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Las culturas de la ciudad, 2

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# Analytic Summary

**Gojenola Onaindia, Manu** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11-1. 48013 Bilbo):  
**Albokaren alde batzuk** (Some aspects of the *alboka* (Basque musical instrument)) (Orig. eu)

In: *Jentilbaratz*. 8, 3-100

Abstract: Among the musical instruments present in Basque popular music, the alboka is, together to the txistu and the dulzaina pipe, one of the instruments that appears in a notorious and uninterrupted manner over the last centuries. In the mid 20<sup>th</sup> century very few people played it and it was around the end of that century when its recovery began. Nowadays there are once more many albokaris and there is much assorted information about the alboka and alboka players as from the end of the 19<sup>th</sup> century to the end of the 20<sup>th</sup> century.

Key Words: Alboka. Musical instrument. Albokari. Popular music.

**Quijera Pérez, José Antonio** (Ulia ibilbidea, 124–3. ezk. 20013 Donostia/San Sebastián): **Bikote-dantzak XVIII. eta XIX. mendeetan Euskal Herrian: Kontradantzak eta ondorengoak** (Couple-dances of the 18<sup>th</sup> and 19<sup>th</sup> centuries in the Basque Country: the quadrilles and their successors) (Orig. eu)

In: *Jentilbaratz*. 8, 101-207

Abstract: In the 18<sup>th</sup> century there is a choreographic revolution throughout Europe. The models of country dances, the couple dances, crossed the Channel from England to the continent. They first arrived to France, from which they were soon to spread to all other countries. They were well received in the courts, they were immediately introduced into ballet, and in very few years they even spread among the masses. These appropriated the choreographic panorama with such strength that peasant dances were soon abandoned in many places. In the Basque Country, as in many other places, the introduction of these dances took place in a moment of deep social change.

Key Words: Couple dances. Quadrilles. Social development of dance during the modern period. Polka, quadrille, mazurka, Socts dance and others.

**Larrinaga Zugadi, Josu** (Eusko Ikaskuntza. M<sup>º</sup> Díaz de Haro, 11–1. 48013 Bilbo): **Asociaciones de mocerías en la Merindad de Busturia. Estudio de Antropología Social. II** (Associations of young men in the Busturia district. A study in Social Anthropology. II) (Orig. es)

In: *Jentilbaratz*. 8, 209-270

Abstract: Study of the youth associations in the “merindad” (District) of Busturia, better known in the area as “saragi mutil”. These associations, following age and gender criteria, were customary in rural societies until some years ago. These groups of young people are approached in their quality as equals, trying to determine their functions, how they were organised, the norms they followed and which their social role was within the traditional world.

Key Words: Age categories. Youth Associations (Saragi mutilek). Patron Saint Festivities. Socialisation. Spatial and social control.