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Irigoien Etxebarria, Iñaki (Eusko Ikaskuntza. Paseo Uribitarte 10. 48001 Bilbo): **Baile al suuelto en Euskal Herria: formas populares y evoluciones coreográficas** (Loose dancing in the Basque Country: popular forms and choreographic evolutions) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 15-51

Abstract: Mixed dances both “crossing hands”, “loose dances” and “partner dances”, have occupied much of young people’s leisure time for centuries. There was considerable opposition from some church authorities. Since its implementation, and even overlapping with the main dance in the Basque context, the *Aurresku*, “loose dances” have allowed for developing performer creativity.

Key Words: Loose dances. Partner dances. *Aurresku*. *Fandango*. *Jota*. *Arin-arin*. *Txistulari*.

Elola Molleda, Marta E. (Museo Etnográfico del Oriente de Asturias. Barriu Llacin s/n. 33500 Llanes): **El baile como identidad: tres ejemplos asturianos** (Dance as identity: three asturian examples) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 53-70

Abstract: The recovery of traditional dances has been a key element in our society in cultural and symbolic terms. There are three key examples: the *pericote* dances, the *corri corri* and the *son de arriba* are referents in the heritage of Asturias and basic in the repertoire of traditional dance Asturian groups.

Key Words: Dances. Identity. Ethnicization. Traditionalization. *Pericote*. *Corri-corri*. *Son de Arriba*. Heritage.

Otaegi, Kepa; Artetxe, Ainara; Artetxe, Kepa; Goitia, Mikel (Andra Mari Eusko Dantzari Taldea. Juan Sebastian Elkano, 4-6. 48960 Galdakao): **Bizkaiko jotea eta porruak Arratia, Dima eta Zeberioko erara. Ohiko transmisioako azken testigantzak** (Jotea and porruak from Biscay, Arratia, Dima and Zeberio style. Last evidences of the traditional transmission) (Orig. eu)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 71-87

Abstract: This is a piece of work developed over many years dealing with the Biscayan *jota* and *porru* dances. It is divided into two parts: a) the starting point and development: to draw a comparison between the *jota* and *porru* dances in the past and today, and to cover the development that spans the “floor” dance style to the “airborne” one; b) the details of the dances: ethnographical descriptions through the testimonies that have been gathered throughout Bizkaia, and around the Gorbeia area, in particular, about the *jota* and *porru* dances that were performed in the 19th and 20th centuries.

Key Words: *Jota*. *Porru*-s. *Arin-arin*. Gorbeia area. Arratia area. Biscay. Dance.

Berguices Jausoro, Aingeru (Eusko Ikaskuntza. Paseo Uribitarte 10. 48001 Bilbo): **Análisis fenomenológico de dos romerías de preguerra a la luz de fotografías de época en el ámbito de Durangaldea: Abadiño (ca. 1920) y San Cristóbal de Oiz (ca. 1930)** (Phenomenological analysis of two pre-war processions followed by festivities by means of photographs from those times in the Durangaldea (Basque Country) area: Abadiño (ca. 1920) and San Cristóbal de Oiz (ca. 1930)) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 89-109

Abstract: Before 1936 they were pilgrimage festivities in Bizkaia where there were articulated dances with different peripheral music foci. With regard to the entertainment value and assuming the small size of the sample, the trend seems to indicate a predominance of accordions as against *dulzainas* (wind instruments) and mechanical means of music reproduction such as jukeboxes.

Key Words: Photography. Pilgrimage. Accordion. *Dulzaina*. *Corro*. Jukebox. Loose dances.

Porro Fernández, Carlos A. (Archivo de la Tradición Oral. Fundación Joaquín Díaz. C/ Real 4 47862 Uruña): **El baile en Castilla y León. La rueda como formación habitual para el baile** (Dance in Castilla y Leon. The circle as a habitual dance formation) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 111-145

Abstract: Circular formations, which revolve continuously, are choreographic formulas that are present in traditions everywhere since antiquity. The so-called Circle Dance is an extremely habitual dance formation in Castilla y Leon and especially in the centre of the Iberian peninsula, and is also present to a lesser extent in the rest of Spain.

