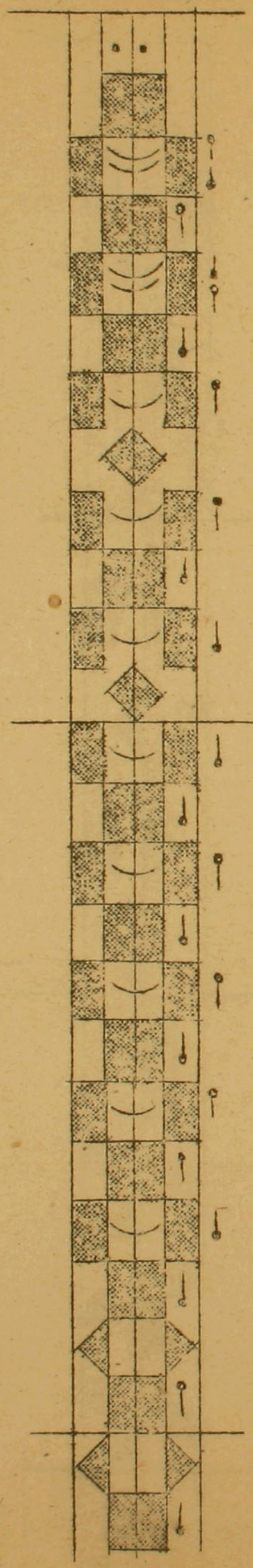
Cabriole



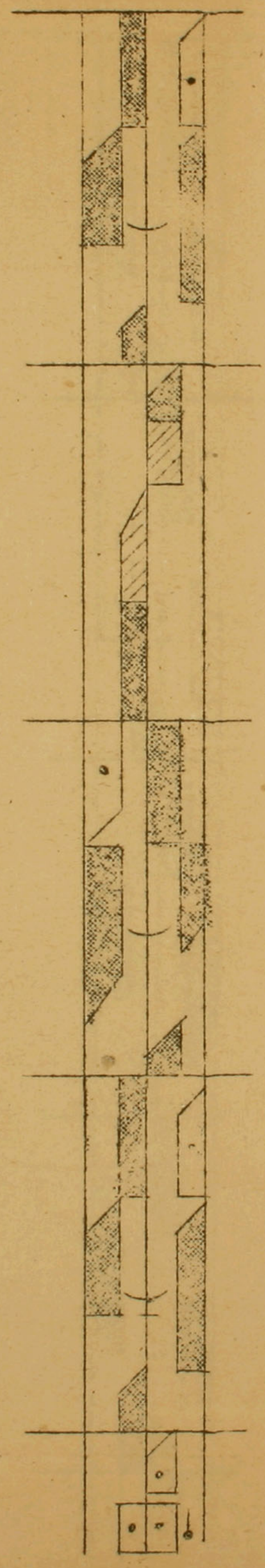
A



B

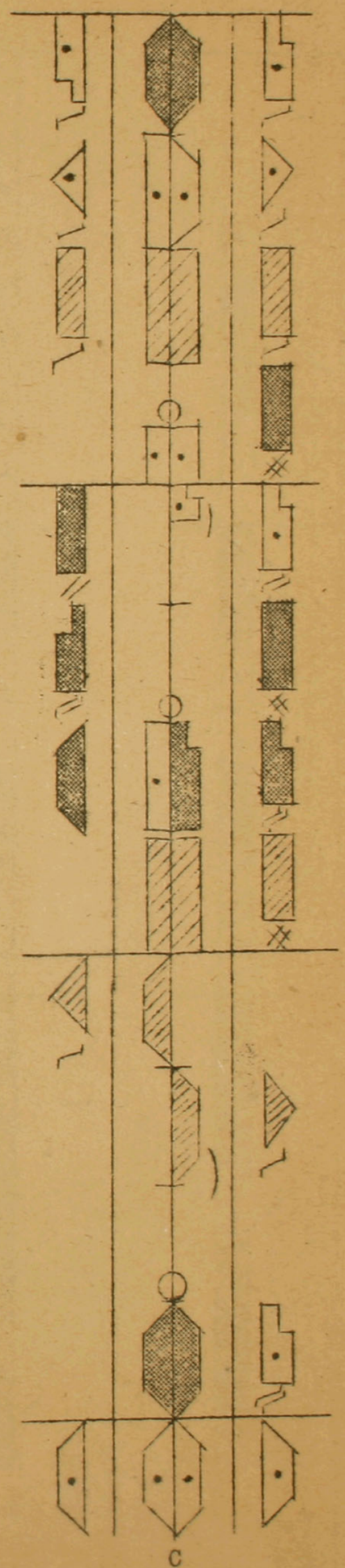
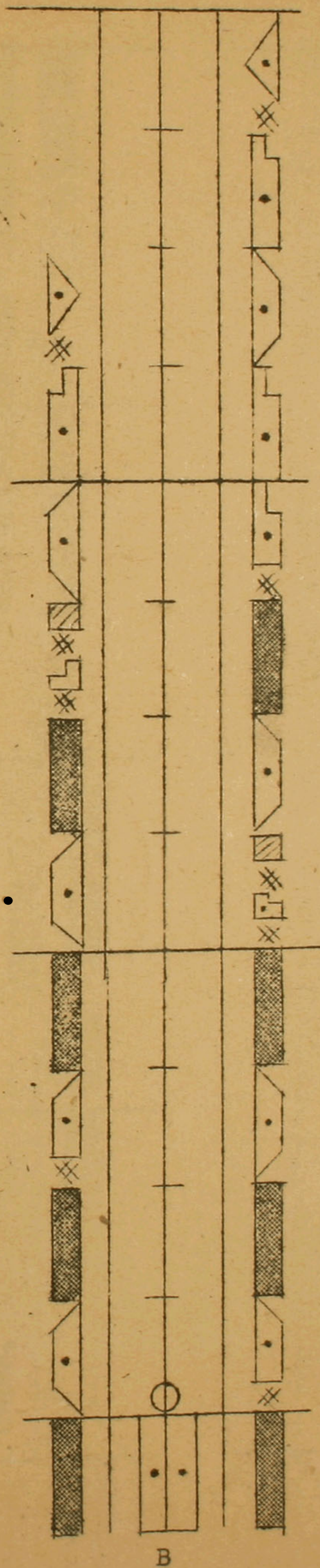
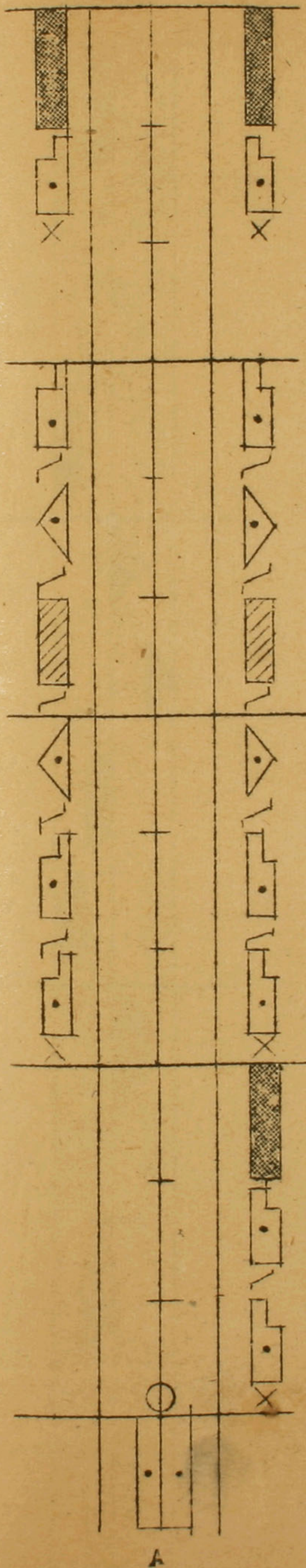


C

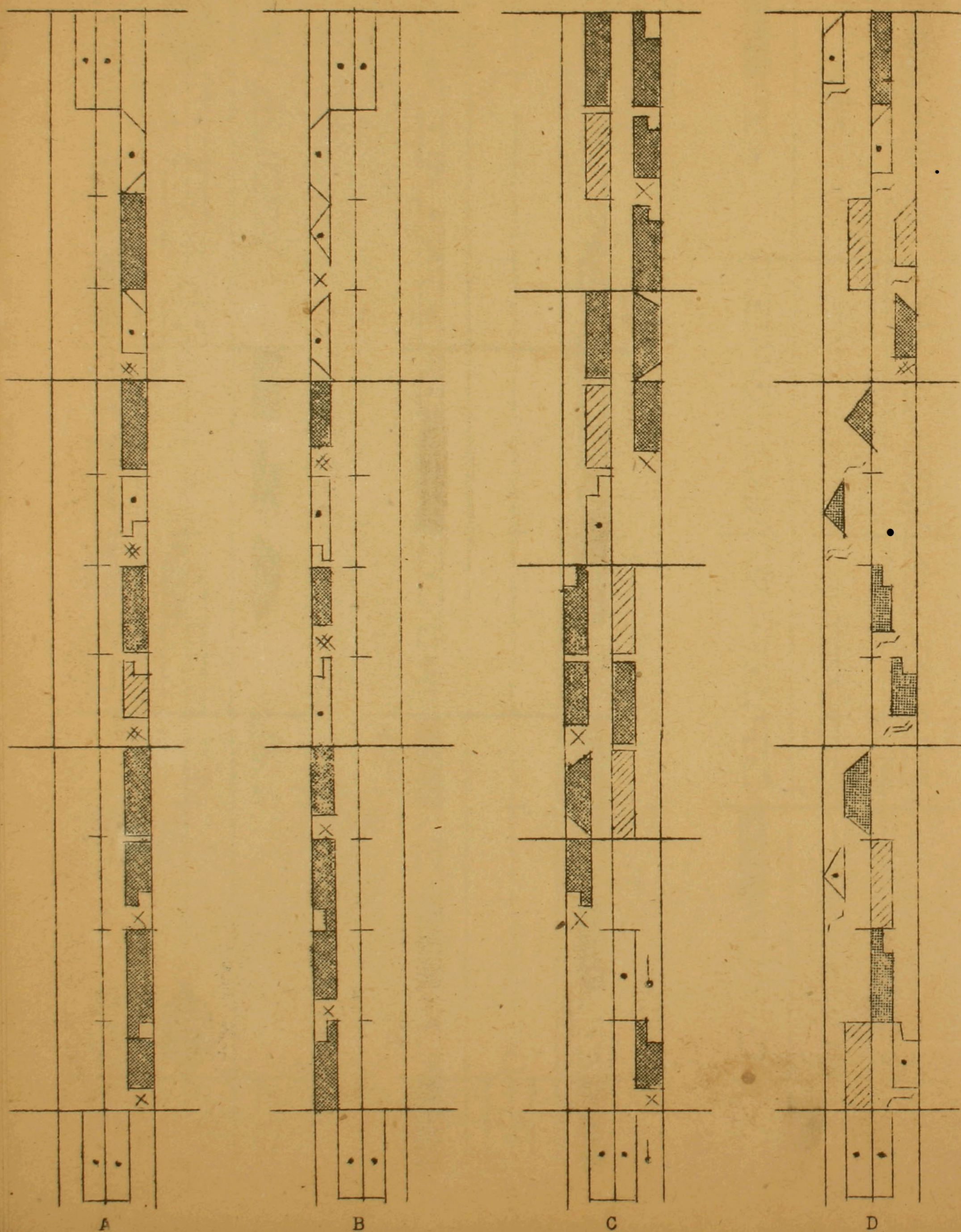


D

Brazos doblados y estirados.



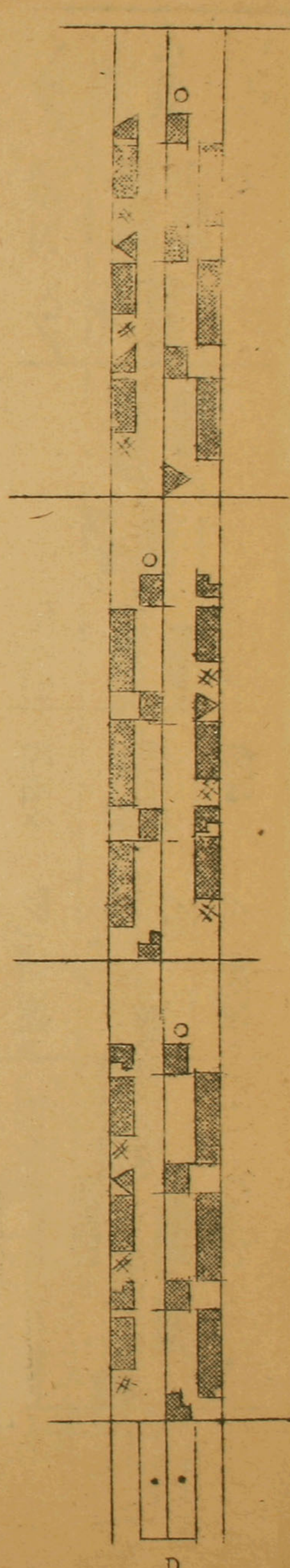
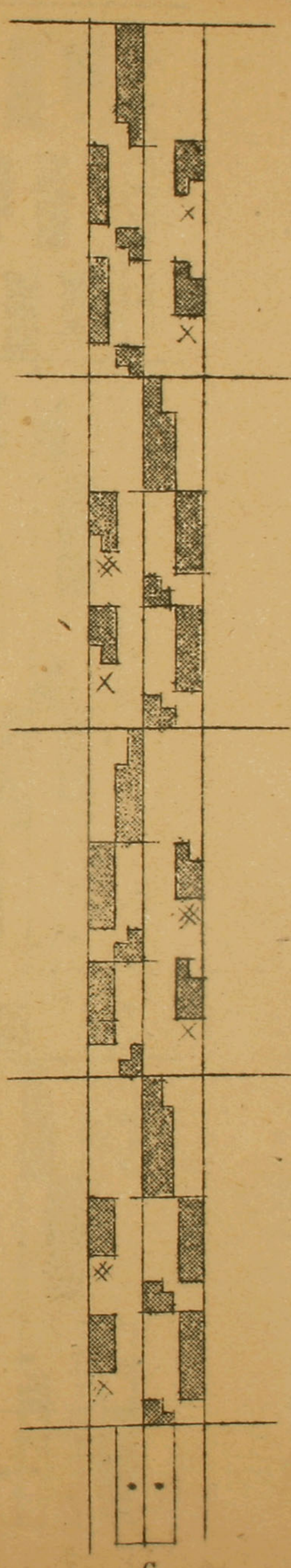
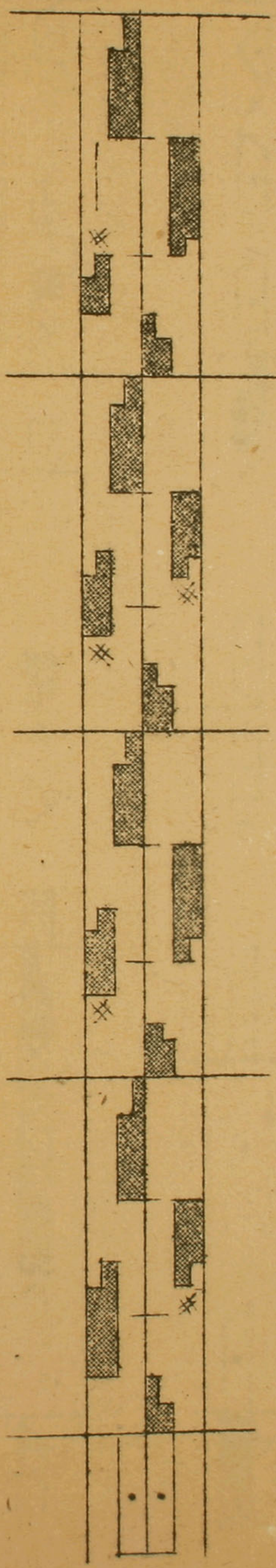
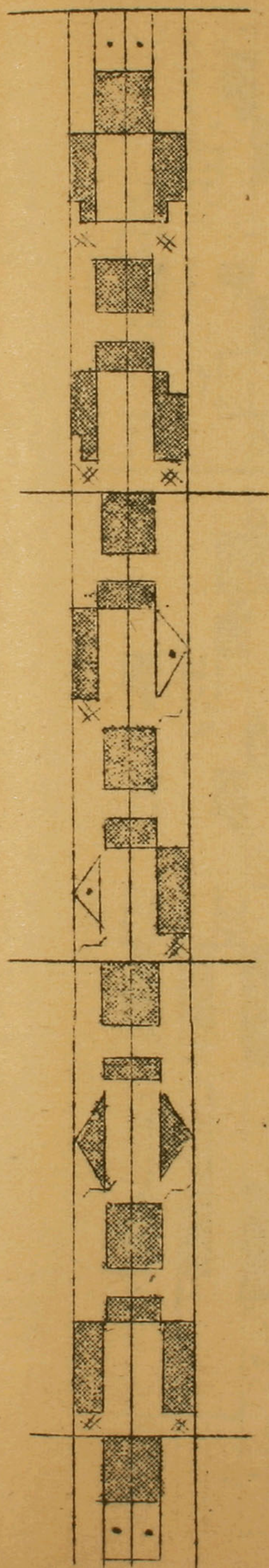
Movimiento de piernas dobladas y estiradas.



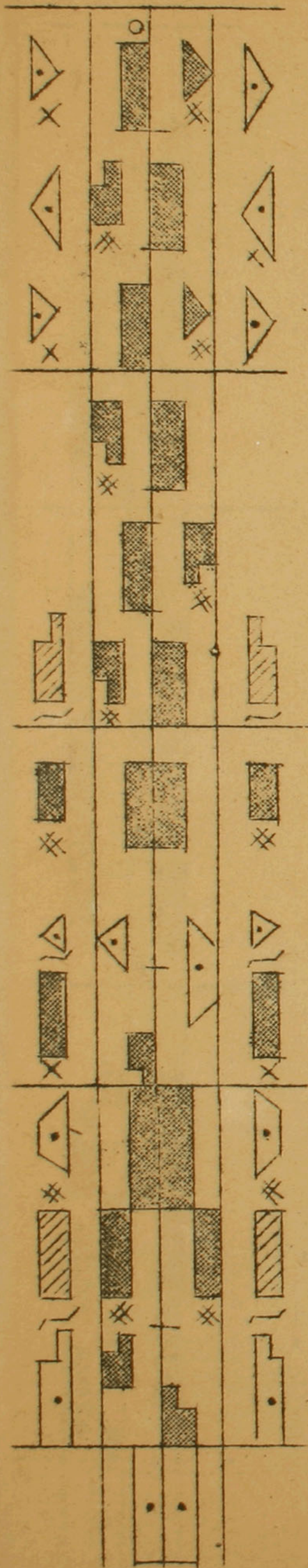
Salto

Salto largo

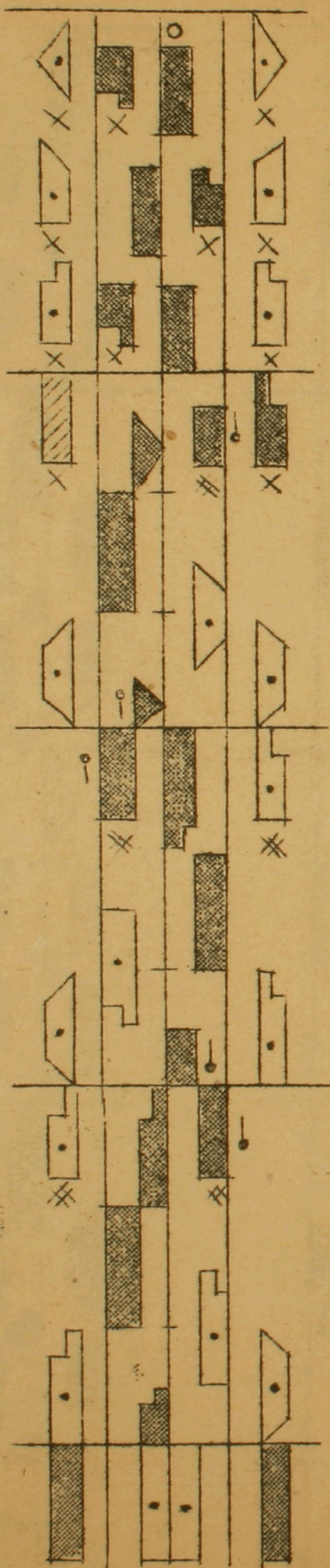
Saltillo



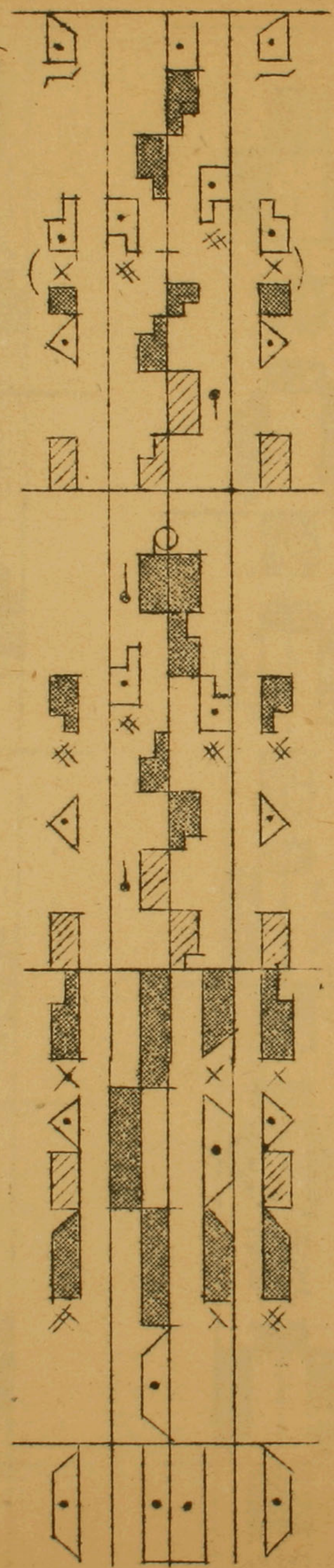
Salto con movimiento de piernas y brazos, doblados y estirados.



A

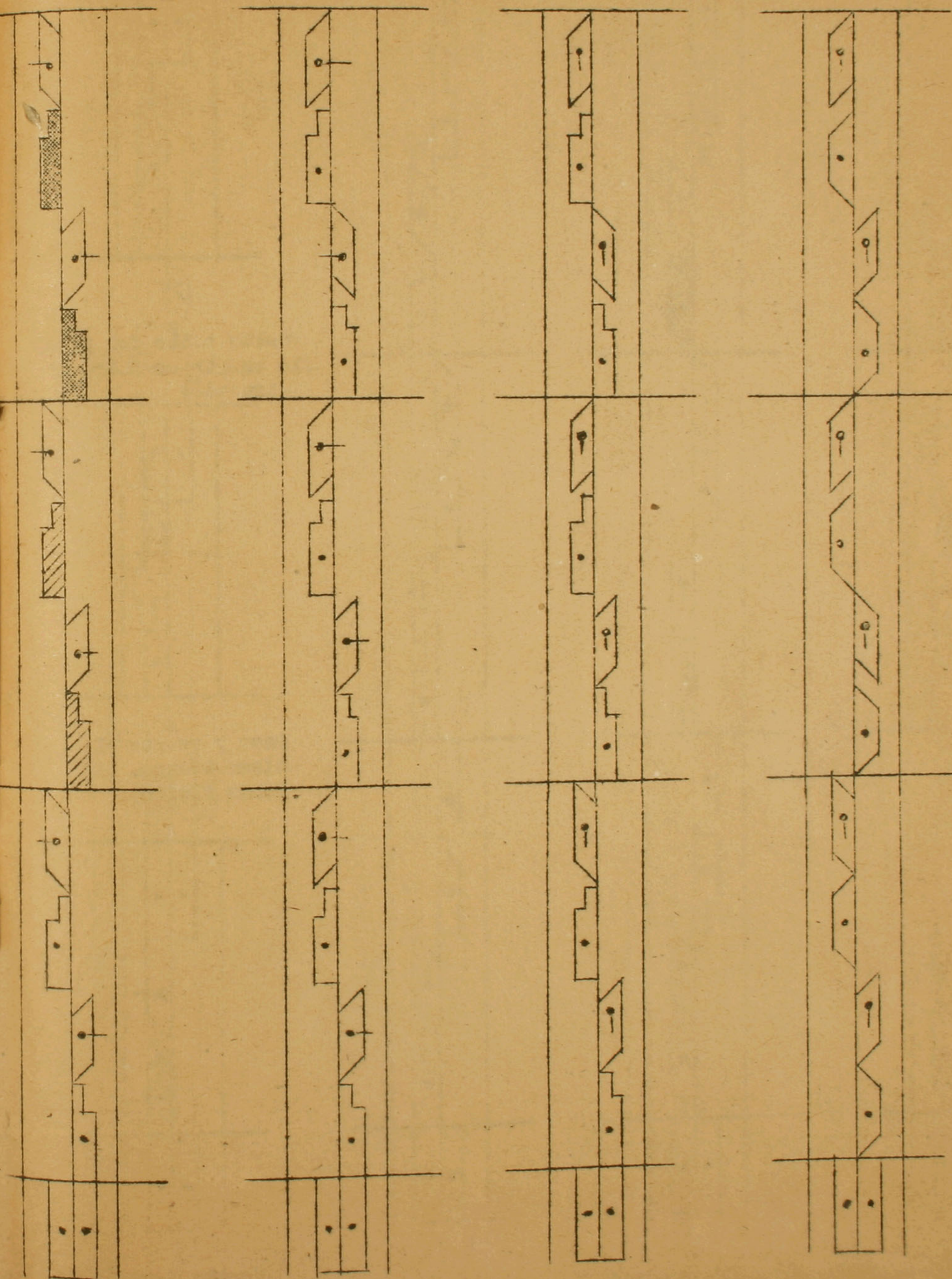


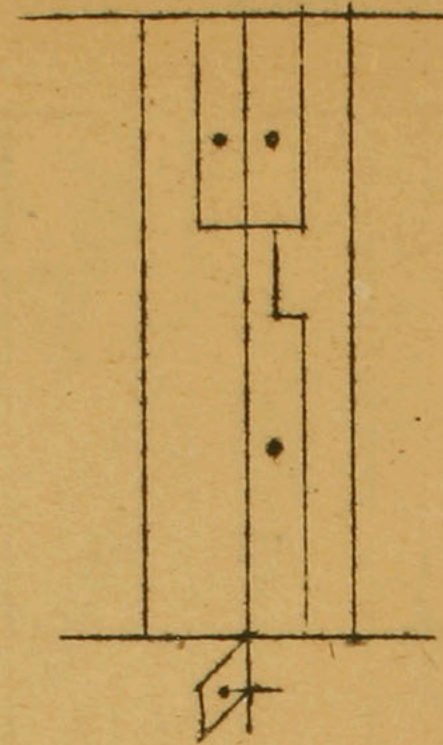
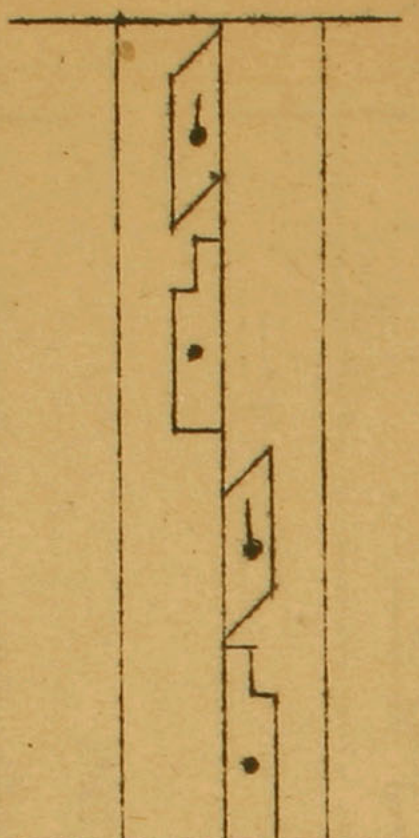
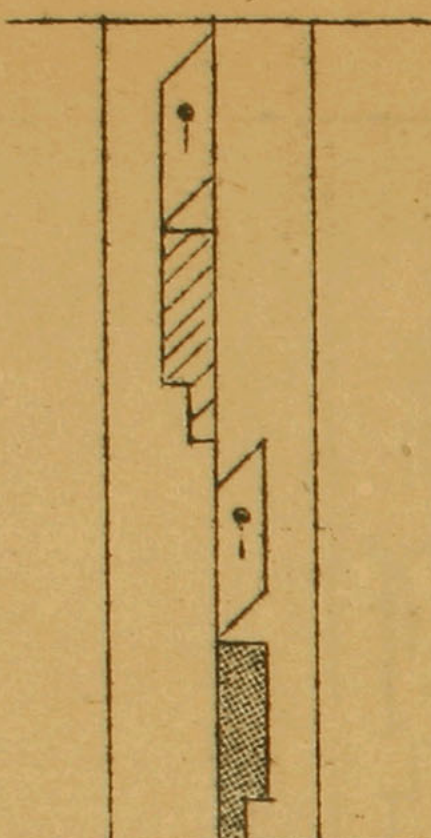
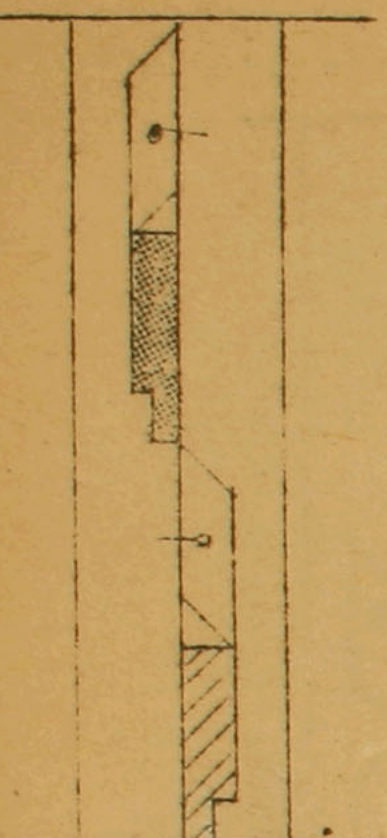
B



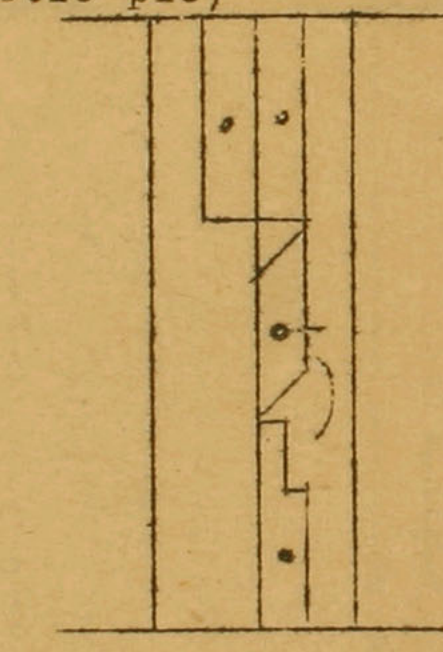
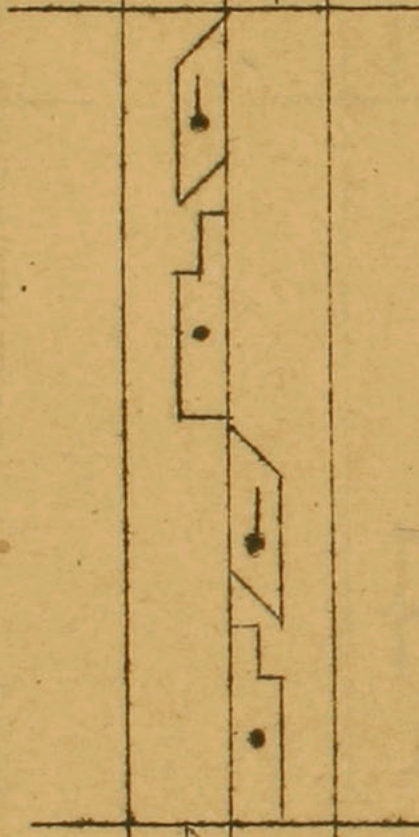
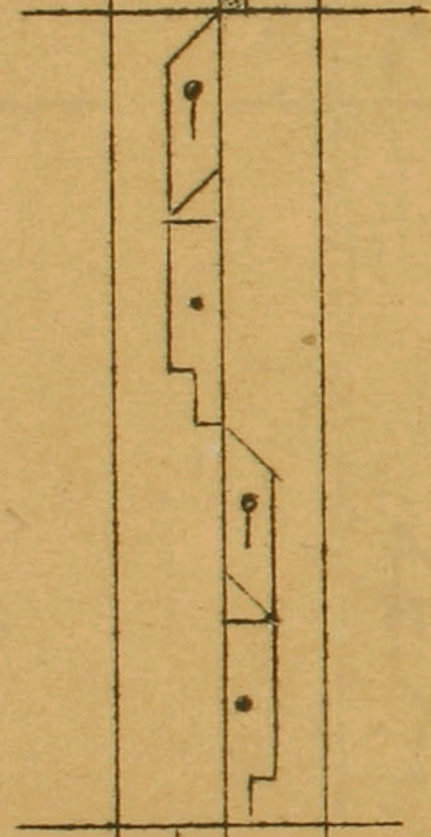
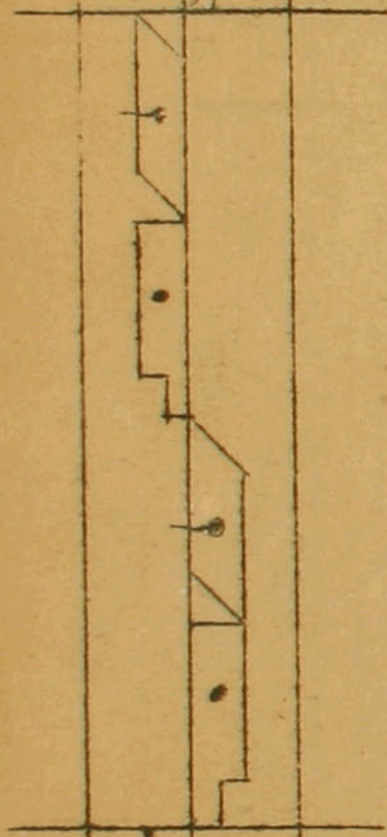
C

Vueltas simples sobre un pié.

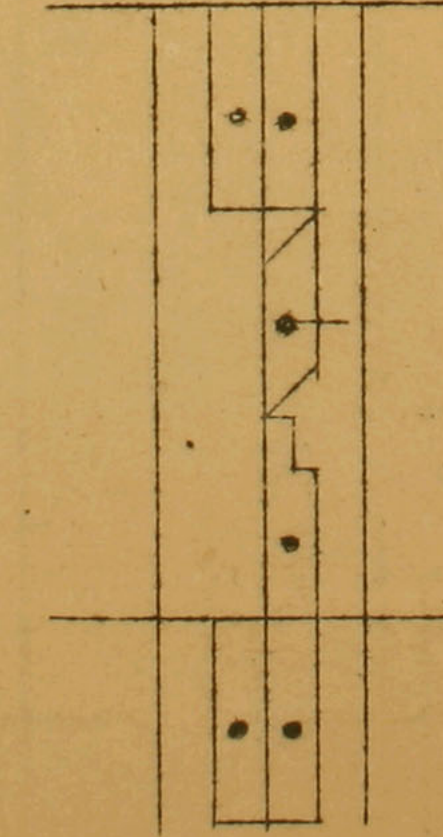
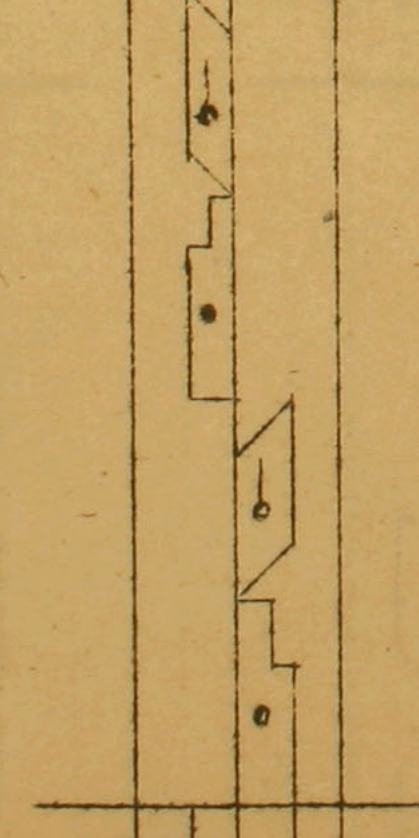
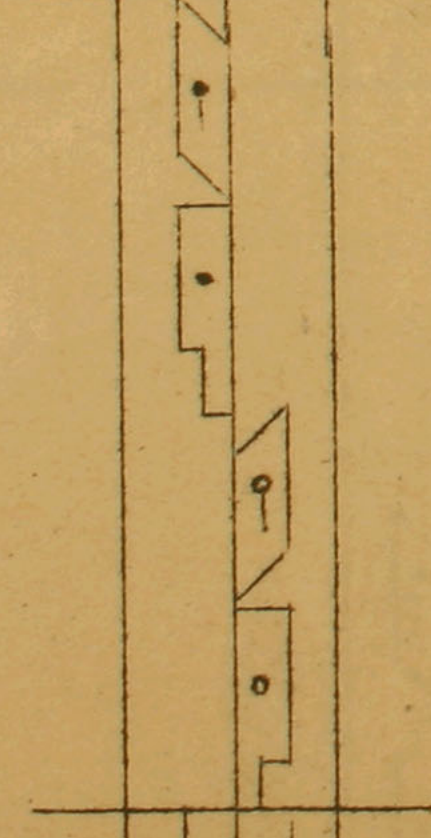
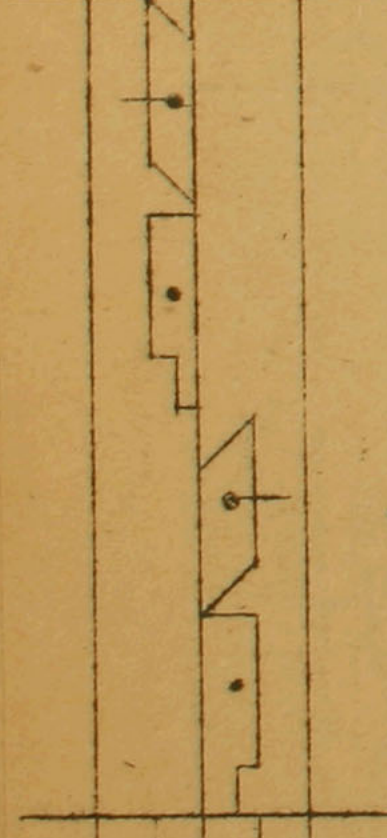




Vuelta antes^F del paso
(la vuelta es sobre el
otro pié)



Paso y vuelta al
mismo tiempo. (En
forma fluida).



A

B

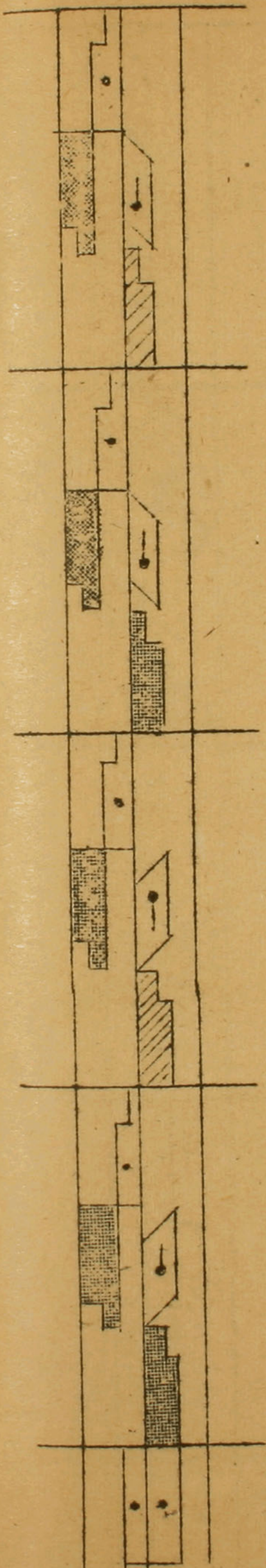
C

D

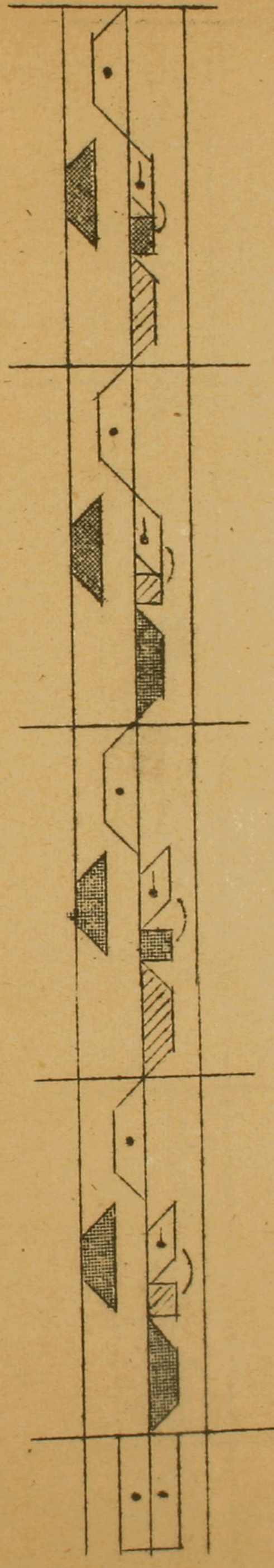
Vuelta después de
un paso

Vueltas con movimiento de pierna.

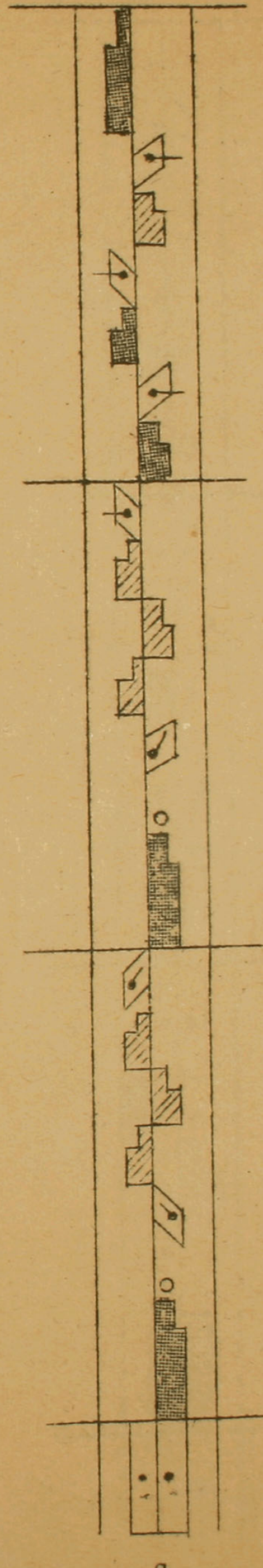
Pasos en las diagonales de la pieza



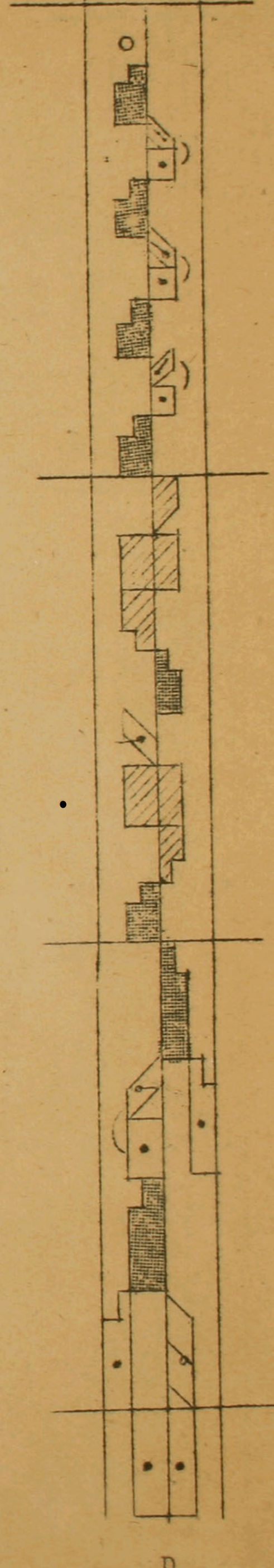
A



B

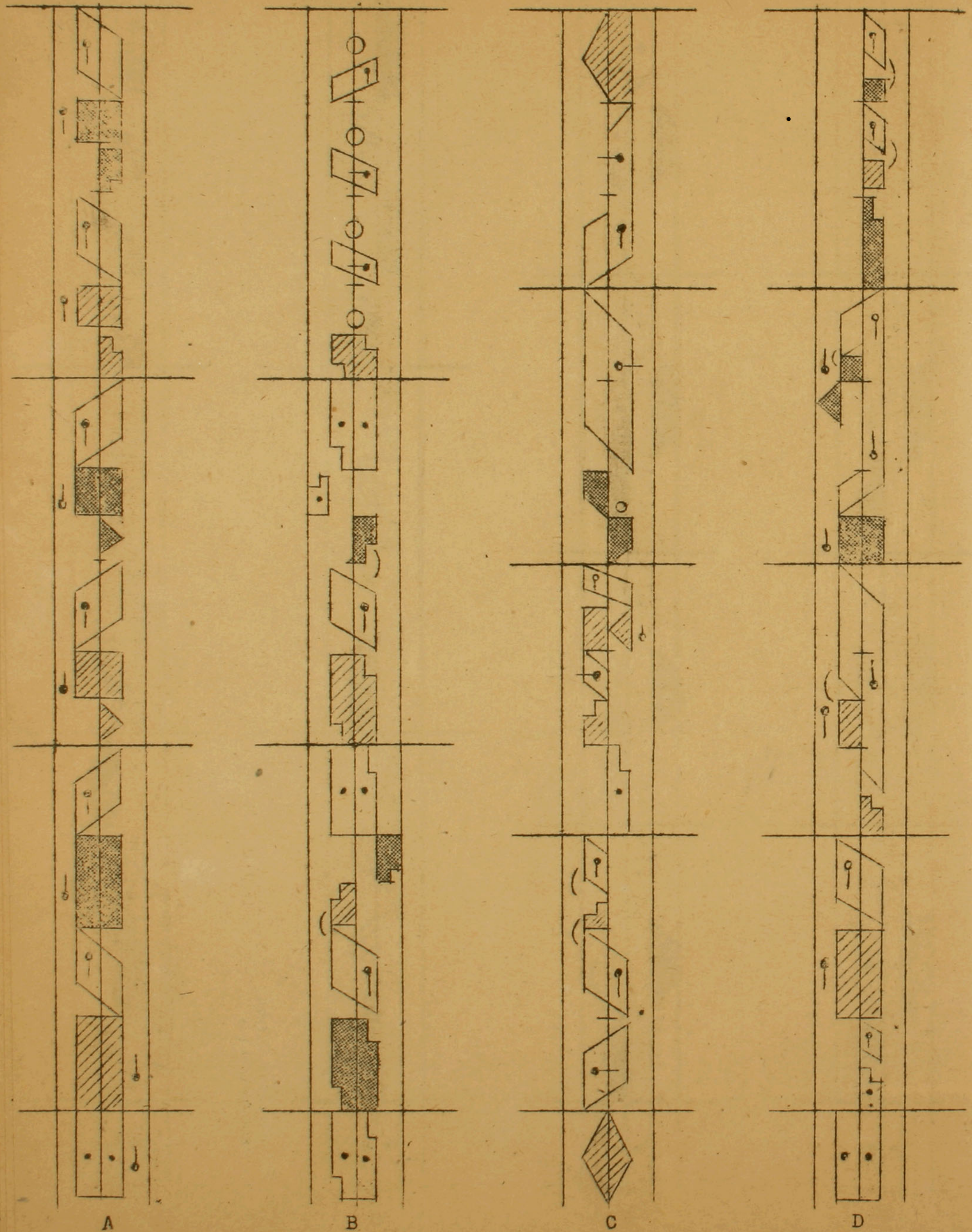


C



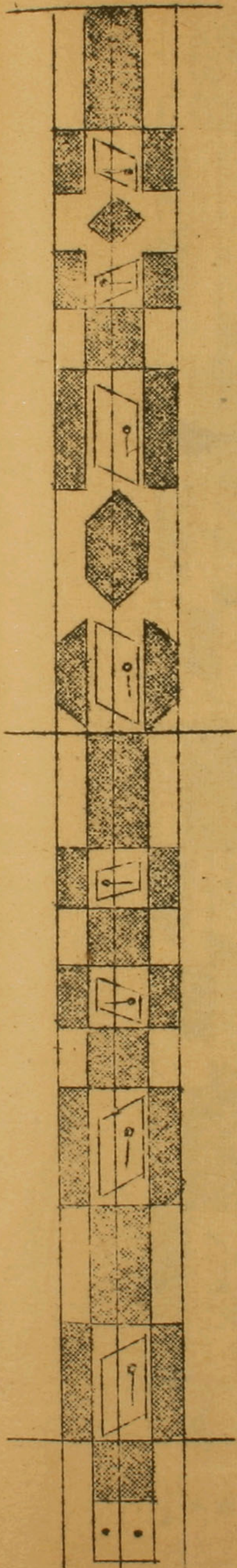
D

Vuelta sobre los dos pies.

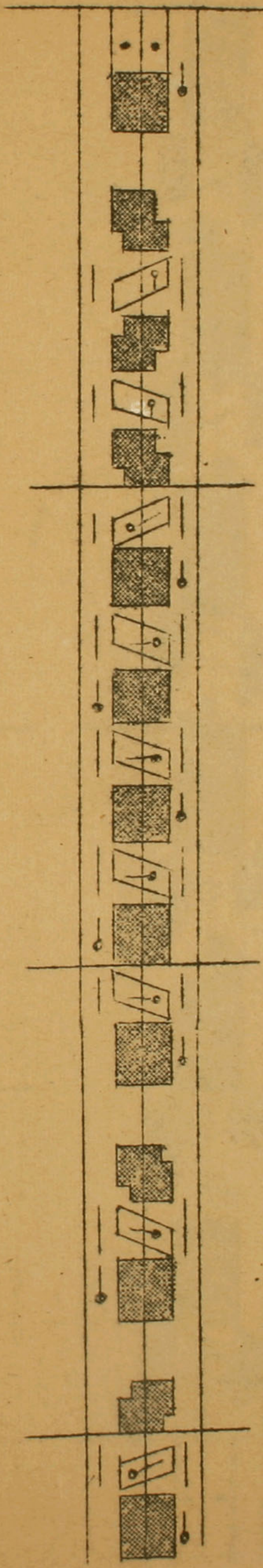


Vueltas con salto.

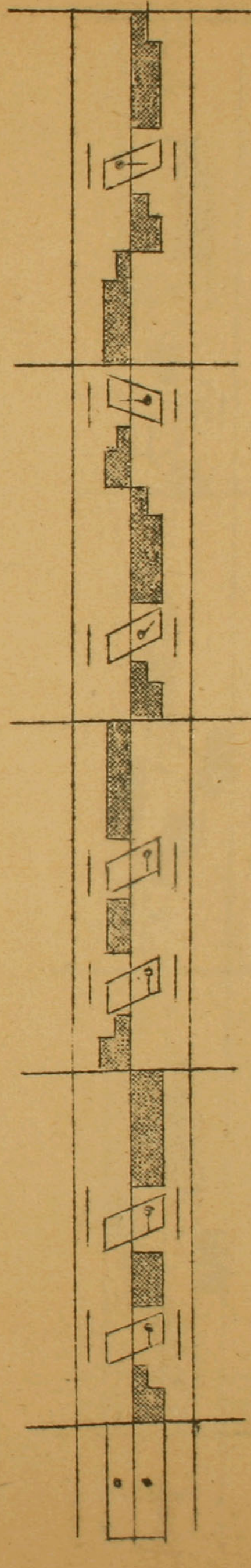
Vueltas con saltillos.



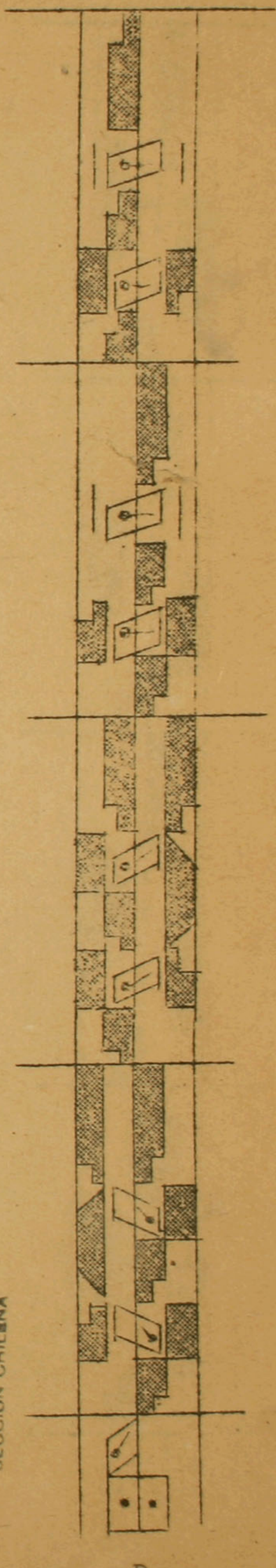
A



B

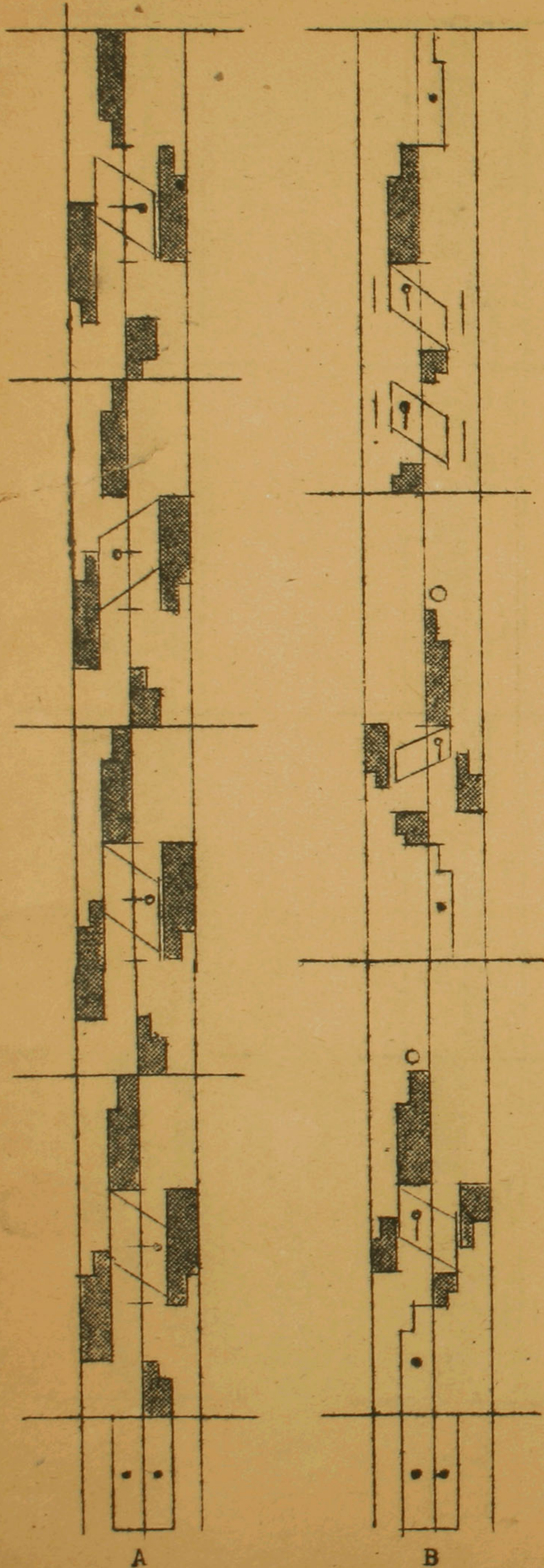


C

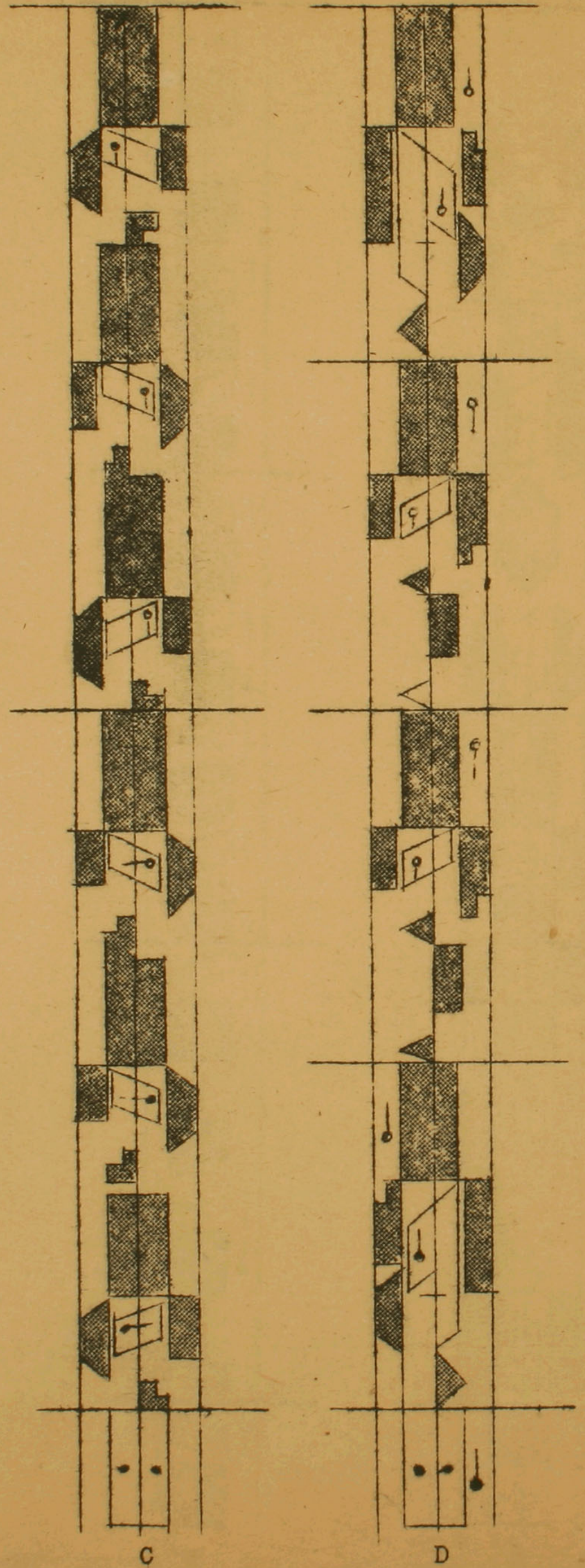


D

Vueltas con salto.



