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**Quijera Pérez, José Antonio** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **Artzaia eta Sugea. Su-Ur adigai binomioa euskal pentsaera herritarrean** (The pastor and the snake. The conceptual Fire-Water ratio in popular Basque mentality) (Orig. eu)

In: *Jentilbaratz*. 9, 11-101

Abstract: This study proposes a different journey to Basque mythology. Taking analysis as a methodological fundament, the author starts from a concrete collection of myths in order to analyse their system components and the relations between them. As a second step, from the understanding of the parts the author goes to the comprehension of the whole, as part of an exercise of synthesis. The fundadament of this journey is the corpus of Basque folklore. At the end, once the key to the collection of myths has been obtained, the author proposes a comparison.

Key Words: Basque mythology. The concepts of fire and ice. Snake. Lamias. Milk.

**Dueñas, Emilio Xabier; Larrinaga Zugadi, Josu** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11 - 1. 48013 Bilbao): **Los carnavales vascos: restauración y revitalización de un tiempo festivo** (Basque carnivals: restoration and revitalization of festive times) (Orig. es)

In: *Jentilbaratz*. 9, 103-150

Abstract: Enscocned into the Winter Solstice, the traditional carnivals in the Basque Country attract us every year with performances that belong to the past. However, the great majority of their elements have been recovered or reconstructed, as a result of history and prohibitions, and they have been sustained by the society that owns them and cherishes them as part of its heritage.

Key words: Inauteriak. Carnival. Carnivals. Winter festivities. Heritage. Culture.

**Beltran Argiñena, Juan Mari** (Herri Musikaren Txokoa. Tornola kalea, 6. 20180 Oiartzun): **Hernaniko txalaparta eskolaren 11 ikasurte** (11 courses in the Hernani Txalaparta School) (Orig. eu)

In: *Jentilbaratz*. 9, 151-172

Abstract: In our opinion, the Hernani Txalaparta School has had a considerable influence on the transformation experimented by the txalaparta lately and in its current situation. Many a student has gone through the school and some of them have had enough with the initial level, whereas others have continued learning and some are now txalaparta teachers in other schools. All of them, and especially the latter have had a direct influence on the repertoire of txalaparta tunes and techniques developed in the Hernani Txalaparta School or in its general syllabus.

Key Words: Txalaparta. Txalaparta festivity. Popular music. Music school. Musical instrument. Basque music.

**Larrinaga Zugadi, Josu** (Eusko Ikaskuntza. M<sup>º</sup> Díaz de Haro, 11 - 1. 48013 Bilbao): **La encrucijada cultural de una antigua antelesia: Deusto** (The cultural crossroads of an ancient church anteroom: Deusto) (Orig. es)

In: *Jentilbaratz*. 9, 173-268

Abstract: Monographic study on the Deusto church portico and of its festive and ritual calendar described through the oral testimony of its protagonists (19th and 20th centuries) and illustrated, to a considerable extent, by the huge local archives of Txema Luzuriaga which are always contrasted, in their historical development, by a series of documentary references. These are uneven sources, which, on the whole, infer punctual and changing lifestyles, their chronological or historical evolution and the influx of structural change on the feelings of identity within a group.

Key Words: Local monographic. Festive and ritual cycle. Social and cultural crossroads. Collective process of identity.

**Pelinski, Ramón** (Eusko Ikaskuntza. Miramar Jauregia. Miraconcha, 48. 20007 Donostia): **Sobre teoría y práctica en la investigación musical. Ad usum musicae scientiae** (On the theory and practice of musical research. *Ad usum musicae scientiae*) (Orig. es)

In: *Jentilbaratz*. 9, 273-291

Abstract: In his argumentation in favour of the use of (somewhat) explicit theoretical frameworks in musical research, the author describes the steps to follow in musical research inspiring himself in concepts that proceed from Michel Foucault's *Archaeology of knowledge* (1969). As a practical example he proposes the analysis of texts reference to Azkue's songbook and two conferences by Father Donostia.

