

Results Obtained Using TFH with Ballet Dancers

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It is one of the goals of our institute in Rio de Janeiro, Brazil - Instituto Brasileiro do Balanceamento Muscular - to work with the professionals that have a more intense participation of the muscular system in their daily life.

For this reason, we decided to prepare this paper in order to show the results obtained in working with the ballet dancers of the Municipal Theater of Rio de Janeiro and of the D.C. Group of Dance (Teatro Municipal do Rio de Janeiro and Grupo de Dança D.C. - in Portuguese).

The group of dancers included 32 professionals, being 20 (twenty) women and 12 (twelve) men of both groups of dance. Due to the particular conditions of these theaters, the dancers of D.C. group (11 professionals) were balanced more frequently than the ones of the Municipal Theater.

In both cases the results that were obtained were extremely good, especially because until this moment - March 1996 - we have been doing our job for only 6 (six) months. The only exception is Paula. In addition to being a TFH Instructor, she is a soloist dancer in both groups. For her, the span of time of work is around one year and a half.

In the beginning, we had to decide which techniques were the best ones to be used among all the techniques that now compose the *Touch For Health Synthesis*

We chose to start with a balancing of 42 (forty two) muscles, as the basic balancing for all the group, without taking care immediately of the special needs of each one of them.

In the very beginning of our work we could see an enormous amount of change in these dancers were achieved. The modifications started just with a simple modification in their health in general and went until modifications in their behavior and in their work as dancers.

To the dancers, it is important to have their muscles completely "ON", since one of their goals is to surpass their limits.

Although we had started only with a basic balancing, we were able to obtain this goal. This could be seen because their postural balance was better, they spent less energy to do their movements and they did them with increased flexibility.

With this, we obtained an equilibrium of the muscular tonus, as we were able to match strength and stretching, developing, as a consequence, one musculature with a better harmony.

After we had obtained this first step in our work, we started to work in the technical part of their profession. This meant, in terms of our technique, to use the following specific corrections that were chosen because we thought that they were the best ones to be used as general procedures: *gait, reactive muscles, homolateral muscles, cross-crawl, eyes short circuit, ears short circuit, brain centering, dyslexia and chakras*.

Again, we could observe a considerable advance in their technique of dancing during their daily classes, especially in terms of jumping and doing pirouettes, and during the choreography that they did. This reflected, as a consequence, in their perception of the music, in a better synchronization of the movements with the music and in the dynamics of their movements.

Also observed was an enhancement in their concentration and in their capacity of learning choreography and doing it. Finally, after having improved the mechanical part of the dance, we started to work on the emotional part of it.

To do this we used, basically, the techniques that comprise the *One Brain System*, as developed by Three In One Concepts. Our goal, again, was to improve the results in a

way that could be physically measured. Our concern in doing this was to establish a channel with the dancers in order that they could "see" the results that were extremely clear for us, Specialized Kinesiologists, when we worked in the defusion of their emotional tensions.

The dancers are exposed to the public in general during their work. This means *not being allowed to make one mistake!* For this reason, and bearing in mind all the emotional processes involved during one dance, it was clear to us, from the beginning that we would have to work deeply in the emotional area of the dance.

This part of our work had two different aspects:

- a. Defuse the emotional tension of the dancers themselves, in terms of their profession.
- b. Defuse them in relation to specific parts of the presentations that they had to do -- like doing several pirouettes simultaneously, or jumping in the air and having to "land" in a defined position, or, in the case of the ballerinas, to jump in the air in order to be caught by her partner in a specific place.

Again our technique proved to be of extreme value for them!

Their feeling of being "observed and judged" diminished considerably. The ones that usually got nervous during the presentations felt extremely confident about their dancing. Their technical level was maintained during

the dance and this made them play their role in the dance easier, even in terms of enhancing their perception of the nuances of the personages that they were representing.

And, as dancers, they could feel a much better receptivity of the public to their presentation!

All the work that we did brought another important result: the dancers had **less** bruises, sprains, distensions, and muscular pain specially in the elbows, knees and feet. A diminished number of lesions was felt by all the dancers.

On the other hand, the dancers that had "old" pains and lesions got better so quickly that they, sometimes, could not believe that these pains and lesions had disappeared.

As a matter of fact, when we started our job with the dancers, it was a common belief among the great majority of them that these "*pains*" were a natural result of the special effort that they had to do to be in tune with the state of the art of dancing.

It was a great surprise for them that these "*pains*" disappeared, that their natural movement was lighter and that they could dance without having to feel any discomfort.

Happiness returned to their dancing and dancing ballet became again an activity full of pleasure as they got more and more tuned to the art of dancing through kinesiology.