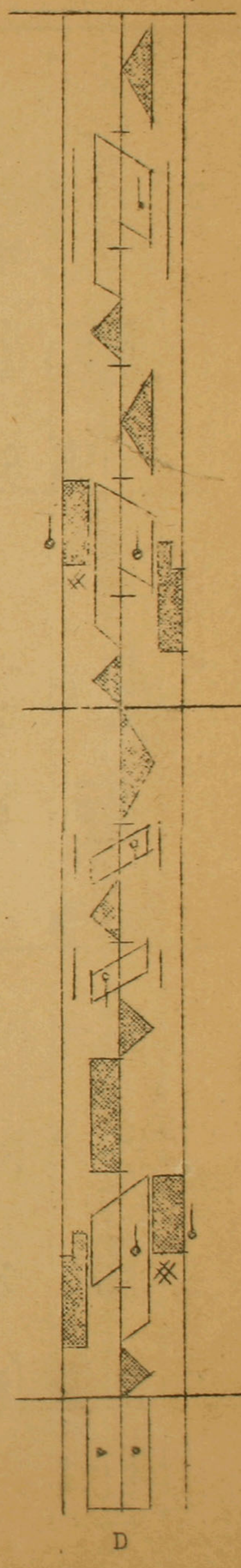
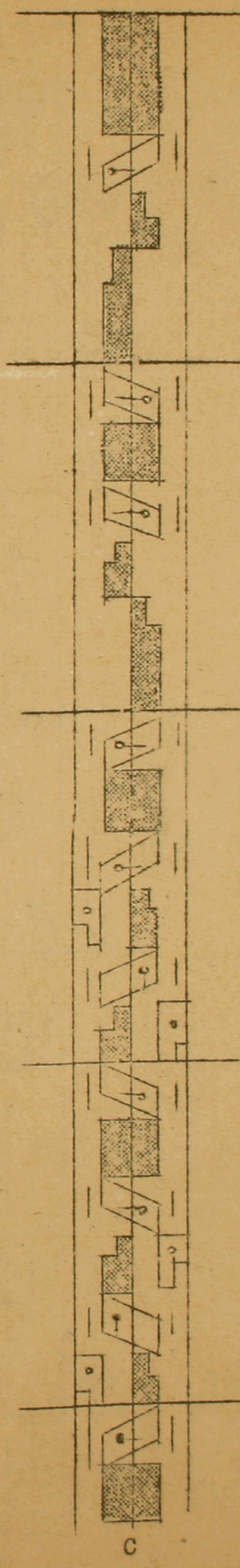
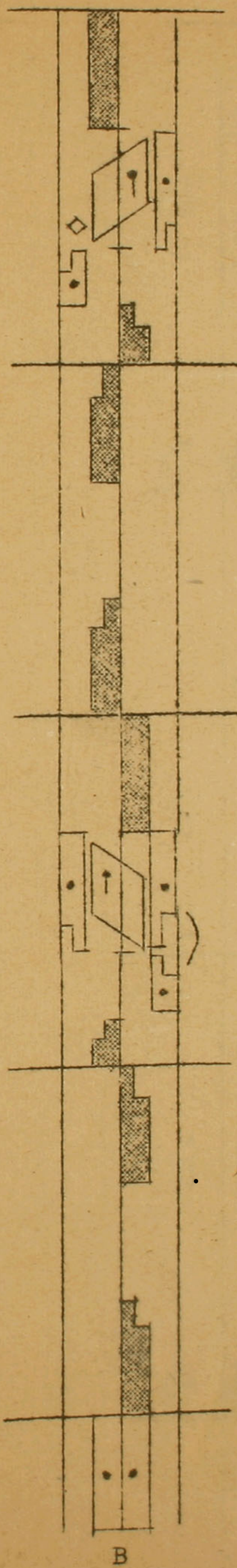
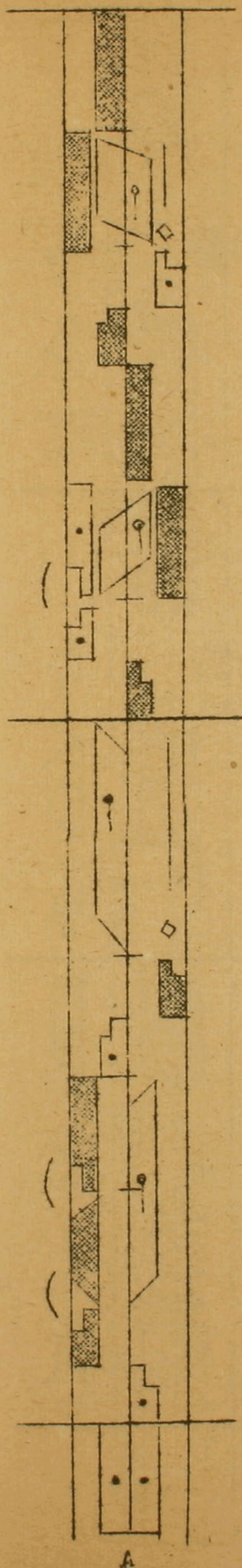
Vueltas con essemblé.



Vueltas en foueté

Tour en jeté.

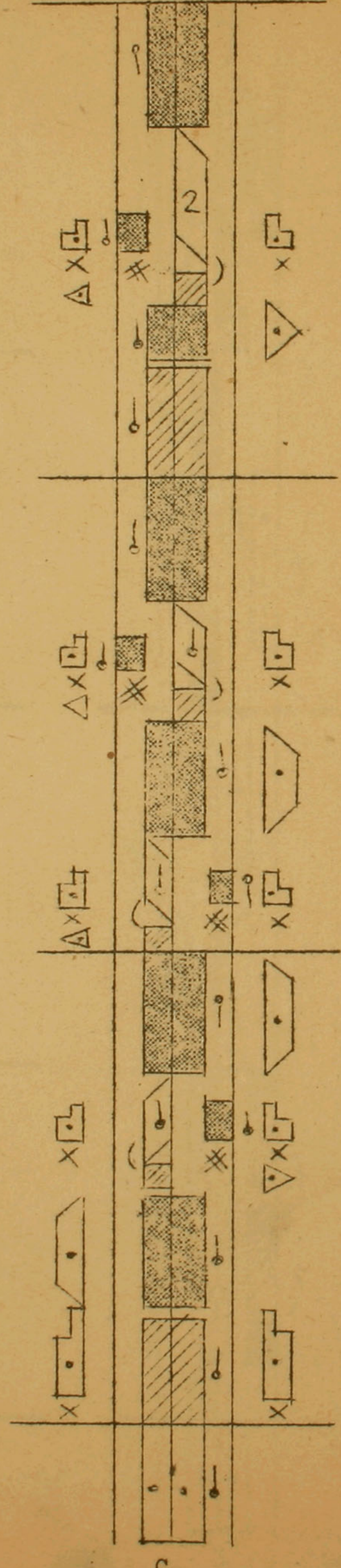
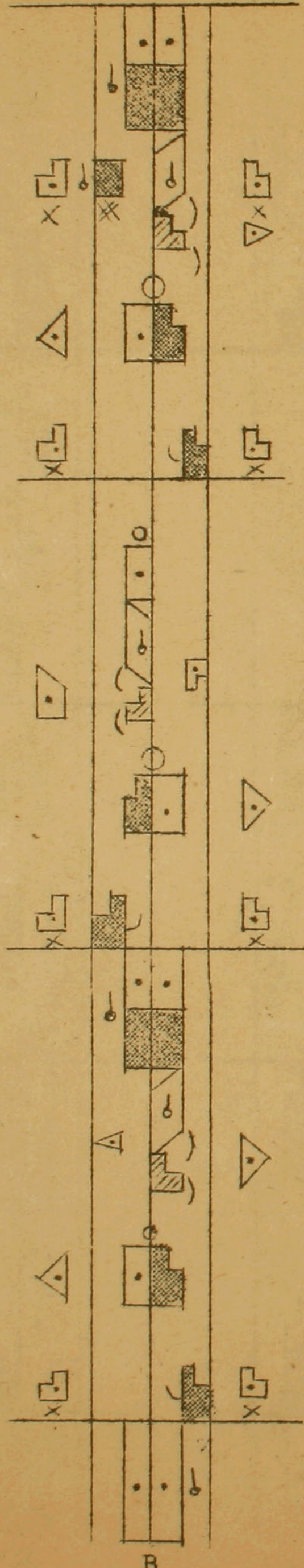
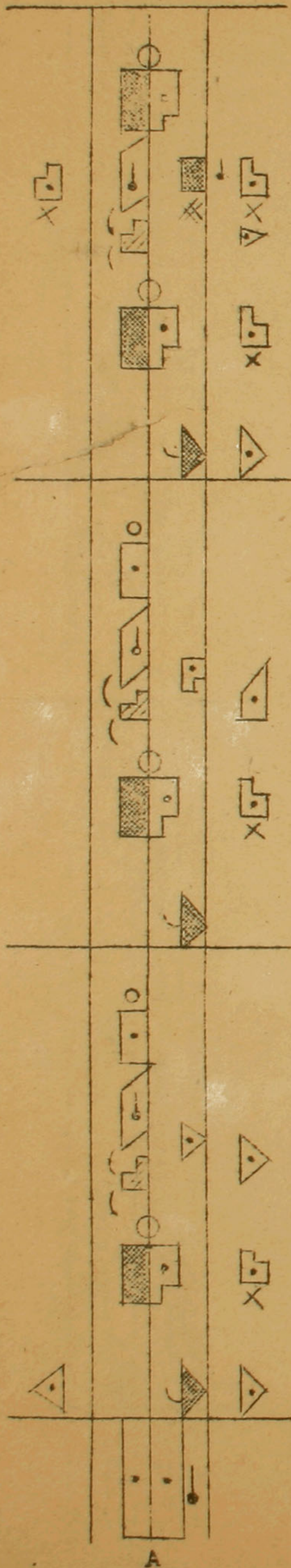
Saut de basque



Piruetas en dehors.

Piruetas en dedans.

Piruetas desde la quinta posición.

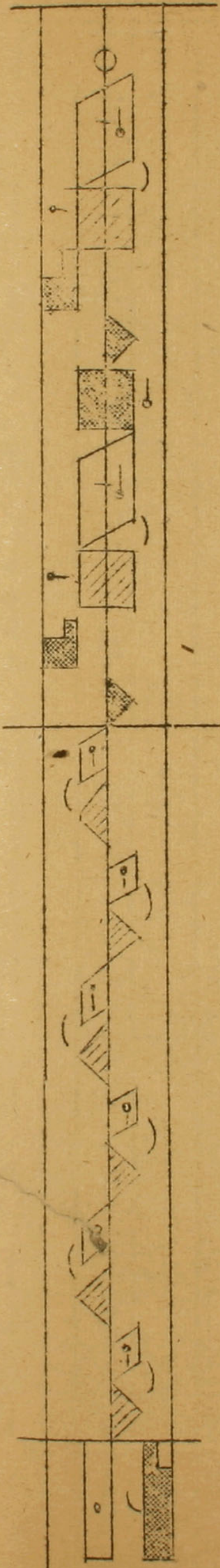


Vueltas en Chené
Vuelta sotenu

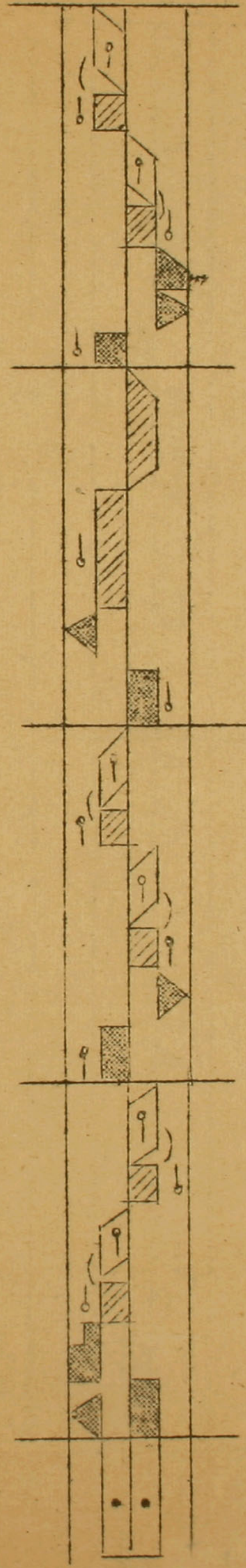
Pas de Bouré
en vueltas

Piqué en dedans y
vueltas en relevé.

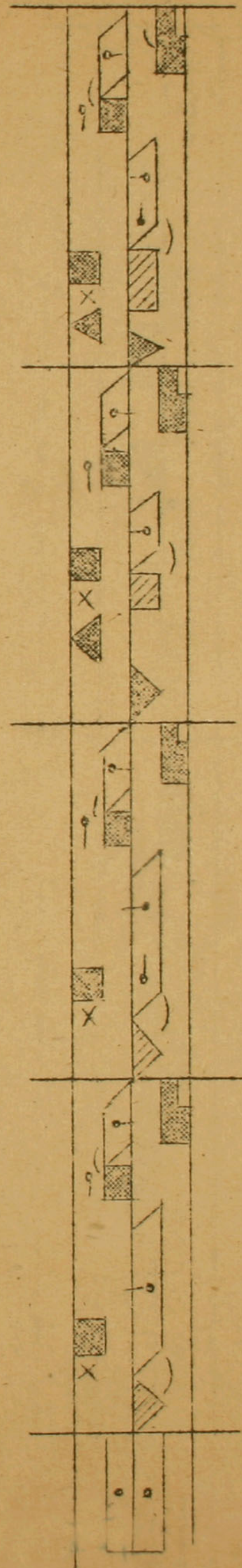
Piqué en dehors
y vueltas en re-
levé.



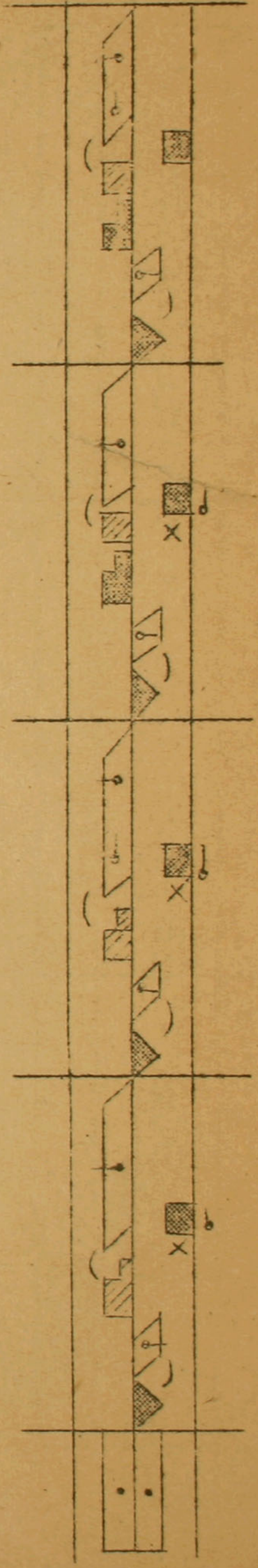
A



B



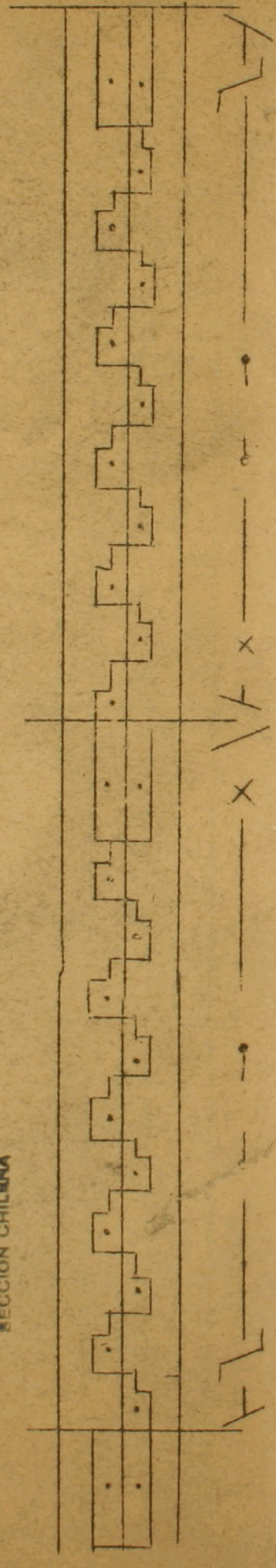
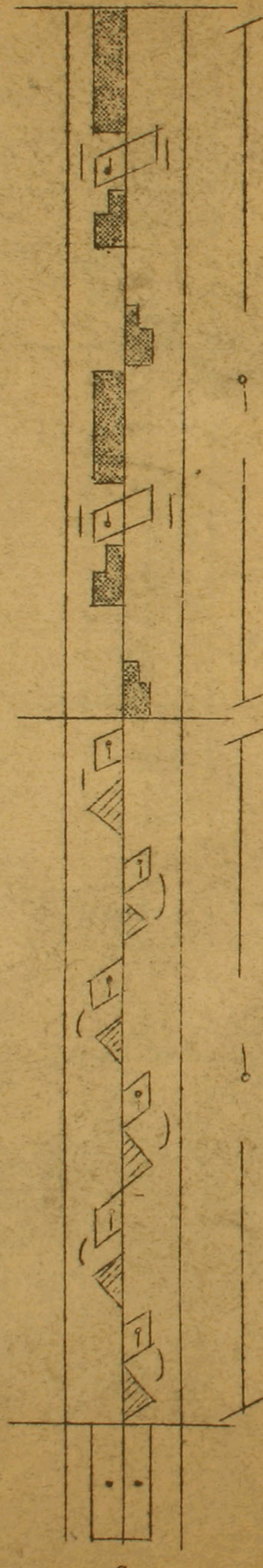
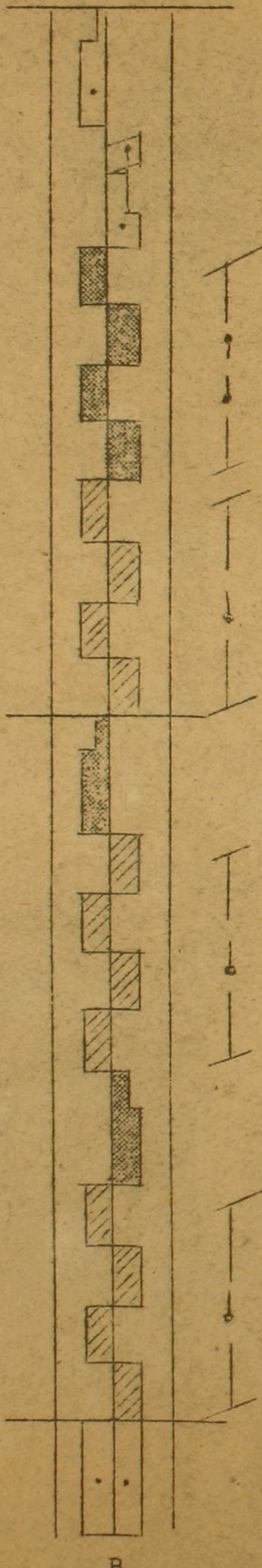
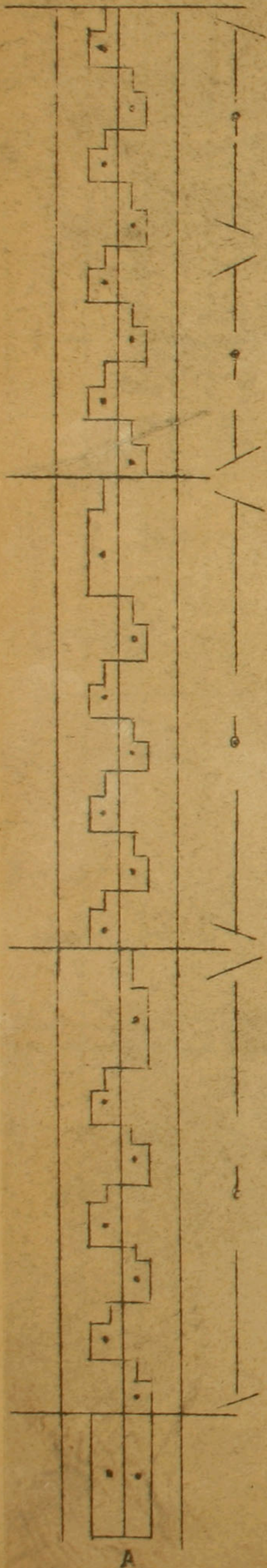
C



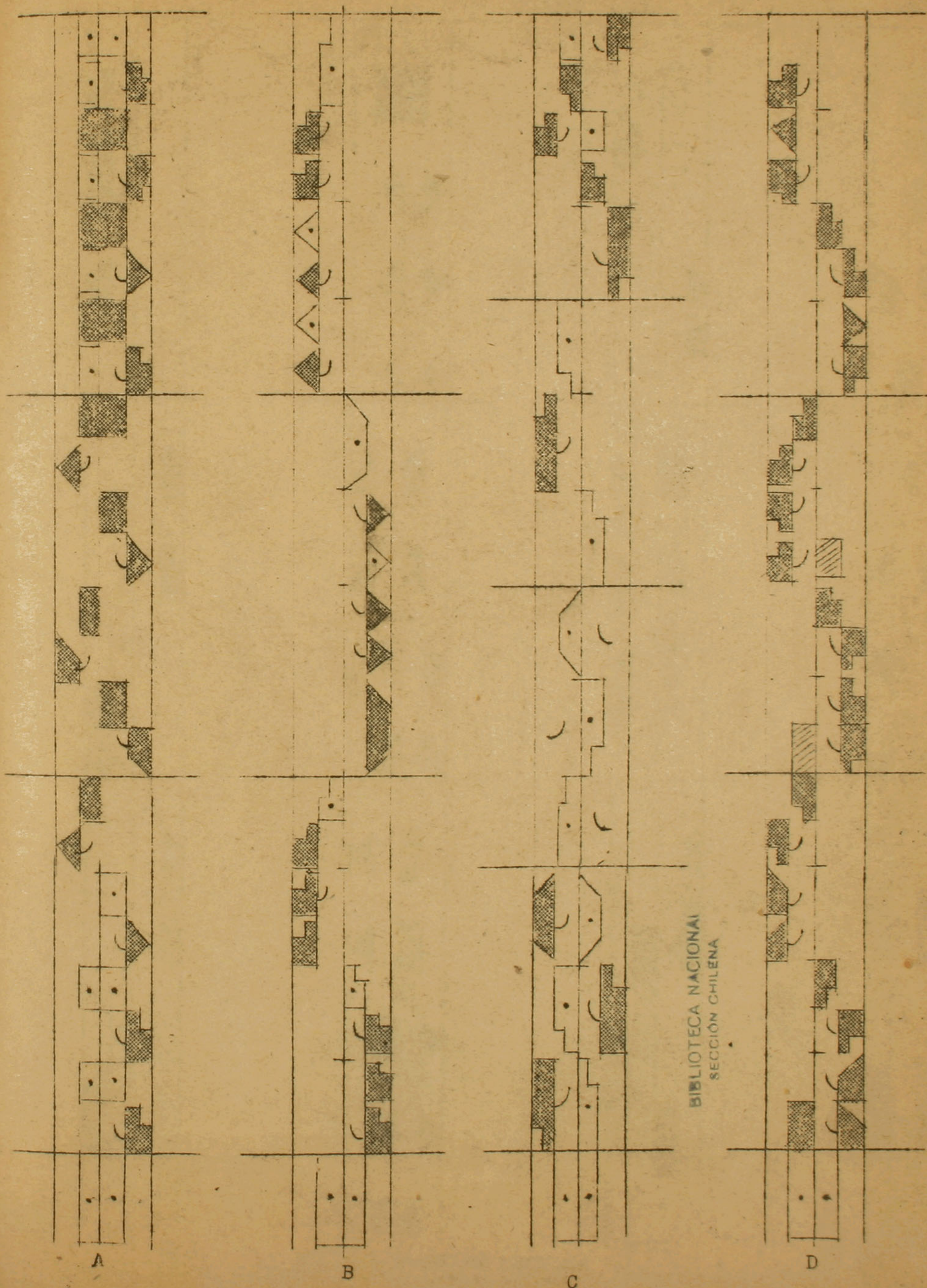
D

Signos de camino
recorrido

Huella circular.

Enrollándose y de-
senrollándose.BIBLIOTECA NACIONAL
SECCIÓN CHILENA

Movimiento de piernas que tocan el suelo. Toque con los dedos del pié



Movimientos que tocan el suelo.

Toques con el talón.



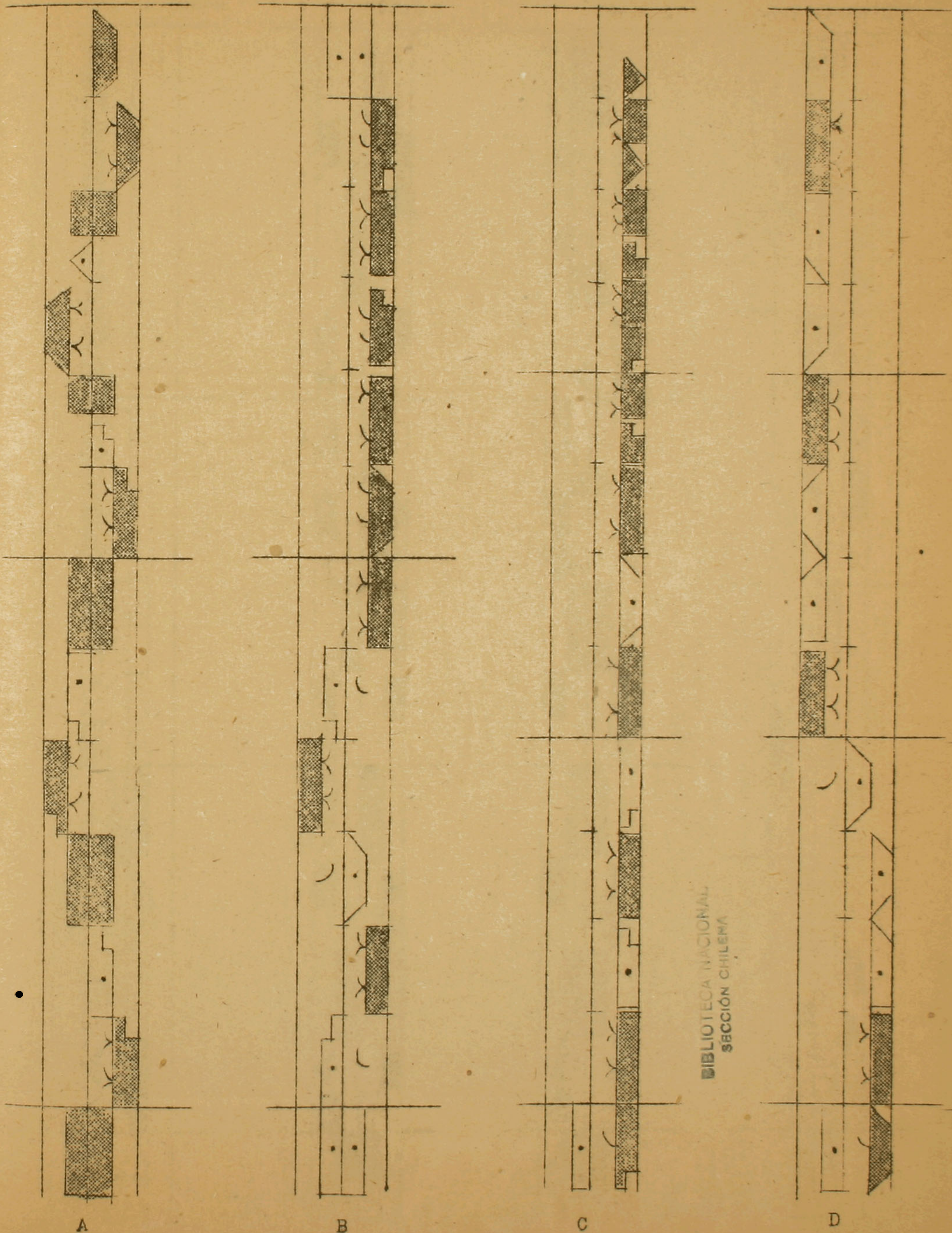
Movimientos de piernas deslizados. Deslizando con los dedos del pié.



Mov. de pierna deslizando con el talón.



Mov. deslizados. Deslizamientos con todo el pié.



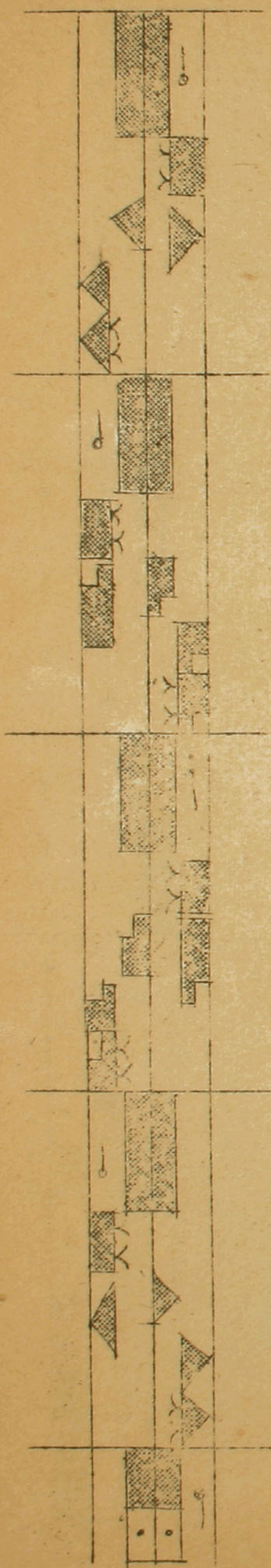
Pasos con deslizamientos.

Glissade lento

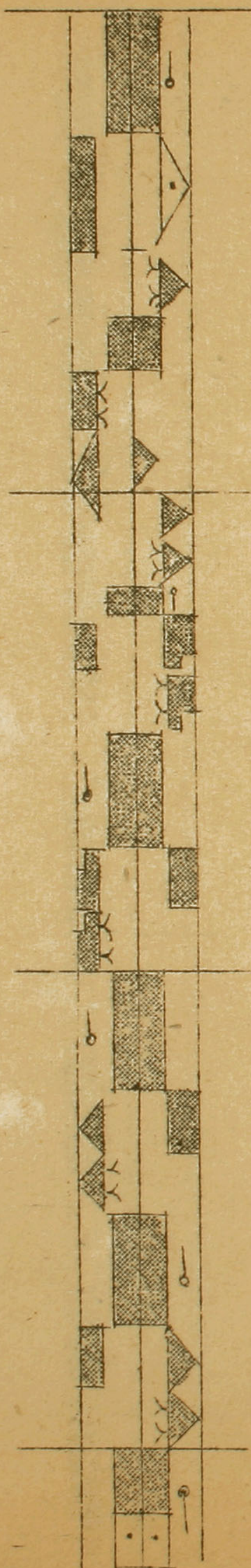
Essemblé

Jeté

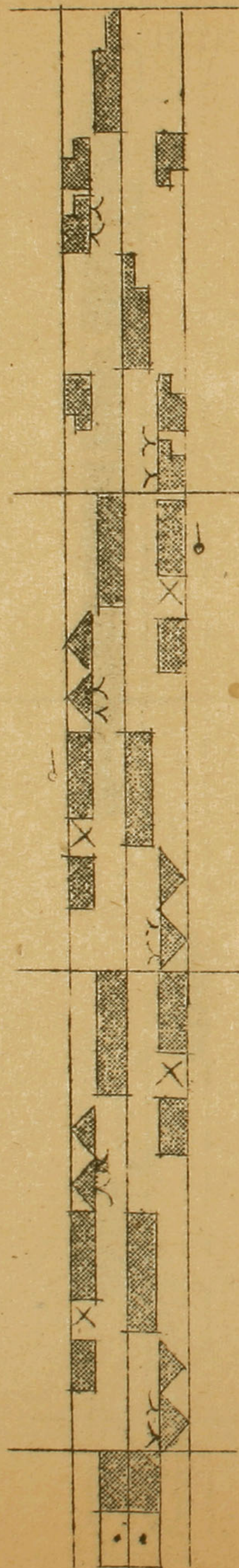
Pas de bouré,
Ronde de jambe



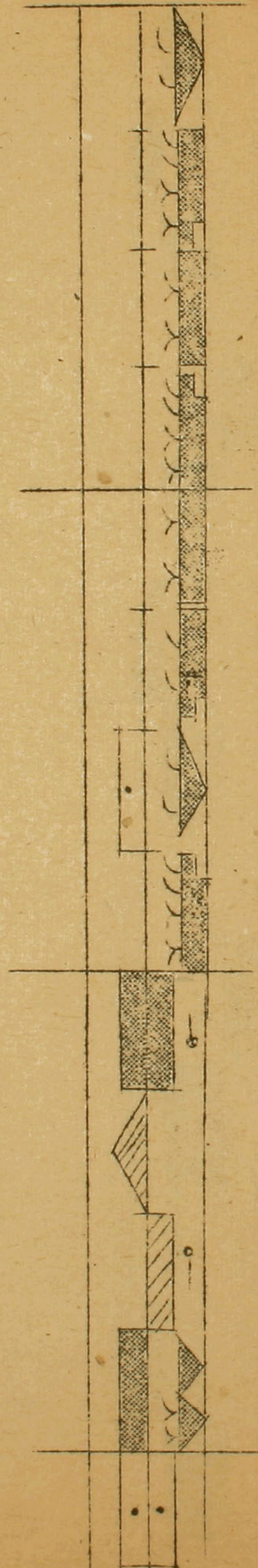
A



B

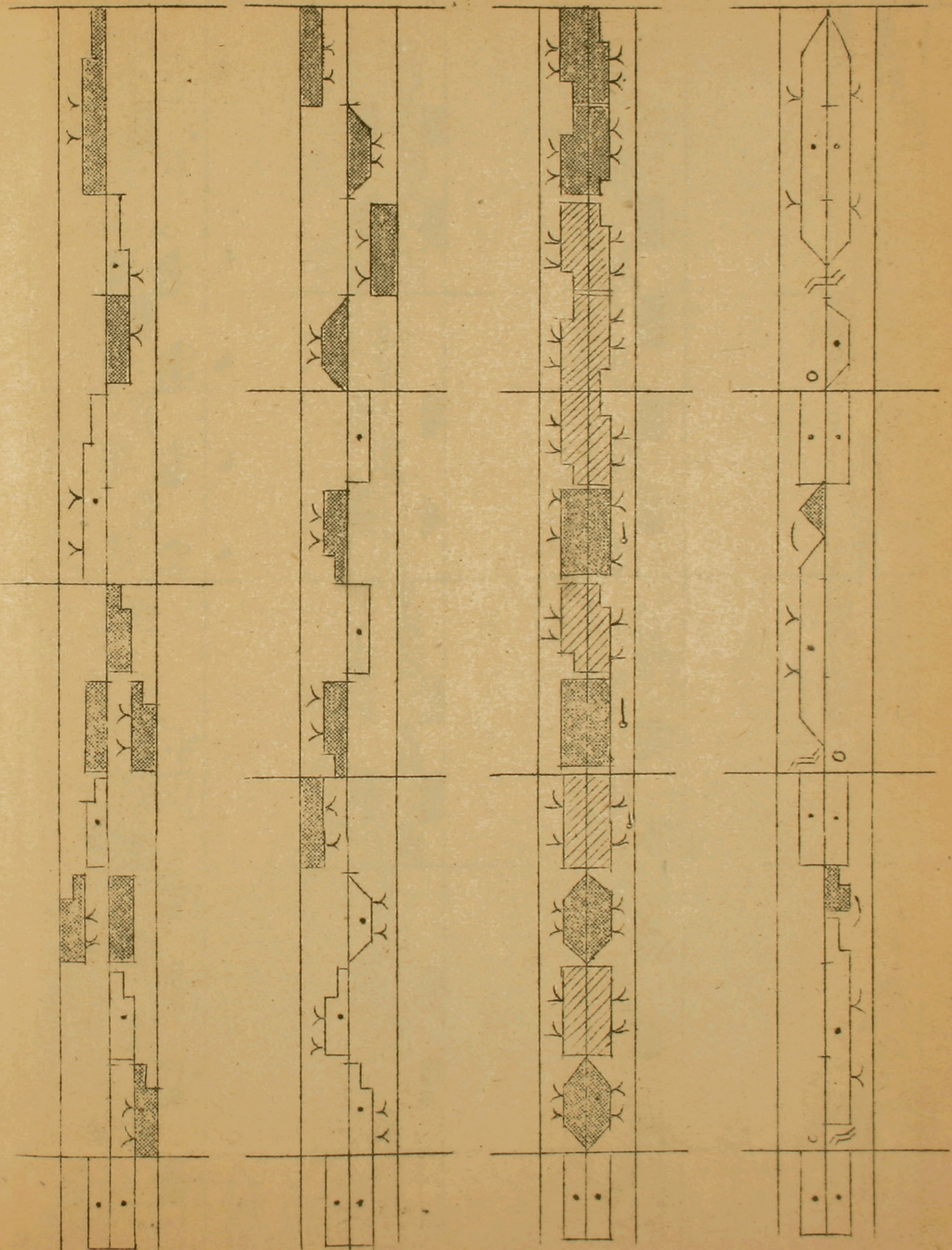


C



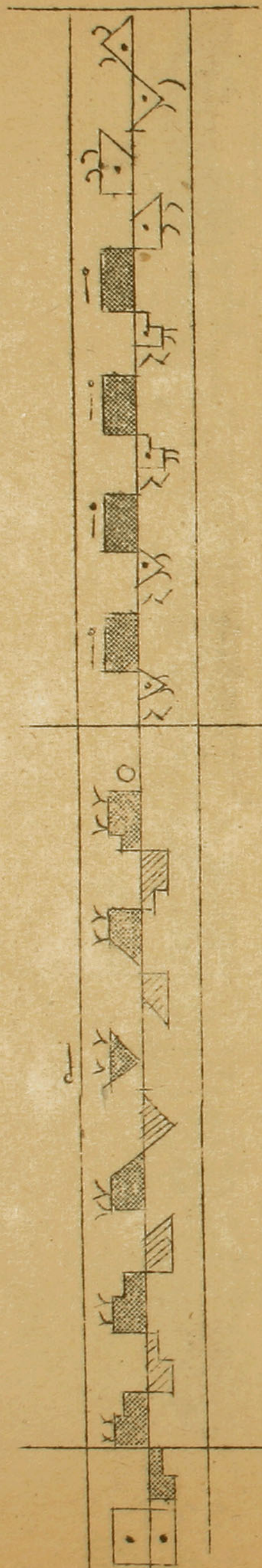
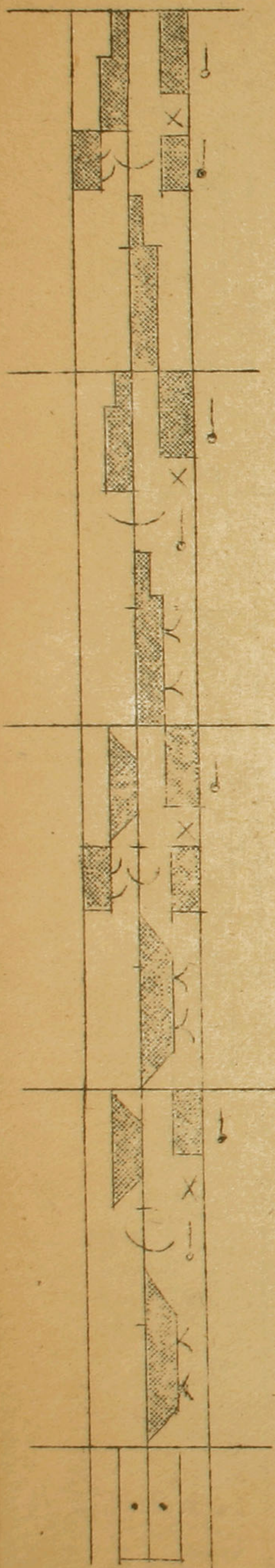
D

Deslizamientos con transferencia de peso.

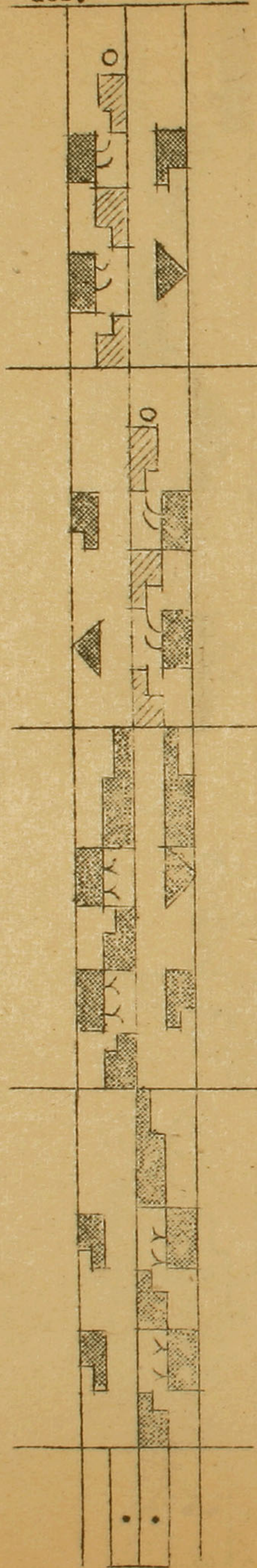


Pasos deslizados

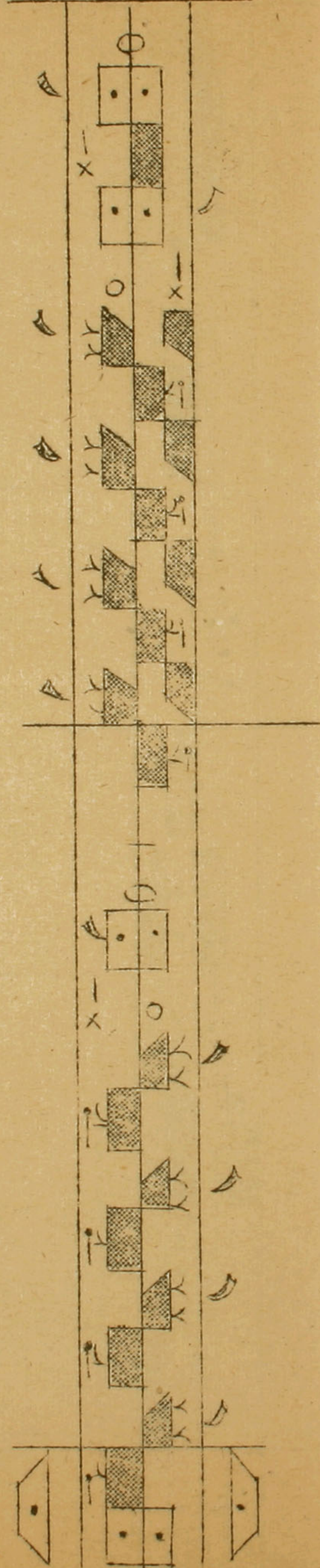
Chassé



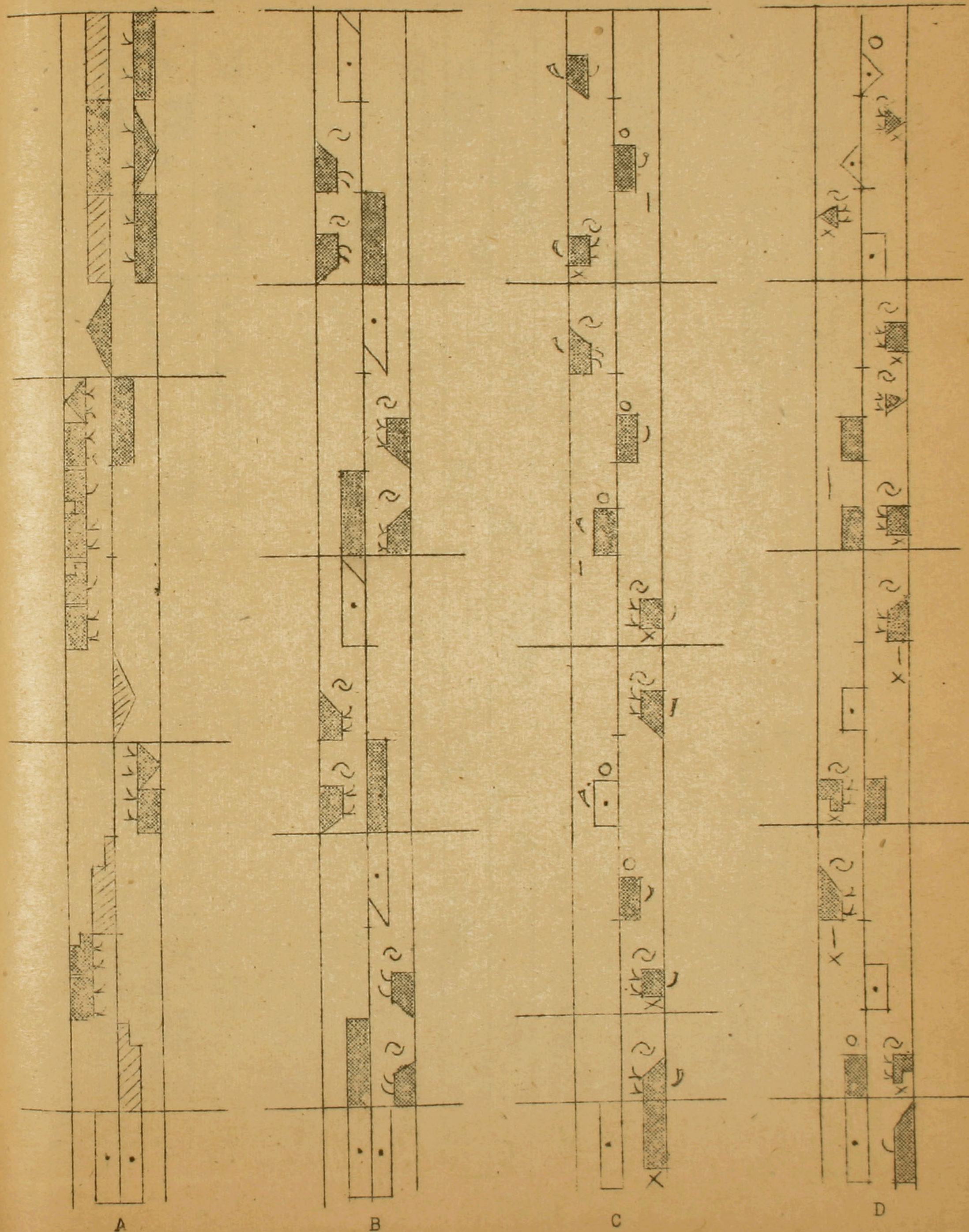
Saltillos deslizados



Paso ruso

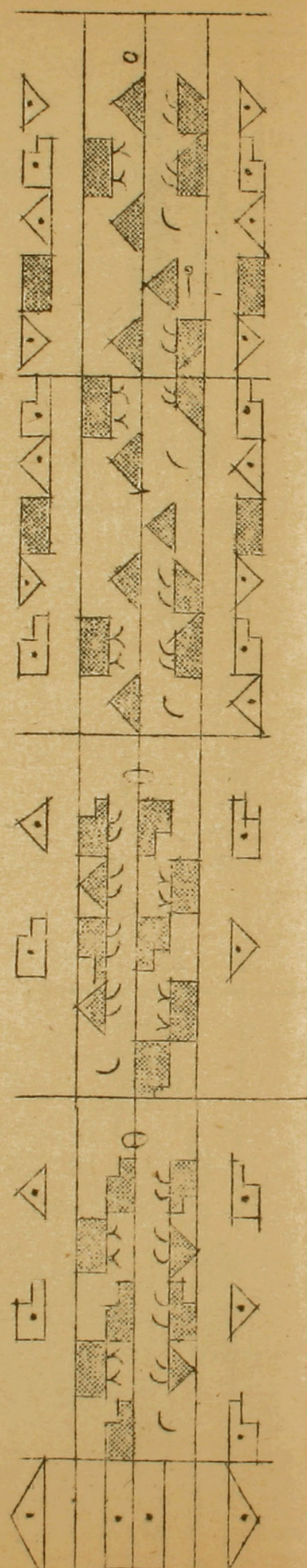
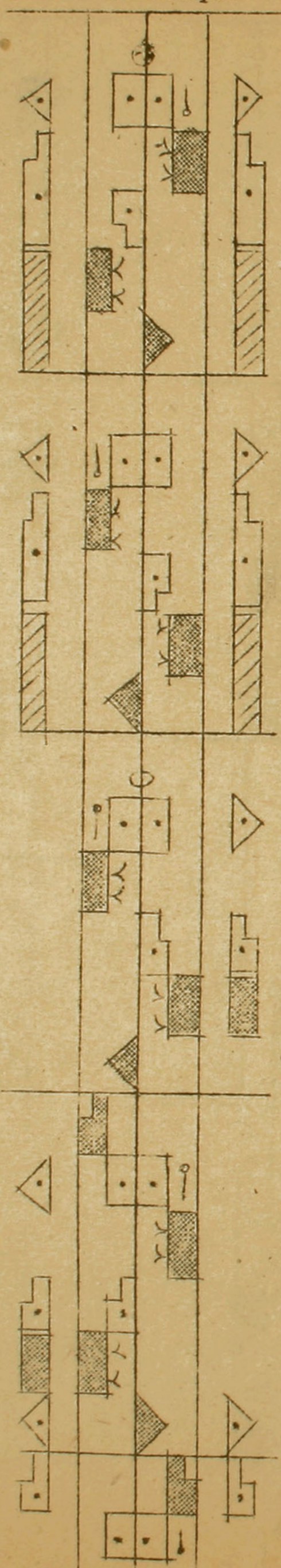
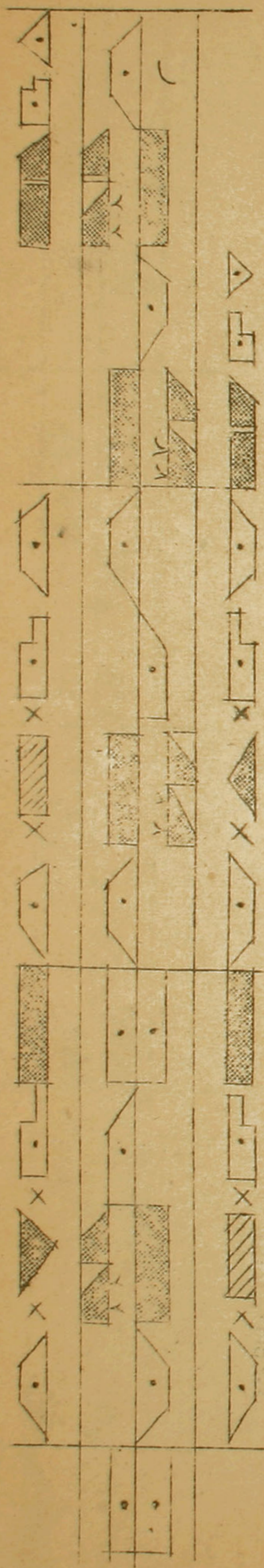


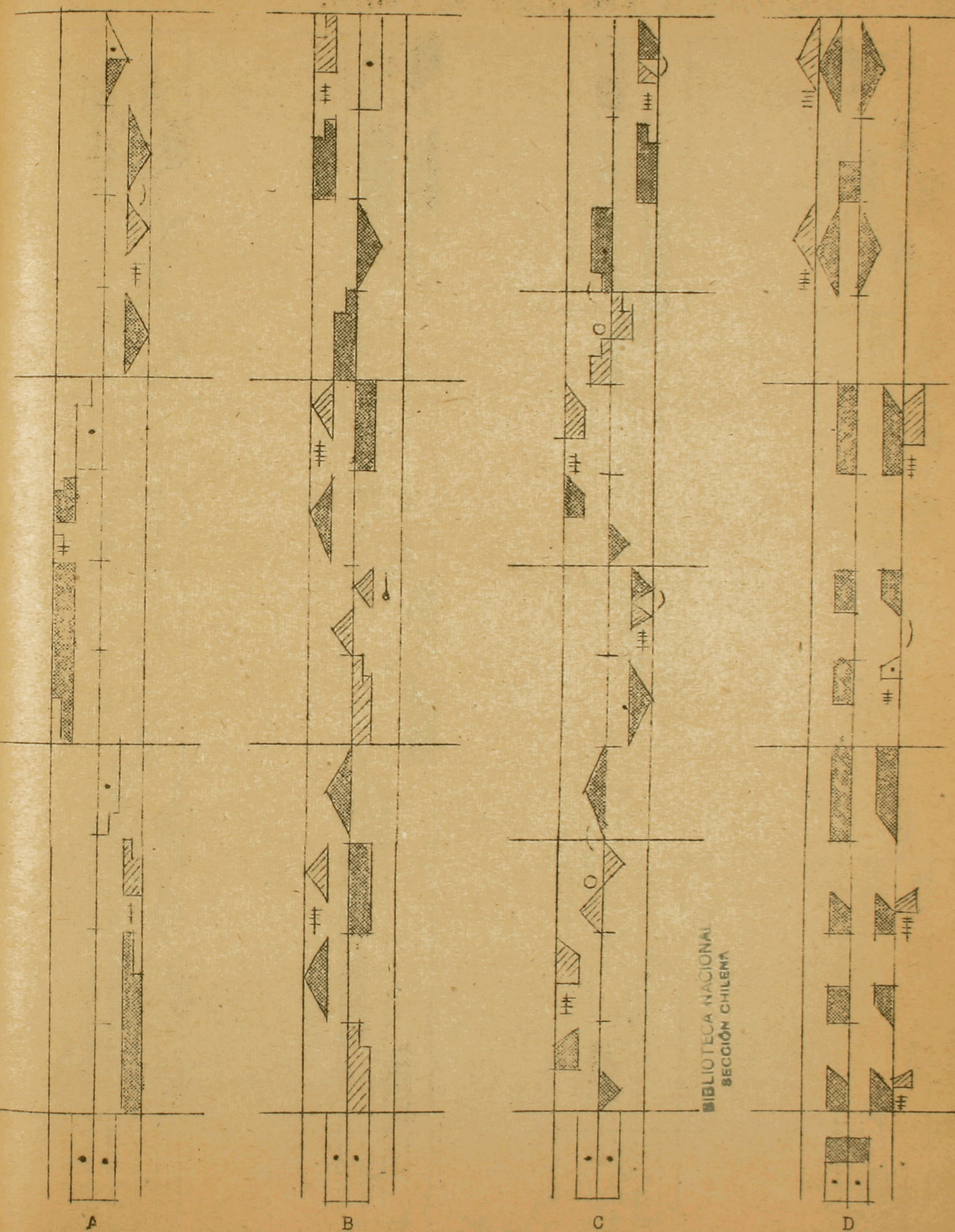
Deslizamientos sobre la media punta. ((como en el zapateo americano)).



Combinaciones de deslizamientos.

