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Aranburu Urtasun, Mikel (Eusko Ikaskuntza. Gazteluko Plaza, 43 bis - 3. D. 31001 Pamplona – Iruña): **El txistu vasco, testimonio de ingenio** (The Basque *txistu*, a testimony of ingenuity) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 15-35

Abstract: The *txistu* as a musical instrument ensured its stability by means of its early municipalisation as a support and control instrument for having fun, for the dances of authorities and other public services. In the late 18th century, certain timely technical modifications and a new musical orientation that can be attributed to the illustration, placed it at the beginnings of its current artistic nature and social emplacement. One century later, urban fashion renounced to the *txistu* as an instrument for dances and placed it in folklore from which it was adopted as a symbol of collective identity. The *txistu* has enriched its musical essence and without losing any of its historical characteristics, it now confronts the new millennium by combining tradition and innovation.

Key Words: *Txistu*. *Txistulari*. Three-hole flute. Folklore. Identity. Nationalism. Popular music.

Bidador, Joxemiel (Eusko Ikaskuntza. Pza. del Castillo, 43 bis, 3º D. 31001 Iruña): **Cuestionaciones infantiles por Todos los Santos en la cuenca de Pamplona: Los Txinurris** (Children's collections by All Saints' Day in the basin of Pamplona: *Los Txinurris*) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 37-47

Abstract: The festivity of All Saints' Day is associated, in Paternain and other places in the geography of Navarre, to a childrens' trick-or-treat collection from one house to another in the village. The *txinurri*, a term that encompasses the harvest of both chestnuts and walnuts, in other times used to be a prompt for the smaller children in their rounds while singing songs they used to interpret in small groups. However, both the 2nd November celebration and the consumption of chestnuts are very extended throughout the peninsula.

Key Words: *Txinurri*. All Saints' Day. Chestnuts. Paternain. Autumn festivities.

Fernández de Larrinoa, Kepa (Univ. Pública de Navarra. Dpto. de Trabajo Social. Campus de Arrosadía, s/n. 31006 Pamplona-Iruña): **Razón y crítica del concepto 'patrimonio cultural'** (Conceptualizing 'cultural heritage': reason and critique) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 49-66

Abstract: The cultural patrimony is a bi-dimensional concept: it is socially *construed*: and it is the *constructor* of social and cultural reality. It has remained attached to cultural knowledge social accumulation, possession and transmission practices. Also to the conservation of objects and monumental buildings, erudition and the history of great nations and empires. But those who still consider culture is born and lasts as a sort of refined appendix of the spiritual history of modern, urban and occidental human beings is wrong.

Key Words: Cultural diversity. Patrimony. Museography. Cultural minorities. Community development. Cultural consumption.

Ros Cubas, Ander (EOI Belautepien Dokumentazio Zentroa. Aspiuntza auzoa 6B. 48498 Zollo (Arrankudiaga)): **Precedente histórico-trágico del lanzamiento de palanca en el Valle Medio del Nervión** (Tragic historical precedent of bar throwing in the Middle Nervion Valley) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 67-80

Abstract: Historical news on popular sports in the Basque Country are scarce, without lever-throwing being an exception thereto. In this context previously unpublished documents from the mid-17th century, which we contribute here, are relevant, as they offer us interesting details on this entertainment and testimonies of its practice far from traditionally-known areas.

Key Words: Lever-throwing. Traditional sports. Middle Nervion valley.

Ayats Abeyà, Jaume (Univ. Autònoma de Barcelona. Dept. d'Art. Campus de la UAB. 08193-Bellaterra): **Las canciones “olvidadas” en los cancioneros de Catalunya: cómo se construyen las canciones de la nación imaginada** (“Forgotten” songs in the songbooks of Catalonia: how the songs of an imagined nation are constructed) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 83-94

Abstract: In Catalonia, as in almost the whole of Europe, songbooks do not include some of the songs that would classify as popular or traditional. An observation on such “forgotten” or “fragmentary” songs allows us to deduce the ideological values that orientate, through the songs, the construction of a “correct” image of what is to be the collective community. As from certain Catalan examples, we shall observe the processes of selection and forgetfulness.

Key Words: Ethnomusicology. Song. Songbook. Music. Ideology. Censure. Catalonia.

Sánchez Ekiza, Karlos (Univ. del País Vasco / Euskal Herriko Unib. Letren Fak. Artearen Historia eta Musika Saila. Unibertsitateko Ibilbidea 5. 01006 Gasteiz): **Músicas populares, tradicionales y folclóricas en la sociedad vasca contemporánea** (Popular, traditional and folk musics in Basque contemporary society) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 95-109

Abstract: The author carries out an analysis of the changes produced in popular and traditional Basque music from the last half century, in the light of political, social and economic and clearly musical changes that took place during that period. The author concludes that such musical categories have their justification more in their relationship with imaginaries than with objective qualities, and that those imaginaries, contrary to what usually happens, have transformed themselves most speedily in this territory during this period.

Key Words: Basque music. Popular music. Traditional music.

Laborde, Denis (LAIOS – Ecole des Hautes Études en Sciences Sociales. 54, boulevard Raspail. F-75006 Paris): **La mémoire, l’archive et le chant basque** (The memory, the archive and Basque songs) (Orig. fr)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 111-123

Abstract: I analyse four ways of archive constitution: 1. The historic moment of Basque song archive creation; 2. The archive as a production of authority; 3. The activity of preservation: What to preserve when we decide to preserve “music”? The use of the archive and the creation of new directories.

Key Words: Music. Anthropology. Ethnology. UNESCO. Culture. Ethnomusicology. Globalisation. Ontology.

Ochoa Gautier, Ana M^a (Univ. de Columbia. Dpto. de Música. New York, NY): **Arqueología del saber, prácticas de circulación y folclore** (Archaeology of knowledge, circulation practices and folklore) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 125-133

Abstract: Using materials from Columbian historical archives, I consolidate two lines of research which, in my opinion, are updated at the time of verifying this revitalization: the question on folklore archaeology and the question on circulation practices which make them significant at the present time.

Key Words: Knowledge. Circulation. Folklore. Colombia.

Aurtenetxe Zalbidea, Auritz (Eusko Ikaskuntza. Uribitarte Pasealekua, 10 behea. 48009 Bilbo): **Ez dok amairu tradizioa eta modernitatea, nortasunaren bila** (*Ez dok amairu*, tradition and modernity, looking for identity) (Orig. eu)

In: *Jentilbaratz. Cuadernos de Folklore*. 12, 135-157

Abstract: In the mid sixties, a cultural movement called *Ez dok amairu* came into being in the Basque Country. By then, music, language and culture expressions in the Basque Country, as in the other autonomous communities, were wobbling due to the policies developed by the dictatorial government. Thanks to the new cultural movement and the recently born New Basque Music that recovered traditional culture and reinterpreted it, Basque culture, music creation and social claims were pushed to continue moving forward. Basque Culture was revitalized thanks to the new movement.

Key Words: *Ez dok amairu*. New Basque Music. *Baga biga higa*. Identity. Cultural revitalization.