Key Words: Dance. Castilla y Leon. Circle. Customs. Spain.

Ibor Monesma, Carolina (Univ. de Zaragoza. Fac. de Empresa y Gestión Pública. Plaza de la Constitución s/n. 22001 Huesca): **Jotas y fandangos en el sudeste de Teruel** (Jotas and fandangos in the South East part of Teruel) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 147-186

Abstract: It has long been very difficult to find evidence in Aragon on the Jota as a “popular” dance learnt by tradition quite independently from any kind of performance art. Southeast of Teruel the Jota has survived, either actively or in memory, integrated in shepherds’ dances or in ordinary festivities and gatherings. Its interpretive style is shared with those living in the area surrounding the border with Castellon.

Key Words: *Jota*. Guitar. Serenaders. Dance. Tradition. Aragon. *Reinao*. *Fandango*.

Ansorena Miner, Jose I. (Banda de Txistularis del Ayuntamiento de Donostia-San Sebastián. Plaza de la Constitución, s/n bajo. 20003 Donostia): **La creación del baile al suelto vasco** (Origins of the Basque Romeria dance) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 187-220

Abstract: In the process of creating what has been called the Basque loose dances, as always happens in popular culture, elements from different origins and intentions converge. Between the eighteenth and twentieth centuries there were different events and attitudes in the public and in the Basque authorities, leading to the creation of a particular collective folk gender: the fandango, the arin-arin and the biribilketa.

Key Words: *Fandango*. Loose dances. Partner dances. *Arin-arin*. *Conradanza*. *Jota*. *Porrusalda*. *Biribilketa*.

Barrios Manzano, M^a Pilar (Univ. de Extremadura. Fac. de Formación del Profesorado. Avda. de la Universidad s/n. 10071 Cáceres): **Bailes y danzas de Extremadura** (Extremadura dances) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 221-243

Abstract: In Extremadura the term “ball” is used for a couple of dances in which performers intertwine their arms. This article strives to provide an idea of the dances existing in the Community of Extremadura, including other more generalized dances that are common to other cultures and international communities. Other dances are also included, dances which, independently of their purpose, occasionally work their way up to theatre stages.

Key Words: Loose dance. Dances. Ethnomusicology. Folklore Extremadura. Anthropology.

Couto Rodríguez, Gustavo (Mestre de Baile Tradicional. Paredes de Laraño, 29. 15896 Santiago de Compostela): **La Jota y sus variantes coreográficas y dialectales en Galicia** (The Jota and its choreographic and dialectal variants in Galicia) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 245-252

Abstract: In Galicia there are loose dances with different forms and rhythms, the Jota being one of the most popular. This article defines different forms of the dance in various geographic regions in Galicia, and includes their different denominations. We also get into its varied instrumental accompaniments, also geographically classified.

Key Words: *Jota. Vira. Maneo. Pateado*. Transmission. Carrier. Selection. Continuity.

Larrinaga Zugadi, Josu (Eusko Ikaskuntza. Paseo Uribitarte 10. 48001 Bilbo): **Baile a lo suelto: un estilo, diversidad de concepciones** (Couple dance: A style, diversity of conceptions) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 253-298

Abstract: This article discusses the distinction between the concepts of artistic and informal dances. In the case of the latter, this article mentions many of the social and historical dances called "loose dancing" as opposed to "partner dancing" (which was considered to be an alien, modern and sinful element), its contextual trajectory and psychosocial impact during the periods when such concepts were valid, as well as current and future challenges.

Key Words: Dance. Loose and partner dancing. *Jota. Fandango. Arin-arin*. Psychosocial context.

Álvarez Collado, M^a Fuencisla (I.E.S. Luis Buñuel. C/ Berlín nº 2. 28922 Alcorcón): **Los paloteos en la provincia de Segovia: análisis y estudio comparativo de su interpretación** (The Sticks Dances in the province of Segovia: an analysis and a comparative study of their interpretation) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 301-315

Abstract: The when and how of the *Paloteo* dances have always been mysteries to be solved. Because of this, in the province of Segovia, scholars carried out a diachronic and synchronic analysis of the constituents of the dance in the towns of Mount Tabanera, Fuentepelayo, San Pedro de Gaillos, Carrascal de la Cuesta and Mozoncillo as a reference for study.