Pas de basque

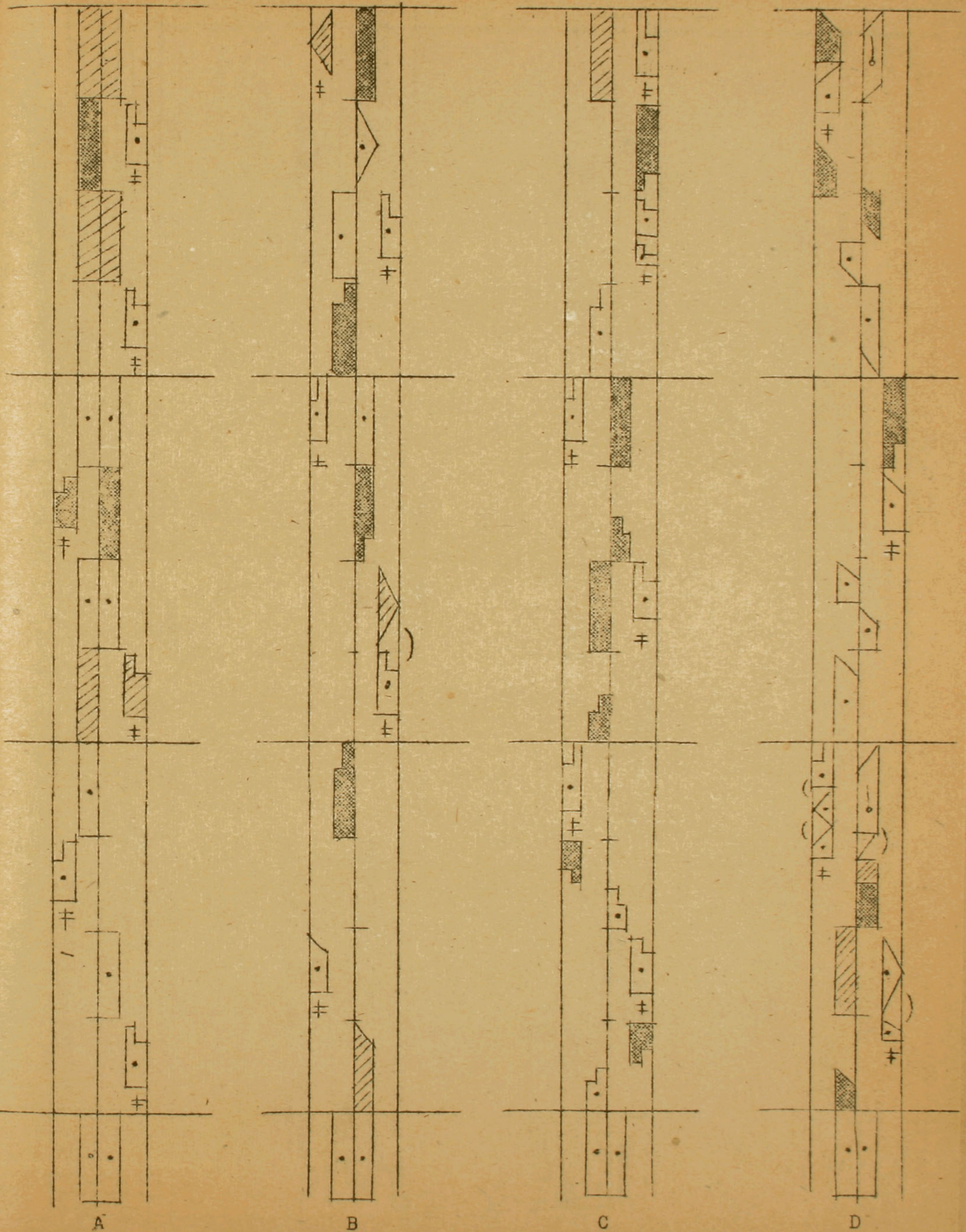




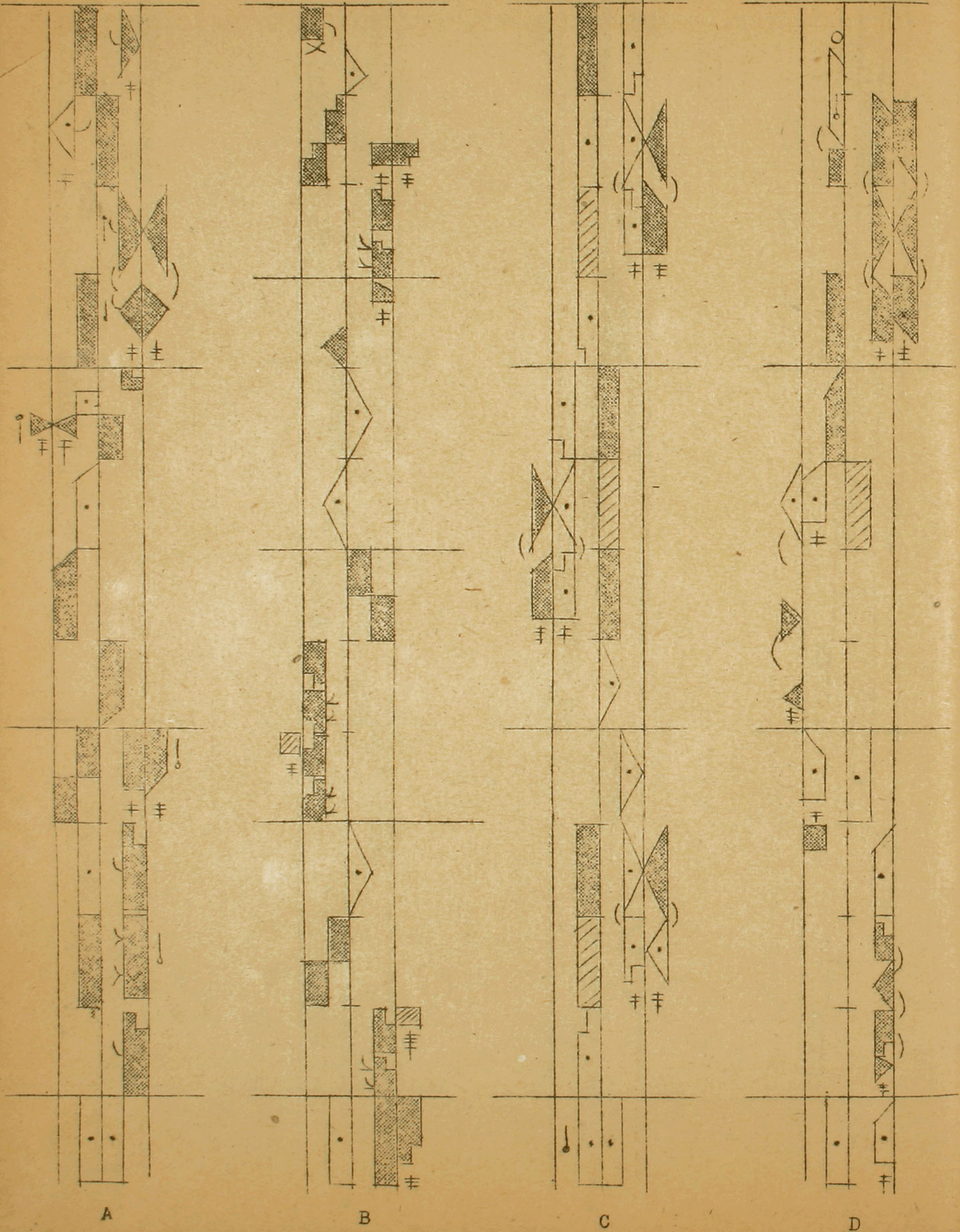
Mov. de la parte baja de la pierna (símbolo del tobillo).



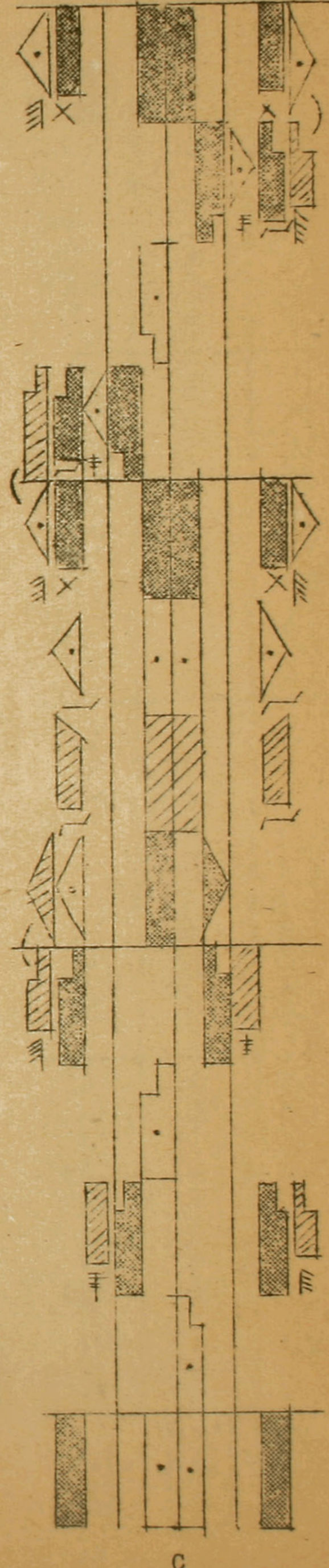
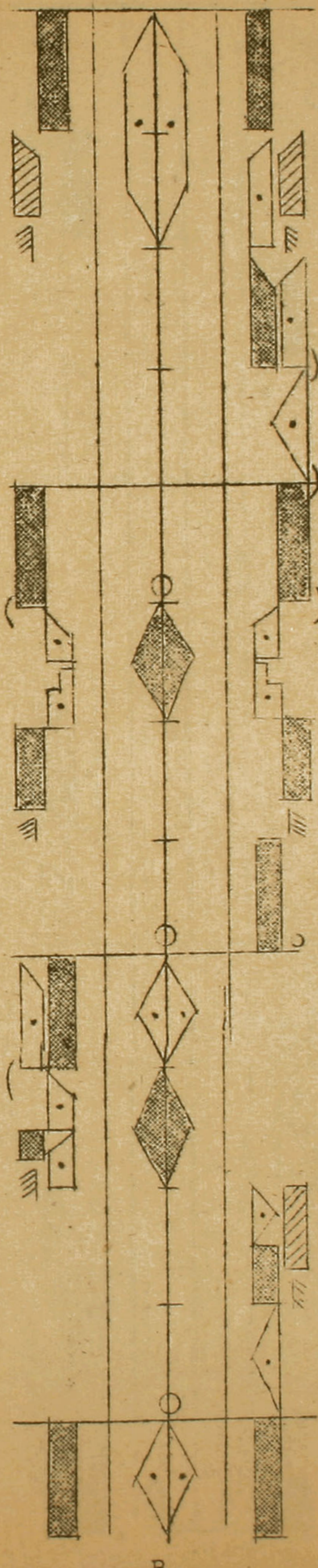
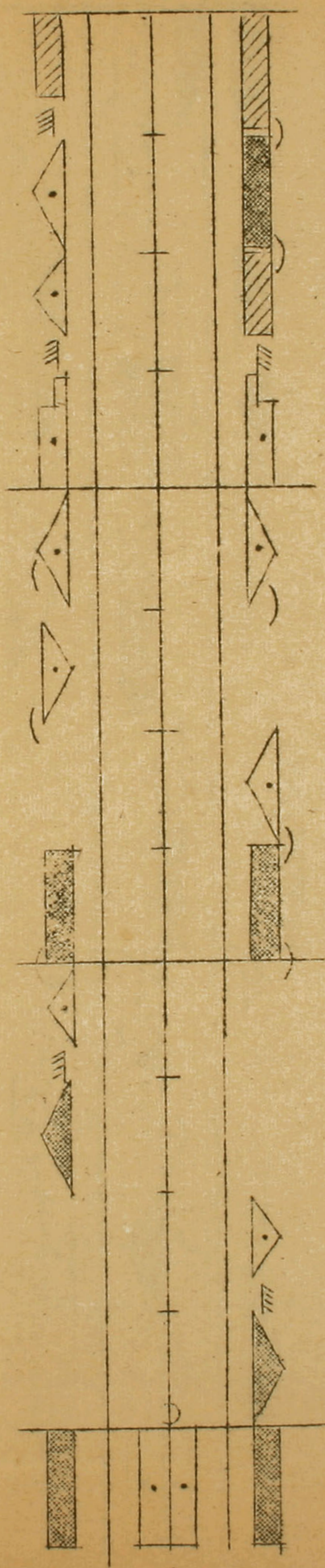
Mov. de la parte alta de la pierna (símbolo de rodilla).



Mov. de las articulaciones de la pierna.

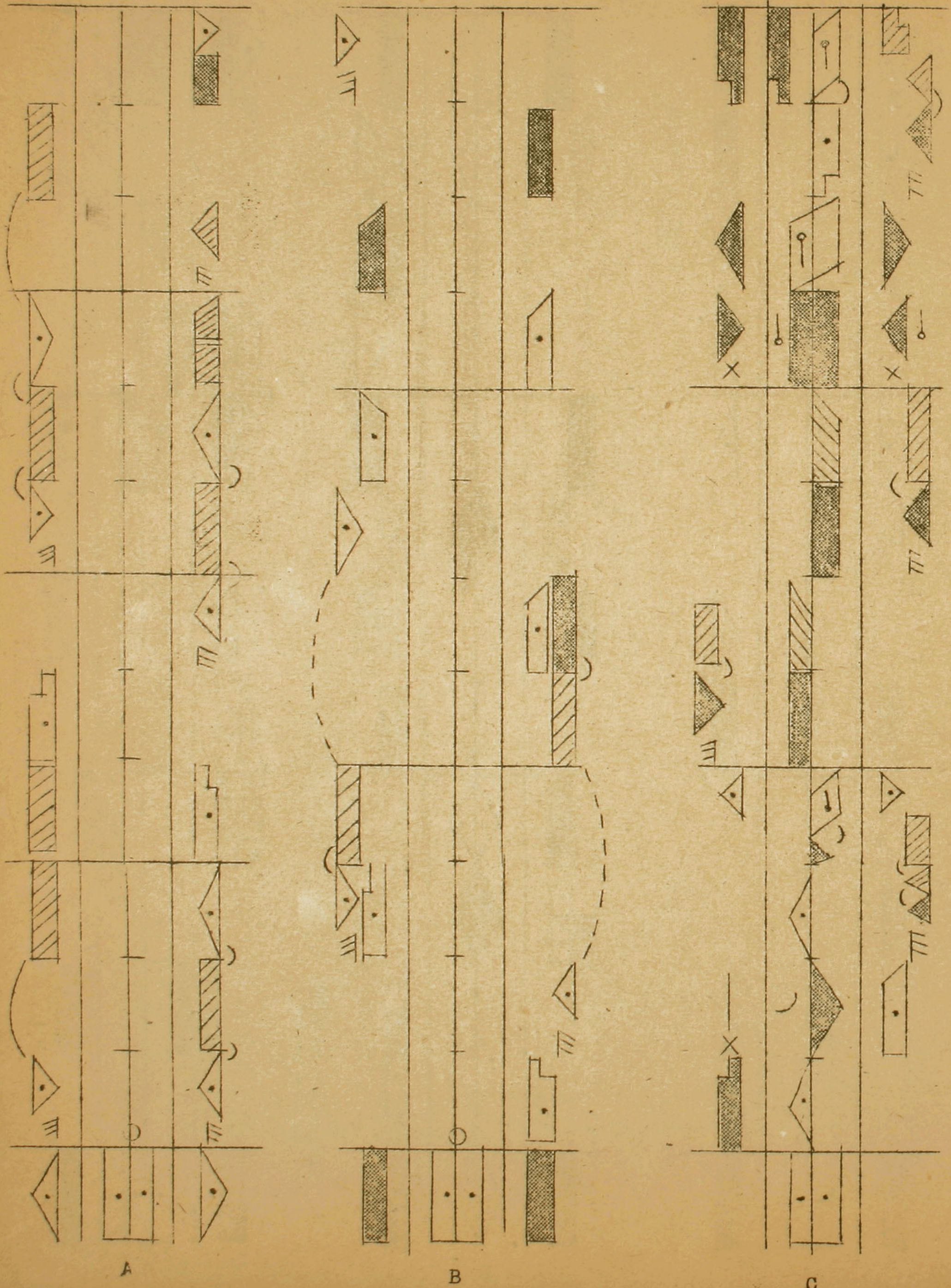


Mov. de la mano.

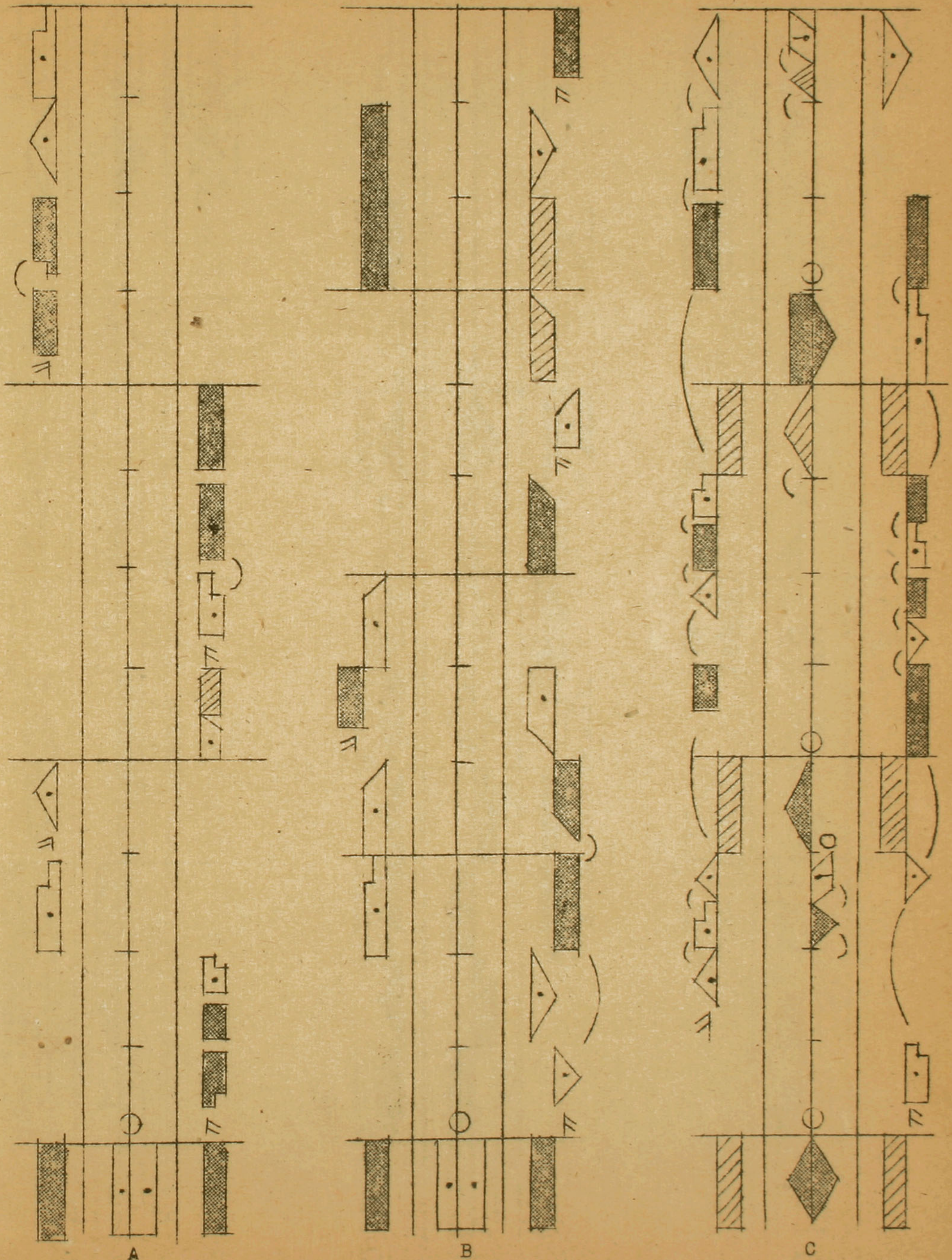


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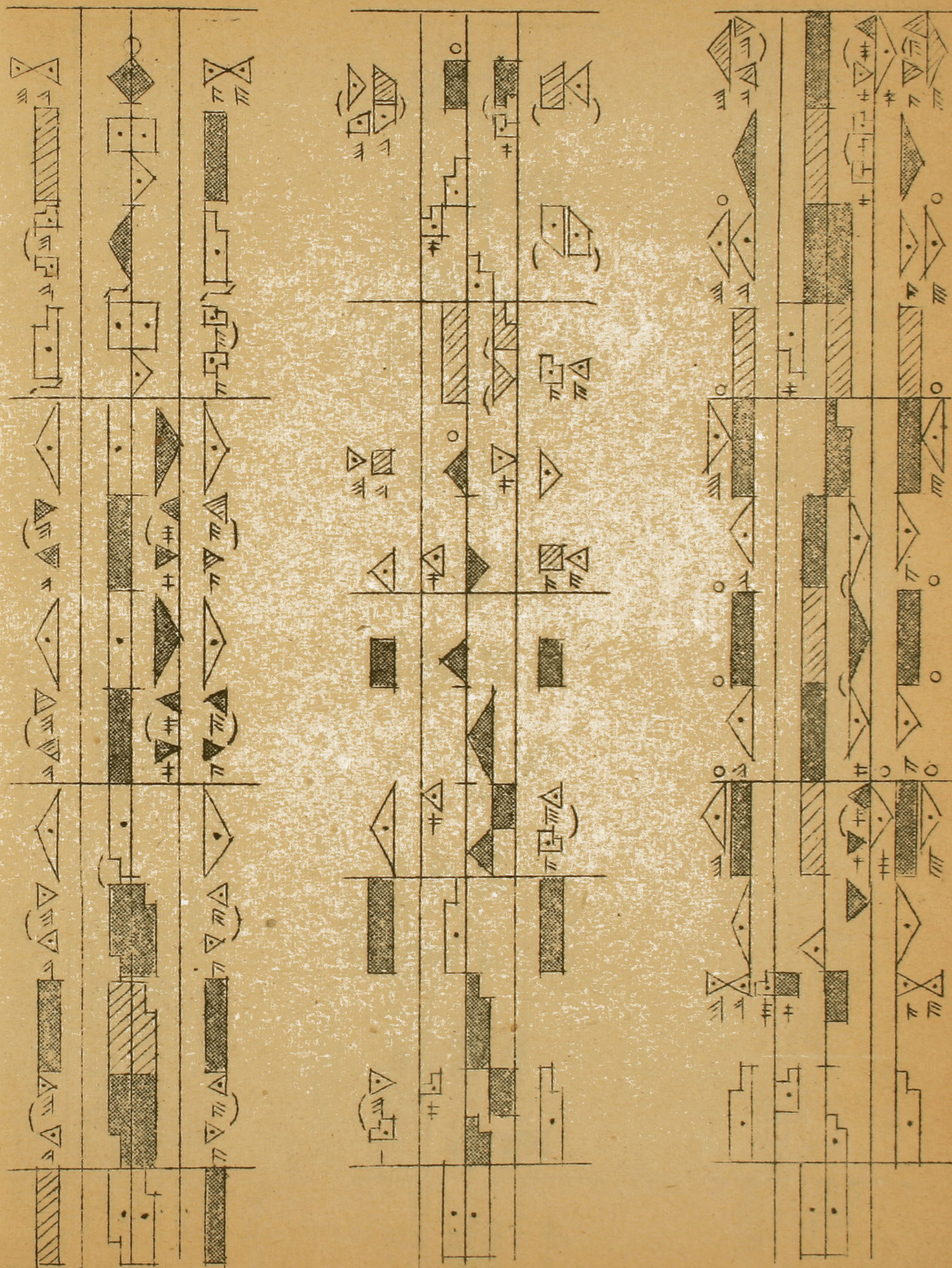
Mov. de la parte baja del brazo. (símbolo de muñeca).



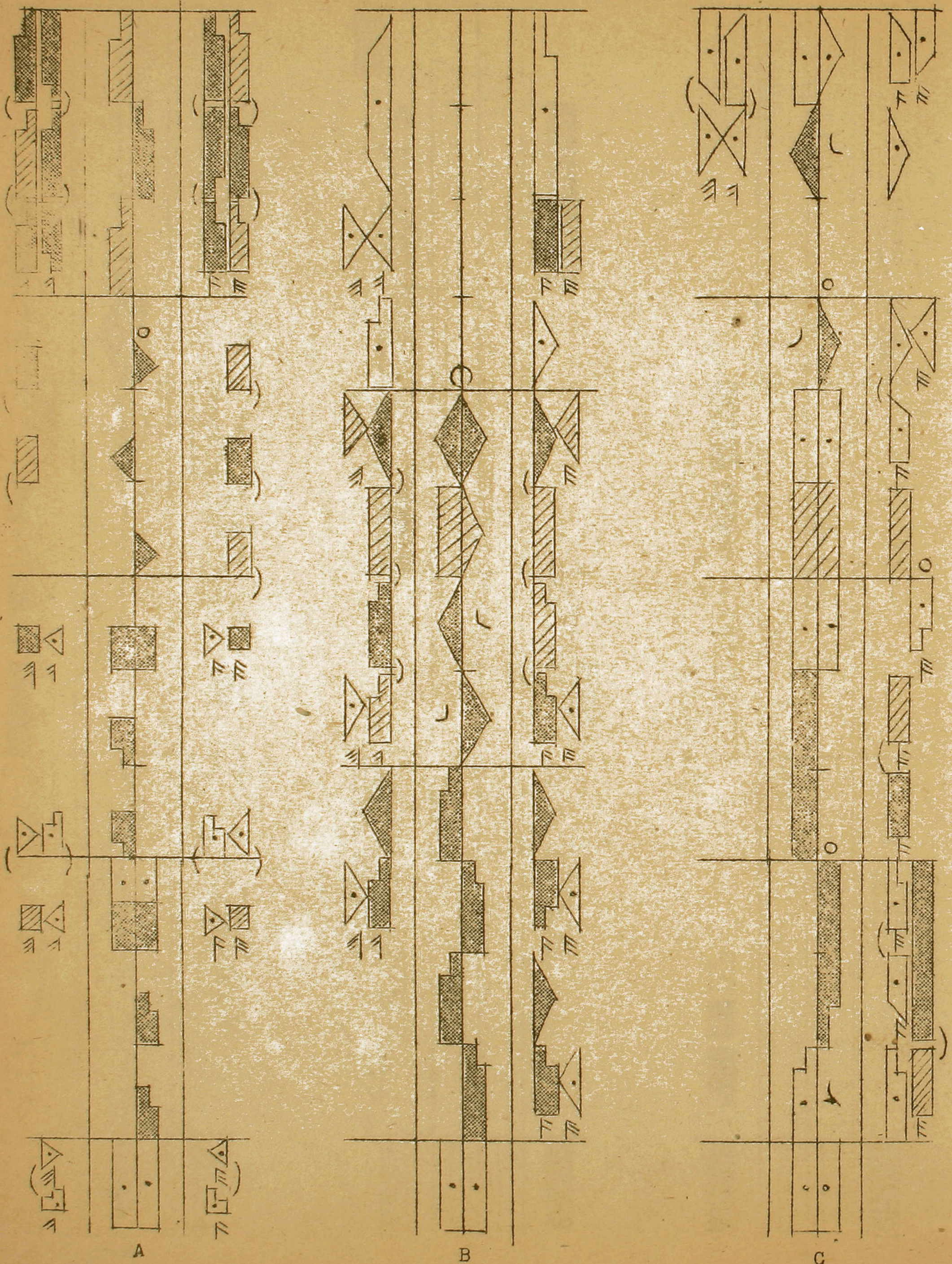
Mov. de la parte alta del brazo. Símbolo de codo.



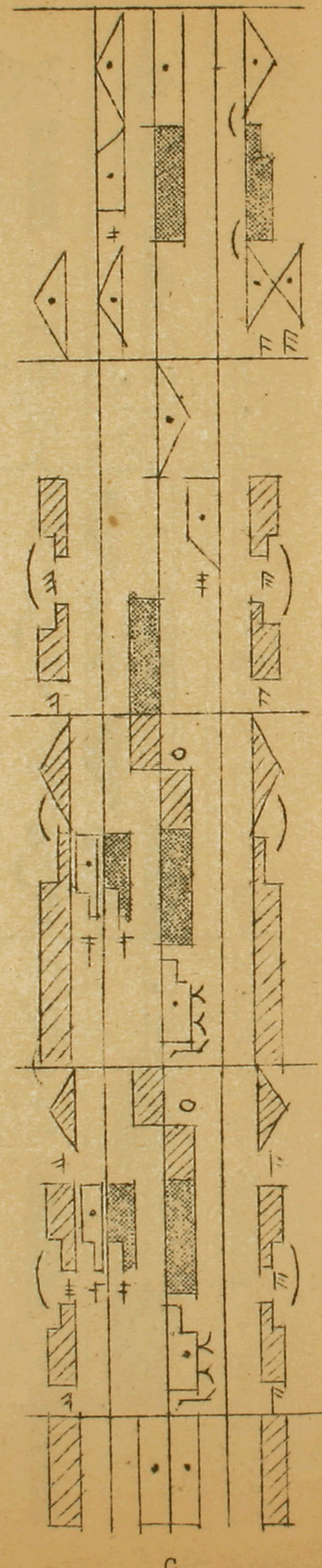
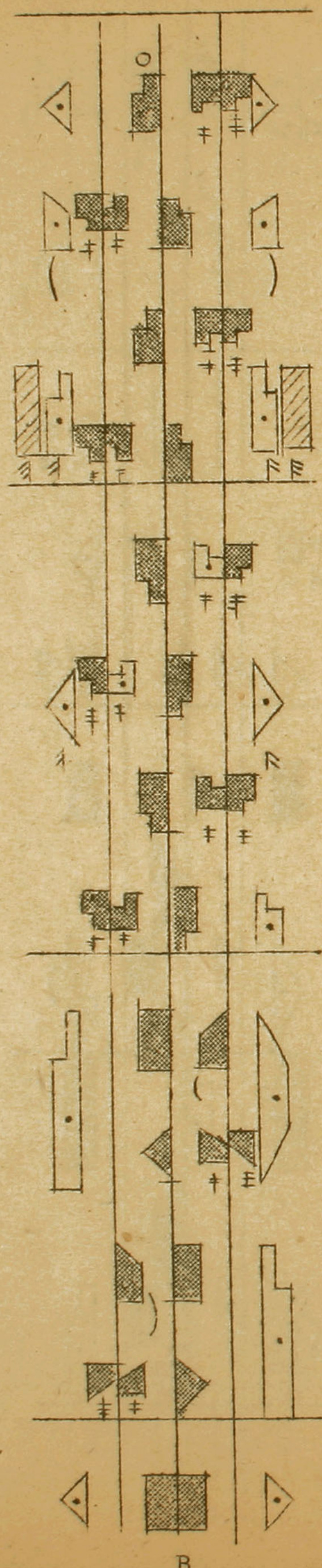
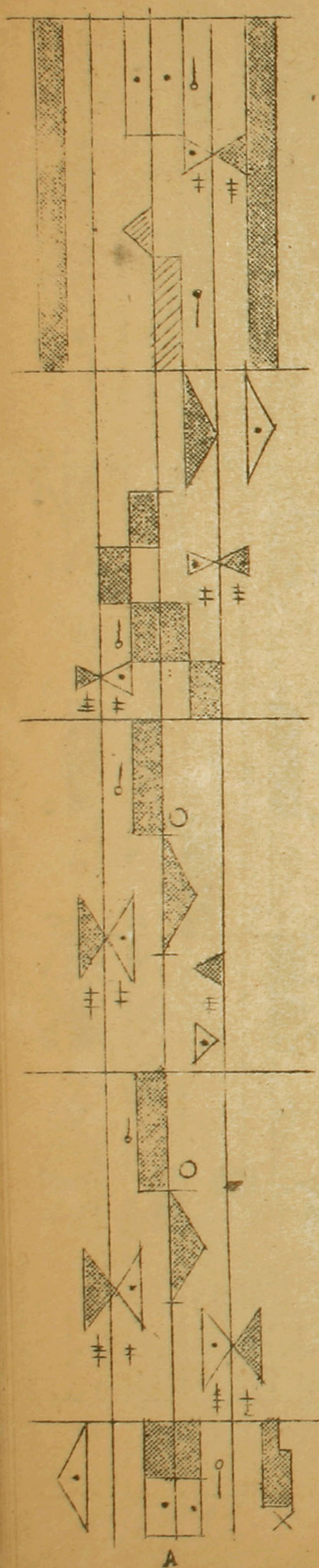
Combinación de mov. de brazo y de articulaciones de pierna



Mov. de partes del brazo.



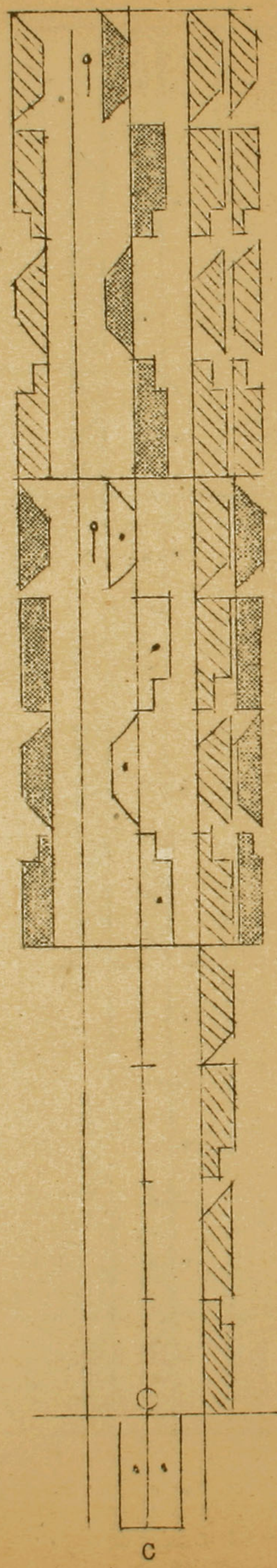
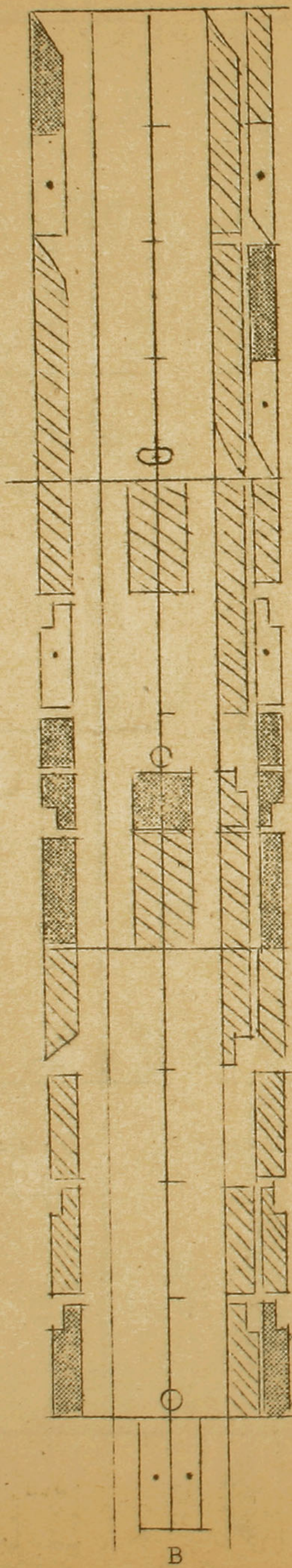
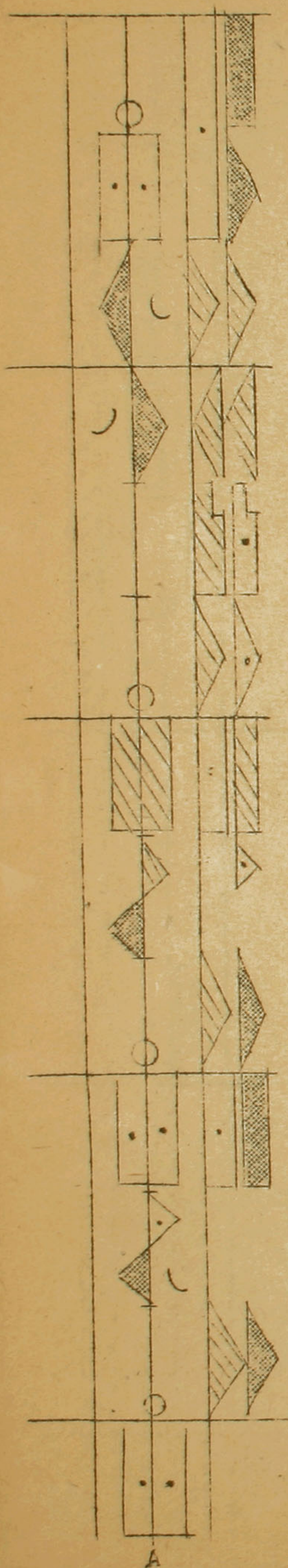
Mov. de brazo y de articulaciones de pierna.



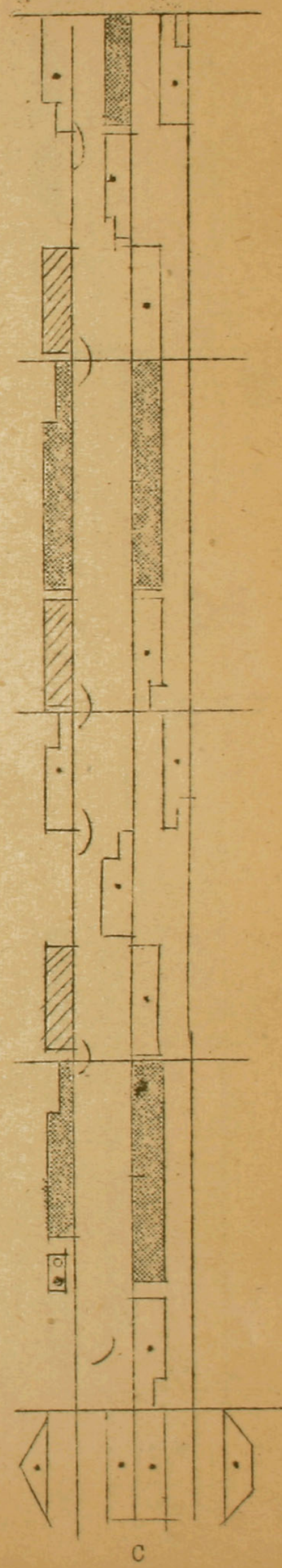
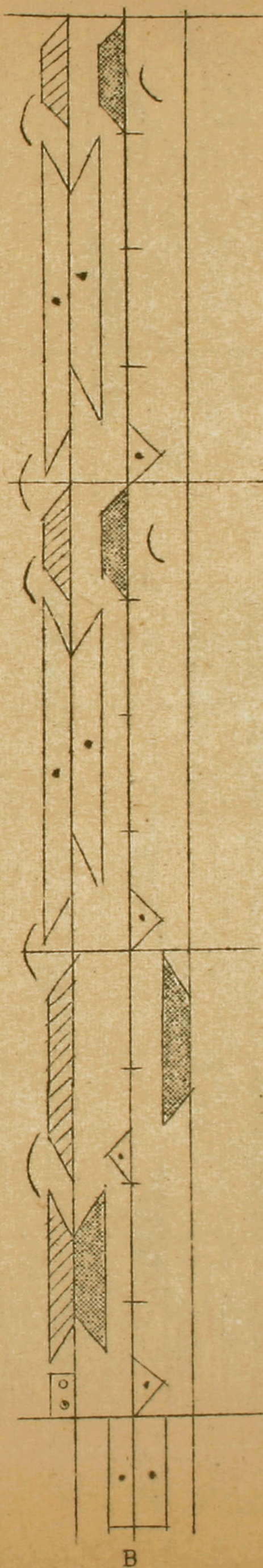
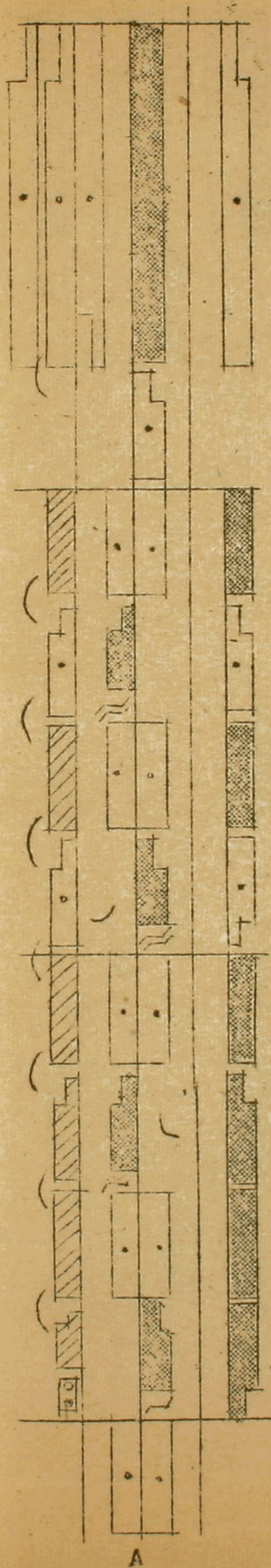
Inclinando el pecho. (Punto liviano).



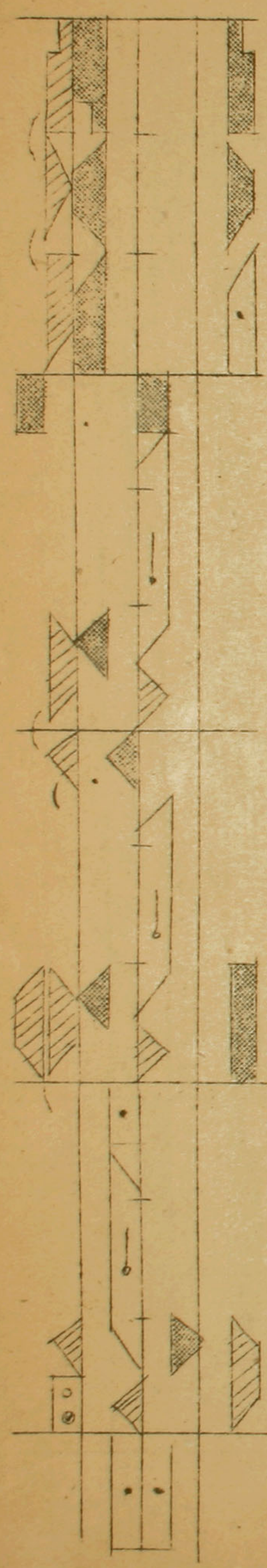
Inclinando el pecho con mov. de brazo.



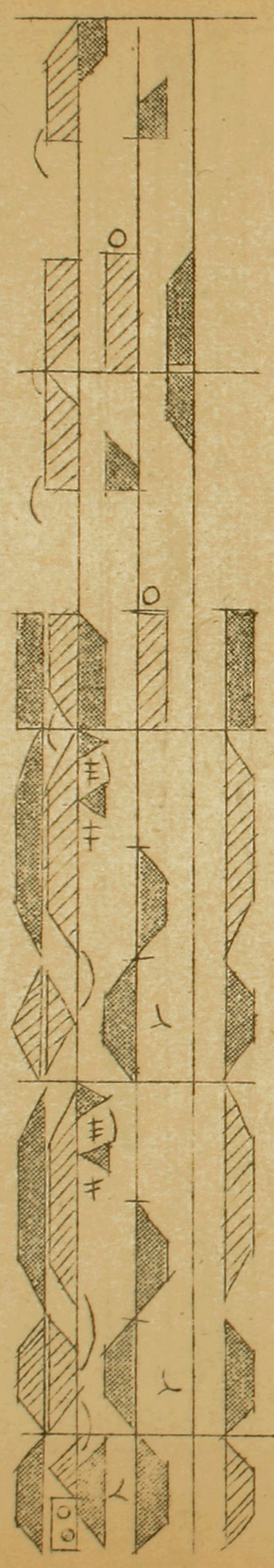
Inclinando todo el torso.



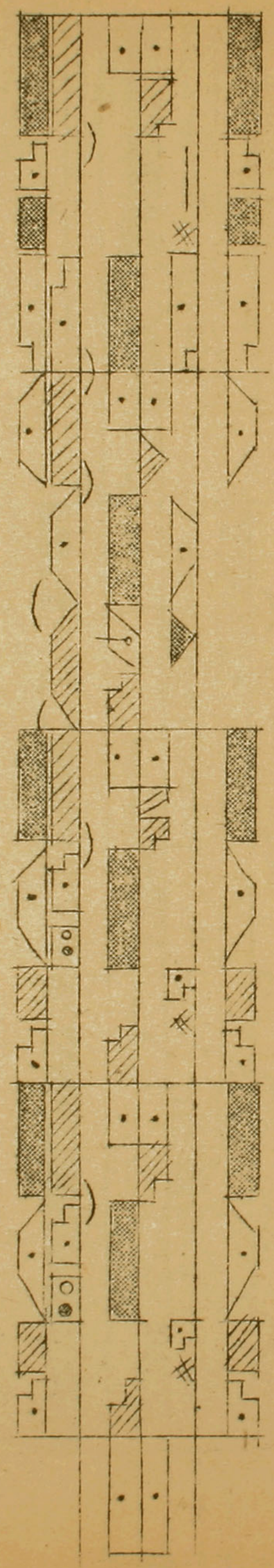
Inclinando todo el torso.



A

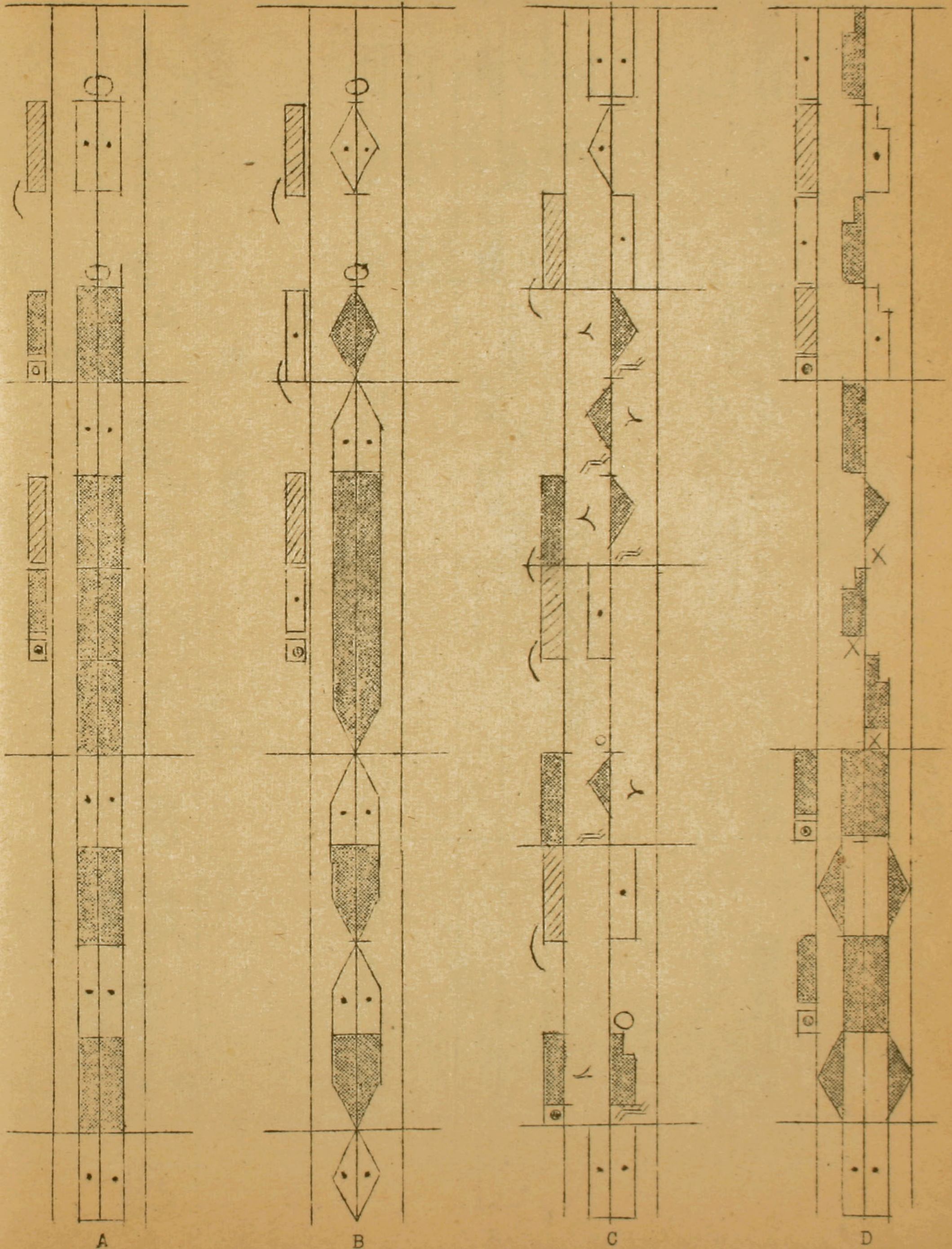


B

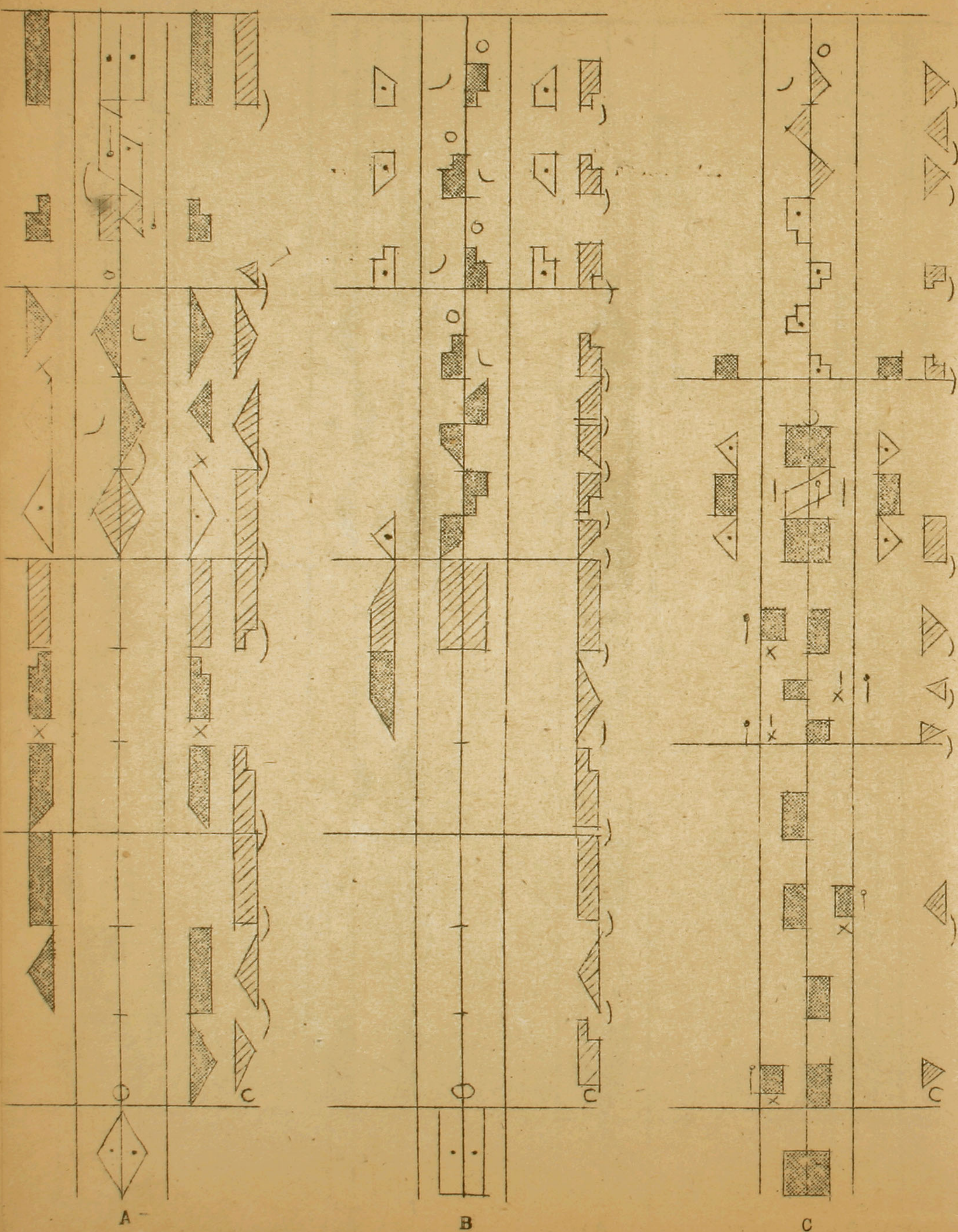


C

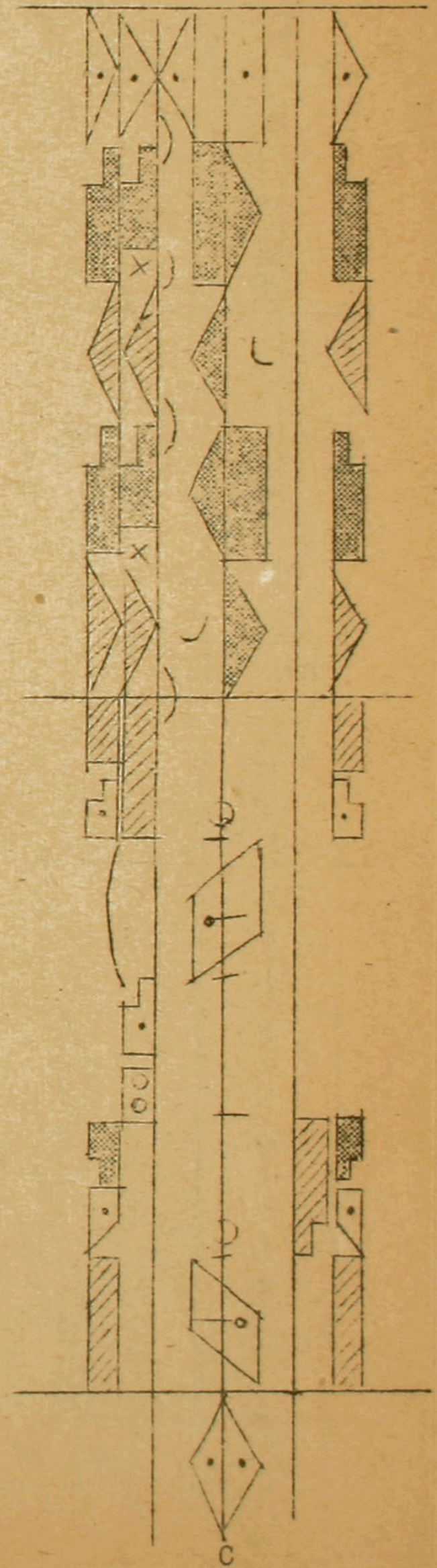
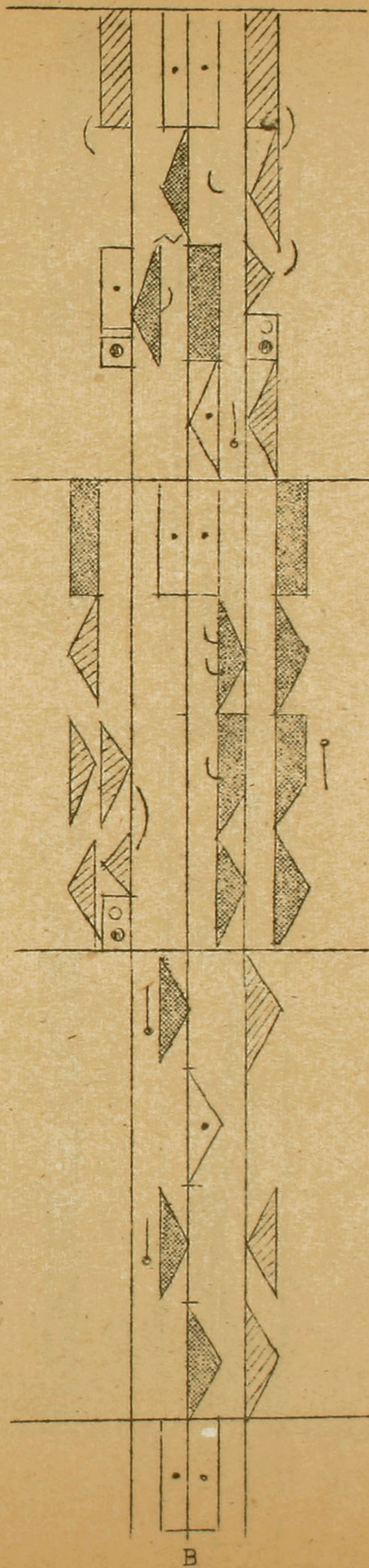
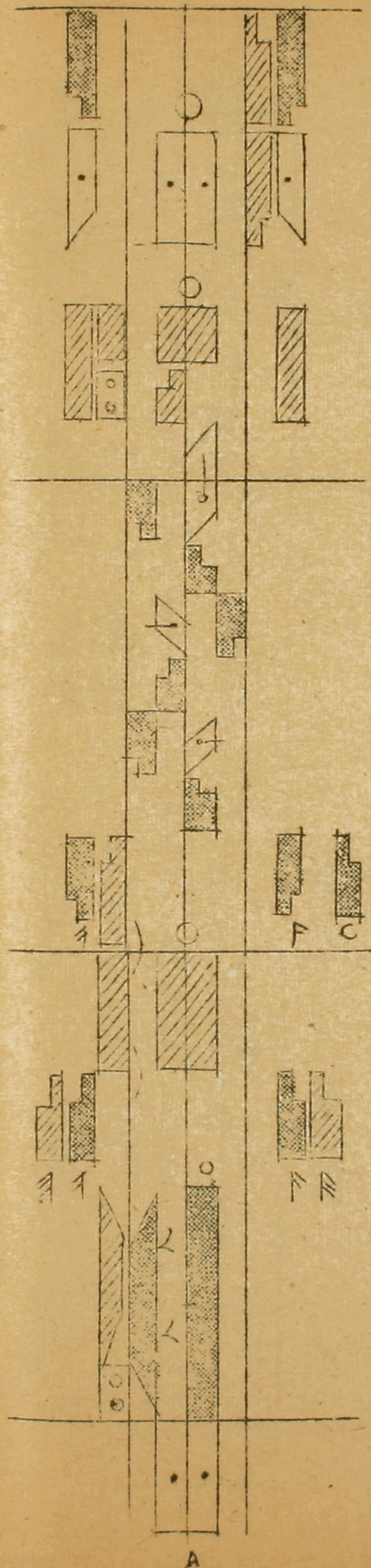
Bejando el punto pesado (centro de gravedad).



Inclinaciones de la cabeza.



mov. del cuerpo.

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Mirando hacia una dirección y encarándola con la cabeza.