Key Words: Azkue. Father Donostia. Popular song. Theory. Discourse. *Episteme*. (ethno)Musicology.

**Plastino, Goffredo** (University of Newcastle. Department of Music, School of Arts and Cultures. NE1 7RU Newcastle Upon Tyne, UK): **Quince fragmentos de mi trabajo (de campo)** (Fifteen fragments on my (field)work) (Orig. es)

In: *Jentilbaratz*. 9, 293-308

Abstract: The feelings of a population with reference to certain behaviours considered as not aesthetically valid are, quite often, a factory to be taken into account by researchers, who assume a reality that has not been understood by certain part of the people when disclosing the components of a festive act; which in this case is also religious that will of connotations of various kinds.

Key Words: Passion Week. The root of the Drum and the Bass Drum. Breaking the time. Lower Aragon.

**Dueñas, Emilio Xabier** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11 - 1. 48013 Bilbao): **Un horizonte difuso: danza y tradición** (A diffuse horizon: dance and tradition) (Orig. es)

In: *Jentilbaratz*. 9, 315-332

Abstract: The world, or the worlds, of Traditional Dance and Music, both as a whole and separately, have lived through, together, the events of each moment, complementing and imitating each other in their aspect of intergenerational transmission. In spite of going through a certain paralysis, the last few years have promoted research as well as forms of aesthetics and performances.

Key Words: Traditional Dance. Traditional Music. Transformation. Representation. Folklore. Traditional Culture. Tradition.

**Sánchez Ekiza, Karlos** (UPV/EHU. Dpto. de Historia del Arte y de la Música. P<sup>o</sup> de la Universidad, 5. 01006 Vitoria-Gasteiz): **Música y danza tradicional vascas en la época posmoderna** (Traditional Basque dance and music in the post-modern era) (Orig. es)

In: *Jentilbaratz*. 9, 345-353

Abstract: The downfall of Romantic narrative on traditional culture produces a Basque society in which *Tradition* becomes less and less important. The inadequacy of the models that are offered to that new society, the uncertainty between what is professional and what is amateur, what is *popular* and what is *traditional*, are the keys to explain the crisis that the world of the so-called *traditional culture* is now going through.

Key Words: Traditional Basque music. Traditional Basque dances. Post modernity.

**Larrinaga Zugadi, Josu** (Eusko Ikaskuntza. M<sup>a</sup> Díaz de Haro, 11 - 1. 48013 Bilbao): **Folklore y educación: hacia una nueva metodología** (Folklore and education: towards a new methodology) (Orig. es)

In: *Jentilbaratz*. 9, 361-374

Abstract: In principle we are sketching a summarised evolutionary vision of the attempts to carry folklore to the school field, with the intention to, later, carry out the task proposed in this motion which will consist of explaining and presenting possible innate potentialities of folklore and traditional dances, reference to the new social situation and its application as a pedagogical or psychomotor support.

Key Words: Education. Folklore. Methodology. Games with music. Game dances.

**Beltran Argiñena, Juan Mari** (Herri Musikaren Txokoa. Tornola kalea, 6. 20180 Oiartzun): **Herri musikaren alde batzuk** (Some aspects of popular music) (Orig. eu)

In: *Jentilbaratz*. 9, 381-399

Abstract: All, or the majority, of the peoples of the world have their own culture and it is considered that their own music is part of that culture. In order to acquire the denomination or category of "popular music" it is not excessively important which is the origin of that music or the type of music it is. What matters is if was born in that place or if it comes from abroad. If it is ancient music or if it has penetrated from abroad in a determined moment and was then naturalised by the natives who made it their own. What is this cultural heritage and how has it constituted itself as the cultural heritage of a people that is both close to it and identified with it?

Key Words: Popular music. Basque music. Popular culture.