Key Words: Stick dance. Segovia. Diachronic study. Synchronous.

Arriaga Sanz, Cristina (Univ. del País Vasco (UPV/EHU). Escuela Universitaria de Magisterio de Bilbao. Dpto. Didáctica de la Expresión Musical, Plástica y Corporal. C/Ramón y Cajal, 72. 48014 Bilbao): **Danzas tradicionales en la Isla de Tenerife. El baile de las cintas y su variante de las antiguas danzas de las varas o de los arcos** (Traditional dances in the Island of Tenerife. The dance of the bows and his variant of the former dances of the rods or of the arches) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 317-332

Abstract: The investigation that now one presents began with a research related to the study of the recorder. This research was carried out in the course 2007/08 in the Canary Isles. Information was gathered over of different dances that are danced in Tenerife, where accompanied of the trio of instruments composed by flute, drum and leather shoulder-bags or castanets.

Key Words: Bows dances. Canarian folk. Flute. Traditional instruments. Traditional clothing. Tajaraste. Traditional melody.

García Bernal, Mercedes (Conservatorio Superior de Música "Manuel Castillo". Dpto. de Musicología. C/ Baños, 48. 41002 Sevilla): **Las danzas de espadas en el Andévalo onubense: una visión etnomusicológica** (Sword dances in the region of Andévalo (Huelva): an ethnomusicological perspective) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 333-359

Abstract: This article provides an overview of sword dances, accompanied by bagpipes and drums, which exist in the region of Andévalo (Huelva). Such dances reveal their features within the festive-ritual context in which they occur. The article then focuses on musical aspects and how they interrelate with dances, including transcription and analysis of a part of the repertoire.

Key Words: Dances with swords. Andévalo. Bagpipes. Drums. Dance. Music. Transcript.

Madurga Continente, Rebeca (Eusko Ikaskuntza. Plaza del Castillo, 43 bis, 3º D. 31001 Iruñea-Pamplona): **El paloteado de Cortes** (Cortes's dances) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 361-381

Abstract: Throughout the geography of Navarre stick dances were very abundant, but over the last century, most of them have disappeared. In the Cortes (Parliament), however, the stick dancing tradition emerged in the late nineteenth century but managed to survive up to the present to become one of the paradigmatic examples of this kind of folklore.

Key Words: Stick dance. Dance. Cortes. San Miguel's day. Folklore.

Tiza, António (Escola Profissional Prática Universal. Dpto. de Turismo. Av. Abade de Baçal, piso 4. Edif. Shopping Center Loreto. 5300 Bragança (Portugal)): **La danza de palos y sus contextos festivos: Zamora y Bragança** (The sticks dance and its traditional festivities: Zamora and Bragança) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 383-402

Abstract: This article reflects, in addition to other aspects, the traditional festivities in the province of Zamora and the district of Bragança in which there are stick dances. This is mainly about the *Corpus Christi* festivity, which is the most traditional in this context, but also other festivities in winter and the harvest festivals in the late summer.

Key Words: Stick dance. Intangible Heritage. Ethnography. Traditional festivities. Festive rites.

Vallverdú Rom, Àngel (Creus, 38. 43850 Cambrils); **Vilarrúbias Cuadras, Daniel** (Arxiu Comarcal del Pla d'Urgell. Tossal Blanc, s/n. 25230 Mollerussa): **Ball de bastons, visca la terra! Danzas de palos e independentismo en Catalunya** (Ball de bastons, long live the country! Stick dances and independentism in Catalonia) (Orig. es)

In: *Jentilbaratz. Cuadernos de Folklore*. 14, 403-444

Abstract: As from the first decade in our century there have been new catalysts that promote the emergence of more “*bastoners*” groups (Dancers who get together to dance in the “*ball of sticks*”) moved by an openly pro-independence feeling, the claims for independence being their leitmotif. The authors intend to record these new dynamics in Catalan stick dances at the product, organizational and performance levels.

Key Words: Ball of sticks. Stick Dances. Independence. Folklorism.