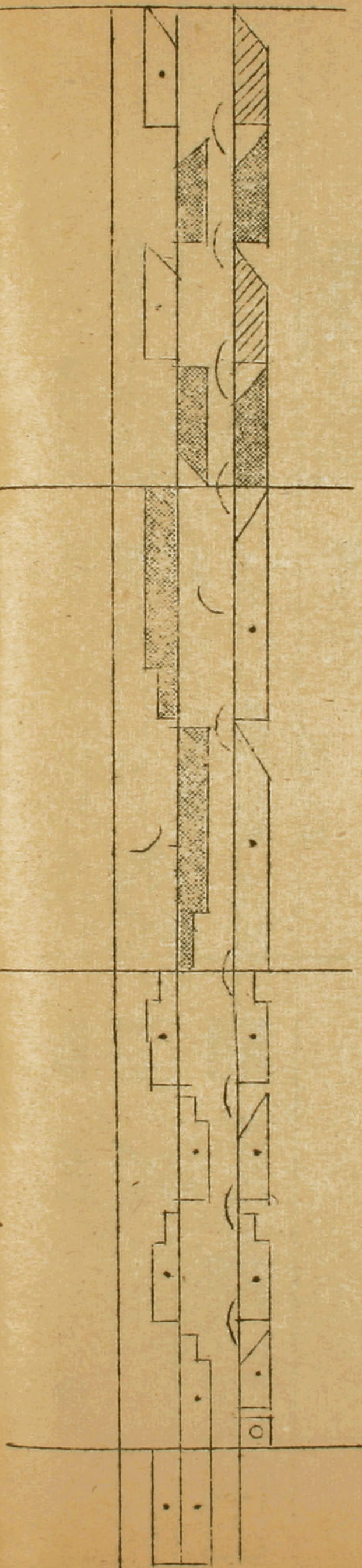


A

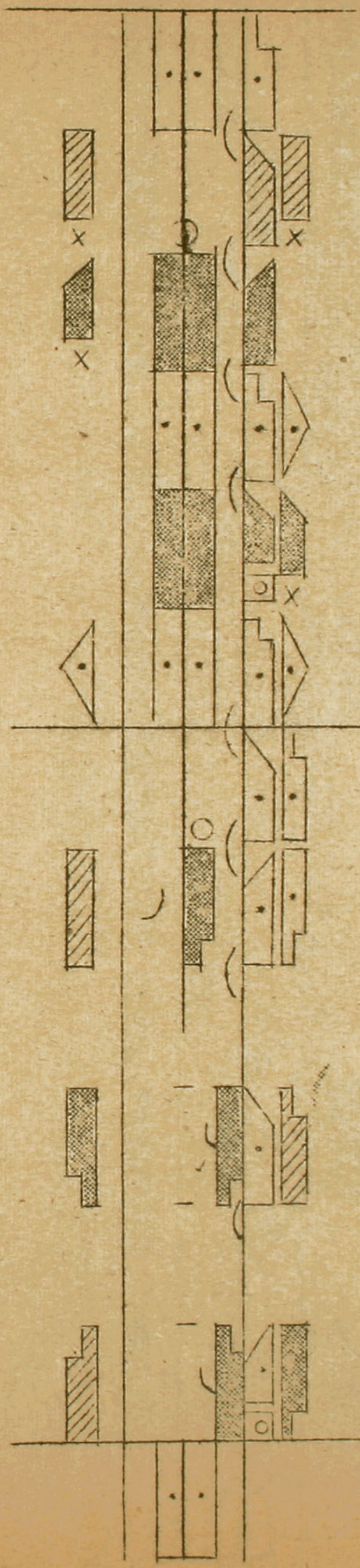
B

C

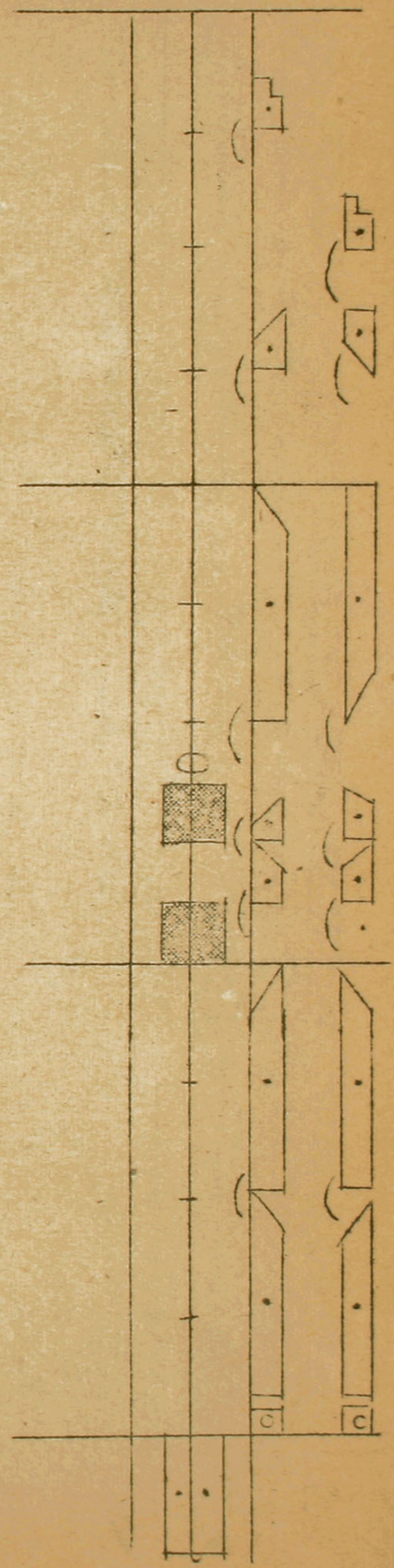
El pecho encarando una dirección.



A

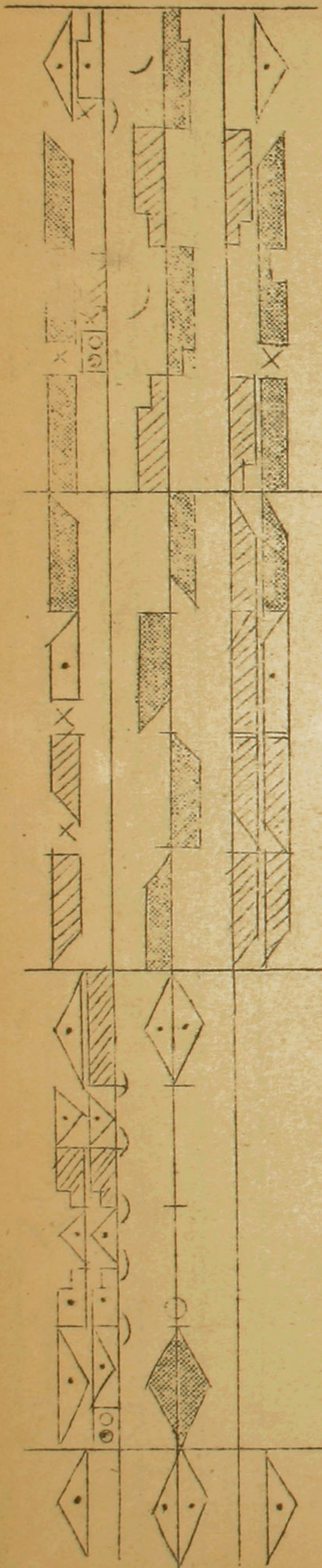


B

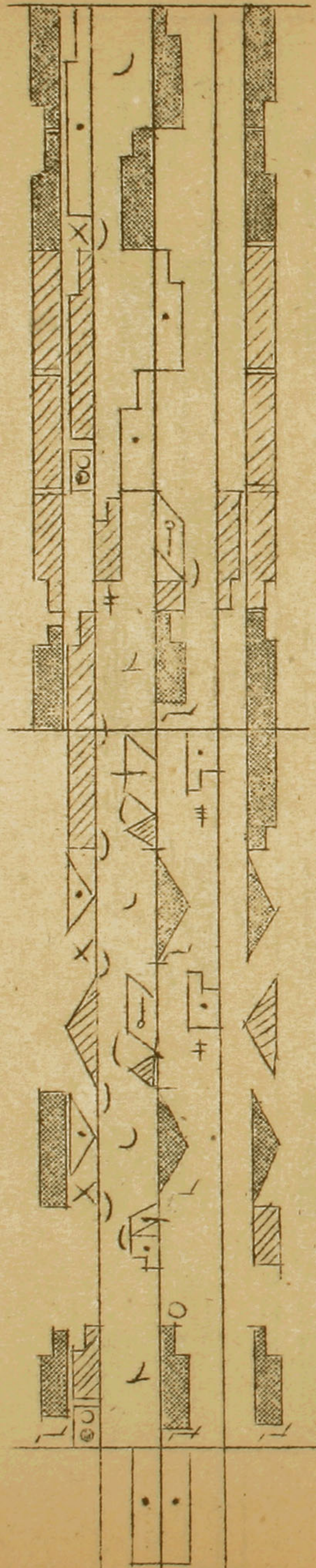


C

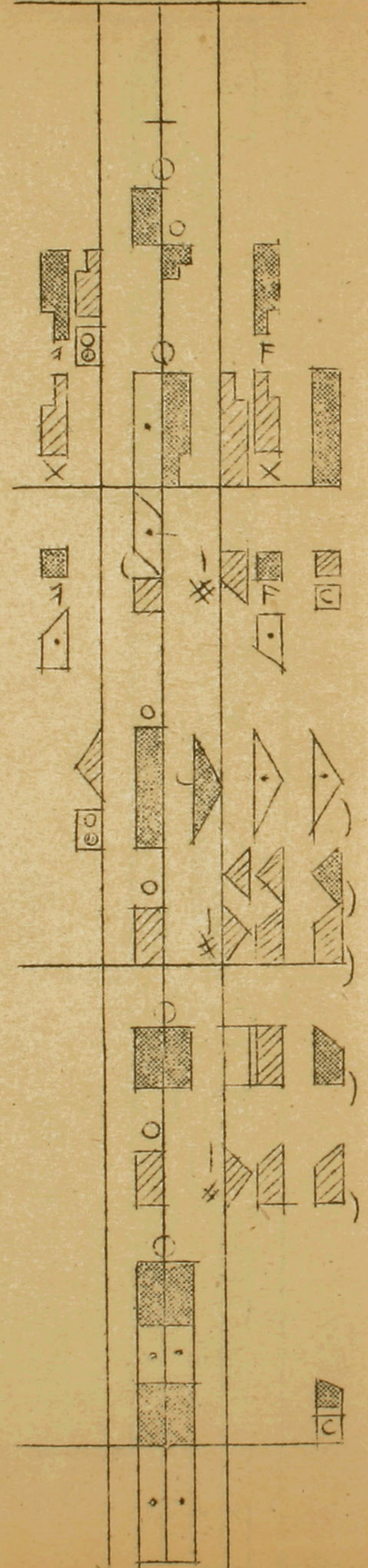
Combinación de movimientos de cuerpo, cabeza etc.



A

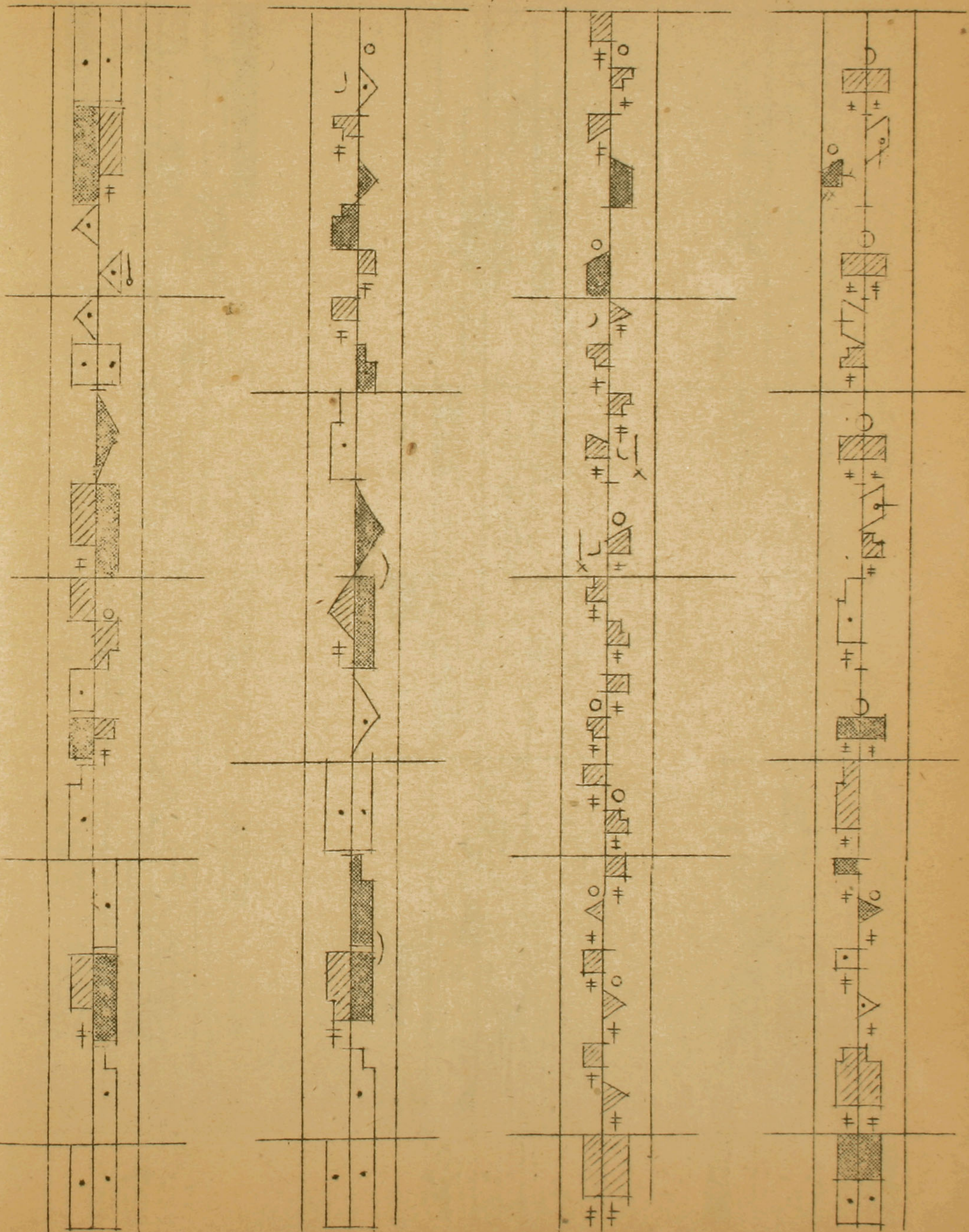


B



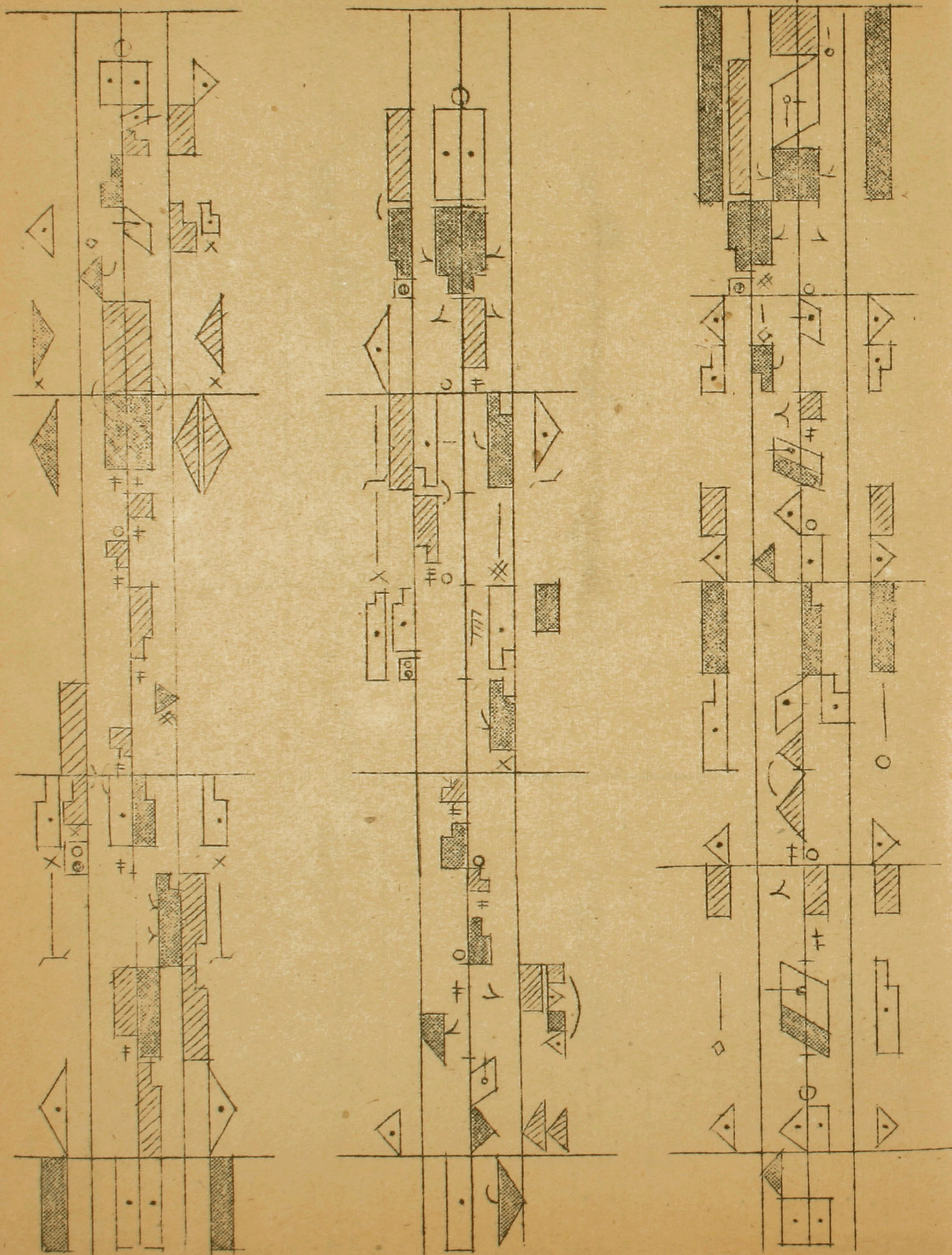
C

Diferentes maneras de arrodillarse y de caminar con las rodillas.

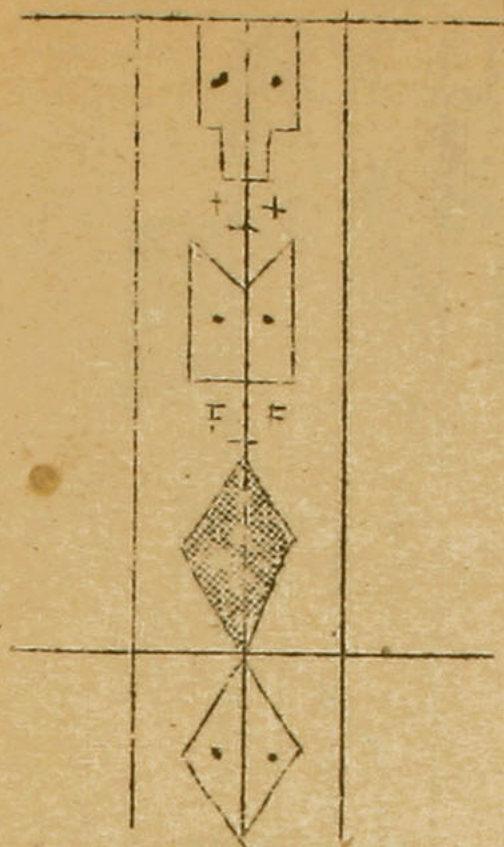


Nota : No es siempre necesario escribir donde "soporta"
la rodilla, puede ser obvio del movimiento anterior.

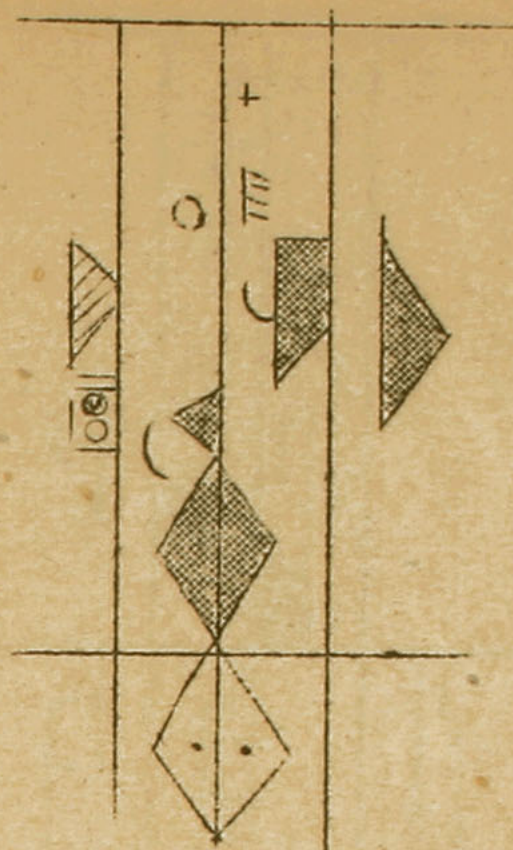
Serie IX
Pág. 2



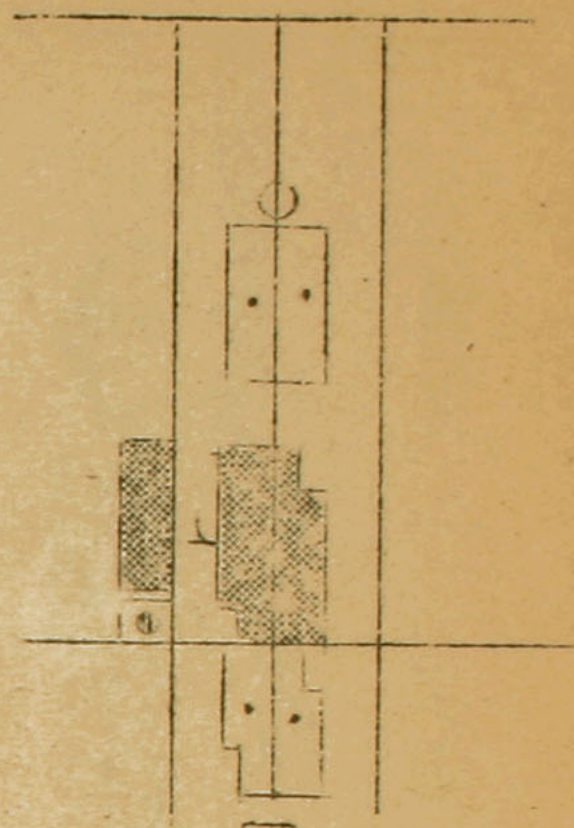
Diferentes maneras de sentarse.



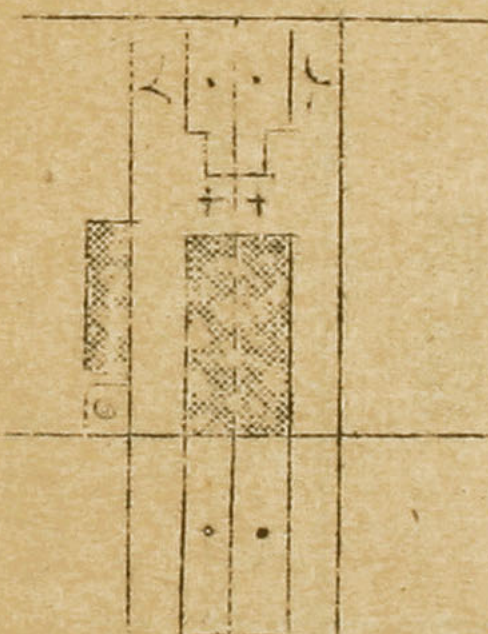
C



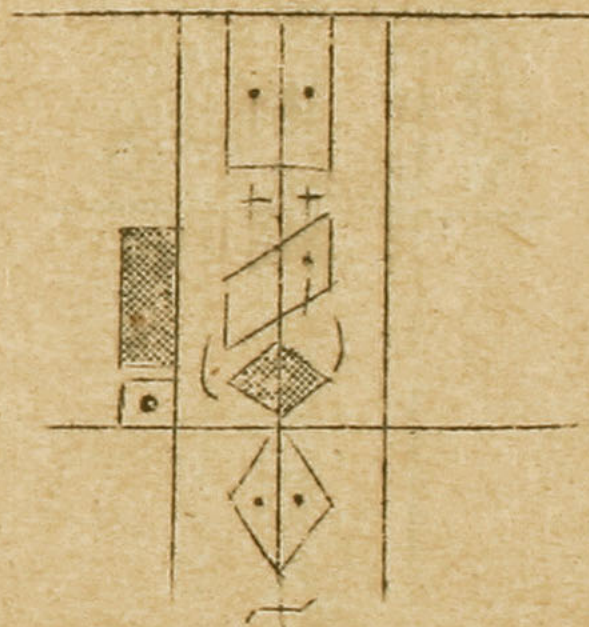
F



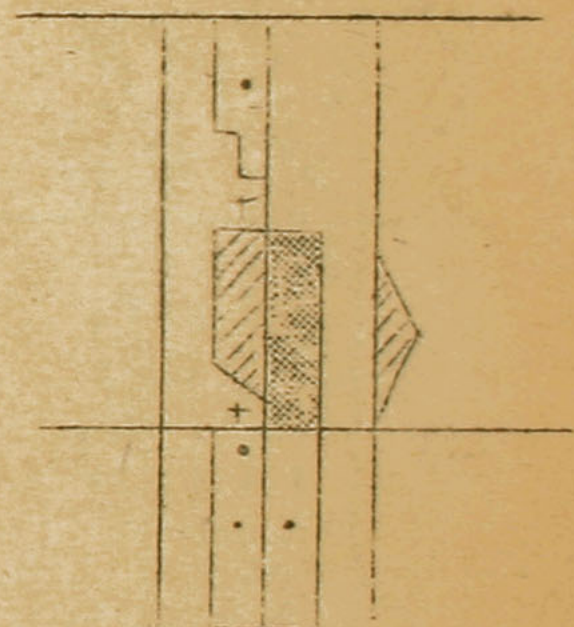
I



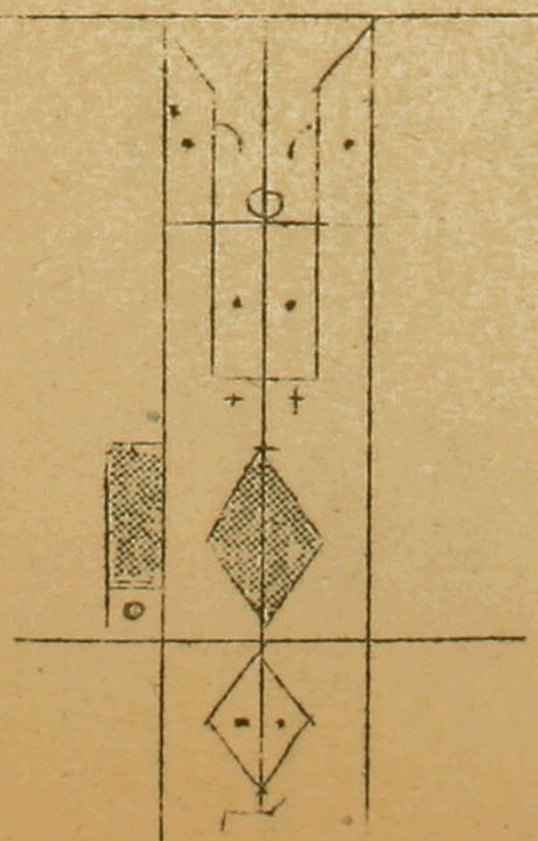
B



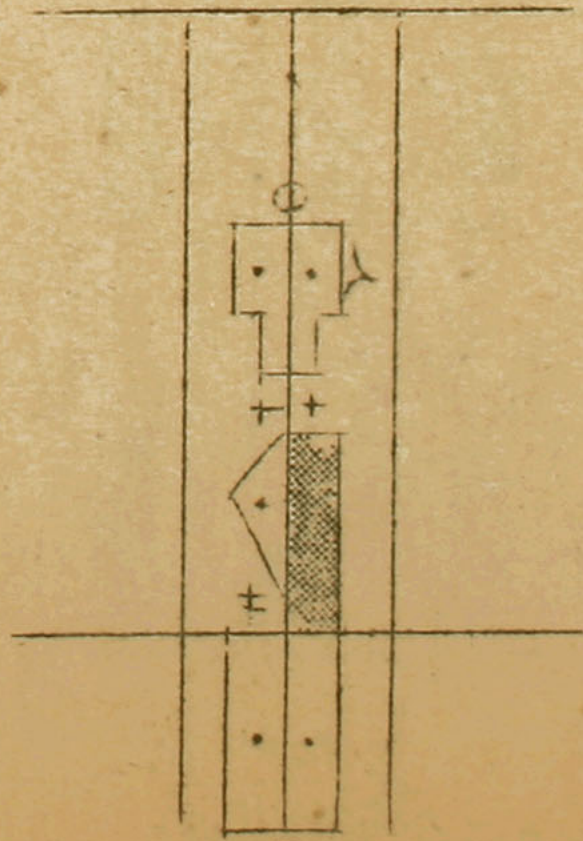
E



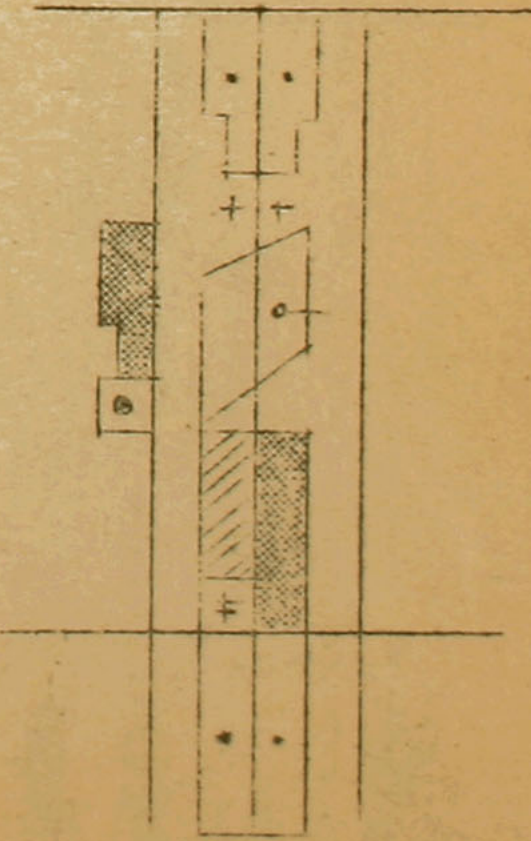
H



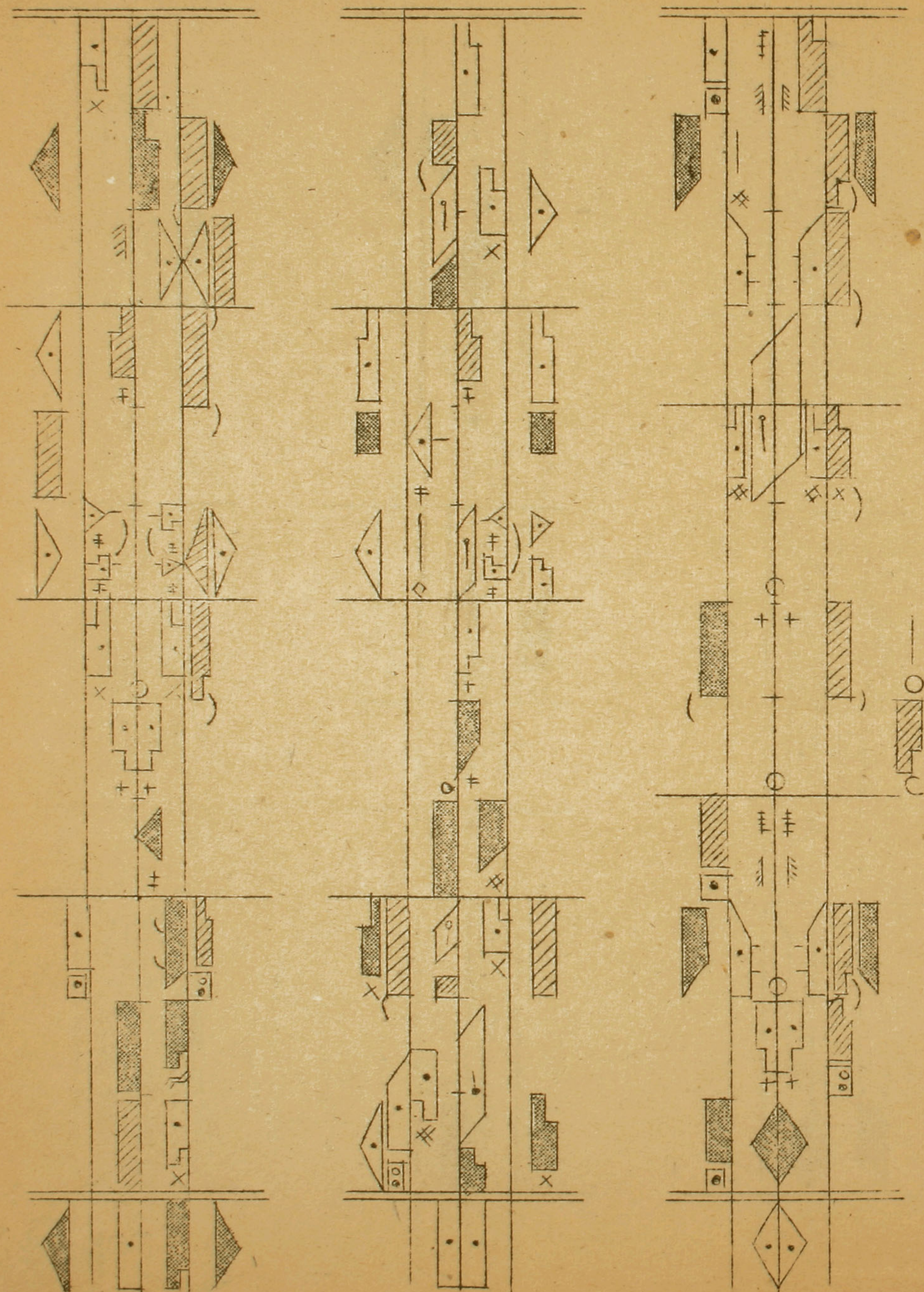
A



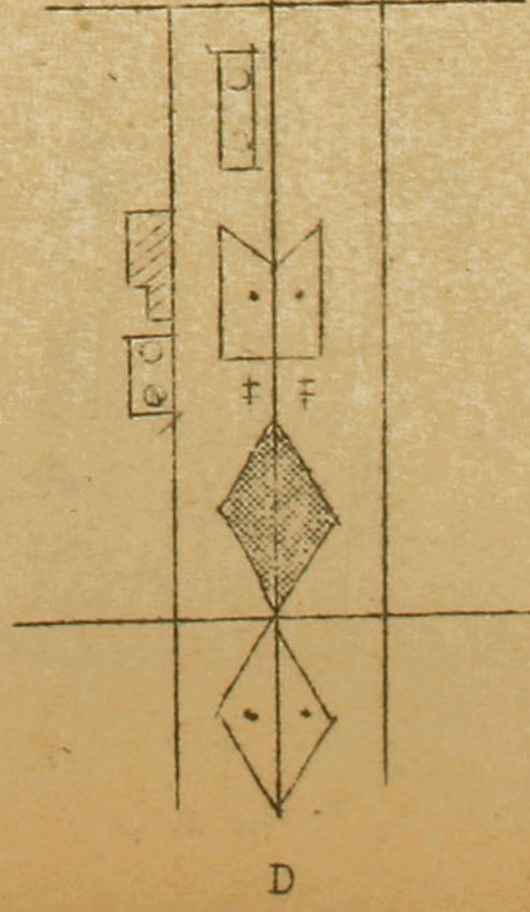
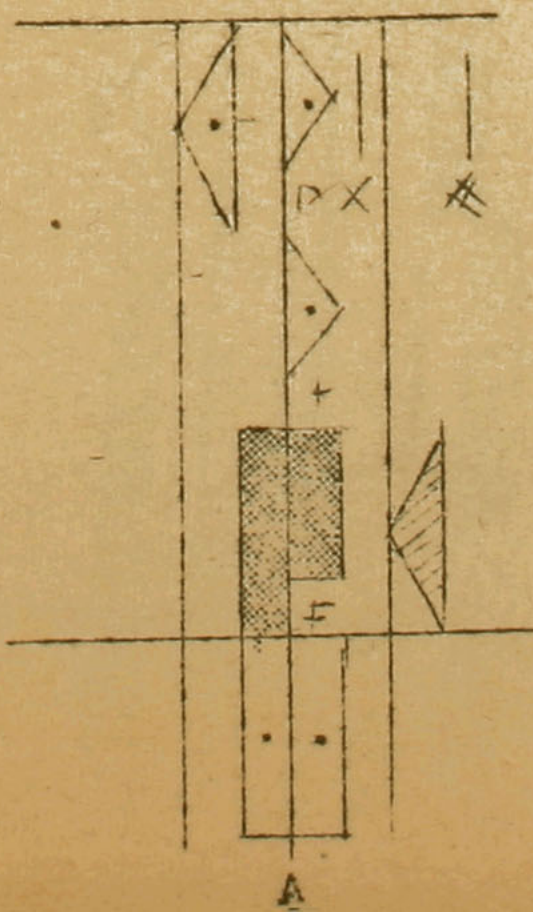
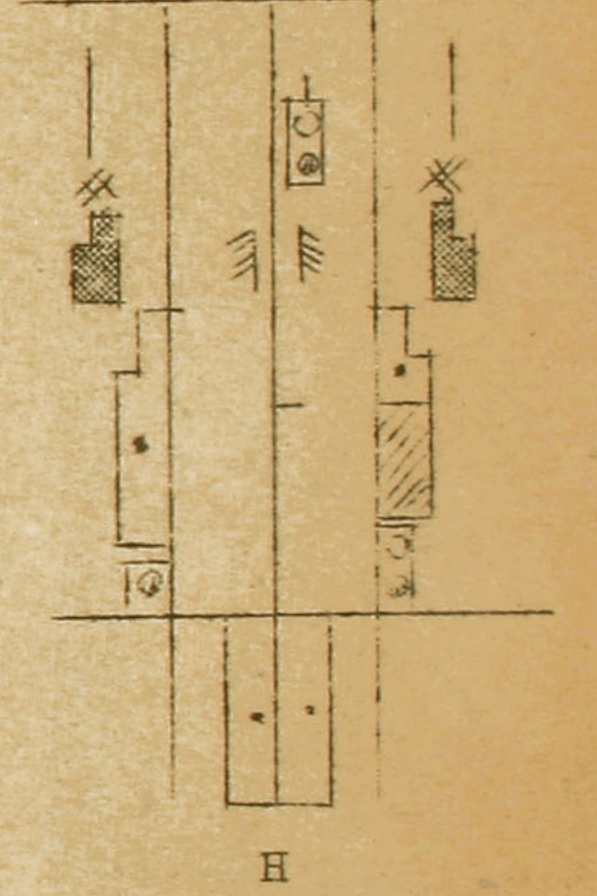
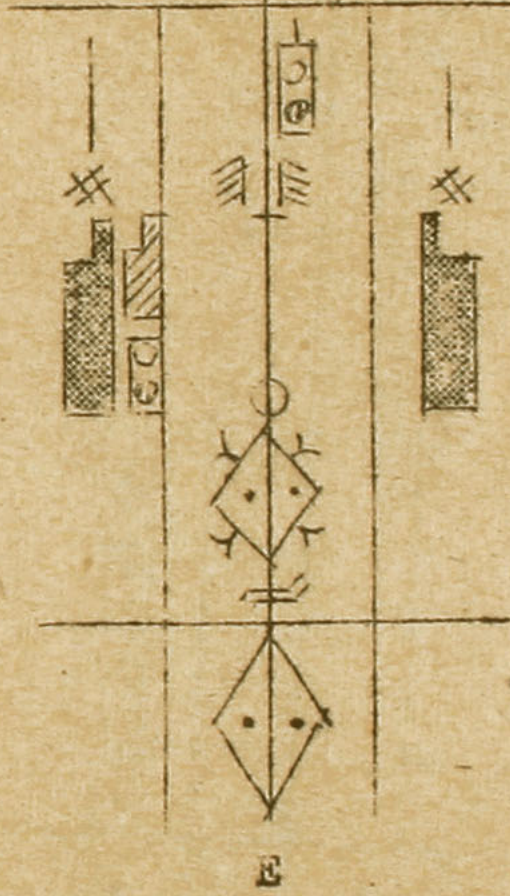
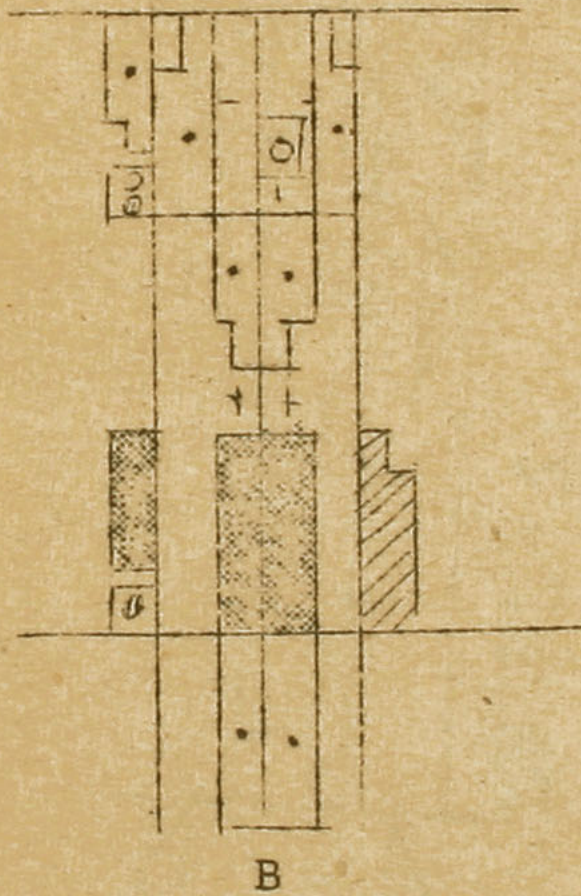
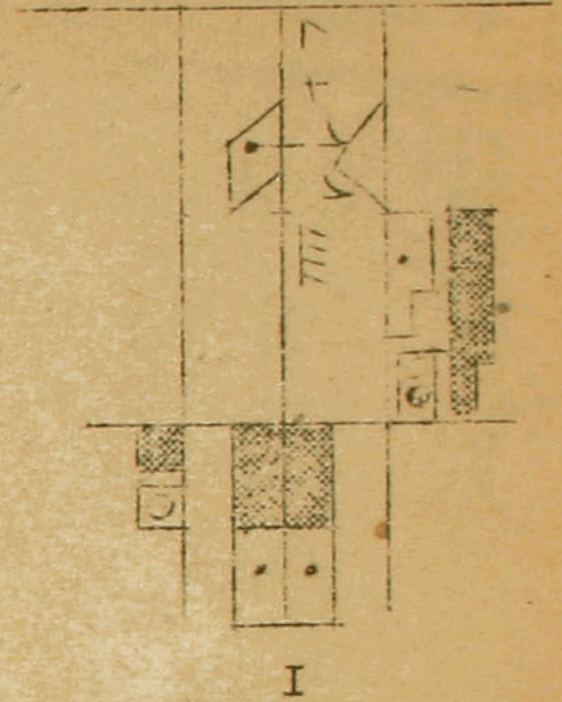
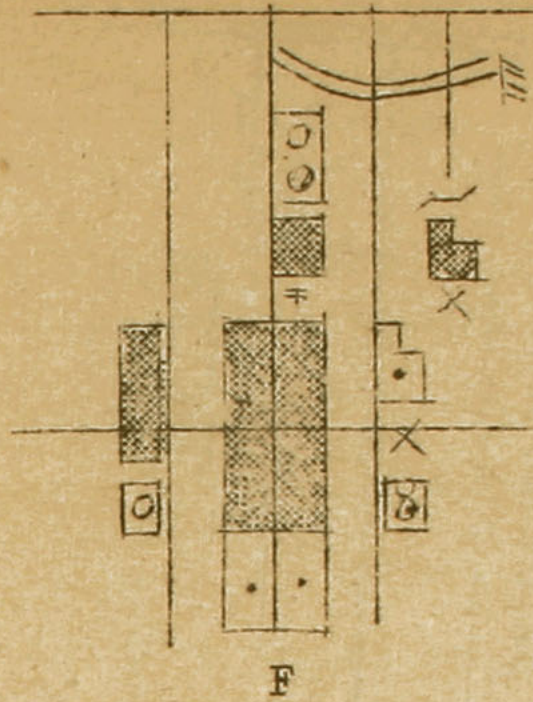
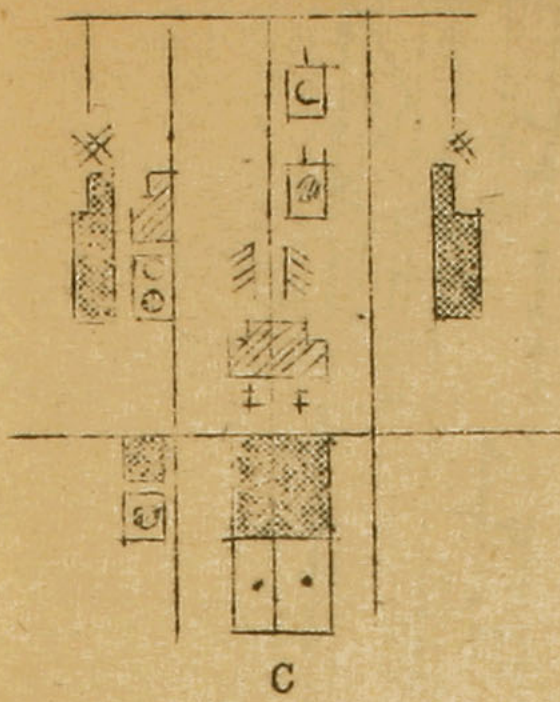
D



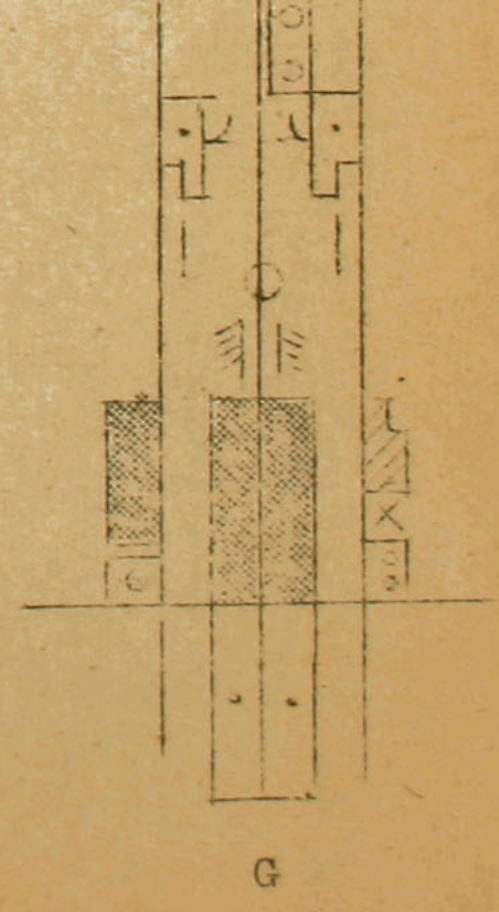
G



Diferentes maneras de tenderse. Las caderas soportan a nivel medio.

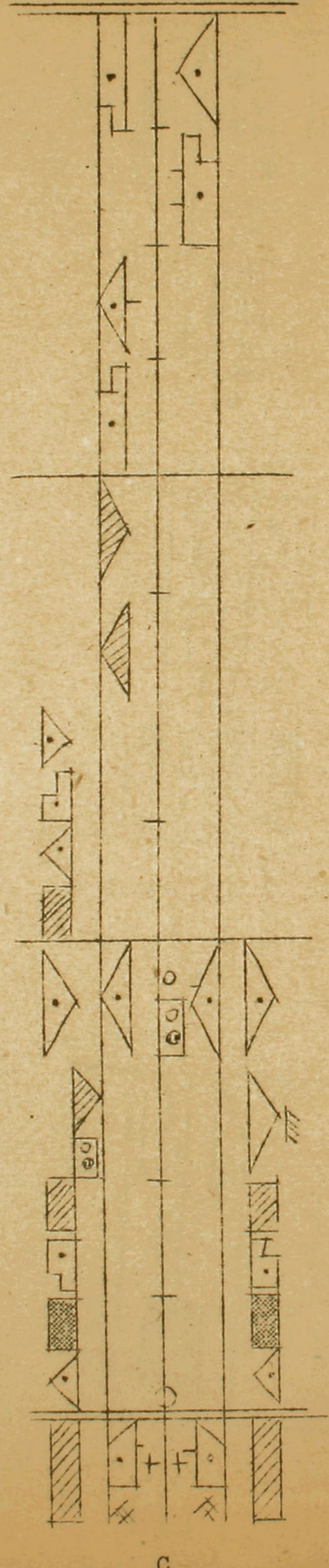
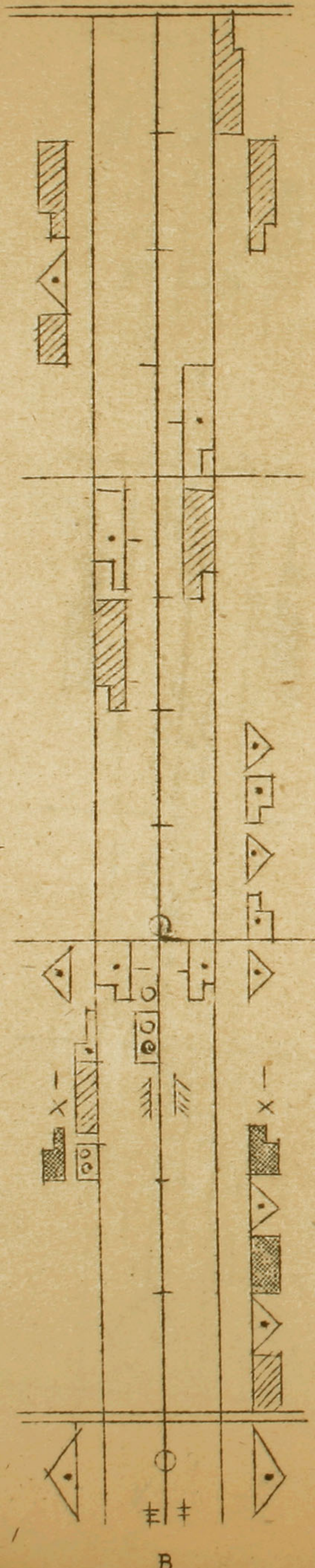
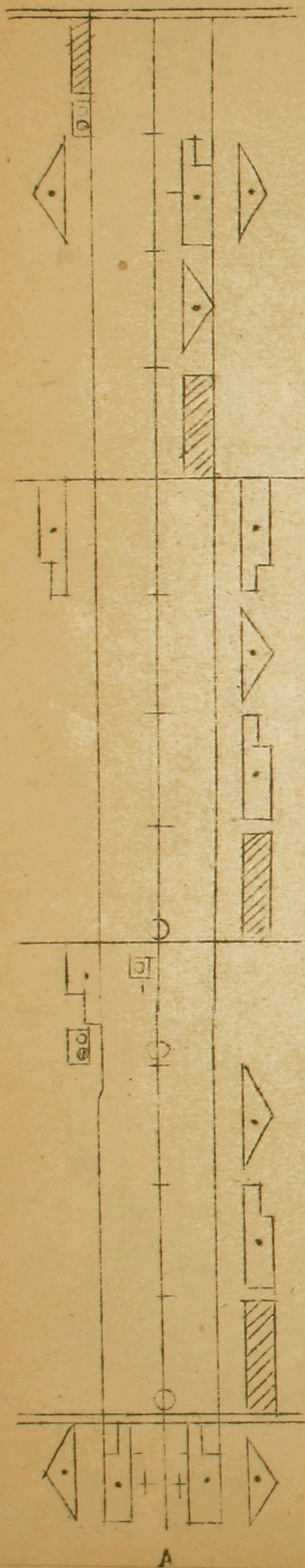


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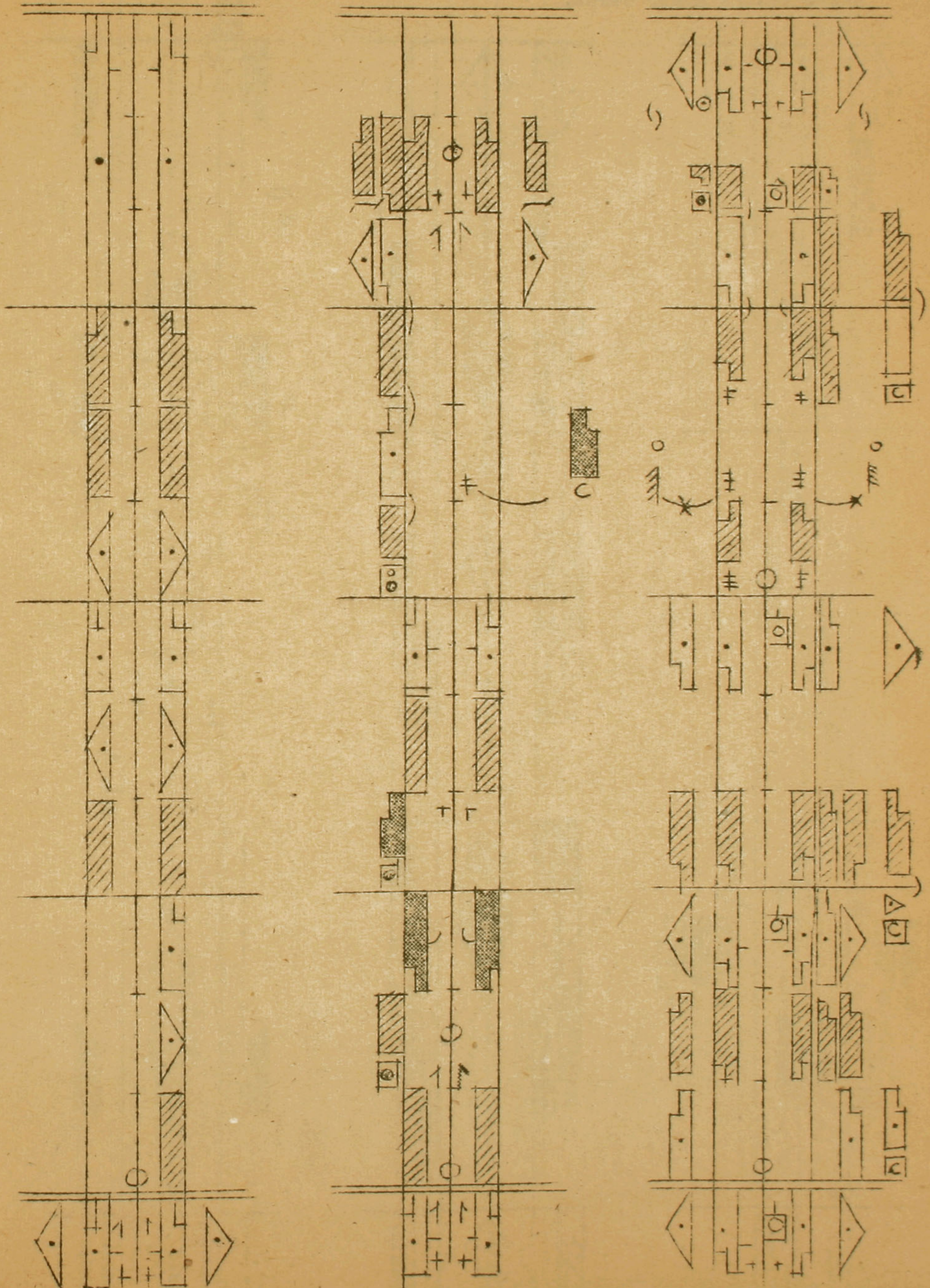


Nivel y dirección cuando se está tendido en el suelo.

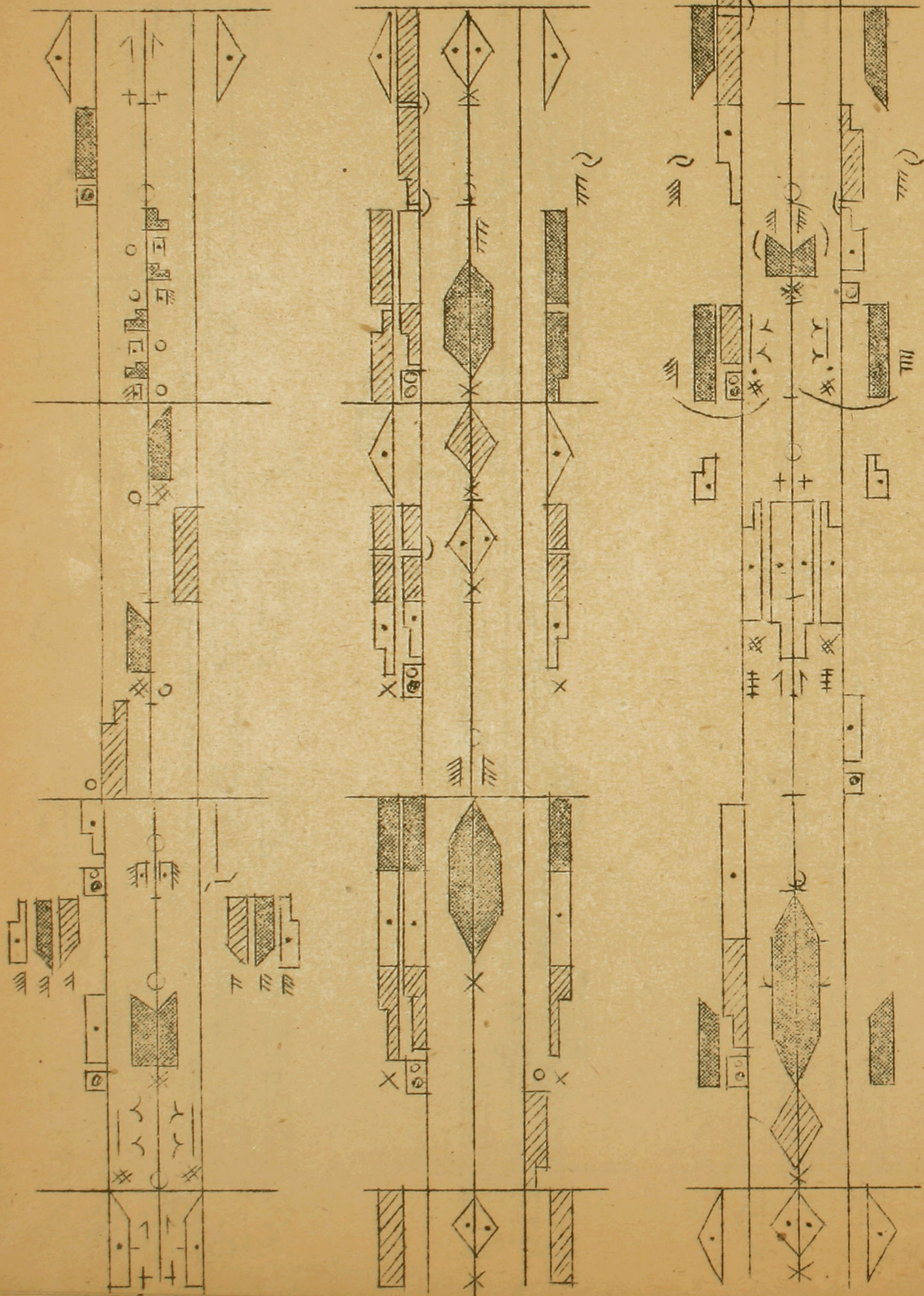
Serie IX
Pág. 6



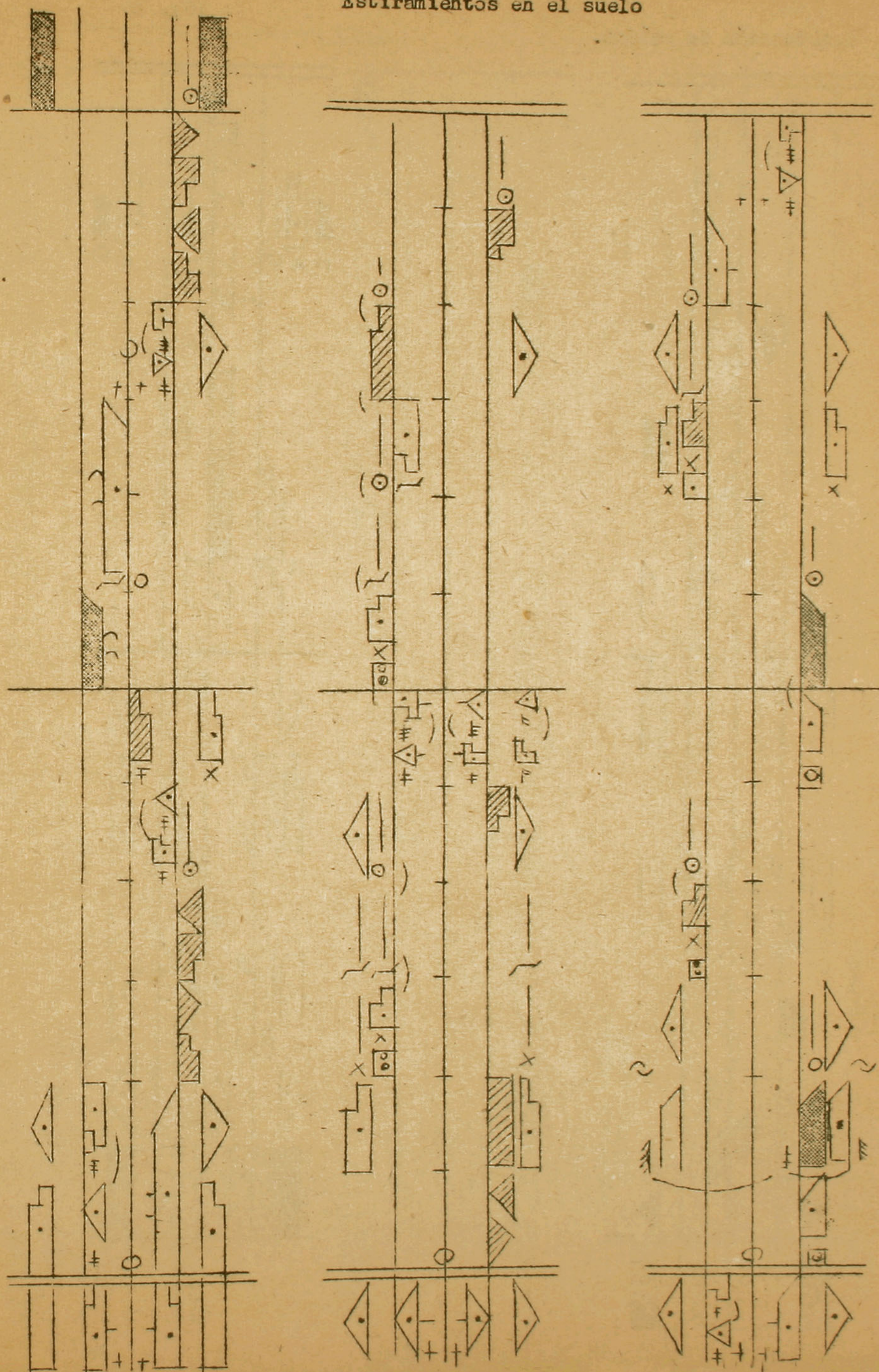
Ejercicios tendido en el suelo.



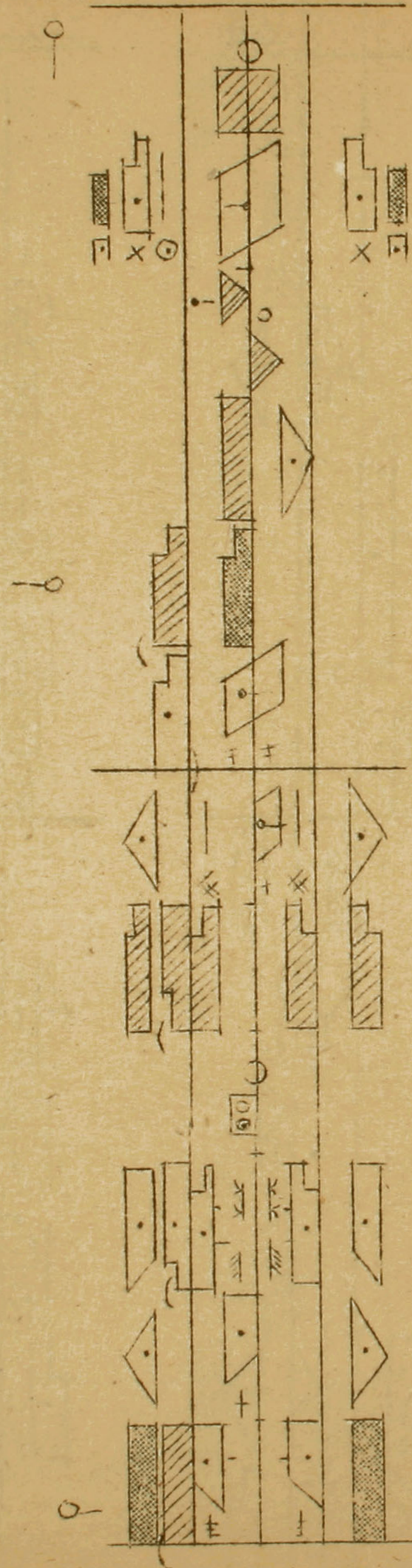
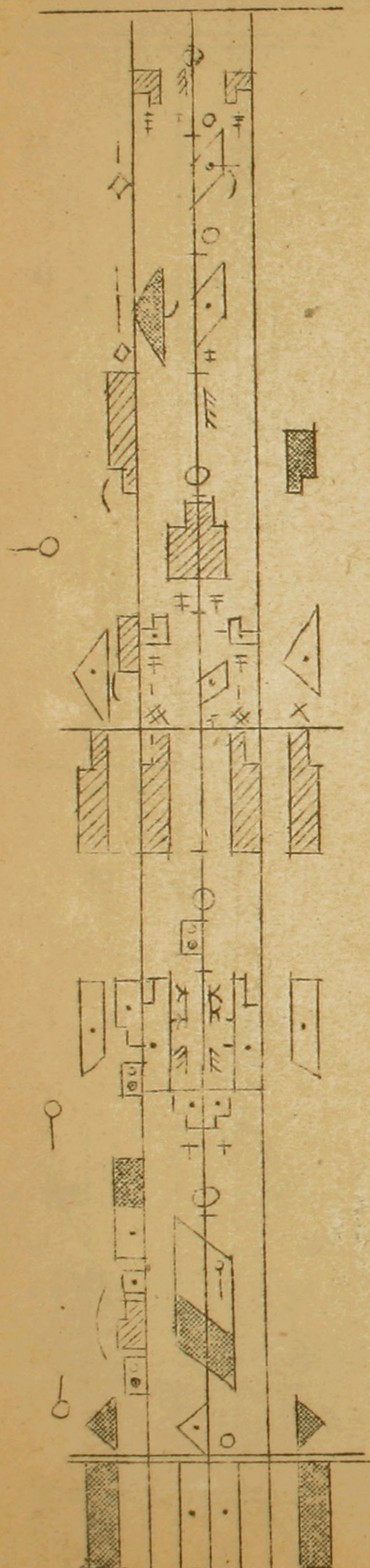
Acrobacia simple. El puente; doblarse hacia atrás caídas hacia atrás.



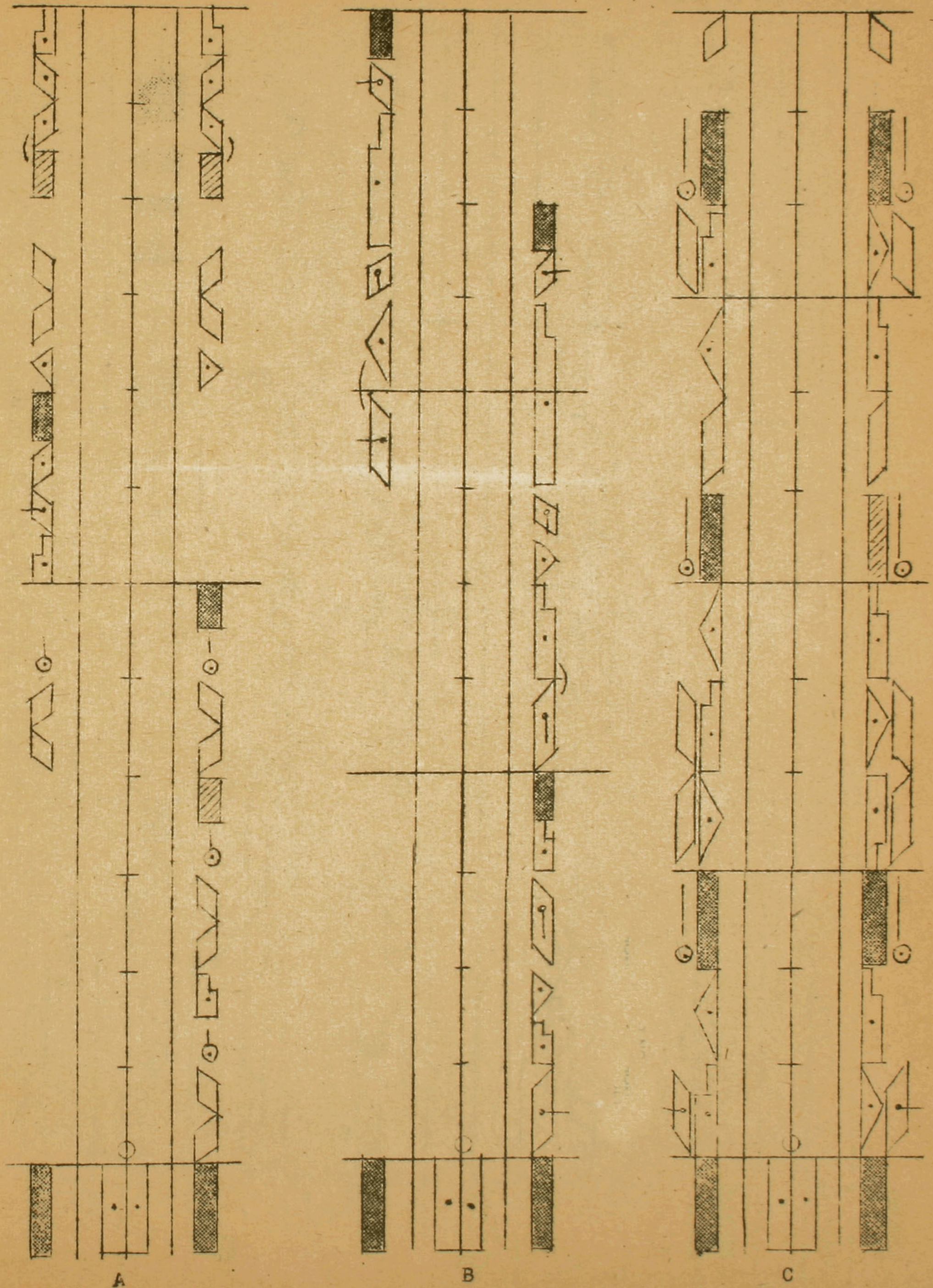
Estiramientos en el suelo



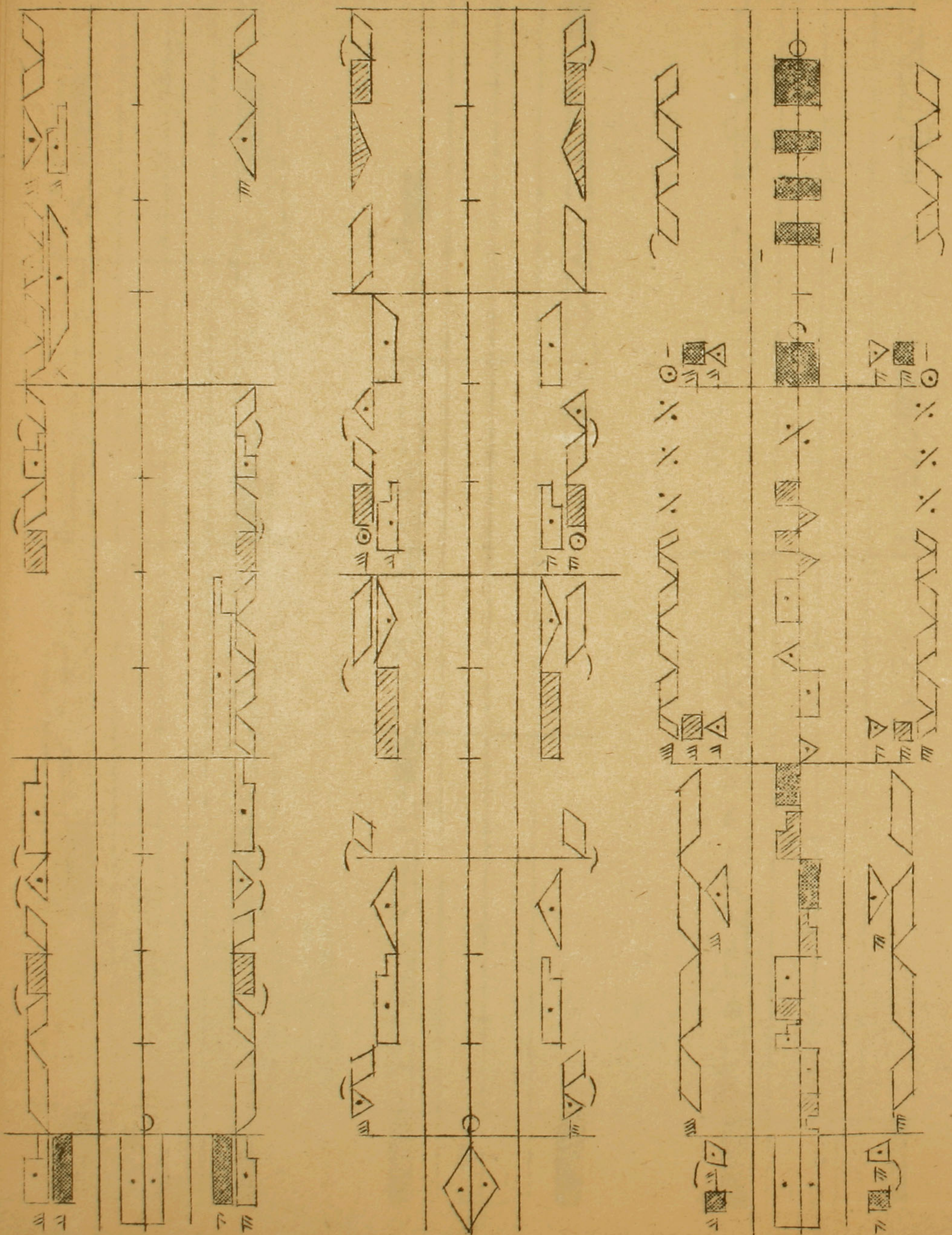
Combinación de ceifas.



Rotaciones de todo el brazo.



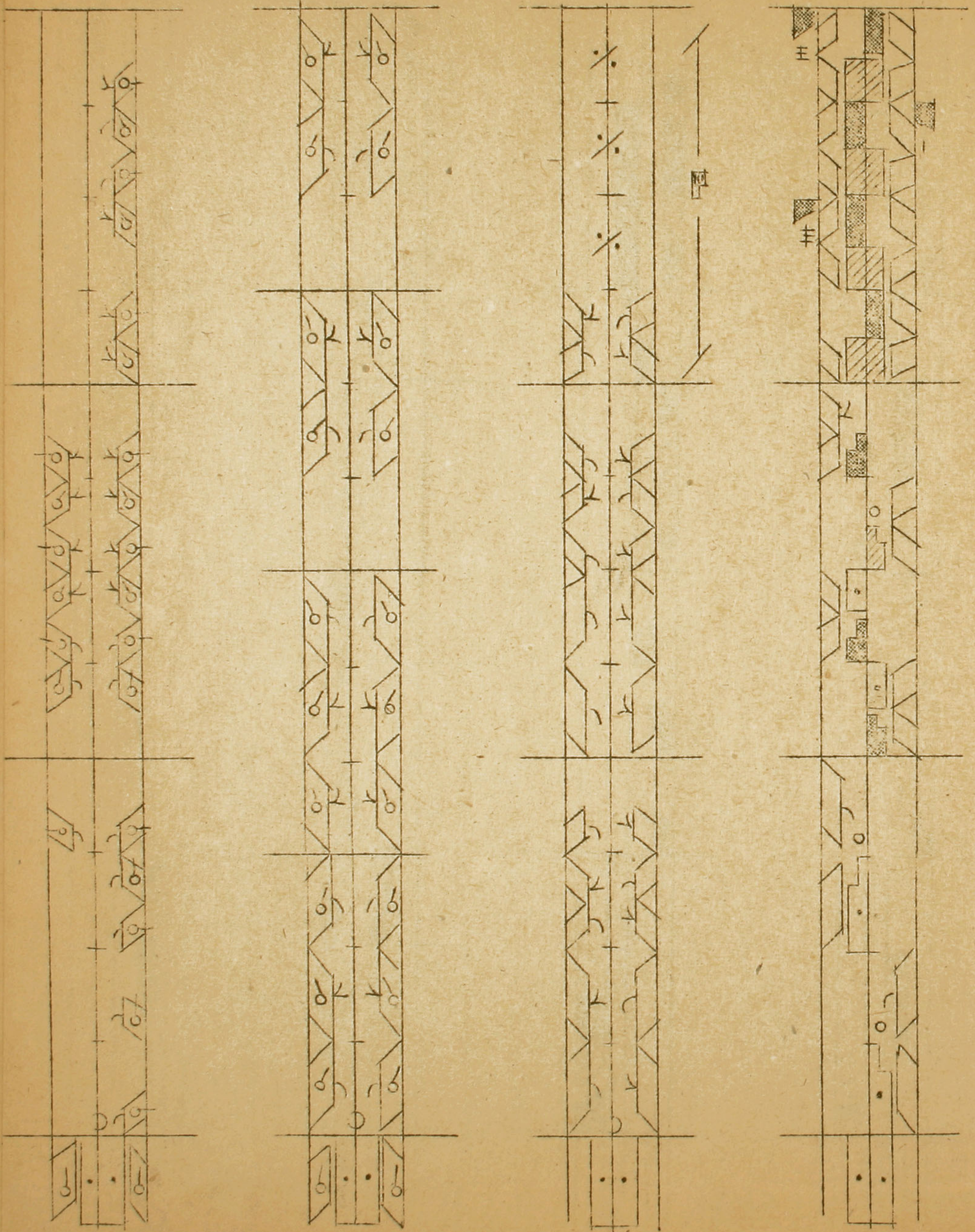
Rotación de la parte baja de los brazos y manos.



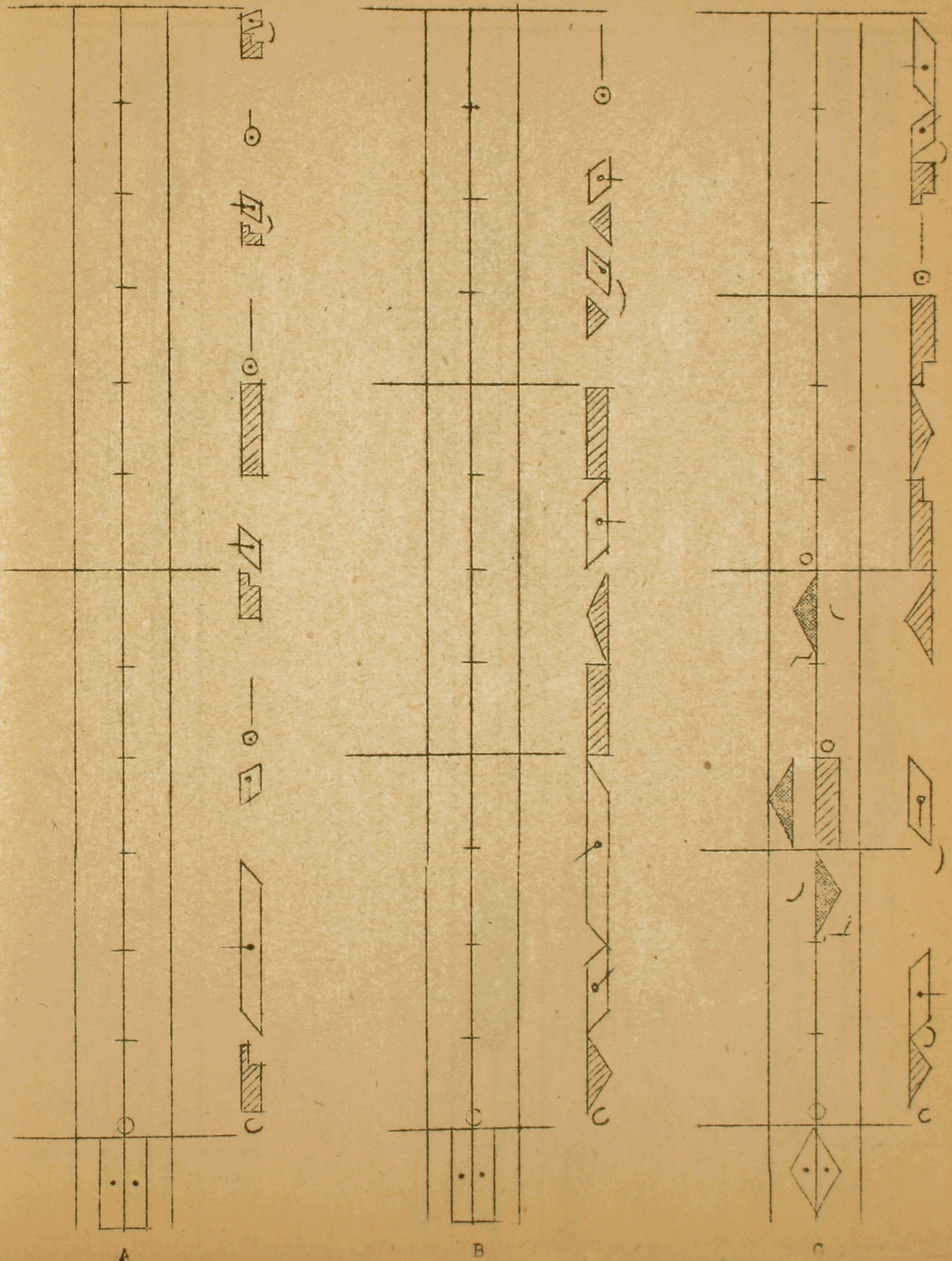
Rotaciones de toda la pierna.



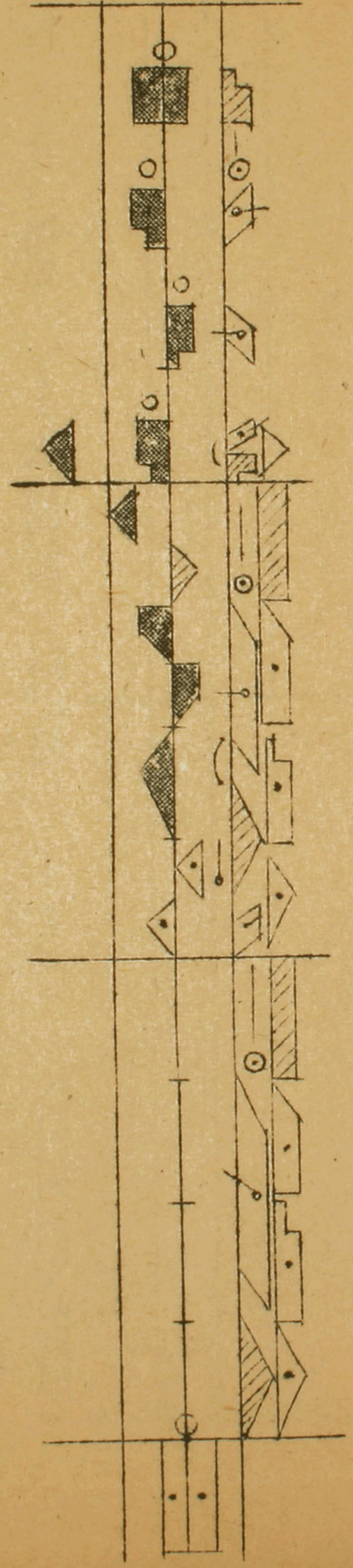
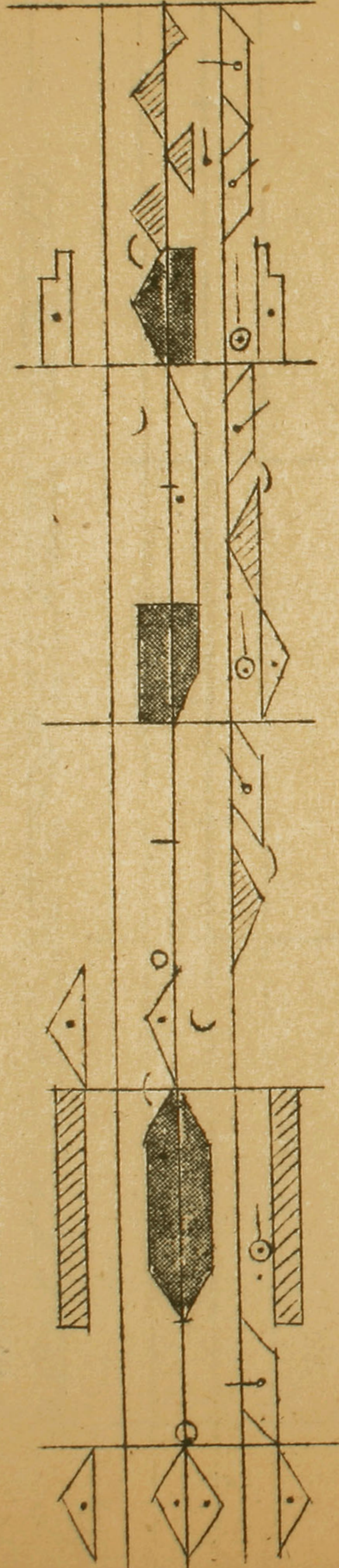
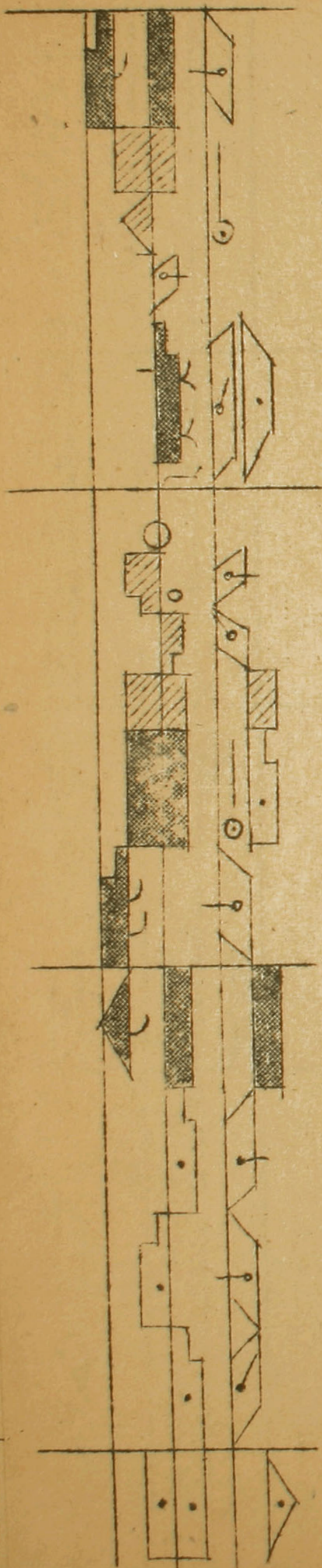
Rotaciones de toda la pierna mientras se esté de pié, (oscilando adentro y afuera).



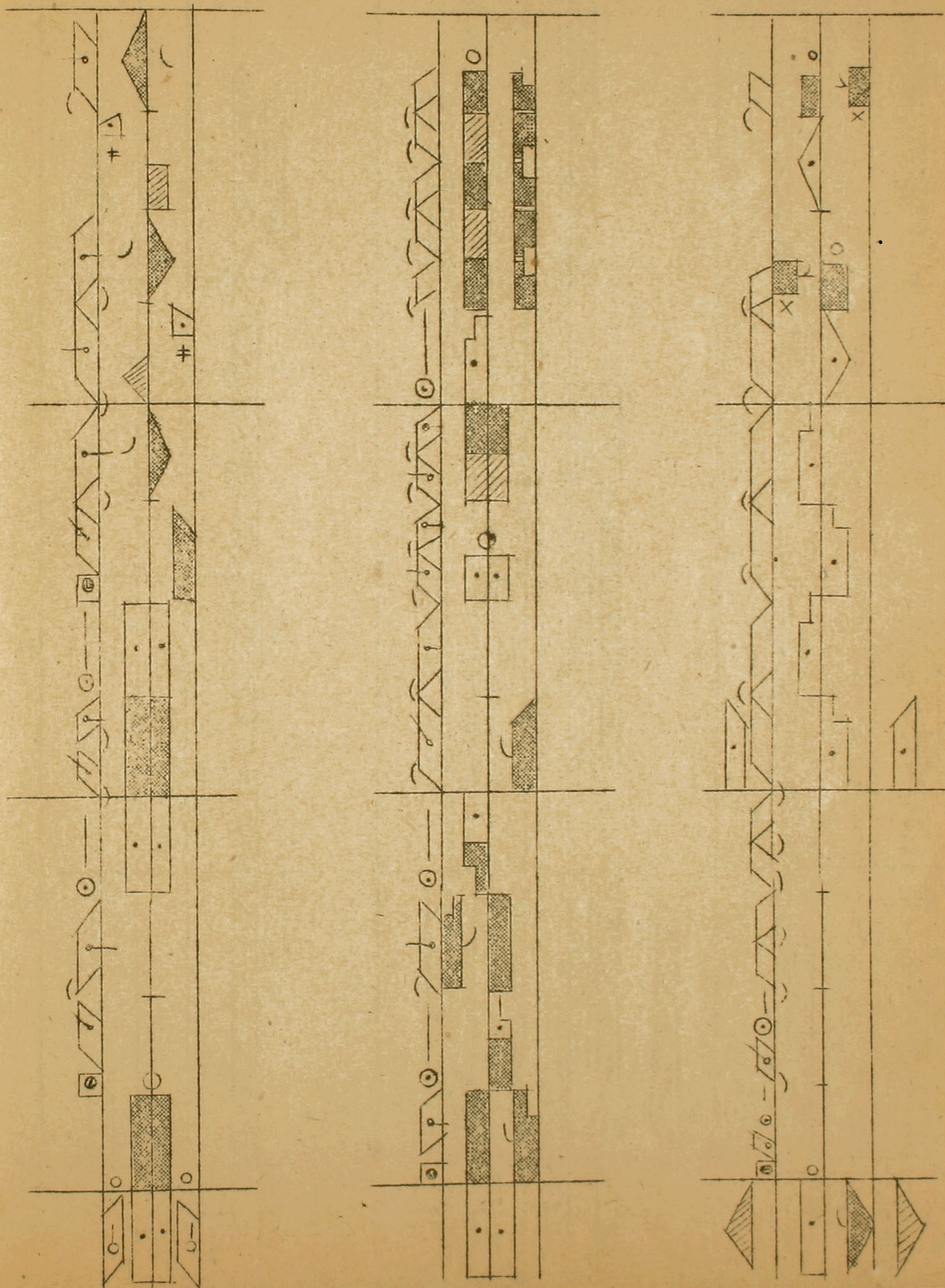
Rotaciones de cabeza.



Rotaciones de pecho.



Torsiones (Rotaciones de cadera).



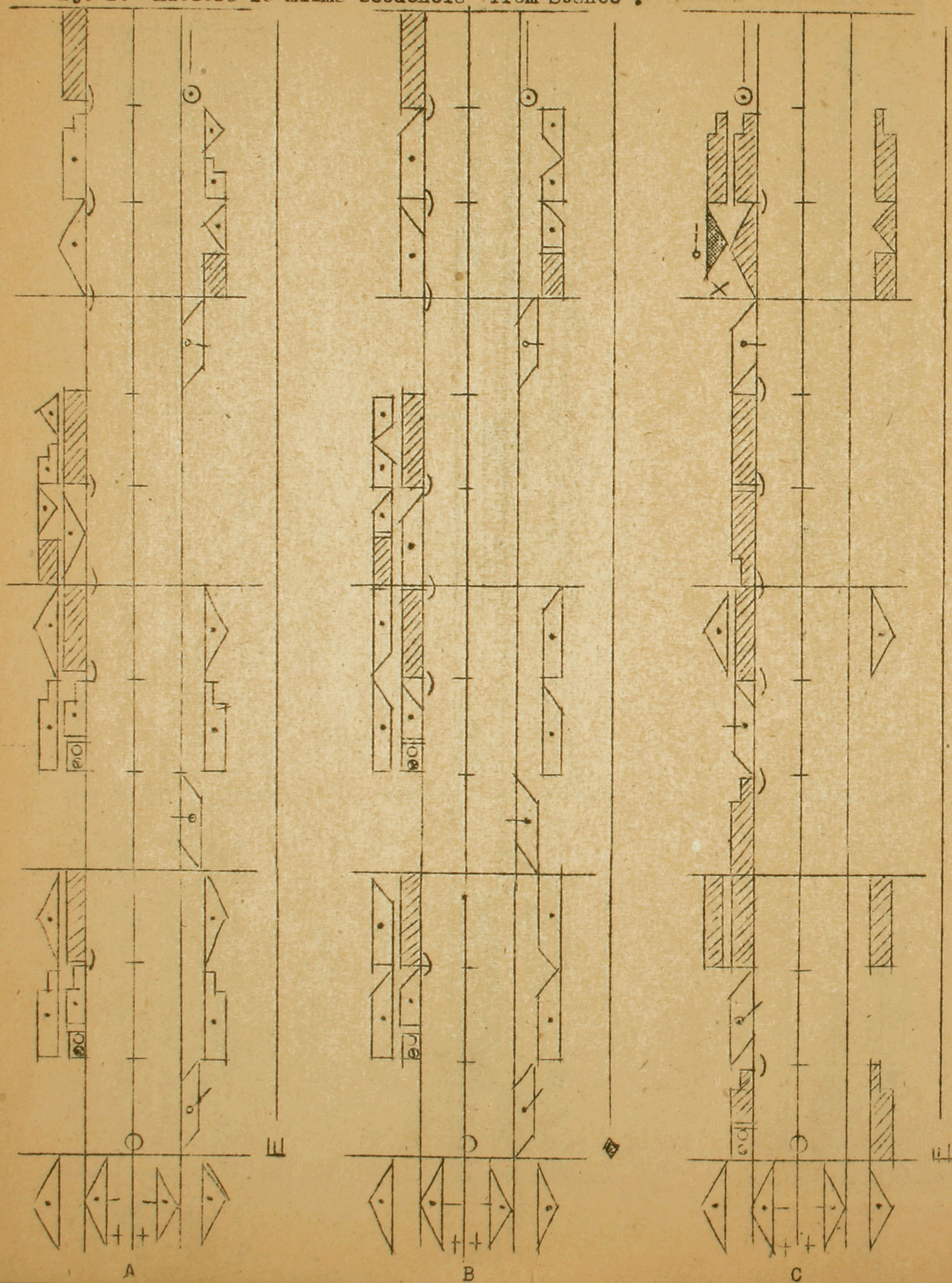
Describiendo dirección durante la torsión del cuerpo
"from Stance" or "Body".

Serie X

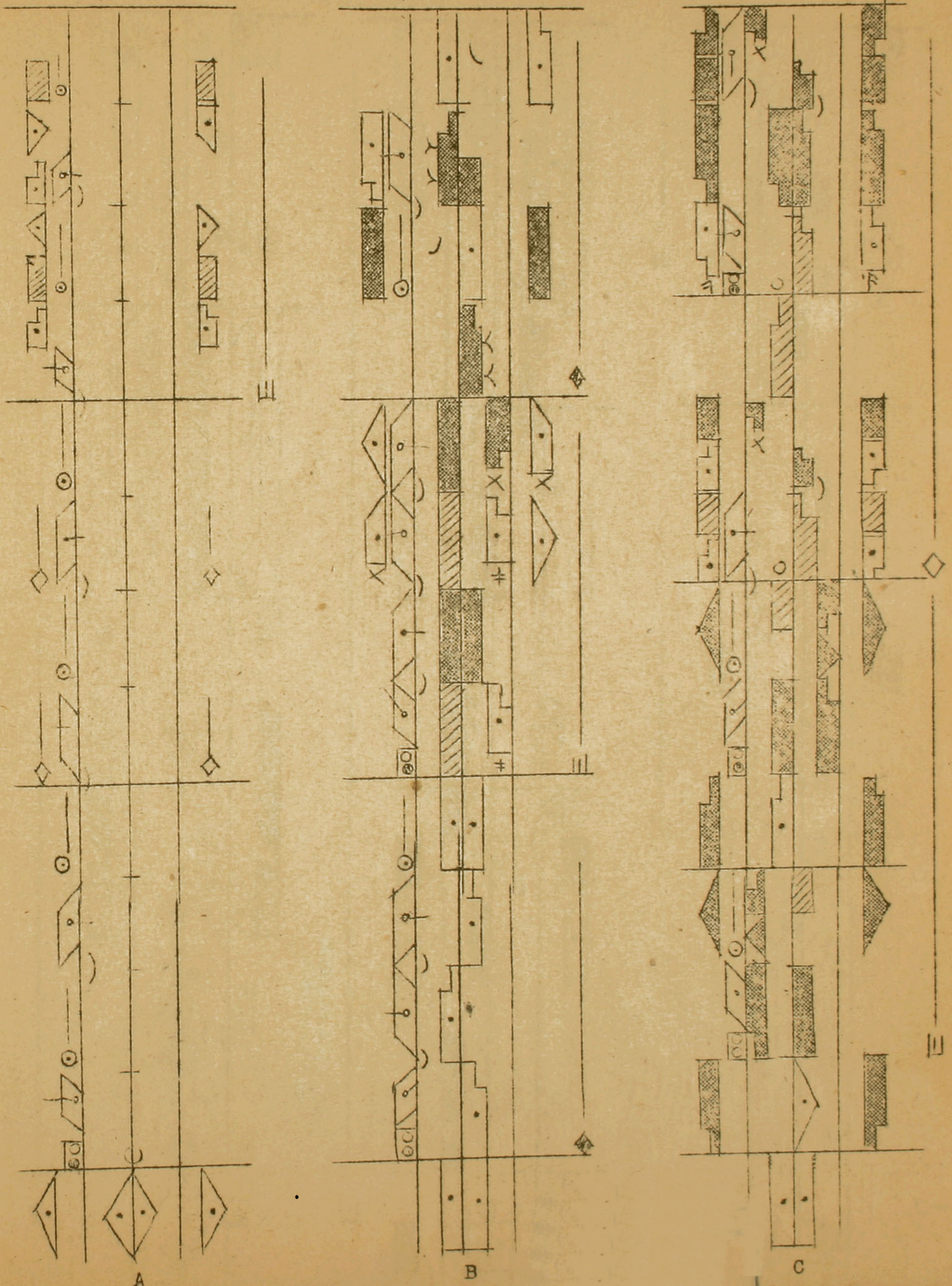
Pág. 8

Ej. A.- Muestra la secuencia escrita "from Body".

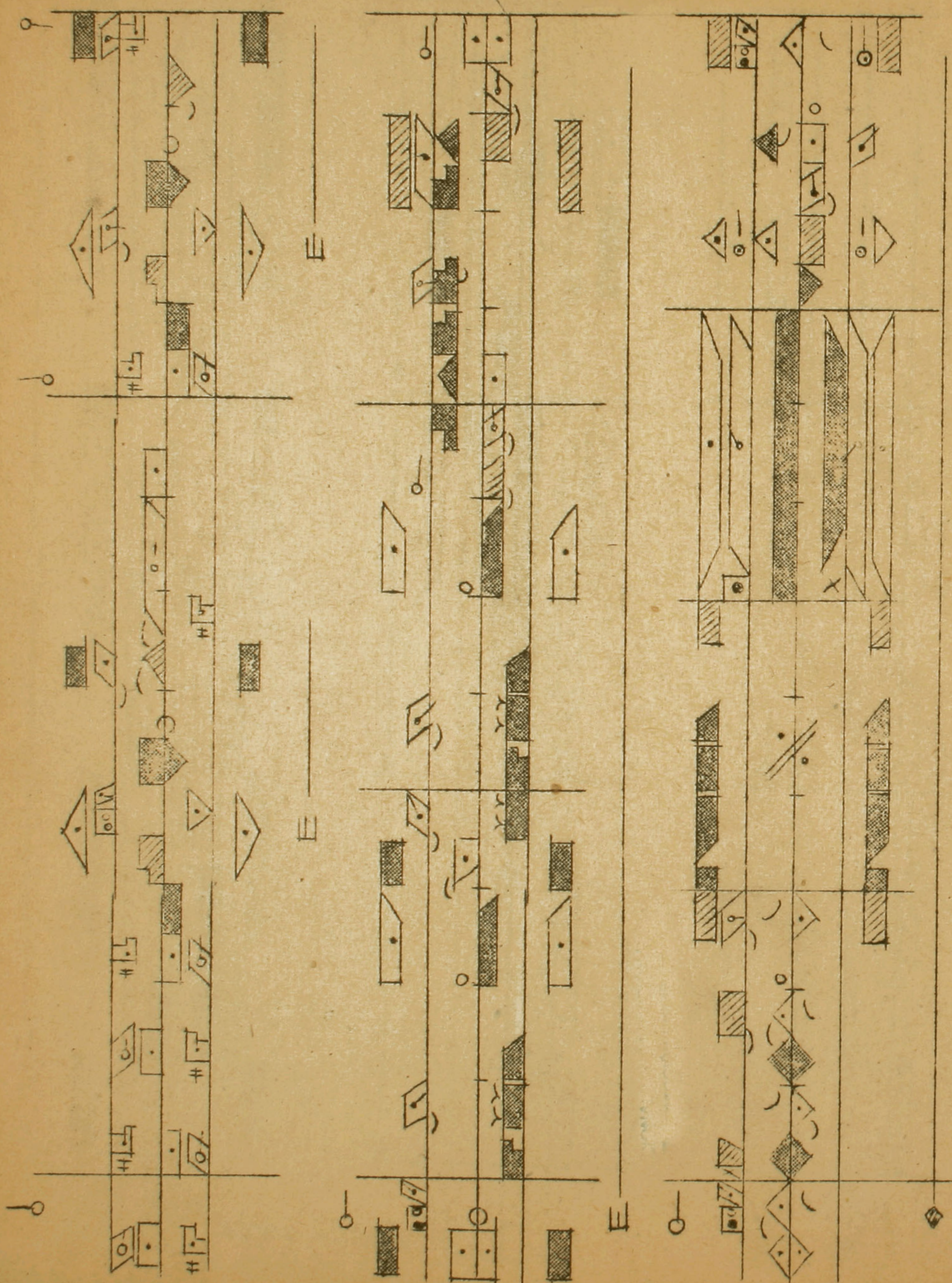
Ej. B.- Muestra la misma secuencia "from Stance".



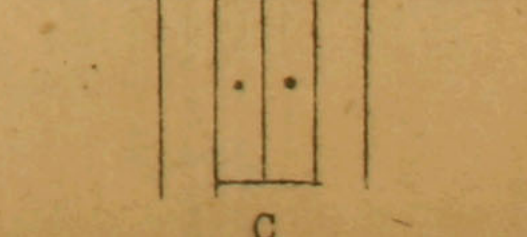
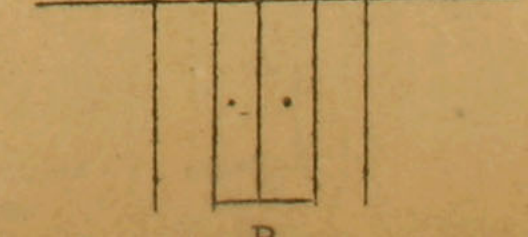
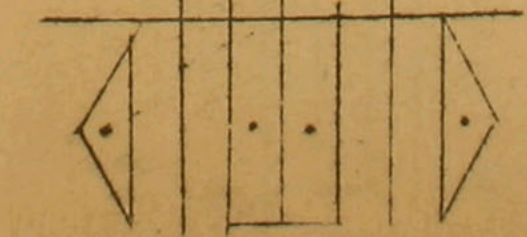
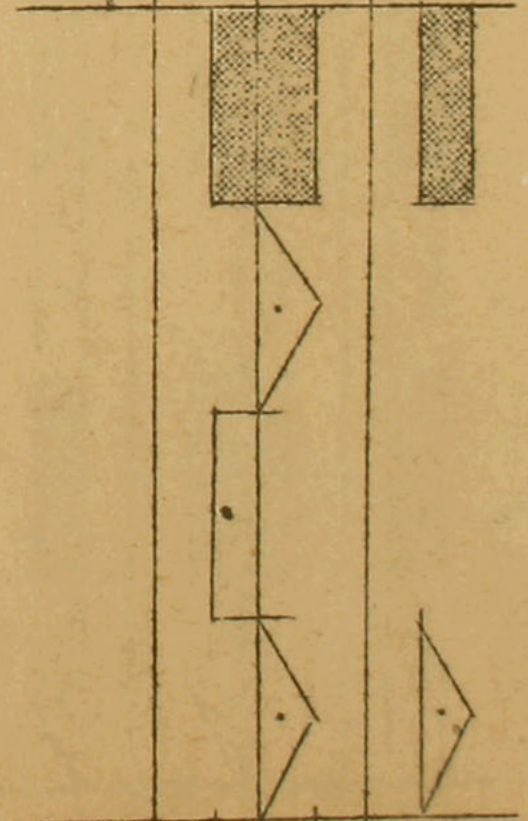
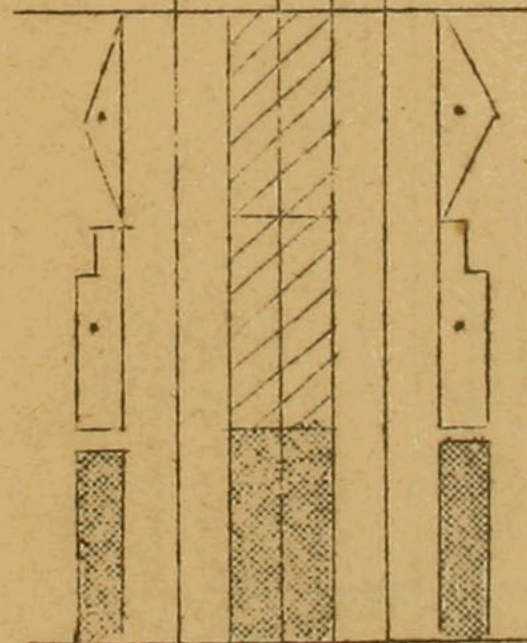
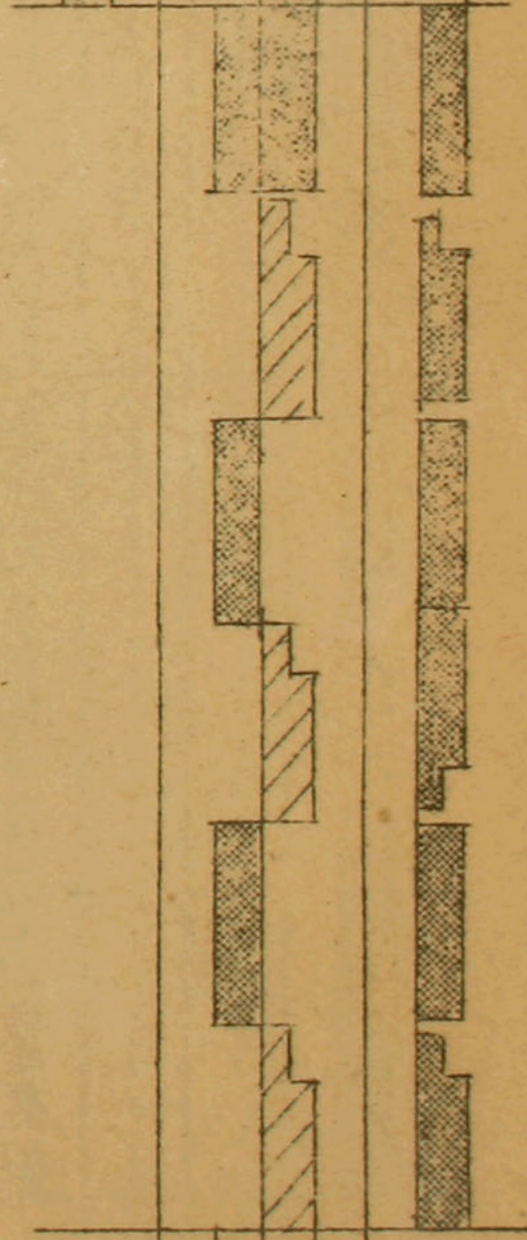
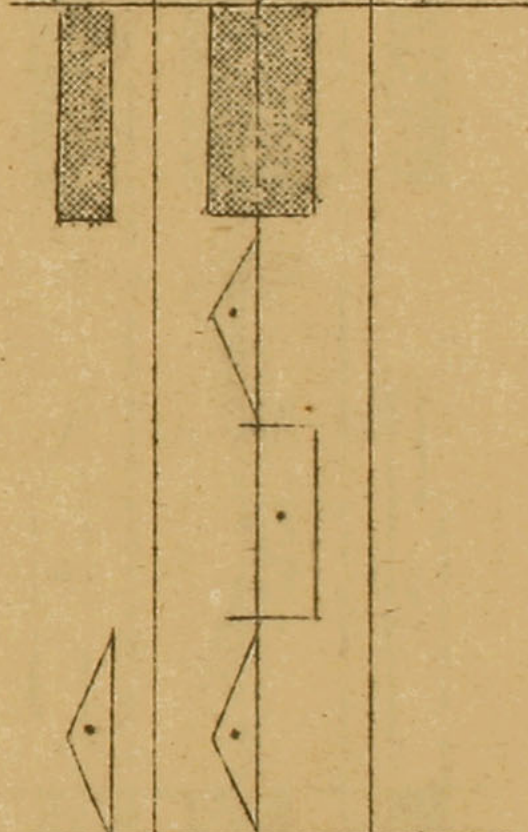
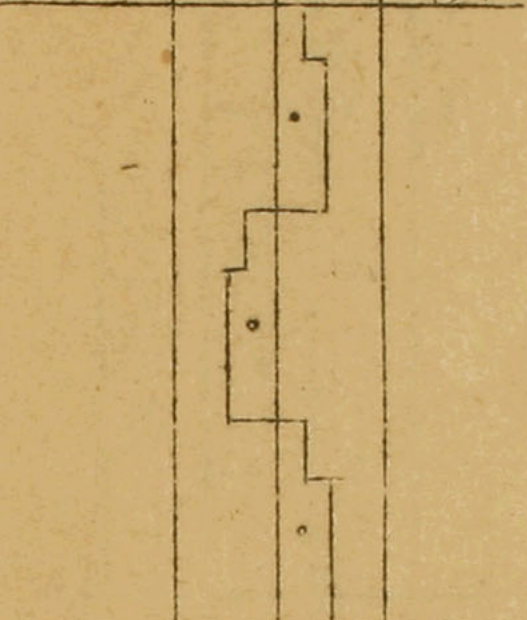
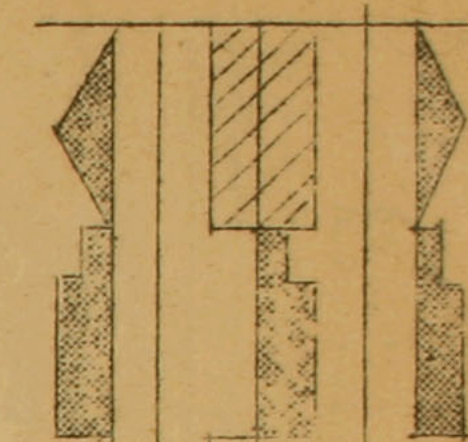
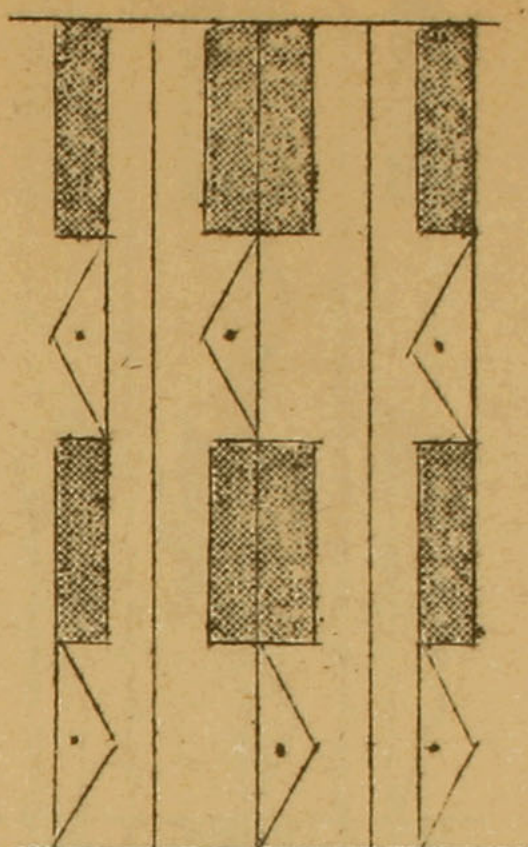
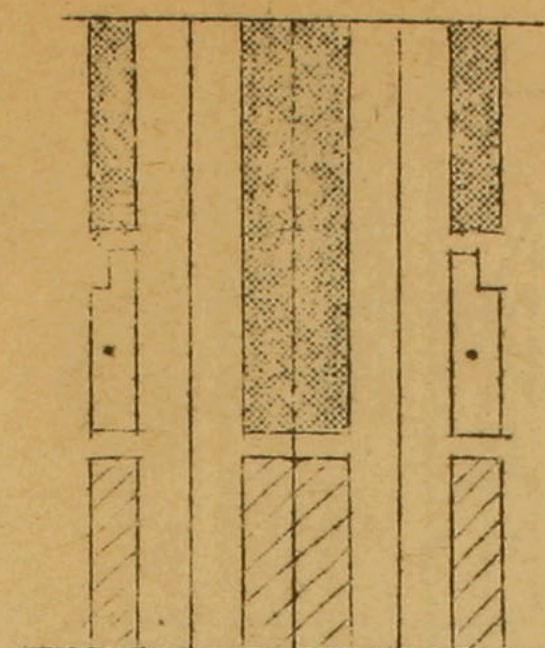
Rotaciones escritas "from Stance" y "from Body".

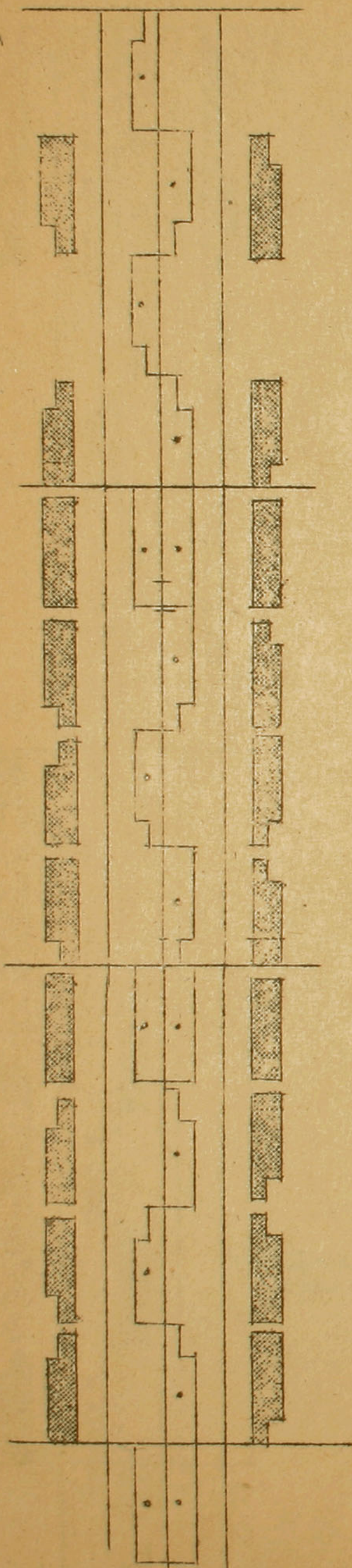


Secuencias usadas en torsiones de cuerpo

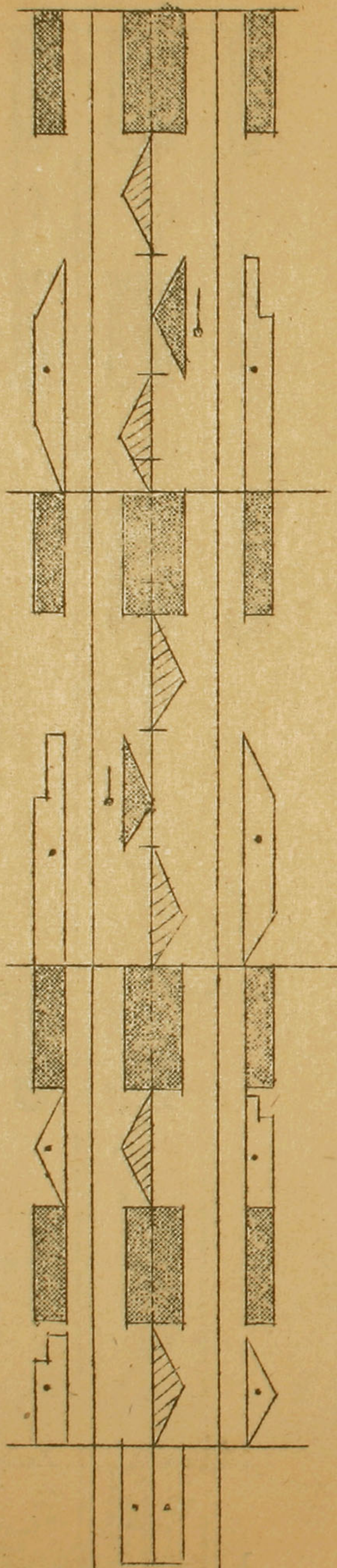


Pasos con movimiento de brazos simple secuencia.

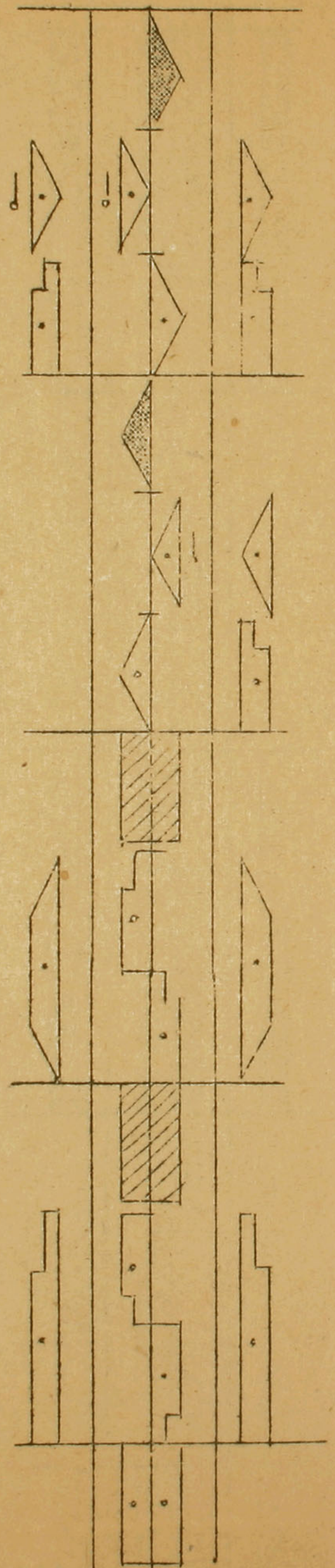




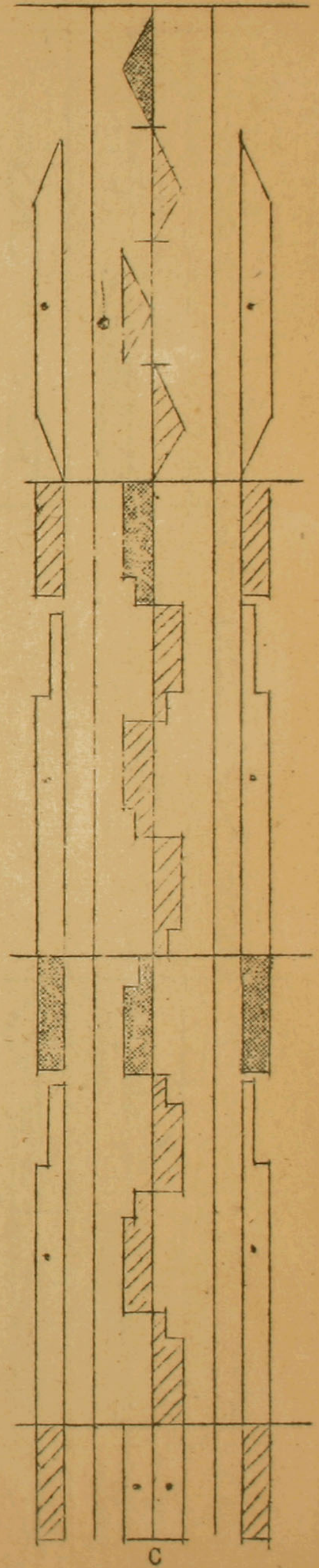
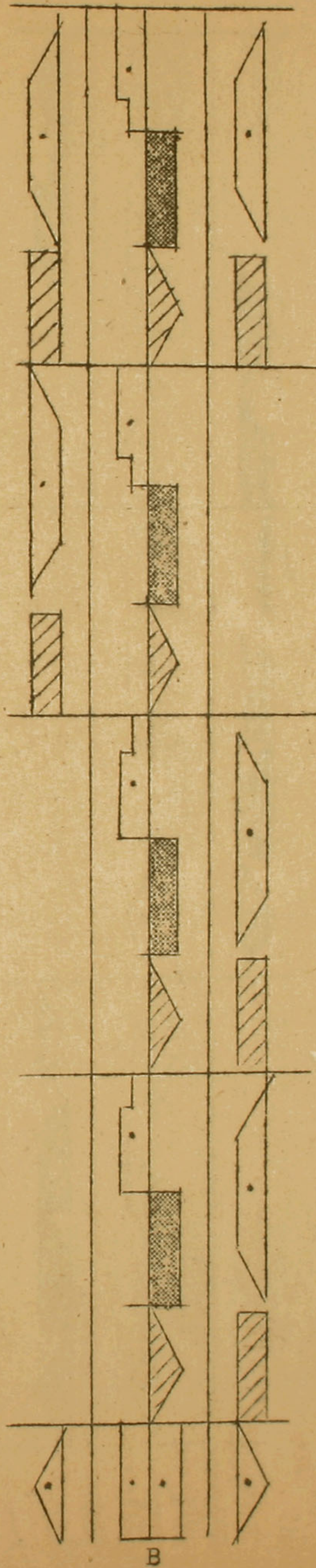
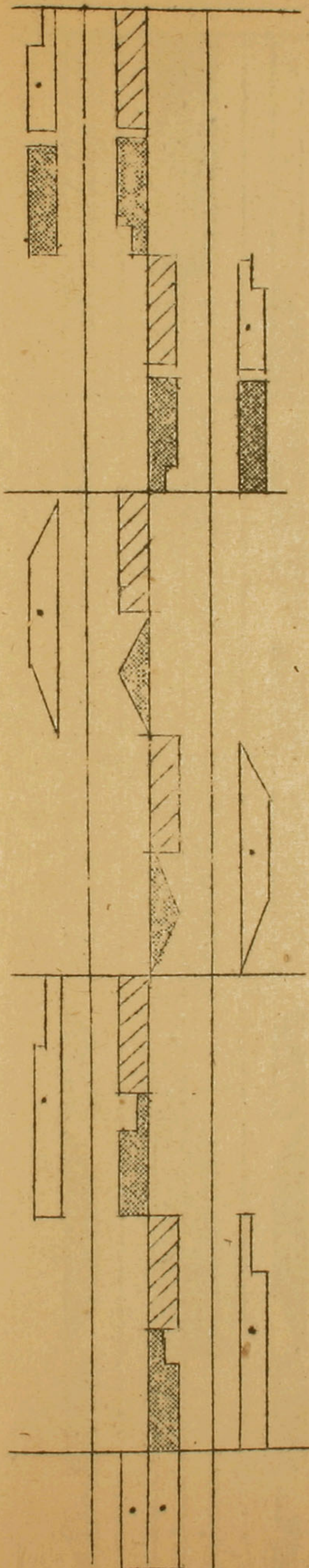
A

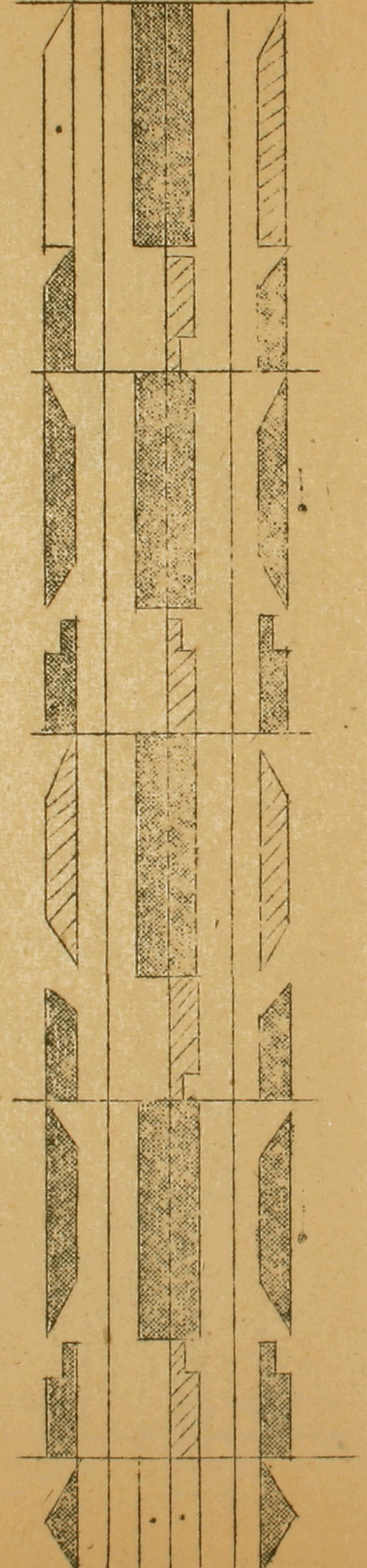
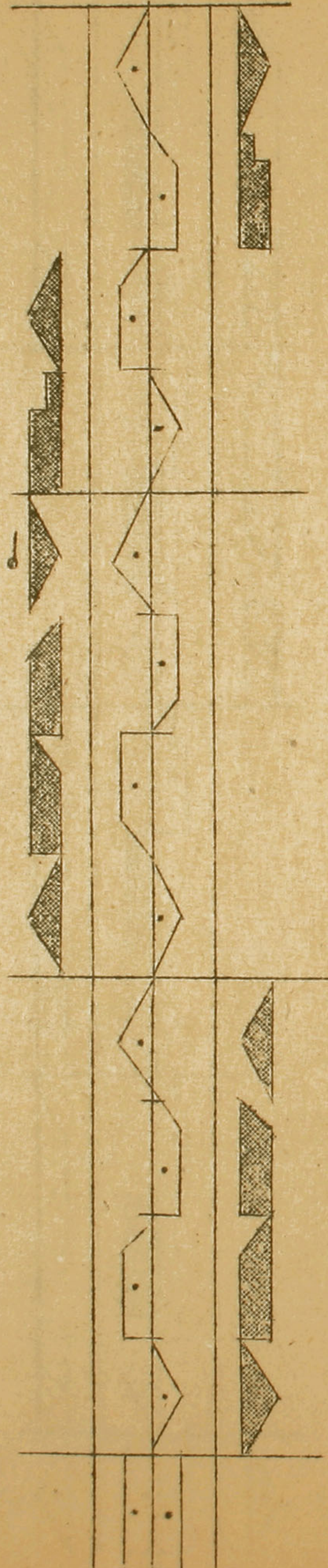
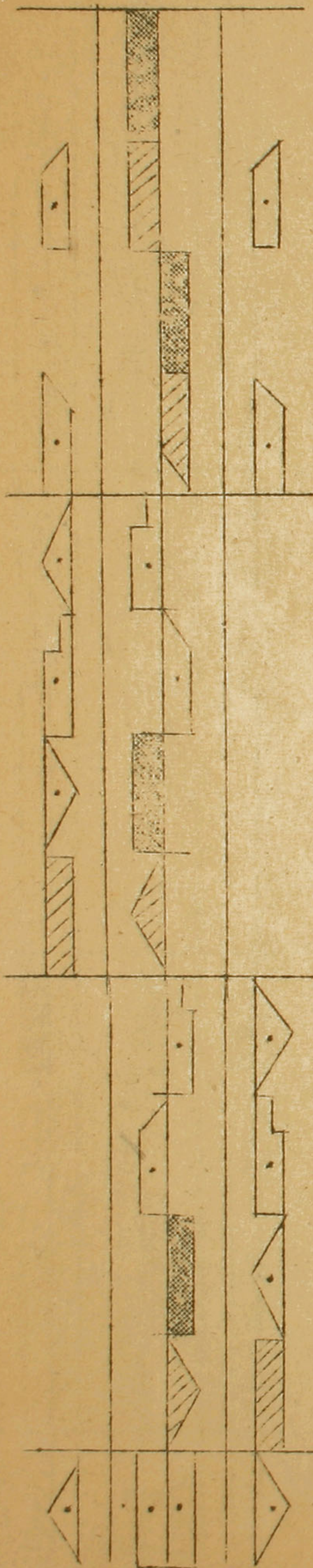


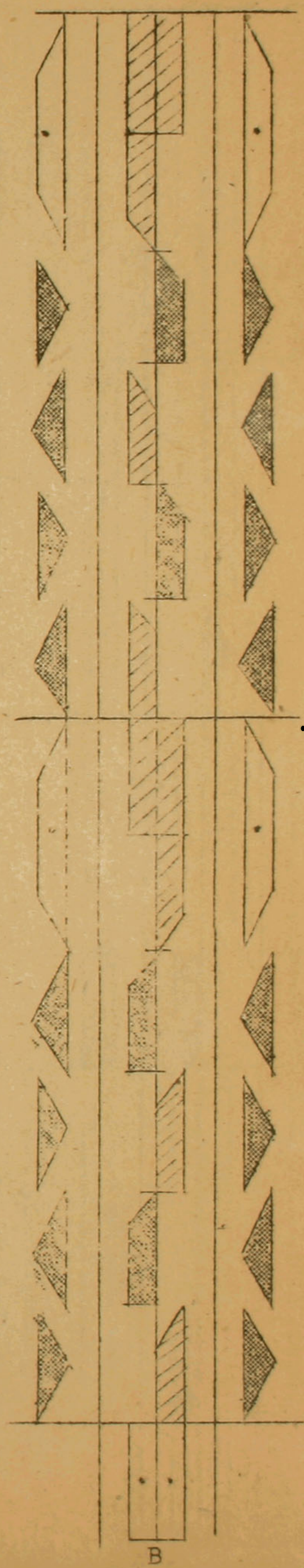
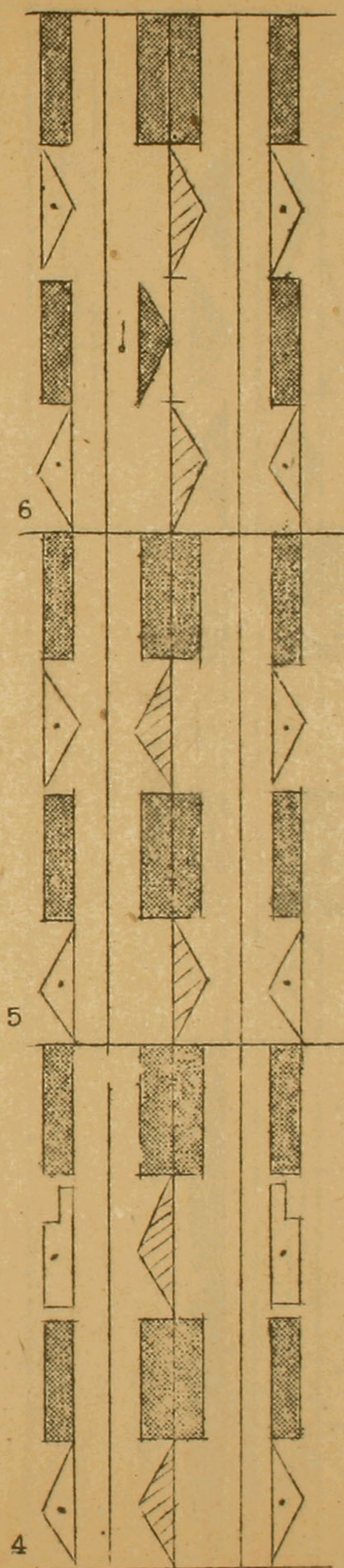
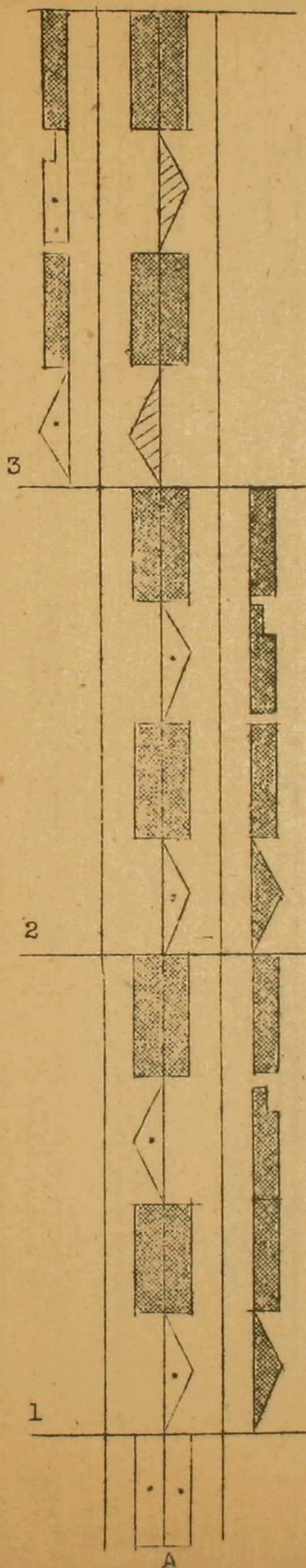
B



C

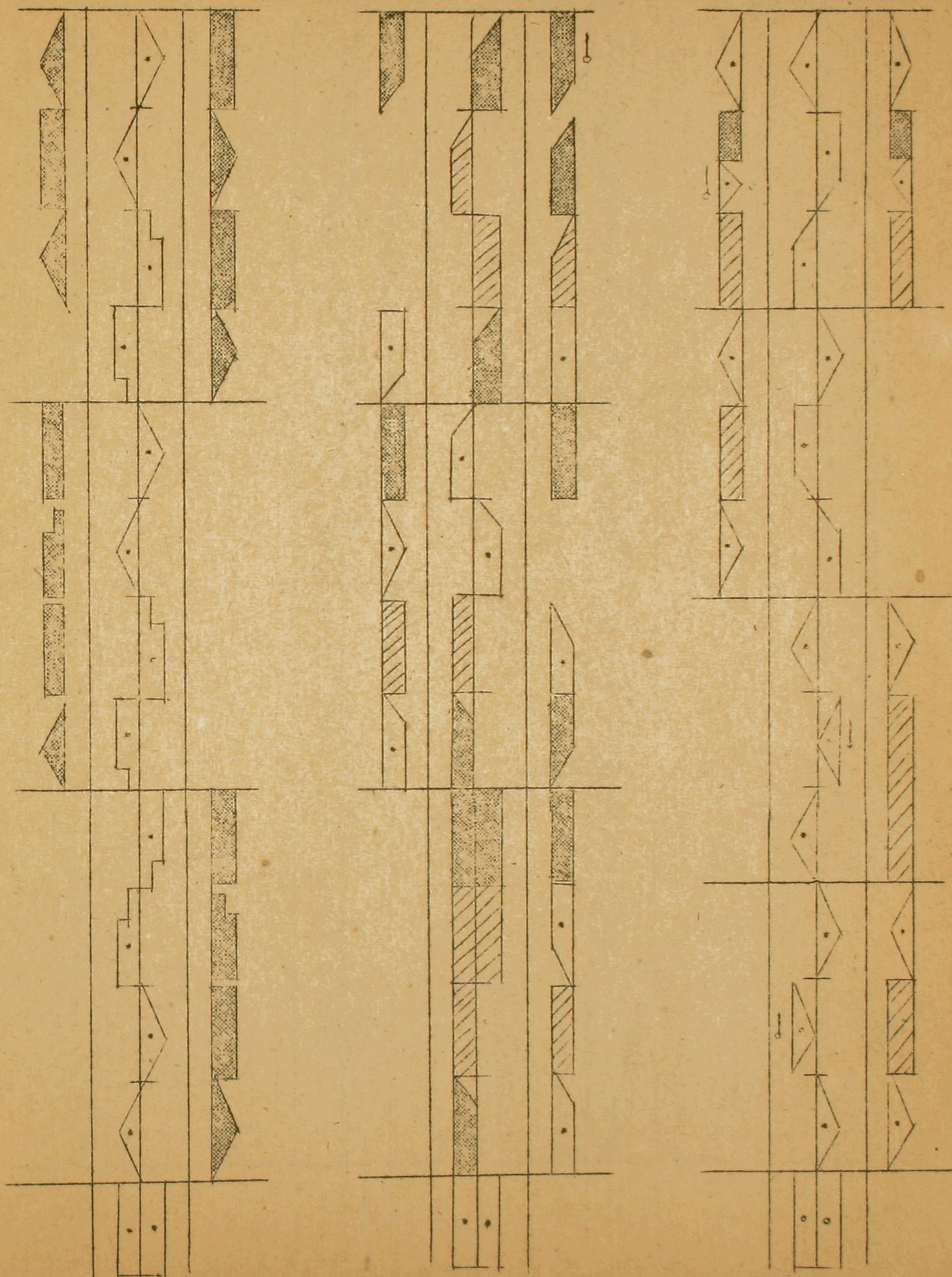




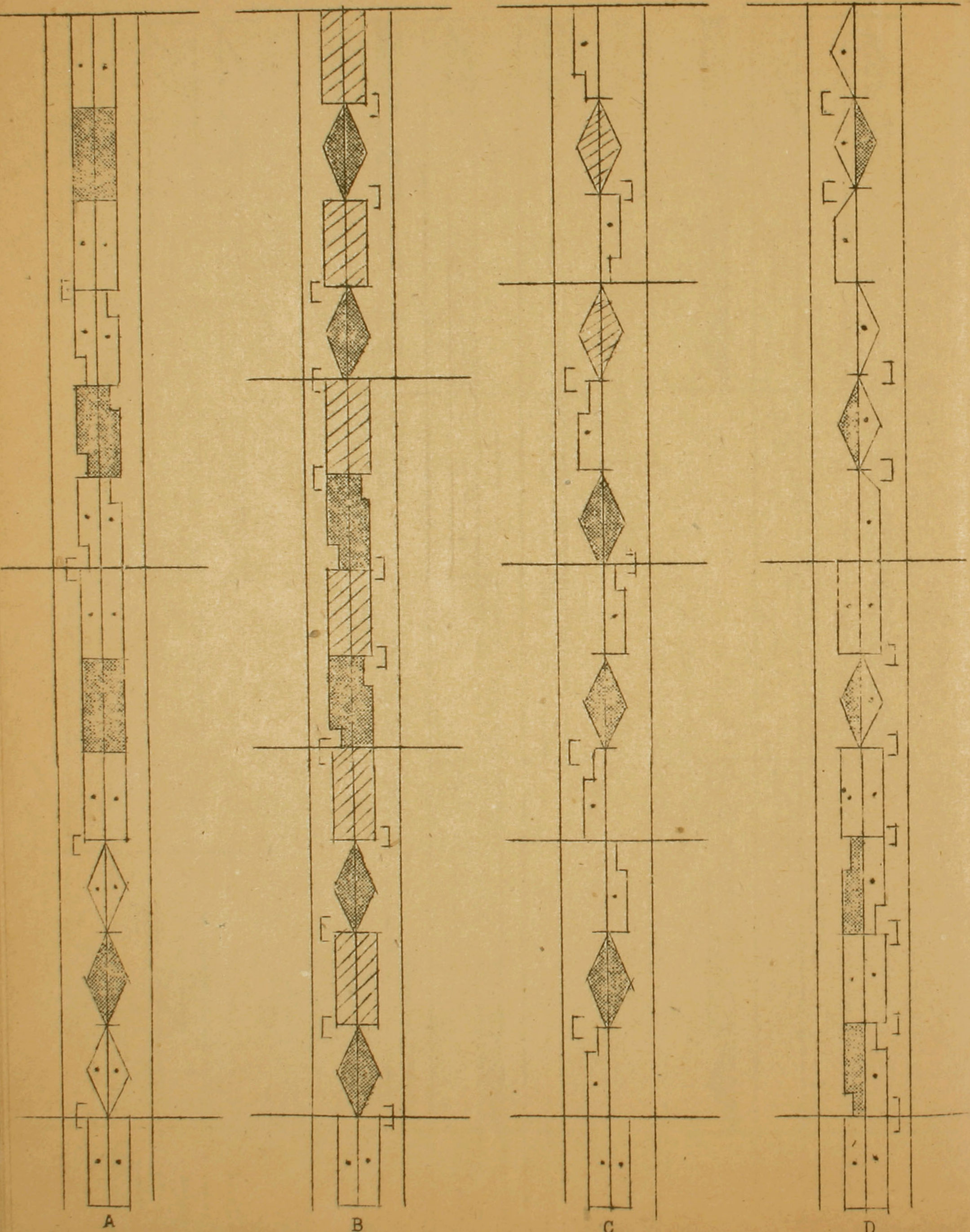


Combinaciones de pasos simples y movimientos
de brazos.

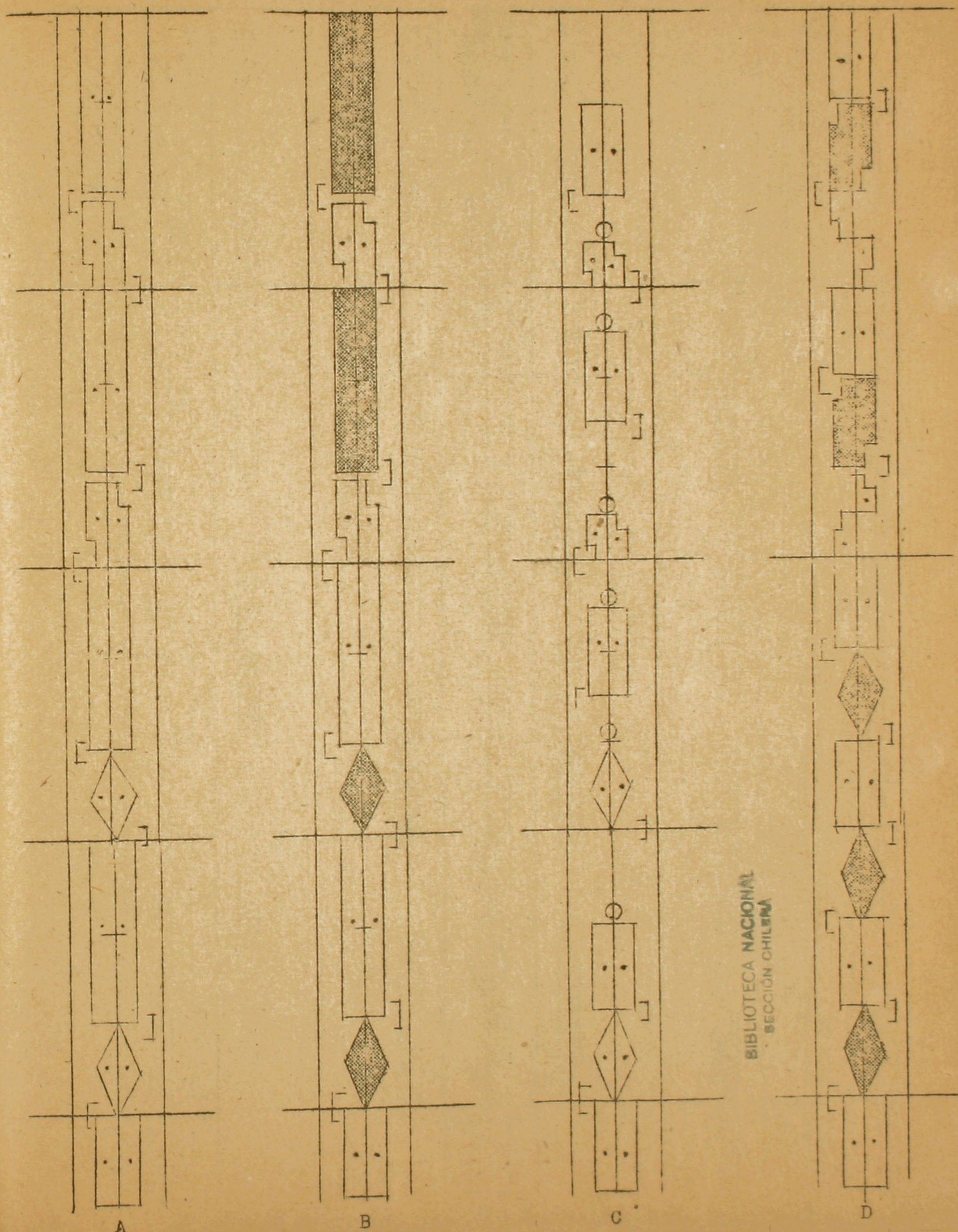




Haciendo pasos hacia posiciones abiertas.

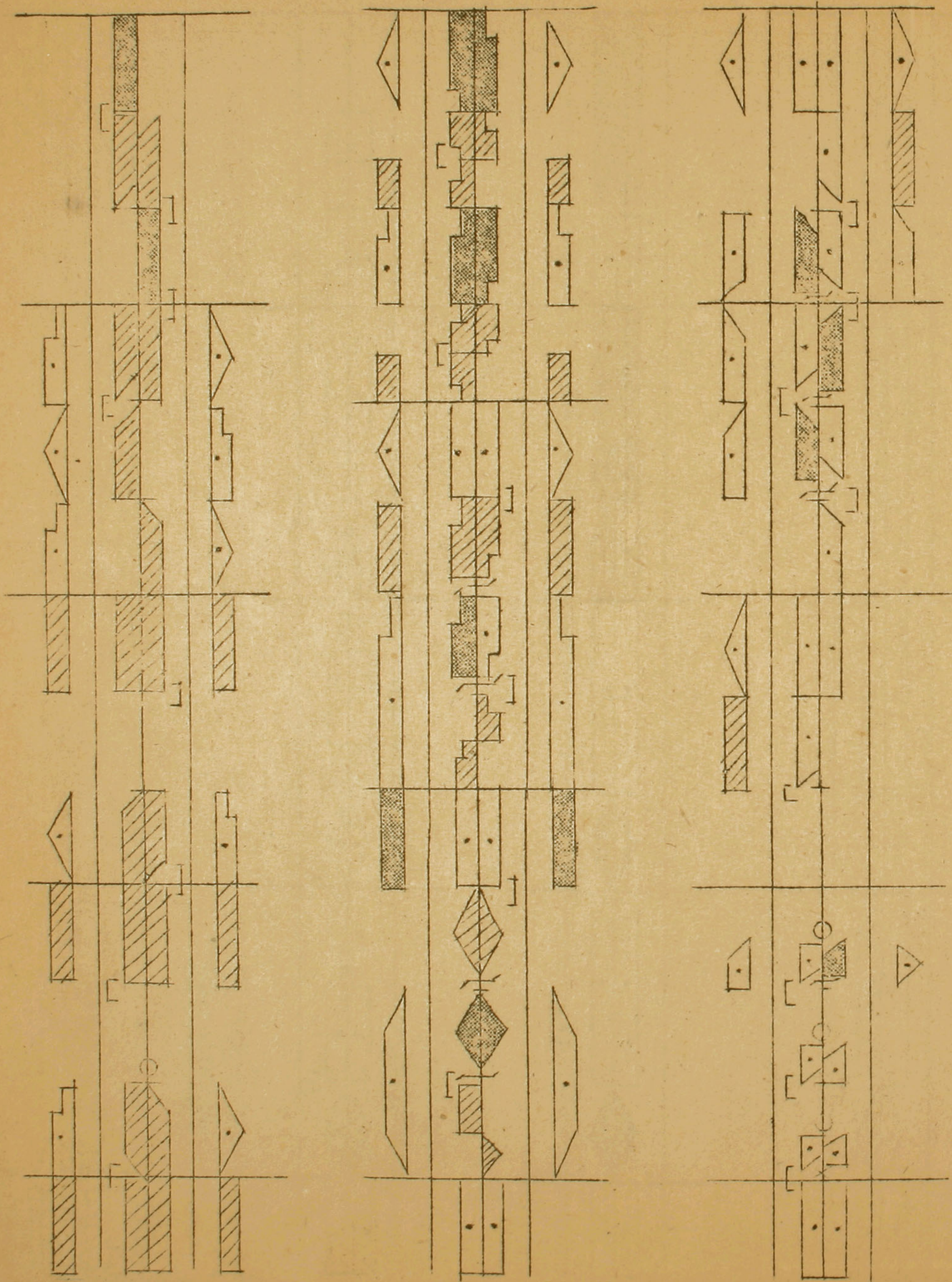


Traslado de peso escrito como posiciones.

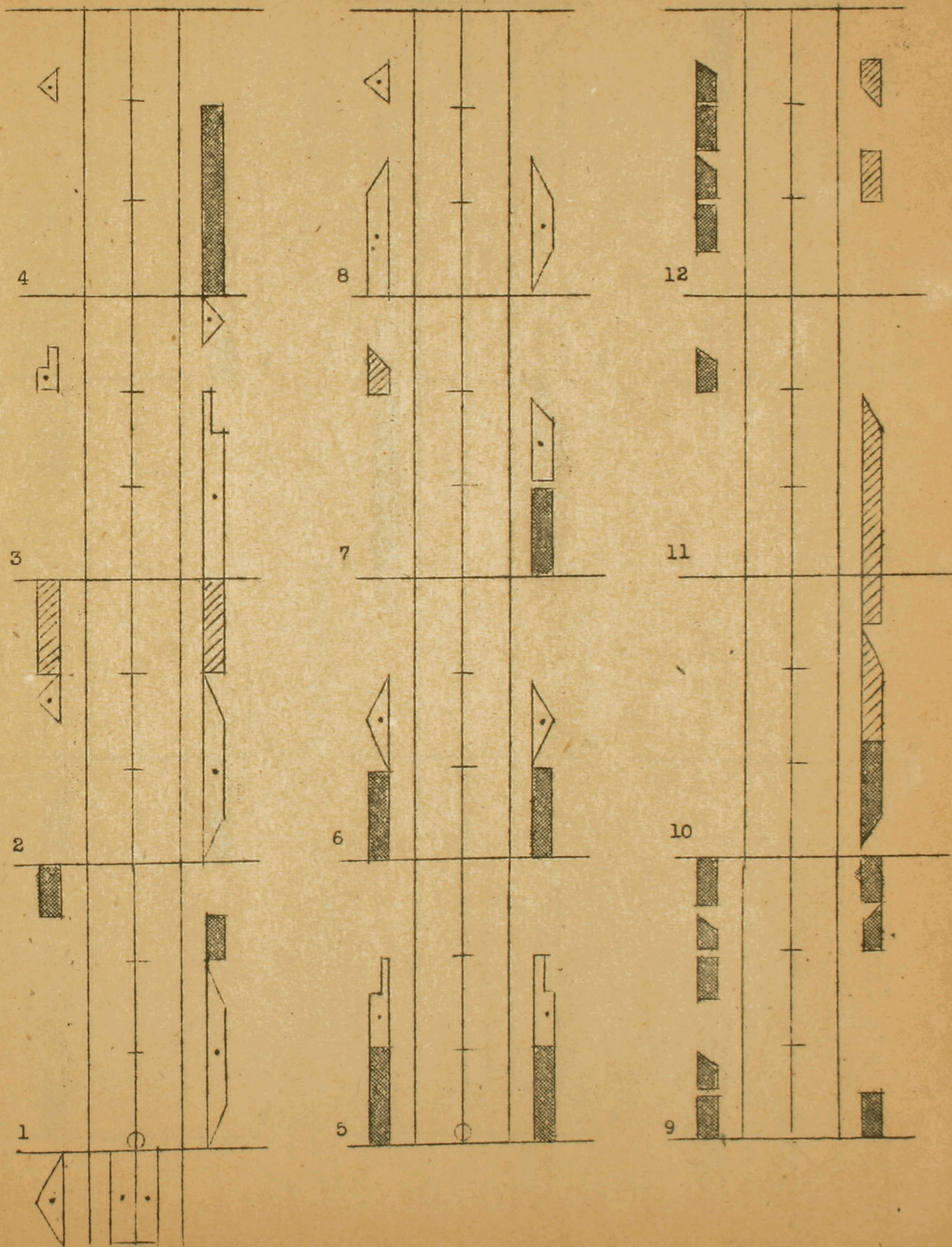


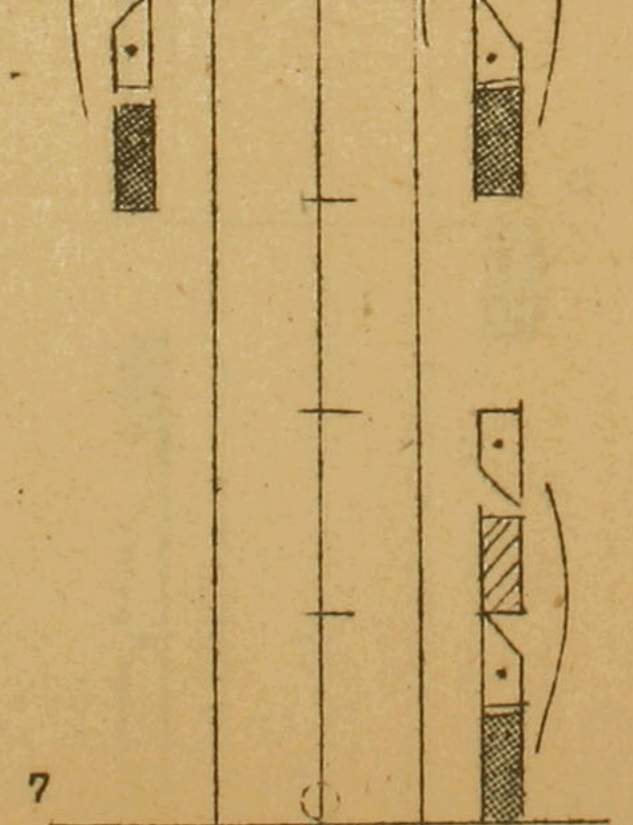
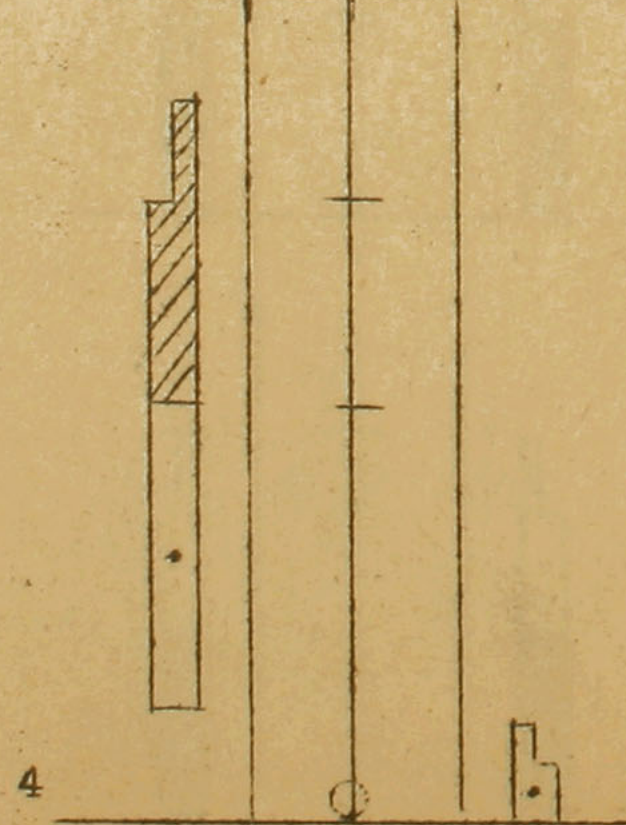
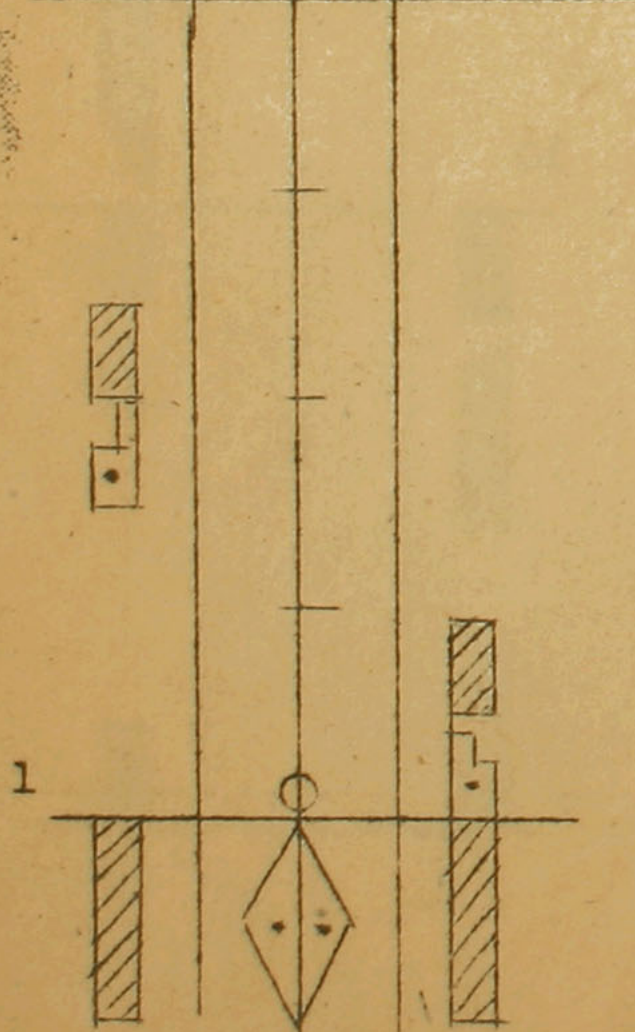
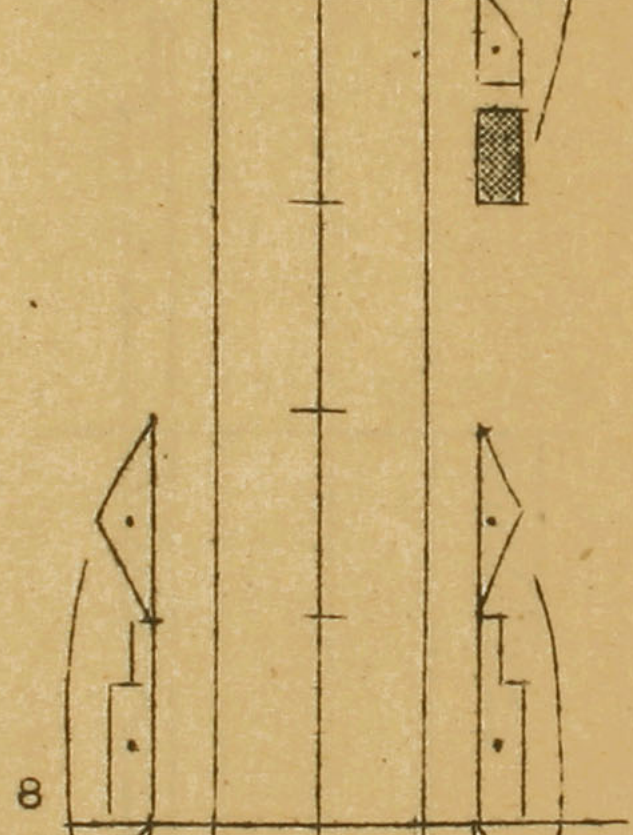
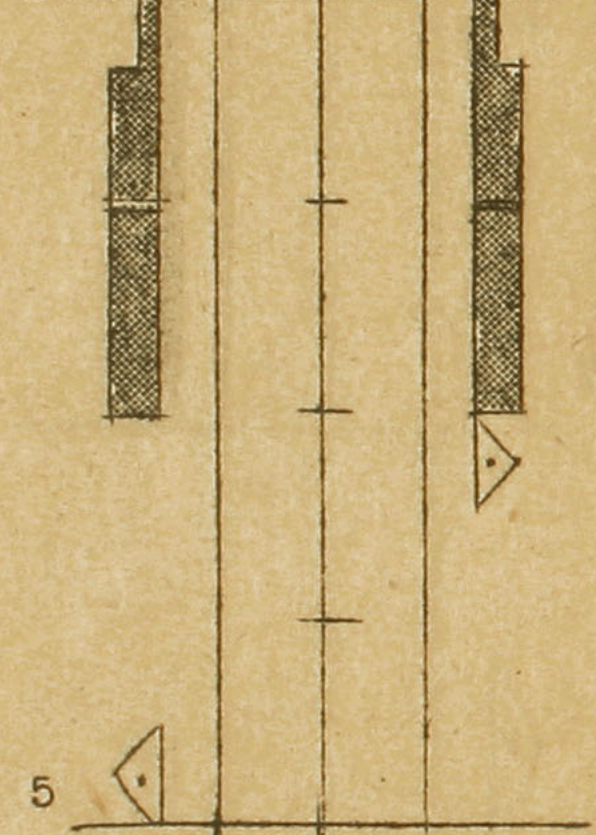
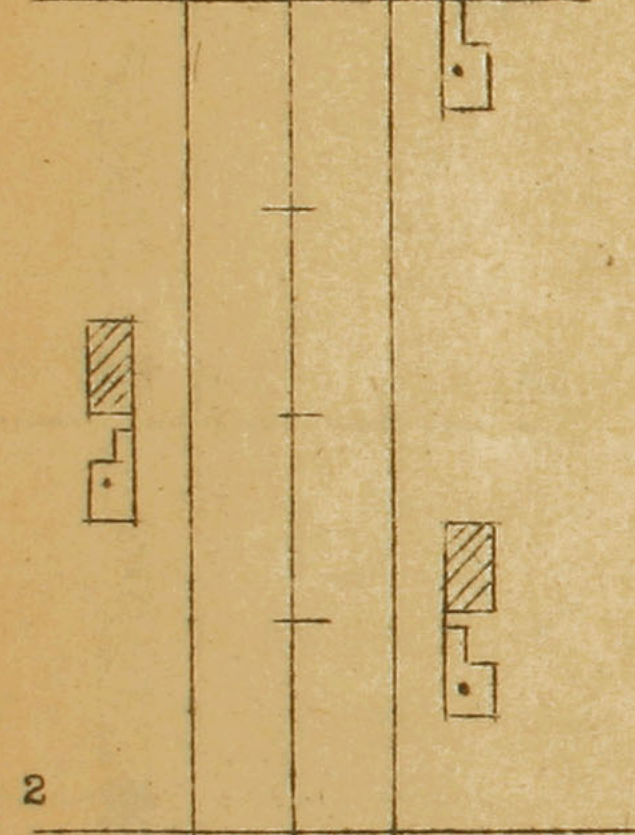
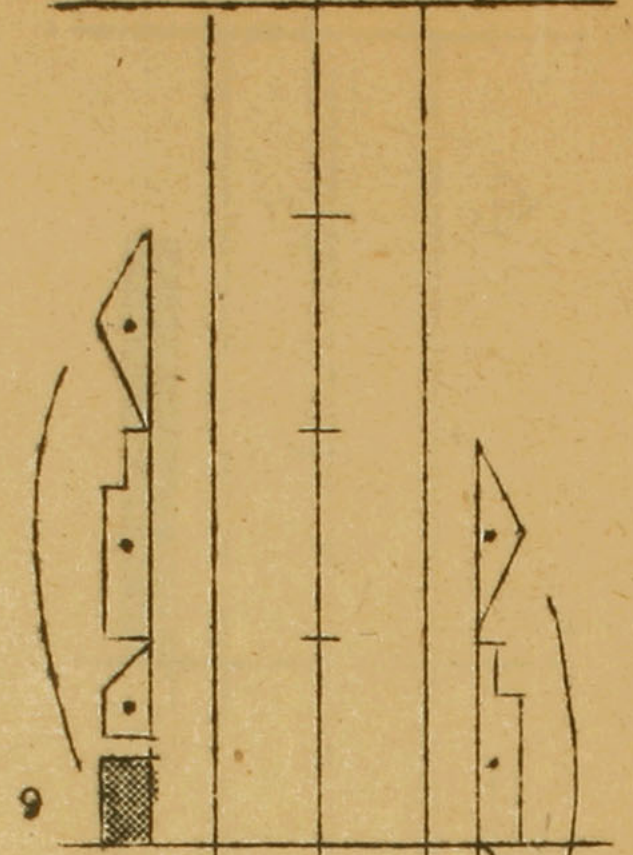
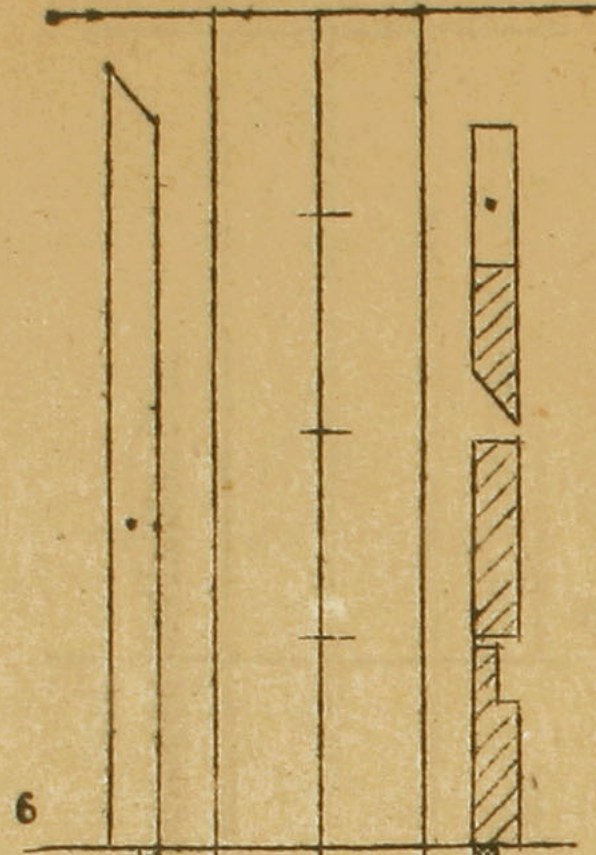
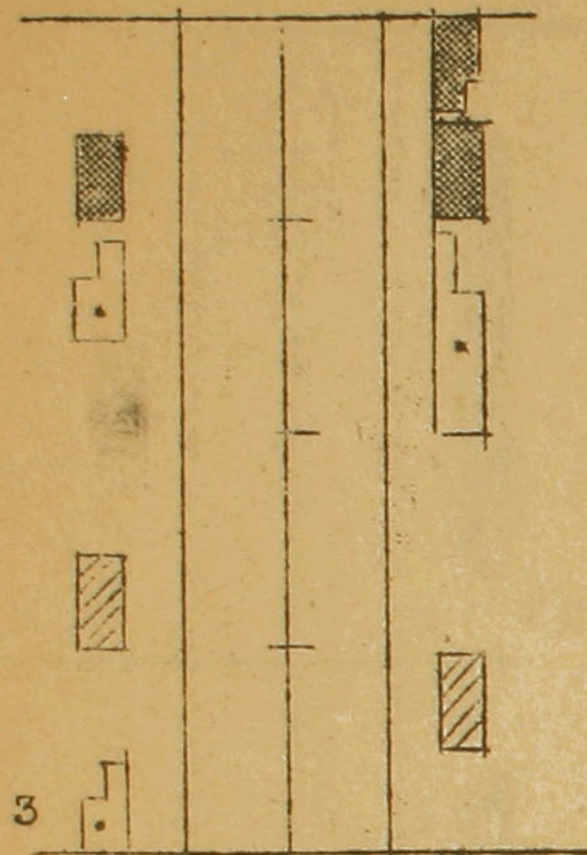
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Pasos hacia posiciones abiertas.

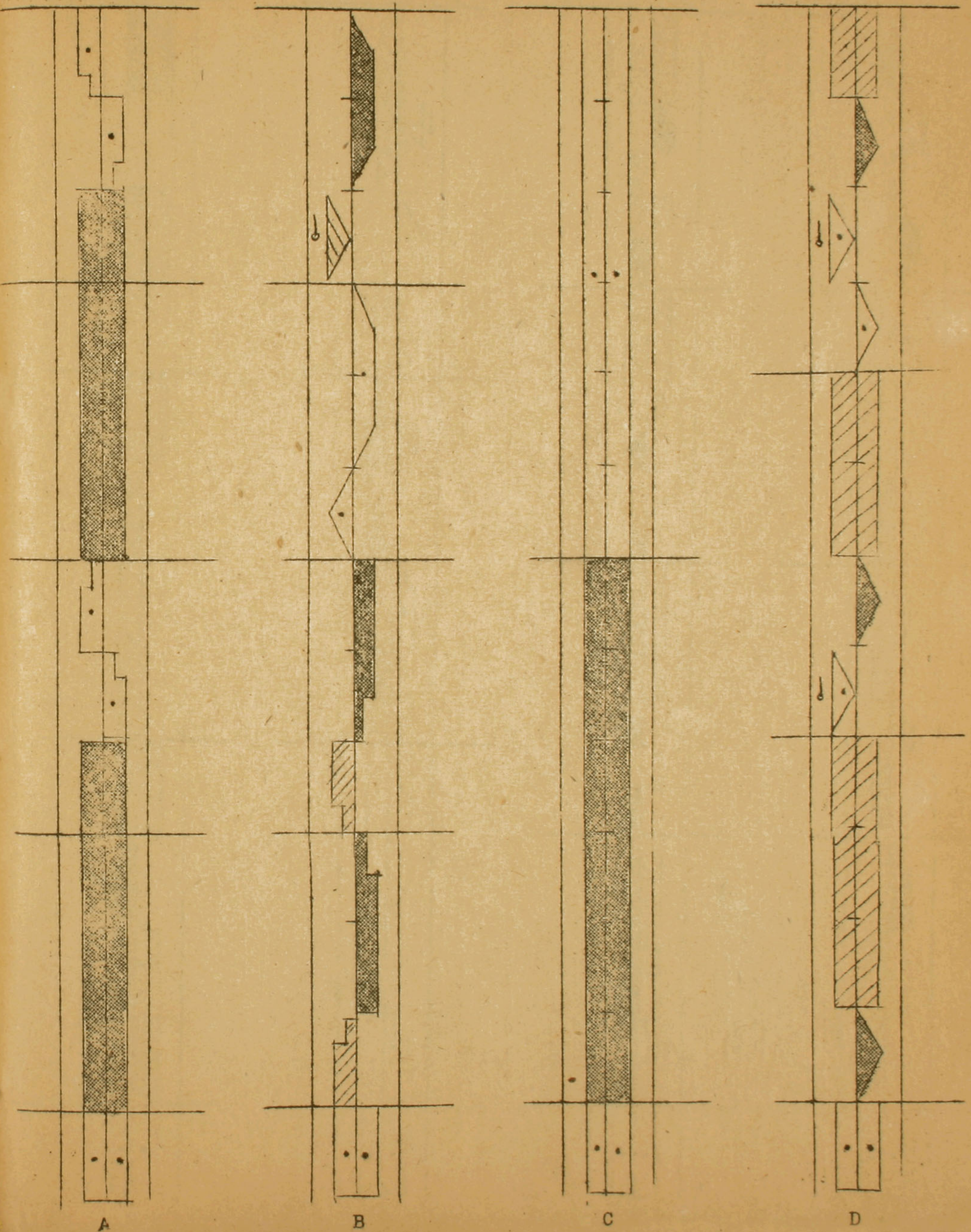


Movimientos de brazos en distintas situaciones.





Ritmos lentos.



Variaciones rítmicas.



Ritmos en 4/4

Serie II
Pág. 5

The page displays four rhythmic exercises in 4/4 time, arranged in two columns of two. Each exercise is represented by a vertical staff with a horizontal line indicating the 4/4 measure. The exercises are defined by shaded rectangular blocks and musical notes.

- Exercise 1 (Top Left):** A single shaded block spanning the first two measures, followed by a single musical note in the third measure.
- Exercise 2 (Top Right):** A single shaded block spanning the first two measures, followed by a single musical note in the third measure.
- Exercise 3 (Bottom Left):** A single shaded block spanning the first two measures, followed by a single musical note in the third measure.
- Exercise 4 (Bottom Right):** A single shaded block spanning the first two measures, followed by a single musical note in the third measure.

The exercises are labeled with Roman numerals I, II, III, and IV, positioned to the left of each staff. The exercises are arranged in two columns of two. The exercises are labeled with Roman numerals I, II, III, and IV, positioned to the left of each staff.

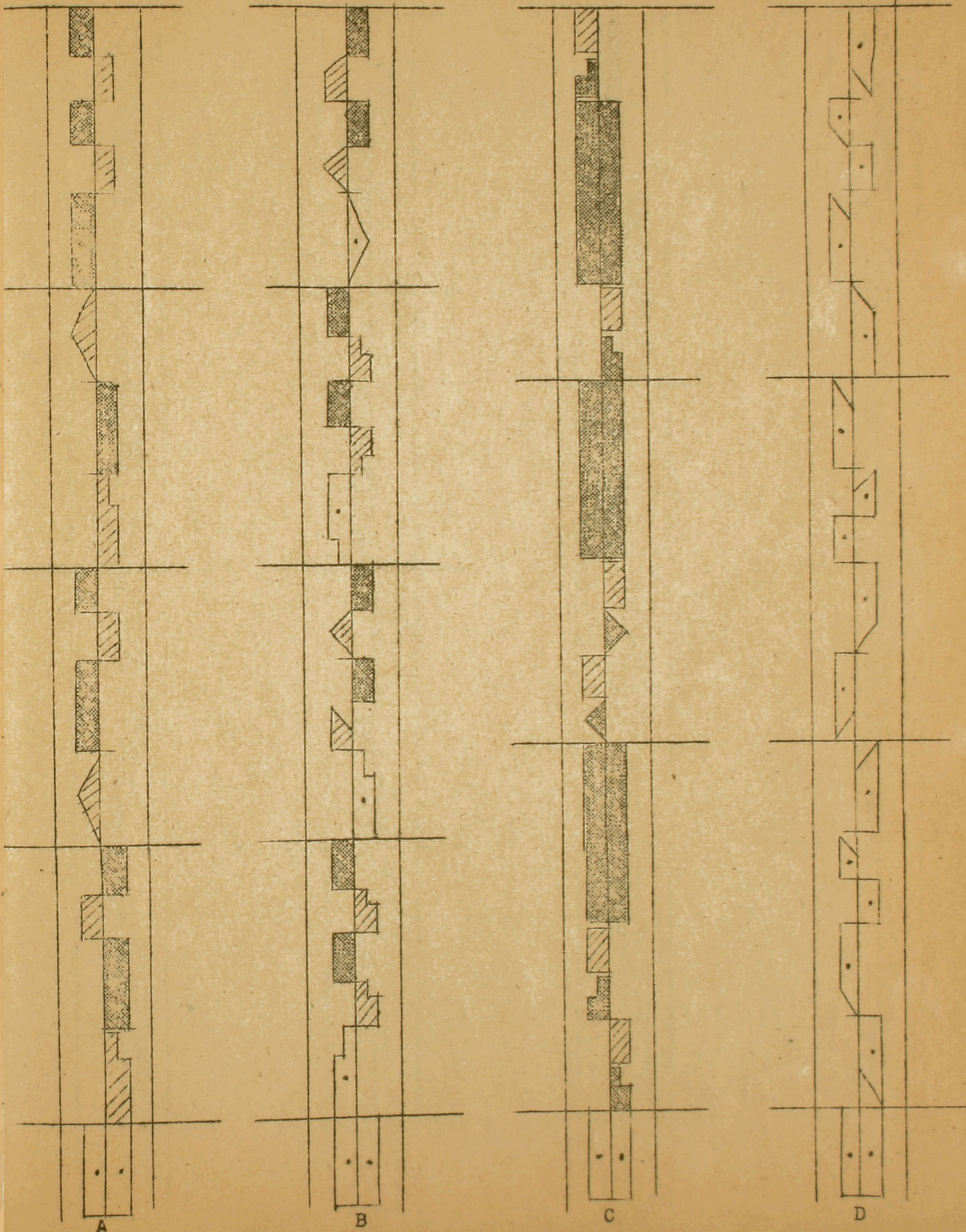
Ritmos en 5/4

The page displays four musical exercises, labeled A, B, C, and D, arranged in two columns. Each exercise is presented in 5/4 time and consists of two parts: a rhythmic staff and a corresponding graphic staff.

- Exercise A:** The rhythmic staff shows a melody line with a series of eighth and sixteenth notes, and a bass line with a steady eighth-note pulse. The graphic staff uses shaded blocks to represent the duration of each note in the melody.
- Exercise B:** The rhythmic staff features a melody line with a mix of eighth and sixteenth notes, and a bass line with a steady eighth-note pulse. The graphic staff uses shaded blocks to represent the duration of each note in the melody.
- Exercise C:** The rhythmic staff shows a melody line with a series of eighth and sixteenth notes, and a bass line with a steady eighth-note pulse. The graphic staff uses shaded blocks to represent the duration of each note in the melody.
- Exercise D:** The rhythmic staff features a melody line with a mix of eighth and sixteenth notes, and a bass line with a steady eighth-note pulse. The graphic staff uses shaded blocks to represent the duration of each note in the melody.

Each exercise is labeled with a letter (A, B, C, or D) at the bottom center of its respective staff.

Ritmos.



Cambios de nivel durante pasos hacia el lado y en diagonal..



Ritmos en 6/8 y 5/4

The image displays four musical rhythm exercises, labeled A, B, C, and D, arranged in a 2x2 grid. Each exercise is written on a staff with a time signature of 6/8 or 5/4. The exercises are composed of various rhythmic patterns, including eighth and sixteenth notes, rests, and beams. Some patterns are shaded with diagonal lines, and others are marked with dots. The exercises are designed to be read from left to right, with the time signature indicating the tempo and meter.

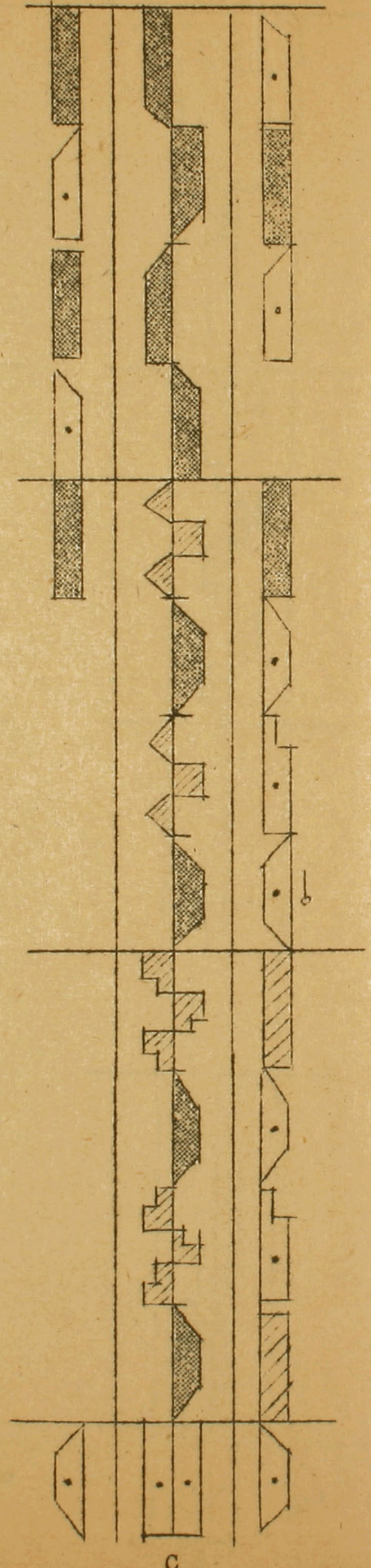
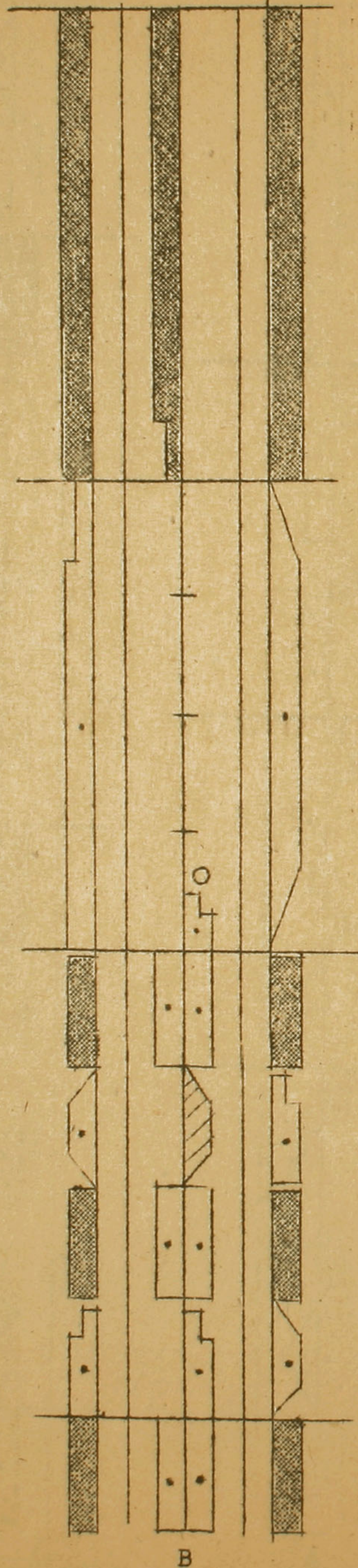
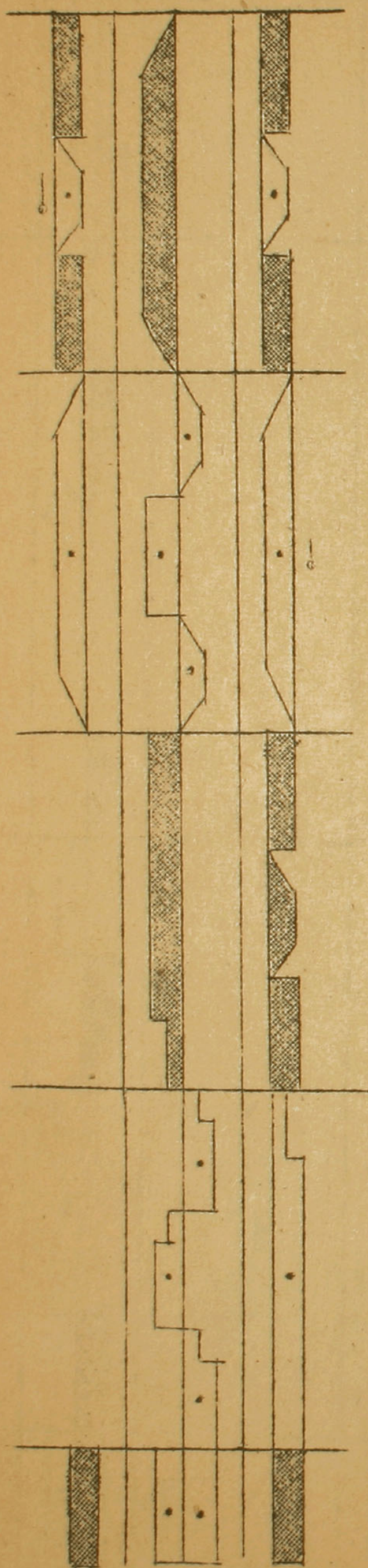
A 6/8

B 6/8

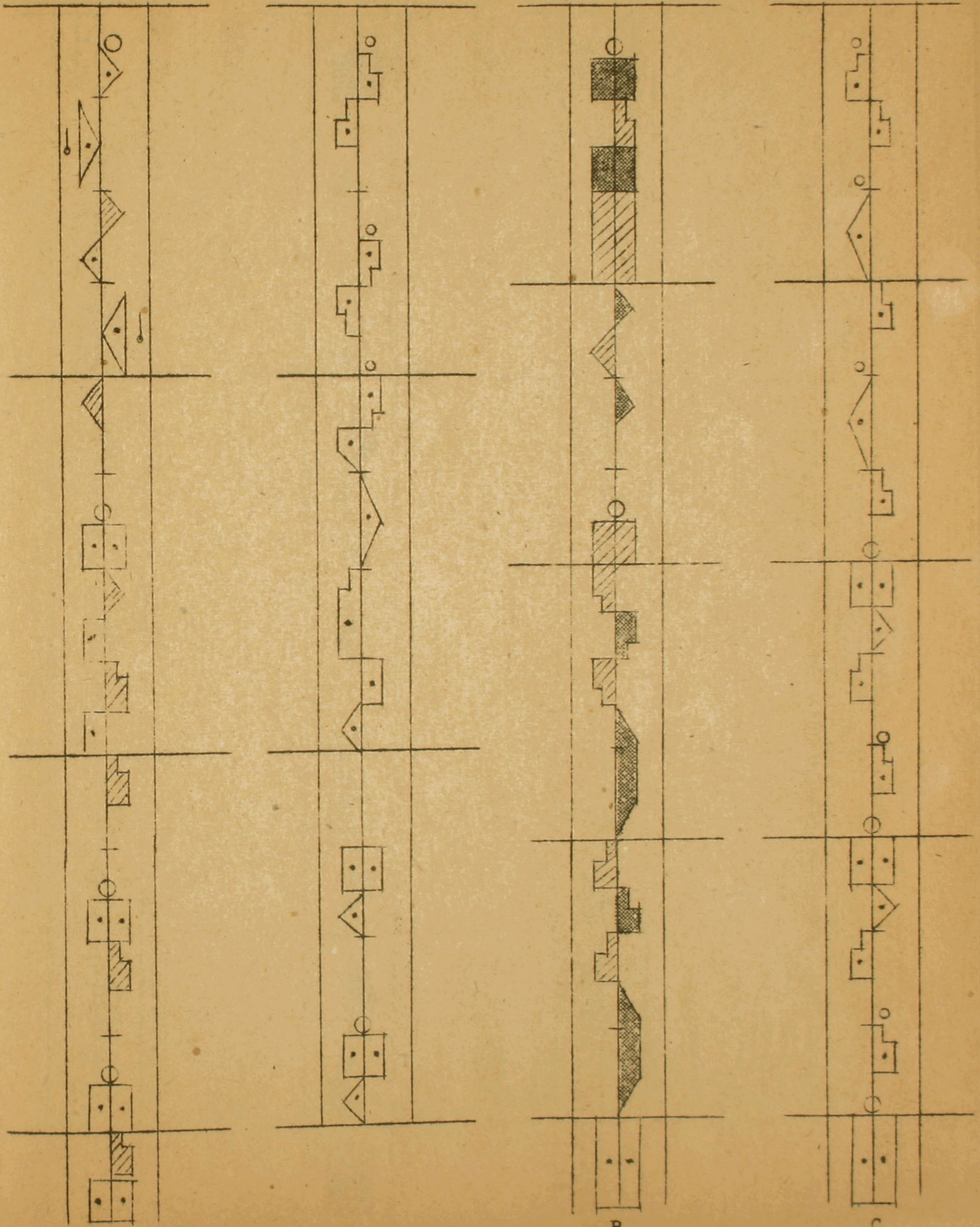
C 5/4

D 5/4

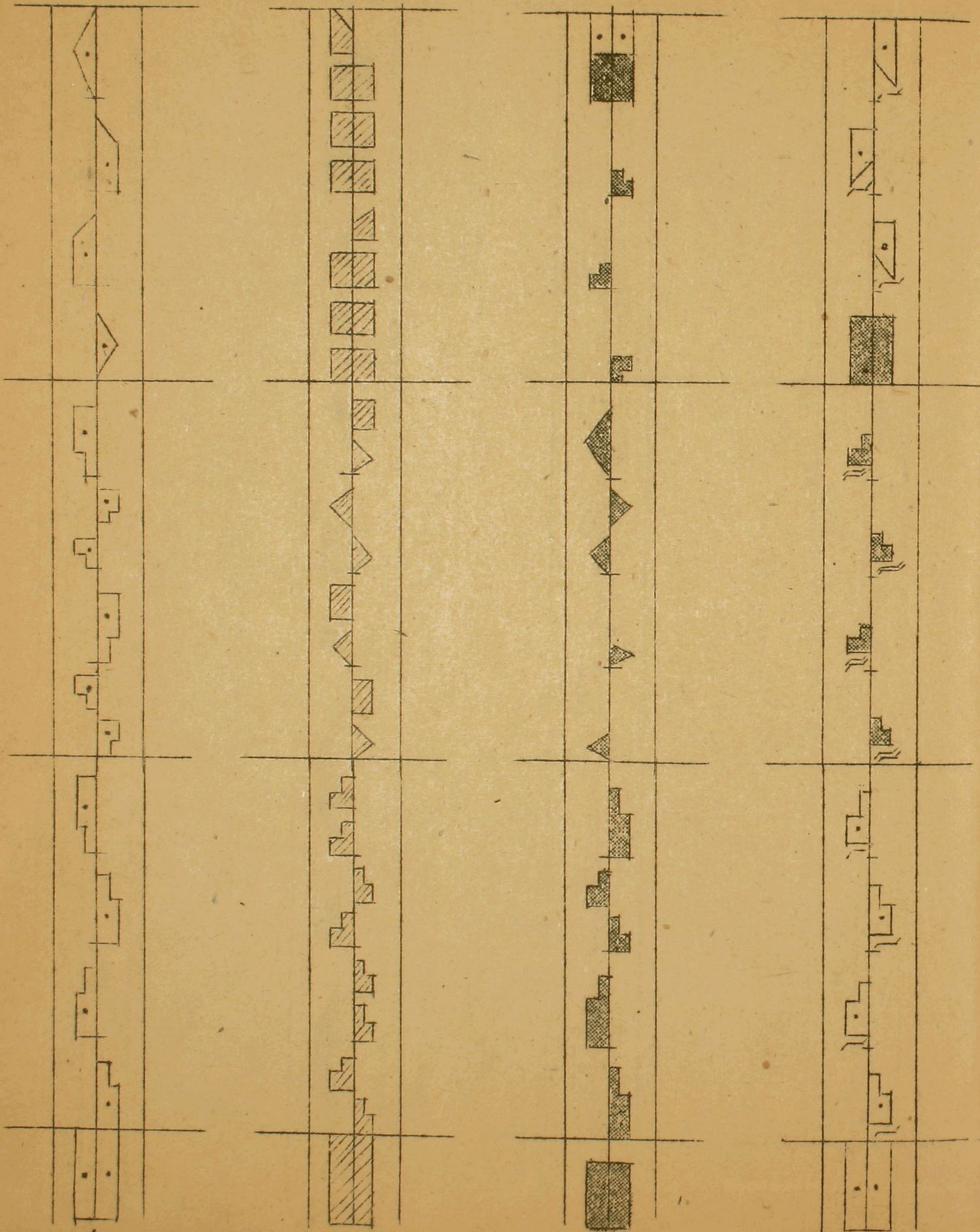
Ritmos en movimientos de brazos con pasos.



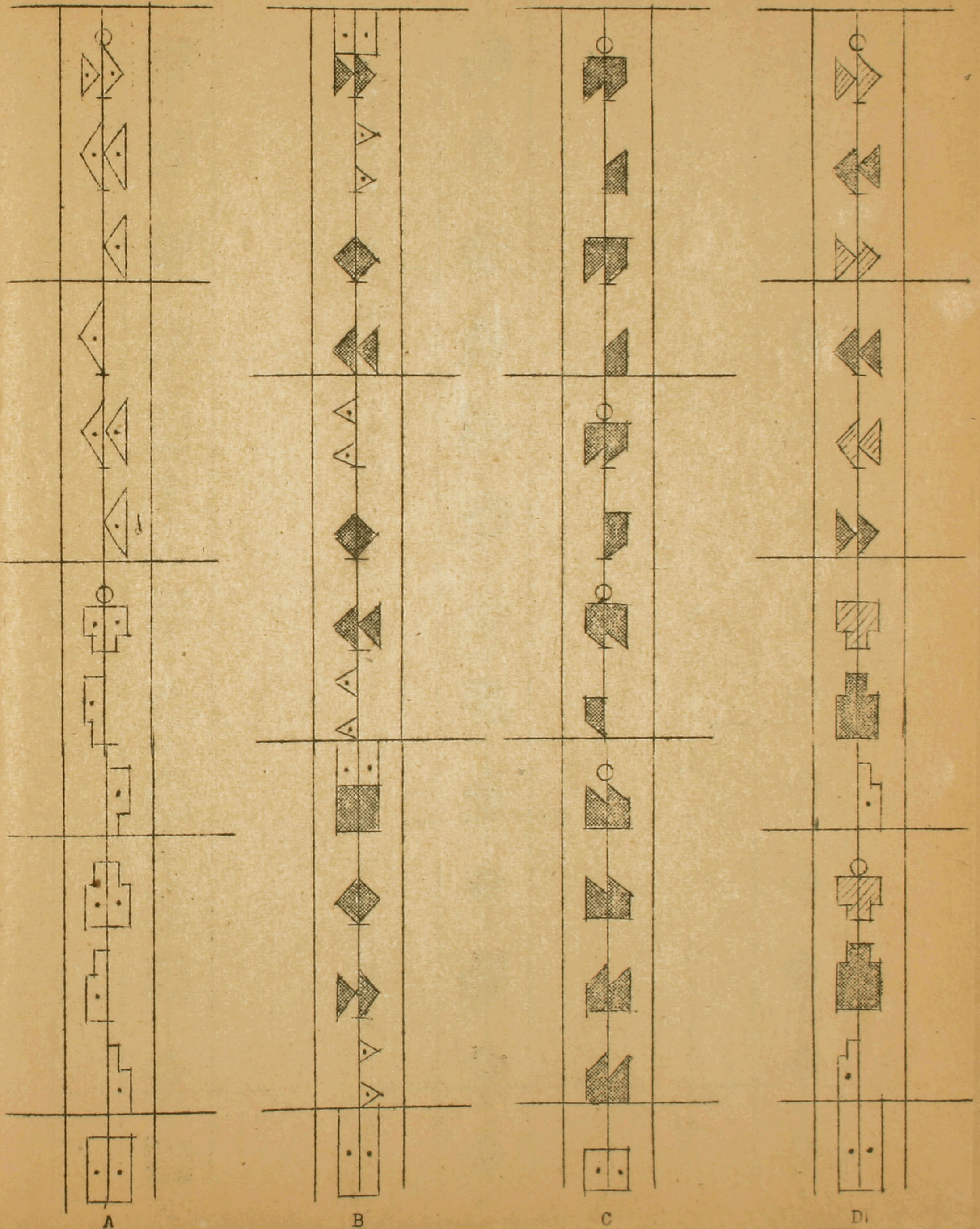
Ritmos usando el signo de retención de peso.



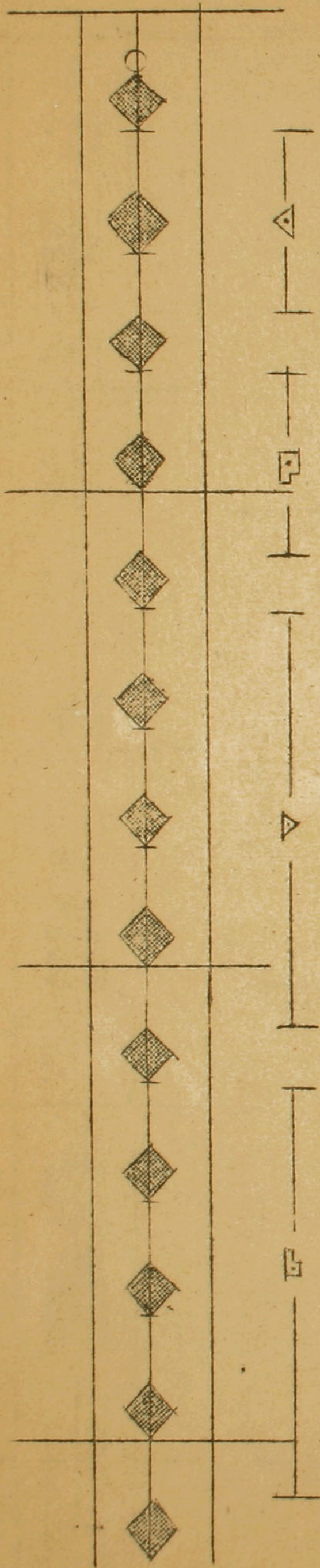
El uso de distintos movimientos en carrera
saltos, etc.



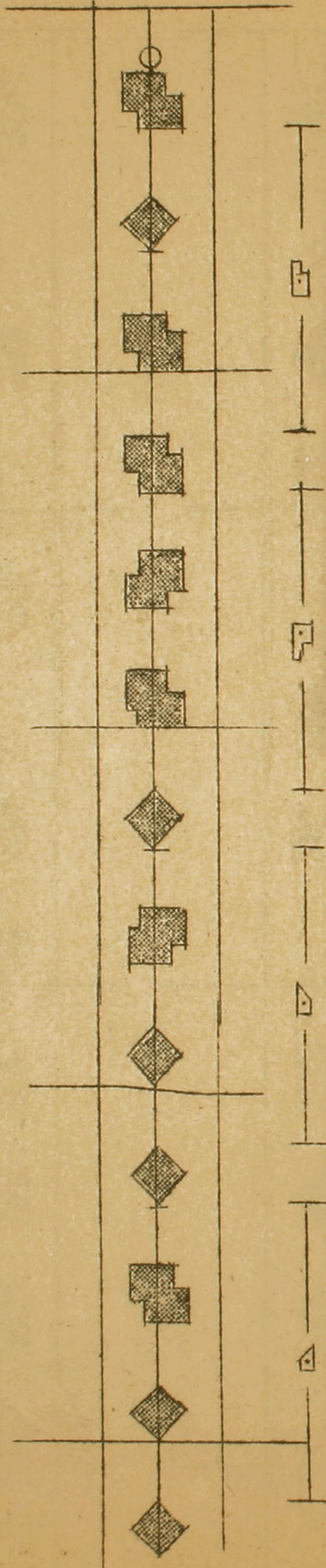
Saltillos, saltos, en distintas direcciones.



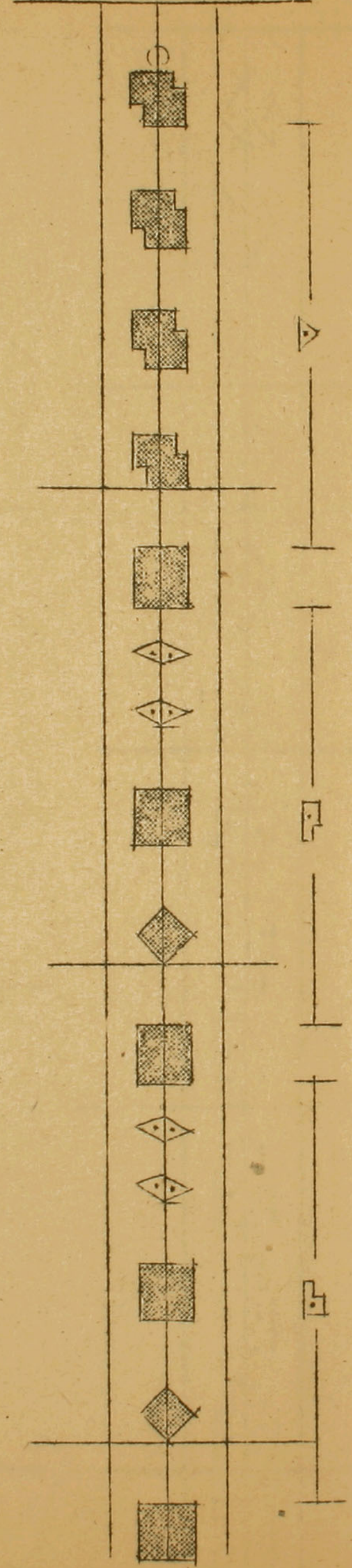
Salto recorriendo espacio.



A

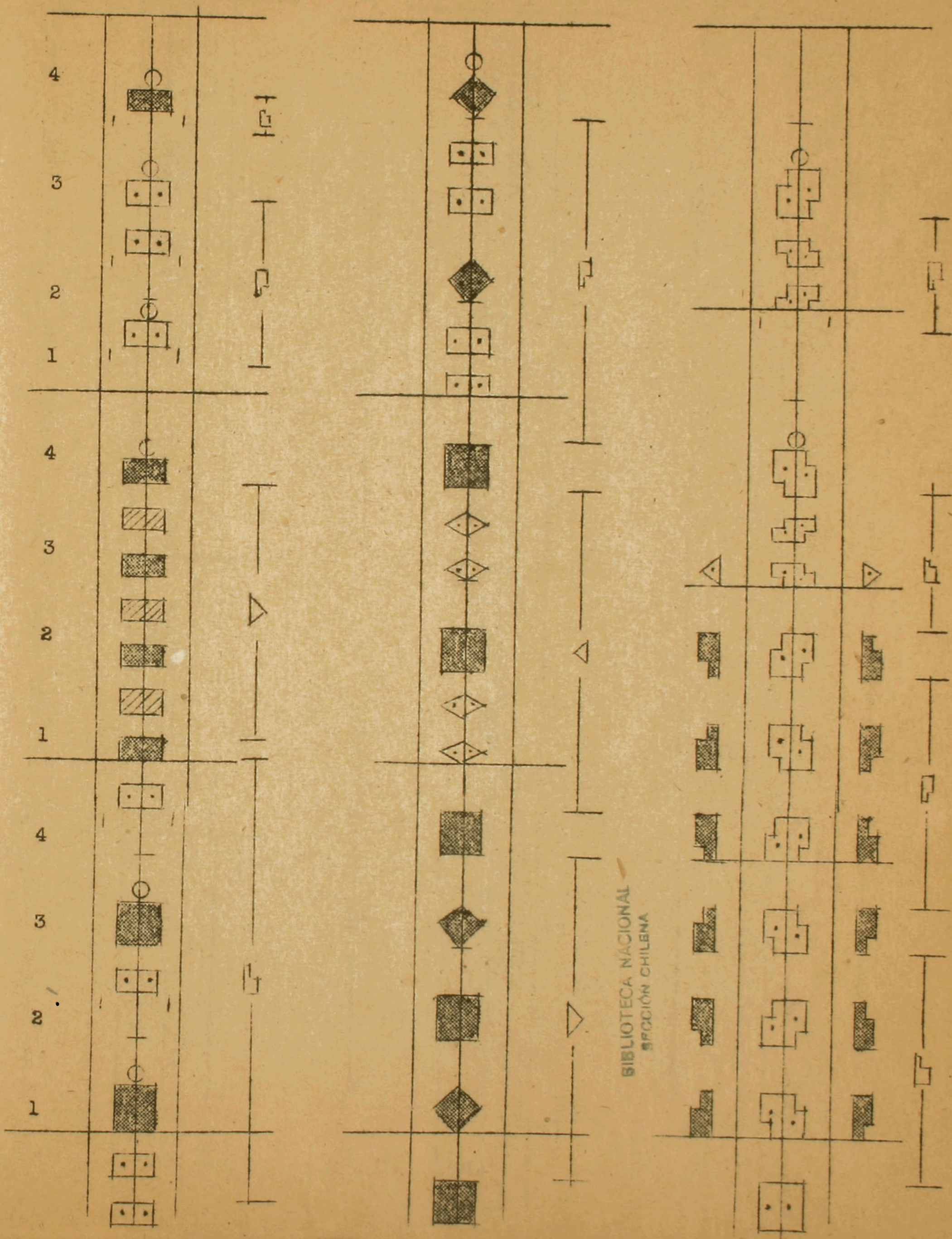


B

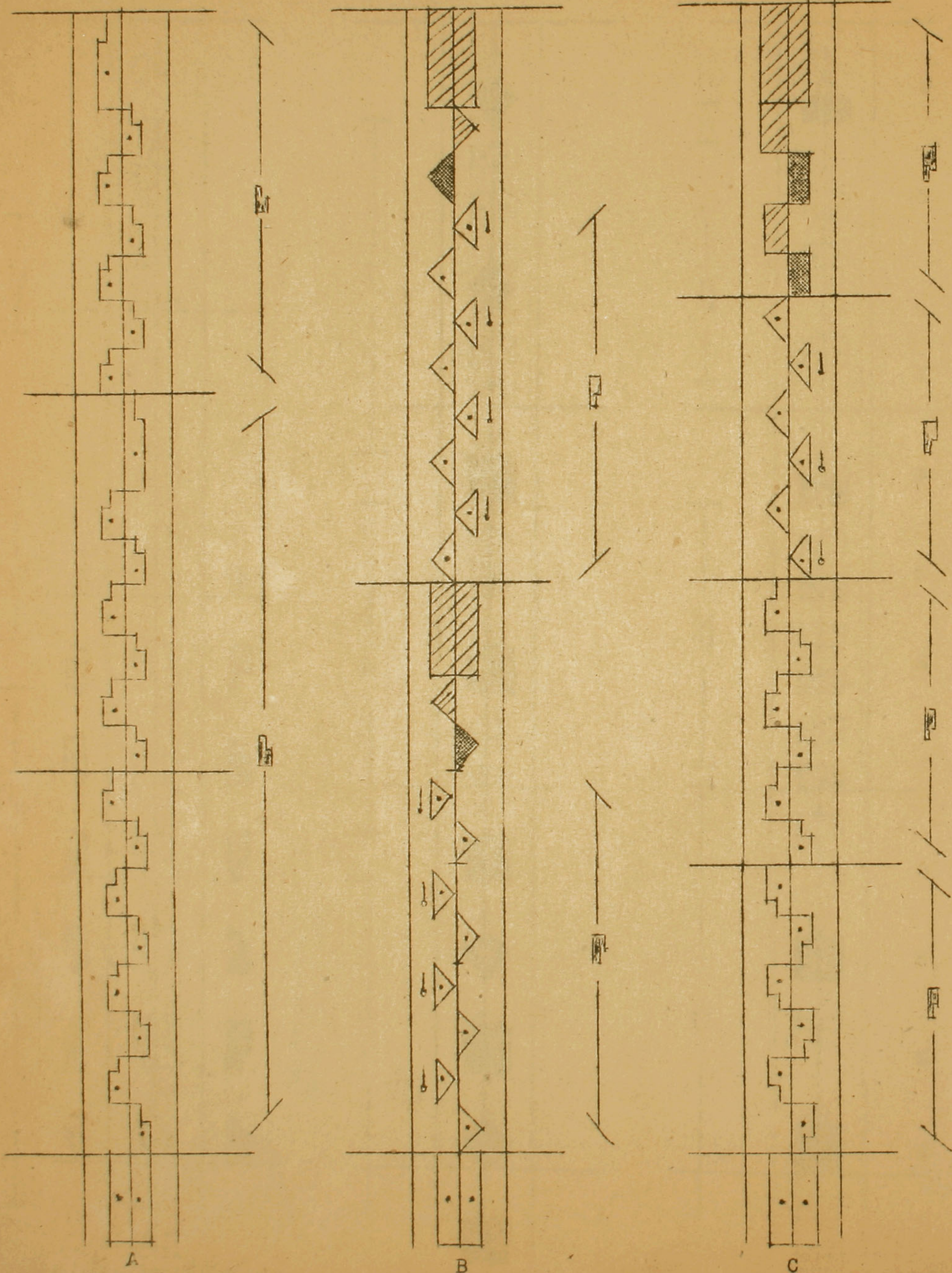


C

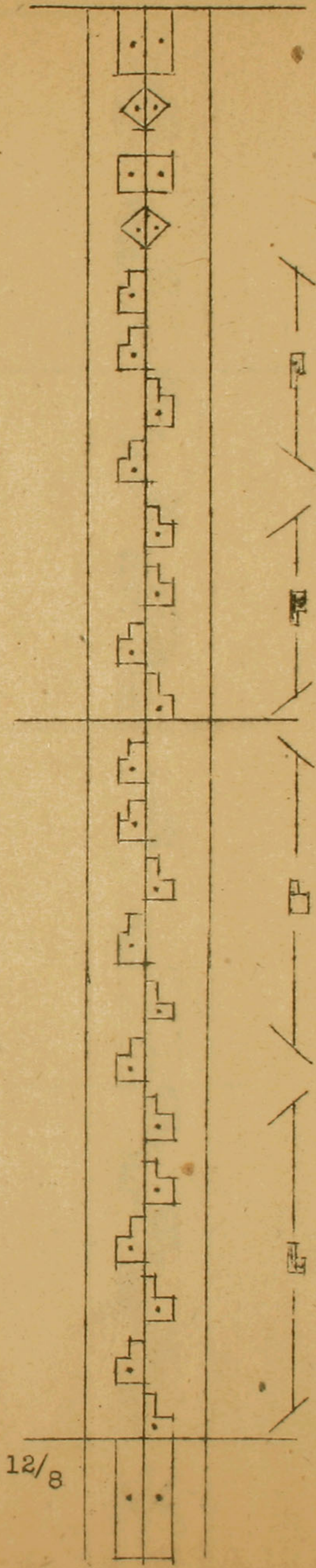
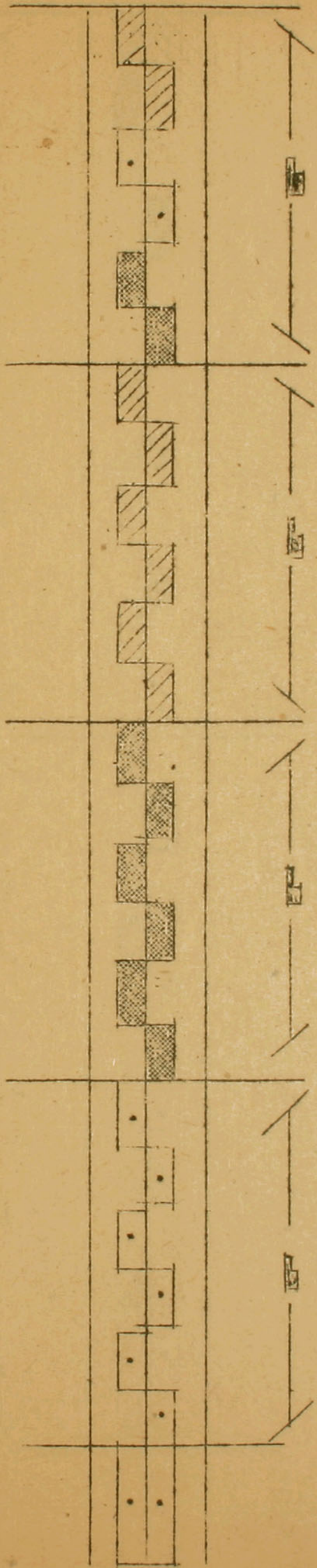
Salto recorriendo espacio.



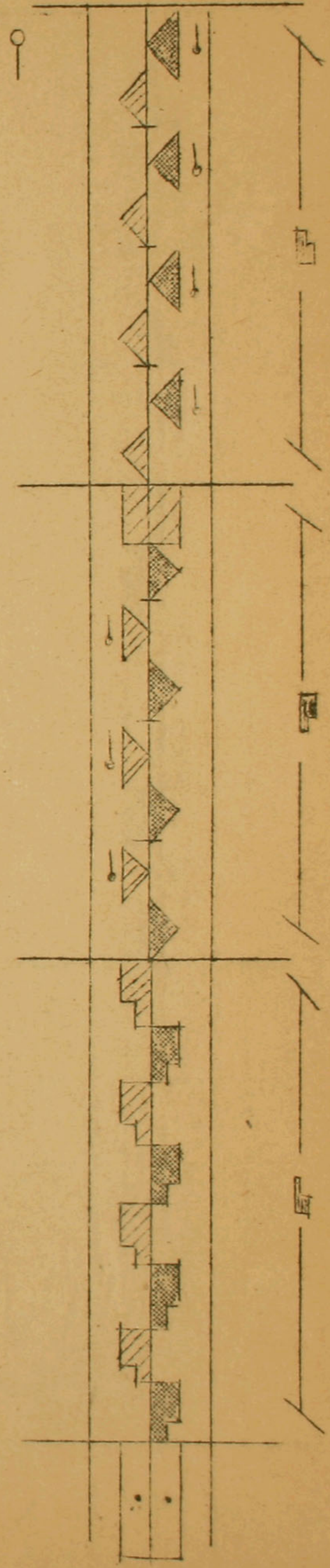
Signos de camino recorrido, huella circular.



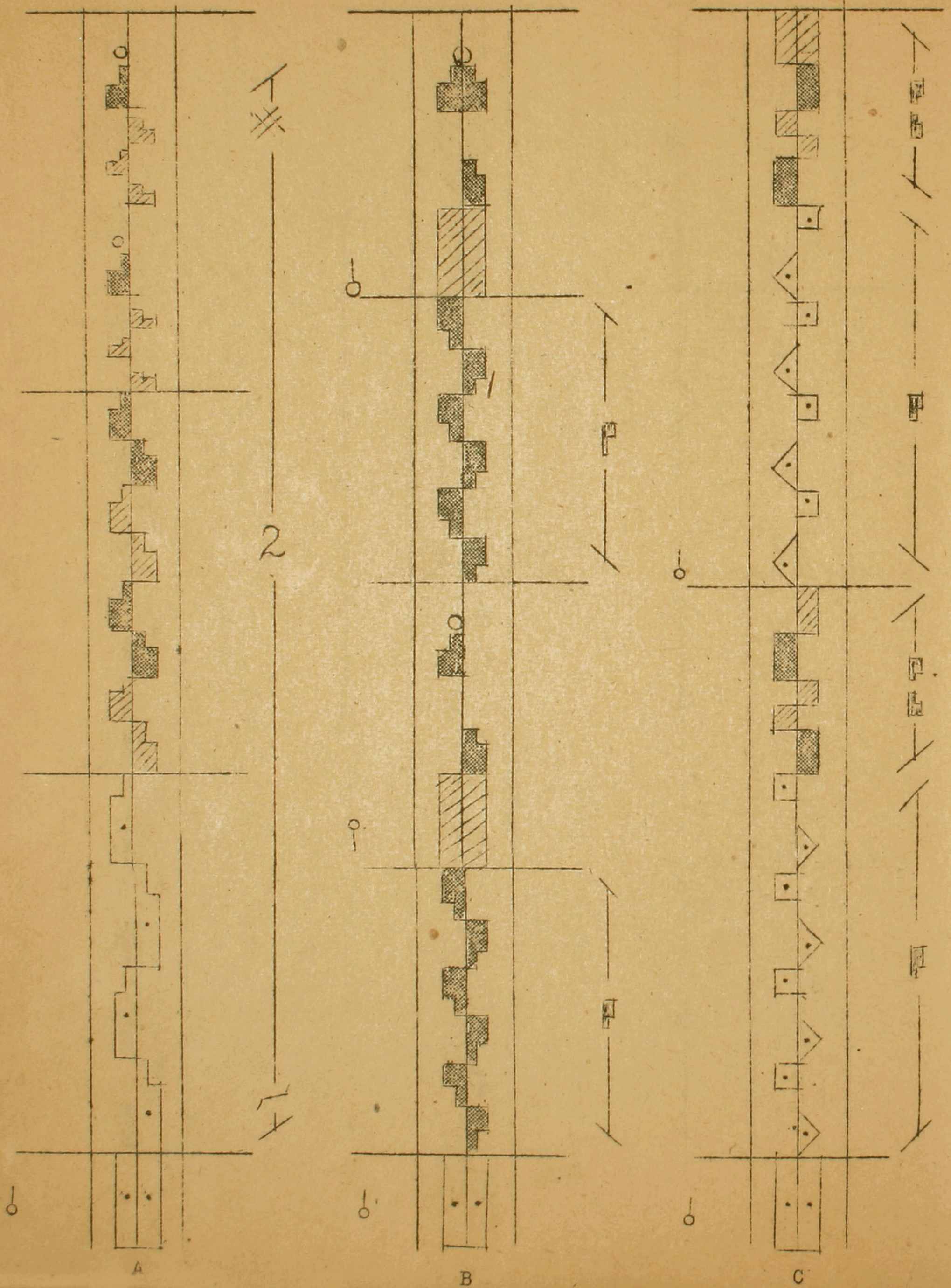
Huella circular.



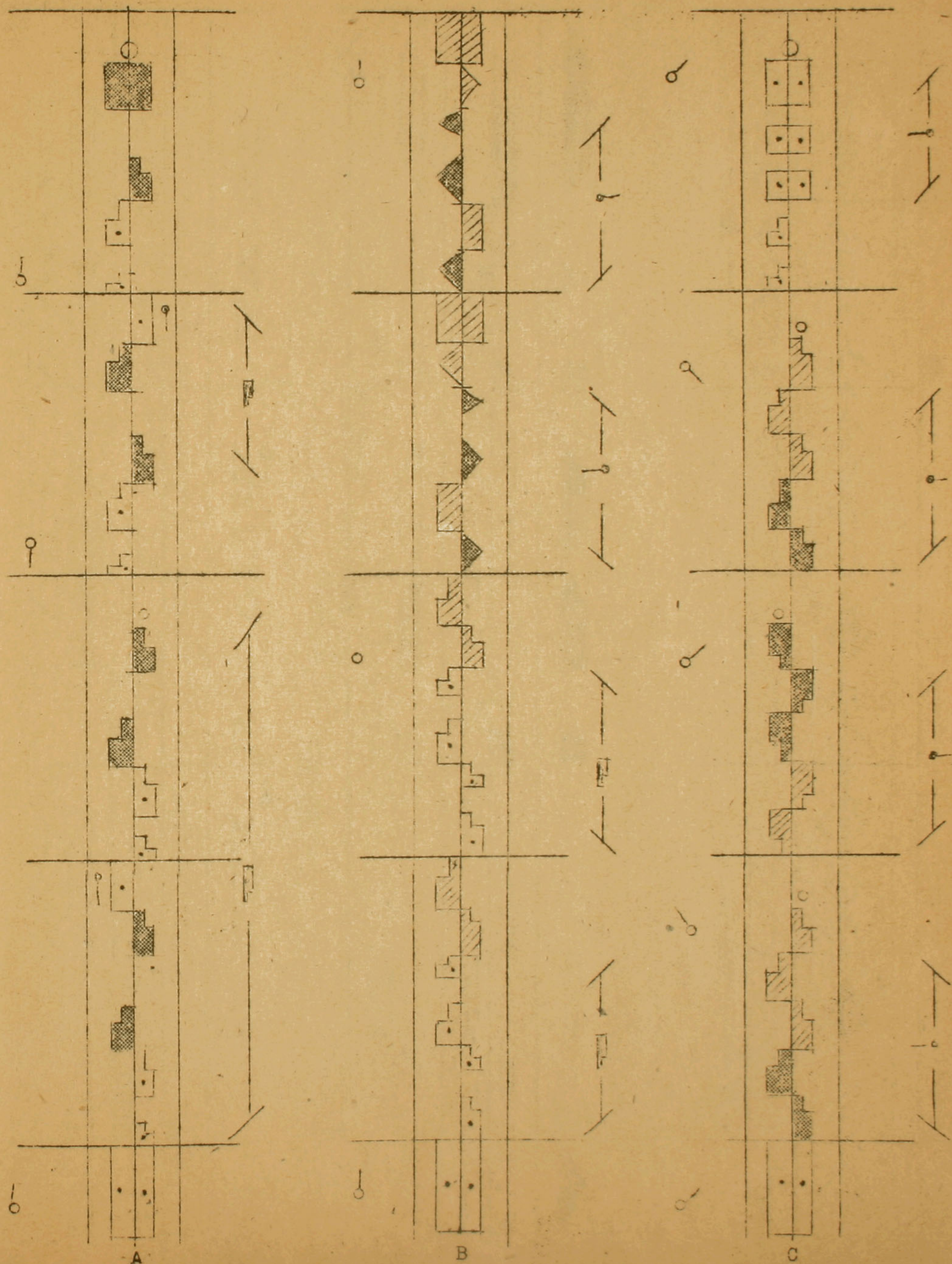
12/8



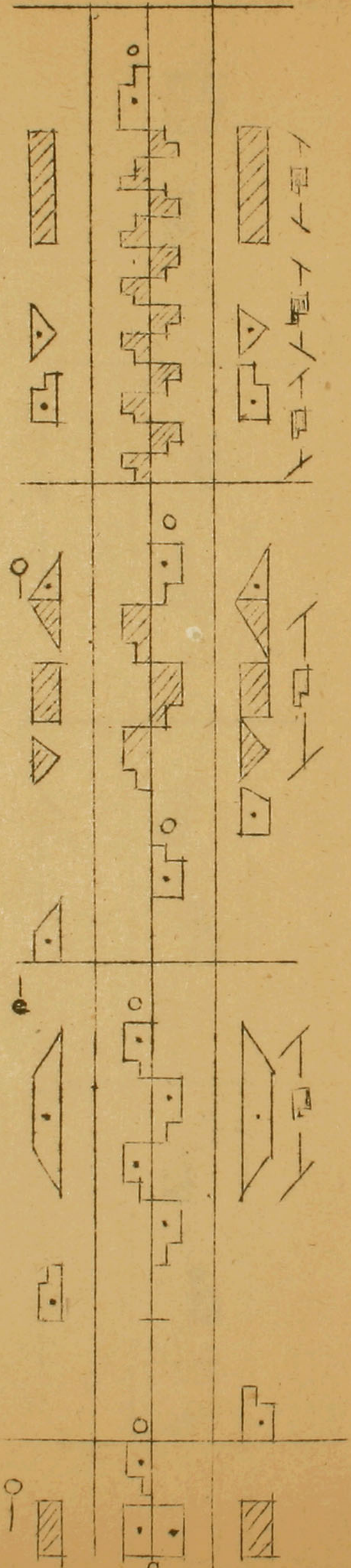
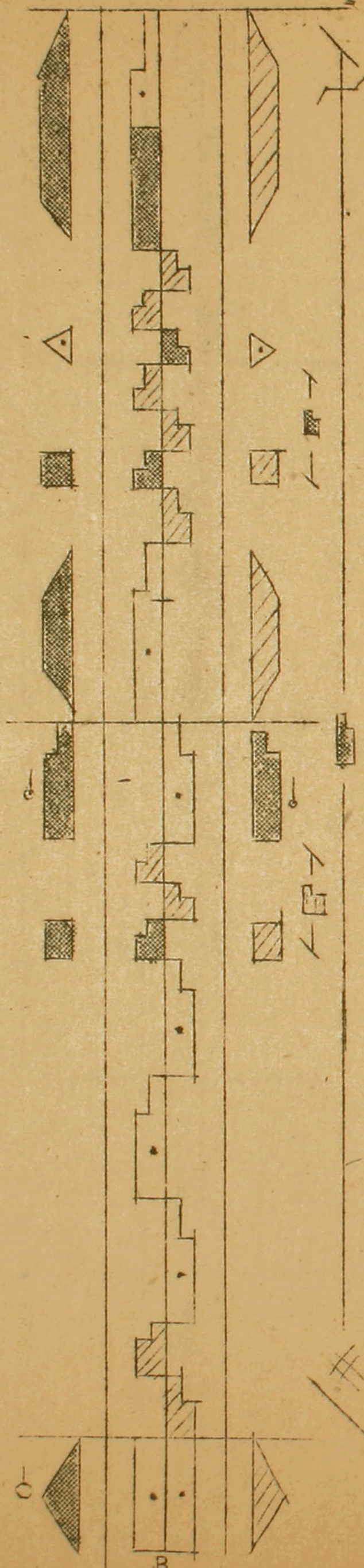
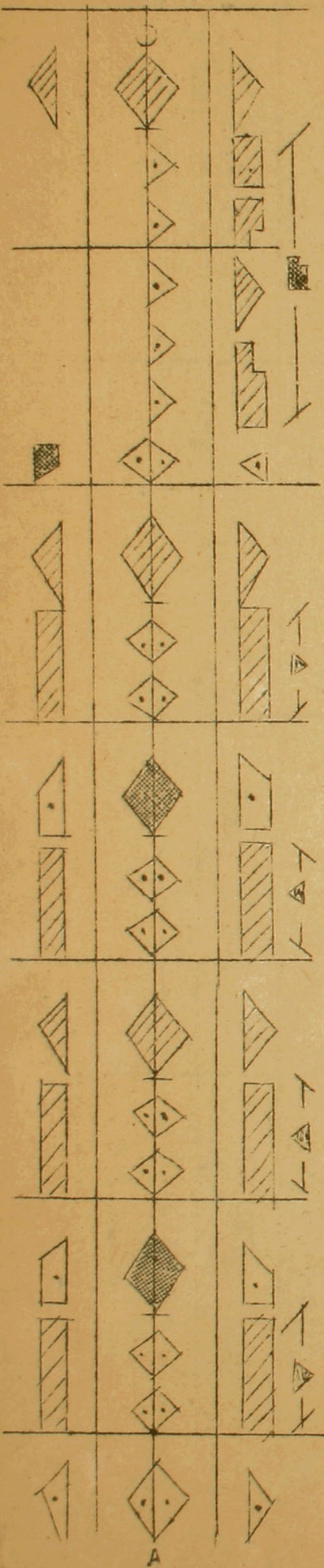
Huella de curvas.



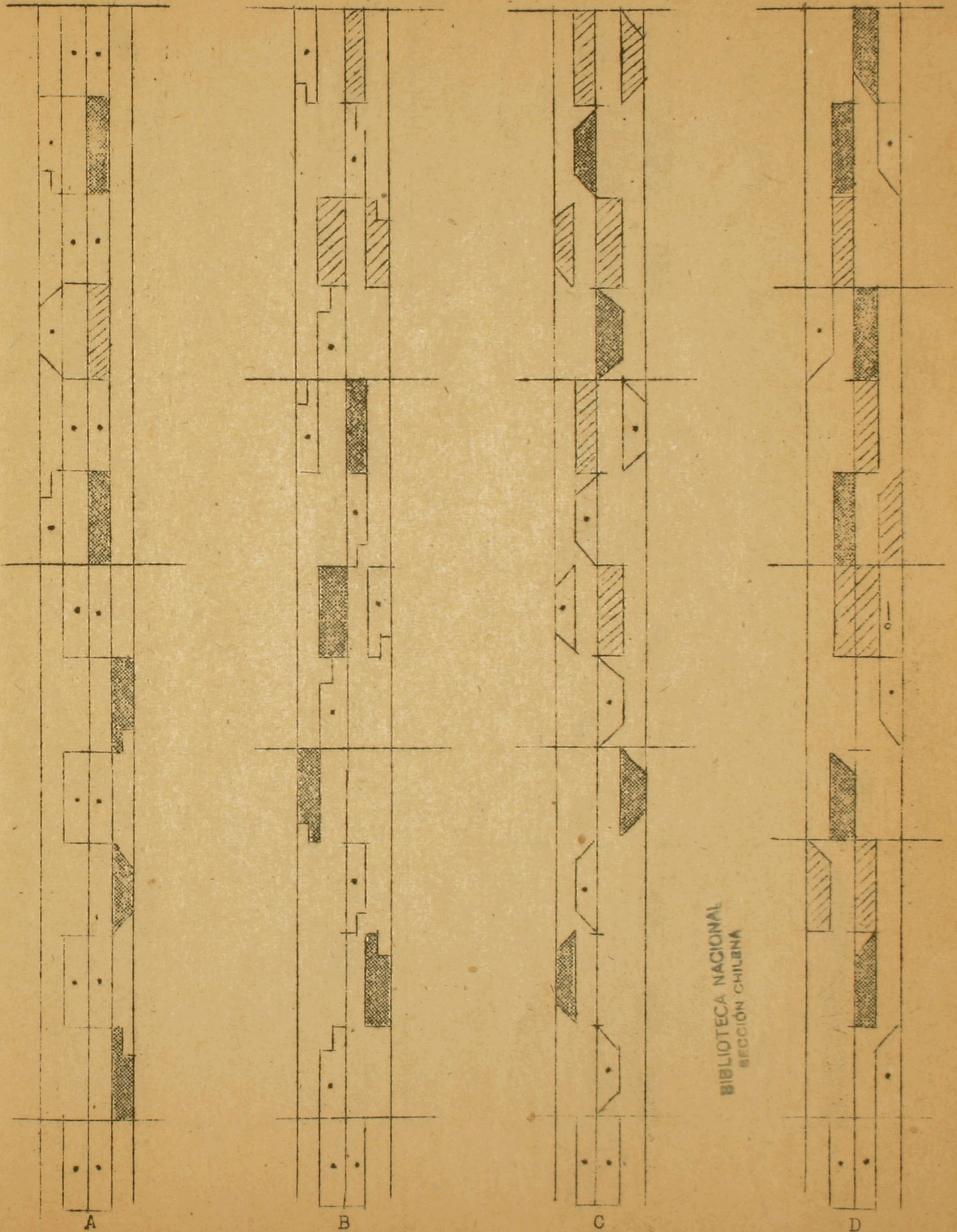
Signos de camino recorrido circulares.



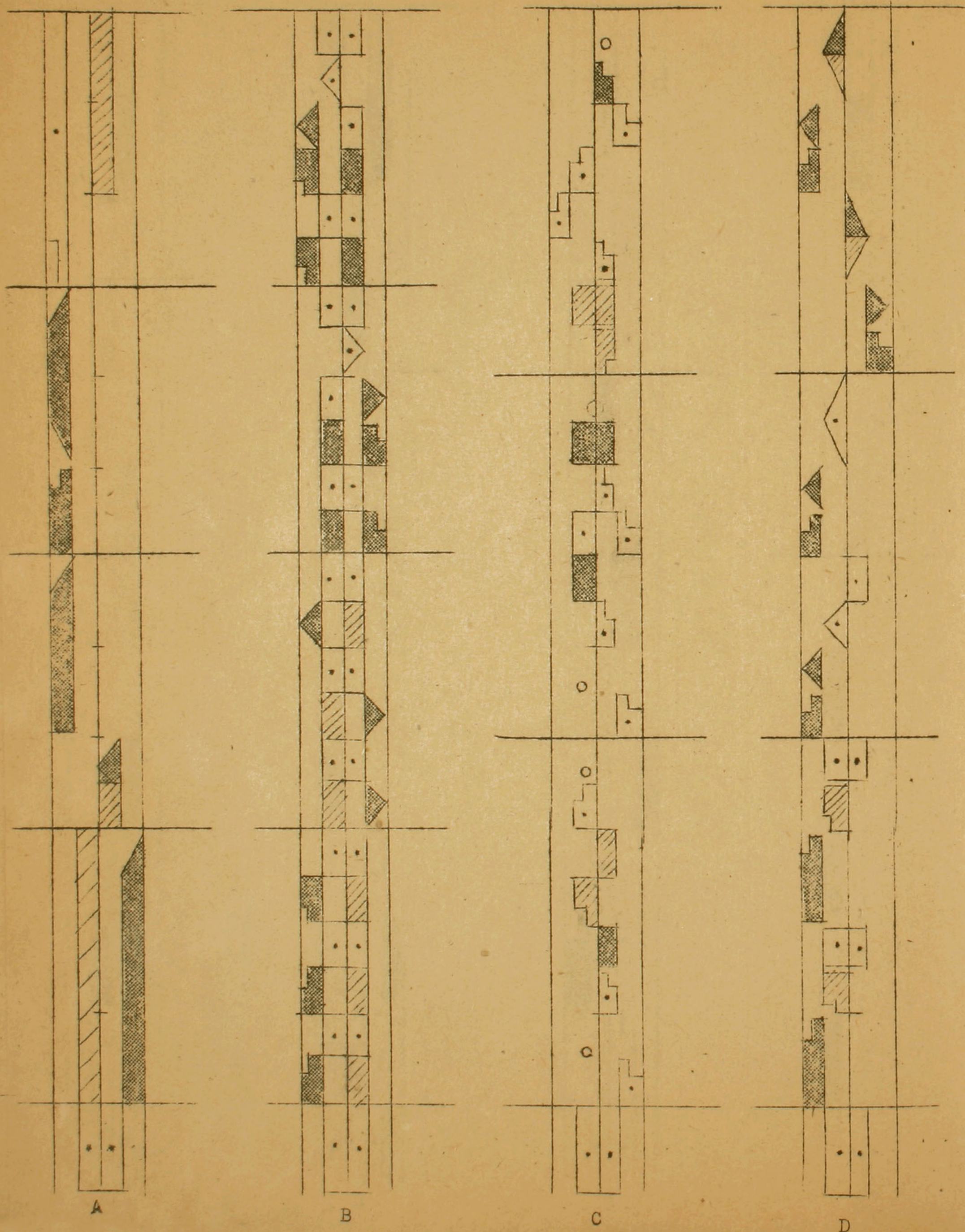
Estudios de pequeños caminos recorridos.



Movimientos de piernas.



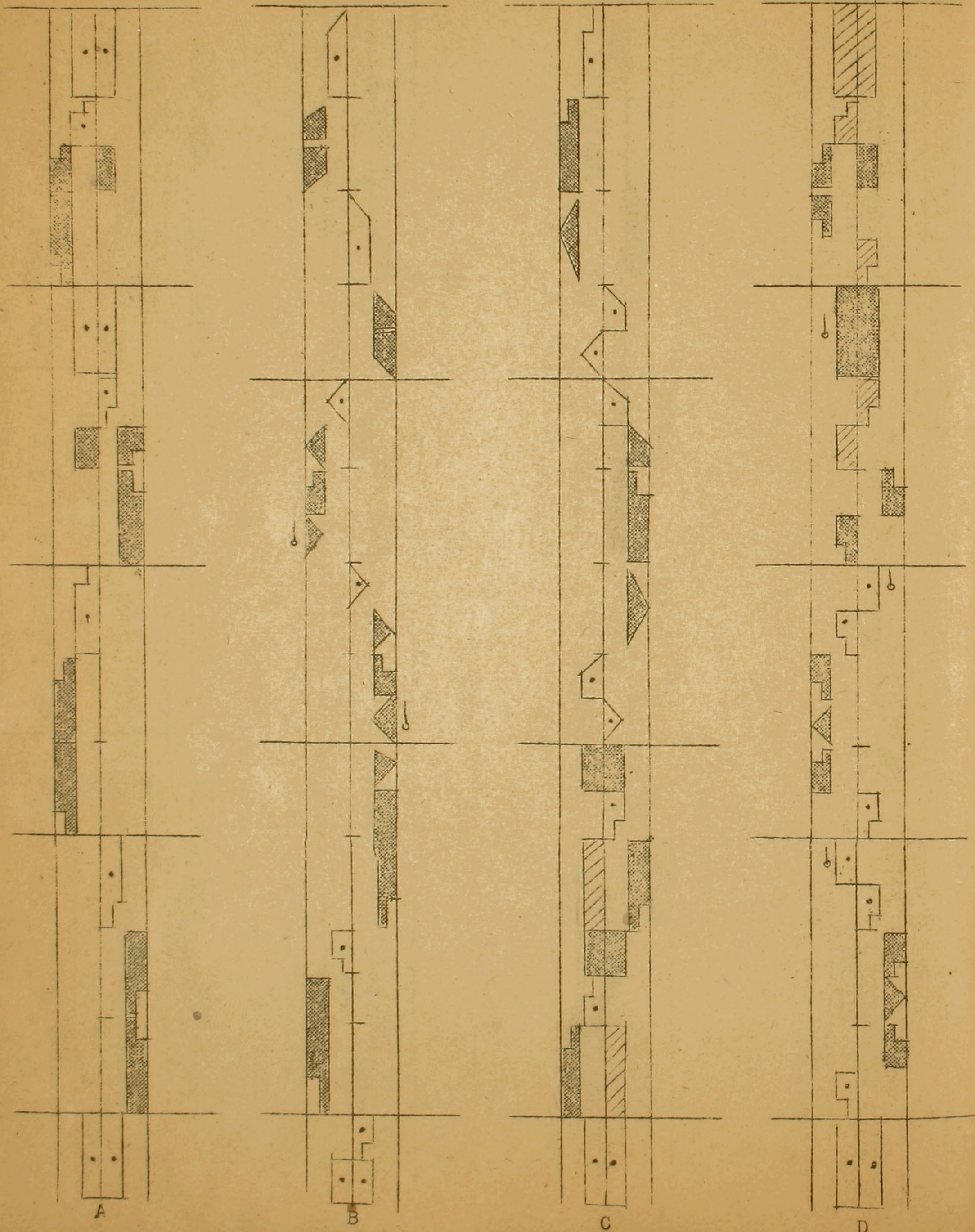
Movimientos de piernas.



Movimientos de piernas.



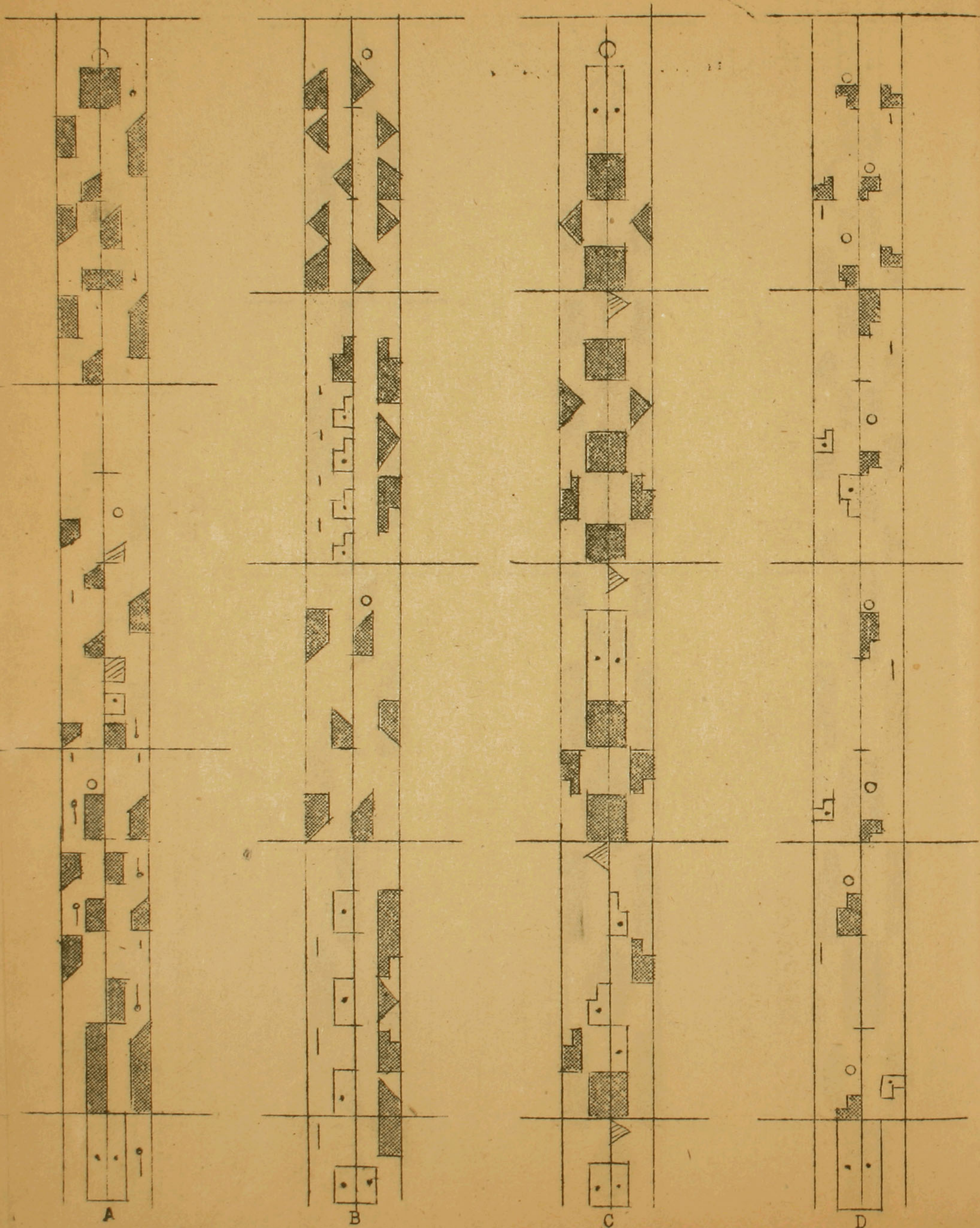
Movimientos de piernas.



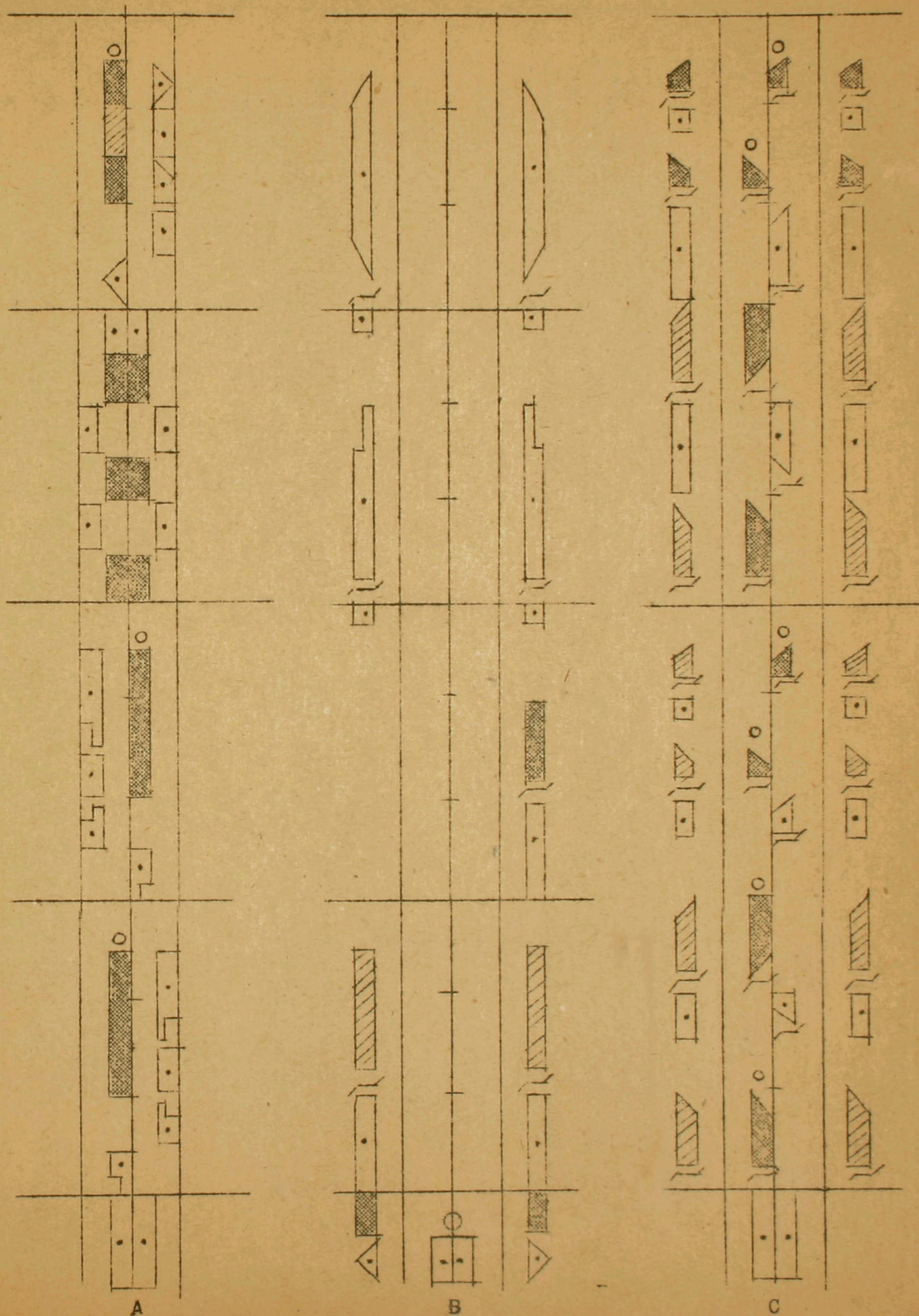
Salto con movimientos de piernas.



Uso del movimiento de pierna. Saltos staccatto.

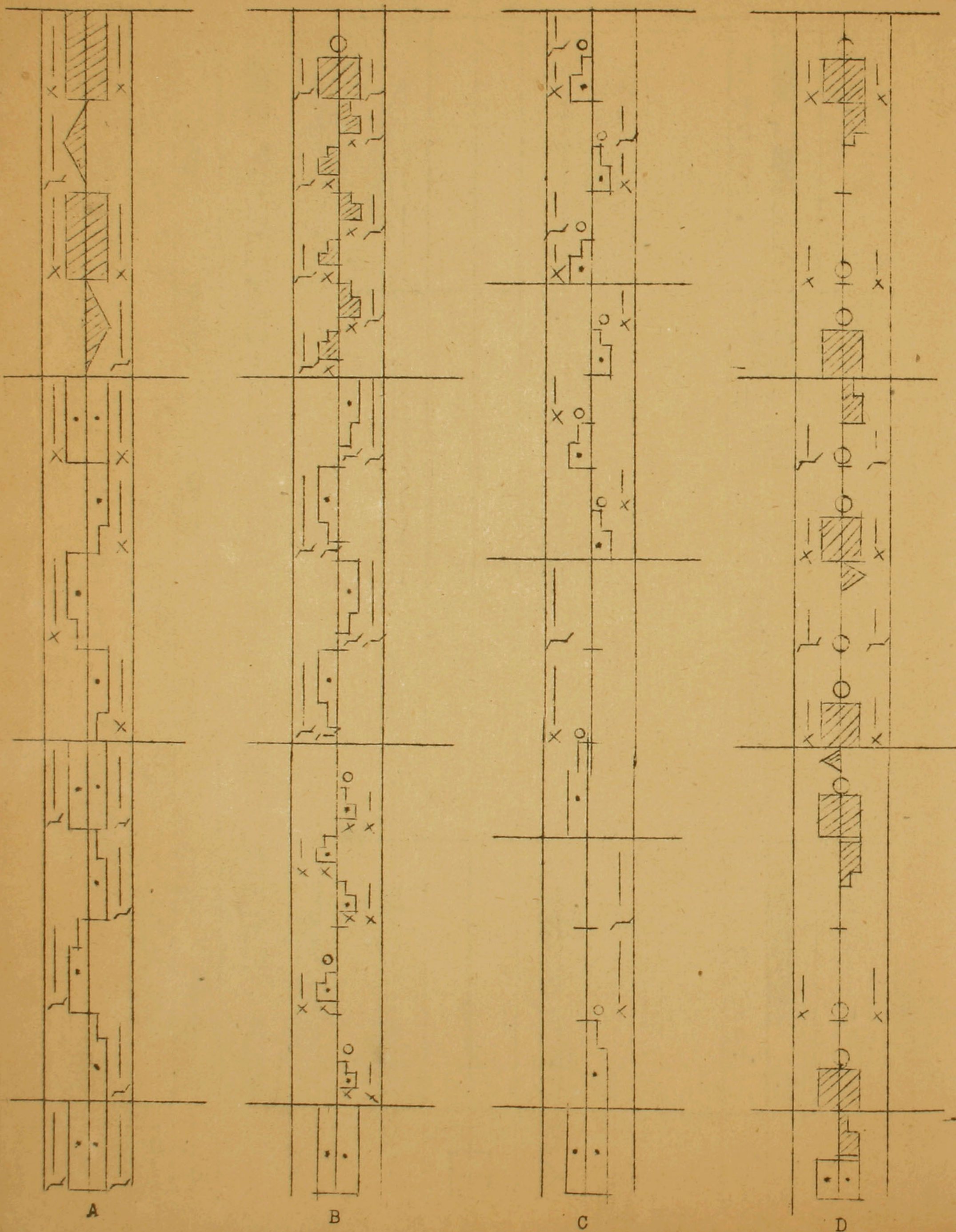


Uso de la dirección en el lugar para brazos
y piernas.

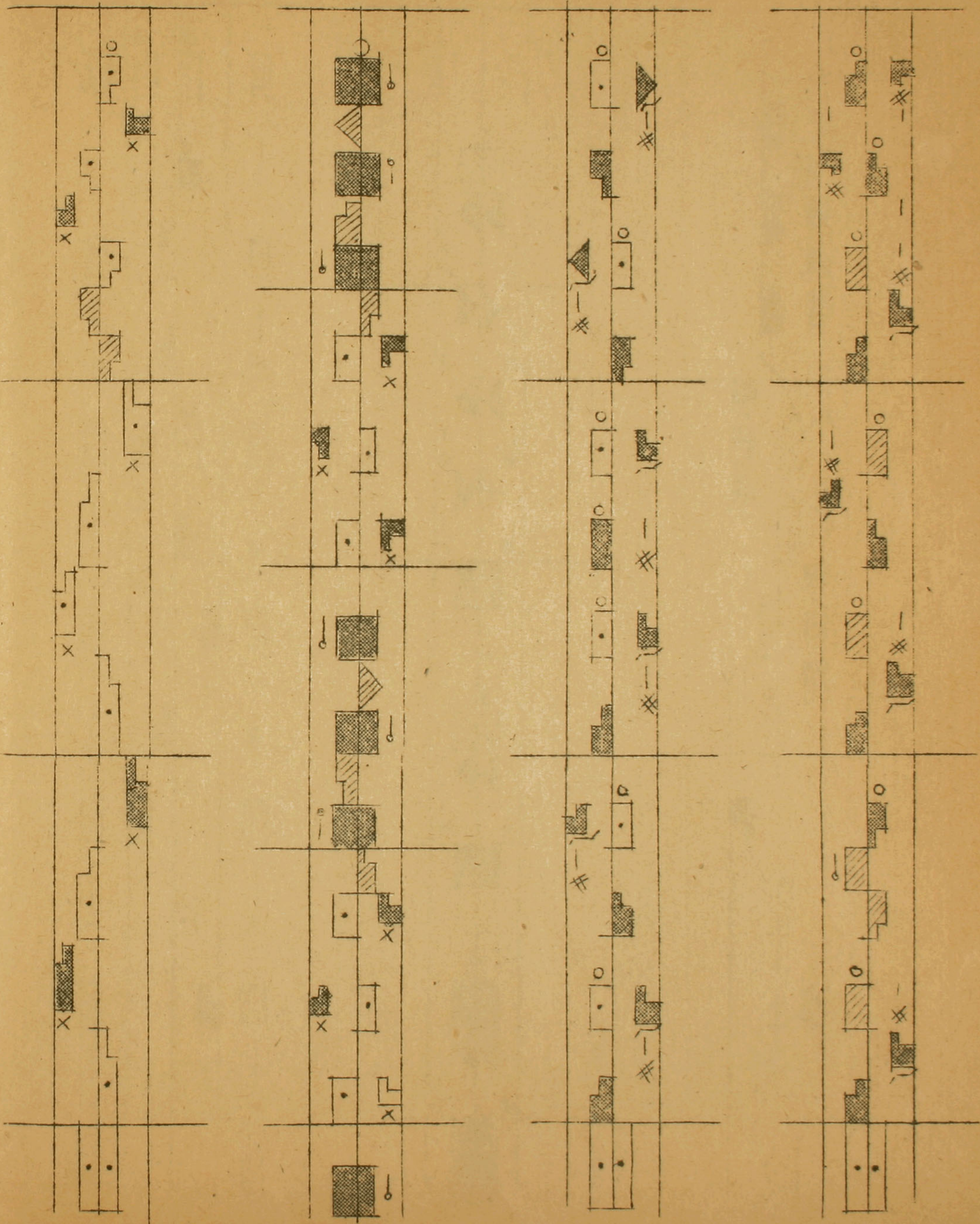


Soportes estirados y doblados.

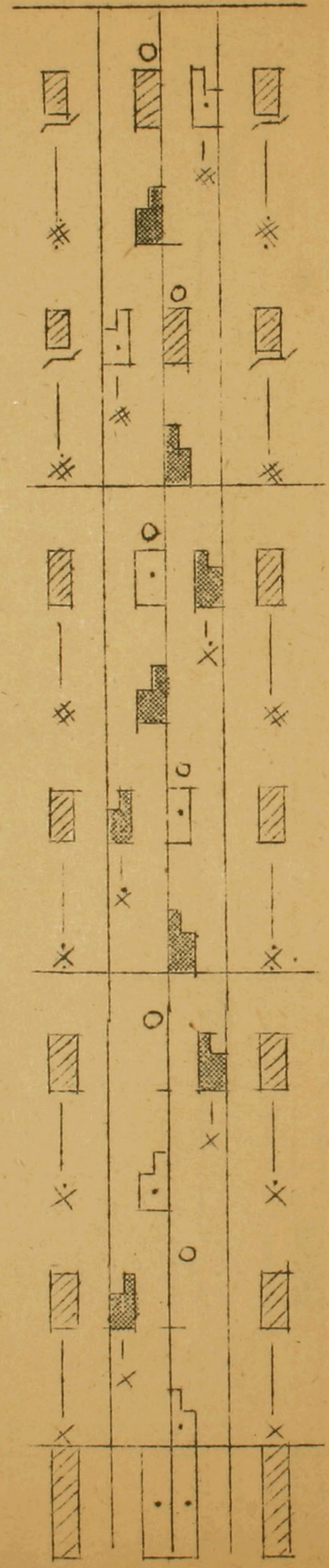
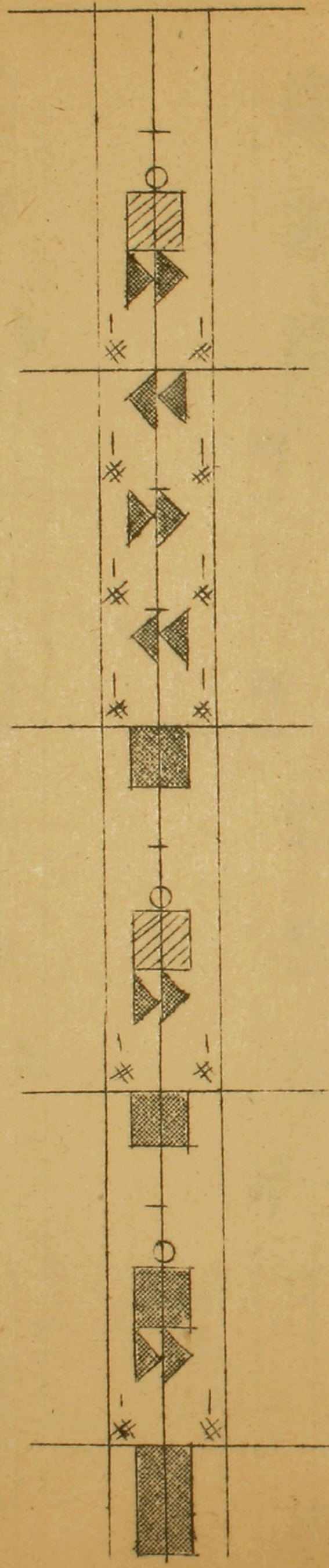
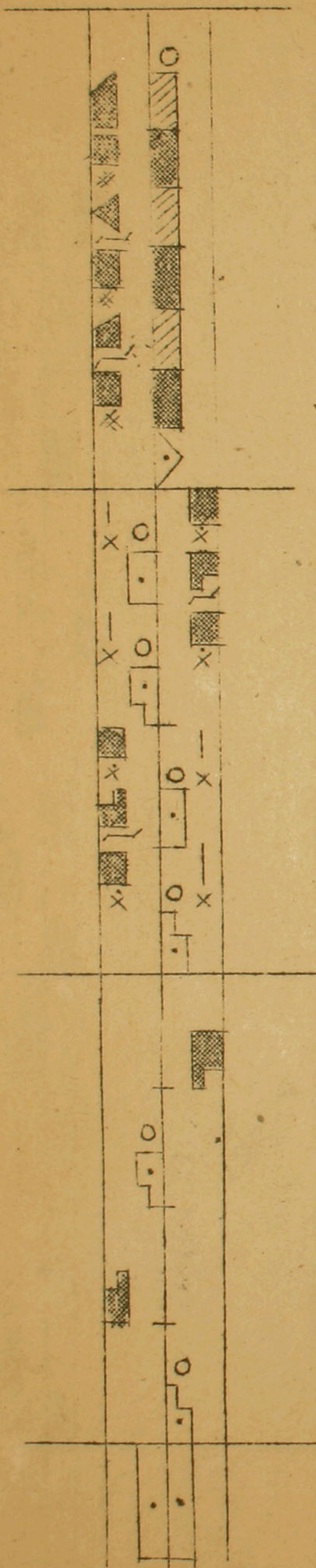
Serie IV
Pág. 8



Movimiento de piernas estirados y doblados.



Movimientos de piernas y brazos doblados.

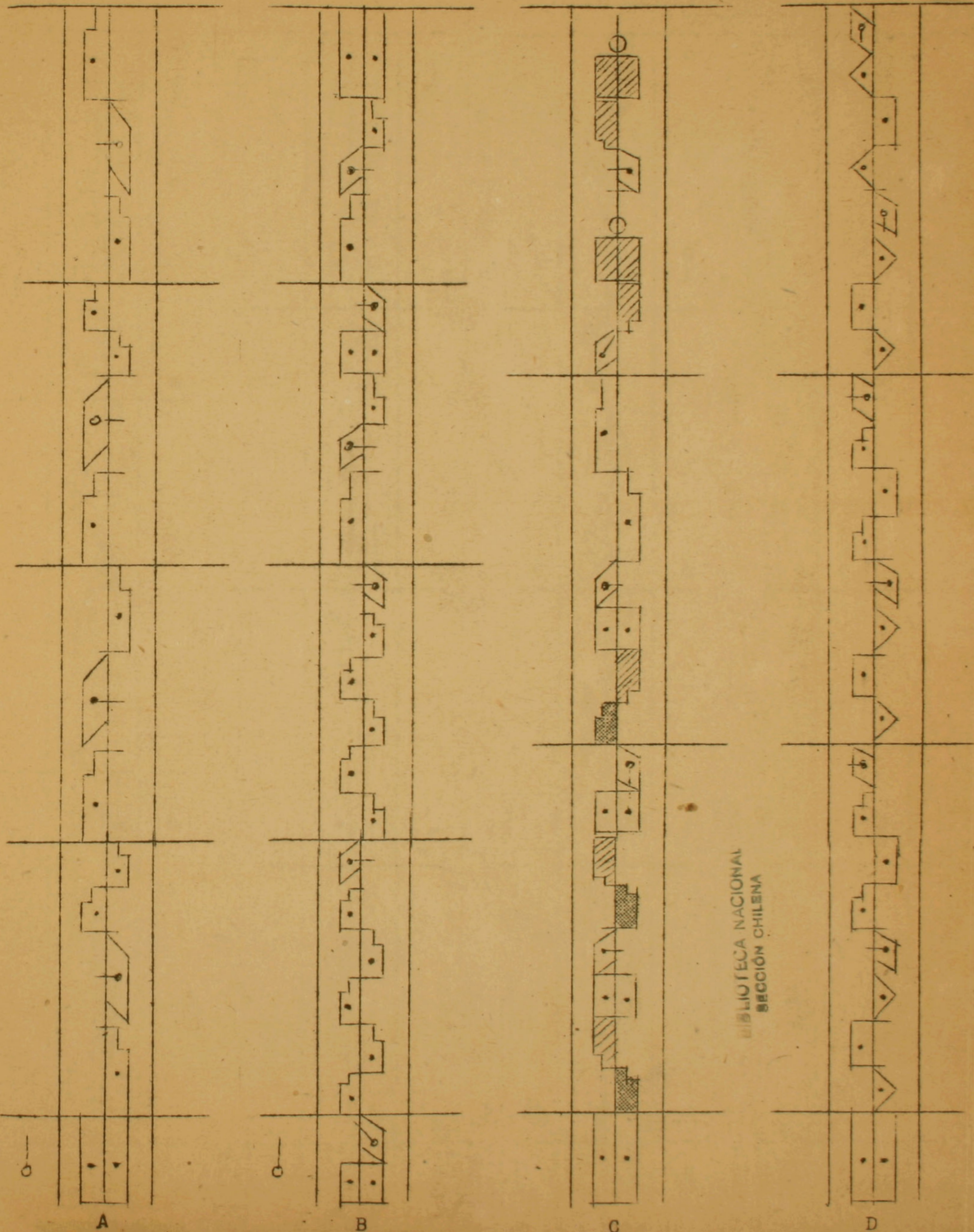


A

B

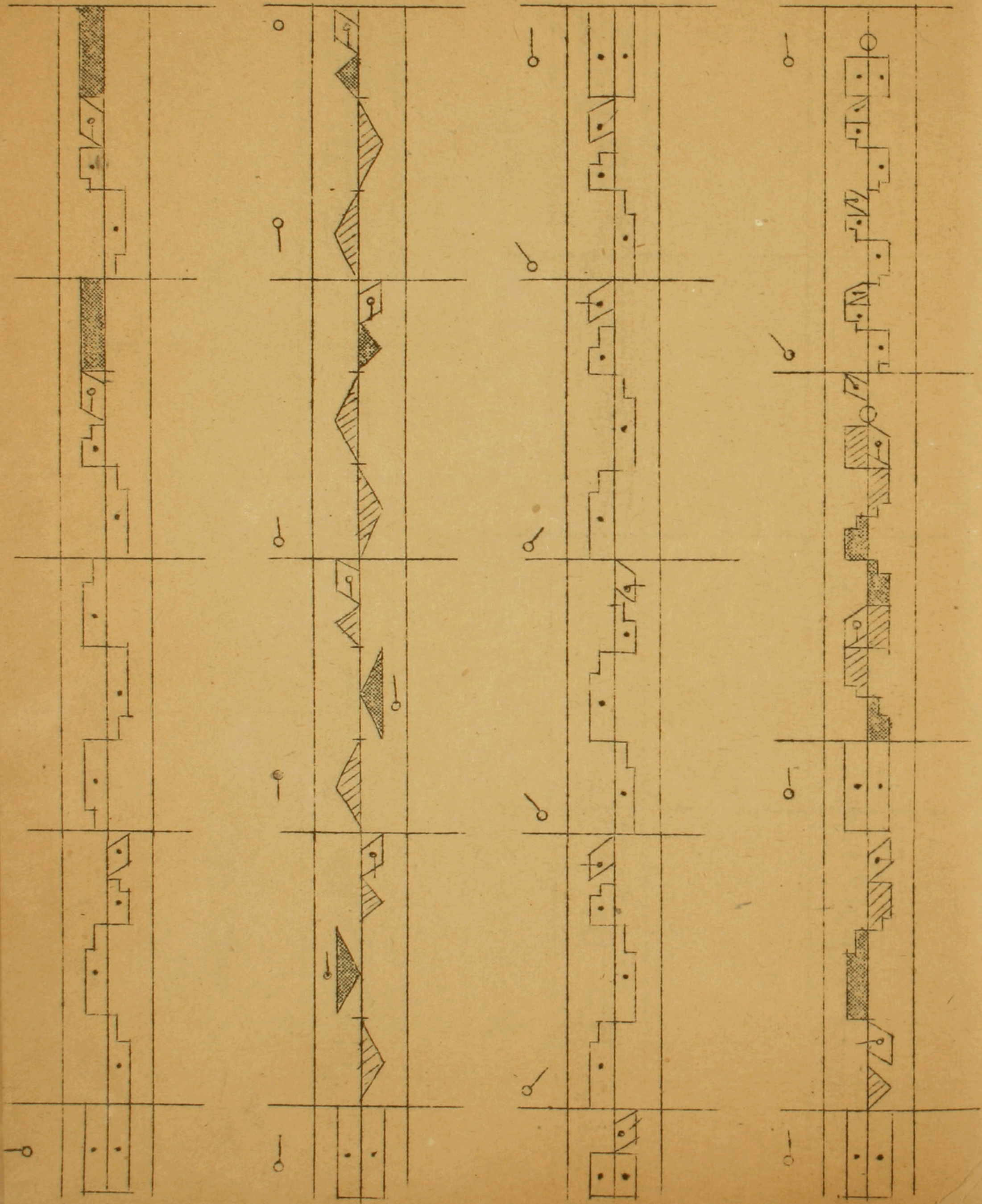
C

Vueltas.

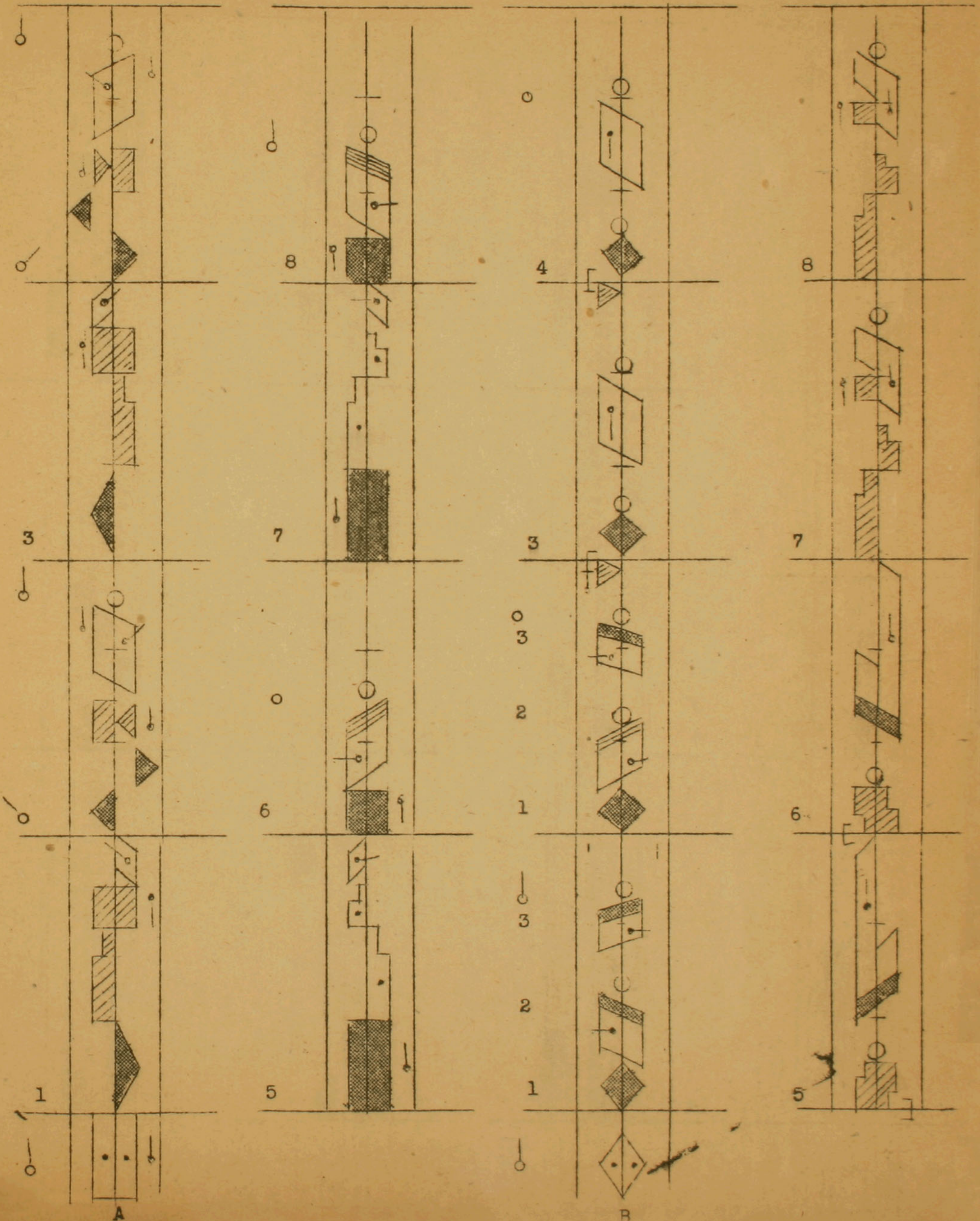


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SECCIÓN CHILENA

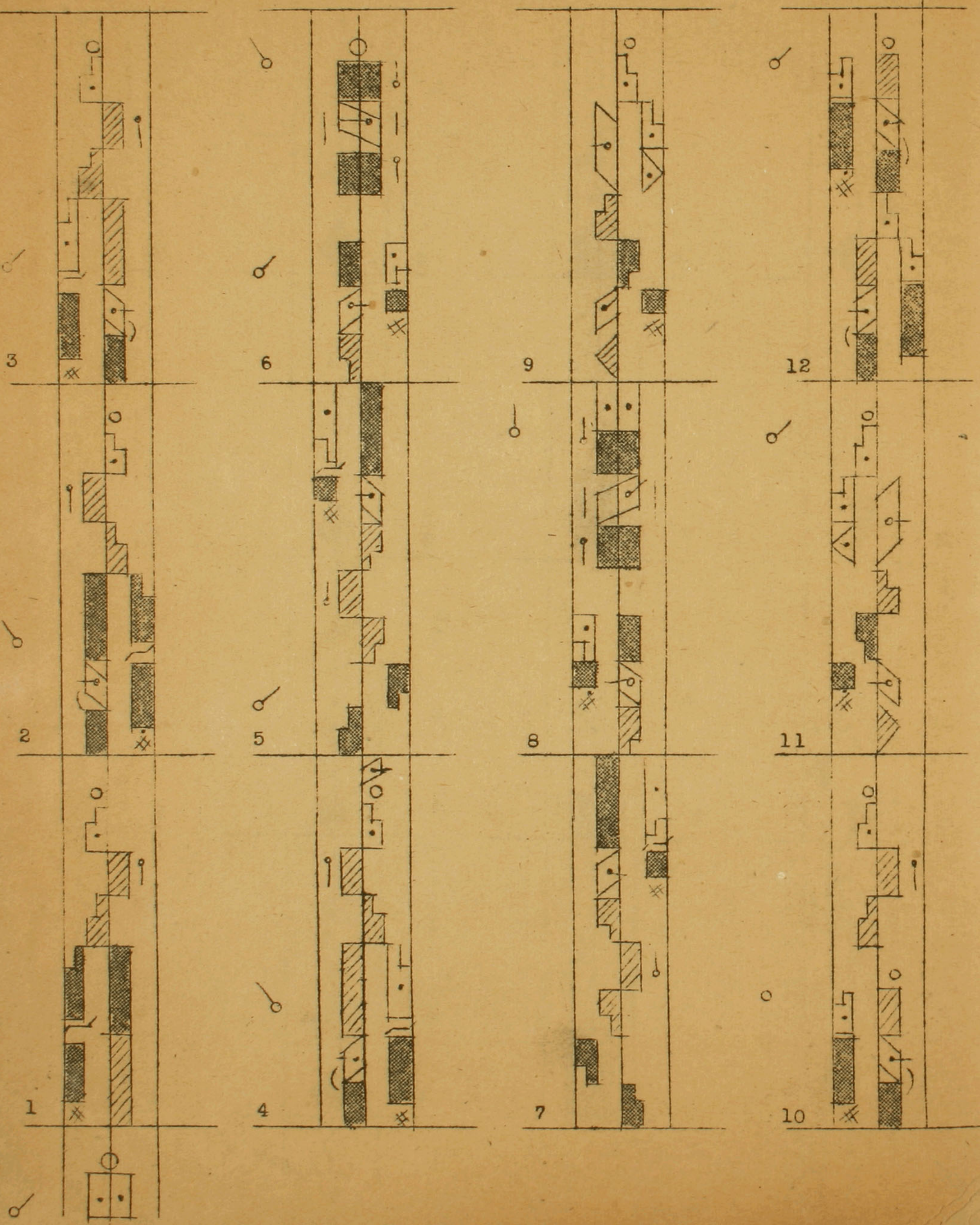
Vueltas sobre un pié



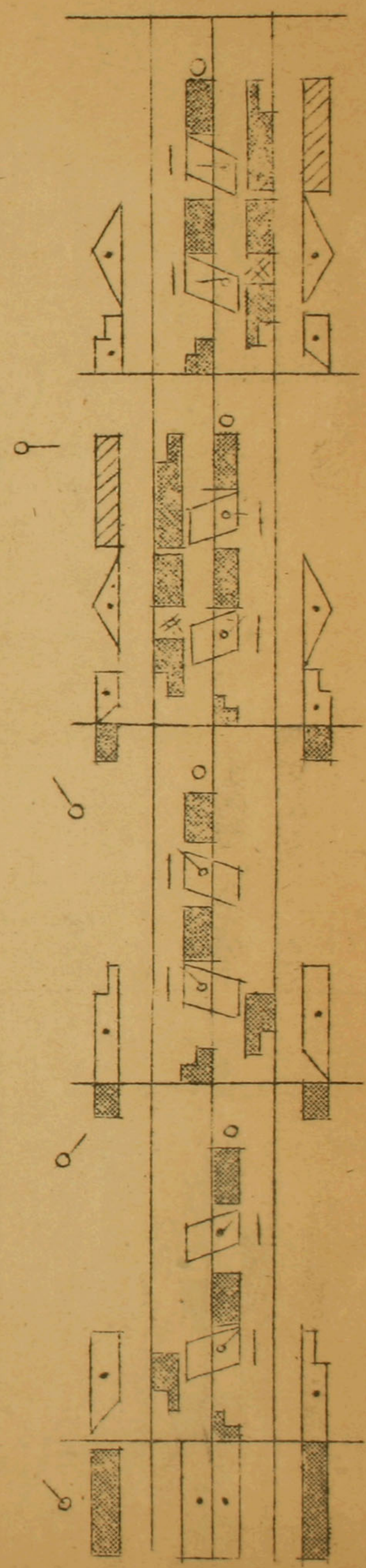
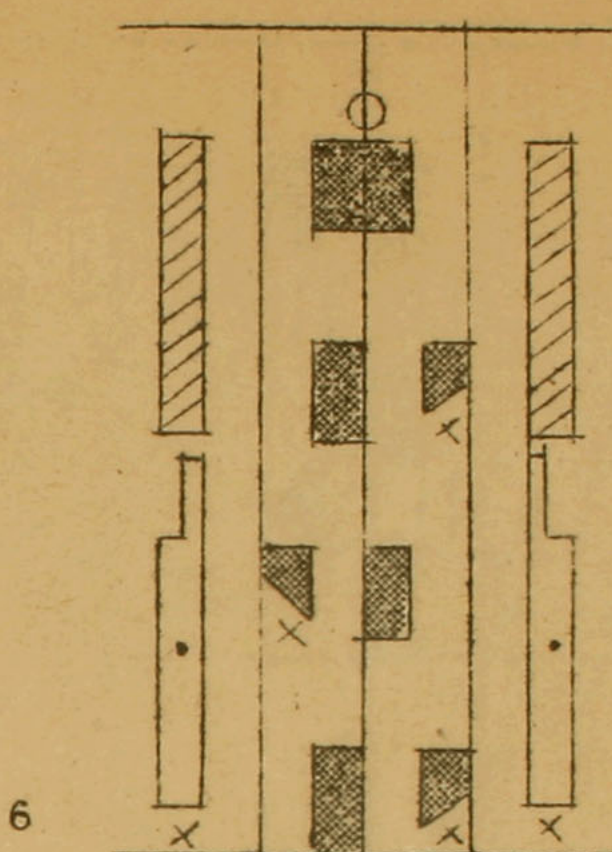
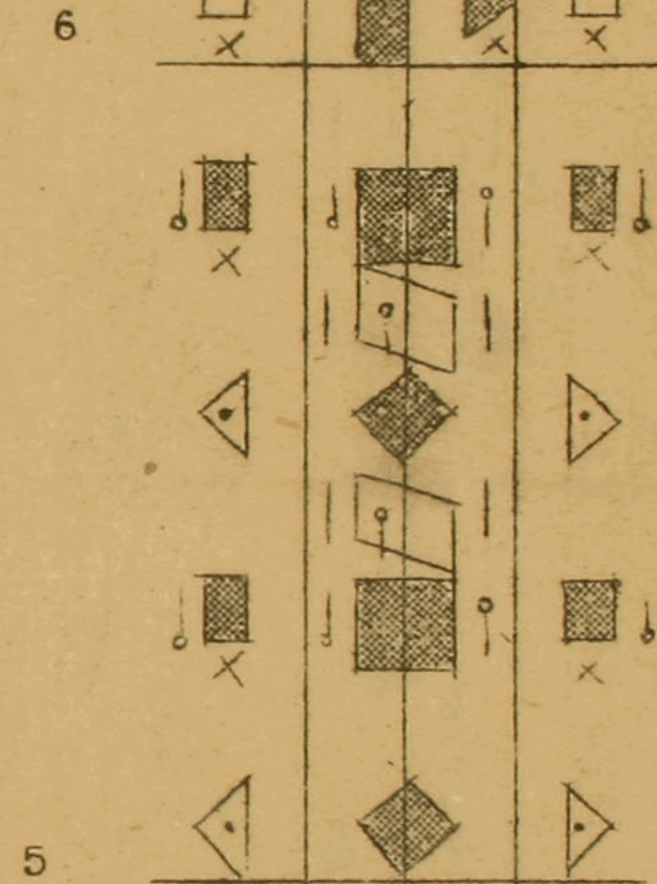
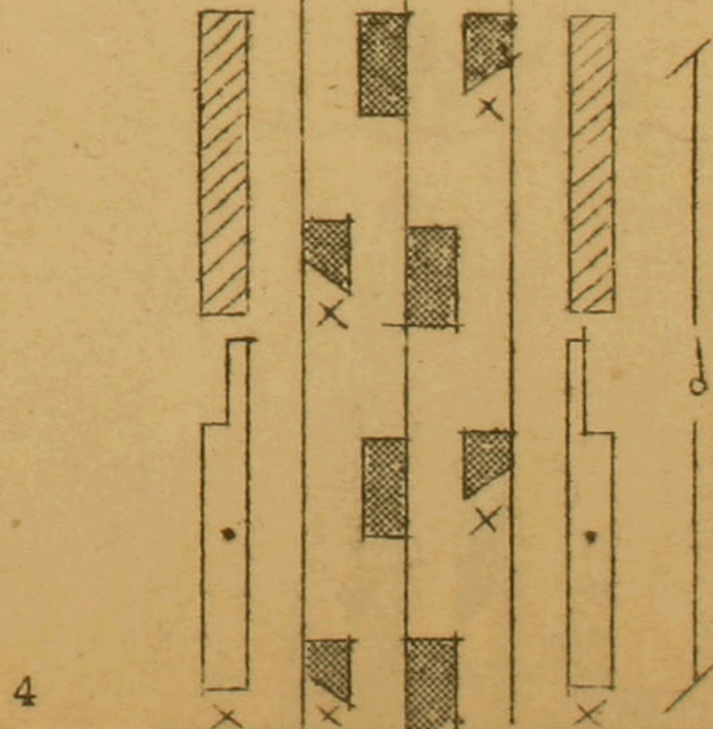
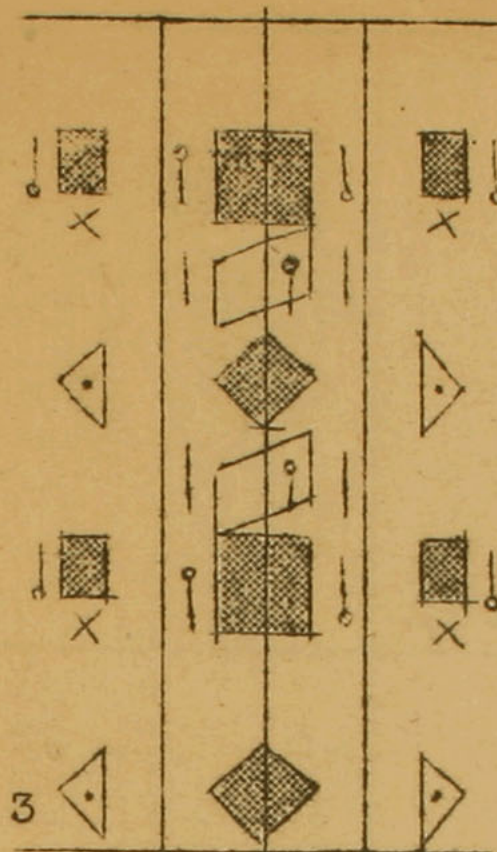
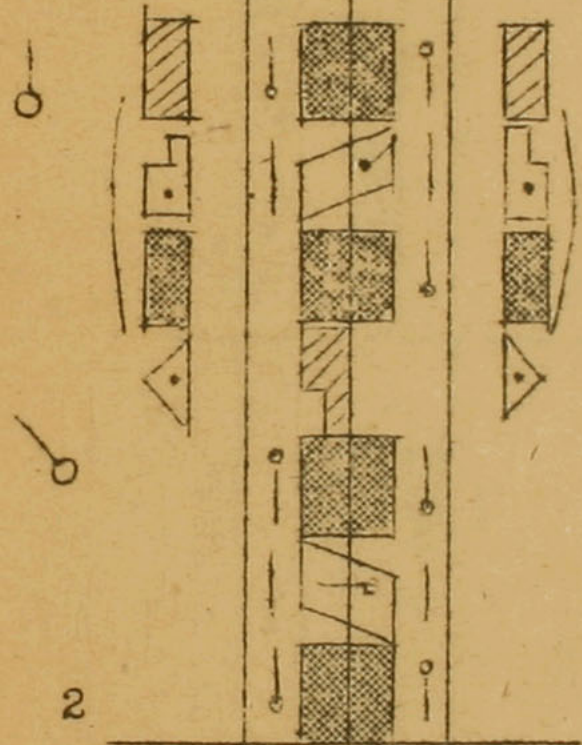
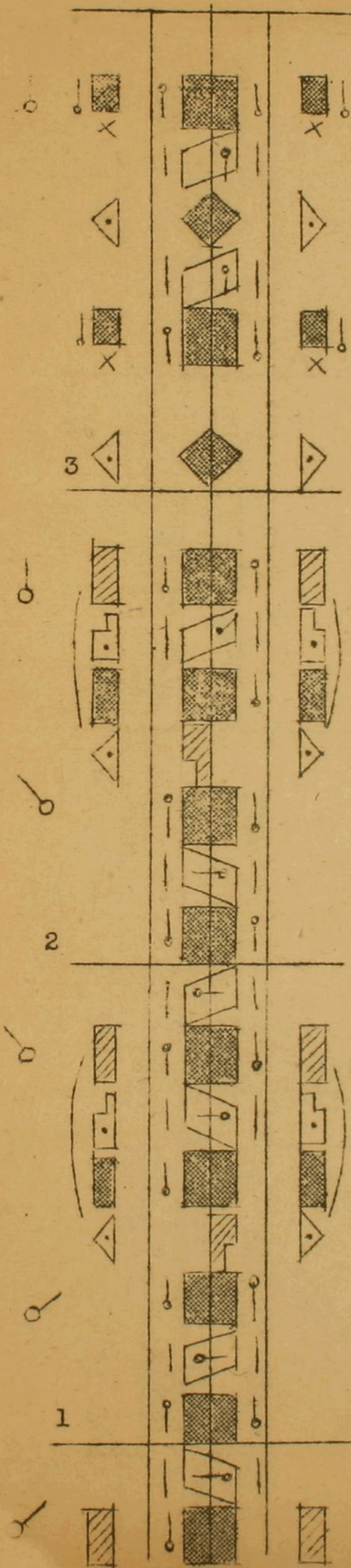
Vueltas sobre uno o dos pies.



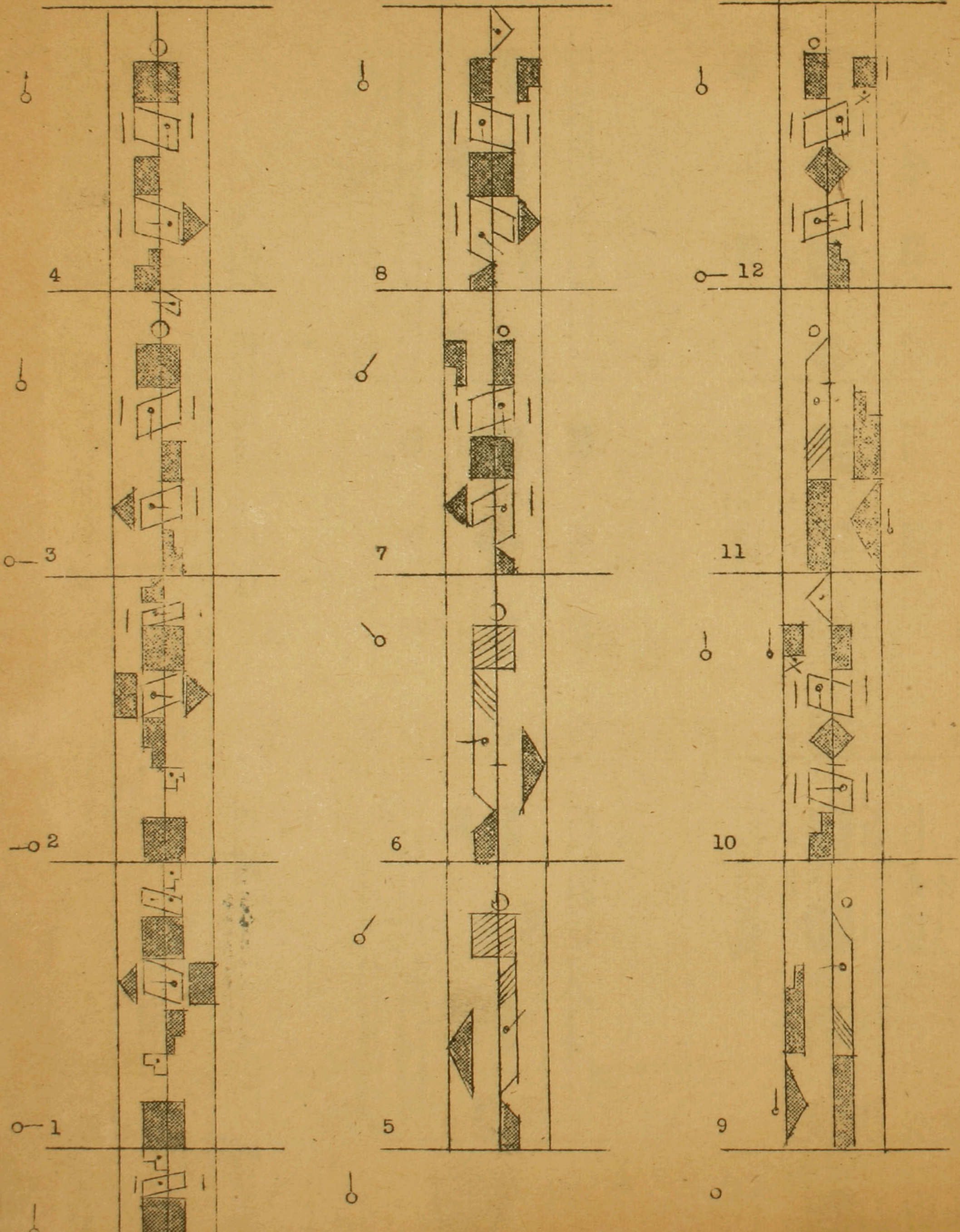
Vueltas sobre un pié.



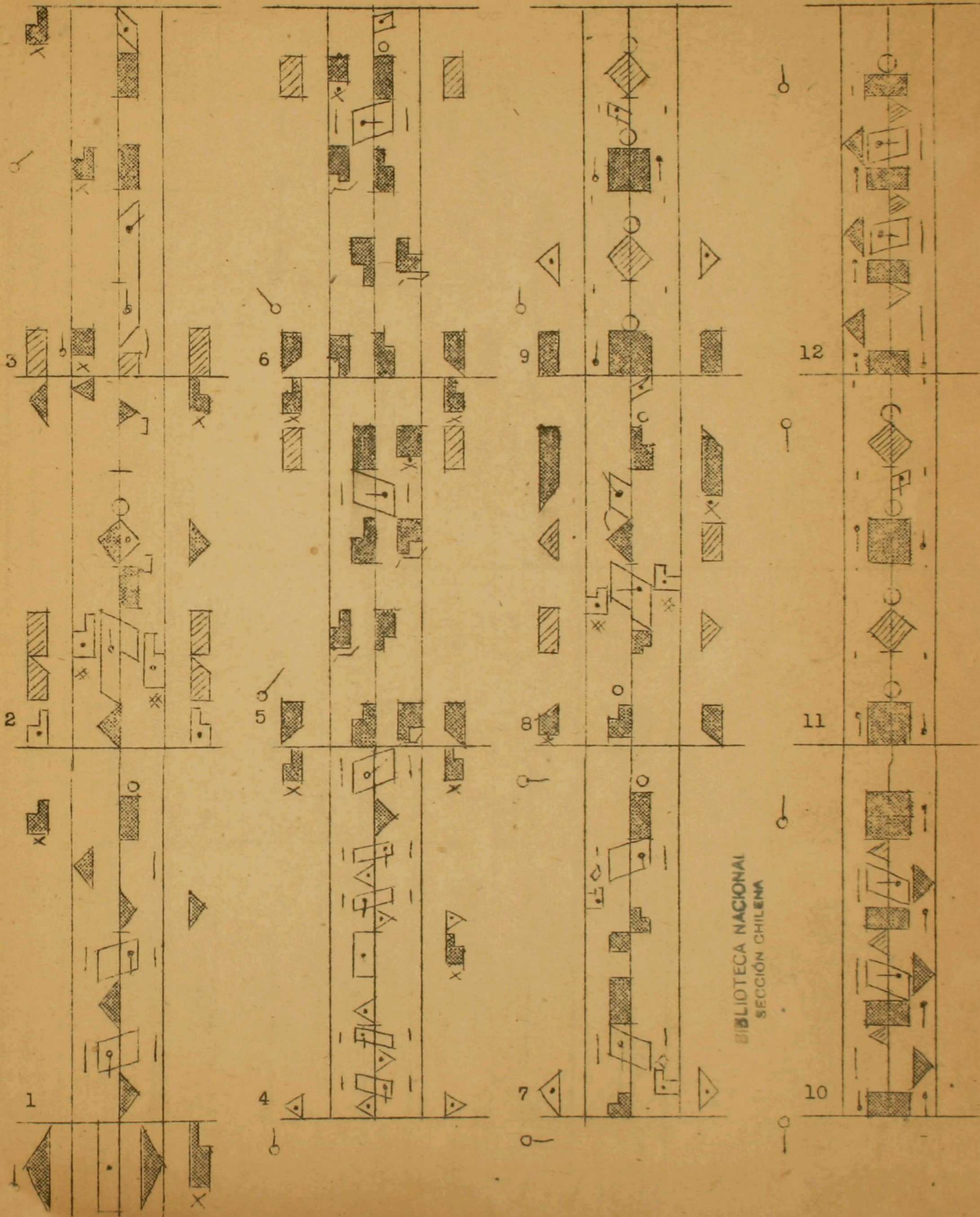
Vueltas en el aire.



Vueltas en el aire.



Vueltas en el aire.



Vueltas con camino recorrido.

